



PORTFOLIO

TANJA HAMESTER
SELECTED WORKS

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DIRTY CARE

TANJA HAMESTER INVITES CORDULA SCHIERI, MARIOS PAVLOU, SOPHIA KÖHLER, SILVIA GARDINI, CAROLINA CAPPELLI, NORA BYRNE

GROUP EXHIBITION, LOTHRINGER 13 HALLE, MUNICH, 2024

CURATING FROM A PLACE OF PERSONAL ARTISTIC PRACTICE, WHILE ACTING AS A HOST

Dirty Care is a transdisciplinary format by international FLINTA* artists that addresses the spectrum of protection. The term 'Dirty Care', as coined by Elsa Dorlin, describes a form of care arising from personal experiences of oppression and the consequent need for self-defence. In order to feel safe in society, FLINTA* often has to take up this form of care-work. 'Dirty care', therefore, means being nice and caring out of fear of being threatened or hurt. The artists will work with local collaborators to develop a format that deconstructs and reconstructs, (re)appropriates, and rethinks concepts of protection, transforming Lothringer 13 Halle into a space for intervention through sculpture, installation, and performance.

The installation Dirty Care serves as both a display and a stage set. Objects become props for performers and can be activated by visitors. This transdisciplinary merging of artistic practices is supported by performative interventions, workshops, and lecture-walks.



AMIABLE ACCUMULATION with soaps by Tanja Hamester and bronzes by Cordula Schieri © Photos: Frank Bauer



Hamester develops her GESTURE OBJECTS in the form of usable soap sculptures made from imprints of "Story Carriers," objects that tell stories of FLINTA* individuals. The soaps form new shapes and other narratives as a result of their recomposition through Hamester's research- based imprint practice. By collecting and rearranging stories, an anachronic narrative is created, a sculptural storytelling contrary to the given canon. Hamester receives the "Story Carriers" via so- called scores, instructions for action that revolve around the circumstances of dirty care and the need for protection.

Hamester invited Cordula Schieri to combine their individual approaches to research and material in the fountain installation AMIABLE ACCUMULATION, reminiscent of public washhouses and spas.

Soaps by Tanja Hamester in pool installation AMIABLE ACCUMULATION in collaboration with Cordula Schieri.

Detail Soap.

Carolina Cappelli with Michele Petrosino & the WISH MOPBP Kollektive, performance "WISH MOPBP". Invited to activate the installation and artworks.

Next page: AMIABLE ACCUMULATION with soaps by Tanja Hamester and bronzes by Cordula Schieri
© Photos: Frank Bauer







BOUNCERS PROTECTORPROTEST

A NOMADIC SAFER* 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 -JÄLKIEN 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-TRAČČI

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 LEBLOCCATE

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

LeBlocccate 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



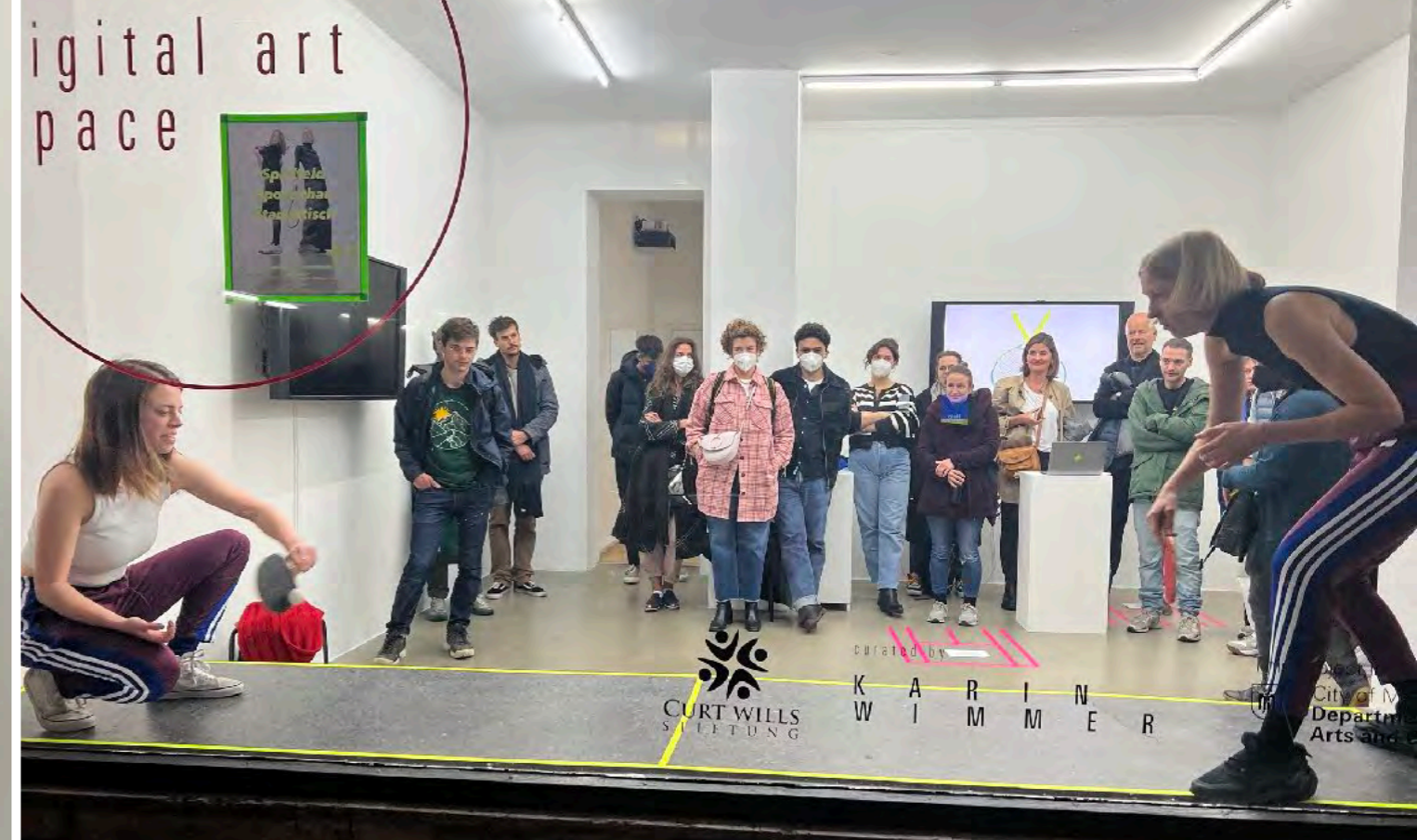
Click the info boxes for text.



Spielfeld Sportschau Stammtisch

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

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



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 Hamster performing *ProtektorProtest*, 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

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

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

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

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

