

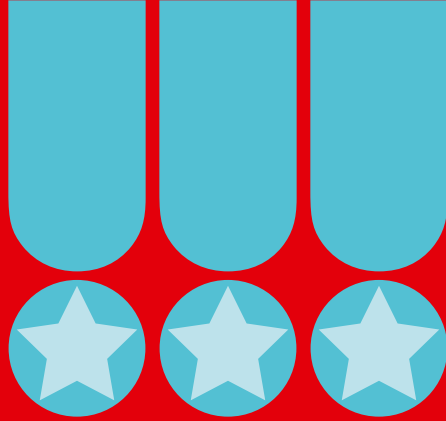


BEYOND BALAGAN



# HERO MOTHER

CONTEMPORARY ART BY POST-COMMUNIST WOMEN RETHINKING HEROISM



BEYOND BALAGAN

# HERO MOTHER

CONTEMPORARY ART BY POST-COMMUNIST WOMEN RETHINKING HEROISM

Published on the occasion of the exhibition  
**Hero Mother, Contemporary Art by Post-Communist  
Women Rethinking Heroism**

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**Studio 1 & MOMENTUM Gallery**  
**at Kunstquartier Bethanien**  
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**13 May to 12 June 2016**  
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Exhibition Organiser **MOMENTUM Berlin**  
Exhibition Curators **Bojana Pejić & Rachel Rits-Volloch**  
Production **Olga Wiedemann**  
Production Assistants **Karen Andersen, Maddy Martin,**  
**Emilio Rapanà, Laura Sanguineti, Elle Sinclair**  
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**Hauptstadtkulturfonds**  
\*\*\*\*\*



and by the **HeroMother** supporting partners



Kunstquartier Bethanien



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**IN THE BEGINNING...**

*HERO MOTHER: Contemporary Art By Post-Communist Women Rethinking Heroism* is the youngest in a series of sister exhibitions, artist residencies, and events together entitled *BEYOND BALAGAN!!!*, which form a key part of MOMENTUM's programming in 2015 and 2016, and perhaps beyond. The oldest of these sisters is *BALAGAN!!! – Contemporary Art from the Former Soviet Union and Other Mythical Places*, a major exhibition curated by David Elliott and produced by MOMENTUM, was shown across three venues in Berlin at the end of 2015 (at Stiftung Brandenburger Tor im Max Liebermann Haus, Külhaus, and MOMENTUM). The major international exhibition of contemporary art from the former USSR and Eastern Bloc, featured 150 artworks by 75 artists from 14 countries, together with a series of lectures, a symposium at the Hamburger Bahnhof Museum of Contemporary Art, and an extensive performance program.

With so much incredible content to take in within the short framework of 6 weeks, I knew there would be fertile ground for a closer look at particular issues addressed more broadly within *BALAGAN!!!*. MOMENTUM's *BEYOND BALAGAN!!!* series began by inviting, Sasha Pirogova, one of the young artists featured in *BALAGAN!!!*, to undertake a Residency at MOMENTUM. The Residency was accompanied by her first retrospective solo exhibition at our gallery, and the work resulting from this Residency is a video performance specially commissioned for *HERO MOTHER*.

To delve more deeply into the issues raised in *BALAGAN!!!* by extraordinary women artists, I invited as my co-curator, the expert art and cultural historian Bojana Pejić, chief curator of the groundbreaking international exhibition and book *Gender Check: Femininity and Masculinity in the Art of Eastern Europe* (2009-2010), and *Good Girls. Memory, Desire, Power* (2013). And so *HERO MOTHER* was born, sharing its intellectual genetics and 5 artists with its older sister: Marina Belikova, Katarzyna Kozyra, Almagul Menlibayeva, Sasha Pirogova. and Anastasia Vepreva.

This is not, alas, an encyclopaedic exhibition. We did not set out to include artists from every applicable country, and in fact, we ended up including several artists only indirectly linked to our Post-Communist framework. Yael Bartana, an Israeli, Berlin-based artist, was, in an unprecedented and highly political decision, chosen to represent Poland in the 54th Biennale of Venice (2011). We embrace her adoption by Poland to show one of the works upon which this controversial choice was made. Likewise, Nezaket Ekici, a Turkish, Berlin-based artist, in the absence of a Communist past, nevertheless bases her practice on the cultural cross-overs of nationhood, religions, and ideologies common to all women from a region where national borders have been redrawn throughout history. Furthermore, Ekici is a student of Marina Abramović, also featured in this exhibition.

There are several teacher-student relationships embedded within this exhibition. Anetta Mona Chişa & Lucia Tkáčová studied with Ilona Németh. Danica Dakić is a professor at the Bauhaus University in Weimar, where Marina Belikova also studies. Indeed, between two Marina's – master and student – *HERO MOTHER* encompasses 3 generations of outstanding creative practice by extraordinary women.

To make this exceptional exhibition possible – and seemingly effortless – required a huge amount of effort by many wonderful individuals, artists, partners, supporters, all of whom deserve heartfelt thanks:

**A HUGE THANK YOU TO...**

All the artists who entrusted their work to us, and especially to those who supported the exhibition by producing and contributing their own works.

To the Hauptstadt-kulturfonds which generously funded the entirety of the *HERO MOTHER* exhibition. To EIDOTECH who's support since the inception of MOMENTUM in Berlin has enabled us to turn beautiful ideas into spectacular exhibitions. Their technical expertise and cultural investment in this project, as a German and Polish company, has enabled us to realise a much bigger exhibition than originally imagined. To BARNBROOK, the award-winning design firm which envisioned the identity of *BALAGAN!!!* and of its younger sister. To the Sammlung Hoffmann for lending a work to the exhibition, and for the many years of wise counsel, and wonderful cooperations. To ikonoTV for spreading this and so many of our exhibitions to audiences far and wide across the globe. To our tried and true media partners Berlin Art Link and Randian for spreading the word to art lovers in Berlin and beyond. To Vitra. Artek for enabling our audiences to enjoy art in style. To the Goethe Institute for inspiring curatorial travel. To Gentle Gin for deliciously lubricating our appreciation of art. To the Kunstquartier Bethanien, MOMENTUM's home in Berlin, and for the use of its extraordinary chapel to house *HERO MOTHER*. To the exceptional team of photographers and videographers who have enabled this series of exhibitions and events to live on long beyond their opening dates: cinematographer Dian Zagorcinov, and photographers Marina Belikova, Camille Blake, and Petra Fantozzi. And to the heroic MOMENTUM Team who all worked far and beyond the call of duty to produce an extraordinary series of shows truly worth being proud of! For *HERO MOTHER*: Bojana Pejić, Rachel Rits-Volloch, Emilio Rapanà, David Elliott, and especially to Olga Wiedemann who brilliantly headed the production of the exhibition, and to our talented production assistants Madeleine Martin, María Laura Sanguineti, Ellen Sinclair, Karen Vestergaard Andersen. For *BALAGAN!!!*: David Elliott, Rachel Rits-Volloch, Emilio Rapanà, Isabel de Sena, Jeni Fulton, Marina Belikova, Olga Wiedemann, Nicole Dedousi, Veronica Posth, and the wonderful volunteers who kept the show on the road: Elias Karniaris, Terézia Nagyová, Xenia Goldtman, Tiare Maldonado Hucke, Hande Savus.

**DR. RACHEL RITS-VOLLOCH**  
Berlin, May 2016



MOMENTUM is the initiator, producer and host of the *HERO MOTHER* Exhibition and Symposium

**MOMENTUM** is a non-profit platform for time-based art, with headquarters in Berlin at the thriving art center, Kunstquartier Bethanien. MOMENTUM operates as a Gallery, Project Lab, Collection, Archive, Residency, Public Art Initiative, Salon and Education Program. Originally founded in Sydney, Australia, in 2010 as a parallel event to the 17th Biennale of Sydney, MOMENTUM moved to Berlin and has been active worldwide since 2011. Since that time, MOMENTUM has presented over 55 Exhibitions showing the work of over 400 international artists, more than 40 Education Events filmed and archived on the website, in addition to collecting the works of over 60 artists in the Performance and Video Archive, and hosting an ongoing program of Artistic Research Residencies.

MOMENTUM's mission is to address the growing diversity and relevance of time-based art and to support artistic innovation in Berlin and worldwide. As the world speeds up, and time itself seems to flow faster, contemporary artists inevitably express aesthetic, cultural and social changes wrought by accelerating processes of digitization. Through these new perspectives, MOMENTUM continually seeks innovative answers to the question: 'What is time-based art?' With an active program of research funneled into exhibitions, discussion, creation, collection, and exchange, MOMENTUM engages the notion of time-based art within the context of historical, technological and social development. As both a local and global platform, MOMENTUM is a bridge joining professional art communities, irrespective of institutional or national borders.



Hauptstadtkulturfonds is the sole funder of *HERO MOTHER*

In 1999, Berlin and Germany's Federal Government agreed to establish a Capital Cultural Fund in Berlin according to the terms of the Capital Cultural Pact in order to support individual projects and events with special significance for Berlin as the country's capital.

By supporting contemporary cultural and artistic projects, the Fund aims to initiate and strengthen interregional and international cultural dialogue with Berlin as its starting point.

The Capital Cultural Fund finances individual projects and events of special significance for Berlin in its role as the capital of the Federal Republic of Germany, those which have a national and international impact or an especially innovative character. Financing is available for almost every area of cultural activity: architecture, design, exhibitions, visual arts, film series, literature, music, music theatre, performance art, dance, theatre and interdisciplinary projects which promote cultural exchange. These projects must be realised in Berlin.

## ARTISTS

MARINA ABRAMOVIĆ [SERBIA / USA]

MAJA BAJEVIĆ [BOSNIA & HERZEGOVINA]

Yael BARTANA [ISRAEL / GERMANY]

MARINA BELIKOVA [RUSSIA / GERMANY]

TANIA BRUGUERA [CUBA]

ANETTA MONA CHIȘA & LUCIA TKÁČOVÁ [ROMANIA & CZECH REPUBLIC]

DANICA DAKIĆ [BOSNIA & HERZEGOVINA / GERMANY]

NEZAKET EKICI [GERMANY / TURKEY]

FANG LU [CHINA]

ELSE (TWIN) GABRIEL [GERMANY]

GLUKLYA / NATALYA PERSHINA -YAKIMANSKAYA [RUSSIA]

STEFANIE GROMES & KATRIN HAFEMANN [GERMANY]

SANJA IVEKOVIĆ [CROATIA]

ELŻBIETA JABŁOŃSKA [POLAND]

ZUZANNA JANIN [POLAND]

ADELA JUŠIĆ [BOSNIA & HERZEGOVINA]

ELENA KOVYLINA [RUSSIA]

KATARZYNA KOZYRA [POLAND]

ALMAGUL MENLIBAYEVA [KAZAKHSTAN]

TANJA MURAVSKAJA [ESTONIA]

HAJNAL NÉMETH [HUNGARY]

ILONA NÉMETH [SLOVAKIA]

NGUYEN TRINH THI [VIETNAM]

SASHA PIROGOVA [RUSSIA]

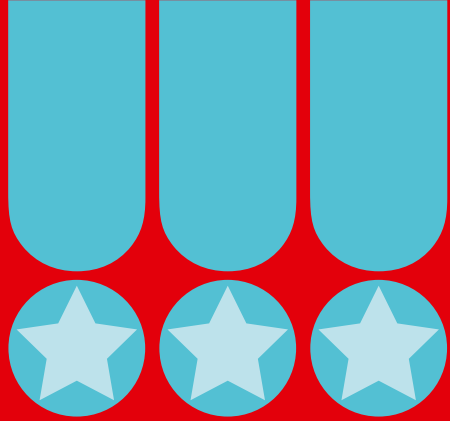
SELMA SELMAN [BOSNIA & HERZEGOVINA]

MILICA TOMIĆ [SERBIA]

ANNA-STINA TREUMUND [ESTONIA]

MARIANA VASSILEVA [BULGARIA]

ANASTASIA VEPREVA [RUSSIA]



 **INSTALLATION VIEWS** 



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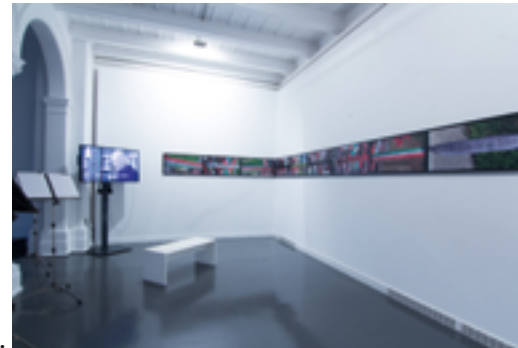
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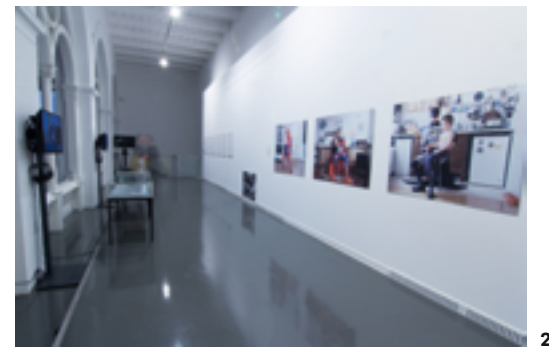
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32.

1. Gluklya (Natalia Pershina-Yakimanskaya), *Clothes for Demonstration Against False Election of Vladimir Putin* [cat. 17]
2. Gluklya (Natalia Pershina-Yakimanskaya), *Clothes for Demonstration Against False Election of Vladimir Putin* [cat. 17]
3. Marina Abramović, *The Hero* [cat. 1]
4. From the left: Sanja Iveković, *GEN XX* [cat. 20] Tania Bruguera, *Migrant Manifesto, Immigrant Movement International* [cat. 6]
5. From the left: Hajnal Németh, *False Testimony*; Yael Bartana, *Jewish Renaissance Movement in Poland (JRMiP)* [cat. 4]
6. Hajnal Németh, *False Testimony* [cat. 32]
7. Hajnal Németh, *False Testimony* [cat. 32]
8. Katarzyna Kozyra, *Punishment and Crime* [cat. 28]
9. From the left: Tanja Muravskaja, *They, Who Sang Together*; Maja Bajević, *Women at Work — Washing Up* [cat. 31]
10. In the front: Mariana Vassileva, *Flying and Other Daily Necessities* [cat. 44]  
Behind from the left: Zuzanna Janin, *Lost Butterfly* [cat. 23] Stefanie Gromes & Katrin Hafemann, *7 Tage...FEMEN* [cat. 16] Anetta Mona Chiša & Lucia Tkáčová, *Try Again. Fail Again. Fail Better* [cat. 8] Maja Bajević, *How Do You Want To Be Governed?* [cat. 3] Zuzanna Janin, *The End. Chapter 1. A Trip to Fear.* [cat. 22]  
On the first floor: Anetta Mona Chiša & Lucia Tkáčová, *Manifesto of Futurist Woman (Let's Conclude)* [cat. 7]
11. On the front from the left: Zuzanna Janin, *Lost Butterfly* [cat. 23] Stefanie Gromes & Katrin Hafemann, *7 Tage...FEMEN* [cat. 16] Anetta Mona Chiša & Lucia Tkáčová, *Try Again. Fail Again. Fail Better* [cat. 8]  
Behind from the left: Sanja Iveković, *GEN XX* [cat. 20] Gluklya (Natalia Pershina-Yakimanskaya), *Clothes for Demonstration Against False Election of Vladimir Putin* [cat. 17]
12. On the front from the left: Mariana Vassileva, *Flying and Other Daily Necessities* [cat. 44] Adela Jušić, *The Sniper* [cat. 25]  
Behind from the left: Maja Bajević, *How Do You Want To Be Governed?* [cat. 3] Zuzanna Janin, *The End. Chapter 1. A Trip to Fear.* [cat. 22]  
Behind: Tanja Muravskaja, *They, Who Sang Together* [cat. 31]
13. On the front from the left: Mariana Vassileva, *Flying and Other Daily Necessities* [cat. 44]  
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On the first floor: Anetta Mona Chiša & Lucia Tkáčová, *Manifesto of Futurist Woman (Let's Conclude)* [cat. 7]
14. Overview from the first floor, left gallery.
15. Overview from the first floor, center balcony.
16. Overview from the first floor, right gallery.
17. From the right: Selma Selman, *Do Not Look into Gypsy Eyes* [cat. 36] Elena Kovylyna, *New Woman* [cat. 27] Marina Belikova, *The Lines* [cat. 5] Anna-Stina Treumund, *Mothers* [cat. 40]
18. Sanja Iveković, *Invisible Women of Solidarity (6 out of 5 million)* [cat. 19]
19. Anna-Stina Treumund, *Mothers* [cat. 40] Marina Belikova, *The Lines* [cat. 5] Elena Kovylyna, *New Woman* [cat. 27]
20. Mariana Vassileva: *The Gentle Brutality of Simultaneity* [cat. 43]
21. From the left: Elżbieta Jabłońska, *Supermother* [cat. 21] Danica Dakić, *Jelica Dakić by Danica Dakić* [cat. 9]
22. Overview of the left gallery, from the left: Anna-Stina Treumund, *Mothers* [cat. 40] Marina Belikova, *The Lines* [cat. 5] Elena Kovylyna, *New Woman* [cat. 27] Selma Selman, *Do Not Look into Gypsy Eyes* [cat. 36] Sanja Iveković, *Invisible Women of Solidarity (6 out of 5 million)* [cat. 19] Mariana Vassileva: *The Gentle Brutality of Simultaneity* [cat. 43] Elżbieta Jabłońska, *Supermother* [cat. 21]
23. From the right: Anetta Mona Chiša & Lucia Tkáčová, *Manifesto of Futurist Woman (Let's Conclude)* [cat. 7] Anastasia Vepreva, *She Has To* [cat. 45] else (Twin) Gabriel, *Jogging Muslima* [cat. 13]
24. On the front: Anastasia Vepreva, *She Has To* [cat. 45]  
Behind: else (Twin) Gabriel, *Jogging Muslima* [cat. 13]
25. From the left: Nguyen Trinh Thi *Song to the Front* [cat. 41] Nezaket Ekici, *Disguise* [cat. 10] Fang Lu, *Sea of Silence* [cat. 15] else (Twin) Gabriel, *Jogging Muslima* [cat. 13] Anastasia Vepreva, *She Has To* [cat. 45]
26. On the front: Sanja Iveković, *Our Beautiful* [cat. 18]  
Behind from the left: Almagul Menlibayeva, *Headcharge* [cat. 19] Nguyen Trinh Thi, *Song to the Front* [cat. 41] Nezaket Ekici, *Disguise* [cat. 10] Fang Lu, *Sea of Silence* [cat. 15]
27. Selma Selman, *Saltwater (at 47)* [cat. 37] Sasha Pirogova, *Motherland* [cat. 35] Almagul Menlibayeva, *Headcharge* [cat. 29]
28. Overview of the right gallery, from the left: Nguyen Trinh Thi, *Song to the Front* [cat. 41] Nezaket Ekici, *Disguise* [cat. 10] Fang Lu, *Sea of Silence* [cat. 15] else (Twin) Gabriel, *Jogging Muslima* [cat. 13] Anastasia Vepreva, *She Has To* [cat. 45] Sanja Iveković, *Our Beautiful* [cat. 18] Sasha Pirogova, *Motherland* [cat. 35] Selma Selman, *Saltwater (at 47)* [cat. 37]
29. From the left: Elena Kovylyna, *Carriage* [cat. 26] else (Twin) Gabriel, *Kind als Pinsel* [cat. 14] Almagul Menlibayeva, *Milk for Lambs* [cat. 30]
30. From the left: Almagul Menlibayeva, *Milk for Lambs* [cat. 30] else (Twin) Gabriel, *Billet Parnass* [cat. 12]
31. Nguyen Trinh Thi, *Eleven Men* [cat. 42]
32. Milica Tomić, *One Day, Instead of One Night, a Burst of Machine-Gun Fire Will Flash, If Light Cannot Come Otherwise (Oskar Davičo – Fragment of a Poem)* [cat. 39]

Views courtesy of Marina Belikova.



# HERO MOTHER: AN INTRODUCTION



*HERO MOTHER: Contemporary Art By Post-Communist Women Rethinking Heroism* presents 44 works by 31 women artists from 20 communist or former communist countries, curated by 2 women from the former Yugoslavia and Soviet Union who now make their homes in Berlin.

The title refers to the honorary nomenclature "Hero Mother", and the medal bestowed with it, established in the Stalinist era on 8 July 1944 by Decree of the Presidium of the Supreme Soviet, to be awarded to Soviet women who raised at least ten living children. By the time it was abolished in 1991, when the Soviet Union was dissolved, more than 430,000 women had received this state honour.

In 2008, the Russian Federation exhumed this award as the "Order of Parental Glory", but it was downscaled to celebrate the accomplishment of only seven children. The same contemporary glow of fecund achievement was also bestowed

on mothers in other post-communist (and post-Soviet) countries, such as Belarus, Kazakhstan, and Ukraine. But what was originally conceived as an incentive to repopulate a country ravaged by war by encouraging women to fulfil their patriotic duty to their motherland by prolifically breeding successive generations, in its resurrection today sounds like the punch-line of an absurd Soviet joke. Or perhaps not?

What has really changed for women since the communist era? Have those who under state socialism used to be "working mothers" become today something "else"? Are they now really women-citizens? And how then should heroism be defined in a transformed democratic setting? Could it be, in fact, social disobedience and resistance? Taking into account the "new" family-based ideologies, with the necessity of stay-at-home mothers, that have been promoted by post-communist governments since the early 1990s, and that are today aggressively endorsed by nationalist

parties all over Eastern Europe (as well as in other rampantly neo-liberal regimes), the figure of the Mother as the Mother of the Nation is again occupying a central role.

As soon as democratic parliaments were established in Eastern European in the early 1990s, the first impulse of most of them was to try to control women's bodies by banning abortion – a right which had been freely granted under Communism. This "nationalization of women's bodies", however, succeeded only in Poland where abortion was made illegal in 1992. Yet the different conservative agendas that manipulate 'family values' at the cost of personal freedoms did not disappear and are part of a general assault on the hard-won victories of feminism, gay rights and basic human freedoms that are presently under attack, not only in Europe but globally.

*HERO MOTHER* focuses on the present predicaments of gender, citizenship, nationalism, migration and personal freedom, as well as on the relationship between artists and state power. Some of the artists shown here, taking the role of "unruly" citizens, address social issues through the feminist strategy of using the Bakhtinian "power of laughter" to popularise civil disobedience. Others treat such grave topics with seriousness and even with melancholy. Some of the works shown here refer to personal, familial and collective women's memories and to a female heritage that has been submerged by the 'grand narratives' of national history. Other artists choose to consider their own motherhood and, within a broader context, question the ways in which their own maternity is manipulated by threatening nationalist ideologies that, by linking motherhood to nation, harken back to the darkest years of the 1930s and '40s in Europe.

*HERO MOTHER* also considers the ramifications of nationalist political forces as they are unleashed not

only upon women but also on the queer community and other minorities. The limitless possibilities of contemporary art, with its capacity to turn the world on its head through parody and laughter, have invested it again with a sharp socio-political edge that has become part of a growing worldwide movement for non-violent action. This exhibition and symposium looks beyond feminist and queer critiques to address how contemporary art can expose cruel, manipulative power by reflecting it back at itself and, specifically, how humour, farce, and parody can become the strongest advocates for social engagement and change.

The artists in *HERO MOTHER* are all contemporary women either born, or based, in countries, including Germany, that used to, or still practice state socialism. While focusing on Central and Eastern Europe, this exhibition also features artists from Cuba, Vietnam, and China. Their work confronts and defies, through a variety of media, the regressive political agendas of many "Eastern" countries today that, in spite of their ostensible insularity, still echo unsettling developments worldwide.

*HERO MOTHER* is a key element within MOMENTUM's *BEYOND BALAGAN!!!* programme of events, residencies and exhibitions that examine contemporary art and its relation to politics, culture and life in Central and Eastern Europe and beyond. The first of these, *BALAGAN!!! – Contemporary Art from the Former Soviet Union and Other Mythical Places*, a major exhibition curated by David Elliott and produced by MOMENTUM, was shown across three venues in Berlin at the end of 2015 (at Stiftung Brandenburger Tor am Max Liebermann Haus, Külhaus, and MOMENTUM). Its title expresses a popular concept, and much used exclamation, in contemporary Russia — *balagan!* — that describes, with celebratory gusto, a farce, a mess, the most unholy of cock-ups, that may be, at the same time, the most joyful or unruly of carnivals. This term

typifying the functional dysfunctional can through analogy, parody or satire, also reveal the widespread abuse of power.

*HERO MOTHER* has evolved out of the issues and ideas developed by its sister exhibition *BALAGAN!!!* The major international exhibition of contemporary art from the former USSR and Eastern Bloc, featured 150 artworks by 75 artists from 14 countries, together with a series of lectures, a symposium at the Hamburger Bahnhof Museum of Contemporary Art, and an extensive performance program. *BALAGAN!!!* reveals a world where chaos and misrule, along with the social comedy that results from it, are celebrated and scathingly exposed. Today, the revolutionary politics of laughter, as well as the cathartic release it promises, are engendered

by a sense of outrage at cruelty, inhumanity and the abuse of human rights. But there is a great difference between *balagan* as a critical framework and as a chronic state of reality. Unchecked, political, social or economic chaos — *balagan* in life — quickly becomes a vehicle of cruelty or oppression. *BALAGAN!!!* the exhibition puts this under a microscope, as artists make evident not only its potential for creativity but also its absurd exploitative, nasty nature. *BALAGAN!!!* is about how some artists choose to depict the chaos of our times critically, challenging its power through humour, parody and the power of art itself.

The story of *BALAGAN!!!* is strongly embedded within all the arts, particularly in the *commedia dell'arte* that underwent a revival in Russia immediately

before and after the October Revolution. Derived from Turkic and Farsi words meaning 'wooden platform', the original Russian sense of *balagan* was a fairground, or the lightly constructed booths that characterised them. By the 18th century it had become associated with the activities of the people who worked there: clowns and jesters who made fun of and satirised the established order. From the beginning, artists have realised the potential of *balagan* as an effective framework for revealing the truth.

*BALAGAN!!!* expresses the uncontrollable, therapeutic, liberating force of laughter and art — a way to confront the absurd in both the everyday and in crisis; how we carry on smiling, creating, living, despite the madness unleashed by political forces. Building upon this, *BEYOND BALAGAN!!!* — *HERO MOTHER* looks at the ramifications of those political forces as they are unleashed upon women, the gay community and other minorities at a time of increasingly resurgent conservative values. Staging this exhibition in Berlin, within the Kunstquartier Bethanien Art Center, situated mere meters from the path of the Berlin Wall, lends an added relevance through its historic tradition as the site of cultural and political rebellion.

Historically, Berlin has been a capital in two empires: the German Reich and more recently, as Hauptstadt der DDR and Western enclave, the friction point between 'East' and 'West' during the Cold War. The different battles of ideology that have been fought in its streets have each constructed heroic expressions of gender, motherhood and nation that, in different guise, are today being

exhumed by authoritarian power. The limitless possibilities of contemporary art, along with its capacity to turn the world on its head through parody and laughter, have invested it with a socio-political edge, unrecognized since the historical avant-garde, that has become part of a growing worldwide movement for non-violent action. (The ousting of Slobodan Milošević as President of Yugoslavia in 2000 by a civil campaign of parody and ridicule after NATO bombs had failed was a milestone in the recognition of the essential creative critical capacity of art).

The type of absurd fiasco signified by the term *balagan* is becoming increasingly apparent in many "Eastern" countries today where homosexuality is still regarded as mental illness, where musicians, artists, curators and museum and theatre directors are censored or imprisoned for "blasphemy" and where a woman's greatest freedoms are seemingly to shop and to breed. If women are at times dubiously referred to in the analogy of songbirds, then the group of outstanding women artists included in *HERO MOTHER*, are the canaries in the coal mine of today's cultural moment, acting as an indication against regressive political agendas which turn back the clock on personal freedoms. Through a diversity of work spanning 3 generations of artistic practice, they are both an affront and a challenge to any repression — political or personal — of a woman's right to act in her own definition of heroism.

**Dr. Rachel Rits-Volloch**  
Berlin, May 2016

***In 1906, writer and poet Aleksandr Blok (1880 – 1921) premiered his play *Balaganshchik* directed by the avant-garde dramaturge Vsevolod Meyerhold (1874 – 1940), who also played Pierrot, the lead role. The riotous events of the opening night proved to be the first salvo in a continuing volley of theatrical coups de force that lasted until the cultural repression of the early 1930s. The tradition of the dysfunctional masquerade was taken up during World War II by literary critic Mikhail Bakhtin (1895 – 1975) in his critical masterwork *Rabelais and the Folk Culture of the Middle Ages and the Renaissance* in which he suggested that the carnival was a social safety valve that depended on the subversive effect of exhibiting publicly the private functions of the human body. Cultural dichotomies such as 'high' and 'low', youth and age, rich and poor, were revealed as methods of social control, the disruption of which in *Rabelais'* writings took the form of grotesque realism. In this laughter was an uncontrollable, therapeutic, liberating force. It would be not until 1965 that Bakhtin's influential masterpiece, with its oblique criticism of the cruel repression of the Stalin-era, was published.***

**[David Elliott, excerpt from *BALAGAN!!!* Catalogue]**

## BERTOLT BRECHT

### DIE ERZIEHUNG DER HIRSE, 1951\*

[EXTRACT]

#### 30 / 34 / 35

**Träume! Goldenes Wenn!**  
**Sieh die schöne Flut der Ähren steigen!**  
**Säer, nenn,**  
**Was du morgen schaffst,**  
**schon heut dein Eigen!**

#### 20

**Joseph Stalin sprach von Hirse**  
**Zu Mitschurins Schülern, sprach von Dung und Dürrewind.**  
**Und des Sowjetvolkes großer Ernstleiter**  
**Nannt die Hirse ein verwildert Kind.**

#### 21

**Nicht die Hirse war die Angeklagte,**  
**als die launische Steppentochter ward verhört.**  
**In Lyssenkos Treibhaus, fern in Moskau, sagte**  
**Aus sie, was ihr hilft, und was sie stört.**

#### 30 / 34 / 35

**Träume! Goldenes Wenn!**  
**Sieh die schöne Flut der Ähren steigen!**  
**Säer, nenn,**  
**Was du morgen schaffst,**  
**schon heut dein Eigen!**

#### 6 / 7 / 8 / 9

**Alt ist die Steppe am Uil.**  
**Neu ist die Zeit.**  
**Das Feuer von gestern**  
**Braucht ein neues Scheit.**

#### 42 / 43 / 44 / 45

**"Wo ist Hirsebrei?", fragen die Soldaten.**  
**"Hier ist Hirse, sie ist gut geraten".**  
**Sagen die Kolchsbrigaden.**  
**"Jeder kämpfe jetzt für zwei!"**

\*Basis for the work *Kind als Pinsel* by else (Twin) Gabriel,  
referred to page 90 of this catalogue.

# MOTHERS AND DAUGHTERS

Mothers and daughters, fathers and sons: traditionally their roles have been regarded as separate — except that history is scattered with myths, tales and ballads not only about men, like Bonnie Prince Charlie, who dressed as women (in this case to save himself), but also about women who chose to act and fight as men — as soldiers, sailors, pirates or workers — only to be unmasked in the tragic intimacy of their deathbeds. But these brave souls were written off as surrogate or quasi men. Both history and heroism have been cruel mistresses: ‘true men’s’ prerogatives.

Such convictions were not shaken by ancient Greek accounts of the Amazons, the matriarchal tribe of fearsome, bare-breasted women warriors who during the 5th century BCE, perhaps, controlled the lower Don and Volga regions of present day Ukraine and Russia. Or even by Joan of Arc, ‘The Maid of Orleans’, called by God to fight for virginity and France in the 100 Years War against the perfidious English. Such exceptions seemed to merely prove the rule. Martyred at the stake, Joan consolidated a myth of piously chaste womanhood that not until the French Revolution was subsumed in Marianne, the worldlier, and much less virginal, Republican Goddess of Liberty, Equality and Fraternity. She is still the symbol of France.

In 1920, after the carnage of World War I, the French government instituted the first of many medals to reward ‘heroic’ motherhood. The *Médaille de la Famille française* (Medal of the French Family) came in three grades — bronze, silver and gold — that paid tribute to wed-locked super-mothers so that more women would be encouraged to procreate prolifically and patriotically in order to recharge the war-depleted gene pool.

In further expression of its intensifying paranoia and hubris, the German Fatherland followed a similar path awarding, from 1939 until 1945, the *Ehrenkreuz der Deutschen Mutter* (the Cross of Honour of the German Mother), also in three classes, to acknowledge and reward those women who generated more children in the Nazi home-front battle to provide conquering warriors to clear space for and propagate the German race.

From the same year, a similar award was also created in Italy — the *Medaglia d’Onore per Le Madri di Famiglie Numerose* (Medal of Honour for Mothers of Prolific Families) — that, by mashing together Catholicism with nationalism in its image of a Madonna, glorified mothers of at least seven living children, each one signified by a decorative bow attached to its ribbon.

The Russian Empire, and the Union of Socialist Soviet Republics that succeeded it, had no compunction in co-opting the folkloric power of a nurturing universal mother goddess as an encompassing hero of the nation. Instinctively a motherland, the pervasive idea of Mother Russia — *Rossiya-Matushka* or *Rodina-Mat’* — was echoed in Tsarist times by icons of the Virgin Mary and, from the 1940s, by many Stalinist sculptural female behemoths. Both, however, were rooted in the old Slavic goddess Mokoš — the Great Mother, protector of women’s work and destiny, to whom, as late as the 10th century just before the dawn of Christianity in Rus, Vladimir the Great had paid tribute in his sanctuary in Kiev.

But the honorary title Hero Mother, *Mat’-geroinya*, did not appear in Russia until 1944, an ironic footnote to the fearful human toll of war and purges. As in France and Germany, the order was calibrated according to the fecundity and productivity of the woman in question. It perished, along with with the Soviet Union, in 1991 but in 2008 the Russian Federation animated its rouged corpse as the *Orden Roditel’skaya Slava* (Order of Parental Glory). In spite of the novel ‘non-sexism’ of this award, women still gave birth and looked after their children, while men continued to behave as they always have done.

Starting out from the kitsch, but still widely accepted, concept of this and related orders, this exhibition examines what female or ‘maternal’ heroism could mean today when expressed in art and, in so doing, explores different ideas about what a specifically humanitarian (as opposed to dominantly male) sensibility and politics could be.

There are many possibilities in the works shown here, as well as a number of not so straight-faced ‘solutions’ but, in spite of any impulse to the contrary, these new mother heroes and their daughters realise that they are unable to remain separate from the

fathers and sons on whom they reciprocally depend and to whom they refer, obliquely or otherwise, in their works. They are both part of the same unit, the one deriving meaning, comfort, identity and, perhaps, pain from the other. However, when mothers mirror fathers, or daughters their sons, in art, genetics are set aside in implied criticism of unquestioned mystique and unchallenged power. Exaggerated clichés of gender, or strategies of minstrelsy are enlisted here to both ridicule and undermine the continuing colonisation of women and the world by a self-serving, inbred and unquestioned ‘male’ way of seeing and doing things.

But the traditional Hero Mother, with her endlessly destructive embrace of death, feeds on the blood of others. Like *Mother Courage*, Brecht’s anti-hero, she rises above, yet remains mired by, the swamp of male generated carnage. Wise to this mindless masochism and pseudo self-sacrifice, the new ‘Hero Mothers’, shown here, suggest models of bravery for all sexes by exposing and refusing to participate in the aggressive futility of nationalist, fundamentalist, sexist endgames.

Admittedly, the work of these artists is, at times, melancholic with the possibility of untrammelled violence never far away. Yet, in their criticism of the present, and the profound desire for change that this implies, there is a valiant and implacable impulse to confront both history and reality head-on that spurns the nostalgic sentimentality of hollow, false heroes.

## David Elliott

Curatorial Advisor for *Hero Mother*

Curator of *BALAGAN!!! Contemporary Art from the Soviet Union and Other Mythical Places*, Berlin, 2015



1.



2.

- 1. Mother Heroine, USSR
- 2. Order of Parental Glory, Russia.
- 3. Order of Maternal Glory, USSR.
- 4. *Médaille de la Famille française* (Medal of the French Family), France.
- 5. *Ehrenkreuz der Deutschen Mutter* (the Cross of Honour of the German Mother), Germany.
- 6. *Altyn Alka* (Golden pendant), Kazakhstan.
- 7. Order of Mother, Belarus.
- 8. *Medaglia d'Onore per le Madri di Famiglie Numerose* (Medal of Honour for Mothers of Prolific Families), Italy.



3.

[32]



4.



5.



7.

[33]



8.

# RESISTING THE LIMITS OF NOW

*We must begin to think of artists and intellectuals as not only engaged in the public, but as producing a public through the mode of address and the establishment of platforms or counter publics, something that has already existed in both the east and west, clandestinely and underground respectively, but in opposition to the reigning cultural and political hegemony of the specific society.*

**Simon Sheikh, “Representation, Contestation and Power: The Artist as Public Intellectual”, 2004<sup>1</sup>**

The artists participating in the *Hero Mother* exhibition are women who work as artists and live as citizens in an age which is known as the democratic condition. After the fall of the Berlin Wall in 1989 and subsequent removal of the Communist administrations, which had been, with the exception of Romania, dismantled via a number of “peaceful revolutions” of the 1990s, Eastern European countries embarked on becoming parliamentary democracies. Under the given democratic order, we are advised, the forms of social rebellion needed to be changed: “We should stop trying to storm the Bastille; it is time to walk around it”.<sup>1</sup> Borrowing the phrase by Samuel Becket for the title of the work, *Try again. Fail again. Fail better* (2011), Anetta Mona Chişa and Lucia Tkáčová work

with an iconic sign — a raised clenched fist — which had historically been used as the symbol standing for social revolt. This sign had / has prime visibility in the Communist countries where it had one sole meaning: it meant Revolution, and it was associated with the rebellion of the working classes; now the sign acquired a different meaning. The artists write: “A raised fist is a universal symbol of protest, used by various (even contradictory) groups throughout history, emblematic for struggle, resistance, anger and the yearning for change. [...] Reminding one of an object made for mass amusement, it reveals the unfortunate fate of revolutions and their potential to entertain, to sell well, to become an attraction, a free-time activity, a hobby”. (www.chitka.info)

The majority of the pieces gathered in the *Hero Mother* show belong to the contextual art practices to which the artist turned in order to “work with” the given cultural, historical and political context of their particular society, inquiring into the hegemonic functioning of the public spheres in their countries, which as often as not, disregard the voices constituting counterpublics. If I am to use the metaphor of the Bastille, then, I dare claim that the artists taking part in our show decided not to “walk around” the sites of power, discovering instead numerous “other Bastilles” that do not always represent the Central Power, but are instead scattered around the social tissue and became comfortably enmeshed in the democratic scenery; there, the functioning of power does not always appear in the form of solid objects, but as a *set of ideas*, which circulate in the public sphere where they are acknowledged as “normal”, and even “natural”. Certainly, the public discourse may (as it often does) induce actual violence against “others”, be they Roma, ethnic minorities, or these days, (war) refugees. These immaterial Bastilles function through a number of cultural phobias: on the one hand, these could be xenophobia, anti-Semitism, Islamophobia, and hate speech addressing cultural minorities, and last but not least, homophobia; on the other hand, the public discourse of today generally distrusts any kind of “speculative leftism” (Alain Badiou), often manifesting its tolerance as regards everyday fascism and the galloping “browning of Europe”. Even though these immaterial “Bastilles” do surface in many (if not all) countries of today’s global world, storming them occurs within a particular cartography. At the time of writing, the European states, those located in Central / Eastern Europe in particular, (re)-discovered their hostile Eurocentric nature. Thus, while we are “experiencing an influx of new immigrant cultures, national majority culture were insisting more stringently on their uniqueness, their purity, and all too often, their superiority”. Despite the long history of globalisation, “public spheres have always been conceptualized within the frameworks of nation state.”<sup>2</sup>



**The Eighth of March or Mother’s Day: Must We Choose?**

The nation state, as is known, exercises its power on many levels that are both real and symbolic. Celebrating public / state holidays is a symbolic act enabling the social cohesion of a respective community or state. The Eighth of March (International Women’s Day) and Mother’s Day are such traditional annual events meant to convey honour to and respect for women. The younger women artists taking part in our exhibition, who are born in the countries that used to practice State Socialism, may know – as their older colleagues certainly do – that the Eighth of March used to be a state holiday. Sometimes the posters displayed on the street represented a woman with her fist clenched. This was also true for Titoist Yugoslavia (1945-1991), where several artists showing in this exhibition — Marina Abramović, Maja Bajević,

Danica Dakić, Sanja Iveković, Milica Tomić — and myself — were born. On that day, Socialist women and men were not obliged to work, and on that occasion, I remember, public institutions organised festivities with food and drink – usually prepared by the female employees. Having a day off, women, particularly mothers, usually used it at home, cooking, washing and checking the children's homework, without the stress they experienced at the offices or in the factories. And whereas we, the female subjects living with Communist regulations, were offered red carnations, the “flowers of the proletariat”, in the West, the “Capitalist” women organised rallies, marching in the streets (often with the clenched fist), staging public events pointing to the rights (such as equal pay, longer and paid maternity leave or abortion, for example) they lacked in their democratic states. Alas, such a form of public activism had been unimaginable for us inhabiting the Communist hemisphere, given that any form of public gathering had been prohibited — unless it was choreographed by the State, like for the Day of the Republic or the First of May (Labour Day). In addition, in the Communist countries, the Eighth of March was usually a proper occasion to organise exhibitions of women artists; though this privilege women artists benefited from, some officials assumed, was not really necessary, given that according to the official Socialist ideology of gender egalitarianism, men and women (artists included) enjoyed equal rights in public life, and this was somehow valid for exhibition practice, as well.

The Eighth of March and Mother's Day are the festivities emerging in the early twentieth century, and both could be aligned to the conventions termed by Eric Hobsbawm the “invented traditions”.<sup>3</sup> What do these two fashions of “honouring women” have in common, and what differentiates them? These two “women's days” carry on two different “suitable pasts”. International Women's Day, just as the First of May, became “invented” by the labour movements in North America, where the Socialist Party observed IWD first in 1909. In Europe, at the Socialist International meeting held in



B.

Copenhagen in 1910, on the initiative of Klara Zetkin, this day (with no fixed date) was established in order to build support for women to get suffrage rights and for their larger participation in the labour force. The following year it was marked in Austria, Denmark, Germany and Switzerland with rallies in which both men and women took part. In the wake of the First World War, IWD became a tool for protesting against militarization and the war. In the USSR, Alexandra Kollontai and Lenin promoted IWD as a state holiday, which only in 1965 became there a non-working day. In 1977, the United Nations adopted the resolution proclaiming IWD as the UN Day for Women's Rights.

Post-Communist “new” democracies born in the early 1990s comfortably nested within the recently established or re-established sovereign nation states; they went on reproducing their “invented traditions”, their official holidays, which without exception honour and commemorate their national

past and national histories which preceded the Communist period. Thus, most of the post-Communist states ceased to observe International Women's Day as a public holiday; nonetheless, this day remained marked in many of them.<sup>4</sup> Instead, during the 1990s, a number of post-Communist states instituted Mother's Day as a festive event that should, it seems, mirror “democratic” changes in Eastern Europe. In contrast, during the events constituting the Arab Spring, however, the Eighth of March was a day to celebrate (the birth of) democracy. Alas, in 2011, the Egyptian women who had marched to Cairo's Tahrir Square — some in headscarves and flowing robes, others in jeans — who came out to stand up for their rights, social justice and against sexual harassment, were watched by the police and military, while crowds of men who attended the event soon outnumbered them and chased them out.<sup>5</sup>



C.

### Working On and Off the Market

Throughout the 1990s, the Eastern European post-Communist states had experienced a traumatic political “transition” to “democracy”, which implied the shift from the state-run to a market economy: this, of course, has occasioned austerity measures, leading to massive unemployment, which hit the female populace in particular, so that one spoke of the “feminization of poverty”. At the crossroads of Perestroika, many Soviet women could not get any medal for being “Heroine Mothers”, given that in the situation of economic crises it became unimaginable to raise families with many children; at that time they became engaged in “heroic shopping” (Nancy Ries), standing in long queues in front of Soviet half-empty shops. Some other Russian women took over a new profession: foreign-currency prostitution. In the early 1990s, a Russian authoress honours this oldest profession for two reasons: “This was the emancipation from the de-sexualization of life under communism, the recognition of one's bodily self as an inseparable part of one's identity... If Western prostitutes belong to ‘the underworld,’ then the Moscow prostitutes form instead a ‘counter culture; – so much has their professional activity been ideologized.” Without a touch of irony, she concludes: “The prostitute, the lone entrepreneur breaking taboos, is the pioneer of the market economy...”<sup>6</sup>

The officially produced amnesia regarding the Eighth of March – initially called International Working Women's Day – could be simply explained: even though this holiday is observed internationally, the nationalist and / or post-Communist ideologues believe that it revives the “spectre of Communism”. This holiday is just one entry appearing on a long list of “Communist spectres”, which are haunting our post-Communist condition: prominent on the list is “Communist” gender equality, women's emancipation, the right to decide about their pregnancies, or a woman's option to have two identities: to be a mother and to practice her profession. A romanticised projection of the

New (Post-Communist) Woman expressed in 2007 reads: “For the women of Eastern Europe, being at home with their families was not only a practical goal but also a political statement – opposing the regimentation of women into cadres of the Heroes of Socialist Labor”.<sup>7</sup> Such a melodramatic imagination completely neglects at least three aspects. First: the fact is that during the economic transition, it was mainly post-Socialist New Women who lost their jobs. Second, those who managed to keep them, but wanted also to become mothers, had now to follow the new economic measures proposed by the International Monetary Fund and the World Bank, which called for a radical “restructuring” of state entitlement policies, and this included, e.g., the length of maternal / paternal leave.<sup>8</sup> Third: could a single mother or a divorcee make a “political statement” by staying at home in order to become a full-time mother? Hardly. Those women who want to stay at home, and / or want to be stay-at-home mothers could be either those whose (male) partners are wealthy, or those who benefit from heterosexual marriage. The notion of domesticity, as Nira Yuval-Davis explains, lies in the core of the neoliberal world view: “[O]ne of the paradoxes of the ‘new liberalism’ has been that while formally encouraging ‘freedom’ and ‘democracy,’ in its pursuit of the ‘free market’ and a ‘minimal state’ (in the countries of the former Soviet Union as well as in post-colonial states), it has also promoted traditional familial ideologies which would enable the radical weakening of the welfare state”.<sup>9</sup> Anastasia Vepreva, in her video, *She has to* (2013), touches upon this ideology, recording a panel broadcast by a Russian TV station, in which

younger women are given advice on how to save their marriages. Indeed, the vast majority of Russian politicians and reformers appeared to view the “domestication” of women as a necessary condition for the establishment of a liberal democratic government.<sup>10</sup>

It thus comes as no surprise that instead of the Eighth of March, which, I think, preserves the memories of women’s past social rebellion and reminds us of those “unruly women” who demand their rights and protested against the hegemony of patriarchy, we, in the post-Socialist cultures are now to pay tribute only to those women who are mothers. Mother’s Day, it seems to me, reflects these kinds of current social needs. The “suitable past” to be recalled on Mother’s Day appears to be less revolutionary than that of the Eighth of March. This special day is to be situated in the context of Christianity, with its tradition of Marianism, the veneration of the Virgin Mary. This custom was carried out to the secularised age, in which the chaste woman, disguised as la *Marianne*, became the female icon of the French Revolution; a bit later, in the mid-nineteenth century, with the birth of nation-states, the female figures (usually topping national monuments) surfaced all over Europe: they were imagined or visualised as the Mother of the Nation, or as the Motherland (as in the work by Sasha Pirogova). These female representations help us understand “how the nation’s female body operated to consolidate the heterosexual investments of modern nationalism”.<sup>11</sup> In the Catholic countries, such as Poland, the tradition of the Polish Mother (*Matka Polka*) dates back



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to Romanticism and the national revival of the nineteenth century.<sup>12</sup> Elżbieta Jabłońska’s series *Supermatka* (2002) carries on, but at the same time deconstructs this tradition, representing herself as the (Polish) mother, in a form now consistent with the consumerist desires of our times.

Jabłońska, as well as several other artists in our exhibition, like else (Twin) Gabriel, Mariana Vassileva and Anna-Stina Treumund, thematise maternity in their pieces that relay the tenderness and warmth between the mother and child. Similar emotions are expressed in the works dealing with the relationship between mothers and their daughters (as in the works by Danica Dakić and Selma Selman), which always remind me of a phrase by Virginia Woolf: “For we think back through our mothers if we are women”.<sup>13</sup> These works, based on intimate experiences and love, are representations of motherhood, an art historical genre having a long history, which, in passing, was not interrupted during Communist times.<sup>14</sup> Our artists who chose to become mothers made their individual decisions. When these personal women’s decisions and desires are treated as state matters and / or issues promoted by the pro-natalist and conservative political parties sitting in their national parliaments that may be working in Albania or Australia, Poland or Peru, then we are dealing with motherhood as a cultural construct, according to which women are “natural” caregivers whose “duty” is to reproduce the national populace, soothing thus the widespread anxiety about the “dying-out nation”.

The reasons why we are now “forgetting” the Eighth of March and remembering Mother’s Day lie in the societal desires accepted in the post-Communist context.<sup>15</sup> And if the Eighth of March was / is the day that honours the working woman, Mother’s Day is a festivity which (should) remind us that being a mother means having a lifetime occupation which – in different places and different times – depends upon *unpaid* labour.

### The Family Plot: Mothers and Nations

In her brilliant account on the nation state, Ann McClintock contends: “Nations are contested systems of cultural representation that limit and legitimize people’s access to the resources of the nation-state. But despite many nationalists’ investment in the idea of popular unity, nations have historically amounted to be sanctioned institutionalization of gender difference. No nation in the world grants women and men the same rights and resources in the nation-state”.<sup>16</sup> How does this apply to the post-Communist nation-states? It is indicative that in the early 1990s, already during the very first sessions of the democratically elected Eastern European parliaments, women’s citizenship was discussed exclusively in terms of motherhood. Women’s bodies, sexual and domestic arrangements became constitutional matters. The first thing to be done was the banning of the abortion (which in the Socialist states, except in Romania, was legal). Referring to her private conversation about abortion with a member of the Polish Senate in 1991, Peggy Watson quotes him: “We will nationalize those bellies!” Indeed, the abortion law in Poland was enacted in January 1993. Watson argues that this particular legislation was regarded as something that *could be done*: “[T]he regulation of women was seen as an area which required action but also one where power could be readily exercised, whereas the economy engendered feelings of powerlessness”.<sup>17</sup> Hungarian feminist, Yudit Kiss remarked in 1991: “It is rather telling that one of the first big discussions of the newly elected [Hungarian] parliament took place about a draft law to ban abortion. It is rather intriguing that in the middle of a deep economic crisis, political chaos and social insecurity, when the very foundations of society are to be reshaped, abortion has become a primary question in almost all post-socialist countries”.<sup>18</sup>

The reunification of Germany was a long process that began in 1990, but it also included talks about “women and wombs”, and the debate about

[39]

changes to the abortion law became a nearly five-year-long negotiation: according to the notorious article 218 (dating back to nineteenth-century criminal code!), abortion in the former FRG was illegal. During the *Wende*, German press and media created a national scandal, reporting about the alleged “birth strike”: it was uncovered that a “great number” of East German women had decided for sterilization. A team of German women sociologists conducted interviews with some of these women, many of whom already had children, who named different reasons for such a radical act. The team concluded: “The profound social transformation since unification has jeopardized or completely undermined many of the things these women previously took for granted, including the ability to raise a family and have a career, develop professionally, maintain a certain standard of living, and protect the welfare of their children and families. It was a gesture of control, exercised to ameliorate conditions that threatened their livelihood and that they could not manage in any other way. These conditions included deleterious changes in the labor market, social welfare cuts, and rent increase. [...] Sterilization can also be understood as a differentially motivated form of individual resistance, although it is not resistance in the usual political or collective sense”.<sup>19</sup>

For some twenty years now, the nationalist or populist parties like to maintain that “Communist emancipation... had turned women against motherhood”.<sup>20</sup> Such rumours are of course historically untrue, if we just remember the paid (and sometimes long) maternity leaves, organised child-care, such as crèches and the kindergarten system, meals for children in school. It must be said, though, that Communist officials had an ambivalent attitude towards women: “Indeed, socialist regimes were often characterized by contradictory goals in their policies toward women: They wanted workers as well as mothers, token leaders as well as quiescent typists”.<sup>21</sup> The Socialist administrations had enabled women’s emancipation *in the public sphere*, i.e., in the field of education and in the

domain of labour. Today, many feminist scholars who rethink the Communist setting tend to posit “public patriarchy” (the State) versus “private patriarchy” (the family). In contemporary (feminist) literature, we often encounter the privileging and idealisation of the domestic sphere (the home and the family), since it was claimed to be the only secure zone, which was outside the reach of the State and thus could “resist Socialism”. Yet, a closer inspection of this “secure zone” may prove that the power relations practiced “at home” as often as not implied women’s subjugation and sometimes even domestic violence against both women and children. None of the Socialist states passed laws against these acts, since they were considered to belong to the citizens’ “private” sphere. These days, in democratic countries, the discourse about domestic violence is legally regulated, but nevertheless, it is often suppressed in the public sphere (as in the video spot, Sanja Iveković).



If motherhood is central to any nation-state, does this mean that all female citizens of this state have the “duty” to reproduce the Nation? The “quality of the nation”, though, relies on exclusions: “The call for women, however, to have more or fewer children is hardly ever uniform to all women, from all class, ability and ethnic groupings.” The request is directed to the women having the “‘right’ ethnic origin [...] while as much as possible preventing poor, disabled and ethnic minority women from having children”.<sup>22</sup> This observation is extremely valid given that nations hardly ever fit to the borders of nation-states, and consequently, a number of ethnic / cultural minorities – locally known as “others” – inhabit the same space, which they must share with the – often hegemonic – Main Nation. According to such a nationalist’s logic, the Turkish women in Bulgaria, the Roma women in Hungary, the Hungarian women constituting the minority in Romania and Slovakia, Russian women in Estonia or in Latvia, Turkish women in Germany, or Kurdish women in Turkey are generally not encouraged to give birth to more children. And this is not specific to the post-Communist context only.<sup>23</sup> Moreover, the reproduction of the Nation has become more complicated since same-sex domestic arrangements appear to cause a “demographic” problem, despite the fact that gay and lesbian families may already have children or may, in some countries, adopt them. Regardless, both politicians and particularly members of the Church like to lament about the “demographic catastrophe”.<sup>24</sup>

### Revisiting the Collective Memory Bank

With the “acceleration of history” that followed 1989, we are at present witnessing a worldwide “upsurge in memory”. (Pierre Nora) This drift of “memorialism” also hit the post-Communist world in general, but the procedures of collective remembering in Eastern Europe comprise a rather complicated endeavour, as historian Tony Judt points out: “Here there is too

much memory, too many pasts on which people can draw, usually as a weapon against the past of someone else”.<sup>25</sup> Regardless of the country we look at, the re-writing of national histories appears to have one constant feature: the notion of “suffering together”<sup>26</sup> was and still is built into the foundations of any national narrative. The victimhood is taken to indicate the sense of belonging to a nation or rather nation-state. This is a belief that Our Nation had always been subjugated to “evil history” imposed by the Great Powers, in which “Sovietisation” was just one instance. During the Cold War, the self-perception of victimhood and the things done to “us” by the Third Reich, remained the dominant memory until about 1989. Tony Judt observes: “In this circumstance, the uncomfortably confusing recollection of things done by us to others *during* the war (i.e., under German auspices) got conveniently lost”.<sup>27</sup> After the Cold War, it seems that this conviction did not change. Now is the time for a fresh, “de-ideologised” look at the history of World War II, which was now rewritten as a clash of nations, one in which, such as the Estonian President claims: “Our people were not murdered by Communists and Nazis, but by Germans and Russians”.<sup>28</sup>

Discussing the critical notions of memory and identity, historian John R. Gillis holds that “we are constantly revising our memories to suit our current identities”. This remark is useful as a means to understand why the statues of Lenin and other Great Communist Men disappeared from the public view in post-Communist countries, which since the 1990s try to confirm their new – national – identities. Gillis writes: “We need to be reminded that memories and identities are not fixed things, but representations or constructions of reality, subjective rather than objective phenomena. [...] ‘memory work’ is, like any other kind of physical labor, embedded in complex class, gender and power relations that determine what is remembered (or forgotten), by whom, and for what end”.<sup>29</sup> Let us now imagine that each post-

Communist sovereign state has instituted a sort of “collective memory bank”, where it treasures names, images and ideas relating to its national past — either real or imaginary — which, of course, include both memories of “heroic” battles fought for sovereignty (as a rule with the neighbouring nations), and “heroic suffering” under a foreign yoke. This national “bank” tends to establish, or rather impose, “sovereignty over memory” (Timothy Snyder). As usual, sovereignty implies exclusions.

Over the past twenty or so years, we could learn that the democratic public sphere is not (and never was) a monolith, nor a unified memory space, but is instead fragmented into many conflicting *memospheres* (Mihnea Mircan). The women artists in our exhibition who decided to perform their “memory work”, or their *devoir de mémoire* (duty

to remember), revisit many events and practices that are *absent* in the “collective memory banks” destabilising thus the institutionalised — truly hegemonic — views of the national past. Several works deal with collective amnesia, such as deep-seated anti-Semitism in the Hungarian past, as well as present (Hajnal Németh); with her *Jewish Renaissance Movement in Poland*, Yael Bartana invokes the past, but challenges the present; the absence of any memory about the Yugoslav World War II anti-Fascism and Partisans in the post-Yugoslav nation-states (Marina Abramović and Milica Tomić), and they even refer to a particular country (which does not anymore exist), and express a contemporary relation to anti-Fascism, which we have many reasons to rethink today.<sup>30</sup> Sanja Iveković, as a feminist, is usually concerned with the under-representation of women in history, where

their heroism, like those of women active in the Solidarność Movement, is commonly obscured. The Estonian “Singing Revolution” is certainly a collective endeavour stored in the national “memory bank”, but in her portraits, Tanja Muravskaja now provides the participants with their due individuality. Memory is also re-enacted in the pieces that treat the trauma and loss caused by the war in Bosnia (Maja Bajević and Adela Jušić), and these works also specify that the memories of women, even when they are soldiers, differ from those of men. Personal memory is located in works that “write” family histories, which form constitutive parts of our individual identity (Zuzanna Janin and Almagul Menlibayeva). Finally, here are also works that are engaged in re-writing women’s histories, which establish women’s genealogies concerning real (Zuzanna Janin) or “elective” mothers, as Ilona Németh does in her interview with Hungarian philosopher Ágnes Heller, who lived in exile until recently; on her return to her *Heimat*, she, being a Marxist (and a Jew) was publicly exposed to hysterical nationalist critique.

Concerning the artworks focused on memories, it seems appropriate to turn to Kaja Silverman, who points out an important aspect of memory-labour: “The function of recollection [...] is to transform, not to reproduce. [...] To remember perfectly would be forever to inhabit the same cultural order. However, to remember imperfectly is to bring images from the past into an ever new and dynamic relation to those through which we experience the present, and in the process ceaselessly to shift the contours and significance not only of the past, but also of the present”.<sup>31</sup>

### The Democratic Project and the Limits of Now

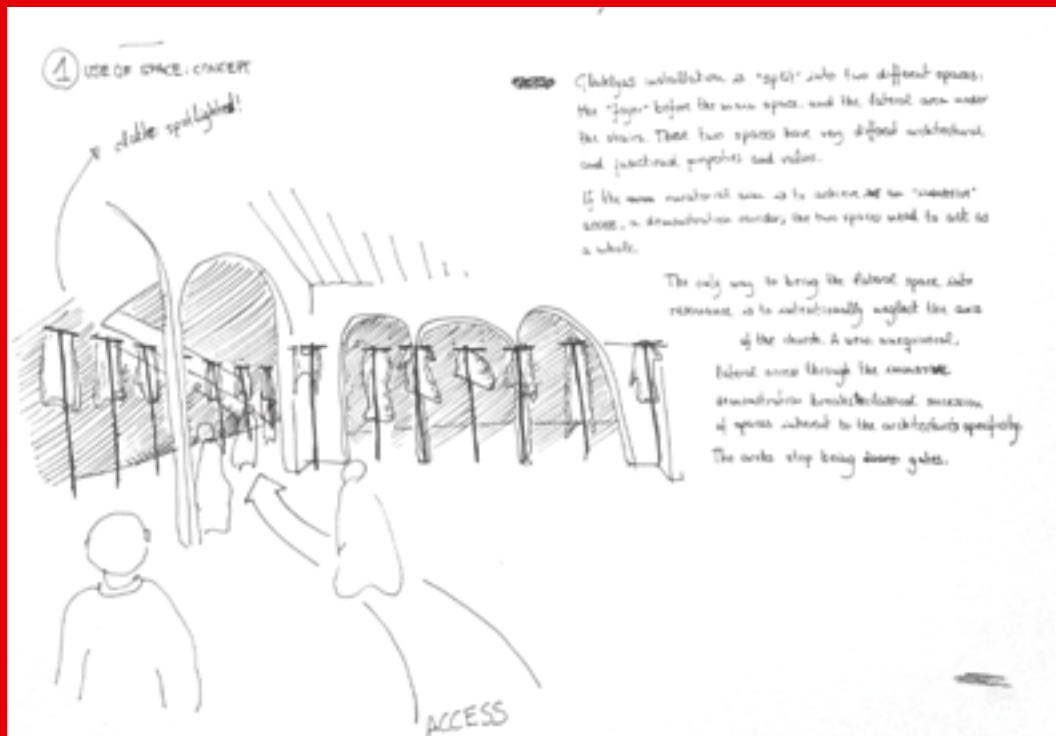
Some ten years ago, artists were quite engaged in the critique of nationalism as the ideology dominating public life in both Western and Eastern



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European countries.<sup>32</sup> At the present moment, when “Fortress Europe” constructs fences on the borders between EU and non-EU states, the radical populist, or rather pro-Fascist parties active, particularly in the post-Communist 25-year-old “new” democracies, such as Hungary or Poland, but also in older democracies, like France, Greece, Denmark, Germany, the Netherlands and Austria, respond in a quite similar manner. The “new normality” operating across different European contexts looks rather similar: “The radical parties respond to contemporary conditions and challenges such as increased migration, a changing ethno-cultural landscape, economic crisis and international terrorism, through a politics of polarization and fear that seeds cultural racism and intolerance. Figures such as the migrant, the Muslim, the gypsy or the Jew are portrayed as the defining Other”.<sup>33</sup>

The logic of globalisation is central to *Immigration Movement International*, Tania Bruguera, and a group of public intellectuals launched in 2011, which calls for the politics of mobility and people’s — human — rights to move freely across national borders in order to find work in foreign countries. The first sentence in their *Manifesto* reads: “We have been called many names. Illegals. Aliens. Guest Workers. Border crossers. Undesirables. Exiles. Criminals. Non-citizens. Terrorists. Thieves. Foreigners. Invaders. Undocumented”. The last sentence is clear, but utopian: “Dignity has no nationality”. In the contest of the current “refugee crisis” in Europe, and particularly in light of the attitude post-Communist



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nation-states have chosen to take as regards “the Islamicisation” of Europe, I am left wondering who is willing to hear these ideas. Someone in Hungary, or Poland? In the Polish nationalist imagination, e.g., the figure of the enemy is constructed as having two origins, since for several years now, “fears were also expressed about the threat of ‘hordes of immigrants’ — presumably Muslim — that would enter Poland via the EU. Interestingly, the idea was raised that Poland could become not only ‘bulwark of Christendom’ against the East, but also to the West — due to lax immigration policies of the European Union”.<sup>34</sup>

As citizens of post-Communist states, our artists can practice their basic civil rights, have the right to vote in their countries of origin, and are free to opt for a political party of their preference, and they can also take part in public rallies protesting against many social injustices, which otherwise characterise the functioning of any democratic setting. This setting, however, is pregnant with paradoxes: whereas the citizens could practice their basic democratic rights regardless of their heterosexual or LGBT sexual identity, democratic legislation functions according to the hetero-normative canon, and therefore excludes same-sex marriages. The right of non-heterosexual citizens and actions against discrimination are part of the public sphere of many countries, but these actions are still understood as acts of dissent.<sup>35</sup> Moreover, they are interpreted as an “import” imposed by the “West”. The first Eastern European state to acknowledge same-sex partnership was Hungary, but this regulation, introduced in 2009, was soon prohibited by the new

Hungarian Constitution passed in 2011. As far as public demonstrations are concerned, they are of course allowed in our “democracies”, unless they manifest revolt against the post-Communist heads of State (as in the installation by Gluklya), whose attitudes reminds many of us of the rulers we used to know in the bygone Communist times. The other, this time women’s fashion of disobedience is the international activity of FEMEN, a grouping originating in Ukraine, with fluid and transnational membership, whose provocative gestures performed in public space, could be perhaps best described in this way: “We want to begin as women seriously addressing ourselves, not solely in relation to men, but in relation to an entire structure of domination of which patriarchy is one part”.<sup>36</sup>

Well, the list of the “Bastilles” to be stormed seems to be endless. Women artists taking part in the *Hero Mother* exhibition manifest their dissent and dissatisfaction and sometimes even anger, as Maja Bajević does in her video, *How Do You Want To Be Governed?* They are resisting and challenging the “limits of now”. Referring to these limits, Peter Bürger, German philosopher and public intellectual, wrote in 1996: “In the shadow of a society which is on the verge of putting the neoliberal market economy into effect without any ifs, ands, or buts, it is not a small accomplishment to preserve at least the thought of the possibility of a different life”.<sup>37</sup>

**Bojana Pejić**

Berlin, May 2016

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1. Simon Sheikh, “Representation, Contestation and Power: The Artist as Public Intellectual” (2004), at: [www.republicart.net](http://www.republicart.net)
2. Martin Škabraha, “Revolution”, in *Atlas of Transformation*, eds. Zbyněk Baladrán and Vít Havránek (Prague: transit.cz, 2010), p. 554.
3. “Editors’ Introduction”, in *The Idea of the Public Sphere*, eds. Jostein Gripsrud, et al. (Lanham: Lexington Books, 2010), p. XXV.
4. Hobsbawm writes: “‘Invented tradition’ is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with past. In fact, they normally attempt to establish continuity with a suitable past”. Eric Hobsbawm, “Introduction: Invented Traditions”, in *The Invention of Tradition*, eds. E. Hobsbawm and Terrence Ranger (Cambridge: Cambridge University Press [1983] 2012), p.1. Hobsbawm uses this term for the official (visual) repertoire “invented” by the new European nation states, first established in the mid-19th century, which included new public holidays, national ceremonies and commemorations, monuments, flags and state symbols. Even though he does not mention the Eighth of March, he writes about another type of “invented tradition”, and this is the First of May, the International Workers’ Day, which became promoted by the labour movements and emerged as a public event / rally in the early 1890s.
5. IWD is an official holiday in Afghanistan, Angola, Armenia, Azerbaijan, Belarus, Burkina Faso, Cambodia, China (for women only), Cuba, Georgia, Guinea-Bissau, Eritrea, Kazakhstan, Kyrgyzstan, Laos, Macedonia (for women only), Madagascar (for women only), Moldova, Mongolia, Nepal (for women only), Russia, Tajikistan, Turkmenistan, Uganda, Ukraine, Uzbekistan, Vietnam, and Zambia. In some countries, such as Cameroon, Croatia, Romania, Montenegro, Bosnia and Herzegovina, Serbia, Bulgaria and Chile, the day is not a public holiday, but is nevertheless widely observed.
6. See Al-Shalchi, Hadeel (8 March 2011). “Egyptian women’s rights protest marred by hecklers”. *The Washington Post*. AP. [www.washingtonpost.com](http://www.washingtonpost.com). Retrieved 28 April 2016. “They said that our role was to stay home and raise presidents, not to run for president,” reported Farida Helmy, a 24-year-old journalist.
7. Larissa Lissytukina, “Soviet Women at the Crossroads of Perestroika”, in *Gender Politics and Post-Communism*, eds. Magda Mueller and Nanette Funk (London and New York: Routledge, 1993), p. 284.
8. Charlotta Kotik, “Post-Totalitarian Art: Eastern and Central Europe”, in *Global Feminisms*, exh. cat., eds. Maura Reilly and Linda Nochlin (Merrell Publishers 2007), p. 157.
9. In a 1992 report on Hungarian social policy reform, the World Bank evaluated: “Maternity and child care benefits [...] represent a significant and costly item in the State budget. In view of the present budgetary difficulties, this alone provides sufficient reason for an appraisal of the present system. The change to a market economy provides a second reason; the present arrangements are unlikely to be compatible with the development of a large private sector”. Joanna Goven, “New Parliament, Old Discourse? The Parental Leave Debate in Hungary”, in *Reproducing Gender: Politics, Publics and Everyday Life After Socialism*, eds. Susan Gal and Gail Kligman (Princeton: Princeton University Press, 2000), p. 291.
10. Nira Yuval-Davis, *Gender & Nation* (London: Sage Publications, 1997), p. 122.
11. Cf. Ann Hibner Koblitz, “Women under Perestroika and Doi Moi: A Comparison of Marketization in Russia and Vietnam”, in *Canadian Women Studies* 16(1), pp. 54–59.
12. Joan B. Landes, *Visualizing the Nation: Gender, Representation, and Revolution in Eighteenth-Century France* (Ithaca, NY: Cornell University Press, 2001), p. 22.
13. See Izabela Kowalczyk, “Visualizing the Mythical Polish Mother” (2007), reprinted in *Gender Check: A Reader – Art and Theory in Eastern Europe*, exh. cat., ed. Bojana Pejić (Vienna: Erste Foundation and MUMOK, and Cologne: Buchhandlung Walter König, 2010), pp. 213 – 219.
14. Virginia Woolf, “A Room of One’s Own” (1929), in *Selected Works by Virginia Woolf* (Ware, Hertfordshire: Wordsworth Editions, 2005), p.610. In the following sentence, she writes: “It is useless to go to the great men writers for help, however much one may go to them for pleasure”.
15. Cf. *Gender Check – Femininity and Masculinity in the Art of Eastern Europe*, exh. cat., ed. Bojana Pejić (Vienna: Erste Foundation and MUMOK, and Cologne: Buchhandlung Walter König, 2009).
16. Armenia celebrates the Eighth of March, but has also established “Maternity and Beauty Day” (7 April); the Belarus government introduced Mother’s Day in 1996; in China, Mother’s Day is an unofficial festival for poor mothers; in the interwar Czechoslovakia, Mother’s Day existed since 1923, and was resumed in 1993 (IWD stopped in 1989); Estonia marks Mother’s Day, but it is not a public holiday; Hungary had a Mother’s Day since 1925 and resumed it in the 1990s; Latvia observed Mother’s Day for the first time in 1925 and returned to it in 1992; in Romania, Mother’s Day was inceptioned in 2010 and is a public holiday, and is also matched by Father’s Day; Slovakia has Mother’s Day and kept the Eighth of March, but neither are state holidays; Ukraine introduced Mother’s Day in 1999.
17. Anne Mc Clintock, “‘No Longer in a Future Heaven’: Nationalism, Gender, and Race” (1991), in *Becoming National – A Reader*, eds. Geoff Eley and Ronald Grigor Suny (New York and Oxford: Oxford University Press, 1996), p. 260.
18. Peggy Watson, “The Rise of Masculinism in Eastern Europe”, in *Mapping the Women’s Movement*, ed. Monica Threlfall (London / New York: Verso, 1996), p. 221.
19. Kiss cited in Peggy Watson, “The Rise of Masculinism in Eastern Europe”, *ibid.*

20. Irene Dölling, Daphne Hahn, and Sylka Scholz, "Birth Strike in the New Federal State: Is Sterilization an Act of Resistance?", in *Reproducing Gender* (See Note 9), p. 144.
21. Joanna Goven, "New Parliament, Old Discourse? The Parental Leave Debate in Hungary", in *Reproducing Gender* (See Note 9), p. 288.
22. Susan Gal and Gail Kligman, "Introduction", in *Reproducing Gender*, (see Note 9), pp. 5-6.
23. Nira Yuval-Davis, *Gender & Nation* (See Note 10), p. 116.
24. Orna Donath, in her valuable article based on her research in Israel, writes that "the cultural belief systems relating to Jewish women's reproductive abilities are deeply rooted in the memory of the Holocaust and in the consciousness of conflicts and wars. Within such a social climate, most Jewish women's reproductive abilities are exploited by the state to advance a nationalist plan. Their wombs are perceived as a 'national womb,' to be recruited for the greater Jewish good". Donath, "Regretting Motherhood: A Sociopolitical Analyses", *Signs: Journal of Women in Culture and Society*, 2015, vol. 40, no.2, p. 348.
25. In December 2010, Vladimir Putin said, on CNN's Larry King program: "As for same-sex marriages, they do not produce offspring, as you know... We are fairly tolerant toward sexual minorities; however, we think that the state should promote reproduction, support mothers and children". *Amen*.
26. Tony Judt, "The past is another country: myth and memory in post-war Europe", in Jan-Werner Müller, ed., *Memory and Power in Post-War Europe – Studies in the Presence of the Past* (Cambridge: Cambridge University Press, 2002), p. 172.
27. In his precious text of 1882, "Qu'est-ce qu'une nation?", Ernest Renan proffers several crucial remarks about the nation, and claims that nations feel united not so much by their glorious heritage, shared joys and hopes for common future, but rather by "having suffered together and, indeed, suffering in common unifies more than joy does. Where national memories are concerned, defeats are of more value than triumphs, for they impose duties, and require a common effort." Renan, "What is a Nation?" reprinted in *Nation and Narration* ed., Homi K. Bhabha, (London and New York: Routledge 1994), p. 19.
28. Tony Judt, *Ibid*, p.163, italics in original.
29. T. H. Ilves, in an interview in Spiegel Online, 26. 6. 2007. Quoted in Alexander Astrov, "The Work of Politics in the Age of Technological Reproducibility", in *Kristina Norman: After-War*, catalogue to the Estonian Pavilion at the Venice Biennial (Tallinn: Centre for Contemporary Arts, 2007), p. 70. The statement is issued during social and ethnic unrest in Tallinn caused the displacement of the statue of the *Bronze Soldier* (1949) from the city's centre to the "Soviet" Defence Forces Cemetery in the suburbs. Kristina Norman's work is about these events.
30. John R. Gillis, "Memory and Identity: The History of a Relationship", in *Commemorations – The Politics of National Identity*, ed. John R. Gillis (Princeton, NJ: Princeton University Press, 1994), p. 3.
31. For a very useful overview of these tendencies, see *Art and the F Word: Reflections on the Browning of Europe*, eds. Maria Lind and What, How & for Whom / WHW (Berlin: Sternberg Press, 2014).
32. Kaja Silverman, *The Threshold of the Visible World* (New York and London: Routledge, 1996), p. 189.
33. See *Contemporary Art and Nationalism – Critical Reader*, eds. Minna Henriksson and Sezgin Boynik (Prishtina: Institute for Contemporary Art EXIT and Center for Humanistic Studies Gani Bobi, 2007); Let's Talk About Nationalism – Between Ideology and Identity, curated by Rael Artel, exh. cat. (Tallinn: KUMU 2010); see also: Airi Triisberg, "Between Nation and People: On Concepts of (Un)Belonging", in *Kristina Norman: After-War*, exh. cat., Estonian Pavilion at the 53. Venice Biennial (Tallinn: Center for Contemporary Arts, Estonia, 2009), pp. 88-108. The most recent project is *Private Nationalism*, which included the exhibition, *Imagined Communities, Personal Imaginations*, curated by Edit Andrés, held in Museum Kiscell – Municipal Gallery in Budapest (27.10 – 13.12. 2015).
34. Cathrine Thorleifsson, "Europe's thriving xenophobia" (2015) at <https://www.opendemocracy.net/.../europe-s-thriving-xenophobia>. (Retrieved 15.03.2016).
35. Andrew Kier Wise, "The European Union and the 'Oriental Other' in Polish Nationalist Discourse", in *Beyond Imagined Uniqueness: Nationalism in Contemporary Perspectives*, eds. Joan Burbick and William Glass (Cambridge: Cambridge Scholars Publishing, 2010), p. 220.
36. See *Love and Democracy*, exh.cat., ed. Pawel Leszkowicz who was the curator of the exhibition (Gdansk: "Laznia" Center for Contemporary Art, 2006).
37. Bell Hooks, "Feminism: A Transformational Politics", in *Theoretical Perspectives on Sexual Difference*, ed. Deborah L. Rhode (New Haven: Yale University Press, 1990), p. 191.
38. Peter Bürger, a letter to Jean-François Chevrier from early November 1996, in *Politics-Poetics documenta X – the book*, eds. Catherine David and Jean-François Chevrier (Kassel: Museum Friedericianum and Kantz Verlag, 1997), p. 380.

#### IMAGE CREDITS

- A. Anetta Mona Chişa & Lucia Tkáčová, *Try Again. Fail Again. Fail Better.*, 2011, Video Still.
- B. Lydia Sklevicky, *Horses, Women, Wars*.
- C. Posters by Ismet Mujezinović from the collection of the Museum of History of Jugoslavia.
- D. Elżbieta Jabłońska, *Supermother*, 2002
- E. Sanja Iveković, *Women's House (Sunglasses)*, 2002-2004, in Natasa Ilic & Kathrin Rhmberg, (cur.), *Sanja Iveković, Selected Works*, Fundació Antoni Tàpies, Barcelona, 2008.
- F. Artist's Installation Sketch, Gluklya, *Clothes for Demonstration Against False Election Of Vladimir Putin*, 2011 – 2015, May 2016
- G. Stefanie Gromes & Katrin Hafemann, *7 Tage...FEMEN*, 2015, Video Still.

# ELEVEN SONS

*I have **eleven** sons.*

*The **first** is outwardly very plain, but serious and clever; yet, although I love him as I love all my children, I do not rate him very highly.* His mental processes seem to me to be too simple. He looks neither to right nor to left, nor into the far distance; he runs around all the time, or rather revolves, within his own little circle of thoughts.

*The **second** is handsome, slim, well made; one draws one's breath with delight to watch him with a fencing foil.* He is clever too, but has experience of the world as well; he has seen much, and therefore even our native country seems to yield more secrets to him than to the stay-at-home. Yet I am sure that this advantage is not only and not even essentially due to his travels, it is rather an attribute of his own inimitable nature, which is acknowledged for instance by everyone who has ever tried to copy him in, let us say, the fancy high dive he does into the water, somersaulting several times over, yet with almost violent self-control. To the very end of the springboard the emulator keeps up his courage and his desire to follow; but at that point, instead of leaping into the air, he sits down suddenly and lifts his arms in excuse. — And despite all this (I ought really to feel blessed with such a son) my attachment to him is not untroubled. His left eye is a little

smaller than his right and blinks a good deal; only a small fault, certainly, and one which even lends more audacity to his face than it would otherwise have, nor, considering his unapproachable self-sufficiency, would anyone think of noticing and finding fault with this smaller eye and the way it blinks. Yet I, his father, do so. Of course, it is not the physical blemish that worries me, but a small irregularity of the spirit that somehow corresponds to it, a kind of stray poison in the blood, a kind of inability to develop to the full the potentialities of his nature which I alone can see. On the other hand, this is just what makes him again my own true son, for this fault of his is a fault of our whole family and in him it is only too apparent.

*My **third** son is handsome too, but not in a way that I appreciate.* He has the good looks of a singer: the curving lips; the dreaming eye; the kind of head that asks for drapery behind it to make it effective; the too-deeply arched chest; hands that are quick to fly up and much too quick to fall limp; legs that move delicately because they cannot support a weight. And besides: the tone of his voice is not round and full; it takes you in for a moment; the connoisseur pricks up his ears; but almost at once its breath gives out. Although, in general, everything tempts me to bring this son of mine into the limelight, I prefer to keep him in the background; he himself is not insistent, yet not because he is aware of his shortcomings but out

of innocence. Moreover, he does not feel at home in our age; as if he admitted belonging to our family, yet knew that he belonged also to another which he has lost forever, he is often melancholy and nothing can cheer him.

*My **fourth** son is perhaps the most companionable of all.* A true child of his age, he is understood by everyone, he stands on what is common ground to all men, and everyone feels inclined to give him a nod. Perhaps this universal appreciation is what makes his nature rather facile, his movements rather free, his judgments rather unconcerned. Many of his remarks are worth quoting over and over again, but by no means all of them, for by and large his extreme facility becomes irritating. He is like a man who makes a wonderful take-off from the ground, cleaves the air like a swallow, and after all comes down helplessly in a desert waste, a nothing. Such reflections gall me when I look at him.

*My **fifth** son is kind and good; promised less than he performed; used to be so insignificant that one literally felt alone in his presence; but has achieved a certain reputation.* If I were asked how this came about, I could hardly tell you. Perhaps innocence makes its way easiest through the elemental chaos of this world, and innocent he certainly is. Perhaps too innocent. Friendly to everyone. Perhaps too friendly. I confess: I don't feel comfortable when I hear him praised. It seems to make

praise rather too cheap to bestow it on anyone so obviously praiseworthy as this son of mine.

*My **sixth** son seems, at first glance anyhow, the most thoughtful of all.* He is given to hanging his head, and yet he is a great talker. So he is not easy to get at. If he is on the down grade, he falls into impenetrable melancholy; if he is in the ascendant, he maintains his advantage by sheer talk. Yet I grant him a certain self-forgetful passionate absorption; in the full light of day he often fights his way through a tangle of thoughts as if in a dream. Without being ill — his health on the contrary is very good — he sometimes staggers, especially in the twilight, but he needs no help, he never falls. Perhaps his physical growth is the cause of this phenomenon, he is much too tall for his age. That makes him look ugly in general, although he has remarkable beauty in detail, in hands and feet, for instance. His forehead, too, is ugly; both its skin and its bone formation are somehow arrested in their development.

*The **seventh** son belongs to me perhaps more than all the others.* The world would not know how to appreciate him; it does not understand his peculiar brand of wit. I do not overvalue him; I know he is of little enough importance; if the world had no other fault than that of not appreciating him, it would still be blameless. But within the family circle I should not care to be without this son of mine.

He contributes a certain restlessness as well as a reverence for tradition, and combines them both, at least that is how I feel it, into an incontestable whole. True, he knows less than anyone what to do with this achievement; the wheel of the future will never be started rolling by him; but his disposition is so stimulating, so rich in hope; I wish that he had children and children's children. Unfortunately he does not seem inclined to fulfill my wish. With a self-satisfaction that I understand as much as I deplore, and which stands in magnificent contrast to the verdict of the world, he goes everywhere alone, pays no attention to girls, and yet will never lose his good humor.

**My eighth son is my child of sorrow, and I do not really know why.** He keeps me at a distance and yet I feel a close paternal tie binding me to him. Time has done much to lessen the pain; but once I used often to tremble at the mere thought of him. He goes his own way; he has broken off all communication with me; and certainly with his hard head, his small athletic body — only his legs were rather frail when he was a boy, but perhaps that has meanwhile righted itself — he will make a success of anything he chooses. Many a time I used to want to call him back, to ask him how things really were with him, why he cut himself off so completely from his father, and what his fundamental purpose was in life, but now he is so far away and so much time has passed that things had better stay as they are. I hear that he is the only one of my sons to grow a full beard; that cannot look well, of course, on a man so small as he is.

**My ninth son is very elegant and has what women consider a definitely melting eye.**

So melting that there are occasions when he can cajole even me, although I know that a wet sponge is literally enough to wipe away all that unearthly brilliance. But the curious thing about the boy is that he makes no attempt to be seductive; he would be content to spend his life lying on the sofa and wasting his glances on the ceiling, or still better, keeping them to himself under his eyelids. When he is lying in this favorite position, he enjoys talking and talks quite well; concisely and pithily; but still only within narrow limits; once he oversteps these, which he cannot avoid doing since they are so narrow, what he says is quite empty. One would sign him to stop, if one had any hope that such slumbrous eyes were even aware of the gesture.

**My tenth son is supposed to be an insincere character.** I shall not entirely deny or confirm this supposition. Certainly anyone who sees him approaching with the pomposity of a man twice his age, in a frock coat always tightly buttoned, an old but meticulously brushed black hat, with an expressionless face, slightly jutting chin, protruding eyelids that mask the light behind them, two fingers very often at his lips — anyone seeing him thus is bound to think: what an utter hypocrite. But then, just listen to him talking! With understanding; thoughtfully; brusquely; cutting across questions with satirical vivacity; in complete accord with the universe, an accord that is surprising, natural and gay; an accord that of necessity straightens the neck and makes the body proud. Many who think themselves very clever and for this reason, as they fancied, felt a dislike for his outward appearance, have become strongly attached to him because

of his conversation. There are other people, again, who are unaffected by his appearance but who find his conversation hypocritical. I, being his father, will not pronounce a verdict, but I must admit that the latter critics are at least to be taken more seriously than the former.

**My eleventh son is delicate, probably the frailest of my sons; but deceptive in his weakness; for at times he can be strong and resolute, though even then there is somehow always an underlying weakness.** Yet it is not a weakness to be ashamed of, merely something that appears as weakness only

on this solid earth of ours. For instance, is not a readiness for flight a kind of weakness too, since it consists in a wavering, an unsteadiness, a fluttering? Something of that nature characterizes my son. These are not, of course, the characteristics to rejoice a father; they tend obviously to destroy a family. Sometimes he looks at me as if he would say: "I shall take you with me, Father." Then I think: "You are the last person I would trust myself to." And again his look seems to say: "Then let me be at least the last."

*These are my eleven sons.*

Excerpt from:

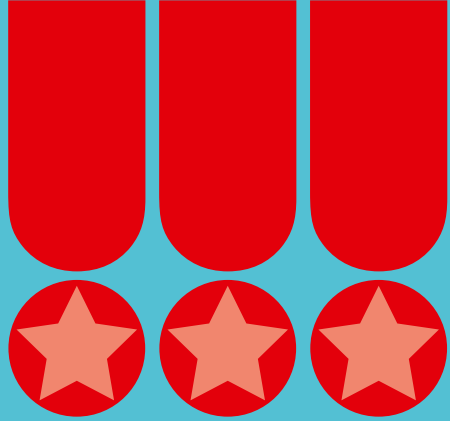
### **The Complete Stories by Franz Kafka\***

Translated by Willa and Edwin Muir.  
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\*Basis for the work *Eleven Men* by Nguyen Trinh Thi,  
referred to page 156 of this catalogue.



 **ARTIST PLATES** 

## MARINA ABRAMOVIĆ

Born 1964 in Belgrade, Yugoslavia.

Lives and works in New York.

Since the beginning of her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance as a visual art form, creating some of the most historic early performance pieces and continues to make important durational works. The body has always been both her subject and medium. Exploring her physical and mental limits in works that ritualize the simple actions of everyday life, she has withstood pain, exhaustion and danger in her quest for emotional and spiritual transformation. From 1975–88, Abramović and the German artist Ulay performed together, dealing with relations of duality. Abramović returned to solo performances in 1989. ¶ She has presented her work at major institutions in the USA and Europe, including the Stedelijk Van Abbemuseum, Eindhoven, 1985; Centre Georges Pompidou, Paris, 1990; Neue National Galerie, Berlin, 1993, and the Museum of Modern Art, Oxford, 1995. She has also participated in many large-scale international exhibitions including the Venice Biennale (1976 and 1997) and Documenta VI, VII and IX, Kassel (1977, 1982 and 1992). Recent performances include "The House With The Ocean View" at Sean Kelly Gallery, New York in 2002, and the Performance "7 Easy Pieces" at Guggenheim Museum, New York in 2005. In 2010, Abramović had her first major U.S. retrospective and simultaneously performed for over 700 hours in "The Artist is Present" at Museum of Modern Art, New York. Using herself and the public as medium, Abramović performed for three months at the

Serpentine Gallery in London, 2014; the piece was titled after the duration of the work, "512 Hours". ¶ She was awarded the Golden Lion for Best Artist at the 1997 Venice Biennale for the video installation and performance "Balkan Baroque." In 2008 she was decorated with the Austrian Commander Cross for her contribution to Art History. In 2013, the French Minister of Culture accepted her as an Officer to the Order of Arts and Letters. In addition to these and other awards, Abramović also holds multiple honorary doctorates from institutions around the world. ¶ Abramović founded the Marina Abramović Institute (MAI), a platform for immaterial and long durational work to create new possibilities for collaboration among thinkers of all fields. The institute inhabited its most complete form to date in 2016 in collaboration with NEON in "As One", Benaki Museum, Athens.

**SELECTED SOLO EXHIBITIONS >>** 2015 *Marina Abramović: Terra Comunal / Communal Land*, SESC Pompeia, São Paulo, Brazil • 2014 *Marina Abramović: White Space*, Lisson Gallery, London, UK • 2014 *Marina Abramović: 512 Hours*, Serpentine Gallery, London, UK • 2014 *Marina Abramović*, Sean Kelly, New York, USA • 2013 *Bob Wilson, The Life and Death of Marina Abramović*, Park Avenue Armory, New York, USA • 2013 *Marina Abramović: Landscapes*, Galerie Guy Bärtschi, Geneva, Switzerland • 2012 *Marina Abramović*, Balkan Stories, Kunsthalle Vienna, Austria • 2011 *Marina Abramović: The Artist is Present*, Garage Center for Contemporary Culture, Moscow, Russia • 2010 *Marina Abramović: The Artist is Present*, Museum of Modern Art, NY, USA • 2009 *Unconditional Love*, Arsenale Novissimo Tesa 89, Venice Biennale, Venice Italy • 2008 *Les Traces du Sacré*, Centre national d'art et de culture Georges Pompidou, Paris, France.



## The Hero

2001, Single Channel Video Installation, 14' 22"

As Abramović's art in general, this work, performed and filmed in Spain, is based on stillness and endurance. Abramović dedicated it to her father, who personally appeared in her earlier installations, such as *Balkan Baroque* (1996), but who died the same year of this performance. In the artist's personal recollection, he refused to surrender throughout his life: he refused to surrender as an antifascist, communist and soldier in the Yugoslav partisans' army; and he rejected to submit during the 1990s when the Serbian nationalists publically denied the role of antifascist resistance in WWII,

officially exposing it to oblivion. The song heard in the video is the national anthem of the Socialist or Titoist Yugoslavia – "Hey Sloveni" (Hi, Slaves), beautifully sung by Marica Gojević, a former Abramović' student. *The Hero* is an homage the daughter pays to her deceased father, and the white flag may stand for his death as his only act of surrender. In that sense it is also a work of mourning: not only over the father's absence, but also the absence of Yugoslavia, his and her country of origin, which vanished through a series of nationalist wars.

## MAJA BAJEVIĆ

Born 1967 in Sarajevo, Bosnia and Herzegovina.  
Lives and works in Paris and Sarajevo.

Maja Bajevic is an artist who takes a critical and witty approach to art in order to pinpoint dualities in human behaviour, in particular those involving power. The power of history is opposed to the power of choice and interpretation: in this view Bajevic particularly considers political power and patriarchy in relation to the exclusion of women from cultural record. Collective memory to collective amnesia, objective accounts to subjective storytelling and imagination – as a construction in progress, fluid and unstable (the presence of scaffolding in her work is not fortuitous), whose shifts and derivations react to contradictory stimuli, are all important threads in her work. Her work is about opening questions rather than giving answers, where every answered question opens a new territory with new brackets that give place to the unforeseen or the yet unspoken, in an never-ending continuum. ¶ Bajevic's work, ranges from video, installation, performance and sound to text, crafts, drawing, printmaking, machinery and photography. Bajevic was the holder of the Collegium Helveticum residency in Zurich (2001); DAAD residency, Berlin (2007) and IASPIS residency, Stockholm (2009). She has been teaching at the MA studies of l'Ecole Nationale des Beaux-Arts, Lyon (2001); Università luav di Venezia, BA and MA (2004 – 2008); MA studies, Bauhaus university, Weimar, Germany (2010). Her work is part of the collections of the Centre Georges Pompidou, Paris, France; Fonds National d'Art Contemporain (FNAC), France; MACBA, Barcelona, Spain; 21st Century Museum of Contemporary Art, Kanazawa, Japan;

Vehbi Koç Foundation, Istanbul, Turkey; Moderna Museet, Stockholm, Sweden; Erste Foundation, Vienna, Austria; Sammlung Essl, Vienna, Austria; Nasjonalmuseet, Oslo, Norway amongst others.

**SELECTED GROUP EXHIBITIONS** >> 2016 *A History. Contemporary Art from the Centre Pompidou*, Haus der Kunst, Munich, Germany • 2015 *All the World Futures*, 56th Venice Biennial, Venice, Italy • 2015 *Une histoire, art, architecture et design, des années 80 à aujourd*, Centre Pompidou Musée National d'Art Moderne, Paris, France • 2015 *Export Import*, SP-ARTE, 31st Sao Paulo Biennale, Sao Paulo, Brazil • 2007 *documenta 12*, Kassel, Germany (cur. Roger Buerger & Ruth Noack) • 2004 *BIACS*, 1st Sevilla Biennial, Monasterio de La Cartuja de Santa María de las Cuevas, Sevilla, Spain (cur. Harald Szeemann) • 2003 *50th Biennale di Venezia*, Pavilion of Bosnia & Herzegovina, Venice, Italy (cur. Asja Mandic) • 2001 *7th Istanbul Biennale*, Egofugal, Istanbul, Turkey (cur. Yuko Hasegawa).

**SELECTED SOLO EXHIBITIONS** >> 2014 *We Are the Last Ones of Yesterday, But the First Ones of Tomorrow*, Galerie Michel Rein, Paris, France. • 2012 / 2013: *To Be Continued*, The James Gallery, CUNY, New York, USA • 2012 *To Be Continued*, DAAD Gallery, Berlin, Germany • 2011 *Continuara / To Be Continued*, Museo Nacional de Arte Reina Sofia, Crystal Palace, Madrid, Spain • 2008 *Maja Bajevic*, Fondazione Bevilacqua La Masa, Venice, Italy • 2005 *The 1st at Moderna*, Moderna Museet, Stockholm, Sweden • 2004 *Step by Step*, P.S.1 MoMA, Long Island City, New York, USA.



## Women at Work — Washing Up

2001, Five-day Performance / Video, 18' 09"

Originally performed at the Cemberlitas bathhouse, 7th Istanbul Biennale

This work belongs to the series of three performances entitled Women at Work, which the artist carried out together with a group of women-refugees who had been displaced from Srebrenica after the massacre in July 1995. The first was held in Sarajevo (1999) and the second in Chateau Voltaire in France (2000). The work started in Sarajevo, where Bajević together with Muslim women, embroidered on very fragile fabric three famous sentences by former Yugoslav president Tito, such as, "A country that has youth like ours should not worry for its future." The meaning of these political slogans, embroidered here in Bosnian, Turkish and English, has been washed out through military interventions in the former Yugoslavia, and has become rather ironic. The performance, lasting five consecutive days, took place in a women's hamam (public bath) in Istanbul and was held during the opening of the 7th Istanbul Biennial. There, Zlatija Efendić, Fazila Efendić and the artist washed the fabric with political slogans over and over again, until it fell to pieces. The event could be attended only by women, and presumed an active participation of the visitors who could access it by passing through a cleansing rite of bathing. The process of washing has a sacred connotation in many cultures. Psychologically, cleaning is known as a traditional female reaction to pain, loss, death or stress.



## How Do You Want To Be Governed?

2009, Video, 10' 39"

After Rasa Todosijevic, *Was ist Kunst?*, 1976

The performance is a reenactment of the video work, *Was ist Kunst?*, which conceptual artist Raša Todosijević from Belgrade made in 1976. Occupying the position of power (of the artist) he endlessly repeats the question, addressing a silent young woman. In her video, Bajević makes a twist: this time it is the artist who is being tortuously questioned and not the one asking the question: how she wants to be governed and be positioned in a democratic society. Adding to the estrangement of the setting is a voice-over that repeats the same question not as the interrogator but in a disinterested speaker-like voice, as if the bureaucratic character of the question is being accepted in the question itself and presumes that there will not be any answer. The question thus becomes a pure execution of power for power's sake.



## YAEL BARTANA

Born 1970 in Kfar-Yehezkel, Israel.  
Lives and works in Amsterdam, Berlin  
and Tel-Aviv.

Yael Bartana's films, installations and photographs explore the imagery of identity and the politics of memory. Her starting point is the national consciousness propagated by her native country, Israel. Central to the work are meanings implied by terms like "homeland", "return" and "belonging". Bartana investigates these through the ceremonies, public rituals and social diversions that are intended to reaffirm the collective identity of the nation state.

¶ In her Israeli projects, Bartana dealt with the impact of war, military rituals and a sense of threat on every-day life. Between 2006 and 2011, she has been working in Poland, creating the trilogy *And Europe Will Be Stunned*, a project on the history of Polish-Jewish relations and its influence on the contemporary Polish identity. The trilogy represented Poland in the 54th International Art Exhibition in Venice (2011).

¶ In recent years Bartana has been experimenting and expanding her work within the cinematic world, presenting projects such as *Inferno* (2013), a "pre-enactment" of the destruction of the Third Temple, *True Finn* (2014), that came into being within the framework of the IHME Festival in Finland, and *Pardes* (2015) which was shot during a spiritual journey in the Amazon rainforest in Brazil. Her latest work, *Simone The Hermetic*, is a site-based sound installation that takes place in future Jerusalem.

**SELECTED SOLO EXHIBITIONS** >> 2015 Petzel Gallery, New York, USA • 2015 Capitain Petzel, Berlin, Germany • 2015 Galeria Raffaella Cortese, Milano, Italy • 2014 Annet Gelink Gallery, Amsterdam, Holland • 2013 Inferno, Pérez Art Museum, Miami, USA • 2012 Wenn Ihr wollt, ist es kein Traum, Secession, Vienna, Austria • 2009 Mary Koszmary, Contemporary Jewish Museum of San Francisco, USA • 2008 Center for Contemporary Art, Tel Aviv, Israel.

**SELECTED GROUP EXHIBITIONS** >> 2015 *The Century Mark*, Tel Aviv Museum of Art visits Berlin, Martin Gropius Bau, Berlin, Germany • 2015 *Vot ken you mach?*, Muzeum Współczesne Wrocław, Poland • 2014 *Art from Elsewhere*, Gallery of Modern Art, Glasgow, UK • 2014 31st São Paulo Art Biennial, Brazil • 2014 *You Imagine What You Desire*, 19th Sydney Biennale, Australia • 2013 *Vot ken you mach?*, Contemporary Art, Films, Cartoons, Concerts on Jewish Identities Today, Kunsthaus Dresden, Germany • 2013 *Speak Memory*, Wallach Art Gallery, NYC, USA • 2012 7th Berlin Biennale, Berlin, Germany • 2010 6th Bial Media City Seoul, Seoul, Korea • 2010 29th Bienal de São Paulo, São Paulo, Brazil • 2010 *Les Promesses du Passé*, Centre Pompidou, Paris, France • 2010 *Recent Video From Israel*, Tate Modern, London, UK • 2009 *Architecture & Memory*, British Film Institute, London, UK • 2004 *Point of Contact*, Busan Biennale, Busan, Korea.



## ***Jewish Renaissance Movement in Poland (JRMiP)***

2010, Poster: 84.1 x 59.4 cm; Video: 1 h 46'

The Jewish Renaissance Movement in Poland (JRMiP) was initiated by Israeli-born artist Yael Bartana in 2007 and since then has acquired international recognition and support. The founding wish of the JRMiP is to write new pages into a history that never quite took the course we wanted. We call for the return of 3.300.000 Jews to Poland to symbolize the possibility of our collective imagination – to right the wrongs history has imposed and to reclaim the promise of a utopian future that all citizens deserve. Neither mono-ethnic nor mono-religious, it is internationalist and open to all refugees and outcasts. Horizontally inter-connected like a network, it needs no central leader. It is a political experiment. [From [www.jrmip.org](http://www.jrmip.org)]

The First International Congress of the JRMiP was held in Berlin (11 till 13 May, 2012) within the framework of the 7th Berlin Biennale of Contemporary Art. This work is integrally linked to the series of work presented in the 54th Venice Biennale in 2011 – the trilogy of video works *And Europe Will Be Stunned* (*Nightmares*, 2007; *Wall and Tower*, 2009; *Assasination*, 2011) – when in an unprecedented and highly political decision for a national pavilion, Israeli artist Yael Bartana was chosen to represent Poland.



BEWEGUNG FÜR EINE JÜDISCHE RENAISSANCE IN POLEN:

# EIN MANIFEST

- Wir wollen zurückkehren!  
Nicht nach Uganda, Argentinien oder Madagaskar. Nicht einmal nach Palästina.  
Nein, unser Sehnen gilt Polen, dem Land unserer Väter und Vorfäter.  
Ob wir wach sind oder träumen, stets kreisen unsere Gedanken um Polen.
- Wir wollen auf den Plätzen von Warschau, Łódź und Krakau neue Siedlungen entstehen sehen. Neben den Friedhöfen werden wir Schulen und Kliniken errichten. Wir werden Bäume pflanzen und neue Straßen und Brücken bauen.
- Wir wollen unser gemeinsames Trauma ein- für allemal überwinden.  
Wir sind überzeugt davon, dass wir vom Schicksal dazu bestimmt sind, hier zu leben, Familien zu gründen, zu sterben und unsere Toten zu begraben.
- Wir erwecken die Phantasmagorie des frühen Zionismus wieder zum Leben.  
Wir bedienen uns unserer Vergangenheit – der von Migration, Vertreibung und Entwurzelung geprägten Welt unserer Vorstellungen, der Auflösung der uns vertrauten Realität – um daraus eine neue Zukunft erwachsen zu lassen.
- Dies ist unsere Antwort auf die herrschenden Krisenzeiten, in denen sich der Glaube erschöpft hat und die alten Utopien gescheitert sind. Der Optimismus stirbt aus. Das verheißene Paradies ist privatisiert worden. Die Äpfel und Wassermelonen aus dem Kibbutz haben ihre Saftigkeit verloren.
- Neue Siedlerinnen und Siedler sind uns willkommen. Sie verkörpern unseren Wunsch nach einer anderen Geschichte. Wir gehen einer von vielen möglichen Zukünften entgegen und lassen unsere sichere, vertraute, eindimensionale Welt hinter uns.
- Unser Aufruf richtet sich nicht nur an Juden. Wir nehmen alle bei uns auf, die in ihrem Heimatland keinen Platz mehr finden – die Vertriebenen und Verfolgten. In unserer Bewegung wird es keinerlei Diskriminierung geben.  
Wir werden Euch nicht nach Eurer Lebensgeschichte oder Eurer Aufenthaltsgenehmigung fragen, nicht Euren Flüchtlingsstatus überprüfen.  
Wir werden stark sein in unserer Schwäche.
- Polnische Brüder und Schwestern! Wir planen keine Invasion. Vielmehr wird unsere Ankunft wie eine Prozession der Geister Eurer ehemaligen Nachbarn erscheinen, die Euch in Euren Träumen verfolgen und die Ihr nie kennen lernen konntet. Lasst uns über all das Böse sprechen, das zwischen uns vorgefallen ist.
- Wir sehnen uns danach, einer Geschichte, die nie so verlaufen ist, wie wir sie uns vorgestellt haben, neue Seiten hinzuzufügen. Wir verlassen uns darauf, dass wir mit Euch gemeinsam und in Frieden unsere Städte verwalten, das Land bearbeiten und unsere Kinder aufziehen können. Nehmt uns mit offenen Armen auf, so wie wir Euch mit offenen Armen willkommen heißen!
- Mit nur einer Religion können wir nicht hören.  
Mit nur einer Farbe können wir nicht sehen.  
Mit nur einer Kultur können wir nicht fühlen.  
Ohne Euch können wir uns nicht einmal erinnern.
- Schließt Euch uns an und Europa wird überwältigt sein!

Bewegung für eine jüdische Renaissance in Polen  
Ruch Żydowskiego Odrodzenia w Polsce

THE JEWISH RENAISSANCE MOVEMENT IN POLAND:

# A MANIFESTO

- We want to return!  
Not to Uganda, not to Argentina or to Madagascar, not even to Palestine.  
It is Poland that we long for, the land of our fathers and forefathers.  
In real-life and in our dreams we continue to have Poland on our minds.
- We want to see the squares in Warsaw, Łódź and Kraków filled with new settlements. Next to the cemeteries we will build schools and clinics. We will plant trees and build new roads and bridges.
- We wish to heal our mutual trauma once and for all. We believe that we are fated to live here, to raise families here, die and bury the remains of our dead here.
- We are revivifying the early Zionist phantasmagoria. We reach back to the past — to the imagined world of migration, political and geographical displacement, to the disintegration of reality as we knew it — in order to shape a new future.
- This is the response we propose for these times of crisis, when faith has been exhausted and old utopias have failed. Optimism is dying out. The promised paradise has been privatized. The Kibbutz apples and watermelons are no longer as ripe.
- We welcome new settlers whose presence shall be the embodiment of our desire for another history. We shall face many potential futures as we leave behind our safe, familiar, and one-dimensional world.
- We direct our appeal not only to Jews. We accept into our ranks all those for whom there is no place in their homelands — the expelled and the persecuted. There will be no discrimination in our movement. We shall not ask about your life stories, check your residence cards or question your refugee status. We shall be strong in our weakness.
- Our Polish brothers and sisters! We plan no invasion. Rather we shall arrive like a procession of the ghosts of your old neighbours, the ones haunting you in your dreams, the neighbours you have never had a chance to meet. And we shall speak out about all the evil things that have happened between us.
- We long to write new pages into a history that never quite took the course we wanted. We count on being able to govern our cities, work the land, and bring up our children in peace and together with you.  
Welcome us with open arms, as we will welcome you!
- With one religion, we cannot listen.  
With one color, we cannot see.  
With one culture, we cannot feel.  
Without you we can't even remember.
- Join us, and Europe will be stunned!

Jewish Renaissance Movement in Poland

## MARINA BELIKOVA

Born 1988 in Moscow, USSR.

Lives and works in Weimar and Moscow.

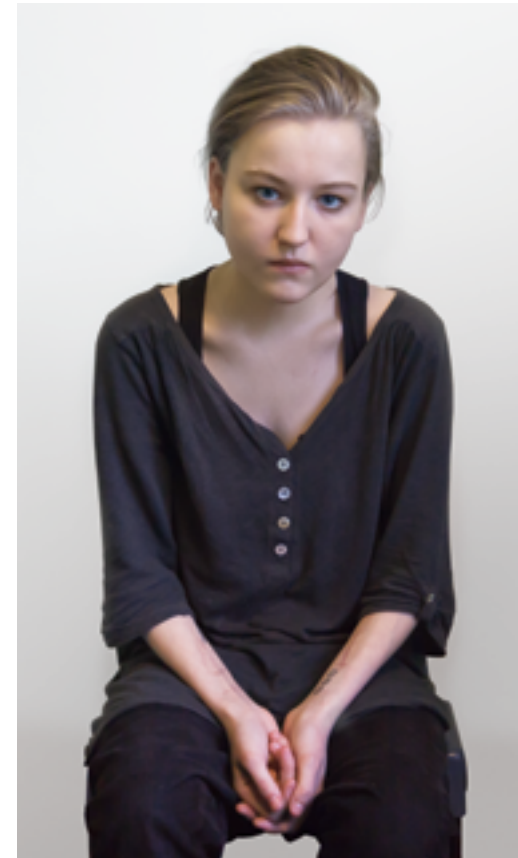
Marina Belikova is an artist, born in Moscow, Russia. Between 2005-2011 she studied Graphical web-design & E-commerce in the National Research University Higher School of Economics, and then in 2011 moved to the Moscow Institute of Electronics and Mathematics (Technical University) and graduated with an honours degree. In 2012-2013 she did an MA in Communication Design: Graphic Design in Kingston University London. In 2013 she started her degree at Bauhaus University Weimar, where she is currently doing an MFA. in Media Art and Design.

**SELECTED EXHIBITIONS** >> 2015 *Entschuldigen Sie, wo finde ich denn hier das Bauhaus?*, OMA, Weimar, Germany • 2015 *Works on Paper III*, MOMENTUM Gallery, Berlin, Germany • 2013 Fringe Arts Bath Art Festival, Bath, UK • 2012 *Photo Drying*, Gorkij Park, Moscow, Russia • 2006 *The Park of Design*, Moscow Central House of Artists, Moscow, Russia.

### *The Lines*

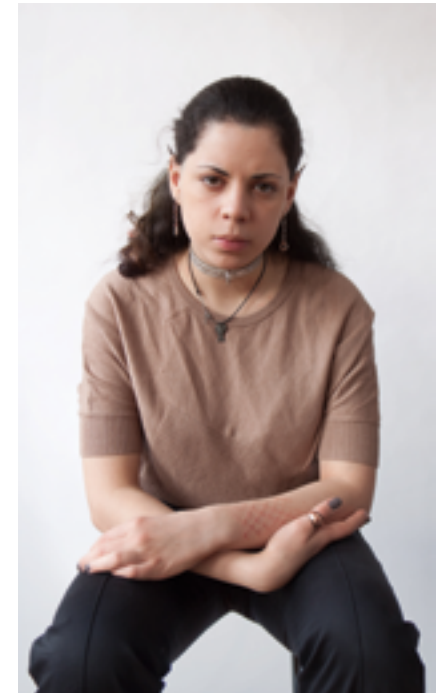
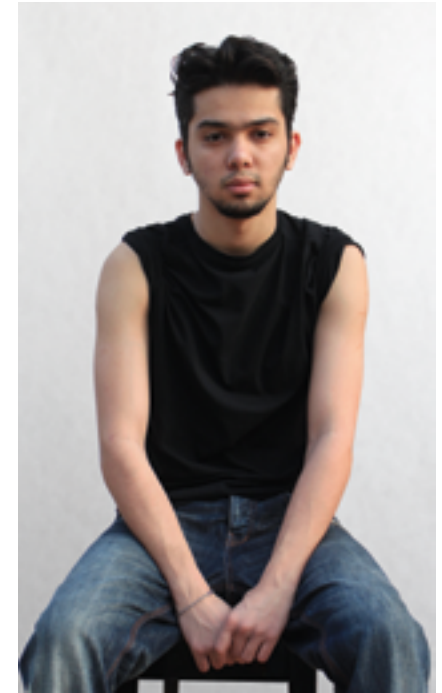
2013 – 2015, Photographs and Text,  
44 x 28 cm

The human body can be a great storyteller. It carries all sort of marks — birthmarks, vaccination marks, scars from childhood or sport accidents, surgeries, burns from cooking or inattentive smokers, and so on. Some of those have dramatic or funny stories behind them, some are from long forgotten insignificant accidents, but all of them are traces of life — history as told by the body. And some marks happen to be self-inflicted. This topic is rarely discussed, neither by the ones involved, nor by the people around them. Unlike the common view, associating self-harm almost exclusively with depression or anxiety, the reasons behind it are very diverse, as are the backgrounds of the people featured in this series: UK, Russia, Estonia, Iran and Australia. [Marina Belikova, 2016]





[70]



[71]

## TANIA BRUGUERA

Born 1968 in Havana, Cuba.  
Lives and works in New York.

One of the leading political and performance artists of her generation, Bruguera researches ways in which Art can be applied to the everyday political life; focusing on the transformation of social affect into political effectiveness. Her long-term projects have been intensive interventions on the institutional structure of collective memory, education and politics. ¶ Recognized as one of the 100 Leading Global Thinkers by Foreign Policy magazine, shortlisted for the #Index100 Freedom of Expression Award 2016, she is a 2015 Herb Alpert Award winner, a Hugo Boss Prize finalist, a Yale World Fellow and is the first artist-in-residence in the New York City Mayor's Office of Immigrant Affairs (MOIA). In 2013 she was part of the team creating the first document on artistic freedom and cultural rights with the United Nation's Human Rights Council. ¶ Bruguera's work has explored both the promise and failings of the Cuban Revolution in performances that provoke viewers to consider the political realities masked by government propaganda and mass-media interpretation. In 2014, she was detained and had her passport confiscated by the Cuban government for attempting to stage a performance about free speech in Havana's Revolution Square. She had planned to set up a microphone and invite people to express their visions for Cuba. In May 2015, she opened the Institute of Artivism Hannah Arendt, in Havana. ¶ Her work was exhibited at Documenta 11, Venice Biennale, Tate Modern, Guggenheim and Van Abbemuseum among others. She lives and works in New York and Havana.

### SELECTED SOLO EXHIBITIONS >> 2015

#YoTambienExijo Campaign. Plaza de la Revolución and the Internet, Havana, Cuba. (cur. Platform #YoTambienExijo) • 2012 *Tania Bruguera: Immigrant Movement International. The Tanks at Tate Modern*, part of the series *The Tanks: Art in Action*, Tate Museum, London, UK (cur. Catherine Wood and Kathy Noble) • 2011 *Immigrant Movement International*, presented by Queens Museum of Art and Creative Time, New York, USA • 2010 *IP Détournement. VOIR / REVOIR*, Centre d'Art Pompidou, Paris, France (cur. Etienne Sandrine) • 2010 *Plusvalía, Project Rooms, 29 Feria Internacional de Arte Contemporáneo, ARCO*, Madrid, Spain (cur. María Inés Rodríguez) • 2009 *Tatlin's Whisper #6 (version for Havana) - Integración y resistencia en la era global*, Décima Bienal de la Habana, Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba.

### SELECTED GROUP EXHIBITIONS >> 2015

The 56th Venice Biennale, Venice, Italy (cur. Okwui Enwezor) • 2015 *BP.15, Yo Tambien Exijo*, First Argentine Performance Biennale, Buenos Aires, Argentina (cur. Andrea Giunta and Graciela Casabé) • 2014 *Under the Same Sun*, Solomon R. Guggenheim Museum, New York, USA (cur. Pablo León de la Barra) • 2012 *Immigrant Movement International: An Event by Tania Bruguera. Foreclosed. Between Crisis and Possibility*, The Kitchen, Helena Rubinstein, Curatorial Fellows of the Whitney Museum of American Art Independent Study Program • 2010 *Move: Choreographing You*, Hayward Gallery, Southbank Centre, London, UK (cur. Stephanie Rosenthal) • 2010 *Early Years*, KW Institute for Contemporary Art, Berlin, Germany • 2009 *The Fear Society*, Pabellón de la Urgencia, 53rd Venice Biennale, Venice, Italy (cur. Jota Castro) • 2009 *Elles@centrepompidou - Artistes Femmes dans les Collections du Centre Pompidou*, Centre Georges Pompidou, Paris, France (cur. Camille Morineau) • 2008 *Triennial Prologue 2: Exiles*, Tate Britain, London, UK (cur. Nicolas Bourriaud).

## Migrant Manifesto Immigrant Movement International

### 2011, Text Piece

With her concept of “useful art” (*Arte Útil*), Tania Bruguera seeks “to imagine, create, develop and implement something that, produced in artistic practice, offers the people a clearly beneficial result.”

“Today, after working on the *Arte Útil* concept, I see myself as an initiator (rather than a performer or even an artist). By that I mean that what I'm doing is setting up the conditions for things to happen, where the audience has as much responsibility as I do for where the work goes. It is a way to acknowledge that with social and political public work we do not own all the work and that the ways by which these works can be sustained are by the intervention, care and enthusiasm of others. [...] There are many people that think that because I have proposed things like *Arte Útil* and what I call ‘political-timing-specific art’ I'm renouncing art; it is actually the contrary, it is claiming the right that art has to be redefined as an active part of other things, it is the rights artists have to be more than producers.” [Tania Bruguera, in an interview with Tom Eccles, December 2015]



We have been called many names. Legals. Aliens. Guest Workers. Border crossers. Undesirables. Exiles. Criminals. Non-citizens. Terrorists. Thieves. Foreigners. Invaders. Undocumented.

Our voices converge on these principles:

1. We know that international connectivity is the reality that migrants have helped create, it is the place where we all reside. We understand that the quality of life of a person in a country is contingent on migrants' work. We identify as part of the engine of change.
2. We are all tied to more than one country. The multilaterally shaped phenomenon of migration cannot be solved unilaterally, or else it generates a vulnerable reality for migrants. Implementing universal rights is essential. The right to be included belongs to everyone.
3. We have the right to move and the right to not be forced to move. We demand the same privileges as corporations and the international elite, as they have the freedom to travel and to establish themselves wherever they choose. We are all worthy of opportunity and the chance to progress. We all have the right to a better life.
4. We believe that the only law deserving of our respect is an unprejudiced law, one that protects everyone, everywhere. No exclusions. No exceptions. We condemn the criminalization of migrant lives.
5. We affirm that being a migrant does not mean belonging to a specific social class nor carrying a particular legal status. To be a migrant means to be an explorer; it means movement, this is our shared condition. Solidarity is our wealth.
6. We acknowledge that individual people with inalienable rights are the true barometer of civilization. We identify with the victories of the abolition of slavery, the civil rights movement, the advancement of women's rights, and the rising achievements of the LGBTQ community. It is our urgent responsibility and our historical duty to make the rights of migrants the next triumph in the quest for human dignity. It is inevitable that the poor treatment of migrants today will be our dishonor tomorrow.
7. We assert the value of the human experience and the intellectual capacity that migrants bring with them as greatly as any labor they provide. We call for the respect of the cultural, social, technical, and political knowledge that migrants command.
8. We are convinced that the functionality of international borders should be re-imagined in the service of humanity.
9. We understand the need to revive the concept of the commons, of the earth as a space that everyone has the right to access and enjoy.
10. We witness how fear creates boundaries, how boundaries create hate and how hate only serves the oppressors. We understand that migrants and non-migrants are interconnected. When the rights of migrants are denied the rights of citizens are at risk.

Dignity has no nationality.

Immigrant Movement International  
November 2011

## ANETTA MONA CHIȘA & LUCIA TKÁČOVÁ

Anetta Mona Chișa: born 1975 in Nădlac, Romania.

Lucia Tkáčová: born 1977 in Banská Štiavnica, Slovakia.

Both live and work in Berlin and Prague.

Anetta Mona Chișa and Lucia Tkáčová have been working in collaboration since 2000. Born in Romania and Slovakia, they both graduated from the Academy of Fine Arts and Design in Bratislava and currently live and work in Prague and Berlin. ¶ Their works highlight issues surrounding Eastern European History, gender relations, the individual vs. the masses, as well as satirizing their identity as female artists working in an Art world predominantly populated by Western men. Through their more performative works, Chișa and Tkáčová use the idea of the 'female duo' to subvert and question artistic / social traditions. The use of two strong bodies, collaborating and working together, transform the female body into a site of strength, rather than a site of male fantasies and enforced gender stereotypes. ¶ Encompassing installation, video, text, drawing and performance, Chișa and Tkáčová's work re-configures and unsettles established social and political power structures allowing a notion of alternative world orders. Bringing together ideas from disparate sources, the duo expose cracks in our habitual formulations of power, value, gender or political desire. The artists' collaboration itself is a constant mixing of the individual selves to create a new temporary entity.

**SELECTED SOLO EXHIBITIONS** >> 2016 *I look at a sun, I am a catch, a cave ant*, Rotwand gallery, Zurich, Switzerland • 2015 *Ah, soul in a coma, act naive, attack*, GAK Gesellschaft fur Aktuelle Kunst, Bremen, Germany • 2013 *Clash!*, Art in General, New York, USA • 2011 *Material Culture / Things in our Hands*, Christine Koenig Gallery, Vienna, Austria • 2011 Representing Romania in the 54th Venice Biennale, Venice, Italy.

**SELECTED GROUP EXHIBITIONS** >> 2015 *All We Are*, Gdansk City Gallery, Gdansk, Poland • 2014 *Afterimage. Rappresentazioni del conflitto*, Galleria Civica, Trento, Italy • 2014 *Unlooped-KINO*, Manifesta 10, St. Petersburg, Russia • 2013 *Good Girls\_Memory, Desire, Power*, National Museum of Contemporary Art Bucharest, Romania • 2012 *What Does a Drawing Want?*, Beirut, Lebanon, Cairo, Egypt • 2012 3rd Moscow International Biennale for Young Art, Moscow, Russia • 2011 *The Global Contemporary*, ZKM Museum fuer Neue Kunst, Karlsruhe, Germany • 2010 *Rearview Mirror, The Power Plant*, Contemporary Art gallery, Toronto, Canada • 2010 *While Bodies Get Mirrored*, Migros Museum für Gegenwartskunst, Zürich, Switzerland • 2009 *Gender Check*, MuMoK, Vienna, Austria • 2009 *The Making of Art*, Schirn Kunsthalle, Frankfurt, Germany.



## ***Try Again. Fail Again. Fail Better.***

2011, Video, 7' 57"

The clenched fist pointing to the sky is an archetypal image of human disobedience, an image of the power of the weak, of courage and vanity. We re-created this symbol as an ephemeral inflatable sculpture, a huge "harmless" toy. The performance is conceived like a puppet show, a play in which the object is controlled by strings. The action turns into a reversed play, in which the "marionette" is at the same time the hand that moves the strings, whereas we become like living puppets. The interplay of idolatry and iconoclasm emphasizes the slippery area between control and subversion, hopes and resignation, creating a paradoxical relation between the followers and the transcending power of the idea. [A.M. Chisa & L. Tkáčová]

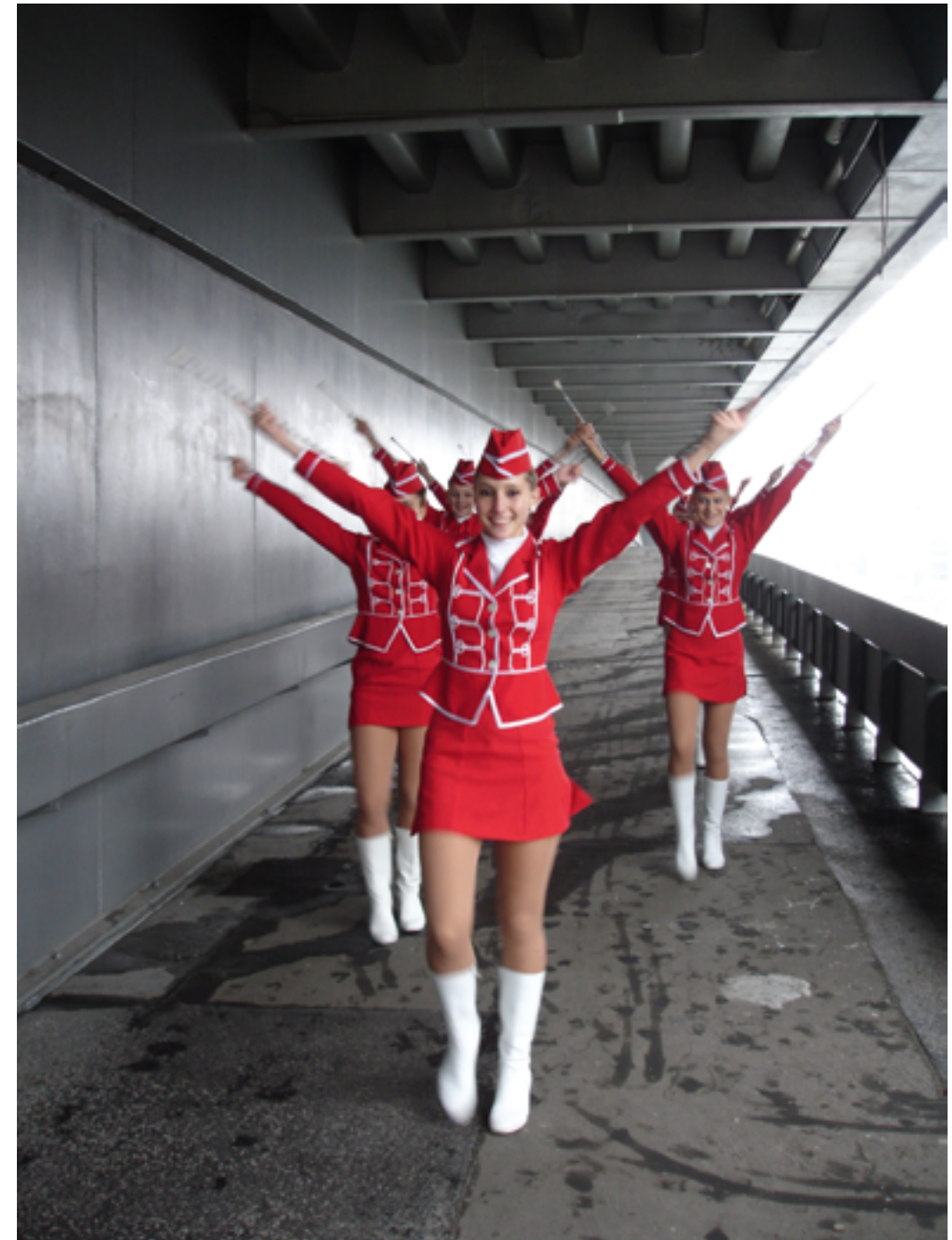
This work was produced for the Romanian Pavilion at the 54th Venice Biennale, 2011, where the artists represented Romania together with Ion Grigorescu.



## **Manifesto of Futurist Woman (Let's Conclude)**

2008, Video, 11' 13"

*Manifesto of Futurist Woman (Let's Conclude)* depicts a group of majorettes marching across an urban space, apparently performing a generic choreography. However, the majorettes, instead of following the usual dance routine, actually broadcast a message coded in Semaphore, an outdated naval signal language. The message performed by the majorettes is the concluding part of *Manifesto della donna futurista*, written in 1912 by the French poet, playwright and performance artist Valentine de Saint-Point (1875-1953); it was her response to Marinetti's infamous call, in the 1909 *Manifesto del Futurismo*, for the "scorn of woman." De Saint Point's manifesto anticipated a strong woman as a role model who would re-appropriate her instincts and vital strength in spite of a society which condemned her to weakness. Instead, she advocated the concepts of the woman-warrior and "female virility."



## DANICA DAKIĆ

Born 1962 in Sarajevo, Bosnia & Herzegovina.  
Lives and works in Düsseldorf and Weimar.

Danica Dakić's scope of work extends from video and film to photography and installation. Her works hark back to traditional art historical compositions, staging scenes with members from socially and economically marginalised backgrounds to act out their own narratives, giving her work a politically charged subject matter and theatrical aesthetic that explores issues surrounding identity and existence amongst the socially disadvantaged. ¶ Her works deal with cultural displacement, role-playing, and alienation and are based on performative and collaborative processes exploring concepts of cultural memory, history and identity as well as their ongoing changes. These could be changes in the meaning of the terms "home," "nationality," and "identity" provoked and imposed by wars, religious conflicts, societal changes, and globalisation processes. She finds her themes and actors from all over the world. Cultural interfaces become the point of departure for experiments with forceful images and superimposed sounds. ¶ Dakić studied at the Academy of Fine Arts, Sarajevo, the Faculty of Fine Arts, Belgrade, and the Academy of Fine Arts, Düsseldorf. Since 2011 she has been a professor at the Bauhaus-Universität Weimar, where she heads the international MFA-program "Public Art und New Artistic Strategies". ¶ Her work is in public collections such as the Centre Pompidou, Paris, the Generali Foundation, Vienna, the Museu d'Art Contemporani de Barcelona, the Nouveau Musée National de Monaco, the Museumslandschaft Hessen Kassel, the Landtag of the state NRW in

Düsseldorf, and the National Gallery of Bosnia-Herzegovina, Sarajevo. Dakić currently lives in Düsseldorf and Weimar, Germany.

**SELECTED SOLO EXHIBITIONS** >> 2015 *CÉU*, Gandy Gallery, Bratislava, Slovakia • 2013 *Safe Frame*, Museum für Moderne Kunst, Frankfurt am Main, Germany • 2011 *Danica Dakić*, Hammer Museum, Los Angeles, USA • 2010 *Danica Dakić*, Museum of Contemporary Art Zagreb, Zagreb, Croatia • 2010 *Role-Taking, Role-Making*, Generali Foundation Vienna, Vienna, Austria • 2009 *Danica Dakić*, Kunsthalle Dusseldorf, Dusseldorf, Germany.

**SELECTED GROUP EXHIBITIONS** >> 2016 Bienal de Cuenca, Cuenca, Ecuador • 2014 31st São Paulo Biennial, Sao Paulo, Brazil • 2013 *ICI Ailleurs*, Marseilles-Provence / European Capital of Culture, Marseilles, France • 2012 *Arsenale*, The First Kyiv International Biennale of Contemporary Art, Kyiv, Ukraine • 2010 Liverpool Biennale, Liverpool, UK • 2010 17th Biennale of Sydney, Sydney, Australia • 2009 11th International Istanbul Biennial, Istanbul, Turkey • 2007 Documenta 12, Kassel, Kassel, Germany • 2003 *Poetic Justice*, 8th International Istanbul Biennial, Istanbul, Turkey.



## Jelica Dakić by Danica Dakić

2012, Photography / Text, 68 x 49.5 cm

The sentence in Serbo-Croat quotes a Marxist definition of labour, which was often told by the mother Jelica to her daughter. Through this statement, the mother is advising the daughter on how to adjust her energy input in relation to its outcome. In this work the artist merges a personal reminiscence with a collective memory. A photograph, taken in Opatija (Croatia) in 2010, belonging to the artist's private archive, portrays Jelica Dakić, the mother of the artist (who lives in Bosnia), in a hotel room, on a vacation taken together with her daughter who has long lived abroad.

## NEZAKET EKICI

Born 1970 in Kırşehir, Turkey.  
Lives and works in Berlin and Stuttgart.

Nezaket Ekici's video, installations and performances are often process-based and ask viewers to derive their own emotional and intellectual interpretations. Activated by the audience, the use of her body as a means of expression becomes a vital material in her work, where complex, often controversial topics are countered by their aestheticizing presentation. Ekici frequently uses her own Turkish origins and education as a subject of tension, pitting her background against her living environment in present-day Germany. Cultural, geographic and individual boundaries, transgressions, gender, cross-border connections and authorial bodies are central to Ekici's works. By highlighting these themes in everyday life and placing them in a new context, she aims to interconnect every element to form a total work of art — a *Gesamtkunstwerk*.

¶ Born in Kırşehir, Turkey in 1970, Ekici studied art pedagogics, sculpture and performance in Munich and Braunschweig, Germany. She then began working with performance and completed a master's degree in Performance Art with Marina Abramovic. She has exhibited internationally, with a total of more than 120 different performances on 4 continents in more than 100 cities and 30 countries. She currently lives and works in Berlin and Stuttgart.

**SELECTED SOLO EXHIBITIONS** >> 2015 *Alles, was man besitzt, besitzt auch uns*, Haus am Waldsee – Der Ort internationaler Gegenwartskunst, Berlin, Germany • 2014 *Zwei Welten*, Kunstverein Ausburg e.V., Ausburg, Germany • 2013 *(After) Love at Last Sight*, Pi Artworks, London, UK • 2013 *Islamic Chapel*, Städtische Galerie, Ostfildern, Germany • 2011 *Dream and Reality*, Istanbul Modern, Istanbul, Turkey • 2011 *Gravity*, Städtische Galerie Bremen im Buntentor, Bremen, Germany • 2010 *Zitate, DNA*, Berlin, Germany • 2009 *Origin of Inspiration*, Geothe Institute Ankara, Ankara, Turkey.

**SELECTED GROUP EXHIBITIONS** >> 2016 *Memory and Continuity: A selection from Humba Kabakc Collection*, Pera Museum, Istanbul, Turkey • 2016 *Mother Tongue*, Buskerud Kunstsenter, Drammen, Norway • 2016 *Defilages*, Galerie 100Titres, Brussels, Belgium • 2015 *Ich bin ein Pflanze – Naturprozesse in der Kunst*, Kunstmuseum Ravensburg, Ravensburg, Germany • 2015 *Imago Mundi, Luciano Benetton Collection. Mappa dell'artenuova*, Fondazione Giorgio Cini, Venice, Italy • 2015 *Fossils*, The Petach Tikva Museum of Art, Petach Tikva, Israel • 2014 *Neighbours – Contemporary Narratives from Turkey and Beyond*, Istanbul Modern, Istanbul, Turkey • 2013 *11 Abierto de Accion*, Internation Performance Art Festival, Malaga, Spain • 2013 *Thresholds*, .CHB Collegium Hungaricum Berlin, Berlin, Germany and TRAFÖ Center for Contemporary Art, Szczecin, Poland • 2012 *FACELESS part 1*, freiraum quartier21 INTERNATIONAL // MuseumsQuartier, Vienna, Austria • 2012 *Re-orientation*, Mediterranean Biennale, Sakhnin, Israel.



## Disguise

2013, Video / Performance, 9' 56''

Nezaket Ekici developed the idea for this work from her earlier performance *Permanent Words* (2009), in which she also hangs upside down reciting newspapers, quotations from the Quran and personal statements concerning the condition of women in the Islamic world with all its benefits and disadvantages. In her new video performance *Disguise* she takes a step further, showing a woman that not only hangs up-side down, but who is hindered to act and to talk because of black plaster that covers her head, face and mouth. The artist becomes less and less comfortable in her situation, when she is forced to shut up by plaster covering her mouth and a man's hands holding her head. And even if this work clearly deals with women's place in Islamic societies, it also point out that women's rights are restricted nowadays in many places, despite the Western view that equality exists.

## On the Way, Safety and Luck

2011 / 2016, Live Performance at opening of *HERO MOTHER*, 1 h 10'  
& Performance Installation, 34' 18"

In the performance *On the Way, Safety and Luck*, Ekici, a constant traveler, evokes her childhood memories concerning a farewell ritual she witnessed during her early childhood in Turkey and later also in Germany. Each time a Turkish family had to travel and leave home, either to go back to their old home in Turkey or to the new home in Germany, the members of the family or neighbors who are left behind used to come out in the street with buckets of water, throwing water behind the cars of those who are departing. This custom is also known in many other Balkan cultures. It used to be (and sometimes still is) observed in Bulgaria and Serbia. The use of water in this leave-taking ritual has the meaning of good luck and safe journey, which should come to pass as easily and smoothly as 'running water'. The meaning of water here is also as a means of spiritual purification and change. In re-enacting this custom in a rather radical manner, Ekici may imply that travel and leaving home nowadays is not always motivated by personal decisions but by other forces such as poverty and war.



## ELSE (TWIN) GABRIEL

Else Gabriel: born 1962 in Halberstadt, GDR.

Ulf Wrede: born 1968 in Potsdam, FRG.

Both live and work in Berlin, Hamburg and London.

Else Gabriel came to prominence within circles of the GDR art scene during her time at the Dresden Art Academy in the mid 1980s. After becoming a member of the notorious group *Autoperforationsartisten*, Gabriel began collaborating with artists such as Michael Brendel, Volker (Via) Lewandowsky and Rainer Görß. Their performative works became synonymous with challenging GDR ideology, using shocking techniques such as self-mutilation to question the repressive teaching methods used within schools and universities. ¶ After meeting Ulf Wrede (now her partner and father to their two children) in the late 1980s, they began their long term collaborative project under the name *else Twin Gabriel* in 1991. Their work spans across digital and performative mediums, with themes ranging from social / political repression, late capitalism, the family system and reconfiguring German identity (post-Wall), whilst introducing humour and the absurd into everyday situations. ¶ Else Gabriel has been a professor at the *Kunsthochschule Berlin-Weißensee* since 2009.

**SELECTED SOLO EXHIBITIONS** >> 2004 (e.) *Twin Gabriel, Mariele Neudecker - Die tote Familie*, Galerie Barbara Thumm, Berlin • 2002 (e.) *Twin Gabriel*, Galerie Barbara Thumm, Berlin • 2001 *Denkzeichen 4. November 1989*, Alexanderplatz, Berlin • 2001 (e.) *Twin Gabriel - 21st Century Überfrau #1 / Version 2*, Galerie Barbara Thumm, Berlin • 2000 Galerie Barbara Thumm, Berlin • 1999 (e.) *Twin Gabriel - Belle Indifférence*, Bona Fide, Chicago • 1998 (e.) *Twin Gabriel - Belle Indifférence*, Galerie Barbara Thumm, Berlin • 1997 (e.) *Twin Gabriel - Muff in Spee*, Galerie Gebauer, Berlin.

**SELECTED GROUPEXHIBITIONS** >> 2007 *Wir sind Paula*, Künstlerhäuser, Worpswede • 2007 *Hommage an Paula Modersohn-Becker*, Landesvertretung Bremen, Berlin • 2007 *WALDEN #3 – oder Das Kind als Medium*, Kunsthaus Dresden, Städtische Galerie für Gegenwartskunst, Dresden • 2006 *Ordnung durch Störung. Auto-Perforations-Artistik - Micha Brendel, Else Gabriel, Rainer Görss und Via Lewandowsky*, Hochschule für Bildende Künste Dresden • 2006 *Neuer Reichtum - 13 Positionen - Kunsthochschule Kassel*, Kasseler Kunstverein, Kassel • 2006 *lueckeundpartner.de studio*, Berlin • 2006 *40jahrevideokunst.de - Revision.ddr*, Museum der bildenden Künste, Leipzig • 2005 *FRAKTALE IV tod - 25 Positionen zeitgenössischer Kunst zum Phänomen Tod*, Palast der Republik, Schlossplatz, Berlin

**SCHOLARSHIPS AND GRANTS** >> 2007 Scholarship from the Künstlerhäuser Worpswede, 2007 • 1997 / 1998 Scholarship from the DAAD and Berlin Senate in London.



## ***Billett Parnass***

1999 / 2000, Video, 22' 59"

The focus is on the construction of a figure with faults – husband and mother, intoxicated Russian and upright Central German, once in front of the Christmas tree, once in the production, mute, brilliant, serious, mindless and somehow from another time. Else Gabriel and Ullf Wrede drove to the Harz Mountains to collect keepsakes, clichés and fairytale images and to produce a pseudo-portrait of the East German-style, Protestant rigidity of tolerance. In the video Else Gabriel plays the father, her son Linus plays his daughter and everyone else plays everyone else.



## ***Kind als Pinsel***

2007, Video / Performance, 6' 14"

The camera performance "Die Erziehung der Hirse" is a moral poem, which, without a touch of irony, Berthold Brecht wrote praising the "great harvester" Joseph Stalin. Paul Dessau composed the music for the poem in 1952-54. I selected parts from this choral piece and sang these parts of it myself. The music forms the background for the images remaining in my memory or the memories I "felt" or dreamed about during my childhood in the GDR, which are filmed with a Super-8 camera. "Kooperatorke" was a Soviet name for a special type of corn. [else (Twin) Gabriel]

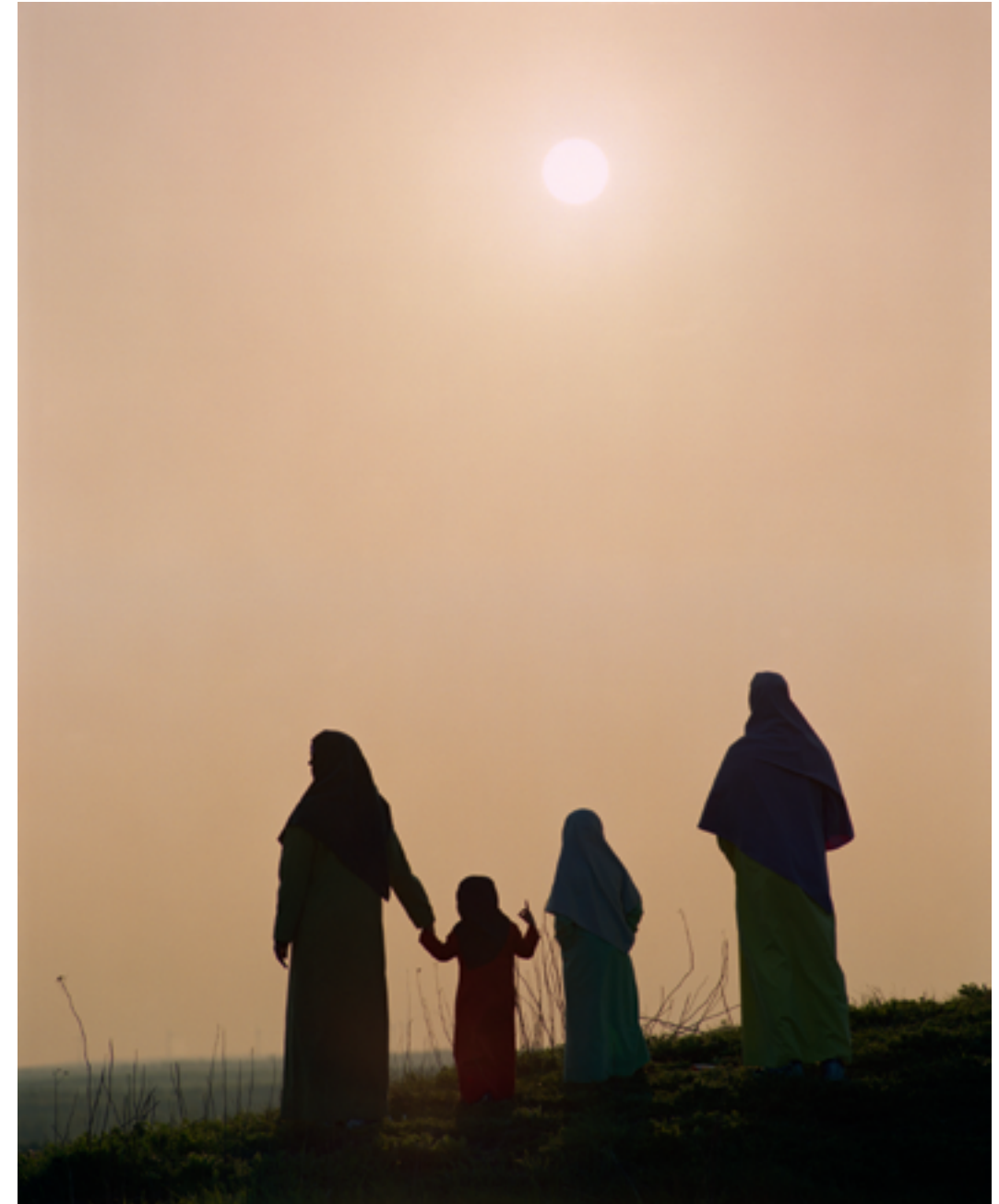


## ***Jogging Muslima***

2004 / 2005, Photo- / Video Performance

7 Photographs out of a series of 14, 120 x 98 cm (1), 48.5 x 60 cm (6)

The photographic series is based on our observations in Berlin / Neukölln, which is our working and living neighborhood. The majority of Berlin's Muslims live here. Here is also erected Berlin's largest mosque, and nearby is "Hasenheide", Berlin's great park. These days it is mainly joggers who make their rounds there. But there are more Muslim women in their long coats, headscarves and their expensively labeled sneakers. Our family undertook a sort of experimental anthropology. We acquired the coats and headscarves for the entire family, and the new expensive sneakers for everybody. [else (Twin) Gabriel]





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## FANG LU

Born 1981 in Guangzhou, China.  
Lives and works in Beijing.

Fang Lu's primary medium is video, seeing the camera as a tool to transform the everyday into an alternative reality, as well as an important instrument in activating her role as performer in her work. Her work considers the reality of being a female artist in China as well as her identity as a Chinese artist studying in the USA. ¶ Fang Lu received her BFA from Graphic Design department at School of Visual Art in New York in 2005, and MFA from the New Genres department at the San Francisco Arts Institute in 2007. She is co-founder of Video Bureau, an independent video archive resource in Beijing and Guangzhou. She lives and works in Beijing.

**SELECTED SOLO EXHIBITIONS** >> 2013 *Lost Seconds*, Boers-li Gallery, Beijing, China • 2013 *Lover and Artist*, Pekin Fine Art Gallery, Hong Kong, China • 2012 *Amorous Acts*, Arrow Factory, Beijing, China • 2011 *Eclipse*, Borges Libreria Contemporary Art Institute, Guangzhou, China (cur. Chen Tong).

**SELECTED GROUP EXHIBITIONS** >> 2015 *China 8*, Skulpturenmuseum Glaskasten Marl, Marl, Germany • 2014 *Pierre Huber Prize*, OCAT, Shanghai, China • 2014 *My Generation: Young Chinese Artists*, Tampa Museum, Tampa, USA • *On / Off*, Ullens Center for Contemporary Art, Beijing, China • 2014 *28 Chinese*, Rubell Family Collection Museum, Miami, USA • 2012 *Accidental Message: Art is Not a System, Not a World*, The 7th Shenzhen Sculpture Biennale, OCT Contemporary Art Terminal, Shenzhen, China.



## Sea of Silence

2015, Video, 29'

The work is centered on the idea of speaking about love as a form of action. Three woman protagonists, as three distinctive individuals, talk to the camera about specific events and experiences when they encounter love. They are situated in a remote desert. This untamed environment is a new habitat for them to pursue a new form of living. [Fang Lu]

This work was made during the artist's stay at the Artport residency program in Israel. *Sea of Silence* is the first in a series of works about women's experiences of love. The second work in this series, *Secret of the Supermoon*, was produced by MOMENTUM in 2015 as the result of Fang Lu's artist residency at MOMENTUM. This series of works addresses heroism in a private rather than political context. Chinese artist Fang Lu transcends questions of culture and nationhood in reminding us that women's battles are fought on many fronts, and that personal acts of strength can be as heroic as public acts of resistance.



## GLUKLYA (NATALIA PERSHINA- YAKIMANSKAYA)

Born 1969 in Leningrad (St. Petersburg), Russia.  
Lives and works in St. Petersburg and Amsterdam.

Gluklya is a Russian artist working internationally, exploring the field of research based art, as well as participatory and multidisciplinary projects where she experiments with video, performance and installations. Her work is continually shifting between different disciplines: One of her main preoccupations in her work currently is challenging social hierarchy, uniting people within her projects from different corners of society – Migrants and dancers, pensioners and students, the marginalised and professors, minors and elderly ladies. Through this dialogue, Gluklya creates a new language of expression, giving her works a multi-layered and challenging dimension. ¶ Together with her colleague Tsaplya, she founded the FFC / Factory of Found Clothes project, (1996-2012), which became one the most recognizable feminist projects internationally. Gluklya and Tsaplya are considered as pioneers of Russian performance. In 2002 she also became a member of the Chto Delat group, a multidisciplinary platform uniting artists, philosophers and activists.

**SELECTED SOLO EXHIBITIONS** >> 2013 *Utopian Unions*, Museum of Modern Art, Moscow, Russia.

**SELECTED GROUP EXHIBITIONS** >> 2015 *All the World's Futures*, 56th Venice Biennale, Venice, Italy • 2015 Akinci Gallery, Amsterdam, Holland • 2014 Manifesta 10, St. Petersburg, Russia • 2014 Museum of Modern Art, Arnhem, Holland • 2013 10th Krasnoyarsk Museum Biennale, Krasnoyarsk, Russia • 2012 MUMOK, Vienna, Austria • 2011 Staatliche Kunsthalle Baden, Baden, Germany • 2011 Shedhalle, Zurich, Switzerland • 2011 SMART Project Space, Amsterdam, Holland • 2011 Kunsthalle, Vienna, Austria • 2010 ICA, London, UK.



## ***Clothes for Demonstration Against False Election of Vladimir Putin***

2011 – 2015, Installation (Textiles, Handwriting, Wood)

The idea for this work appeared during the time of the first big protests in Russia, beginning in December 2011, against Putin's false elections. It was unpredictable for everybody; because of the complete a-politicization of our society, none of us could have imagined, even the day before, that it might happen. Later, in 2012, I decided to incorporate the spirit of protest and political uprising at different demonstrations into my long-term project *Utopian Clothes*. Clothes hanging on sticks represent a new type of demonstration banner that makes the voices of protesting people visible and gives a voice to people who cannot speak. Each item of clothing has its own story and aura and represents a certain voice, a precise position in society. Gradually the number of clothes with protest expressions grew into its own series with the project title *Clothes for Demonstrations*. Insofar as the language of protest in Russia has only started to take shape, any diversity among protests, any artistic expression, might be valuable in developing a shared spirit of resistance. The installation *Clothes for Demonstration against the False Election of Vladimir Putin* (2011 – 2015) represents the memory of the first outburst of free will of the Russian people, who have awoken from a long, long sleep. [Gluklya / Natalia Pershina-Yakimanskaya]

The installation *Clothes for Demonstration Against the False Election of Vladimir Putin* was shown at the 56th Venice Biennale in 2015.

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## STEFANIE GROMES & KATRIN HAFEMANN

Stefanie Gromes: born 1981 in Berlin (East), GDR.  
Katrín Hafemann; born 1981 in Hamburg, Germany.

Stefanie Gromes is working as a freelance film writer for the public service broadcasting company (NDR / ARD Television) in Hamburg, in the current affairs department, since 2012. She also works for the department "Die BOX / lab for creative storytelling in documentaries".

Katrín Hafemann is working as a freelance film writer for the public service broadcasting company (NDR / ARD Television) in Hamburg, in the department of current affairs, since 2002. She also works for the department of "Die BOX / lab for creative storytelling in documentaries".

### STEFANIE GROMES

EDUCATION / JOB >> 2011-2012 Traineeship at NDR television in Hamburg, Germany • 2009-2011 Freelance film author in Berlin, Germany • 2006-2009 Additional Master in Middle East History at Tel Aviv University, Tel Aviv, Israel • 2000-2006 Student at Munich Academy of Television and Film (HFF/ München), department: Documentary and TV-Journalism, Munich, Germany.

### KATRIN HAFEMANN

EDUCATION / JOB >> 2011 – 2012 Traineeship at NDR Television in Hamburg, Germany • 2008 – 2011 Freelance journalist, among others collaboration in the documentaries „Aghet. Ein Völkermord“ (2010, NDR) and „Das Schweigen der Quants“ (2007, NDR) • 2001 – 2008 Student of German Language and Literature, Journalism and French Literature at University of Hamburg (Master of Arts), Hamburg, Germany • 2004 – 2005 Semester abroad - Student of German Language and Literature and French Literature at Université Michel de Montaigne, Bordeaux, France.



## 7 Tage...FEMEN

2015, NDR, Documentary, 30'

After long research, Stefanie Gromes and Katrin Hafemann managed to realize this documentary as film together with the members of the FEMEN activist group in Germany. It is film based on mutual trust. The FEMEN activist feminist movement originated in Ukraine around 2007, and soon spread worldwide. Klara and Zana launched the German branch together in 2012. Since then, they, like their co-fighters acting internationally, protest against pornography, prostitution and animosity towards women in Islamism. In doing so, they expose their own nudity: "Society can get our tits, but only with the message," says Zana. What motivated German women to such radical rebellion and what is the price they pay for it? Through a number of interviews, this film offers personal answers, proving that today the slogan "personal is political" has preserved its old meaning while acquiring new forms.



## SANJA IVEKOVIĆ

Born 1949 in Zagreb, Croatia.

Lives and works in Zagreb.

A feminist, activist and video pioneer and early performance artist, Iveković was part of the generation known in Socialist Yugoslavia as New Art Practice, which in the early 1970s started to critique the modernist paradigm that was accepted as “official” Yugoslav art. At that time in her conceptual photomontages she elaborated on the public / private opposition, questioning the persuasive qualities of mass media and its identity-forging potential, particularly focusing on the representation of women. In the 1990s — following the disintegration of Yugoslavia, and the birth of a new Croatian nation state — she focused on the transformation of reality from socialist to post-socialist political conditions. ¶ The analysis of identity constructions in media as well as political engagement, solidarity and activism belong to her artistic strategies. One of the major issues she addresses in her project is domestic violence against women (seen in *Women's House*, an ongoing project since 1998). ¶ Iveković offers a fascinating view into the official politics of power, gender roles, and the paradoxes inherent in the ways contemporary societies construct collective memory and collective amnesia, in particular regarding women's role in history. "In all my work since the beginning of the seventies," Iveković once stated, "three major themes have preoccupied me the most: gender, identity, and memory. For me, as a visual artist, the starting point of my research is the visual representation of woman in our everyday life transmitted to us by mass media. As a feminist,

I have tried to make art that reflects my political consciousness of what it means to be a woman in a patriarchal culture.”

**SELECTED SOLO EXHIBITIONS** >> 2015 *Ich war, ich bin, ich werde sein!*, DAAD Gallery, Berlin, Germany • 2014 *Na barikadama (On the Barricades)*, Pogon, Zagreb, Croatia • 2013 *Unknown Heroine*, Calvert22 / South London Gallery, London, UK • 2013 *Invisible Women*, Espaivisor Gallery, Valencia, Spain • 2012 *Visages du Langage*, Mac / Val, Paris, France • 2012 *Waiting for the Revolution*, MUDAM Luxembourg, Luxembourg • 2011 *Sweet Violence*, MoMA, New York, USA • 2009 *Urgent Matters*, BAK Utrecht and the Van Abbemuseum, Eindhoven, Netherlands • 2008 *General Alert*, Fundació Antoni Tàpies, Barcelona, Spain.

**SELECTED GROUP EXHIBITIONS** >> 2015 Kiev Biennale, Kiev, Ukraine • 2015 *Transmissions: Art in Eastern Europe and Latin America, 1960-1980*, MoMA, New York, USA • 2014 *Artes Mundi 6*, Cardiff, UK • 2013 *Meeting Points 7 - Ten Thousand Wives and a Hundred Thousand Tricks*, Antwerp, Beirut, Berlin, Cairo, Hong Kong • 2012 *The Feminist Avantgarde of the 1970s*, Hamburger Kunsthalle, Hamburg, Germany • 2012 *Documenta 13*, Kassel, Germany, 2007 *10,000 Lives: The Eighth Gwangju Biennale*, Gwangju, South Korea • 2007 *Dokumenta 12*, Kassel, Germany • 2006 *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles, USA • 2006 *Documenta 12*, Kassel, Germany • 2002 *Dokumenta 11*, Kassel, Germany.



## Our Beautiful

1998, Video, 25”

This video was commissioned in 1998 as a clip by the coalition of Croatian women's NGOs as a part of the campaign opposing violence against women. It consists of a single shot, showing a face of a beautiful woman, who slowly turns, exposing the other part of her face, which is battered. The Croatian national anthem, *Our Beautiful* ("Lijepa naša"), is heard at the beginning of the video along with the first chord of the anthem: "Our beautiful homeland, oh, our hero land..." An attempt to broadcast this clip on Croatian national TV has, alas, failed.

## GEN XX

1997 – 2001, 6 Photographic Prints,  
100 x 70 cm

Project GEN XX is a series of photo works designed in the form of magazine advertisements, published between 1997-1998 in Croatian independent periodicals and women's journals such as *Arkzin*, *Zaposlena*, *Frakcija*, *Kruh i ruže* and *Kontura*. The women on the photographs are fashion models whose faces are familiar to the general public. The names and short bios collaged on the photographs belong to those Croatian women who had been captured and / or died as antifascists during WW II. Ljubica Gerovac, sisters Baković, Nada Dimić, Dragica Končar, Anca Butorac, who had been proclaimed "National Heroes" in socialist Yugoslavia, were well known to the generations who matured during the socialist period. The artist's mother, Nera Šafarić, is represented by an original photograph of herself, two years before she was deported to Auschwitz, where she remained till the liberation. In the post-communist age, those women are either unknown or have been erased from the collective memory.



Antifaschistischer Aktivitäten beschuldigt, gefoltert und hingerichtet in Zagreb 1942.  
Gestorben im Alter von 27 Jahren.



## ***Invisible Women of Solidarity (6 out of 5 million)***

2009, Screen Prints, 72 x 51.8 cm

This series depicts six women who were influential in establishing the *Polish liberation movement of Solidarity*, yet whose roles were marginalized, if not entirely erased in the official narrative of the movement. The work stands as a “monument to invisible women” and as many other of Iveković’s projects, it questions the constructions of collective memory and historical amnesia. Here, Iveković seemingly reverses the historical canon, shedding light on six key women in the movement by presenting their portraits and next to them their full biographies. In presenting the portraits white on white, the artist refers to the official historical narratives which enact various forms of silencing women as historical actors.





## ELŻBIETA JABŁOŃSKA

Born 1970 in Olsztyn, Poland.  
Lives and works in Bydgoszcz.

The art of Elżbieta Jabłońska offers an amiably ironic commentary on the status and role of women in a patriarchal society, interweaving women's everyday activities into art in a good-natured way. In her works, the artist uses and transforms cultural stereotypes and clichés associated with the notion of woman and femininity, playing an intelligent game with them, but full of humor and warmth. ¶ The issue of domesticity runs through Jabłońska's entire opus. After giving birth to her son in 1997, she introduced into her art activities that can be described as the typical duties of mother and housewife. Since 1999 she has been organizing actions in the presence of a gallery audience, where during the openings the artist prepares elegant treats, sometimes real feasts, to which she then invites the guests to indulge in. In her performances, Jabłońska often takes on the role culturally imposed on women, which obliges them to feed and serve others. ¶ Elżbieta Jabłońska received her MA degree in 1995 from the Fine Arts Department, Nicholas Copernicus University in Torun, where she has been teaching since 1996. She lives and works in Bydgoszcz. She works in different media, often through space-and-time-related activities. In 2003 Jabłońska received the *Spojrzenia* (Views) 2003 Award of the Cultural Foundation of the Deutsche Bank.

**SELECTED SOLO EXHIBITIONS** >> 2006 *Piacere Casuale - Chance Pleasure*, Polish Institute and AOCF 58 Gallery, Rome, Italy • 2006 *83 Waiters and a Helper*, Atlas Sztuki Gallery, Łódź, Poland • 2006 *Meeting*, National Museum, Krakow, Poland • 2005 *Ela Jabłońska*, Fizek Gallery, Poznań, Poland • 2003 *Supermother*, Arsenal Gallery, Białystok, Poland • 2002 *Home Games* (presented on 400 billboards in Poland), Outdoor Gallery, Poland • 2002 *Supermother*, Zachęta National Gallery of Art, Warsaw, Poland • 2002 *Home Games*, Kronika Gallery, Bytom, Poland • 2001 *Carrying Art Objects*, ON Gallery, Poznań, Poland • 1997 *The Polish Mother Presents Number 1 - Home Stories: Pictures from the Cycle "When Antek Sleeps"*, Mózg, Bydgoszcz, Poland (1997).

**SELECTED GROUP EXHIBITIONS** >> 2009 / 10 *Gender Check, Femininity and Masculinity in the art of Eastern Europe*, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Zachęta, Warsaw • 2009 / 10 *Mothers Finest*, Kulturzentrum bei den Minoriten, Graz, Austria • 2009 / 10 *Europe :In Between Document and Fiction*, Erste Foundation, Vienna Austria • 2009 / 10 *I Repeat Them to Reach Them*, MS Lodz • 2009 / 10 *Energy Class B*, Ormeau Baths Gallery, Belfast, Ireland • 2008 *re.act.feminism*, Akademie der Künste, Berlin, Germany • 2008 *Ut-21*, Polish / Norwegian Art Project, Lillehammer, Norway • 2007 *Trans Photographiques*, Ville de Lille, Lille, France • 2007 *Global Feminists*, Brooklyn Museum, New York, USA • 2006 *Polyphony of Images*, Polish Cultural Institute, New York, USA • 2006 *Museum as a Luminous Object of Desire*, Muzeum Sztuki, Łódź, Poland • 2006 *Continental Breakfast*, Museum of Contemporary Art, Skopje, Macedonia • 2005 Prague Biennale, Prague, Czech Republic • 2005 *Madonna*, Kunsthaus Dresden, Germany • 2004 *Art Paris*, Carousel du Louvre, Paris, France • 2004 *Critics' Choice*, International Art Biennale, Łódź, Poland • 2003 *Glances*, Deutsche Bank Award Exhibition, Zachęta, Warsaw, Poland.



## Supermother

2002, 3 Photographs, 100 x 130 cm

Jabłońska is an artist whose prime artistic concern is questioning the concept of domesticity that is historically associated with the “woman’s sphere.” In her series *Supermatka* (Supermother) she, on the one hand, challenges the myth of The Polish Mother (Matka Polka) embedded in Polish national imagination for centuries, insisting on a mother’s endurance and self-sacrifice. In this series Jabłońska addresses a new set of archetypal demands. Clad in the costumes of cartoon superheroes, the artist poses with her son as the defender of home and family, referring to her role as both natural caregiver and entertainer. These works, on the other hand, point out contradictory cultural paradigms that pit tradition and Catholicism against the rising tide of consumerism, technology, and Western values, denounced by the right-wing catholic women’s organizations in Poland. As many other Polish women artists, Jabłońska destabilizes this mythology via a self-ironizing game.



## ZUZANNA JANIN

Born 1961 in Warsaw, Poland.  
Lives and works in Warsaw.

Zuzanna Janin is a visual artist and former teen actor. Having at one time starred in the Polish series *Szalenstwo Majki Skowron* (Madness of Majka Skowron), Janin now uses her theatrical background to create sculpture, video, installation, photography and performances. Janin's work is particularly interested in the human condition, examining past memories and personal history in an attempt to establish a material relationship with them. ¶ Her work has been shown in a variety of spaces, including the Museum of Contemporary Art, Chicago, the Foundation Miro, Barcelona, Martin Gropius Bau, Berlin, Hamburger Bahnhof, Berlin, Moderna Museet, Stockholm, National Gallery Zacheta, Warsaw, Center for Contemporary Art, Warsaw, Haifa Museum of Art, Haifa, Israel Museum, Jerusalem, Jeu de Pomme, Paris, Ludwig Museum, Aachen, Kunstmuseum Bern, Kunsthalle, Bern, Hoffmann Sammlung, Berlin, and TT The THING, NY. Janin has also taken part in the Sydney Biennale, Istanbul Biennial, Liverpool Biennale, and the 54th Venice Biennale.

**SELECTED SOLO EXHIBITIONS** >> 2016 *White She-Raven*, lokal\_30 Warsaw, Poland • 2016 *Seven Fathers*, Muzeum Warmii I Mazur, Olsztyn, Poland • 2015 *Beyond Victory and Defeat*, Zuzanna Janin in dialog with Lin Yu, Minsheng Art Museum, Shanghai, China • 2014 *Uvia. A Tripto Fear*, Cinematoteque, MAM Museum of Modern Art, Rio de Janeiro, Brazil • 2014 *Last Sentence. The Time of Cruel Miracles is not Over*, National Museum, Krakow, Poland • 2012 *The Way. Majka From The Movie*, Momentum Gallery, Berlin, Germany • 2011 *All That Music!*, Galeria 2.0, ASP / Academy of Fine Arts, Warsaw, Poland • 2011 *Swinging Poland in the 1970's (Madness of Majka Skowron)*, THING, New York • 2010 *Majka from the Movie*, Kunstahalle Wien, Project Space, Vienna, Austria • 2008 *The Time of Cruel Miracles Is Not Over*, Federico Bianchi Gallery, Gorgonzola / Milan, Italy • 2007 *Just Before. Ideal Museum*, Museum Sztuki / Art Museum & Muzeum Sztuki Nowoczesnej / Warsaw MOMA, Warsaw, Poland.

**SELECTED GROUP EXHIBITIONS** >> 2016 *Uncomfortables*, Galerie Im Saalbau, Berlin, Germany • 2016 *Straty, Looses, Alternativa*, Fundation Alternativa National Museum Gdańsk, Poland • 2015 *What in me is Feminine?*, Visual Culture Research Center, Kiev, Ukraine • 2015 *Vertical Reach: Political Protest and the Militant Aesthetic Now*, ArtSPACE, New Heaven, USA • 2013 *What are you working on?*, Husby Konsthall, Stockholm • 2013 *Kinomuzeum / Majka from the Movie* (multi-screening and panel), Museum of Modern Art Warsaw, Warsaw, Poland • 2012 *Awakening – the City of Świecie – New Perspectives*, (screening at the lecture) at KW Institute for Contemporary Art, 7th Berlin Biennale, Berlin, Germany • 2009 *CAMEO*, Center For Contemporary Art, Warszawa • 2000 *After the Wall*, Hamburger Bahnhof, Berlin, Germany • 1999 *TRACE*, The Liverpool Biennial, Liverpool, UK • 1992 *The Boundary Rider*, The 9th Biennale of Sydney, Sydney, Australia[under the name Zuzanna Baranowska].



## **The End. Chapter 1. A Trip to Fear.**

2013, Video, 25' 10"

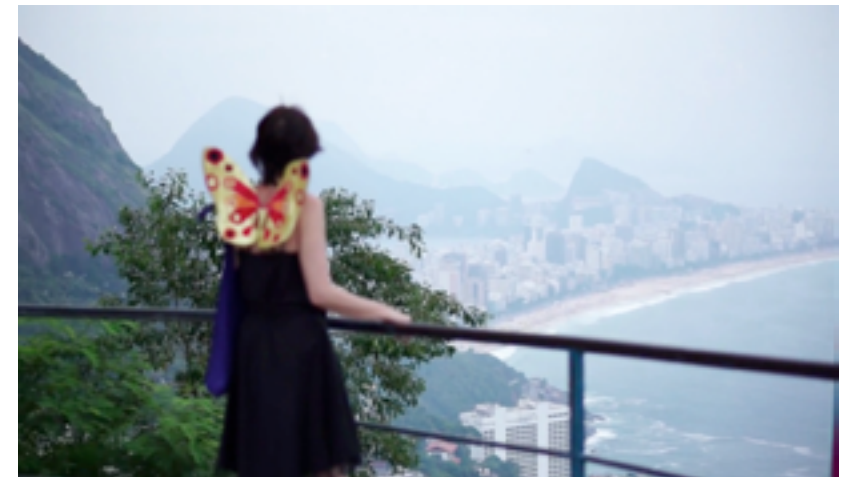
The first part of the video project "THE END" is based on the artist's journey from Poland to Russia, where Janin travelled in a gesture of solidarity with the imprisoned members of the Russian feminist punk rock group Pussy Riot. Focusing on a single geographic location to illustrate two parallel stories, the artist documents her journey to a country town on the banks of the Kama River where Masha from Pussy Riot was then imprisoned, and where, generations before, Janin's own great grandfather had also been imprisoned, sent into a slavery in exile in a gulag. Sharing the fate of many other orphaned children from Warsaw. *A Trip to Fear* is also a personal trip into the depths of personal and collective memory, which revolves around empathizing with those people who risk their freedom and comfort to struggle for a better tomorrow, as well as denouncing evil and oppression. It is an act of solidarity with those who suffer shame, fear, humiliation, degradation and exclusion. It is also a call for artistic freedom.

### **Lost Butterfly**

2016, Video, 40' 56"

*Lost Butterfly* narrates a story of lost and found memory. Zuzanna Janin, the artist and the daughter, is reconstructing here the memory about her mother, the painter Maria Anto, whose painting, entitled *Zuzanna Goes to the Ball* (1961), was dedicated to her still unborn daughter. This work had been exhibited at the Sao Paulo Biennial in 1963, but since that time it has been lost. This painting never returned to its home country, Poland, and in the archives of the painter, who died in 2006, there was only a black and white photograph of a later version of the lost image. The journey to Brasil, which the daughter decided to take, was a detective-like investigation about the lost object of desire; at the same time the journey was a way of re-enacting a family memory, which, being a memory about a Polish woman painter, belongs as well to the (Polish) cultural memory.

[122]

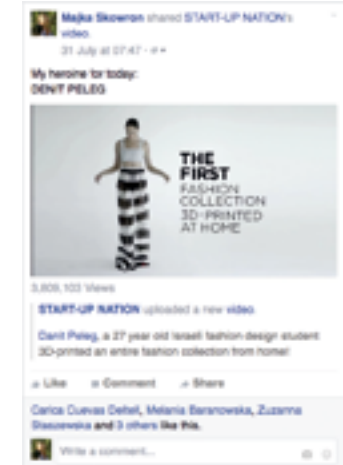
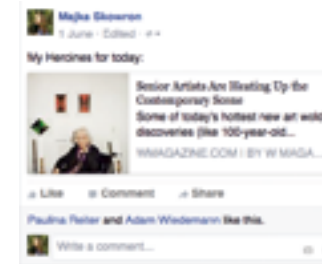


[123]

## Majka Skowron. My Heroine for Today

2016, Project on Facebook / print posts from Facebook, dimension variable (ca. 200 pieces), project in progress

Situated on the Facebook page of the artists' fictional alterego Majka Skowron, this work takes the form of daily posts by the artist about women – both extraordinary and ordinary – who inspire her. Majka Skowron is the name of the hero of a Polish television program of the 1970's, *The Madness of Majka Skowron* (1975), still viewed today as a cult classic. As a child actress, Zuzanna Janin played Majka throughout the run of the program. In 2009 – 2012 she made a series of 9 video works entitled *Majka from the Movie*, where she mingles excerpts of the original footage with re-staged scenes played by her own daughter, documentary news footage of world events, and found footage from Eastern and Hollywood movies and music, thus merging investigations into the history of art and film with a focus on rebellion. Maintaining the fictional character of Majka Skowron as her alterego on Facebook, Janin yet again reveals herself through the lens of a social media. Majka Skowron, now grown up, returns to her role of provocateur, using the media of Facebook to highlight the true stories of women who have been wronged or forgotten by society.



## ADELA JUŠIĆ

Born 1982 in Sarajevo, Bosnia & Herzegovina.  
Lives and works in Sarajevo.

Born in Sarajevo and growing up during the Bosnian War (1992-1995), Adela Jušić's rhetoric is predominantly entwined with issues surrounding memory, personal tragedy and the reality of conflict. Through processing her experiences mainly through the medium of video (*The Sniper*, 2007), Jušić's work is at once cathartic and objective, looking at events from a distance in order to critique and reconsider the nature of war. ¶ Her preoccupation with war also examines patriarchal conditions and enforced gender stereotypes in Bosnia. As a young woman working and living in Bosnia, and as someone who "does not fit Bosnia's stereotypical idea of what a woman should be" (Jušić, 2015), the artist has been branded a social outsider and condemned for her untraditional view of gender. In response to this, Jušić founded the Association for Art and Culture, CRVENA (Engl. RED) an organisation working on a number of cultural and feminist projects in Sarajevo. In 2013, Jušić also completed an MA degree in Democracy and Human Rights in South East Europe at the Sarajevo and Bologna University. ¶ Adela Jušić has won the Young Visual Artist Award for the best young Bosnian artist in 2011, Henkel Young Artist Price CEE in 2011 and award of Belgrade October Salon in 2013.

**SELECTED SOLO EXHIBITIONS** >> 2016 *Here Come the Women*, solo exhibition and artist talk, Gallery Praktika, Split, Croatia • 2016 *I Did Nothing Wrong*, Galleri Gro, Jakobstad, Finland • 2015 *Labor of Love* in collaboration with Andreja Dugandžić, Loft Project Etagi, public space exhibition at the international conference "Domestic Workers in the Countries of Central Eastern Europe and Former Soviet Union: Postsocialist Migrations and Inequalities", St. Petersburg, Russia • 2013 *Ride the Recoil – Triple Canopy Online Project*, New York, USA • 2011 *When I Die, You Can Do What You Want*, Zvono Young Visual Artist Award exhibition, Duplex gallery, Sarajevo, Bosnia and Herzegovina.

**SELECTED GROUP EXHIBITIONS** >> 2016 *SHARE – too much history, MORE future*, exhibition and catalog presentation, Kunstraum Palais Porcia, Vienna, Austria • 2015 *OFF-Biennale Budapest*, conference and workshop, Budapest, Hungary • 2015 *Wunderkammer*, Miheličeva galerija, 13th Festival of Contemporary Art – ART STAYS, Ptuj, Slovenia • 2015 Biennial of Contemporary Art, D-0 ARK, Bunker, Konjic, Bosnia and Herzegovina • 2014 *A Time for Dreams*, IV Moscow International Biennale for Young Art, Museum of Moscow, Russia • 2014 Paris Art Fair, Duplex Gallery, Paris, France • 2013 Art Basel, Miami Beach – represented by Alan Cristea Gallery, London, Miami, USA.



### *The Sniper*

2007, Video, 4' 09"

The aggressor's sniper campaign against the population of the besieged Sarajevo during the last war was an inhuman violation of the rules and customs of war, directed principally towards civilians. My father had been a member of the Bosnian Army from the outset of the war through 3 December 1992 when, as a sniper, he got killed by a sniper bullet which hit him in the eye. Right before his death I found his notebook into which he continuously, over several months, listed how many soldiers he had killed during his combat assignments. [Adela Jušić]

Revealing how wartime memories are intertwined with family and childhood memories, Jušić reminds us of the power of autobiographical work in questioning history and conflict. What is called into question in *The Sniper* is the reality of war itself, in an attempt to go beyond nationalist, ethnic or religious issues, which have been the main point of discussion throughout the post-war period.

## ELENA KOVYLINA

Born 1971 in Moscow, USSR.

Lives and works in Moscow.

Kovylina spent thirteen years receiving a classical Soviet art education until she was accepted to the Art and Media School, Zurich, in 1996. Since then, Kovylina's period of experimentation eventually led her to her preferred medium: performance. Her pieces are shocking, disturbing and hypnotising, using her body as a site of danger (where she often inflicts potential physical harm onto her and others) in order to question the conventions, traditions and dogmas of society. ¶ In 1991 Kovylina graduated from Moscow State Academic Art School, "Memory of 1905" for Visual Arts. From 1993 to 1995 she studied at the Surikov Art Institute. From 1996 to 1998 she studied at the Art and Media School in Zurich (installation, performance, video). In 1999 she graduated from the course "New Artistic Strategies" at the Georges Soros Centre of Contemporary Art in Moscow. In 2003 she received a diploma from the Faculty of Media Art at the University of Arts Berlin (UdK Berlin), where she studied under professor Rebecca Horn.

### SELECTED SOLO EXHIBITIONS >> 2015 125

*Grammi*, Videoinsight Foundation, Turin, Italy  
• 2015 *Eternal Time*, Galery Ekaterina Iraqui, Moscow, Russia • 2014 *Rituals*, Moscow Fine Art Gallery, Moscow, Russia • 2009 *Elena Kovylina ou Le Malentendu - Analix Forever*, Geneva, Switzerland  
• 2008 *Equality*, Contemporary City Foundation, Moscow, Russia • 2007 *Elena Kovylina*, Pari Nadimi Gallery, Toronto, Canada • 2005 *XL-Projects*, Moscow, Russia • 2000 *Heroines from the East*, Guelman Gallery, Moscow, Russia.

### SELECTED GROUP EXHIBITIONS >> 2015 *Memory*

*& Oblivion*, Station Beirut, Beirut, Lebanon • 2015 *We Only Exist When We Create*, Analix Forever Gallery, Istanbul, Turkey • 2015 *La Biennale d'Art Contemporain "Hybride 3"*, Douai, France • 2014 Vienna International Art Fair, Vienna, Austria • 2014 Manifesta 10, The State Hermitage Museum, St. Petersburg, Russia • 2013 *Bolshe Sveta / More Light*, 5th Moscow Biennale of Contemporary Art, Manege Central Exhibition Hall, Moscow, Russia • 2012 Art Paris, Analix Forever Gallery, Paris, France • 2011 *Merkabah*, Solgalery, Moscow Biennale, Moscow, Russia.



## Carriage

2009, Video, 4' 43", Odessa

Appropriating a sequence from Sergei Eisenstein's iconic film, *Battleship Potemkin* (1925), Kovilyna uses her feminist gaze to produce yet another iconic image: *The Carriage*. Eisenstein produced his dramatized version of the mutiny that occurred in Odessa, when the crew of the battleship *Potemkin* rebelled in 1905 against their officers. He was concerned with staging of heroic events as a great collective (male) tragedy, which naturally required (male) sacrifice. Kovilyna, in contrast, is focusing on one single moment of the rebellion: the baby's pram running down the Odessa steps. This sequence may suggest that mothers must be ready for sacrificing their children for the sake of revolutionary change; but at the same time *The Carriage* is about women's helplessness to control and protect their lives and the lives of their offspring, not only during social rebellions but in general.

## New Woman

2012, Video, 5' 56", Moscow

This specific new woman, with no resemblance to anyone else, has always existed amongst — or even within — millions of women of the past; women who, perhaps, could only dream such a self during the night when baby care, housekeeping and other feminine obligations were over for a little time — until the next day's obligations came. The innovative potential of women was long suppressed from finding its application in society due to prescribed traditional roles. A woman with education for centuries remained a rare phenomenon, too. A woman wearing the academic mantle of a Master is a clear sign of her good education. This is, however, a figure of the Newest Times. One like her would have been burned centuries ago. [Elena Kovylyna]

[130]



[131]

## KATARZYNA KOZYRA

Born 1963 in Warsaw, Poland.

Lives and works in Warsaw, Trento and Berlin.

For years Kozyra's art has been moving the public opinion, often sparking polemics. As a sculptor, photographer, performance artist and filmmaker, the artist consistently questions stereotypes and socio-political discourses to critical revision. Her works raise the most fundamental issues of human existence: identity and transience, life and death, religion and sex. She explores the area of cultural taboos and clichéd behaviours embedded in our everyday life. Although Kozyra is classified as a new media artist, her use of multiple techniques makes an attempt to label her art difficult. ¶

Kozyra is a leading figure of contemporary art whose work has been widely recognized and awarded as one of the finest examples of Polish art on the international arena. Kozyra's activities became crucial for the development of the new artistic movement known as Critical Art and heavily influenced the shape of contemporary culture, often constituting a starting point for a broader discussion. She received, among others, the Award of the Minister of Culture and National Heritage (Warsaw 2011) and the *Paszport Polityki* award (Warsaw 1997). She was granted the DAAD scholarship (Berlin 2003) and the Kościuszko Foundation scholarship (New York 2000). In 1999, she received an honourable mention at the 48th Venice Biennale for the video installation *Men's Bathhouse* in the Polish Pavilion. In 2011 she obtained her Doctor's Degree at the Academy of Fine Arts in Warsaw. A year later, she established the Katarzyna Kozyra Foundation, which focuses on

supporting women's activities in the area of culture and art. In 2013 the Huffington Post named Kozyra one of ten most important female artists of the new millennium. Since 2010 she has been working on her autobiographical film. In 2014 she won the Polish Film Institute / Museum of Modern Art award at the 39th Film Festival in Gdynia for her idea for an experimental movie *Project X*.

**SELECTED SOLO EXHIBITIONS** >> 2015 Katarzyna Kozyra. *Looking for Jesus*, Postmasters Gallery, New York, USA • 2015 18. International Film Festival ZOOM, Zbliżenia, Jelenia Góra, Poland • 2015 Caterina Tognon Gallery, Venice, Italy • 2014 Katarzyna Kozyra: *Summertale*, Turku Art Museum, Finland • 2013 Katarzyna Kozyra, *Looking for Jesus*, Żak Branicka Gallery, Berlin, Germany • 2012 *Katarzyna Kozyra. Master of Puppets*, Schmela Haus, Kunstsammlung Nordrhein Westfalen, Dusseldorf, Germany • 2012 *The Rite of Spring*, Museum at Night, Musee Rodin, Paris, France • 2011 *Katarzyna Kozyra*, National Museum, Krakow, Poland.

**SELECTED GROUP EXHIBITIONS** >> 2015 *Homosexualität\_en | Homosexuality\_ies*, Schwules Museum, Berlin, Germany • 2015 *Adam and Eve – The Loss of Innocence*, Brandts Museum of Art. & Visual Culture, Brandts, Denmark • 2015 *SEVEN. Anonymity, no longer an option*, The Boiler, New York, USA • 2014 *In The Near Future. The Collection of the Museum of Modern Art in Warsaw*, Warsaw, Poland • 2013 *New Opening. The Department of Modern Art*, National Museum in Gdansk, Poland • 2013 *Transgender Me*, Gallery NTK, Prague, Czech Republic • 2011 *PARTICOLARE. Paths of democracy*, a group show on occasion of the 54th International Art Exhibition of the Venice Biennale, Venice, Italy • 2010 *The Surreal House*, Barbican Art Gallery, London, UK • 2010 *The Beauty of Distance*, 17th Biennale of Sydney, Sydney, Australia.



## ***Punishment and Crime***

2002, 7 Channel Video Installation (Colour)

1st channel (trailer) - 2' 32"

2nd channel - 1 h 59' 34"

3rd channel - 1 h 57' 06"

4th channel - 1 h 51' 29"

5th channel - 1 h 56' 45"

6th channel - 1 h 45' 52"

7th channel - 4' 14"

The title of the work, *Punishment and Crime*,

is borrowed from the Dostoyevsky's novel.

In Kozyra's work the act of destruction is in and of itself a punishment. In this multi-channel installation she explores one side of male behaviour and fascinations, showing a group of men and boys engaged in paramilitary activities. For them, the weapons and explosives are not simply a hobby but a deep passion. Free of any ideals or ideological goals, their obsession appears primal and atavistic.

The artist documents the actions and activities of this group. On one level, these resemble innocent childhood war games, while on another, due to the genuine danger and violent force of real weapons, bullets and explosives, they are closer to actual military operations. The faces of the participants are camouflaged with masks representing faces of pin-up girls or Playboy models. This transposition of gender softens the effect of danger and fear without depleting the authenticity and documentary character of the footage.



## ALMAGUL MENLIBAYEVA

Born 1969 in Almaty, Kazakhstan.

Lives and works in Kazakhstan and Berlin.

Menlibayeva graduated from the Academy of Art and Theatre in Almaty in 1992. A video, photographic and performance artist, her works are usually shot in the dramatic landscapes of Kazakhstan and its surrounding region and frame the political present and past within the diverse mythologies that still haunt the land. ¶ She has been awarded a number of prizes: The Main Award, Kino der Kunst, International Film Competition, Munich (2013), KfW Audience Award, Videonale 13, Kunstmuseum Bonn (2011) and the Art and Culture Network Program Grant, Open Society Institute Budapest (2011). She has also exhibited in the Azerbaijan pavilion of the 56th Venice Biennale (2015) and in the 1st International Biennale of Contemporary Art, Kyiv, (2012).

**SELECTED SOLO EXHIBITIONS >>** 2016 *Solo Show*, Yay gallery, Baku, Azerbaijan (upcoming September) • 2014 *Transoxiana Dreams*, Videozone, Ludwig Forum, Aachen, Germany • 2013 *Empire of the Memory*, Ethnographic Museum, Warsaw, Poland • 2013 *An Odd tor the Wastelands and Gulags*, Kunstraum Innsbruck, Austria • 2012 *Daughters of Turan*, Casal Solleric, La Palma De Mallorca, Spain • 2011 *Les Rêves Perdus d'Aral*, Galerie Albert Benamou, Paris, France • 2011 *Transoxiana Dreams*, Priska C. Juschka Fine Art, New York, USA • 2010 *Daughters of Turan*, Priska C. Juschka Fine Art, New York, USA • 2009 *Exodus*, Tengri-Umai Gallery, Almaty, Kazakhstan.

**SELECTED GROUP EXHIBITIONS >>** 2016 *Collection of Huma Kabakçı*, Pera Museum, Istanbul, Turkey • 2015 *Elective Affinities*, National Centre for Contemporary Art (NCCA), Moscow, Russia • 2015 Azerbaijan Pavilion, 56th Venice Biennale, Venice, Italy • 2014 *Prologue Exhibition*, Honolulu Biennial, Hawaii, USA • 2013 *Female Power. Matriarchy, Spirituality & Utopia*, Museum of Modern Kunst, Arnhem, Netherlands • 2012 1st International Biennale of Contemporary Art, Kyiv, Ukraine • 2011 *Between Heaven and Earth. Contemporary Art from the Centre of Asia*, Calvert 22, London, UK.



## ***Milk for Lambs***

2010, Video, 11'

In the Steppes of her native Kazakhstan, Menlibayeva stages and films complex mythological narratives, with reference to her own nomadic heritage and the Tengriism traditions of the cultures of Central Asia. *Milk for Lambs* explores the emotional and spiritual residues of an ancient belief system as well as a historic conflict, still resonating among the peoples of Central Asia today, between the Zoroastrian ideology of former Persia, spreading widely across Eurasia and influencing Western politicians and philosophers and the mysterious Tengriism (sky religion) reaching as far as the Pacific Ocean. The nurturing earth goddess Umai and favorite wife of Tengri, the god of the sky, much like Gaia in the Greek mythology, created life on earth out of herself. This figure of the 'Earth Mother' symbolizes the close relationship of the people to the land and its given riches, through symbolic rituals of animals and humans feeding off of her body and drinking her milk. Often described as "punk-shamanism," Menlibayeva's videos are embedded in theatricality that leads them through a complex set of references — from tribal symbolism to images of the communist industrial past. *Milk for Lambs* begins as the story of the artist's grandfather, merging documentation of an annual ritual of the formerly nomadic peoples with a stylised fantasy of their myths and legends.

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## **Headcharge**

2007, Video, 12' 35"

In the video *Headcharge*, the story, which casually begins in a restaurant in the city of Almaty, gradually slips into a disturbing ritual performed by the female protagonists. We see several urban young women eating a sheep's head and, to increase the shock value of the scene, feeding each other. The grotesque juxtaposition of archaic beliefs with today's "urban attitude" of the protagonists derails the reality of the story. Step by step, through increasingly unruly takes of the camera, the film gives way to a parallel reality, referring to shamanistic travels between worlds. As often occurs in Menlibayeva's films, the female protagonists allude to the Persian mythological image of "peri"-female creatures ranking on a spectrum between angels and evil spirits. Accentuating the ambiguity of peri, whose image is very popular in Central Asia, the artist refers to the current shifts of the feminine condition, which occurs with the progressing Islamization of the countries in the region.



## TANJA MURAVSKAJA

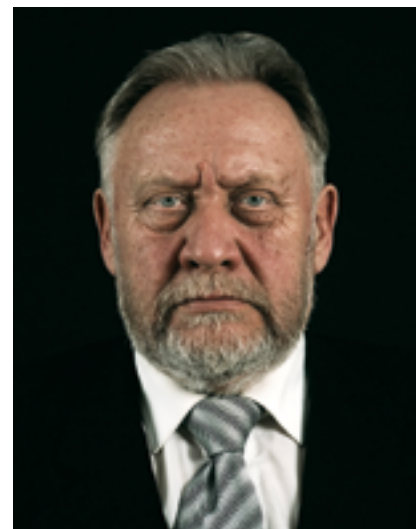
Born 1978 in Pärnu, Estonia.

Lives and works in Tallinn.

Tanja Muravskaja is a visual artist whose work probes issues surrounding the construction and definition of identity and nationality. Her photographic works and installations critique and interrogate the meaning of nationalism in present-day Estonia and how – through complex cultural and political processes – neo-nationalism has become part of the national identity. Many of Muravskaja's works look at conflicts driven to a significant degree by nationalistic animosity and overkill situations fuelled by an inflated sense of patriotic pride in the recent history of the 'new' Estonia. The artist strives to analyse and understand the new Estonian identity in a country with a heterogeneous ethnic make-up. She also explores these issues from her personal standpoint as an Estonian-born Russian speaker of Ukrainian descent. ¶ She studied photography at the Estonian Academy of Arts (MA 2010) and the University of Westminster and currently lives and works in Tallinn.

**SELECTED SOLO EXHIBITIONS** >> 2015 *Three Sisters*, Hobusepea Gallery, Tallinn, Estonia • 2012 *Lost Utopia* (with Marina Naprushkina), Art Hall Gallery, Tallinn, Estonia • 2012 *They, Who Sang Together*, Estonian Parliament, Tallinn • 2010 *Split Mind*, Tartu Art Museum, Tartu, Estonia • 2010 *Tanja Muravskaja*, M'ArS Centre for Contemporary Arts, Moscow, Russia • 2009 *Lucky Losers*, City Gallery, Tallinn, Estonia • 2008 *They, Who Sang Together*, Vaal Gallery, Tallinn, Estonia.

**SELECTED GROUP EXHIBITIONS** >> 2015 *Demonstrating Minds*, Kiasma Museum, Helsinki, Finland • 2014 *Shifting Identities*, MACRO, Rome, Italy • 2011 / 2013 *United States of Europe*, Łódź, Helsinki, Vilnius, Sofia, Dresden, Paris, Cork, Brussels, various cities in Europe • 2013 *Luuserid. Üks vaade muuseumi tulmetele*, Tartu Art Museum, Tartu, Estonia • 2013 *LadyFest Tallinn*, Hobusepea Gallery, Tallinn • 2012 *M'artian Field*, Centre of Contemporary art M'ARS, Moscow, Russia • 2012 *Memoirs from a Cold Utopia*, Tallinn Art Hall, Tallinn, Estonia • 2011 *Complicated Relation*, Kalmar Konstmuseum, Kalmar, Sweden • 2011 *Memoirs from a Cold Utopia*, Londonprintstudio Gallery, London, United Kingdom • 2010 *Let's Talk About Nationalism! Between Ideology and Identity*, KumuArt Museum, Tallinn, Estonia • 2009 *Larvas of the Future*, The 3rd Moscow Biennale of Contemporary Art, Zurab Tsereteli's Art Gallery, Moscow, Russia • 2009 *European Constitution. What creates Europe?*, 2. Biennial in Katowice, Katowice, Poland • 2009 *Space Oddity, An Exhibition of Young Baltic Artists*, Maison Folie Wazemmes, Lille, France • 2008 *QUI VIVE?*, I Moscow International Biennale for Young Art, National Centre for Contemporary Arts, Moscow, Russia • 2008 *Border State*, Guangzhou Art Academy Art Museum, Guangzhou, China • 2007 *Viva Estonia! Galeria Dla...*, Torun, Poland • 2007 *Consequences and Proposals*, Biennale of Young Artists, Rüütelkonna building, Tallinn.



## ***They, Who Sang Together***

2008, Photographs, 8 Portraits out of a series of 12, 110 x 87 cm

On 23 August 1989, together with their Latvian and Lithuanian neighbors, Estonians linked hands to form a human chain, composed of over 2 million people, stretching 600 kilometers from Tallinn to Vilnius via Riga. And they sang. The Singing Revolution was a political process that took place in the four years from 1987 to 1991, which led to the Independence of the three Baltic states. Almost two decades after the historic events they engineered, Muravskaja presents emotionally charged large-scale portraits of the leaders of Estonia's "Singing Revolution." Here are the key figures engaged in the process of regaining independence in Estonia: Jüri Adams, Ignar Fjuk, Liia Hänni, Tunne Kelam, Mart Laar, Marju Lauristin, Ülo Nugis, Mart Nutt, Lagle Parek, Edgar Savisaar, Enn Tarto and Heinz Valk. The enormous size and dark tones of the photos emphasize the historical significance of the event. The series comes across as a monument to something that has been accomplished and a moment that has passed. By the time the portraits were created, a number of those portrayed had left politics; their involvement refers to a wider presence: to the fact that the state of affairs in 2007 had not come overnight, and that the people portrayed had all contributed to this development.

On the previous page from the top left clockwise:  
Enn Tarto, Edgar Savisaar, Mart Laar, Ignar Fjuk.

On the next page from the top left clockwise:  
Lagle Parek, Liia Hänni, Marju Lauristin.



## HAJNAL NÉMETH

Born 1972 in Szony, Hungary.

Lives and works in Berlin.

Hajnal Németh works in video, photography, concert performance and installation, often using different layers of sensory experiences, in particular sound and music. Her main point of reference in her work is her native Hungary, as well as her fascination with memory, chance and human experience. ¶ The artist has participated in numerous solo and group exhibitions at prestigious art institutions in Europe, America and Asia, including MUMOK, Vienna; Martin-Gropius-Bau, Berlin; The Kitchen, New York; Renaissance Society, Chicago; Tate Modern, London; Art Museum, Singapore; Ludwig-Museum, Budapest; TENT, Rotterdam; Museum Kunst Palast, Düsseldorf; Kunsthalle, Budapest; Zamek Ujazdowski, Warsaw; Comunidad de Madrid; 2nd Berlin Biennale, KW Berlin; Casino Luxembourg; Moderna Museet, Stockholm; Musée d'Art moderne de Saint-Etienne; Picasso Museum, Barcelona; Palais de Tokyo, Paris. She was representing Hungary at the Venice Biennale 2011.

**SELECTED SOLO EXHIBITIONS** >> 2015 *Imagine War*, ACB Gallery, Budapest, Hungary • 2015 *The Loser*, Atrium Theatre, Budapest, Hungary • 2015 *Work Song*, RAM, Rotterdam, Netherlands • 2014 *Work Song*, Teatro Valle Occupato, Rome, Italy • 2014 *Work Song*, Galerie Patrick Ebensperger, Berlin, Germany • 2014 *Imagine War, A Window in Berlin*, Berlin, Germany • 2013 *False Testimony*, OSA-Open Society Archives, Budapest, Hungary • 2012 *Contrawork*, Kunstzentrum Korenbeurs, Schiedam, Netherlands • 2011 *Crash-Passive Interview*, 54th Venice Biennale, Hungarian Pavilion, Venice, Italy • 2011 *Air Out, Loop*, Picasso Museum, Barcelona, Spain.

**GROUP EXHIBITIONS** >> 2015 *Do Distrub*, Palais de Tokyo, Paris, France • 2015 *Language and Art*, Kunsthal Rotterdam, Rotterdam, Holland • 2015 *Timebase*, New Budapest Gallery, Budapest Hungary • 2014 *Story Time. Or Was It?*, Tel Aviv Museum of Art, Tel Aviv, Israel • 2013 *Love Triange*, Goethe Institute, Stockholm, Sweden • 2012 *Entre (Ouverture)*, Palais de Tokyo, Paris, France • 2010 *Nam June Paik Award 2010*, Museum Kunst Palast, Düsseldorf, Germany • 2010 *Private Landscapes, Contemporary Photography from Hungary*, Kunstverein Düsseldorf, Germany • 2010 *Transitland*, Museo Nacional Centro Arte Reina Sofia MNCARS, Madrid, Spain • 2009 *Museum at the Katzen*, Washington, USA • 2008 *Micro-narratives: Tentation des Petites Réalités*, Musée d'Art moderne de Saint-Etienne, France • 2005 *Urbane Realitäten: Focus Istanbul*, Martin-Gropius-Bau, Berlin, Germany • 2004 *New Video – New Europe*, Society Renaissance, Chicago, USA; Contemporary Art Museum, St. Louis, USA; Tate Modern, London, UK.



## False Testimony

2013, an installation consisting of:

### *False Testimony (Version 3)*

2013, Operatic Short Film, Full HD, Stereo, 17'

### *Reduction*

2012, Sheet Music Installation,  
11 transcriptions of the original testimony of Móric Scharf given before the court in 1883.

### *Loud Place*

2012, Photo Series, 40 x 80 cm

The subject of *False Testimony* is the Tiszaeszlár Trial of 1883. Following the disappearance of a 14-year-old girl, Eszter Solymosi, on April 1, 1882, in the Hungarian village of Tiszaeszlár, local rumors and suspicions of Jewish ritual murder led to a high-profile murder case in the summer of 1883. Relying heavily on forensic medicine, the prosecution's case was not proved against the 14 male Jewish defendants, who were proclaimed not guilty on August 3. The trial was closely interwoven with the birth of modern anti-Semitism in Hungary: shortly after the verdict and a spite of anti-Semitic riots around the country, Hungary's first National Antisemitic Party (1883-1892) was formed. "Tiszaeszlár" later became an important element in the radical Right's historical narrative and subsequent constructions of national martyrology. The series of photographs entitled *Loud Place* documents the contemporary right-wing cult of Eszter Solymosi and the grave erected in her honor in 1994.

The video *False Testimony (version 3)*, works with the transcript of Miklós Erdély's classic 1981 film *Verzió*. The film by Erdély refers to the Tiszaeszlár case, especially the inculcation of the testimony upon the 14-year-old crown witness Móric Scharf. The boy stated that the Jews killed the girl in order to use her blood at the approaching Passover. The lyrics for the songs in the choral performance are based on rephrased fragments of the film's dialogues, the structure follows the method of secret inculcation and forced learning: mastering the false testimony, the validation of a lie on the level of testimony, the course of the fictitious conception through the psyche, its registration by external and internal forces, its development into conviction and its ultimate and fatal proclamation.



## ILONA NÉMETH

Born 1963 in Dunajská Streda.  
Lives and works in Bratislava.

Ilona Németh is an artist, organiser and curator based in Slovakia and Hungary. She is a professor at the Academy of Fine Arts and Design in Bratislava, part of the leading Studio IN and the International education programme Open Studio at the Department of Intermedia. ¶ While in the nineties her installations concentrated mostly on body politics, women's condition and collective memory, by the early 2000s her work began to shift towards public art and socially engaged work. The question of identity, the relationship between private history, politics and ideology, issues of the public sphere within a contextual approach are the main characteristics of her art. ¶ In 2001 Ilona Németh exhibited *Invitation for a Visit in the Pavilion* of the Czech and Slovak Republic at the Venice Biennial (with Jiří Surůvka) and she participated in editions of Prague Biennale (2005, 2007, 2011).

**SELECTED SOLO EXHIBITIONS** >> 2015 *Ilona Németh*, Gandy Gallery, Bratislava, Slovakia • 2015 *Statement*, Óbudai Társaskör, Budapest, Hungary • 2014 *Revised Version*, Tranzit Gallery, Bratislava, Slovakia • 2013 *The Harpoon Project. Site specific for New Bedford*, The University Art Gallery, University of Massachusetts Dartmouth, New Bedford, USA • 2012 *Identity of the Space*, The Brno Haus of Arts, Brno, Czech Republic • 2012 *Non Identical Space*, East – Slovakian Gallery, Košice, Slovakia • 2011 *Dilemma*, Ernst Museum, Budapest, Hungary.

**SELECTED GROUPEXHIBITIONS** >> 2015 *Inside Out*, Mesta galleria, Ljubljana, Slovenia • 2014 *Paradox 90*, Kunsthalle, Bratislava • 2014–2016 *Private Nationalism Exhibition Series*, Divus Gallery Prague, Czech Republic: Kunsthalle Košice, Slovakia; Ostrale Dresden, Germany; Open Gallery Bratislava, Slovakia; Budapest Gallery, Hungary • 2013 *Good Girls. Memory, Desire, Power*, Museum of Contemporary Art, Bucharest, Romania • 2013 *Out of the Museum and into the Street. Hungarian Contemporary Art after 2010*, Steirischer Herbst & Pavelhaus, Laafeld • 2012 *The Hero, the Heroine and the Author*, Ludwig Museum – Museum of Contemporary Art, Budapest, Hungary • 2012 *Blood*, Slovak National Gallery, Bratislava, Slovakia.



## **\*Endnote**

2011, Video, 30"

In cooperation with Endre Koronczai

*\*Endnote* is a fine piece of institutional critique presented in a form of an interview. This conversation between the artist and Endre Koronczai belongs to her larger project from 2011 entitled *Dilemma*. The boiling point was reached when the artist had to face a dilemma of either accepting to have her retrospective in a state-run museum without reflecting on the ongoing external issues (such as the public lynching Ágnes Heller was exposed to at that time); or reacting to them in some way, decisively changing the exhibition itself. The answer to this dilemma was putting a completely new strategy in place – instead of the exhibition, instead of the vernissage, the artist confined the visitors to the museum's lobby: there, she presented two videos, one of which was *\*Endnote*, in which she reflects on the situation and talks about the professional and personal dilemma concerning the canceling of her exhibition (which was later shown in Slovakia and the Czech Republic).

## **Zsófia Meller**

2012, Video, 10' 30"

Ilona Németh's interview with the Marxist philosopher Ágnes Heller (b. 1929) is a documentary video named after Heller's grandmother, Zsófia Meller, who at the end of the nineteenth century had enrolled as the very first female student at the University in Vienna. Heller tells: "I've chosen women from my family, who grew out of the limitations of the so called 'female role.' My mother did not grow beyond women's roles, only women who became intellectuals achieved this." A moment later, surprisingly for a serious thinker of her generation, she issues this personal statement "I never wanted to be beautiful. But I always wanted to be smart." Commenting on the achievements of the women intellectuals in her Jewish family with whom she shares a passion for knowledge, she states: "Simply said this is not about education, this is about freedom. I think that a prerequisite for a truly significant cultural achievement is personal freedom." This work should have been a key piece in the Németh retrospective to be held in a major museum in Budapest in 2011. However, at that time, Heller, a Marxist and a Jew, was compromised as she found herself in the focus of politically motivated campaign of discrediting in Hungary. In such a hysterical cultural climate, Ilona Németh decided to cancel her retrospective exhibition. Her reasons for such a decision are explained in her video interview, *\*Endnote* (2011), also shown in this exhibition.



## NGUYEN TRINH THI

Born 1973 in Hanoi, Vietnam.

Lives and works in Hanoi.

Nguyen Trinh Thi is a Hanoi-based independent filmmaker and video / media artist. Her diverse practice has consistently investigated the role of memory in the necessary unveiling of hidden, displaced or misinterpreted histories and examined the position of artists in the Vietnamese society.

¶ Nguyen studied journalism, photography, international relations and ethnographic film in the United States. Her films and video art works have been shown at festivals and art exhibitions including Jeu de Paume, Paris; CAPC musée d'art contemporain de Bordeaux; the Lyon Biennale 2015; Asian Art Biennial 2015, Taiwan; Fukuoka Asian Art Triennial 2014; and Singapore Biennale 2013. ¶

Nguyen is founder and director of Hanoi DOCLAB, an independent centre for documentary film and the moving image art in Hanoi since 2009. She's also a member of NhaSan Collective, the longest-running alternative art space in Hanoi.

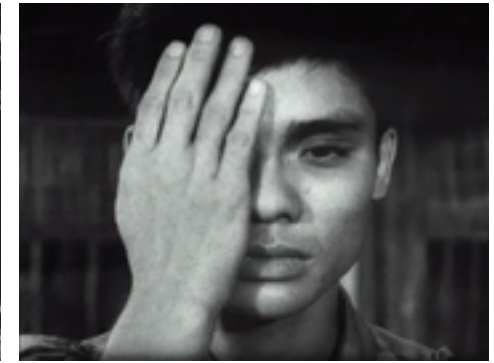
**SELECTED EXHIBITIONS** >> 2016 *Letters from Panduranga*, Daadgalerie, Berlin, Germany • 2016 *Finalist Exhibition*, Prudential Eye 2016, ArtScience Museum, Singapore • 2016 Rotterdam International Film Festival 2016 • 2015 Biennale de Lyon 2015, Lyon, France • 2015 *Artists Making Movements*, 2015 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan • 2015 *La Chose*, Centre d'Art Contemporain – La Synagogue de Delme, Paris, France • 2014 5th Fukuoka Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan • 2014 *Far From Vietnam Film Season*, Nottingham Contemporary, UK • 2013 *If The World Changed*, 4th Singapore Biennale, Singapore • 2013 15th Jakarta Biennale, Indonesia • 2013 *Current Films from Asia*, Kino der Kunst, Munich, Germany • 2012 *Women in Between: Asian Women Artists 1984-2012*, Fukuoka Asian Art Museum, Okinawa Prefecture Art Museum, Tochigi Prefecture Art Museum of Fine Arts, Mie Prefectural Art Museum, Japan • 2012 *Art in the Auditorium (Artists Film International): Season 4*, Whitechapel Gallery, London, UK • 2011 *Summer Exhibition*, Den Frie Centre of Contemporary Art, Copenhagen, Denmark • 2010 *No Soul For Sale 2*, Tate Modern, London, UK.



## Eleven Men

2016, Single Channel Installation, 28'

*Eleven Men* is composed of scenes collaged from a range of Vietnamese classic narrative films featuring the same central actress, Nhu Quynh. Spanning three decades of her legendary acting career, most of the appropriated movies — from 1966 to 2000 — were produced by the state-owned Vietnam Feature Film Studio. The film's text was adapted from "Eleven Sons", a short story by Franz Kafka, first published in 1919, which begins with a father's declaration: "I have eleven sons", then describes each one of them in acute and ironic detail. Transposing the father's voice of Kafka's story, the film begins with a woman stating: "I have eleven men".



## Song to the Front

2011, Video (b/w), 5' 23"

*Song to the Front* abstracts a feature-length 1970s Vietnamese war propaganda film and its aesthetic and political elements into a 5-minute vignette. Set to Stravinsky's *The Rite of Spring*, which represented a sacred pagan ritual in pre-Christian Russia where a young girl dances herself to death to propitiate the god of Spring, *Song to the Front* deconstructs the melodramatic and romanticized elements of the original social-realist drama. Playing with the original plot line in an ambiguous manner, the artist creates an imaginative space for the viewer to reinterpret what were intended to be very literal epics that enforced an ideological view, transforming a gritty war film to a romanticized drama of love.

## SASHA PIROGOVA

Born 1986 in Moscow, USSR.

Lives and works in Moscow.

Pirogova is a performance and video artist, for her the two disciplines are inter-connected. The people in Pirogova's work adapt automatically to the mechanics of their physical environments, relinquishing their autonomy to the rhythm and structure of the work. Her video-performance *BIBLIMLEN* (2013) is a behind-the-scenes look at Moscow's Russian State Library (the former Lenin Library), in which the interior architecture of the building becomes an active co-author of the piece. An earlier video-performance, *QUEUE* (2011), based on Vladimir Sorokin's novel of the same name (1983), is a nervous but 'bizarrely funny' saga of a quintessential Russian institution, the interminably long line' (NYT, 2011). Creating an absurdist choreography of hysterics, dependence and clanship, Pirogova takes pains to replay the text through dance to identify the queue as not a physical but a psycho-social contemporary condition. ¶

After graduating from the Physics Department at Moscow State University in 2010, she received a degree in 2014 from the Rodchenko Art School in Video and New Media in Moscow. She has been awarded prizes at the Extra Short Film Festival, ESF (2012) as well as the Innovation Prize in the 'New Generation' category (2014). She has participated in various exhibitions, such as *Burning News*, Hayward Gallery, London (2014), *I saw lightning*, Udarnik, Moscow (2014) and in the Manifesta 10, parallel program, St. Petersburg (2014). Working with performance, she has also participated in different festivals, including: the 6th International Festival

of Video, Performance and Technology, Lisbon (2014), VIII Andrei Tarkovsky International Film Festival, Ivanovo (2014), Cinedans Dance on Screen Festival, Amsterdam (2014) and Now & After International Video Art Festival, The State Museum of GULAG, Moscow (2014).

**SELECTED EXHIBITIONS** >> 2015 *Balagan!!!*, Kühlhaus, Berlin, Germany • 2015 *Something's Brewing*, Brewhouse Project, Moscow, Russia • 2015 *Everyday Life Psychodelia*, ISSMAG / NIIDAR, Moscow, Russia • 2014 *Burning News*, Hayward Gallery, London, UK • 2014 *Quest for Silence*, Povarskaya str. 20-17, Moscow, Russia • 2014 *Inventing Everyday Life*, Manifesta 10 parallel program, St. Petersburg, Russia • 2014 *I Saw Lightning*, Udarnik, Moscow, Russia • 2014 *Landscapes*, Electrozavod Gallery, Moscow, Russia • 2014 *Innovation Prize Exhibition*, TSUM Art Foundation, Moscow, Russia • 2014 Moscow Museum of Modern Art, Moscow, Russia • 2013 *Indoor Temperature* (within the frameworks of Boris Mikhaylov's retrospective *Unrespectable*), Kharkov Municipal Gallery, Kharkov, Ukraine • 2013 *Kandinsky Prize Exhibition*, Udarnik, Moscow, Russia • 2013 *Russian-Netherlandish One Minute Film Programme 24 RU/NL*, Garage Center for Contemporary Culture, Moscow, Russia • 2012 *Laboratory Work*, Rodchenko Moscow School of Photography and Multimedia, Moscow, Russia • 2012 *Transition*, Moscow Subway, Russia • 2012 *ProSVET*, Rodchenko Moscow School of Photography and Multimedia, Moscow, Russia • 2011 *Insight&Forsight*, Garage Center for Contemporary Culture, Moscow, Russia.

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## Motherland

2016, Video / Performance, 9'

"Being a hero often refers to the past and is usually condensed in the granite memory of statues — but it's also the most important quality for the present, the present of Motherland. In the video performance *Motherland*, the performer tries to adopt the details, poses, gestures, and materiality of the monument — trying through physical appropriation to learn heroism, strength or how to weep the future with honor. The looped video refers to an infinite number of such attempts." [Sasha Pirogova]

In this video-performance, Pirogova works in a very special location: the Soviet War Memorial in

Berlin's Treptow Park, which was completed in 1949. Designed by the Soviet sculptor Yevgeny Viktorovich Vuchetich, the sculptural ensembles and friezes arrayed throughout the memorial park strictly follow the conventions of Socialist Realism. Pirogova works with the statue of the Motherland, which is here represented as a mourning woman, weeping over her (Soviet) sons fallen in WWII. As in memorial statuary in general, this representation of nationalized motherhood reminds us of female — mother's — sacrifice: indeed after any war, women were usually compelled to mourning and melancholy.

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## SELMA SELMAN

Born 1991 in Bihać, Bosnia & Herzegovina.  
Lives and works in the USA and Europe.

Selma Selman is an artist of Romani origins. Her work is representative of her life struggles and the struggles of her community. Selman utilizes a multiplicity of art mediums, ranging from performance, painting, and photography to video installations, in order to express herself as an individual, a woman, and an artist. Her work, though personal, is also political. Selman defines herself as an artist of Roma origins, and *not* a Romani artist. The difference is subtle, but critical: through her work, Selman seeks to speak to the universal human condition, utilizing her background as a lens through which she can understand the entirety of the human experience. In her work, she wishes to break down prejudices that stereotype her community as a collective, robbing members of their right to individual expression. She earned her Bachelor of Fine Arts in 2014 from Banja Luka University's Department of Painting, where she studied under the supervision of Veso Sovilj, and worked with renowned Bosnian performance artist Mladen Miljanović, who represented Bosnia and Herzegovina at the 55th Venice Biennial in 2013. ¶ Selman participated in Tania Brugera's International Summer Academy in Salzburg, *Arte Util* (Useful Arts) in 2013. She was a fellow for the Roma Graduate Preparation Program at the Central European University in Budapest, Hungary the following year. That year, Selman was also the recipient of the prestigious "Zvono Award", given to the best young artist in Bosnia and Herzegovina, winning her a residency in New York City. ¶ Her work has

been shown at numerous international festivals and exhibitions, including the Luxembourg City Film Festival, Sarajevo's PichWise Festival, Slam Fest in Osijek, the Summer Academy in Salzburg, BL-art festival in Banja Luka, and the Perforation Festival: A Week of Live Art in Dubrovnik, Croatia. Thus far, she has had several solo exhibitions, with *Me postojis sarav – Postojim – I exist* being her first solo show in the United States, exhibited at Dreamland Gallery. ¶ She is currently pursuing her MFA at Syracuse University, where she also works as a teaching assistant.

**SELECTED SOLO EXHIBITIONS** >> 2016 *I Exist*, Gallery Dreamland, Buffalo, New York, USA • 2015 *You Have No Idea*, Gallery Epeka, Maribor, Slovenia • 2013 *Poetics of the Soul*, Gallery Udas, Banja Luka, Bosnia & Herzegovina • 2013 *Love is the Most Beautiful When You Are Waiting for It*, Gallery San Fedele, Milan, Italy • 2009 *First Solo Exhibition*, Gallery Una, Bihać, Bosnia & Herzegovina.

**SELECTED GROUP EXHIBITIONS** >> 2016 *Conquer the Beauty*, New Children Gallery, New Orleans, USA • 2016 *Bakro*, Fullersta Gärd, Stockholm, Sweden • 2015 Biennial of Contemporary Art D-O ARK, Sarajevo, Bosnia & Herzegovina • 2015 *ZVONO Exhibition of the finalists and winner at gallery Duplex*, Sarajevo, Bosnia & Herzegovina • 2014 *Apartman*, Banja Luka, Bosnia & Herzegovina • 2014 *Calling Cards*, Gallery 8, Budapest, Hungary • 2014 *We Want You*, The 10th Berlin International Directors Lounge, Berlin, Germany • 2014 *Minimum / Maximum 3*, International group exhibition of miniatures, Banja Luka, BiH • 2013 *Asymmetrical Me*, group exhibition of intermedia arts, Trebinje, BiH; Garage Center for Contemporary Culture, Moscow, Russia.



## **Saltwater (at 47)**

2015, Video, 5' 45"

The video *Salt Water (at 47)* is about my mother and her first contact with the sea. Her big wish was always to see for herself if it is really salty, like she heard it was. In this video, I captured that first moment and her reaction. The phrase 'at 47' refers to her lack of documents when she came from Kosovo to Bosnia. Culturally, the act of a woman leaving her paternal home to live with her 'husband' is perceived as a marriage, whether or not it is officially recognized by the state or religious authorities. At that time in particular, there was no concept of simply 'living together'. Hence, at thirteen, she was unofficially married to my then seventeen-year old father, but the marriage was not state-certified. After the dissolution of Yugoslavia, she was left stateless. In 2014, after many discussions with authorities in Bosnia and Herzegovina, she managed to obtain Bosnian citizenship. After 47 years, she received her first passport. I decided to make her wish come true. I took her on a vacation to the sea. [Selma Selman]

## **You Have No Idea / Vi Nemate Pojma**

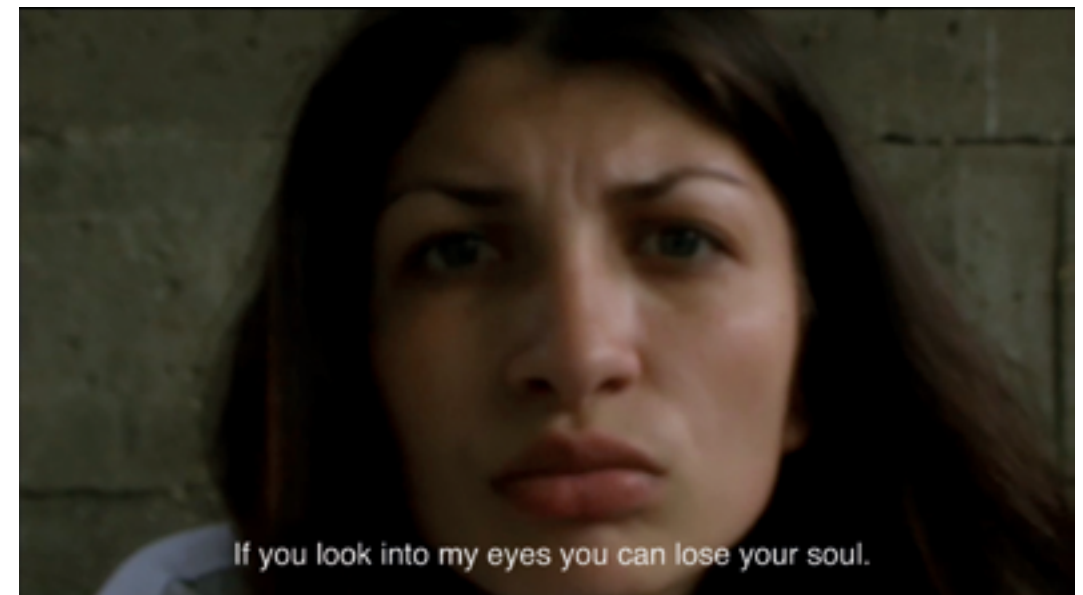
2016, Live Performance at *HERO MOTHER* Finissage, Duration Variable

"You Have No Idea / Vi Nemate Pojma" is a live piece that is to be performed, where I continually repeat the phrase, "you have no idea". This performance is a very intimate one. It is my frustration brought to life. You have no idea – you have no idea about my life as a whole. You do not know who I am, nor do you know my happiness or sadness. You do not know about the presence or absence of pain in my life, nor how I feel at the moment that I perform this piece to a live audience. You have no idea. ¶ Though this piece refers to the specific circumstances of my life, I believe that it carries a universal message. We have no idea about the struggles that others are facing. We have no idea, but we think that we do.

## **Do Not Look into Gypsy Eyes**

2014, Video, 5' 04"

"Do not look into Gypsy eyes" is a mantra of the hyper-sexualized "Roma" woman. A Roma woman is exotic, erotic and exciting. On the same token she is a bit too dangerous, a bit too "dirty", a bit too desirable – a woman whose eyes will seduce you, put a spell on you, and curse you. This work is based on the stereotypes and prejudices about the Romani woman. As a member of this community, as a woman and artist, I want to provoke the audience to attention against discrimination and the commodification of the female body. [Selma Selman]



## MILICA TOMIĆ

Born 1960 in Belgrade, Yugoslavia.

Lives and works Belgrade.

Milica Tomić is a conceptual artist, researching, unearthing and bringing to the public sphere the issues related to the economy, political violence, war, trauma and social amnesia - with particular attention to the 'short circuit' between intimacy and politics. As a response to the commitment to social change and the new forms of collectivity it engenders, Milica Tomić has made a radical shift from individual to collective artistic practice. She is a founding member of the new Yugoslav art / theory group, *Grupa Spomenik* [Monument Group] (2002), and founder of the project *Four Faces of Omarska* (2010). ¶ Milica Tomić is professor and head of the Institute of Contemporary Art at the TU Graz and professor at the Trondheim Academy of Fine Art / NTNU in Norway (2014 / 15).

**SELECTED SOLO EXHIBITIONS** >> 2010 *Milica Tomić*, Museum of Contemporary Art Belgrade, Serbia • 2010 *Safety on the Road*, Charim Gallery, Vienna, Austria • 2007 *Politics of Memory*, Stacion – Center for Contemporary Art, Prishtina, Kosovo • 2007 *Reading Capital*, Gallery FAFA, Helsinki, Finland • 2006 *Alone / Reading Capital*, Artspace, Sydney, Australia • 2005 *Reading Capital*, Charim Galerie, Wien, Austria • 2005 *Milica Tomić*, Experimental Art Foundation, Adelaide, Australia • 2005 *Reading Capital*, Galerie Fortlaan 17, Gent, Belgium • 2004 *Reading Capital*, ArtPace, San Antonio, USA • 2003 *Yugoslavia*, Charim Galerie, Wien, Österreich, Austria.

**SELECTED GROUPEXHIBITIONS** >> 2015 Kiev Biennial, Kiev, Ukraine • 2014 *After Year Zero / Forensis*, HKW Berlin, Germany • 2013 Odessa Biennial, Odessa, Ukraine • 2011 10th Sharjah Biennial, United Arab Emirates • 2010 *Manufacturing Today*, Trondheim Biennale, Trondheim, Norway • 2006 15th Sydney Biennale, Sydney, Australia • 2005 *Populism*, National Museum of Art, Oslo, Norway; Stedelijk Museum, Amsterdam, Holland; Frankfurter Kunstverein, Frankfurt, Germany • 2003 8th Istanbul Biennial, Istanbul, Turkey • 2003 50th Venice Biennale, Venice, Italy • 2001 49th Venice Biennale, Venice, Italy • 1998 24th Sao Paulo Biennale, Sao Paulo, Brazil.



***One Day, Instead of One Night,  
a Burst of Machine-Gun Fire Will Flash,  
If Light Cannot Come Otherwise  
(Oskar Davičo – Fragment of a Poem)***

2009, Video, 10'

The video documents actions Tomić carried out in her hometown, Belgrade, between September and October 2009. Walking around the city carrying a plastic shopping bag in her left hand, and a Kalashnikov in the right one, she revisited forgotten sites in Belgrade where successful antifascist actions took place during World War II. Not once was she approached, or stopped, by the passersby. (Would it be different if the Kalashnikov were not carried by a tall blond woman, but carried by, let's say, a bearded man with a dark complexion?)

The passion and civic dedication of those still living protagonists of WWII actions are expressed in the audio interviews playing in the background of the video. They are denied and forgotten today but they form a striking contrast to the general lethargy and disinterest of the present. The title of this work is borrowed from a poem by Serbian and Yugoslav novelist and poet of Jewish origin, Oskar Davičo (1909-1989), who spent first two years of WWII in an Italian prison as an antifascist, and then joined the Yugoslav partisan army in 1943.



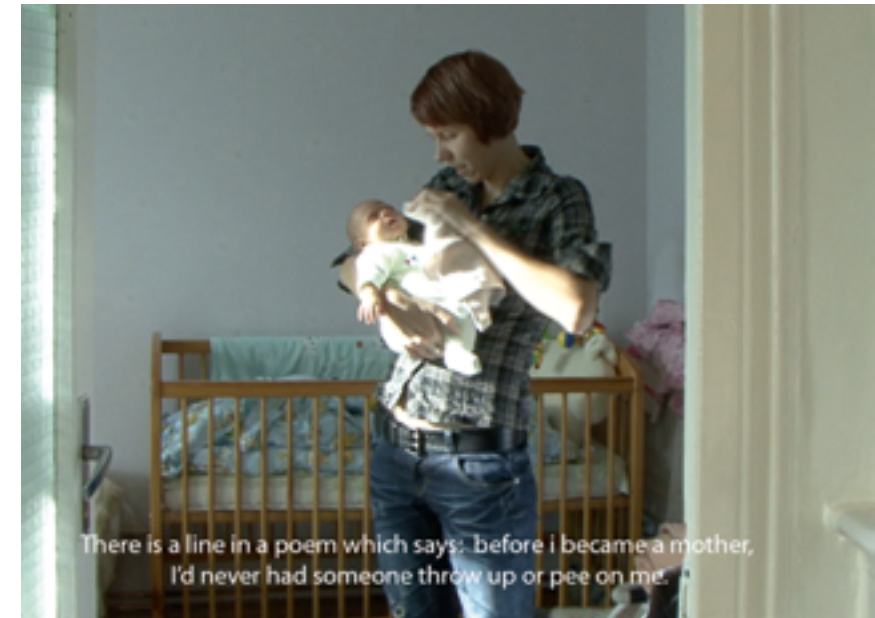
## ANNA-STINA TREUMUND

Born 1982 in Tallinn, Estonia.  
Lives and works in Tallinn.

Anna-Stina Treumund is a queer and feminist artist from Estonia. Since 2006 her art has been focused on giving visibility to the local queer community that has been hidden and coated by homophobia and misogyny supported by the media and politicians, due to ignorance and the Soviet past. As one of the first self-identified lesbian artists in the country, Treumund has been committed to deconstructing stereotypes of lesbian women in contemporary Eastern European society. ¶ Treumund started her PhD studies where she is deconstructing the heteronormative culture through remakes of art works. Recently she has been using the materials and language of the BDSM culture because of its gender, race, sexuality and class deconstructions. Treumund started a feminist culture festival LadyFest Tallinn in 2011.

**SELECTED SOLO EXHIBITIONS** >> 2015 / 12 *Skin*, a poster project in Tartu, Estonia • 2015 / 10 *Dread*, Hobusepea Gallery, Tallinn, Estonia • 2015 / 06 *Well then, Jane, call to aid your fancy:- suppose you were no longer a girl well reared and disciplined, but a wild boy indulged from childhood upwards...*, Måndagsklubben, Helsinki, Finland • 2013 / 09 *Well then, Jane, call to aid your fancy:- suppose you were no longer a girl well reared and disciplined, but a wild boy indulged from childhood upwards...*, Town Gallery, Tallinn, Estonia • 2012 / 10 *Lilli, Reed, Frieda, Sabine, Eha, Malle, Alfred, Rein and Mari*, Draakon, Tallinn & in Tartu Art House, Tartu, Estonia • 2010 / 10 *You, Me and Everyone We Don't Know*, Y-Gallery, Tartu, Estonia • 2010 / 09 *Woman In The Corner Of Mutsu's Drawings*, Artishok Biennial II, Tartu, Estonia • 2010 / 03 *You, Me and Everyone We Don't Know*, Tallinn Art Hall Gallery, Tallinn, Estonia.

**SELECTED GROUP EXHIBITIONS** >> 2016 / 01 *Every Letter is a Love Letter*, Tallinn Art Hall, Tallinn, Estonia • 2015 / 11 *From Explosion to Expanse. Estonian Contemporary Photography 1991–2015*, Tartu Art Museum, Tartu, Estonia • 2014 / 11 *From the School of Arts and Crafts to the Academy of Arts. A Hundred Years of Art Education in Tallinn*, Kumu, Tallinn, Estonia • 2014 / 10 *Girls Next Door*, Kulturhuset Borgen, Sweden • 2014 / 09 *Society Acts – The Moderna Exhibition 2014*, Moderna Museet Malmö and other venues in Malmö, Sweden • 2014 / 06 IV Moscow Internationale for Young Art, Moscow, Russia • 2014 / 03 *Valge Maika*, Tartu Art Museum, Tartu Estonia • 2013 / 10 *Estonian Dream*, Stavanger, Norway • 2013 / 09 *Where You End, I Begin*, Tartu Art House • 2013 / 09 *Prada Pravda*, Tartu Art Museum • 2012 / 10 *The Girls Next Door*, The Gotland Museum of Art • 2011 / 07 *Lost In Transition*, Estonian Contemporary Art Museum, Tallinn, Estonia • 2011 / 03 *Gender Matters / Matters of Gender*, Freedman Gallery at Albright College, Philadelphia, USA • 2011 / 03 *Love Between Women*, Art Café Sienna, Riga, Latvia • 2010 / 11 *Kunst Macht Frei*, Pecs, Hungary.



## Mothers

2011, Video, 12' 55''

*Mothers* is a documentary work and focuses on the legal and everyday problems of lesbian parents in Estonia. In recent years, several heated media debates have occurred in Estonia on the topic of sexual minorities, mostly centered on the drafting of the same-sex partnership law. The right of same-sex couples to family life became topical in 2009, when the Viimsi Rural Municipality Government changed the procedure for paying social benefits, in order to deprive the children of a lesbian couple

of the travel and food benefits provided by the local government. In such fundamental disputes about the concept of family, people often forget that families different from hetero-normative social conventions exist, despite the pro and contra arguments that are presented in the media; that children often live in these families, who, along with their parents, are legally more vulnerable than traditional hetero families.

## MARIANA VASSILEVA

Born 1964 in Bulgaria.  
Lives and works in Berlin.

Vassileva's work looks at how boundaries are tacitly implied. She is interested mainly in experiencing 'the boundary', the fine line between the known and unknown, the accepted and unaccepted, in a manner that is resonant with a sense of balance. It comes back to her own personal experiences and her movement between places, leaving the communist regime and her beloved family in Bulgaria behind.

¶ Vassileva's home was and is always Bulgaria, in the northern part of the country where her mother still lives. From this perspective, her work has always reflected another world, a world outside or beyond where she is. This sense of otherness inspires Vassileva, introducing an autobiographical and biographical approach, between the self and the other, between personal and social needs, between needs and dreams, are recurrent themes spreading throughout her work. ¶ Mariana Vassileva moved to Berlin in 1989. She has studied pedagogy and psychology at Veliko Turnovo University. After this, she wanted to study art in the Academy of Art in Sofia, but instead worked as one of the artist-professors. She first went to Leipzig to study theatre and to prepare herself for art school, where two years later, she was accepted into the Universität der Künste in Berlin. After her studies, she worked for about three years in scenography for a film company, drawing large-format mountain and cityscapes for film backdrops. Then, by virtue of some sales of her early work, Vassileva was able to devote herself to being an artist full-time.

### **SELECTED SOLO EXHIBITIONS >> 2015**

Balance, Sofia City Art Gallery, Sofia, Bulgaria • 2015 Walk the Line, Neue Wege der Zeichnung, Kunstmuseum Wolfsburg, Wolfsburg, Germany • 2013 Fold & Break, DNA, Berlin, Germany. 2012 Solo Video 2002-2012, Kunstverein Augsburg e.V., Augsburg, Germany • 2012 *The Gentle Brutality of Simultaneity*, Starkwhite, Auckland, Australia • 2011 *Mariana Vassileva – The Gentle Brutality of Simultaneity*, DNA, Berlin, Germany • 2010 *Mariana Vassileva*, Dominik Mersch Gallery, Sydney, Australia • 2009 *Mariana Vassileva*, Olga Korper Gallery, Toronto, Canada • 2008 *spirit\_continued*, Städtische Galerie Bremen, Bremen, Germany.

### **SELECTED GROUP EXHIBITIONS >> 2015**

*Remember Lidice*, Edition Block, Berlin, Germany • 2014 *Busan Biennale 2014, Inhabiting the World*, The Busan Biennale, Busan, South Korea • 2014 *Human Landscape*, Dominik Mersche Gallery, Sydney, Australia • 2013 *I see you*, Kunsthalle Detroit, Detroit, USA • 2013 *Painting and Contemporary Media*, Paco das Artes, Sao Paulo, Brazil • 2012 *Hors-pistes 2012, un autre mouvement des images*, Centre Pompidou, Paris, France • 2011 4th Moscow Biennale of Contemporary Art (MNAC), Moscow, Russia • 2010 August in Art Biennial Varna 2010, Varna, Bulgaria • 2010 *17th Biennale of Sydney: The Beauty of Distance. Songs of Survival in a Precarious Age*, Sydney, Australia • 2007 *BAC! 07*, Barcelona International Contemporary Art Festival, Barcelona, Spain



## **Flying and Other Daily Necessities**

2016, Artificial Materials, 600 x 120 x 120 cm

The artist transforms still life and movement through visual representation into new energetic harmony. She is not interested in the physical act of the movement, but in the mental process behind it. In a minimal way, she transforms objects, situations and manners, and presents them in another reference on a lyrical level. The spectator begins to appreciate the work through the emotional movement into a strangely represented world. In this process, one is animated toward a heightened sensibility of daily variations. *Flying and Other Daily Necessities* presents the ambiguous condition of freedom and bondage, loneliness and connection. A figure engaged in the ultimate the ultimate freedom of solitary flight is still connected to the earth through an umbilical cord.

### **The Gentle Brutality of Simultaneity**

Photography (C print), 50 x 35 cm

Mariana Vassileva creates works that deal with different aspects of everyday life. She works across both sculpture and digital media to present subtle meditations on seemingly insignificant daily activities. Her art, based on observation, often reflects on idyllic and poetic imagery and yet, through the comparison of seemingly still and subtly moving elements, an uncanny tension is created. This pathological restlessness embodies Vassileva's central themes – that is, the search for selfhood, interpersonal relationships, repression, freedom and escape. [David Elliott]

*The Gentle Brutality of Simultaneity* is an artwork made from a historical document of selfhood – a photograph of a young Vassileva, machine gun in hand, on a firing range. Membership in the Young Pioneers was mandatory for all good Communists, not only in the artist's country of birth Bulgaria, but throughout the Eastern Bloc. The artist, smiling in the photograph as a champion marksman, now looks back ironically upon her participation in this socialist model on the Western Boy Scouts.

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## ANASTASIA VEPREVA

Born 1989 in Archangelsk, USSR.

Lives and works in St. Petersburg.

Anastasia Vepreva is an artist and curator. She has received a double MA from Smolny College, SPBU, St. Petersburg and Bard College, NY, USA. She later graduated from The School of Engaged Art a part of the group "Chto Delat". Vepreva is a historian by training, focusing on the analysis of discourse of historical memory i.e., Memory Studies. She works in a number of mediums: photography, performance, collage, drawing and text. Along with her fascination with memory, Vepreva's work explores systems of oppression and the idea of death. In her earlier works Vepreva took a satirical approach to the institutional sexism within Russian media, coating her works with a layer of black humour. She has been published in the Art Leaks Gazette and is the co-curator of Lucy Lippard's feminist workshop.

**SELECTED SOLO EXHIBITIONS >>** 2015 *She Was Lost / Lost machine*. Special project START of Winzavod Contemporary Art Center. Moscow, Russia  
• 2014 *I oss själva*, Konstmuseum. Skövde, Sweden  
• 2014 *Wadded White*, Bobby Gallery. St. Petersburg, Russia.

**SELECTED GROUP EXHIBITIONS >>** 2015 *BALAGAN!!! Contemporary Art from the Former Soviet Union and Other Mythical Places*, MOMENTUM, Berlin • 2015 *A – Art, F – Feminism. Actual Dictionary*, NII DAR Gallery. Moscow, Russia • 2015 *Leaving Tomorrow*, Parallel program of 6th Moscow Biennale of contemporary art. CCA Winzavod, Red Hall. Moscow, Russia • 2015 *What About Love?*, The first exhibition of Lucy Lippard feminist workshops. Mayakovsky's Exhibition Hall of the BIKTSIM Library. St. Petersburg, Russia • 2014 *A Time for Dreams, IV* The Moscow International Biennale for Young Art. Moscow, Russia • 2014 *Wife as Artist – Family Sorrow, Apartment Art as Domestic Resistance*, Manifesta 10. St. Petersburg, Russia, (in cooperation with Anna Tereshkina, Polina Zaslavskaya, Lilu S. Deil, curated by Joanna Warsza) • 2013 *Peterstad: Designing Urban Spaces*, Loft Project ETAGI. St. Petersburg, Russia.



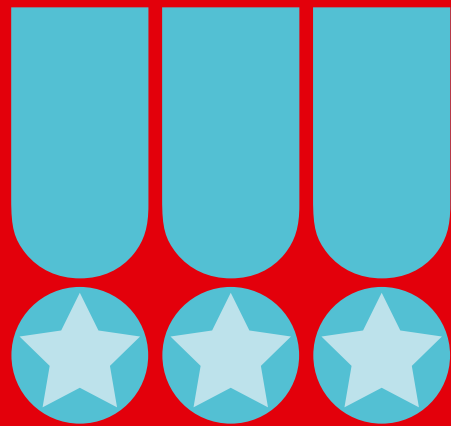
## ***She Has To***

2013, Video, 4' 49"

Many women in Russia believe that they already have enough rights and freedoms, so they don't understand why and what feminists struggle against. They don't realize that they are in the centre of a media storm, a huge chthonic monster that tries to enforce its cruel rules everywhere. But if you divert your attention away from it just for a second, you'll realize its horrible absurdity, and you'll never remain the same as before. And you'll understand the main thing that you don't have to do anything to anybody. [Anastasia Vepreva]

*She Has To* is a mirror held up to contemporary Russian culture – a video work made of found footage of a Russian talk show in which younger women ask their elders for advice about how to save their marriages.





# LIST OF WORKS EXHIBITION LAYOUT



## MARINA ABRAMOVIĆ

### 1» *The Hero*, 2001

Single Channel Installation, 14' 22"

Courtesy of the Marina Abramović Archives and LIMA

## MAJA BAJEVIĆ

### 2» *Women at Work* –

#### *Washing Up*, 2001

Five-day Performance / Video 18' 09"

Originally performed at the Cemberlitas bathhouse, 7th

Istanbul Biennale, Istanbul, Turkey.

Photo Credit: Emanuel Licha

—

### 3» *How Do You Want To Be Governed?*, 2009 (After Rasa Todosijevic 'Was ist Kunst?', 1976)

Video , 10' 39"

## Yael Bartana

### 4» *Jewish Renaissance Movement in Poland (JRMiP)*, 2010

Poster 84.1 x 59.4 cm

Video 1 h 46

Courtesy The Artist

## MARINA BELIKOVA

### 5» *The Lines*, 2013 – 2015

Photographs and Text

44 x 28 cm

Courtesy The Artist

## TANIA BRUGUERA

### 6» *Migrant Manifesto*

#### *Immigrant Movement*

#### *International*, 2011

Text Piece

Courtesy The Artist

## ANETTA MONA CHIŞA & LUCIA TKÁČOVÁ

### 7» *Manifesto of Futurist Woman (Let's Conclude)*, 2008

Video, 11' 13"

Produced by Neuer Berliner Kunstverein

Courtesy of Galerie Christine

König Vienna.

Photo credits: Anetta Mona Chişa

—

### 8» *Try Again. Fail Again.*

#### *Fail Better.*, 2011

Video, 7' 57"

Courtesy of the Artists and Galerie Cristine König Vienna.

## DANICA DAKIĆ

### 9» *Jelica Dakić by Danica Dakić*, 2012

Photography / Text

68 x 49.5 cm

Copyright © VG Bild-Kunst Bonn

## NEZAKET EKICI

### 10» *Disguise*, 2013

Video / Performance

9' 56"

Camera and Editing: Branka Pavlovic

—

### 11» *On the Way Safety and Luck*, 2016

Video / Performance, 34' 18"

Previously presented at: Festiva-;

Künstlerinnenverband Bremen, 7. Bremer

Kunstfrühling, Güterhalle 21.5.2011; Thes-

saloniki Performance Festival, Parallel

Programme of the 3rd Thessaloniki Bien-

nale of Contemporary Art, 19-25.9.2011

Photo Credit: Petra Fantozzi

## ELSE (TWIN) GABRIEL

### 12» *Billett Parnass*, 1999 / 2000

Video, 22' 59"

—

### 13» *Jogging Muslima*, 2004 / 2005

Photo- / Video Performance

Series of 7 photos

120 x 98 cm (1)

48.5 x 60 cm (6)

Camera: Wiebke Loeper

—

### 14» *Kind als Pinsel*, 2007

Video / Performance, 6' 14"

## FANG LU

### 15» *Sea of Silence*, 2015

Video, 29'

Courtesy The Artist

## STEFANIE GROMES

### & KATRIN HAFEMANN

#### 16» *7 Tage...FEMEN*, 2015

NDR, Documentary, 30'

Author, Camera, Editing: Katrin Hafemann

Author, Presenter, Editing: Stefanie

Gromes

## GLUKLYA (NATALIA PERSHINA-YAKIMANSKAYA)

### 17» *Clothes for Demonstration*

#### *Against False Election Of Vladimir*

#### *Putin*, 2011 – 2015

Installation (Textiles, Handwriting, Wood)

Realised by the support of VAC Founda- tion Moscow for Venice Biennale 2015.

Courtesy the artist & AKINCI, Amsterdam.

## SANJA IVEKOVIĆ

### 18» *Our Beautiful*, 1998

Video, 25"

—

### 19» *Invisible Women of Solidarity (6 out of 5 million)*, 2009

Screen Prints, 72 x 51.8 cm

Courtesy of the Artist and the Museum of

Modern Art in Warsaw

—

### 20» *GEN XX*, 1997 – 2001

6 Photographic Prints

100 x 70 cm

Courtesy The Artist

## ELŻBIETA JABŁOŃSKA

### 21» *Supermother*, 2002

3 Photographs , 100 x 130 cm

Courtesy The Artist

Copyright © Elzbieta Jablonska

Courtesy The Artist

## ZUZANNA JANIN

### 22» *The End. Chapter 1.*

#### *A Trip to Fear*, 2013

Video, 25' 10"

Courtesy The Artist

—

### 23» *Lost Butterfly*, 2016

Video, 40' 56"

Courtesy The Artist

—

### 24» *Majka Skowron.*

#### *My Heroine for Today*, 2016

Project on Facebook / print posts

from Facebook, dimension variable (ca. 200 pieces), project in progress

Courtesy The Artist

## ADELA JUŠIĆ

### 25» *The Sniper*, 2007

Video, 4' 09"

Camera: Ervin Babić

Editing: Adela Jušić

Courtesy The Artist

## ELENA KOVYLINA

### 26» *Carriage*, 2009

Video, 4' 43"

Odessa

—

### 27» *New Woman*, 2012

Video, 5' 56"

Moscow

## KATARZYNA KOZYRA

### 28» *Punishment and Crime*, 2002

7 Channel Video Installation

(Colour)

1st channel (trailer) - 2' 32"

2nd channel - 1 h 59' 34"

3rd channel - 1 h 57' 06"

4th channel - 1 h 51' 29"

5th channel - 1 h 56' 45"

6th channel - 1 h 45' 52"

7th channel - 4' 14"

Audio, Language: Polish

Courtesy Katarzyna Kozyra Foundation

and Sammlung Hoffmann, Berlin

## ALMAGUL MENLIBAYEVA

### 29» *Headcharge*, 2007

Video, 12' 35"

Courtesy of the Artist and

American-Eurasian Art Advisors LLC.

Copyright © Almagul Menlibayeva ©

All Right Reserved

—

### 30» *Milk for Lambs*, 2010

Video, 11'

Courtesy of the Artist and

American-Eurasian Art Advisors LLC.

Copyright © Almagul Menlibayeva ©

All Right Reserved

## TANJA MURAVSKAJA

### 31» *They, Who Sang Together*, 2008

Photographs,

8 Portraits Out of a Series of 12,

110 x 87 cm

Jüri Adams, Ignar Fjuk, Liia Hänni, Tunne

Kelam, Mart Laar, Marju Lauristin, Ülo

Nugis, Mart Nutt, Lagle Parek, Edgar

Savisaar, Enn Tarto, Heinz Valk.

## HAIJNAL NÉMETH

### 32» *False Testimony*, 2013

An Installation consisting of:

#### » *False Testimony*

#### *(Version 3)*, 2013

Operatic Short Film, Full HD, Stereo, 17'

#### » *Reduction*, 2012

Sheet Music Installation,

11 transcriptions of the original tes- timony of Móric Scharf given before the court in 1883.

#### » *Loud Place*, 2012

Photo Series, 40 x 80 cm

Courtesy Galerie Patrick

Ebensperger.

## ILONA NÉMETH

### 33» *\*Endnote*, 2011

In cooperation with Endre Koronczí

Video, 30"

Courtesy The Artist

—

### 34» *Zsófia Meller*, 2012

Video, 10' 30"

Special thanks to Agnes Heller

## SASHA PIROGOVA

### 35» *Motherland*, 2016

Video / Performance, 9'

Special commission by

MOMENTUM for HERO MOTHER

## SELMA SELMAN

### 36» *Do Not Look into Gypsy Eyes*, 2014

Video, 5' 04"

—

### 37» *Saltwater (at 47)*, 2015

Video, 5' 45"

—

### 38» *You Have No Idea*

#### */ Vi Nemate Pojma*, 2016

Live Performance at HERO MOTHER

Finissage, Duration Variable

## MILICA TOMIĆ

### 39» *One Day, Instead of One Night, a Burst of Machine-Gun Fire Will Flash, If Light Cannot Come Other- wise (Oskar Davičo – Fragment of a Poem)*, 2009

Video, 10'

Audio: interview with partisans, partici- pants of NOB (*On Love Afterwards*, Milica Tomić, 2003)

Participating: Šime Kronja, Jelena Kad- enić, Radošín Rajević i Dimitrije Bajalica.

Camera: Staša Tomić

Editing: Miloš Stojanović

Sound designer: Vladimir Janković Slonče

Photo Credit: Srdjan Veljović

Thanks to: Rasmus S. Olsen, Goran,

Branimir Stojanović.

Dedicated to the members of the Anar- cho-Syndicalist Initiative - Belgrade, 3

September, 2009,

Action, Belgrade, Sept-Oct, 2009.

Courtesy The Artist

## ANNA-STINA TREUMUND

### 40» *Mothers*, 2011

Video, 12' 55"

## NGUYEN TRINH THI

### 41» *Song to the Front*, 2011

Video (b / w), 5' 23"

—

### 42» *Eleven Men*, 2016

Single Channel Installation, 28'

Audio: Vietnamese with

English Subtitles.

## MARIANA VASSILEVA

### 43» *The Gentle Brutality of Simulta- neity*, 1981-2016

Photograph - C Print

50 x 35 cm

—

### 44» *Flying and Other Daily Neces- sities*, 2016

Artificial Materials

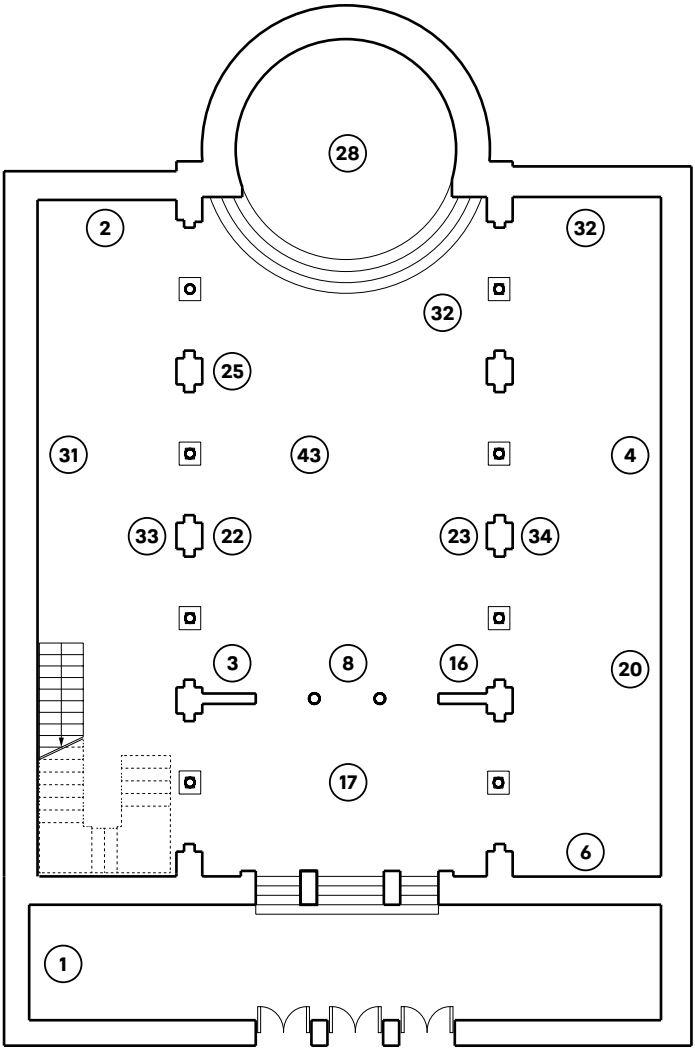
600 x 120 x 120 cm

## ANASTASIA VEPREVA

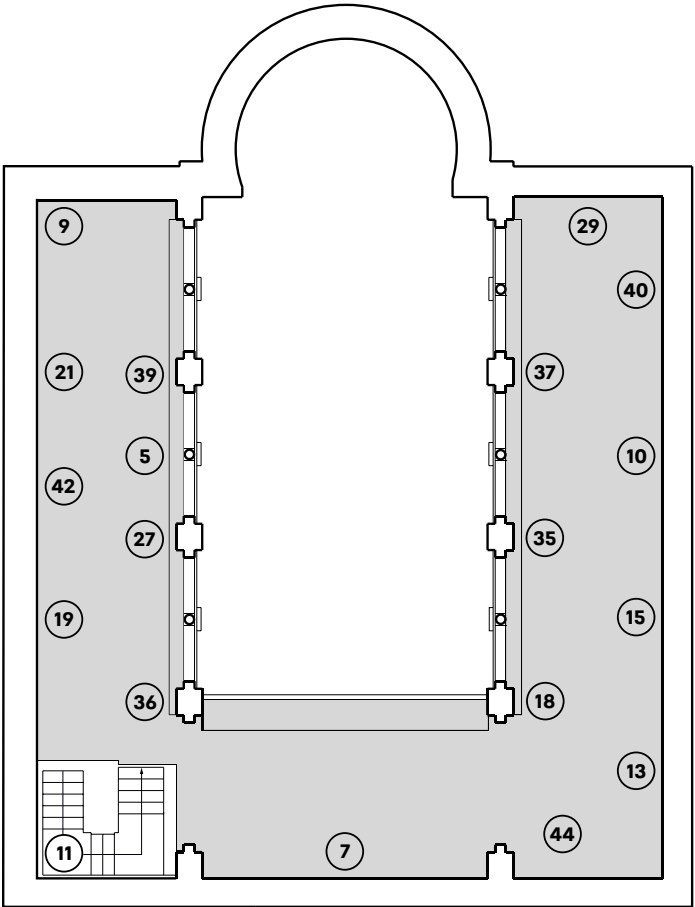
### 45» *She Has To*, 2013

Video , 4' 49"

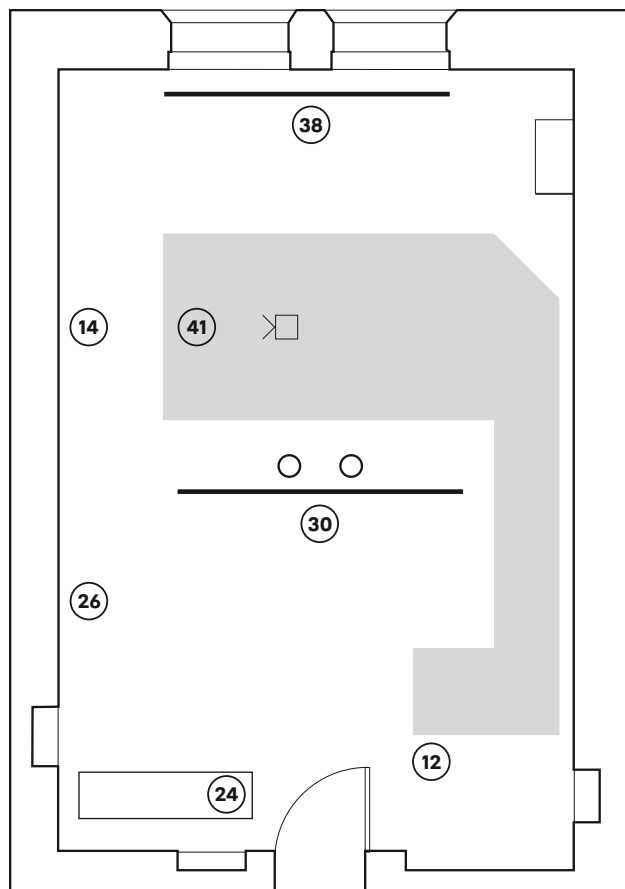
**STUDIO 1  
MAIN FLOOR**



**STUDIO 1  
MEZZANINE**



# MOMENTUM GALLERY



 CURATORS' BIOS 

## BOJANA PEJIĆ

### Curator

Bojana Pejić (born 1948 in Belgrade, Yugoslavia) is an art historian and curator, living in Berlin since 1991. Having studied History of Art at the Faculty of Philosophy in the University of Belgrade, from 1977 to 1991 she was curator at the Student Cultural Center of Belgrade University and organized many exhibitions of Yugoslav and international art. She started to write art criticism in 1971 and was editor of art theory journal "Moment, Belgrade" (1984 – 1991). She organized an international symposium "The Body in Communism" at the Literaturhaus in Berlin in 1995. She was Chief Curator of the exhibition *After the Wall - Art and Culture in post-Communist Europe* organized by David Elliott at the Moderna Museet, Stockholm, (1999), which was also presented at the Museum of Contemporary Art – Foundation Ludwig, Budapest (2000), and at Hamburger Bahnhof, Berlin (2000-2001). She was one of the co-curators of the exhibition *Aspects / Positions* held in the Museum of Contemporary Art – Foundation Ludwig, Vienna in 1999. Between 2002 and 2004, she was one of international advisers of the Contemporary Art Museum in Kumamoto (Japan) where she also curated a retrospective of Marina Abramović (2003), which also toured to Morigame (Japan). In 2003, she had the Rudolf Arnheim guest professorship at the Humboldt University in Berlin (history of art). She was adviser of the project *De / Construction of Monument* organized by the Center for Contemporary Art in Sarajevo where she also held seminars at the Academy of Fine Arts dedicated to the "Communist Body." (2004-2005) In May 2005

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she has defended her Ph.D. *The Communist Body – An Archeology of Images: Politics of Representation and Spatialization of Power the SFR Yugoslavia (1945 – 1991)*. She was a Maria Goeppert-Mayer guest professor for International Research at the Institute for Cultural Studies at the University in Oldenburg (2006-2007). She was artistic director of the 49. October Salon in Belgrade, where she curated the international exhibition *Artist-Citizen* in 2008. Bojana Pejić was the chief curator of *Gender Check: Femininity and Masculinity in the Art of Eastern Europe* (2009-2010) at MUMOK, Vienna and the Zacheta National Gallery of Art, Warsaw. She is also the editor of the "Gender Check Reader". In 2013, she curated the international exhibition *Good Girls\_Memory, Desire, Power* at the Museum of Contemporary Art (MNAC) in Bucharest. Bojana Pejić occasionally teaches at the Bauhaus University in Weimar and works as an independent curator and writer.

## DR. RACHEL RITS-VOLLOCH

### Curator

Rachel Rits-Volloch (born 1973 in Riga, USSR) is a graduate of Harvard University with a degree in Literature and holds an M.Phil and PhD from the University of Cambridge in Film Studies. She wrote her dissertation on visceral spectatorship in contemporary cinema, focusing on the biological basis of embodiment. Having worked as a university lecturer in film studies and visual culture, her focus moved to contemporary art after she undertook a residency at A.R.T Tokyo. Rachel Rits-Volloch founded MOMENTUM in 2010 in Sydney, Australia, as a parallel event to the 17th Biennale of Sydney. Since that time, MOMENTUM has evolved into a non-profit global platform for time-based art, with headquarters in Berlin at the thriving art center, Kunstquartier Bethanien. MOMENTUM's mission is to continuously reassess the growing diversity and relevance of time-based practices, with an aim to support artists and artistic innovation in Berlin and worldwide.

Since MOMENTUM's inception in May 2010, Rachel Rits-Volloch has curated or produced over 55 international exhibitions showing works by over 400 artists, in addition to ancillary education programming and related events. As curator, major exhibitions include MOMENTUM Sydney (2010, Sydney Australia), the *Works On Paper Performance Series* (2013, 2014, 2015, MOMENTUM, Berlin), *Thresholds* (2013, Collegium Hungaricum, Berlin; 2014, TRAFÖ Center for Contemporary Art, Szczecin, Poland), *Fragments of Empires* (2014-2015,

MOMENTUM, Berlin), *Ganz Grosses Kino* (2016, Kino Internationale, Berlin), *HERO MOTHER: Contemporary Art by Post-Communist Women Rethinking Heroism* (2016, MOMENTUM, Berlin); and as producer, *PANDAMONIUM: Media Art from Shanghai* (2014, MOMENTUM, Berlin), *BALAGAN!!! Contemporary Art from the Former Soviet Union and Other Mythical Places* (2015, MOMENTUM / Kühlhaus / Stiftung Brandenburger Tor at Max Liebermann Haus, Berlin). Rachel Rits-Volloch is currently based in Berlin, having previously lived and worked in the US, UK, Amsterdam, Tokyo, Istanbul, and Sydney.

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## DAVID ELLIOTT

### Curatorial Advisor

Prof. David Elliott is an English born curator and writer. From 1976 to 1996 he was Director of the Museum of Modern Art in Oxford, England, Director of Moderna Museet [The National Museum of Modern and Contemporary Art] in Stockholm, Sweden (1996-2001), founding Director of the Mori Art Museum in Tokyo (2001-2006), the first Director of the Istanbul Museum of Modern Art [Istanbul Modern] (2007), Artistic Director of *The Beauty of Distance. Songs of Survival in a Precarious Age*, the 17th Biennale of Sydney (2008-2010); Artistic Director of *The Best of Times, The Worst of Times, Rebirth and Apocalypse in Contemporary Art*, the 1st International Kyiv Biennale of Contemporary Art (2011-12); Artistic Director of *A Time for Dreams*, the IV International Moscow Biennale of Young Art (2013-14). David Elliott was the Rudolf Arnheim Guest Professor in Art History at the Humboldt University, Berlin (2008) and has been a Visiting Professor in Museum Studies at the Chinese University in Hong Kong since 2008.

A specialist in Soviet and Russian avant-garde, as well as in modern and contemporary Asian art, he has published widely in these fields as well as on many other aspects of contemporary art. In 1996 he was co-curator of *Kunst und Macht im Europa der Diktatoren 1930 bis 1945* at the Hayward Gallery, London and the Deutsches Historisches Museum in Berlin and in 2000-2001 was Artistic Director of the exhibition *After the Wall: Kunst und*

*Kultur im postkommunistischen Europa* at Moderna Museet, Stockholm, Ludwig Museum, Budapest and Hamburger Bahnhof, Berlin. In 2011 he curated *Between Heaven and Earth. Contemporary Art from the Centre of Asia* at Calvert 22, London. In 2014, David Elliott also curated *Fragments of Empires* at MOMENTUM. In 2015 he was the Chief Curator of *BALAGAN!!! Contemporary Art from the Former Soviet Union and Other Mythical Places*, organized by MOMENTUM. And in 2016 he will curate *The Pleasures of Love - the 56th October Salon* in Belgrade.

## OLGA WIEDEMANN

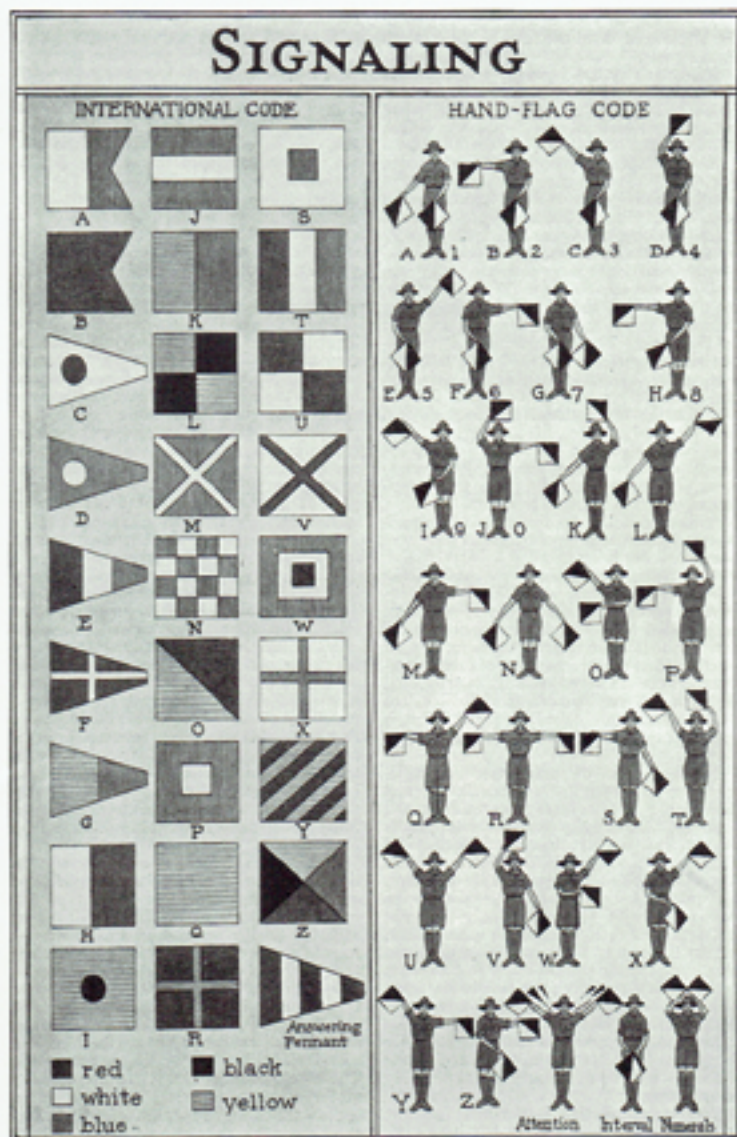
### Production Manager

Olga Wiedemann is a Curator and Residency Coordinator at MOMENTUM. She is also the Production Manager for HERO MOTHER. She earned her BA in Art History, and BSc in International Business Administration at the University of Vienna (2008-2013). Subsequently she moved to London, where she earned a Master of Arts with Honours in Museum & Gallery Studies at Kingston University, London (2014). Her Master Thesis reflected on the materiality of photography in the museum context. She is multilingual in English, French, and her mother tongue German. Olga Wiedemann has lived and worked in Germany, Austria, Italy, and the UK. She is currently based in Berlin.

## EMILIO RAPANÀ

### Graphic Designer

Emilio Rapanà holds undergraduate and Masters degrees in Architecture from the Politecnico di Milano. After one year in the Erasmus program at the Faculty of Architecture, Oporto University (FAUP), Rapanà moved to Rio de Janeiro to continue his studies at the Federal University, Faculty of Civil Engineering (UFRJ). In Brasil, Rapanà worked at MPU, Metrópolis Projectos Urbanos, one of the leading architecture and urban design offices focusing on complex and multi-disciplinary development projects in Rio's favelas. Rapanà earned his Masters degree in Milan in 2010 with a thesis titled "Project for the growth of a favela. A flexible housing unit in Cidade de Deus, Rio de Janeiro". Rapanà has worked at MOMENTUM since early 2013, building up his position to Head of Operations & Design, and now as Associate Director. In this capacity he has overseen many international contemporary art projects, working closely with renowned artists, curators, galleries, museums and foundations. Emilio Rapanà lives and works in Berlin.



## VALENTINE DE SAINT-POINT MANIFESTO DELLA DONNA FUTURISTA\*

25 MARZO 1912

[EXTRACT]

### CONCLUDIAMO:

*La donna, che colle sue lagrime e il suo sentimentalismo ritiene l'uomo ai suoi piedi, è inferiore alla prostituta che spinge il suo maschio per vanagloria a conservare col revolver in pugno la sua spavalda dominazione sui bassifondi della città. Questa femmina coltiva almeno una energia che potrebbe servire migliori cause.*

**DONNE, PER TROPPO TEMPO SVIATE FRA LE MORALI E I PREGIUDIZI,  
 RITORNATE AL VOSTRO ISTINTO SUBLIME:  
 ALLA VIOLENZA E ALLA CRUDELTÀ.**

*Per la fatale decima del sangue, mentre gli uomini guerreggiano e lottano, fate dei figli, e, tra essi, in olocausto all'Eroismo, fate la parte del Destino.*

*Non li allevate per voi, cioè per la loro diminuzione, bensì in una larga libertà, per uno sviluppo completo. Invece di ridurre l'uomo alla servitù degli esecrabili bisogni sentimentali, spingete i vostri figliuoli e i vostri uomini a superarsi. Siete voi che li fate. Voi avete su loro ogni potere.*

\*Basis for the work *Manifesto of Futurist Woman (Let's Conclude)*

by Anetta Mona Chişa & Lucia Tkáčová,  
 referred to page 80 of this catalogue.





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