



O19\_Janssen,\_Anya—people say I' m different 4

# WomanISM

**A German-African cooperation between the cities of Dresden (Germany),  
Kampala (Uganda) and Nairobi (Kenya)**

Exhibitions | Workshops | Symposia | Residencies | Artist Cooperations | Exchange

# RESISTANCE AND REPAIR

**WomanISM** is an international project consisting of exhibitions, workshops, artist residencies and artistic cooperations, aiming to examine and encourage the dialogue on women's rights and women's position in the art world and in society in general, with a special focus on women of color and from other marginalized groups in the context of the situation of German women in art. It is the joint endeavor of curators and organizers Syowia Kyambi (Nairobi, Kenya), Teesa Bahana from the 32°EAST / Ugandan Arts Trust (Kampala, Uganda), Antka Hofmann and Andrea Hilger from the OSTRALE Center for Contemporary Arts (Dresden, Germany).

**The OSTRALE Center for Contemporary Arts** has been organizing international exhibitions in Dresden, Germany and abroad since 2007. Throughout the years, the OSTRALE Biennale has grown to be Germany's third largest contemporary exhibition, with satellite exhibitions in more than 15 European cities abroad. Its cooperation with European Capitals of Culture focuses increasingly on exhibitions abroad. It is not a sales exhibition per se, which gives it the freedom to discuss socially relevant issues in a different way, regardless of market developments. OSTRALE's guiding principles, such as peaceful coexistence, acceptance of the stranger/unknown, respect for each other, religious diversity and internationality, are always reflected in the exhibitions. OSTRALE is part of the WOD (Weltoffenes Dresden) initiative of cultural institutions for an open-minded Dresden, and the network of the independent cultural scene of the city (Netzwerk Kultur Dresden).

The 2017 edition of the OSTRALE Biennale has seen a record number of 30,000 visitors, among them 9,500 students from local schools. The OSTRALE Biennale O19 will feature more than 250 works of 130 artists from more than 30 countries, presented in 9 different venues across the city of Dresden.

**Syowia Kyambi** is the main curator of the WomanISM project from the African side. She is an alumnus of the School of the Art Institute of Chicago and has been the recipient of several awards, grants and fellowships. Her work examines how our contemporary human experience is influenced by constructed histories, creating installations that include a performative practice to narrate stories and activate objects; exploring cultural identities, linking them to issues of loss, memory, race, and gender. Syowia Kyambi practices both artistic and curatorial outputs. Her work has been shown in museums in Belgium, Finland, Kenya, Mali, United Kingdom, Ireland, Sweden, Germany, Zimbabwe, France, South Africa and the USA. Syowia Kyambi has also been part of the curatorial team that selected the artists to be exhibited at the OSTRALE Biennale O19.

**Teesa Bahana** is the main organizer of the WomanISM project from the African side in Uganda, and currently the director of 32°EAST / Ugandan Arts Trust, an art centre established in 2012 for the creation and research of contemporary art in Uganda. Teesa Bahana took over the leadership of the organisation in 2016 and since then has overseen 26 residencies, four exhibitions and the establishment of new programmes such as KLA ART Labs, a series of workshops around public art and audience engagement, and Palate, a supper club for the arts.

**Antka Hofmann** is an artist, cultural manager and curator of the WomanISM project from the German side. Born in 1977 in Großenhain, she lives and works in Dresden and Heiligendamm. She studied painting and graphics at the Dresden Academy of Fine Arts (Hochschule für Bildende Künste, 1996-2002); and did her MA studies there as well (2002-2005). After a Research and Teaching Grant (2002-2003), she was member of the Produzentengalerie Komet Berlin (formerly Rakete Berlin 2007-2009). She is also co-founder of OSTRALE, board member and part of the exhibition building team since 2013. As an artist, she had solo exhibitions in Berlin, Leipzig and Dresden; as well as various group exhibitions in Germany, Poland, Russia, Belgium, Spain and Malta. She has also been part of the curatorial team that selected the artists to be exhibited at the OSTRALE Biennale O19.

**Andrea Hilger** is the founder and artistic director of the **OSTRALE Center for Contemporary Arts**, and the main organizer of the WomanISM project from the German side. Born in 1970 in Leipzig, she is also the founder of TANZart Dresden (1997) and HILLUMINATION – Light + Stage Design (2001), board member of Tanzbühne Dresden e.V. since 1999, and dancer of several German opera houses, among them the Semperoper Dresden up to this day, as well as stage and costume designer at numerous theaters in all Germany. She is the 2009 recipient of the Förderpreis of the City of Dresden, and member of the organizational team of the *Konferenz der Konkurrenten* (Conference of Competitors) in preparation for the European Capital of Culture 2025.

**14 female artists from Germany and Africa** have been selected by the curators to take part in the project. They will be presented in cadre of the OSTRALE Biennale O19 in Dresden between 11 June and 1 September 2019, and most of them will participate there in an Artist in Residence program between 11 June and 4 July. During their residency, the artists will get to know each other, take part in workshops and symposia, and lay the foundation of the concept of their artistic work that they will realize during a residency in Kampala at the 32°EAST / Ugandan Arts Trust between 1-10 February 2020. These artworks will be then exhibited in Kampala from 10 February and in Nairobi as well, from 25 March. Both in Kampala and Nairobi, symposia and workshops will be held during the months of February and March 2020 as accompanying programs to the project.

**The WomanISM-Artists who cannot be personally present** either in Dresden or in Kampala, can follow the events via Skype or e-mail. Attendance at the symposia and workshops can also happen via Skype, which demonstrates the wide possibilities of new media. While working out the concepts for next year together, artists who are not present can nevertheless be part of the process through their ideas. This example shows how new media can be understood as a language of networking and how different ways of communication and artistic collaboration can be explored through new technology.

## **WomanISM at the OSTRALE Biennale 019, Dresden**

**The 12. OSTRALE stages its second Biennale under the leading thought of “-isms”.** While boundaries between reality and fiction are increasingly blurred by digital revolution and virtual reality, the demand for long established “isms” is on the rise. They are consulted to protect “our” values and worldviews, defend them and give them more support. Isms are most commonly applied as dogmas, confrontation, artistic categories or social values. Always manmade, they also pose as distinction to “other” worldviews. Nonetheless, or possibly even due to this power of individual spirit and collective bonds, “isms” can also be seen as a form of “liberty” to redefine values, or to serve the dogmatic interests of power.

**In this broader context, with WomanISM we ask what lies beyond ism** and what new perspective can be brought into the discourse, as opposed to just showing a representative sample of African art an international exhibition. The works at the exhibition of contemporary arts in 2019 will be presented as equal contributions in relation to the other "isms". Within the topic of WomanISM, the focus is on the dialogue between the contributions of the female artists of African and of German origin, to discuss cultural policy issues in the context of one's own work, to give a voice of the voiceless, and to assert their existence in the world and their presence in different spaces, as well as the work of repairing oneself and thus reaching equality instead of differences. The burden of representation is also a topic that shall be explored further in the panel talks organized within this project and hosted by OSTRALE and 32°EAST / Ugandan Arts Trust.

**In 2019, the OSTRALE Biennale is staged as a decentralized exhibition,** with the **Historic Tobacco Factory f6 in Dresden as its core venue**, and several exciting exhibition spaces all around the city. The different venues and opening dates of the decentralized exhibition are as follows:

### **OSTRALE Biennale 019**

Gedenkstätte Bautzner Straße	11 June	-	08 September
<b>Goethe Institute Dresden (focus WomanISM)</b>	<b>12 June</b>	-	<b>01 September</b>
<b>Ausländerrat Dresden e.V. (focus WomanISM)</b>	<b>13 June</b>	-	<b>01 September</b>
Kunst- und Kulturverein Alte Feuerwache Loschwitz	24 June	-	18 August
<b>Historische Tabakfabrik f6 (CORE EXHIBITION)</b>	<b>03 July</b>	-	<b>01 September</b>
Literaturhaus Villa Augustin	03 July	-	01 September
art'SAP Dresden	03 July	-	01 September
Kunsthau Raskolnikow e.V.	25 July	-	01 September

The selection of artworks in two of these exciting exhibition spaces, the **Goethe Institute Dresden** and the **Ausländerrat Dresden** is especially focusing on artists participating in the WomanISM project, and will also serve as venues for the project's workshops and symposia.

Both of these venues are institutions already connected to the themes of intercultural dialogue between Germany and the world and strive to establish respectful relations with people of other cultures both domestically and internationally.

The **Goethe Institute Dresden** is the venue of language courses for German as second language, and is often the first point of contact with German language and culture for foreigners coming to live and work in the city. On the other hand, as a federal institution, Goethe Institut has a long history of grants and programs supporting the participation of German artists in international residencies and exchange programs. **Ausländerrat Dresden** is an NGO focusing on the integration and counseling of people with migrational background living in Dresden. They organize language and music courses, discussion evenings and other cultural events, with special offers for women and families. At both of these venues and at the core exhibition at the **Historic Tobacco Factory f6** in Dresden, it is important for us that the artworks of the African and German participants of the project, as well as of other international artists, are presented as equals and in dialogue with each other.

**The detailed program points** of this two year long project are as follows:

### **WOMANISM, 2019 phase in Dresden**

#### **11 June – 3 July (OSTRALE premises)**

Artist in Residence program where the artists get to know each other and lay the foundations of their collaborative works to be realized in Kampala in February 2020.

#### **12 June, 18h (Goethe Institute Dresden)**

Opening ceremony of the decentralized exhibition in Goethe Institute Dresden

#### **13 June, 18h (Ausländerrat Dresden)**

Opening ceremony of the decentralized exhibition in Ausländerrat Dresden

#### **17-18 June (Goethe Institute Dresden and Ausländerrat Dresden)**

Meet and greet session with the participating artists, internal discussion of projects with the artists and curators. Present: Teesa Bahana, Syowia Kyambi, Andrea Hilger, Antka Hofmann, all artists of the AIR program, and guests of the Goethe Institute and the Ausländerrat

#### **1 July, 11h (Historic Tobacco Factory f6)**

Press conference of the OSTRALÉ Biennale 019

#### **3 July, 19h (Historic Tobacco Factory f6)**

Grand opening of the core exhibition of the OSTRALÉ Biennale 019

#### **4 July (Historic Tobacco Factory f6)**

Public presentation of the concepts developed by the artists and curators, closing discussion round with sociologists and linguists, with audience participation

**WomanISM, 2020 Phase in Kampala and Nairobi**

**January 2020**

Transportation of the artworks from Dresden to Kampala (Uganda)

**01 – 09 February 2020 (32° EAST Ugandan Arts Trust in Kampala, Uganda)**

Artist in Residence, preparation, building up the exhibition together

**10 February – 15 March 2020 (32° EAST Ugandan Arts Trust in Kampala, Uganda)**

WomanISM Exhibition, with opening celebration on 10 February 18h

**11 – 12 February 2020 (32° EAST Arts Trust, Goethe Zentrum in Kampala, Uganda)**

Workshops and seminars with the artists, curators and experts

**16 March – 20 March 2020**

Dismantling in Kampala, Art transportation from Kampala to Nairobi

**20 March – 25 March 2020 (Circle Art Gallery in Nairobi, Kenya)**

Building up the WomanISM Exhibition, with workshops and symposia

**25 March – 26 April 2020 (Circle Art Gallery in Nairobi, Kenya)**

WomanISM Exhibition with opening celebration

**27 April 2020**

Dismantling and return transportation of the artworks to the artists all over the world. The containers housing the exhibition will stay in place as a new laboratory for female artists.

**Artists at the AIR in Dresden (Germany) and in Kampala (Uganda)**

Artist	7 / 7	Dresden AIR	Kampala AIR
Stacey Gillian Abe * 1990 / Uganda	Afrika 1	Not available	Not available
Janice Iche (Janice Mwalwala) * 1995 / Kenia	Afrika 2	17.06.-04.07.2019	01.-12.02.2020
Nancy Mteki * 1989 / Zimbabwe	Afrika 3	17.-18.06.2019 04.07.2019	01.-12.02.2020
Rehema Chachage * 1987 / Tanzania	Afrika 4	11.06.- 04.07.2019	01.-12.02.2020
Immy Mali * 1990 / Uganda	Afrika 5	11.-18.06.2019	
Sonia E Barrett * 1975 / England	Afrika 6	12.-19.06. 02.-05.07.2019	01.-12.02.2020 Nairobi / March
Usha Seejarim * 1974 / South Africa	Afrika 7	12.-18.06.2019	01.-12.02.2020 Nairobi / March
Nathalie Bertrams * 1968 / Germany-Belgium	DE 1	16.-19.06.2019 02.-05.07.2019	01.-12.02.2020
go plastic company / Germany Cindy Hammer and Susann Schubert	DE 2	12.06. Performance 27.-28.06.2019 Rehearsals for AIR 04.07.2019	

Frenzy Höhne * 1975 / Germany	DE 3	12.-20.06.2019 01.-05.07.2019	01.-12.02.2020
Carolin Koss * 1986 / Germany-Finland	DE 4	17.06.-04.07.2019	01.-12.02.2020
Hanna Nitsch * 1974 / Germany	DE 5	16.06.-04.07.2019	01.-12.02.2020
Anastasia Obaregbe * 1982 / Germany	DE 6	11.06.-18.06.2019 01.07.-04.07.2019	01.-12.02.2020 20.-25.03.2020
Ramona Seyfahrt * 1980 / Germany	DE 7	11.-19.06.2019 24.06.-04.07.2019	01.-12.02.2020

## Participating Artists: 7 African / 7 German

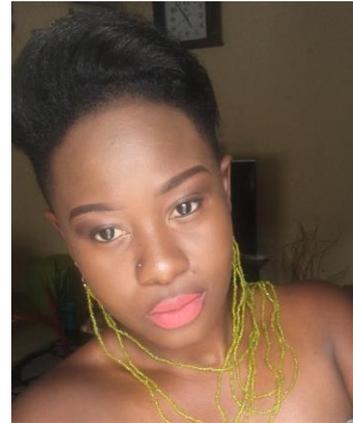
**STACEY GILLIAN ABE (1990 / UGA)** graduated with a Bachelor in Art and Industrial Design from Kyambogo University in 2014. She has exhibited her work at a variety of group exhibitions including: *(Re)Thinking Feminism and Black Womanhood*, the 2nd Kampala Art Biennale Uganda, the Johannesburg Art fair FNB South Africa, 4th Silk Road Festival and Exhibition Xi'an China, the Cape Town Art Fair (SOLO) 2018, 13th Dakar Biennale and the 1:54 Contemporary Art Fair New York *Pioneer Works*. Stacey is also a receiver of a Prince Claus Fund Award (2016), a research award and residency for artists and writers; Arts of Africa and the Global Souths-Rhodes University and The Mellon Foundation,(2017), a nominee for Africa Centre AIR Award (2016) and a Forbes Africa under 30 creative honoree (2018).



**JANICE ICHE (Janice Mwalwala, 1995 / KEN)** is a performance and visual artist living and working in Nairobi, Kenya. Of Kenyan and Tanzanian ancestry, Iche was born and raised in Mombasa and credits her mixed heritage and coastal upbringing in her approach to making art. Having moved to Nairobi to pursue a career in the arts, Iche draws on her own life experiences to create her work which centers on the objectification of women and their supposed role in the patriarchal society we live in. Iche studied Urban Planning and Communication Studies.



**NANCY MTEKI (1989 / ZWE)** is a visual artist whose work draws on women and their daily experiences in society. Her work has been exhibited widely in Harare, Johannesburg, Bulawayo, Pretoria, Cape Town and London. In addition, she has won several awards, like Zimbabwe International Women Awards (2016), Artist of the Year in United Kingdom (2012), Dak'Art Biennale, Senegal (2010), National Archives of Zimbabwe (2009), Gwanza Month of Photography (2009). Mteki's first solo exhibition *Mbereko* took place at the National Gallery of Zimbabwe in 2014 followed by her second solo show *Honai* in 2015 at the Njelele Art Station in Harare. Her latest exhibition was at the group show *Alle Achtung! Zur Ökonomie der Aufmerksamkeit* at ACC Galerie Weimar, Germany.



**REHEMA CHACHAGE (1987 / TZA)** is a Mixed Media artist working mostly in video and sculptural installations as well as performance. Her solo exhibitions include *Haba na Haba* (Michaelis school of Fine Art, Cape Town), *Chipuza* and *Mwangwi* (Goethe Institute, Tanzania), and *Mshanga* (Nafasi Art Space, Tanzania). She is one of the selected 42 African artists to participate in 2012's Dak'art Biennale of Contemporary African Art. In 2013, her works were exhibited in the 18<sup>th</sup> International Contemporary Festival Videobrasil and the travelling Kisito Assangni curated project *STILL FIGHTING IGNORANCE & INTELLECTUAL PERFDY: Video Art From Africa*. Rehema Chachage is one of the participating artists in the 13<sup>th</sup> edition of the Dak'Art.



**IMMY MALI (Immaculate Mali Anderu, 1990 / UGA, NL)** is from Arua, Uganda but lives and works in Kampala Uganda. In 2014 she graduated with a Bachelors in Industrial and Fine Arts from Margaret Trowell School of Industrial and Fine Arts, Makerere University. In 2013 Mali attended a three months residency at 32° East Ugandan Arts Trust, where her current practice started taking form. She creates precarious installations using broken glass, razors, used hair braids in an attempt to digest the pain of childhood incidents. She has participated in group exhibitions internationally as well as residencies and public art projects with in Kampala, Ethiopia, India, Germany, South Africa to mention but a few. She is currently attending a Residency at the Rijksakademie van Beeldende Kunsten in Amsterdam, Netherlands.



**SONIA E BARRETT (1975 / GB)** is of German-Jamaican heritage and brought up in England, China and Cyprus. She is a graduate of St Andrews University, with a Master in literature, and of the Transart Institute with an MFA in Studio Practice. Sonia is a MacDowell fellow and has been recognised by the Premio Ora prize, NY Art Slant showcase for sculpture and the Neo Art Prize. She has been exhibited by the Museum for the Sea in Italy, the National Gallery of Jamaica, and the Kunsthaus Nürnberg, The Heinrich Böll Institute Germany and the British Library. Her work has been shown at a number of galleries including the OCCCA California, the NGBK Berlin, The Format Contemporary in Milan and the Rosenwald Wolf Gallery Philadelphia.



**USHA (Usha Seejarim, 1974 / ZAF)** is best known for her translation of ordinary and domestic objects to artworks that are sometimes quirky, sometimes serious, sometimes monumental but never banal. Seejarim has completed a number of public art commissions including the official portrait for Nelson Mandela’s funeral in Qunu (December 2013). Other sites include the Walter Sisulu Square in Kliptown, MTN’s and Eskom’s head office in South Africa, and the South African Chancery in Addis Ababa. Through the process of completing numerous large scaled public artworks, and a deep commitment to social development, Usha often brings these two worlds together to create ambitious participatory and community based public art projects. The dichotomy of her common interest in art and human connectivity is perhaps aptly expressed through her simultaneous qualification in Laughter as well as a Master’s Degree in Fine Art.



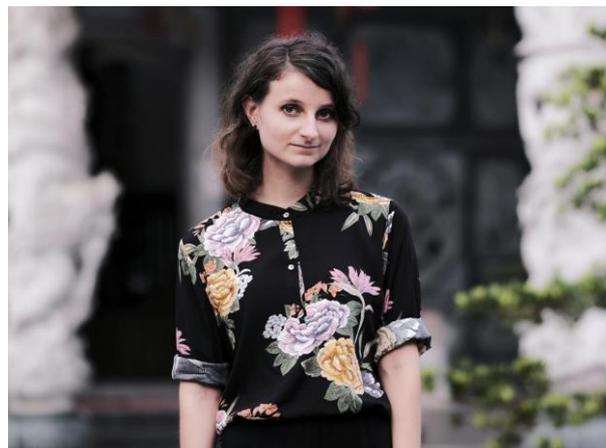
**NATHALIE BERTRAMS (1968 / DE, BEL)** is a visual artist and documentary photographer working mainly across Africa. She studied Fine Arts in Maastricht, San Francisco and Düsseldorf, graduating with a Master's degree in 2002. She is a National Geographic Explorer, and a grantee of the European Journalism Center, the Pulitzer Center on Crisis Reporting, Free Press Unlimited and the Kunstfonds Foundation. In 2018 and 2017, she was awarded the Hostwriter Prize, and in 2016 the EU Lorenzo Natali Media Prize by the European Commission. Her work is published in magazines, newspapers and books and shown in exhibitions internationally.



**FRENZY HÖHNE (1975 / DE)** was born in Dresden and learned philosophy at the Leibniz Universität in Hannover between 1997 and 1998. Between 1998 and 2005 she got her diploma of Freie Kunst from the Hochschule für bildende Künste (HfbK) in Hamburg under the tutelage of professors Marie José Burki, Eran Schaerf and Bernhard J. Blume. Between 2010 and 2012 she was a master student of Professor Alba D'Urbano at the Hochschule für Grafik und Buchkunst (HGB) in Leipzig. Her works can be seen at numerous national and international exhibitions.



**CAROLIN KOSS (1986 / DE, FIN)** is a Helsinki based German-Finnish artist and filmmaker. She completed her Master of Fine Arts degree at the Finnish Academy of Fine Arts in Helsinki in 2014. Her films and art works have been shown on various international exhibitions and film festivals e.g. in Helsinki, Berlin, Stockholm, London, St.Petersburg, Venice and New York. Koss was recently longlisted for the Aesthetica Art Prize, also shortlisted for a video competition by the band Radiohead and nominated for the



“Young Achiever’s Award” at the Golden Women Awards in Helsinki. She won the 1<sup>st</sup> prize at the Screen & Sound Fest in Kraków and was granted with the “Hope Award for Arising New Talents” at the Unprecedented Filmfestival in Tallinn.

**ANASTASIA OBAREGBE (1982 / DE)** is a contemporary painter, who lives and works in Berlin since 2014. She has exhibited in Berlin, New York, Los Angeles, Seoul, and various places in Germany, France and Austria. Her works were represented in catalogs such as the Korean International Art Exhibition – Seoul Citizens’ Hall (South Korea, 2015), OSTRALE – error: X (2016), the *Nordart* (2017) and covered in the press by RBB, ZDF, MDR, *Art Reveal Magazine* and *Not Random Art Magazine*.



**HANNA NITSCH (1974 / DE)** was brought up in a small village in the Black Forest. She studied Philosophy and German Literature and then Free Art under Peter Dreher and Silvia Bächli in Karlsruhe and under Herrman Albert and Klaus Stümpel in Braunschweig. In 2003 she was awarded the Cusanuswerk’s grant for outstanding talent, and ended her studies in 2007 with a master student stipendium. Hanna Nitsch lives with her husband and three children in Braunschweig. Her works can be seen in numerous solo and group exhibitions and she has received several awards and grants for her thematic work.



**RAMONA SEYFARTH (1980 / DE)**

got her diploma of Master of Fine Arts at the IKKG der Hochschule Koblenz in 2013. Since then, she is working as a freelance artist and lives in Neubrandenburg. She has won several grants, prizes and nominations, such as: nomination for the Emy Roeder Prize (Ludwigshafen, 2014), Art Prize for Young Artists (Mecklenburg-Western Pomerania, 2016), Work Scholarship Künstlerhaus Salzamt (Linz, Austria, 2016), Artist Residency Changwon (South Korea, 2017), nomination for the Rostock Art Prize for Hand Drawing (2017), Residence Scholarship of the State of Mecklenburg-Western Pomerania Rostock in the Artist Collective Prinzip:Sonja (2018), nomination for the Rostock Art Prize for Painting (2018).



**GO PLASTIC COMPANY (CINDY HAMMER, 1989 & SUSAN SCHUBERT, 1986 / DE)** deals with different genres and is constantly on the lookout for exciting, interdisciplinary connections that combine poetic images, expressive states and a physical movement language. Founded in 2010 as a collective, Cindy Hammer and Susan Schubert have been working together since 2012 in organizational and artistic



direction. The company is an active member of the independent cultural scene of Dresden and goes beyond networking with national and international artists. Their work has already been presented in Görlitz, Zittau, Leipzig, Berlin, Stuttgart, Bielefeld, Magdeburg, Regensburg, Benneckenstein, Bern (CH), Turin (IT), Skipton (UK). Since spring 2016, the company is one of the Associated Artists in HELLERAU – European Center for the Arts Dresden. In 2017 they accomplished their first festival *in a row* with over 40 included artists from different genres like dance, performance, theatre, music, film, photography and visual art. They got distinguished with the KUWI 2017 (Art and Science Award Dresden 2017) for their performance-collaboration *phase2phase* with the mathematician Axel Voigt and Florian Stenger at the Technische Sammlungen Dresden.

## Artworks Exhibited

GOETHE INSTITUT DRESDEN 12.06. – 01.09.2019

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**Patrick Fenech 1957 Malta**

DISRUPTION and the Ecological Conundrum

Installation (Photo series + Object), 2018

This work, consisting of portraits of African refugees in Malta holding endangered insects, deals with the uprooting of people from their country of origin.

John Milton's *Paradise Lost* tells the story of how mankind was uprooted from its place on Earth. Milton continues on the assumption that this foolish act, the uprooting of ourselves from our place on Earth, was the ultimate human act and the source of our present suffering. Wendell Berry, American writer, environmentalist and cultural critic, notes: "Everything that each of us knows, is to be known in relation to this place."

If, like Eve (carried away by the thought of what we could become), we forget even for a moment that we still need our roots to hold on to our place on earth, what happens to that place? Milton's answer is that the place will surely suffer if the earth feels the wound of our uprooting ... The removal of access to the tree of life.

(Contrast – not WomanISM Artist)

## Frenzy Höhne 1975 Germany

TAUSENDUNDEINE (1001) NACHT, 2018  
 Abschleppseil (Polypnyplen, gelb), Zopfjamm, Draht, ø 30 cm, Höhe ca. 47 cm

Tausendundeine (1001) Nacht,

Installation, 2018

In her monumental installations, the artist directs her critical gaze to the social handling of emblems and challenges the viewer to reflect on the relationship of people to their symbolic world.

The blonde braid, borrowed from a fairy tale, does not stretch into the tower to help the knight climb up, but rather as a picture of an aggressive rattlesnake that seems quite enraptured by all romanticism. The fantastic power of love, which animates the stories of *A Thousand and One Nights*

with their eternal happy endings, is sobered up to take the form of a profane tow rope.

Neues Leben III

NEUES LEBEN III, 2019  
 9 Interangebundene Bücher mit Titelprägung (zweifachgültig) WELTALL ERDE MENSCH, Lesescheibband(Selbst) Regal



Installation, 2019

The book *Weltall Erde Mensch* is a collection on the history of the development of nature, humankind and society, which was handed out to every young person by the Central Committee for Youth in the GDR.

For the work *Neues Leben*, several identical volumes of the book described above were assembled on a shelf on the wall. From each volume, countless bookmark tapes pour out – from each volume in a different colour – which join on the floor to form a large colourful pool and flow together.

Each book stands for a specific attitude; a view limited by cultural or social origin to the history of the development of the earth and mankind, symbolized by the monochromatic nature of the bookmarks assigned to each book. The fact that all the colours finally combine on the ground to form a colourful mass that flows in common directions is to be understood as a plea for the bundling of the knowledge of all cultures and peoples and an allied approach to the one world in which we all live.



**Immy Mali 1990** Uganda, Netherlands

Safe Here

Installation, 2016

This installation was inspired by memories of the artist's childhood, when she had to wear a leg brace between the ages of 7 and 18, and therefore could not take part in the joint games of the other pupils during recess. But it is also a tribute to the only childhood friend who broke through this isolation by taking the artist on his back and becoming her partner in games and conversations.

At the time of creation in 2016, the installation was complemented by a 30-minute performance that used the artist's desire and inability to ride a bicycle as a central element. At the Goethe-Institute Dresden, the video recording of this performance is displayed on a screen as part of the installation, together with the sculptural leg brace suspended from the ceiling, the white lines on the floor, and an old bicycle.



**Usha Seejarim 1974** South Africa

An Unlikely State of Peace

Lithograph Print, 2016

The trajectory of Usha Seejarim’s work shows an allurement with the everyday where the preoccupation is perhaps a search for the value of what lies behind and beyond that which is ordinary. Henry Lefebvre, in *Clearing the Ground*

(1961) describes a housewife as being immersed in the everyday, needing an escape, and a mathematician being distant from and needing a return to the everyday. This phenomenon of “escape from” and “return to” the everyday co-exist in Seejarim’s life as a home-maker and artist. The duality of this relationship informs her work. As her process of making shifts from a mind/thought centered approach to one of spontaneity and allowing, quotidian objects seem to direct their appropriation as simple configurations make complex statements and mundane elements become monumental forms.



**André Wagner 1980** Germany

Wave Breakers

Photography, 2013

André Wagner picks up real existing (light) situations and creates painterly pictures through long exposures. With the camera, it is possible for him to expand his visual perception and picture context. Wagner's photographs reveal the process of artistic engagement with the contradictory nature of human existence: between deep connection with nature and the culture of industrial progress. This is evident in his landscape portraits, which reflect man and nature as manifestations.

*(Contrast – not WomanISM Artist)*



go plastic company  
Cindy Hammer 1989 &  
Susan Schubert 1986 Germany

Dance theatre performance, 2019

Duration: 20 Min

The two dancers will explore the themes of the WomanISM artworks to develop a performance piece. They are going to use their formal language to bring the pictorial content into discourse with the body.

## AUSLÄNDERRAT DRESDEN 13.06. – 01.09.2019

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Ad van Aart 1953 The Netherlands

No Title, Object (with Sound), 2018



Ad van Aart creates spatial objects. He works with a variety of materials and uses various techniques. He recently made a series of sound objects with which he produces soundscape performances. Essential in his work is the combination of intuition, attention, perfection, and humor. This particular work is made out of organ pipes, a vacuum-cleaner, bandable tubes and a motor. The public can press a button to turn on the sound and movement of the soundobject.

*(Contrast – not WomanISM Artist)*



**Annika Grabold 1995** Germany

Flut (Sammlung)

Photo installation, 2015-2017

While fleeing from the flood of thoughts, the view through the camera shields the experientable environment like blinkers. The remaining fragments of the perceivable reality are imaginary shelters, which materialize in the

process of photography. This experience of clarity, emptiness, brightness and vastness are consolidated in them. The absence of the flood releases the room. These photographs, taken over two years, are documents of a search for calmness. As an archive (of over 90 images) they are collected in a leporello.

*(Contrast – not WomanISM Artist)*

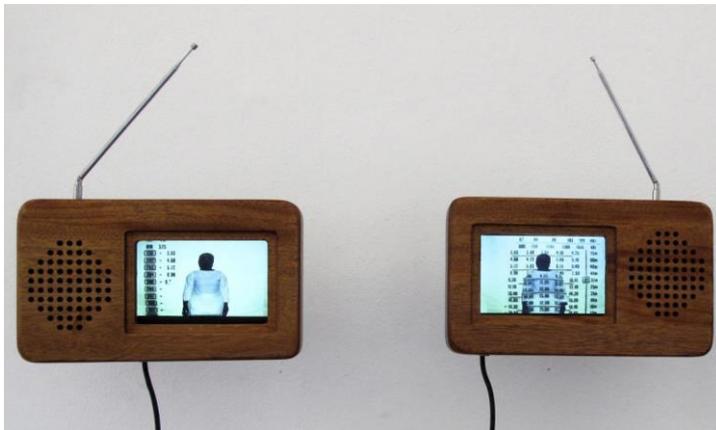


**Anastasia Obaregbe 1982** Germany

DEI.T.IES 3

Painting, 2017

Obaregbe focuses on gender roles and attaches great importance to aspects such as dignity, strength and vulnerability. Her characters are encircled by an aura of absence and at the same time the highest possible state of tension and concentration. They are intrinsically beautiful, erotic and consciously provocative. Looking at her paintings creates a feeling of intensive closeness and deeply touching emotion.



**Rehema Chachage 1987** Tanzania

Kwa Baba rithi undugu

Video installation, 2010

This installation explores the themes of 'voice' and 'voicelessness'. The installation consists of two objects shaped like radios, but with screens in them

playing footage of human figures, with indexes and disconnected discourse. By muddying the transmission with noise from some unknown source, the artist draws attention to the difficulty of relating to the other in situations in which there is an absence of voice, a prerequisite for inter-locution and the construction of discourse. Drawing upon the idea of dialogue as a fundamental human experience, the work speaks of the voice as a symbol of personal and political expression.



**USHA 1974** South Africa

Herd

Installation, 2018

These everyday 'common' items are usually used by women in their daily chores. For the many women in African countries who are domestic workers, there is a kind of empowerment that allows them to provide for their families through

domesticity. Seejarim uses these banal objects to make comments on gender, women and women's work, through which her art becomes the "guardian" of recent changes in the role of women and questions, points out or envisions tendencies.

This installation was part of a solo booth that received the "Tomorrow's Today" prize at the Cape Town Art Fair in 2018.



**Iwona Rozbiewska 1980 Poland**

Untitled

Installation, 2017

In one of his poems Bertolt Brecht wrote: *“they stood on the seashore wishing to walk through it and they had only a spoon to drain it”*. The absurdity of the situations described in the poem inspired Iwona

Rozbiewska to do further artistic research.

She wants to highlight that the spoon to her is a synonym of achieving impossible goals, crossing borders and looking for one’s own place... It is hung at an angle, and in this static way she wanted to make the impression of motion. A surreal, abstract element, so to say. This minimalistic, simplified form of a spoon, perfectly cut in metal and welded, stands in contrast to the bricks. The bricks are completely hand-made and represent a significant step in the beginnings of civilisation. There are no two identical bricks. Hand-made bricks are like a shadow of human individuality. They differ even in that they occupied different spaces in the brick kiln.

*(Contrast – not WomanISM Artist)*



**Sonia E Barrett 1975 United Kingdom**

Chair No. 33

Object, 2015

Sonia E Barrett saw the body in the chair. It was just a process of making explicit the meta-narrative of the chair. The chairs are in gentlemen’s clubs, a good cigar or whiskey might be enjoyed in them or a “fireside chat”. They are in places where “old boys” network. It is a very British thing.

Interestingly in Germany, they are called “ear chairs”, referring to the protection they afford your head and hearing. This piece for the artist is a radical departure from other work she has made to date. The space

between the ears of the chair was for her the space between the breasts of this figure. For

the chair to claim her joy now, it seemed the best thing she could do was stop cushioning resting male bodies in the club-room and lie down and rest herself.



**Katerina Belkina 1974 Russia**

Zweiraumwohnung, 11 Milliliter per Minute

Photographie, 2018

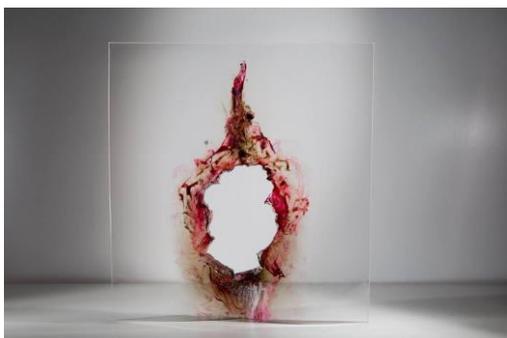
A two-room apartment is not just the most common type of a city home; it also represents a coordinate system for a typical urbanite.

The artist has spent more than a half of her life in two-room apartments. The world is becoming more open to doing business, communicating, traveling, and establishing connections, and yet our life is becoming

more and more secluded. The world seems compressed to the size of a small apartment. Day in and day out our bodies are living through the motion within one or two spaces at the most, and on the route between them.

At the same time, our minds are pondering over and sorting out global political conflicts, economic crises, information wars or actual wars. Our minds are traveling around the world and communicating with those of the others no matter how far apart they are. Our minds are processing tons of data about totally strange people and places. We are passively participating in the life of the global community, and our participation has no geography while our physical actions certainly have. This very dissonance splits ourselves more and more evidently into two separate rooms, that of the mind and that of the body.

*(Contrast – not WomanISM Artist)*



**Enrique Tabone 1987 Malta**

Om

Object, 2015

Om is the most sacred syllable. The Om sound is primordial. In the artist's language, it is the root word for mother. This applies both to mother earth and a more earthy type of mother. Om is the giver of life. If to live is to suffer, than Om is the mother of all suffering. The way to end the suffering is to embrace life as a transient reality. This

involves courageous acceptance. Transparency makes things clearer. It is essential fundamentalism.

*(Contrast – not WomanISM Artist)*



**Nancy Mteki 1989 Zimbabwe**

Honai

Photo series, 2015

Nancy Mteki works on the axis of self-exploration in a society that shames whilst simultaneously sexualizes and objectifies the black female form.

Using the juxtaposition of 'masculinity' and 'femininity', she sheds off each piece of clothing, debunking the gender myth and releasing herself from the yoke of oppression. Her body transcends space, encountering and challenging the public gaze, revealing her vulnerability and displaying her power.

Equipped with a camera and the experience of rejection, motherhood and loss, she is inviting the audience to her reawakening. Boldly she stares at you against the backdrop of domesticity, rewriting history and challenging the narrative of black African female voicelessness.



**HISTORIC TOBACCO FACTORY f6 03.07. – 01.09.2019**

Further WomanISM-Artists at the core exhibition

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**Sonia E Barrett 1975** United Kingdom

Yoke to Harness

Installation, 2014

The horse harness blurs distinctions between the object, person and the animal. When the artist started to translate the horse halters, she wanted them to start a dialogue about labor.



She considered the physical and socio-political structures that birth a child into indentured labor. All these halters are German. The larger ones are from former West Germany; the smaller ones are from the former DDR. Some show an African aesthetic.

This is interesting, as these are actually European tools and tribes. These tools were in part responsible for the beginning of European industrialization, as the horses were faster than oxen and these new halters did not inhibit their breathing while working. They enabled farmers to force the land to bear more than what one family needs.

**Frenzy Höhne 1975 Germany**

ES IST ANGERICHTET, 2017

FRENZY HÖHNE

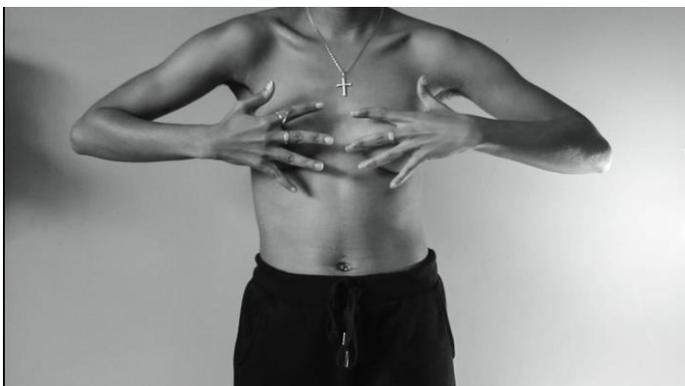


Es ist angerichtet

Installation, 2017

A stylized table; a large black exhibition pedestal, covered with a black tablecloth that is solidified into fortified points at the corners, is lavishly decorated with crockery, glasses, cutlery, candlesticks, all kinds of vessels, etageres and serving plates. On each of these pieces, wisdoms of life, sayings and dictums have been applied in golden foil writing, which form the basis of the values and rules of our society and have served many generations as guidance and support in their lives. The inscribed objects on the table are rhythmically arranged in such a way that content-related references to one another develop, contradictions arise and connections to contemporary social questions emerge, which seem to elude an allocation of the only true and correct in ever new combinations. The texts used

originate from the *Spruchwörterbuch* ("Dictionary of Sayings"), which was edited by Franz Freiherr von Lipperheide and covers philosophical, biblical, literary and popular texts from 480 B.C. until the publication of the collection in 1907.



**Janice Iche 1995 Kenya**

A Question of Time, Resilience, Beauty and Love

Videoinstallation, 2018

Duration: 36:07 minutes

The art of Janice Iche is about fearlessness in living, loving and being. Through her art, she gets to practice living a life that is directed solely by her heart and her intuition. She tests herself and her life theories and philosophies directly through herself. She wants to find the answer to the question: can she truly live a life that is hers and be fulfilled by it? More directly, her art addresses social issues

we experience every day as human beings and more specifically, as women. It is a commentary on the kind of life she has lived and the kind of experiences she has had, but most importantly, she uses her art as a tool to point out all the things she believes need to be changed.

**USHA 1974** South AfricaDomestic Disagreement

Object, 2015

Sometimes, it is as simple as reconfiguring two existing elements or objects and this modest act creates new meaning. And this meaning is then further transformed when the individual viewer, informed by his or her own

histories, preferences and experience brings his or her specific interpretations to the artwork.

**Carolyn Koss 1986** Germany, FinlandGrowth (ENVIRONMENTALISM)

Filminstallation, 2015

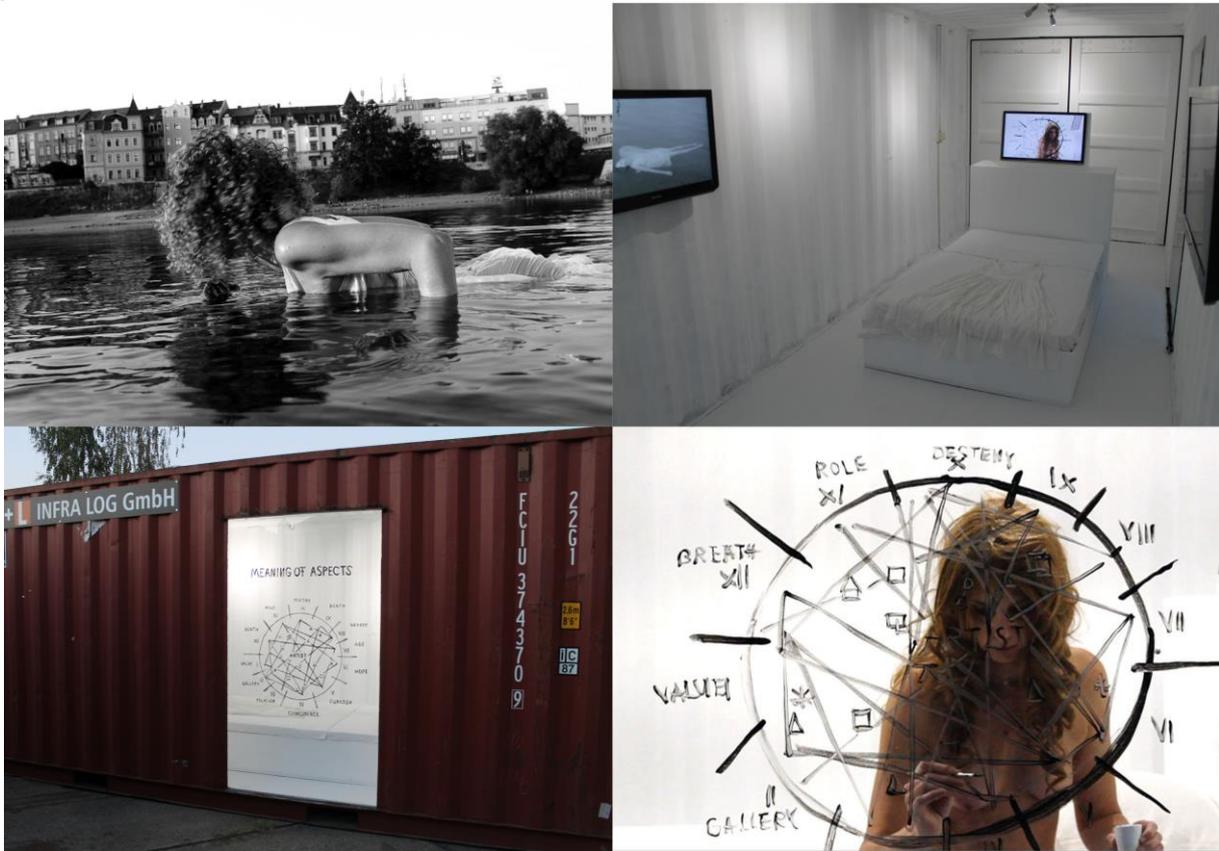
Duration: 11:38

Koss' work is characterized by its subtle reinterpretation of references to art history and contemporary culture. With a penetrating gaze, the artist examines highly

complex subjectivity; from the mechanics of humanity and ecological, sociological questions to human conditions and the dynamics of power in today's society.

In her creative practice, the artist has accomplished a journey through various media and disciplines. Koss' works generate a multi-layered, lyrical, euphoric and yet thought-provoking energy that goes far beyond conventional video and digital artistic working methods and is often presented in an installative form.

**OUTSIDE AREA OF THE OSTRALE IN THE AIR CONTAINERS**



**Hanna Nitsch 1974** Germany

meaning of aspects #1 (AIR)

Videoinstallation, 2018

In the project meaning of aspects #1, Hanna Nitsch deals with role models, fragmented identities and physical perception in an increasingly digitized world. This is a very personal confrontation with the question of our justifications to exist and the possibility of being many different people and yet none at the same time. Are we creating digital identities because we can never fulfill them in real life? Do we lose ourselves in the thousand variations of our own ego? During the intensive work process, the container has lost its anonymous functionality and became a projection screen for individual desires and needs. The result is a special form of “digital self-portrait”, which questions artistic existence as well as the fragility of human life in general, incorporating the container as a kind of “third place”.

**Ramona Seyfarth, 1980** Germany

Work in Progress

Work to be realized during the WomanISM Artist in Residence program in 2019 together with the other participating female artists.