

Portfolio

Tanja Hamester

selected works

based on postcolonial and intersectional feminist theories
(4 pages)

M.A. Tanja Hamester, Aldegrevestr. 25, 80687 Munich, Germany

Mobile: +49176/62745934

E-Mail: tanja.hamester@gmx.de

Website: <https://tanjahamester.wixsite.com/artist>

Portfolio: <https://tanjahamester.wixsite.com/artist/lebenslauf>



The imprint Archive - Journey Map

postcolonial traveldocumentation as an artistic strategy

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

part of researchproject, scholarship by Marschalk von Ostheim Stipendium 2017/18

see the archive online: <https://tanjahamester.wixsite.com/artist/projekte-2>

As many cities in Italy were conquered and inhabited by many different populace there are traces of various times and cultures mixed together all over. I´m interested in the so called "Zeitfalte" (time fold, Valentin Gröbner), where different times are clashing together, means where various times are collaged together e.g. in a building, in a square, in a landscape.

The latest and actual invasion of Italy is the touristic one. I came to Italy as an art-working tourist, too and was for a while inbetween the stadium of a migrant and a tourist. Instead of following the classical touristic activities I was researching on the influence of tourism and former invasions of italian cities, but also acting as a new inhabitant.

During my travels through Italy with the support of the Marschalk von Ostheim Foundation and the DAAD I concentrated on the research about tourism and it´s sociological and historical meanings such as cultural colonialism. The artist who travels the world by making exhibitions and participating in international residencies and workshops can be defined as a tourist. I see myself as such an art working traveler. My research and production abroad is always aware of the fact of beeing a foreigner, an artist who has also moved to another country out of economical reasons.

As I found myself in these specific travel situations I developed artistical strategies that are detached from an explicit location but become completely site specific performed at a specific place. This allows me to get into contact with the place and the people of my art worker´s travel destination. One of them is: explore the place: the imprint as a travel documentation and investigation

of the travel location. Journey Map is an ongoing project since 2018. I consists of latex imprints taken during my travels.

My artistic strategies to deal with time are anacronistic investigation tactics. Anachronies are types of connections that act against time. There is not one time, but many temporalities, which connect in various ways. Those who are too well aligned with their time and completely adapt to it have no way to perceive and capture their own time. However, those who distance themselves from their own time can be "Zeitgenoss_innen" (contemporary, truly belonging). I want to transfer this theory to myself as an artist-tourist: I am aware of my traveller-situation and my status of beeing a privileged migrant from the north, but I am trying to distance myself from the common tourist and the standard art-working-traveller who leaves directly after concluding the residency/workshop etc. I try to establish an artistic practice that separates from the so called „great“ german travellers like Goethe, especially from their colonialistic view of the people and the country of their stay abroad.

Restauration, rennovation and reconstruction in a touristic place are always referring to special moments in the past. While researching on time, history and tourism I came to the conclusion that the past is out of reach, is just gone. What remains is the narration of the past: history. I was investigating which part of the past is narrated in Italy´s buildings, squares and institutions and which time chapters on the other hand are made invisible. Which narration of the past, which time-myths do I find in the urban space, which in the countryside? Which buildings or places are given a high hierarchy (touristically

important, important as identification narration) and where do I find the time relicts that are missing in Italy´s official narration of it´s past, of it´s identity-construct?

Photography is one of the instruments to keep a moment of time fixed in a picture, a photograph. In our times, everyone has a camera in their phones and everyone can be a photographer. On Google and Instagram there are existing an uncountable amount of pictures of touristic sights in Italy. Those sights have become so called "markers" (Marco D´Eramo) of the city. Cities becomes identified by these sights. Pictures of them are multiplied and shared in the internet and social media. Referring to Walter Benjamin´s theory of the technical reproduction (e.g. photo or film), reproducing the original destroys it´s "Aura". I want to propose a reversion of Benjamin´s thesis in the case of touristic sights: the reproduction of the attraction, of the original, creates it´s "Aura", because it makes the sight popular, a "marker". I was exploring Italy whith the eye of a photographer but did not use photography as a first medium to avoid reproducing the hierarchies of specific sights. Instead I used the tactic of the imprint.

During the Covid-19 pandemic the whole projects expands to new questions about tourism and global mobility.



During the journey the artist takes imprints with latexmilk in different places. She uses these imprints to document her journey. Hereby she opposes the original forms of travel documentation: travel drawing and travel photography. Drawing and photography divide what you see into image-worthy and non-worthy, thus capturing the picturesque, which means "suitable to be painted". The practice of taking imprints is against this hierarchical division into worthy and non-worthy to be reproduced.

After the imprint with natural latex has been taken, the picturesque nature of the object, of the original, disappears. Each imprint, no matter how picturesque the original object may have been, consists of the same material now: Latex. Only parts of a building, a street or a place is being molded. It is therefore a section of the original, an exact reproduction of the origin that becomes portable. Loss and touch are displayed at the same time. The form is as it was found, is frozen, becomes detached from time and place. The imprint is a negative form, which could be poured out again at any time in a positive form.

The artist consciously turns against firm, solid latex forms as material. Rather, it is about a molt, a defined, not invented form, which is given the potential for transformation. When assembling all imprints, the possibility of deformation arises. Only then a kind of map, a new landscape, a new location and also a new temporality emerge in the object, in the lane.



Filmstill videoclip, Crying Tutorial 3, filmed by Marjan Asadi

Heulyoga (Crying Yoga) 2

workshop-like collective crying exercise against racism and sexism
Performance, Videoclips, Cantieri Culturali alla Zisa, Palermo 2019

Cryingyoga is based on the idea of a workshop-like collective crying exercise against racism and sexism. This creates the fiction of a worldwide Crying-Yoga movement, which is followed by the participants. Participants are taught crying techniques to use as a non-violent defense.



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



Fontana della Vergogna

the shame of aestheticising sexual violence

HD Video, 3 min 41 sec, Fotana Pretoria, camera: Marcela Caldas, Palermo 2019



filmstills

The Pretoria Fountain is better known to Palermitanians as "Fontana della Vergogna" (fountain of shame). There are two reasons why it is called like that. On the one hand because of the statues nudity, on the other for the enormous sum the city had paid to buy it.

This film is concentrating on the female bodies of the fountain, which are exposed in variations of the typical female poses "Venus pudica" and "Crouching Venus". In art history these poses had become the embodiment of aesthetics, virtuousity, artistry, craft and beauty.

While the male statues of the fountain are posing in heroic ways, the female statues are sexualised either by trying to hide their breasts or genitals or touching and exposing them in a seductive way. The male naked body is representing power and perfection,

the female body represents or the virgin or the whore. The spectator is expected to desire the female body whether or without consent.

While reenacting the statues' gestures the artist is fully dressed and walks the fountain like a runway model. The movie wants to question beauty standards while switching between centuries and the aestheticising of sexualised violence. Rape culture begins with the acceptance of aestheticising and normalising of sexualised violence and ends with victim shaming and blaming such as "but she was wearing a short skirt".

The movie is the artists processing of the experience of sexual harassment and the subsequent humiliating trial.

The film is a result of a workshop with Helen Cammock.

Bodies in Ruins

looted art and thoughts about belonging, desire and restitution

HD Video, 6 min 52 sec, 2014 (new cut by Johanna Gonschorek 2020)

Shortmovie by Johanna Gonschorek and Tanja Hamester

21st Century: Circuits and Currents [or How to Project and Spell], in the context of survival-kit, sponsored by the DAAD Screenings at Chisenhale Gallery - London and Gallery Kullukcu und Gregorian - München, circuits+currents projectspace Athens

The storyline takes place in the so called Glyptothek in Munich, a collection of antique artworks from Greece and Italy dating from the archaic period (6. century B.C), the Hellenistic period (3.-1. century B.C) to the Roman times (1. - 5.century A.C.)

The collection was initiated by King Ludwig I.of Bavaria (1786 - 1868) who was dedicated to the ideas of classicism and neohumanism, and wanted to build up a collection of pieces, that stood out for their quality and by so, make Munich a cultural center for Bavaria with international fame.

Collecting during that time, was very much concentrated on the desire for antique Roman and Greek Art. Especially collectors from France, Italy, Prussia and Bavaria were gambling with the prices for the pieces, that could rise or fall from one day to another. Also the diggings in and around Rome in that time were very active, in order to find new objects for trading.

King Ludwig had several advisers and managed to have a decent collection of antique Roman and Greek statues, although works one considers today as very precious in art historical contexts, like the late Roman portraits with their realistic approach, were not seen as good works and were bought as part of a deal, in which Ludwig had to take all of them in order to receive the ones he wanted like the lying Niobe, that were matching better with his and his advisers tastes, concerning the idea of endless beauty and perfection, as a "package".

Following the historical narrative one finds out about his son Otto Friedrich Ludwig von Wittelsbach 1815 - 1867 King Ludwig son, who was the king of Greece between 1832 - 1862. The big powers in todays European area, France, Prussia and Austria Hungary could not decided

after the defeat of the Ottoman empire, who would take power in the economically unstable region. That is why the small Bavarian kingdom with it's young king was the compromise, in order not to expect any strategic danger, knowing that during a military conflict Bavaria would need help from alliances anyways.

King Otto was then the one, establishing universities and art schools in Athens that still exist today, and by so, in combination with his fathers and his own interest and desire for Greek art, tried to embody and appropriate the culture.

Apart from the political results we see now as, one could say, postcolonial interventions during the times of the development of the idea of nations, and the role of art as representative for value and history: How can we now approach cultural objects, objects of desire, knowing about the disruptions, cracks and crimes that surrounded them? What were the underlying interests that came with this cultural and corporeal appropriation through these artworks? What bodies are represented here? The artworks seen in the Glyptothek have a wide range in their representation of religious beliefs, sexuality, customs and the manifestation of subjects through portraits. The collection even contains sensitive objects like grave stones. The appropriation process from Greek to Roman to Bavarian culture, is posing the question of desires and the production of cultural and monetary capital and also one of the symbolisation of power and possession. The possession of bodies or body parts visible through handmade stone sculptures, created by living bodies a long time ago, artists with their specific handwriting, interests and value perceptions. The history of these artworks is a violent one, telling about robbings, dealings, speculations and debt.

M.A. Tanja Hamester, Aldegrevestr. 25, 80687 Munich, Germany
 Mobile: +49176/62745934, E-Mail: tanja.hamester@gmx.de, Website: <https://tanjahamester.wixsite.com/artist>

Artist Statement

The focus of my artistic work is on research-based installation, video, and performance art that draws on tactics of **mapping** and **archiving**. Within my work I use **anacronist investigation tactics** to combine historical facts with a contemporary art production while **(de)constructing hierarchical structures and power relations**.

My work is based on **feminist** and **post-colonial** topics as well as **body politics** and **aesthetical philosophy**. The material and medium I use result from an intense philosophical and political research before and during my projects. For me **site-specific questions** are very important, so I work a lot with public space and the places that surround me. I'm part of a fluid international artist collective and think highly of a collective working process.

One of my performative practices ("Gestures Objects") deals with the **representation of my own body**. I realised that I can only speak for a very small group of people (white, european, female, etc.). That's why I decided to take my body out of the spectators view and only show the imprint that it leaves during a performance.

In my workshops and immersive performances, I try to find **strategies that fight sexism and racism in a collective way**. By using rituals and modifying them I try to empower the participants and fight hierarchies and perpetrators in a non-violent but self-empowering way. (e.g. "Crying Yoga")

I studied fine arts at the Academy of Fine Arts in Munich (M.A. in 2018, M.Ed. in 2017). Before this I got my first M.A. in 2014 in German Philology and History at the Ludwig-Maximilians-Universität Munich. In Philology I am specialised in the 13th century, means cruceate history and literature. I am interested in how arts and literature can be used and abused as a political statement that influences the collective cultural memory.

Find more texts about my work in my portfolio (download as pdf):

<https://tanjahamester.wixsite.com/artist/lebenslauf>

grants, scholarships and residencies

- 2020/21 Art scholarship of the district of Upper Bavaria, Artist-in-Residence-Program Schafhof Europäisches Künstlerhaus Oberbayern, Germany and Vallisa Cultura Onlus Bari, Italy
- 2020 DAAD grant (6 months: January to June), scholarship for education and training abroad, Velletri (Rome), Italy
- 2019 finalist, artist in residence at Velferden Sokndal Scene for Samtidskunst, Hauge i Dalane, Norway
- 2019 finalist, Bridge Art - Artists residency, Noto, Italy
- 2019 assistance grant: Palermo Summer School of Contemporary Arts, Palermo, Italy
- 2018/19 DAAD grant (12months), art intern at the artist collective CaireFontaine, Palermo, Italy
- 2017/18 Marschalk-von-Ostheim travel grant of the Emil-Freiherr-Marschalk-von-Ostheim'schen foundation Bamberg, Germany (research travel in Italy)
- 2013-2017 DAAD grant, educational and artistic research program „Survival Kit“, group project between the Academy of Fine Arts Munich (AdbK), Germany and Academy of fine arts Athens (ASFA), Greece

teaching and institutional research activities

- 2020/21 Art and German teacher at Kastulus-Realschule Moosburg, Germany
- 2020 teaching assignment (Lehrauftrag), „Travelling as an Artistic Strategy“, seminar in art studies (Kunstwissenschaft) at the Institute of Art History, Akademie der bildenden Künste, Munich, Germany (summer semester 2020)
- 2019/20 committee member of the Artist-in-Residency-Programm of Associazione Culturale LiveArtena, Artena (Rome), Italy
- 2013-2016 assistant/tutor at DAAD project founding: educational and artistic research program SURVIVAL KIT, cooperation of AdbK Munich, Germany and Academy of Fine Arts Athens (ASFA), Greece

education

- 2019 Palermo Summer School of Contemporary Art curated by Daria Filardo, Stefania Galegati Shines e Davide Ricco, visiting professors: Valentina Bonizzi/ Driant Zeneli and Helen Cammock, Palermo, Italy
- 2019 Masterclass Margarethe von Trotta, Scuola Nazionale di Cinema – Sede Sicilia and Goethe Institut Palermo, Italy
- 2018-2019 **Master of Arts (M.A.):** „Kunst und ihre Vermittlung“ (mediation of arts), class of Prof. Stephan Dilleuth, Academy of Fine Arts Munich, Germany (**degree: 2018, 1,06**)
- 2012-2018 **1st State Examination in Contemporary Arts and Arts Education**, class of Prof. S. Dilleuth, AdbK and Ludwigs-Maximilians-University (LMU) Munich, Germany (**degree: 2017, 1,43**)
- 2017/18 Project class guest professor Justin Liebermann, AdbK Munich, Germany
- 2016/17 Project class guest professor Melanie Bonajo, Mariechen Danz, AdbK Munich, Germany
- 2015/16 Project class guest professor Melanie Gilligan, AdbK Munich, Germany
- 2014 Summer academy, *Figures of Conjunction*, workshop, conference and performance, Kunstverein Nürnberg, Germany
- 2012-2014 **Magister Artium (M.A.):** German Philology – German Medieval Studies, Modern German Literature, Catholic Theology (History of Church), LMU, Munich, Germany (**degree: 2014, 1,61**)
- 2011-2012 Erasmus program (German Philology, History of Arts and Philosophy), Università degli Studi di Roma "La Sapienza", Rome, Italy
- 2008-2012 Studies for teaching degree at secondary schools: German Philology and Catholic Theology, LMU, Munich, Germany
- 2001-2006 Stagecoach, Theatre Arts School, Nürnberg, Germany
- 1999-2008 Abitur (A Levels/Diploma, 1,4), Heinrich-Schliemann-Gymnasium Fürth, Bavaria, Germany

exhibitions, projects, conferences, publications

- 2019 *Palermo Gesture Objects 1*, installation, Beat full festival, Cantieri Culturali alla Zisa, Palermo, Italy
- 2019 Group exhibition in the context of Palermo Summer School of contemporary art, Cantieri Culturali alla Zisa, Palermo, Italy
- 2018 *La Vie Des Amies, Phase V, Becoming a dead person* (artist collective) group exhibition, film screening; and performance *sugarcoat* with Lisa Nase, Gallery Garagezero Rome, Italy
- 2018 *Recherche gegen Rechts – Druck gegen Rechtsruck* (research against right – pressure against rightward shifting) (artist collective), group exhibition, lecture series, workshops, Akademie-Galerie Munich, Germany und Stadthalle im Backsteinbau Sulz am Neckar, Germany
- 2017 *Grand Tourtours – a transnational performance series* (Austria, Germany, Italy), concept: Cosima Rainer, performance: Heulperformance, City Gallery Schwaz, Austria
- 2017 Graduate Exhibition, class of Prof. S. Dilleuth, AdbK Munich
- 2017 *Recherche gegen Rechts – Deine Heimat. Der Faschismus feiert Fasching, nehmt die Masken ab!* (research against right – fascism celebrates carneval, take off the masks) (artist collective), group exhibition, performance and installation with Lisa Nase, Galerie im Foyer, Willi-Bleicher-Haus, Stuttgart, Germany
- 2017 Invitation to exhibit with Michele Di Menna „In the Land of Skeletons“; collective movie by Q*innenøruppe (artist collective), City Gallery Schwaz, Austria
- 2017 Jahresausstellung (annual exhibition), class of Prof. S. Dilleuth, AdbK Munich
- 2017 *Billboard* (student art collective), group exhibition, projectclass Justin Lieberman, Akademiegalerie Munich, Germany
- 2016 *Prognosen*, performance with Frauke Zabel, group exhibition: „Pro oder Kontra“, Burg Giebichenstein Halle, Germany
- 2016 *Prognosen*, performance with Frauke Zabel, performance festival: „Reale Magie – Performances and Gestures“, project class Melanie Bonajo/Mariechen Danz, cx-centre for interdisciplinary studies Munich, Germany
- 2016 *Animal of the State*, SURVIVAL KIT (S*kit) book presentation with lecture and performance at „Be

- my Guest" (guest with the s*kit collective at the exhibition of Philipp Gufler), Favoriten III, Lenbachhaus Museum Munich, Germany
- 2016/17 *Animal of the state*, publication, S*kit Phase 4, published by S*kit, Athens – Munich
- 2016 *Wetterreport*, performance with Frauke Zabel, nomination for the Altonale artist award, Altonale arts festival, Hamburg, Germany
- 2016 *Wetterreport*, performance with Frauke Zabel, „Algorithm of my live" – exhibition project class Melanie Gilligan, Akademiegalerie, Munich, Germany
- 2015 *Diloilo*, videoinstallation and initiatives online and in the public space with Lisa Nase, *Reality Through Fiction* group exhibition, S*Kit Phase 3, Circuits and Currents Project Space, Athens, Greece
- 2015 *Reality Through Fiction*, conference, organisation team, Polytechnio Athens, Greece
- 2015 *Nelli Blau – Ist Kunst__?* investigation of „Interrogations sur l'art" (Lea Lublin/1972-79), exhibition of LEA LUBLIN – RETROSPECTIVE, publication & performance contribution with the collective „Nelli Blau", Städtische Galerie im Lenbachhaus und Kunstbau Munich, Germany
- 2014 *Bodies in Ruins*, short movie with Johanna Gonschorek, 21ST CENTURY „Circuits and Currents" filmscreening, Chisenhale Gallery, London
- 2014 *S*Kit Phase 2*, group exhibition, Galerie Kullukcu und Gregorian, Munich, Germany
- 2014 *How to Project&Spell – Inaugural Group Show*, Circuits&Currents Project Space, Athens, Greece
- 2014 *peynliche Ordnung*, group exhibition, Q*innenøruppe, Kunstverein Nördlingen, Germany
- 2013 *S*Kit Phase 1*, group exhibition, Lothringer13, Munich, Germany

assistance and freelance

- 2019 PR for „Der Fahrende Raum", Kultur und Spielraum e.V., Munich, Germany
- 2019 „Politik der Algorithmen" – theater festival, assistance of Doris Ulich, Münchner Kammerspiele, Munich, Germany
- 2019 „Zirkuslust", arts education, Zirkuslust festival, Spielen in der Stadt, Munich Germany
- 2018 „Reich – Politik im Freien Theater" – theater festival, assistance of Anne Schulz, Masterclass, Münchner Kammerspiele
- 2018 „Peterchens Mondfahrt" – cooperation between Museum Villa Stuck, the Munich Chamber Orchestra and the Ü-Klasse of elementary school Weilerstraße – screenplay design, animated drawings with illustrator Barbara Yelin, Residenztheater Munich, Germany
- 2015-2018 „Team Stuck – teenagers as museums experts", mentoring and artistic support for performative tours at Museum Villa Stuck, Munich, Germany
- 2017 „Ostercamp #2 Tauschen und Teilen" – theatre trainee of Niklas und Florian Loycke (Das Helmi, Berlin), Münchner Kammerspiele, Munich, Germany
- 2015-2017 „Museumspädagogisches Zentrum Bayern MPZ", arts education, Munich, Germany
- 2016 „Seidvilla", arts education, Kultur & Spielraum e.V. Munich, Germany
- 2016 „Mini-München", arts education, Kultur&Spielraum e.V. Munich, Germany
- 2016 „Ostercamp #1 Futurefactory" – theatre trainee of Polina Lapkovskaja (Band Pollyester), Münchner Kammerspiele, Munich, Germany
- 2015/16 „Geh und Spiel mit dem Reisen! Kindheit, Emanzipation und Kritik", assistance exhibition, Museum Villa Stuck Munich

digital skills

Adobe Photoshop, InDesign, Premiere, FinalCut, Microsoft Office

Languages

German: mothertongue English: C2 Italian: C1 French: A2
 Further skills in Latin (Latin proficiency certificate) and Ancient Greek