



PORTFOLIO

TANJA HAMESTER
SELECTED WORKS

e-mail hamester.tanja@gmail.com
website <https://www.tanjahamester.com/>
Instagram [@tanjahamester](https://www.instagram.com/tanjahamester)
full portfolio <https://www.tanjahamester.com/portfolio>

BIO

Tanja Hamester completed her studies in Fine Arts at the AdBK Munich with a Master in Art and Mediation and the 1st State Examination in Contemporary Arts and Arts Education. She also holds a M.A. in German Philology which she completed at the LMU Munich with a focus on medieval literature and iconography. In recent years, she has held teaching assignments in art history and gender studies at TUM and AdBK Munich. She received several grants and scholarships, among others the project funding scholarship of the Free State of Bavaria, the art scholarship of the district of Upper Bavaria, a DAAD scholarship in Rome, a DAAD post-graduate fellowship in Palermo and a travel grant of the Marschalk-von-Ostheim foundation Bamberg. She has exhibited in international solo and group shows at Spazju Kreattiv (ML), Voga Art Project Bari (IT), BIBART - Biennale Internazionale d'Arte di Bari (IT), Cantieri Culturali alla Zisa Palermo (IT), Gallery Garagezero Rome (IT), Museum Lenbachhaus und Kunstbau Munich (DE), Stadtgalerie Schwaz (AT), Burg Giebichenstein Halle (DE), Chisenhale Gallery London (GB), Galerie Kullukcu&Gregorian Munich (DE), Kunstverein Nördlingen (DE), Lothringer13 Munich (DE), Circuits&Currents Project Space Athens (GR), etc. As a member of several international artist collectives such as RoomToBloom (a feminist platform for ecological and postcolonial narratives about Europe) and LeBlocccate (art collective, research program, sports club) she is particularly interested in collective working and thinking processes.

ARTIST STATEMENT

As a contemporary feminist artist and researcher, I work research-based and engage with possibilities of an anachronic approach to history. The focus of my artistic work is on installation, video and performance art that draws on strategies from cartography and archiving. Material and medium develop from intensive philosophical and political research before and during my projects. Site-specific issues play a major role for me, so I often engage with public space and the settings that surround me. I understand my artistic practice in terms of an overlapping constellation and act in a transdisciplinary way. The uncovering, de- and reconstructing of power structures as well as the concept of (un)learning are important for my work. In my performative practice, I deal with the right of representation of my body as a performer. I strongly believe in the decentralization of human activities and I am looking for interspecies alliances of peers where mutual learning, coexistence and carefully managed relationships take center stage, and can replace the constant search for surplus, excess and domination.

BOUNCERS PROTECTORPROTEST

A NOMADIC SAFE SPACE FOR TRANSGENERATIONAL AND INTERSECTIONAL DIALOGUE AND PRODUCTION AMONG FLINTA*

A SOCIAL PRACTICE BY TANJA HAMESTER AND
TITA TUMMILLO, BARI GENDER FESTIVAL AND
CANTIERI SPAZIALI SPAZIO 13, BARI, ITALY 2023

From what and from whom do we, FLINTA*, protect ourselves? What kind of safety are we thinking of? The one we choose or the one produced by the patriarchal system?

Tanja Hamester and Tita Tummillo propose a horizontal artistic process, a nomadic space that reconfigures the concepts of safety and protection, connecting the private and the political of subjectivities belonging to different cultural contexts.

Public parade with BOUNCERS protector sculptures in Bari, 2023



BOUNCERS becomes a collective translation of these concepts into protective sculptures, offering new possibilities for experience and accessibility as well as an opportunity to act in a public parade with one's own sculpture, a manifesto of one's sense of being protected.



Pictures l to r:

Workshop: creation of the sculptures. How can we translate our personal and collective need of protection into a BOUNCERS sculpture?, Bari 2023.

Public parade with BOUNCERS protector sculptures in Bari, 2023.

Reaction of passers-by during the parade with BOUNCERS sculptures, Bari 2023.





Workshop participants with BOUNCERS sculptures, Bari 2023.

GESTURE OBJECTS

OM ATT HITTA OCH LÄMNA SPÅR -JÄLKIEŒ LÖYTÄMISESTÄ JA JÄTTÄMISESTÄ

INSTALLATION, PERFORMANCE OBJECTS

PRODUCED DURING AIR PROGRAM ATELJÉ
STUNDARS, STUNDARS MUSEUM,
KULTURÖSTERBOTTEN, SOLF, FINLAND, 2023

Gesture Objects is a nomadic project, designed to adapt and evolve according to the site. It focuses on listening and collecting stories without appropriation, following anti-colonial strategies. It is about uncovering, de- and reconstructing history to create a new canon.

The project takes into account micronarratives and input from locals. It is essential to interact with the inhabitants of a place in order to talk about it. Site-specific questions, called 'scores', were given to the museum staff, on the basis of which they selected objects that I used as 'story carriers' for my sculptural imprinting practice.

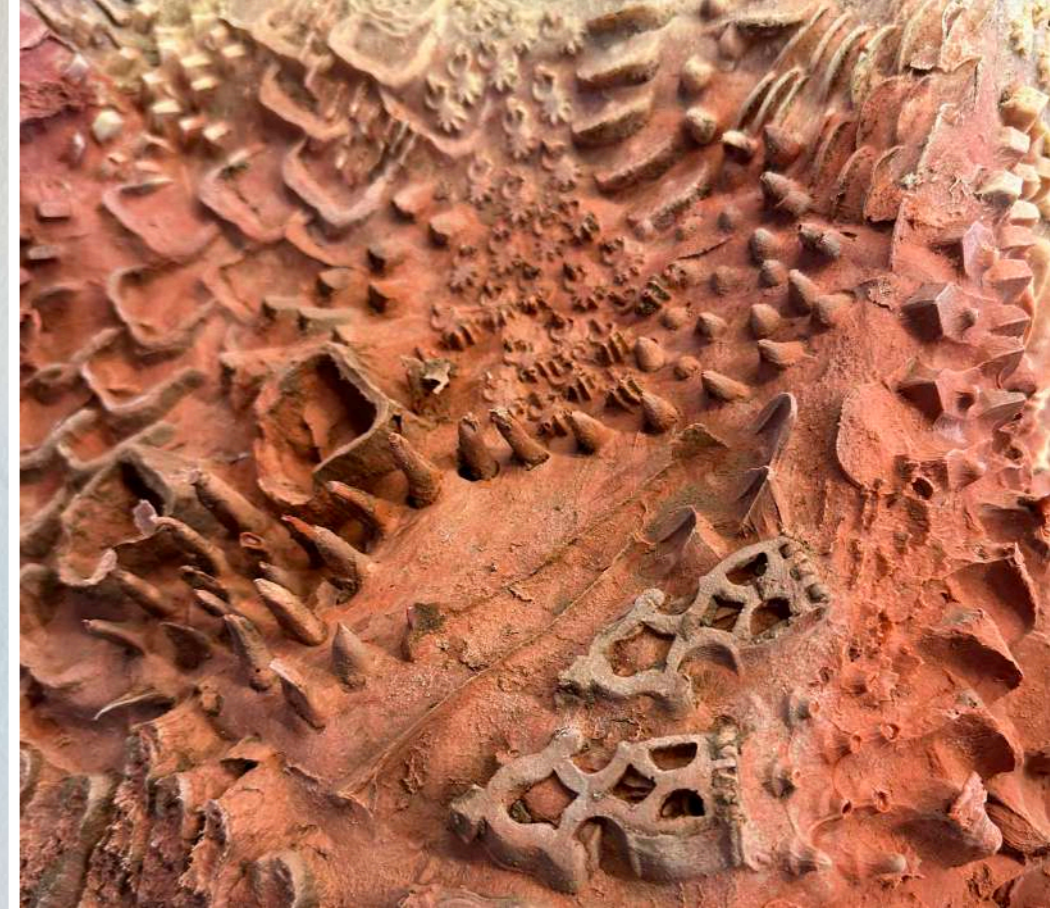
Tanja Hamester, Gesture Objects, AiR Stundars Museum 2023, clay, grass-paper sheets, latex, timber pigment, wooden and aluminum displays installed on aluminum sheets from local print shop, varying sizes photos: Patricia Rodas



[Click the info box to see the project presentation.](#)

How can I do storytelling within sculptures? The strategy of GO is to collect narratives within objects - "story carriers" - to contextualize them through imprinting. Seemingly incompatible life stories can be contextualized and linked. New narratives emerge, forming a sculptural archive of stories, a site-specific map of narrations.

The installation consists of objects like the crochet-spike-unfunctional-high-heel, the rye-bread-axe-pregnancy-belly-twerking-butt and the udder-helmet-warrior-breast-prosthesis installed on used aluminum sheets from a local printshop that I arranged considering the prints on the backside. In the choice of the display-materials I refer to the adaptation of Finnish nature to the paper and wood industry within the Anthropocene.



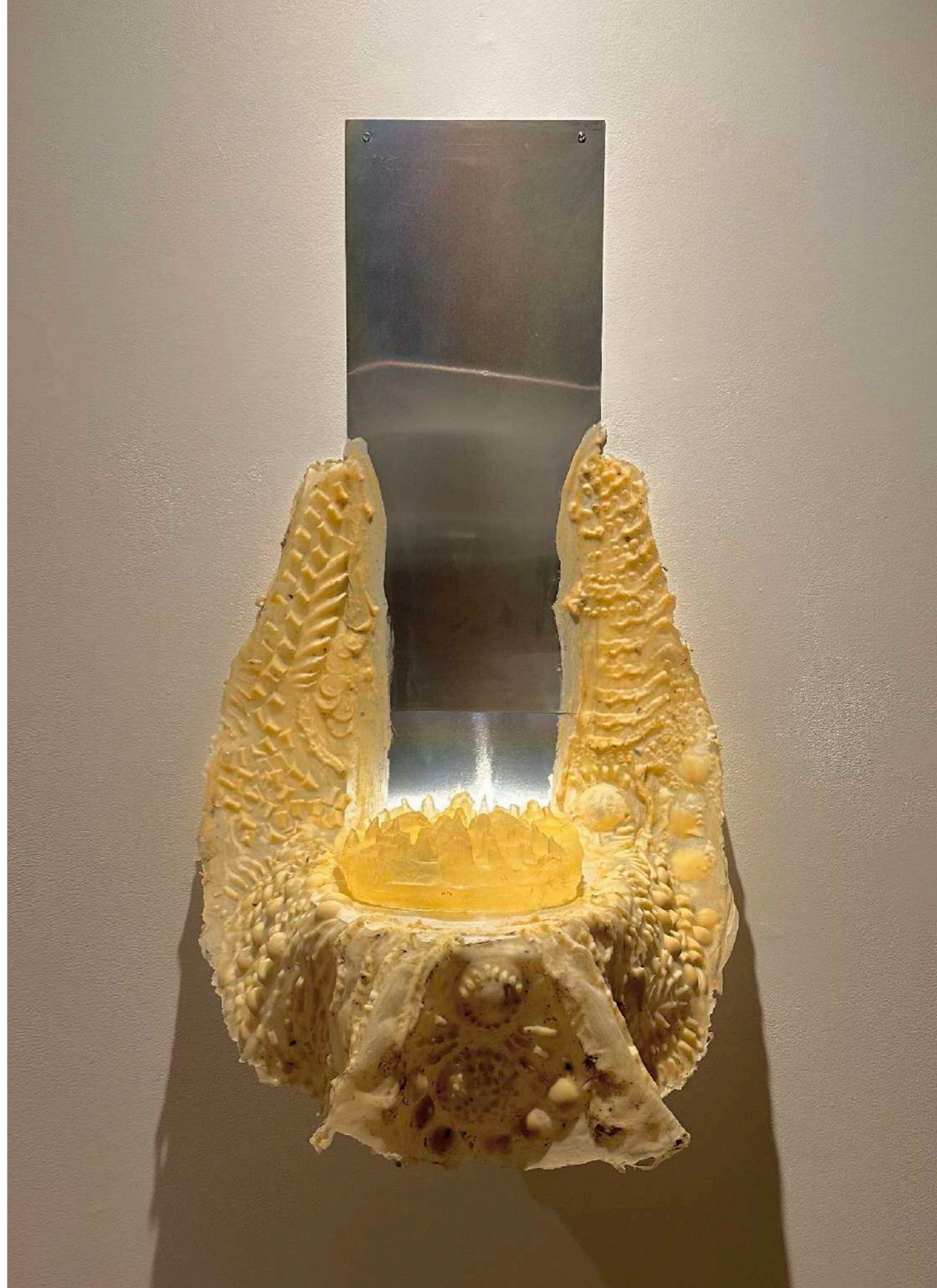


GESTURE OBJECTS IS-SEJBA U T- THALIJA TAT-TRACČI

SOLO EXHIBITION, SPAZJU KREATTIV,
VALLETTA, MALTA, 2023

in the context of AiR Spazju Kreattiv in
collaboration with the Valletta Design Cluster,
Valletta Cultural Agency and the Ministry for Gozo

An artist-in-residence is a traveller. Making a site-specific work in a short time can quickly become a colonial act. With her research-based work *Gesture Objects*, the artist Tanja Hamester tries to resort to anti-colonial strategies. She focuses on listening and collecting stories without appropriating them.



detail *Gesture Objects*, latex,
aluminium, soap, plant, 2023



[Click the info boxes for text.](#)

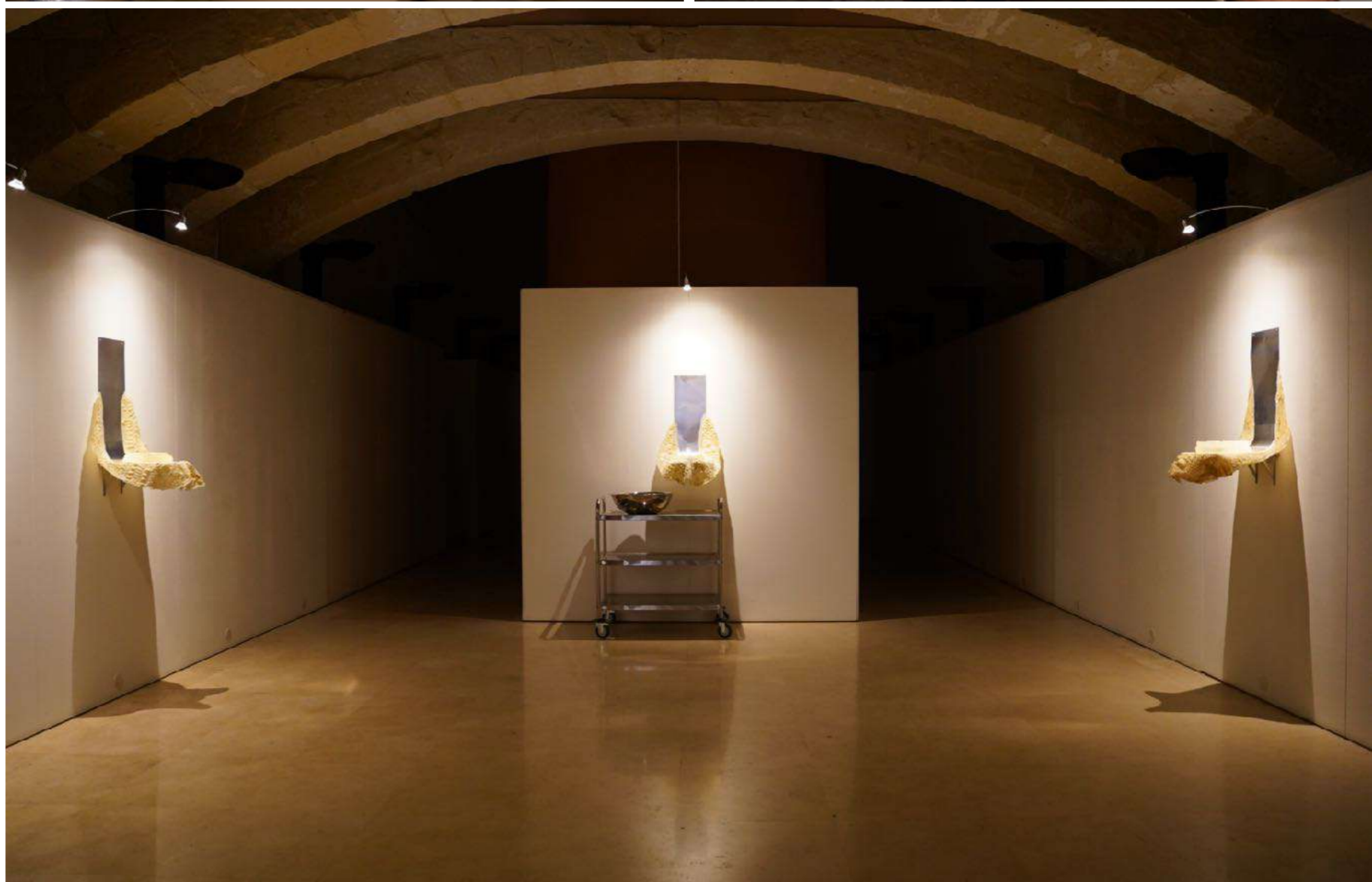
Hamester's investigation starts in the souvenir shop. The artist created imprinted patterns of souvenirs that are poured out in soap. In these impression collages, the errors of the anachronism of souvenir objects are taken to absurdity.

Souvenirs show what should be visible to the outside world, but uncomfortable and harmful facts from the past remain invisible. During her stay, the artist asked people residents in Malta to lend their objects that represent the «invisible» about Malta. These invisible objects are imprinted in latex and are part of the display that presents the soaps.

The artist invites exhibition visitors to wash their hands with the soap on display. Visitors decide for themselves whether and how they intervene in the form of soap sculptures, whether they change the surface or whether the surface remains as it is. Unlike the souvenir soaps, the latex collages remain intact and visible.

Text: André Mangion

installation view *Gesture Objects*
latex, aluminium, soap, plant, servey trolley,
aluminium bowl, Valletta 2023
pictures: Hayley Bonnici





THE EMPOWERMENT ARCHIVE

LECTURE PERFORMANCE, SCULPTURAL AND
PERFORMATIVE SOCIAL PRACTICE, PUBLICATION

VALLETTA EDITION, SPAZJU KREATTIV, VDC ,VALLETTA, MALTA, 2023

BARI EDITION, VOGA ART PROJECT, BARI, ITALY, 2022

MUNICH EDITION, DIGITAL ART SPACE, MUNICH, GERMANY, 2022



left: workshop, Valletta Edition, Malta 2023

right: mini booklet, publication, Munich Edition, 2022



The Empowerment Archive is a social practice, a workshop that culminates in a publication, an archive of empowerment narrations. The project takes into account micronarratives and inputs received by locals. The need to interact with the inhabitants of a place in order to speak about it is materialised in the use of collectively made salt dough.



warmup workshop, Valletta Edition, Malta 2023

SPIELFELD - SPORTSCHAU - STAMMTISCH

A PERFORMANCE BY LEBLOCCCATE

IN THE CONTEXT OF ANACHRONIC
CONGLOMERATE AT DIGITAL ART SPACE
(CONCEPT AND PRODUCTION TANJA
HAMESTER), MUNICH 2022

LeLeBlocccate are an art collective, research program and sports club. References from the world of sport allow them to talk about classism, misogyny and neoliberalism. An evening in three acts.

LeBlocccate are: Tanja Hamester and Sophia Köhler



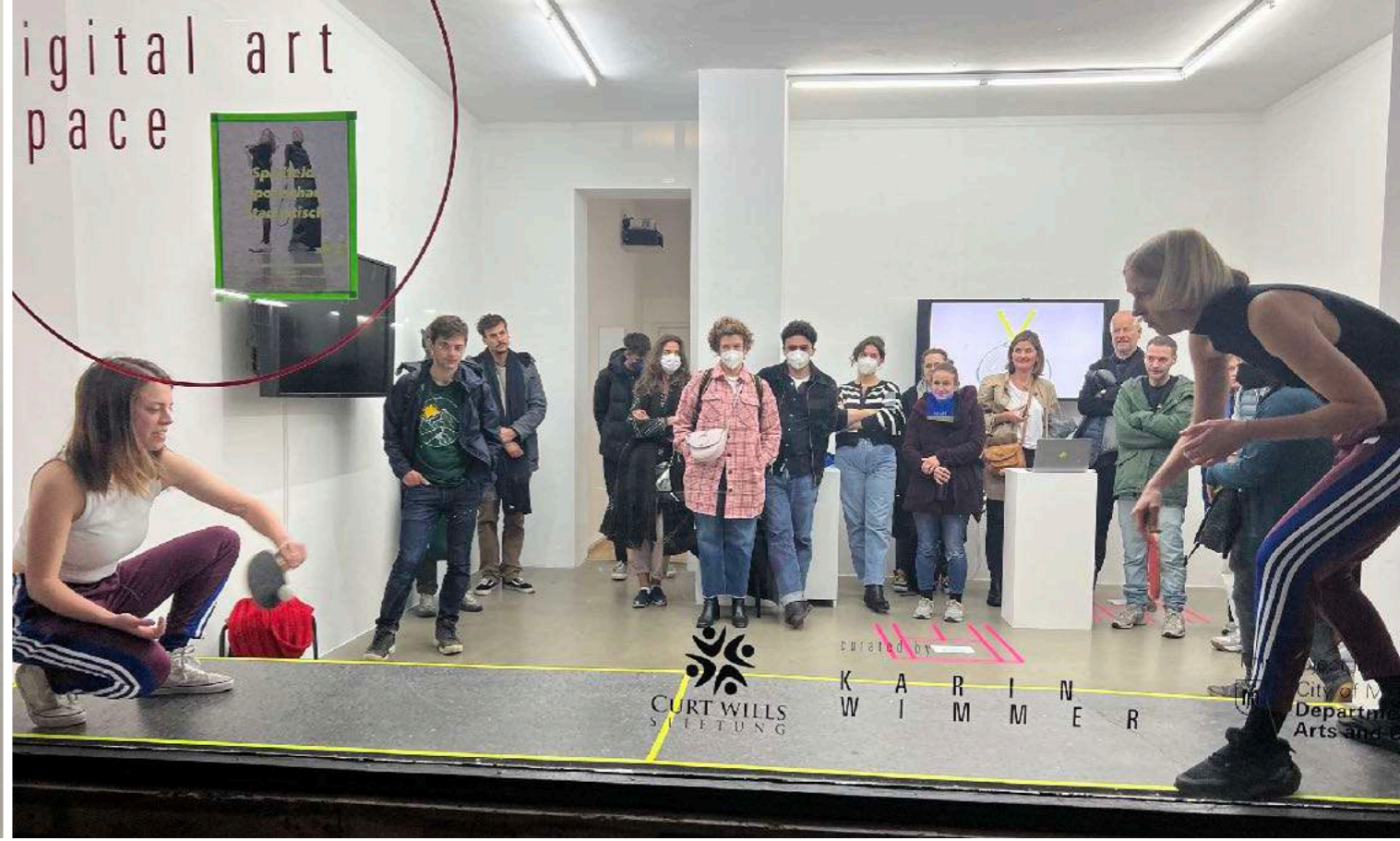
Spielfeld Sportschau Stammtisch

A PERFORMANCE BY
LE BLOCCCATE - ART COLLECTIVE, RESEARCH PROGRAM, SPORTS CLUB

25. OKTOBER 2022
19 UHR
DIGITAL ART SPACE, AMALIENSTR. 14



Click the info boxes for text.



Spielfeld

A ping-pong of historical facts about the game of tennis. LeBlocccate cover the beginnings of tennis in medieval monasteries, deadly leather balls, tennis-inspired hairstyles and 19th century engagement tennis.

Sportschau

LeBlocccate thematise dress codes from professional tennis. It is about bodies that are in a special form of publicity and at the same time in a strictly prescribed, discriminatory system of rules. What consequences can we draw from this for the everyday female-read body?

Stammtisch

LeBlocccate meet for a Stammtisch. The artists give an insight into their sociological-philosophical research by interweaving quotes from Eva Illouz: Why Love Hurts and Dana Kaplan/Eva Illouz: What is Sexual Capital? with a rhizomatic exchange of ideas about Gspusigschichten, anti-discriminatory use of language and anti-fascist ways of life. The LeBlocccate-Stammtisch is the collective's reading circle, an open format to which the artists also invite outside actors to discuss texts from sociology and aesthetics together.



BOUNCERS - PROTEKTORPROTEST

AKTIONSRaum, DER FAHRENDE RAUM MUNICH 2022

SOCIAL PRACTICE - ART PROJECT FOR ART MEDIATION AND
ARTISTIC ACTION IN THE URBAN CONTEXT

A COLLABORATION WITH TITA TUMMILLO (BARI)

CURATED BY SOPHIA KÖHLER (MUNICH)

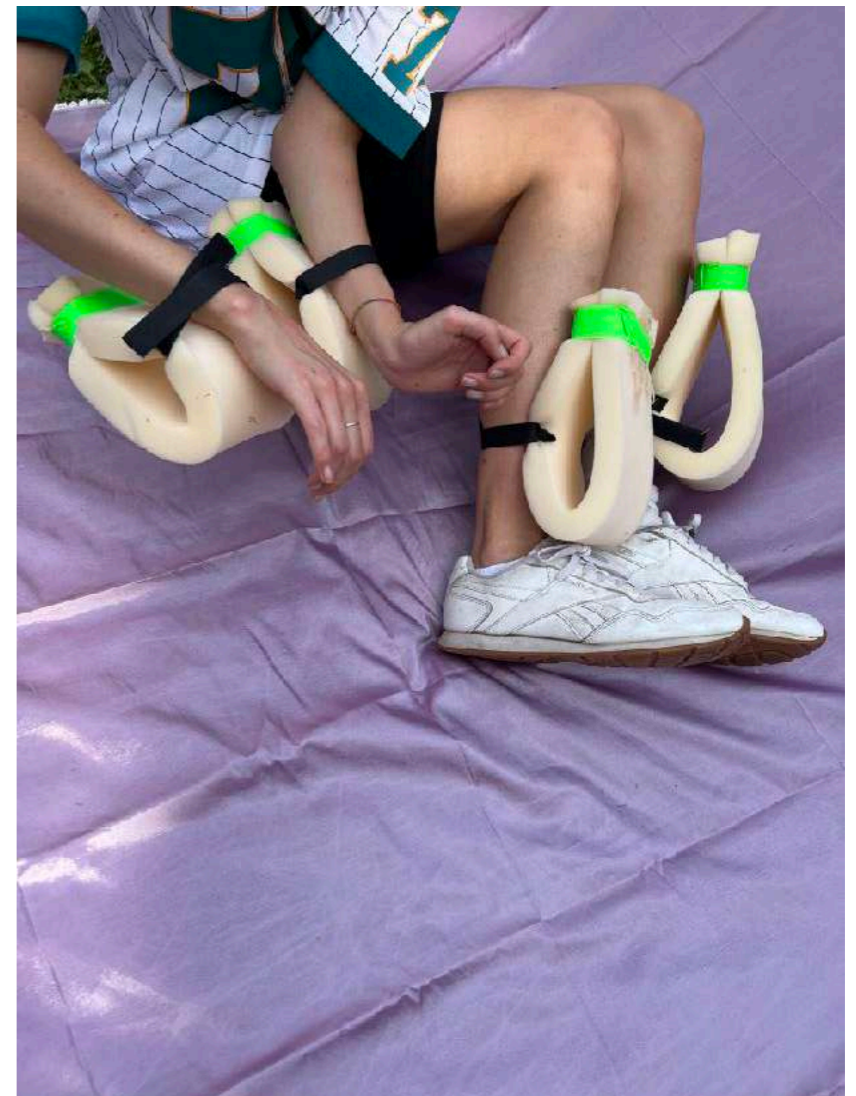
Tanja Hamester activating a *Bouncer* sculpture during the performance *ProtektorProtest*, a site-specific performance created in collaboration with Tita Tummillo.



Click the info boxes for text.



The BOUNCERS are foam sculptures that, in the sense of protective equipment, create new possibilities of experience and enable accessibility to the inaccessible. On the one hand, they are mobile, portable abodes that can be donned and doffed as needed. Refuges made of foam, soft architectures that can become safe havens. On the other hand, they are body extensions, prostheses that we put on and take off to literally immerse ourselves in urban space.



The Aktionsraum "BOUNCERS" deals with the question of how the spectrum of the sphere of protection can open and expand spaces of experience.

Protection is a word that is mostly used in the context of so-called security policy and is often associated with restrictive measures. We would like to define protection not as a restriction, but as an expansion.

There are situations that can only be handled with the help of protective equipment, a protector. A fall or an impact is cushioned by the protector. A dangerous situation becomes an adventure. Protectors expand the possibilities of experience, create accessibility to the unreachable. With the help of the protectors, which the participants can actively and self-determinedly put on and take off, new accesses to the previously inaccessible are created and made usable by becoming a support in (everyday) situations. However, the protection is not meant to restrict or limit. Rather, the design, construction, production and subsequent wearing of a protector is an emancipatory moment, a so-called empowerment. We transform the protector from something passive, from the needy, the weak, a victim role, into something active through which we experience empowerment. With our protectors we create new spaces of possibility. With the help of theatrical means we want to performatively animate and make public the action that is changed and empowered by the protectors.





Sophia Köhler, Ludwig Bader, Vera Brosch, Tanja Hamester performing *ProtectorProtest*, a site-specific performance created in collaboration with Tita Tumillo, Der Fahrende Raum, Neuperlach, Munich 2022

CRY

IMMERSIVE PERFORMANCE

ROOMTOBLOOM FESTIVAL - CELEBRATING
POSTCOLONIAL AND ECOFEMINISM ART, MALMÖ,
SWEDEN 2022 i

VOGA HOSTS, VOGA ART PROJECT, BARI (IT) 2021; i

SUMMER SCHOOL OF CONTEMPORARY ARTS,
CANTIERI CULTURALI ALLA ZISA, PALERMO (IT) 2019; i

GRAND TOUR TOURS - GALERIE DER STADT
SCHWAZ (AT), 2017 i

CRY is based on the idea of a workshop-like collective anti-colonial crying exercise against racism and sexism. It creates the fiction of a worldwide Crying Yoga movement, which is followed by the participants. Participants are taught crying techniques to use as a non-violent defense. With the project I am speaking against the cultural appropriation of Yoga in the western system to make the tired worker able to work again. Yoga is often toxically used for self optimisation. CRY is a non-violent way to speak up against perpetrators.



CRY workshop during Palermo Summerschool of Contemporary Art, Palermo, Italy 2019



CRY workshop, RoomToBloom
Festival Celebrating Postcolonial
and Ecofeminist Art, Malmö,
Sweden, 2022



CRY workshop during The
Imprint Archive, Lecture
Performance, Voga Hosts, Voga
Art Project, Bari, Italy, 2021



GESTURE OBJECTS - SUL TROVARE E LASCIARE TRACCE

SOLO EXHIBITION, VOGA ART PROJECT,
BARI 2022

CURATED BY BIANCA BUCCIOLI, NICOLA
GUSTAMACCHIA, FLAVIA TRITTO

Press: Artribune, Exibart, ATP DIARY, MagazineArt,
RaiNews, Salgemma

detail of a Bari Gesture Object (imprints of a
souvenir of Castel del Monte di Federico II), latex,
salt dough, Bari 2022



Click the info boxes for text.

installation view: imprint of five performances with the Bari Gesture Objects, natural latex, Bari 2022



installation view: Gesture Objects - sul trovare e lasciare tracce, VOGA Art Project, Bari 2022

Fotos: Flavia Tritto

installation view: Gesture Object (imprints of a souvenir of Castel del Monte di Federico II), latex, salt dough, Bari 2022





wearable display in collaboration with Bari based designer Elvira de Serio, neopren, zip, PVC, Bari 2022

Gesture Objects donated by artists from Bari: Mariarosa Pappalettera, Pamela Diamante, Angela Capotorto, Silvestro Lacertosa and Natalija Dimitrijević

Foto: Flavia Tritto



1 the artist performing a Gesture Object on 150kg of salt dough, Bari 2022

2 the imprint on the salt dough pile is being molded with liquid latex, Munich 2017

GESTURE OBJECTS - THE STRATEGY:

THE IMPRINT AS A GESTURE - LEAVING TRACES

AN ANTICOLONIALISTIC STRATEGY OF A HISTORICAL NARRATION AGAINST THE IDEA OF THE GENIUS (THE „ANTI-GOETHE“)

3 peeling off the latex skin, Bari 2022

4 archive of imprinted performance traces, Bari 2022



THE IMPRINT ARCHIVE - JOURNEY MAP

POSTCOLONIAL TRAVELDOCUMENTATION AS
AN ARTISTIC STRATEGY

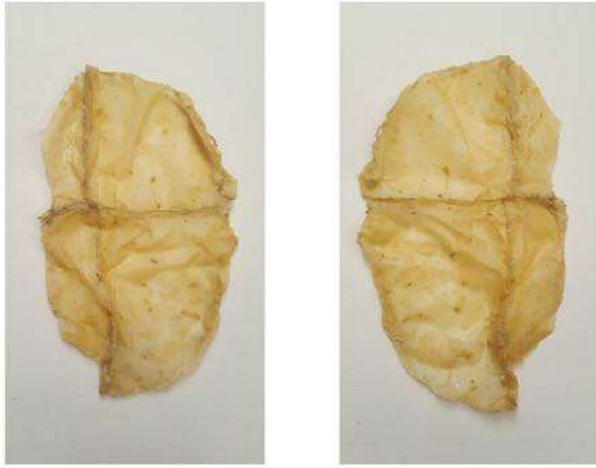
latex imprints (ongoing project), Germany/Italy since
2018



latex imprint taken from the
aqueduct in Rome, 2018



Matera
Hauswand eines Wohnhauses aus den 70ern, das die „Sohende“
der Sassi zur Straße hin verdecken sollte.



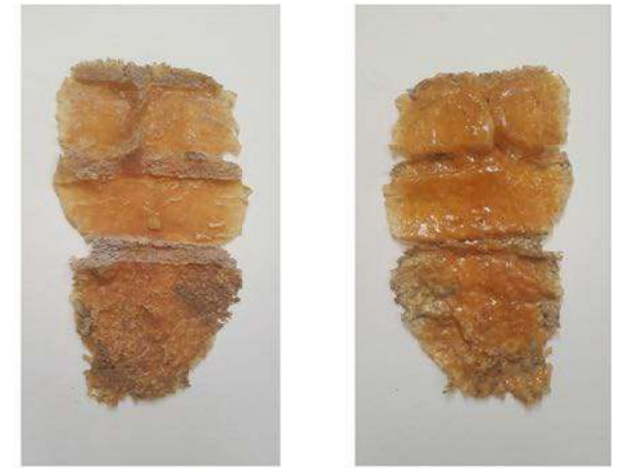
Matera, Basilicata
Höhlenwand einer leerstehenden Höhlenwohnung (Sassi di Matera)
Wegen katastrophaler hygienischer Zustände und einer großen Malariaepidemie wurden die Sassi
in den 50er Jahren geräumt und die Bewohner_innen umgesiedelt.



Rom, Pigneto
Gehwegpflaster und Straße



Rom, Pigneto
Aquädukt: antike und mittelalterliche Bausteine



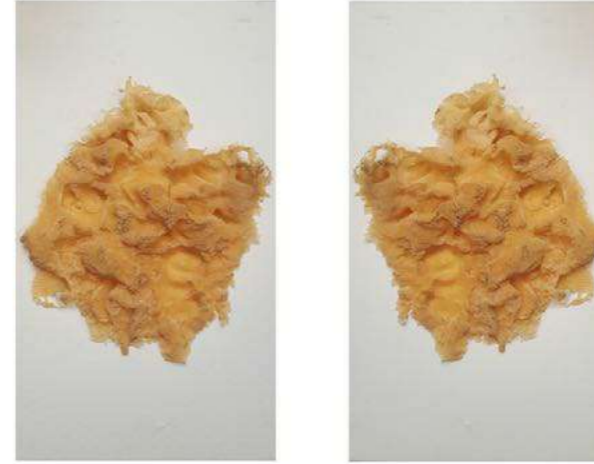
Palermo
Straßenpflaster, scheinbare Collage von Zeitschichten



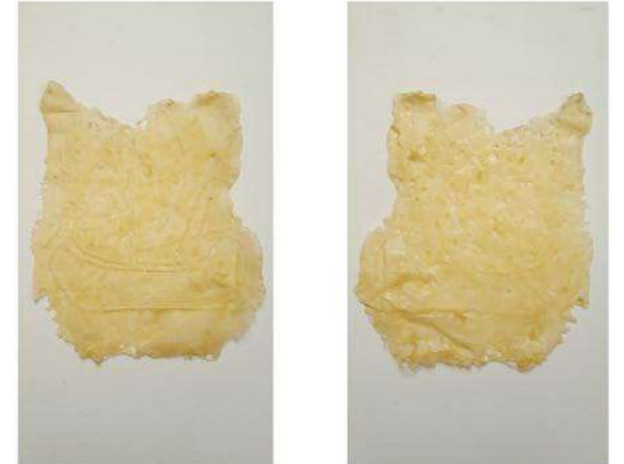
Tor de'Schiavi, Pgneto, Rom
Antike Zisterne in einer Parkanlage für Jogger (kaum touristische Nutzung)



Versteinerungen von Muscheln am adriatischen Meer



Crotta di San Cristoforo, Torre del Orso, Apulien
Antikes Segelschiff (datiert auf v. Chr.)



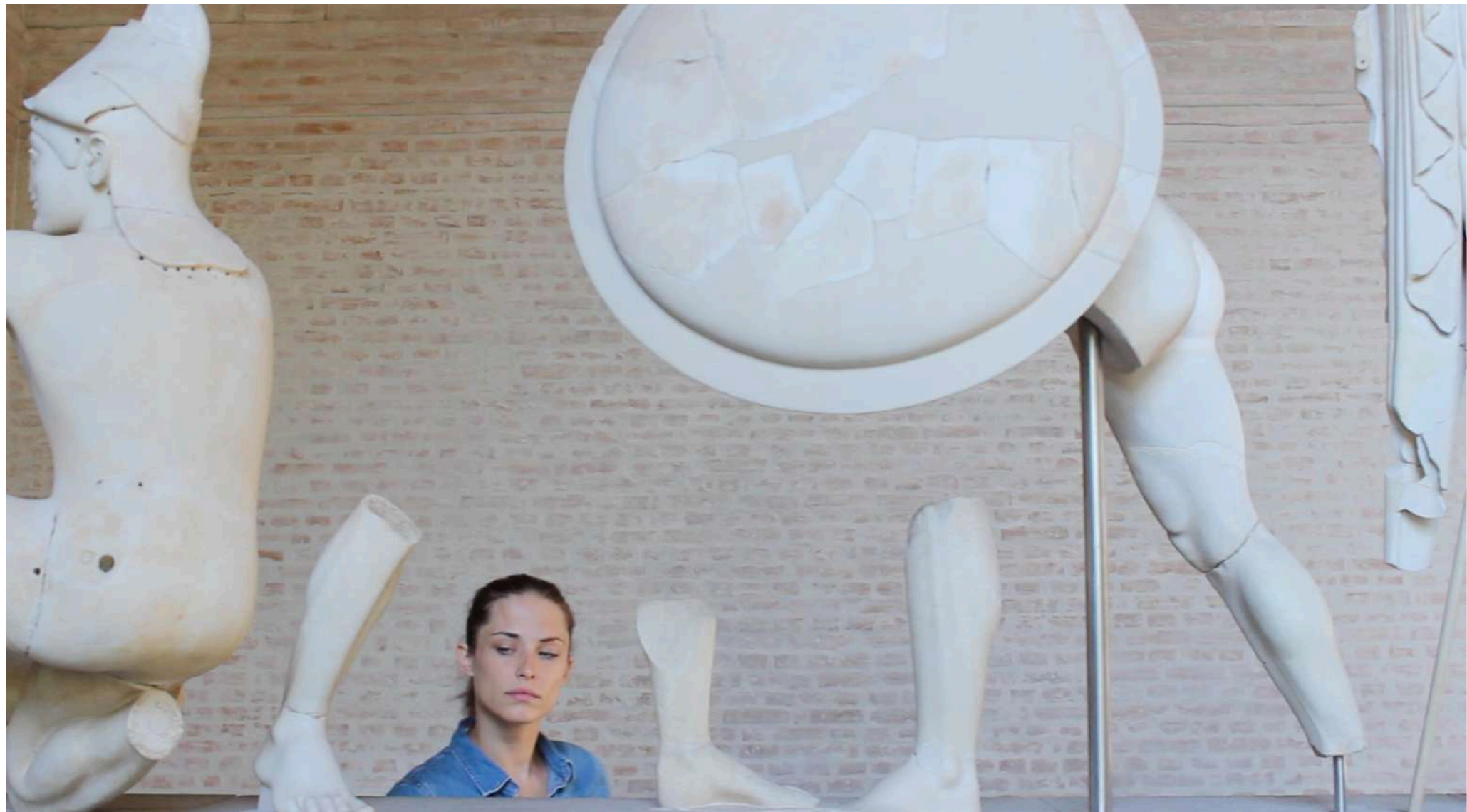
BODIES IN RUINS

SHORTMOVIE BY
JOHANNA GONSCHOREK
AND TANJA HAMESTER

HD VIDEO, 6 MIN 52 SEC, 2014 (NEW
CUT BY JOHANNA GONSCHOREK
2020)

21ST CENTURY: CIRCUITS AND CURRENTS
[OR HOW TO PROJECT AND SPELL], IN
THE CONTEXT OF SURVIVAL-KIT,
SPONSORED BY THE DAAD

Screenings:
Jahresausstellung AdBK - Munich 2020
Gallery GARAGEZERO - Rome 2019
Chisenhale Gallery - London 2014
Gallery Kullukcu und Gregorian - Munich 2014
circuits+currents projectspace - Athens 2014



filmstill Bodies in Ruins, Munich Glyptothek 2014/2020



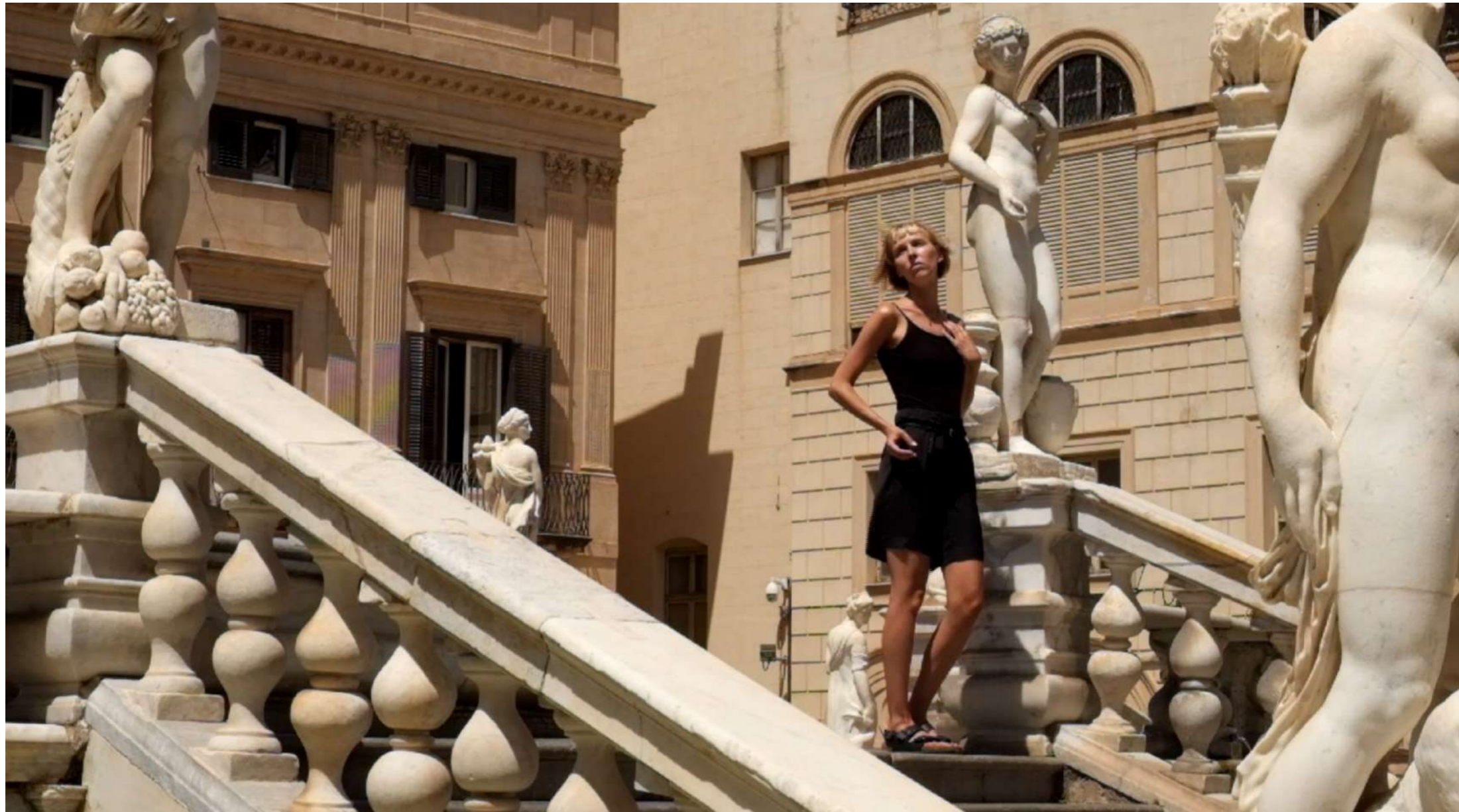
FONTANA DELLA VERGOGNA

HD VIDEO, 3 MIN 41 SEC,
FOTANA PRETORIA, PALERMO
2019

GROUP EXHIBITION PALERMO
SUMMER SCHOOL OF
CONTEMPORARY ART,
CANTIERI CULTURALI ALLA
ZISA, PALERMO 2019

filmstill, Gestures of Shame,
reenacting naked female
sculptures (variations of the typical
female poses "Venus Pudica" and
"Crouching Venus") at the so called
fountain of shame in Palermo

filmed by Marcela Caldas



SEE MORE PROJECTS ONLINE

Click the pictures for more information.

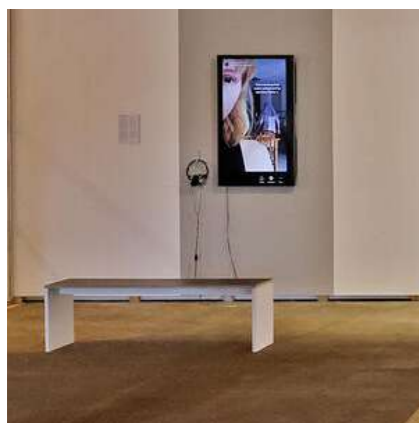


Le Blocccate, Art Collective,
Research Program, Sports Club,
founded 2021 in Westpark Munich
and Pane e Pomodoro Bari by Tanja
Hamester & Sophia Köhler

[Instagram](#)



Room to Bloom Program, a feminist
platform for ecological &
postcolonial narratives of Europe
(Co-founded by the Creative Europe
Program of the EU), member since
2021



Stories, Bari 2021, HD Video, Fokus
Europa II+III, group show, Schafhof -
European Center for Art Upper
Bavaria, Germany 2022



Animal of the State, S*Kit (artist
collective), publication, Hammann
von Mier Verlag, München 2016

book presentation/performance, Be
my Guest - Philipp Gufler, [Favoriten
III](#) (exhibition), Lenbachhaus,
Munich, Germany



Prognosen, performance with
Frauke Zabel, greenscreen,
smartphone, projektion, group
exhibition, Pro oder Kontra, Burg
Giebichenstein, Halle 2016



online series out of Skype
recordings, collaboration with Lisa
Nase, Athens - Munich 2015
group exhibition, Reality through
fiction, circuits+currents project
space, Athens, Greece 2015

[Press](#) (min 2:50-3:17)



Nelli Blau: Ist Kunst__?, artist
collective, publication, lecture
performance, colateral program
»LEA LUBLIN - RETROSPECTIVE«,
curated by Stephanie Weber,
Museum Lenbachhaus, Kunstbau,
Munich 2015