



NEUE GALERIE INNSBRUCK

13.05.2022 – 16.07.2022

CORPOREALITY REPAIR CONCILIATION

Investigating Ways Into
a Better Coexistence



BÜCHSENHAUSEN

TIROLER **KÜNSTLER:INNENSCHAFT**
TYROLEAN ARTISTS' ASSOCIATION

Photo: Andrei Siclodi

CORPOREALITY REPAIR CONCILIATION **Investigating Ways Into a Better Coexistence**

Rosalyn D'Mello with contributions by Anna Hagen, Marlene Hausegger, 3
Maridl Oberhofer, Monika Oberhofer, Rita Oberhofer, Suguna Sridhar

Suzana Milevska in collaboration with Tal Adler, Seraphine Appel,
Sasha Huber, Inge Manka, Merete Røstad, Simona Schneider,
Alfred Ullrich a. o.

Sam Richardson in collaboration with Virgil Taylor, Gina Disobey, Anita,
Jakob, Valeria Rosanelli, Suzana Milevska, Carolyn Lazard, Diya Vij,
Gabby Miller

Olga Ștefan with a contribution by Aurel Mărculescu

An exhibition of the Büchsenhausen Fellowship Program for Art and
Theory 2021–22.

curated by **Andrei Siclodi**

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CORPOREALITY REPAIR CONCILIATION

Investigating Ways Into a Better Coexistence

The exhibition **Corporeality, Repair, Conciliation: Investigating Ways Into a Better Coexistence** addresses the urgent need to reconceptualize our social as well as socio-political relations with one another. Driven by apparently unstoppable capitalism, the erosion of these relations has long been concealed under the guise of virtual prosperity. However, in the light of the current geopolitical shifts set in motion by war and the resulting threatening and already occurring disruptions, the last doubts about the malign character of this erosion must be questioned. Therefore, wouldn't it be now the very moment to reflect on practices, procedures, and ideas that aim at or already demonstrate sustainable forms of coexistence? This exhibition offers a perspective on the possibilities available. It brings together works and research materials the participants in the Fellowship Program for Art and Theory 2021-22, **Rosalyn D'Mello, Suzana Milevska, Sam Richardson** and **Olga Ştefan**, have produced or collected in Büchsenhausen over the past few months and which, on a common meta-level, deal in different ways with feminist-queer perspectives and proceedings, corporeality and identity, necessary remembrance and the accompanying rewriting of art history, as well as with questions of conflict and coming to terms with the past.

IN THE NAME OF THE MOTHER

ROSALYN D'MELLO with contributions by **Anna Hagen, Marlene Hausegger, Maridl Oberhofer, Monika Oberhofer, Rita Oberhofer, Suguna Sridhar**

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When entering the exhibition, visitors encounter numerous visual materials that combine research photography with handwritten wall texts, newspaper articles, artistic intervention and seemingly “non-artistic” objects. Author and critic Rosalyn D’Mello reflects in this work titled **In the Name of the Mother** on her own condition as a woman, mother, intellectual and rural dweller, staging a display that intertwines personal observations and discoveries in the domestic, social and professional spheres. During her fellowship at Büchsenhausen, D’Mello focused her attention on the “art” of so-called housewives, mystics and “spinsters” with the intention of connecting to the work of contemporary feminist artists who have long been considered outsiders in art history and whose achievements continue to be recognized – if at all in their lifetimes – relatively late in their careers. It aims to understand how these female artists, who found themselves in an outsider position, came upon ways of belonging-to-themselves as they located their intellectual and creative capacities in the “privacy” of the home. D’Mello’s study intends to make both legacy systems visible, contextualize them and thus re-locate the lost female subjectivity.

The work has taken the form of a “metabolic essay” (Rosalyn D’Mello’s own term) and was ultimately and significantly shaped by the author’s situation as an expectant mother – a circumstance reflected and documented in the presentation display. This and the contributions

by Rosalyn D'Mello herself, the "recognized" artists Anna Hagen and Marlene Hausegger, the author Suguna Sridhar as well as the "outsiders" Maridl Oberhofer, Monika Oberhofer and Rita Oberhofer intertwine in many ways and form a visually exciting and profound panopticon of feminist-emancipatory possibilities of articulation beyond known activist paths of action.

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Statement Rosalyn D'Mello

At the heart of Rosalyn D'Mello's ongoing speculative artistic research is her auto-theoretical "study" of "art" made by housewives, midwives, witches, mystics, and spinsters. Her methodology – part-structured-part-intuitive-part-embodiment-based – allows for trans-generational and transcontinental conversations between female "outsider" artists and self-trained or trained artists whose practices either never or were belatedly validated, or whose legacies fall into the gaps of art history. Her study attentively reconsiders and relates the art and life work of housewives, midwives, witches, mystics, and spinsters to that of contemporary feminist artists and theorists, thus re-visibilizing and re-contextualizing both systems of legacy and re-locating lost female subjectivity. In doing so, she dialogues continually within the non-linear parameters of past, present, and future in order to critique what was allowed to be called art, by whom, and the ensuing historical erasures generated by racist, ableist, hetero-patriarchal art historical responses. **In the Name of the Mother** is committed to understanding how these 'outsider' female artists engineered ways of belonging to themselves by locating their intellectual and creative agencies within the 'privacy' of the domestic.

8 The point of departure for the assemblage **In the Name of the Mother** is a red, turtle-shaped wax object she sighted at the Tirol Panorama in Innsbruck, whose bizarreness was accentuated by its accompanying caption in German: “Gebärmutterkröte,” which translates to “Uterus or Womb-toad”. “Weihegeschenk für die Hilfe bei Geburt und Frauenleiden. Guss nach einem alten Model aus der 400 Jahre alten Lebkucherei Cafe Hipp in Pfaffenhofen a.d.Ilm.” (Votive for help with birth and female disorders, modelled after an old model from the 400-year-old Lebkuchen-making Cafe Hipp in Pfaffenhofen (in Bavaria)). In the same cabinet was suspended a wooden object with spikes protruding from its core; a Stachelkugel, or needle ball. Both of these votive objects were personifications of the uterus; while the Kröte existed usually in wax or metal form and was offered by women as an offering to either request for a child or as thanksgiving for a successful birth, the Stachelkugel was a visual manifestation of the painful contractions of delivery. As the objects assumed fetish status among collectors, they went out of vernacular circulation by the 20th Century, existing today only in museumized form. Rosalyn asked the artist **Marlene Hausegger** to create a ceramic replica of the Gebärmutterkröte, which served as the basis for the 3D-printed mould made by **Stefan Strappeler (Fablab)** with which the Konditorei **Munding** bakes the Gebärmutterkekse which will be served to visitors through the duration of the exhibition. This act of recreation is D’Mello’s attempt to bring the object back into circulation and reinsert it in contemporary memory. The kekse embody the uterus as a site of hospitality and discourse, and a receptacle for lost and erased female and queer subjectivity.

Suguna Sridhar, who is currently studying midwifery, has contributed an untitled poem, written shortly after she gave birth to her child which explores maternal subjectivity and the haze of early motherhood.

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Directly across the quasi altar, to the left of an envelop-poem by Emily Dickinson, are three envelopes gifted to D'Mello by **Maridl Oberhofer**, her partner's paternal aunt from Tramin, South Tyrol; a farmer, caretaker, gardener, and keeper of maternally inherited culinary and other domestic traditions, who, since 1989, has been recording precipitation levels, noting each measure, arrived at using a rain gauge, on the back of used envelopes. Such a sustained daily engagement since 1989 is not independent from every other aspect of her every day. Frugality is for her a virtue and an aesthetic, and her domestic engagement is invested in moon cycles and circular economies. She is also a mountain climber and bird watcher and knows the names of almost every local plant and bird in the South Tyrolean dialect. She actively engages in reparative horticultural gestures by using "found material", like sections of a tree that was once used to supply the binding material for vineyards, cuttings of which she'd come across cuttings during a visit to Lake Garda, which she then "schooled" in her nursery, finally re-planting them in Tramin, work that might easily be seen as artistic labour within a contemporary critical-feminist lens. Directly across her envelopes is a graph that visualizes her rain markings, thus serving as a measure of rain and snow in Tramin over a three-decade span.

10 Three photographs by the architect **Anna Hagen** of the fossilized remains of jams made by her late grandmother in Sulden, South Tyrol lead the viewer towards the documentation of her project, *Traminer Marmaladen Almanach*, revealing her investigations into the jam-making culture of her marital Heimat of Tramin, along with images of the blind jam-tasting events she hosted at **Künstlerhaus Büchsenhausen** and at the **Hoamet Museum**, Tramin, in collaboration with **Monika Oberhofer**.

The table displays some of the jams donated to her project along with the “tasting notes” from the participants of both blind tastings; transcripts from her interviews with the participants who answered her open call published in the local Traminer magazine, a book published by a relative of the late Rita Oberhofer, one of the contributors to her project, including her household tips and tricks; and a collection of D’Mello’s essays that build upon her thesis, most of them published on *STIRWorld*.

Text: Rosalyn D’Mello

AFTER KÜMMERNIS

SAM RICHARDSON in collaboration with **Virgil Taylor, Gina Disobey, Anita, Jakob, Valeria Rosanelli, Suzana Milevska, Carolyn Lazard, Diya Vij, Gabby Miller**

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The photo-video work complex **After Kümmernis** by **Sam Richardson** also roams less-known paths. The artist deals with the figure of Saint Kümmernis, a “bearded crucified woman” who has been historically regarded as a patron saint for the relief from tribulations – in particular by women who wish to be liberated from abusive husbands or domestic situations, as well as by survivors of sexual assault, rape and incest. However, she is also worshipped by those bound or restricted, i.e. prisoners and other people in captivity. Depending on the region and era, she is known by other names, such as St. Kümmernis / Kummernuss (Germany, Austria), St. Uncumber (England) and St. Liberata (Italy). Sam Richardson’s personal connection to Wilgefortis is rooted in the hormonal Polycystic Ovarian Syndrome (PCOS) they have been diagnosed with. Referred to as the “thief of womanhood” in the medical community, the “masculinization” of female bodies is one of the main symptoms of PCOS. The male-patterned hair growth is a typical symptom that also affects the artist.

During the fellowship in Büchsenhausen, Richardson used the figure of Kümmernis as an identifying link to queer and minority communities of the present day that are still socially marginalized by the state or Catholic-religious hegemony in Tyrol and its larger area, but, in return, have developed strong queerness and resilience strategies. Being an artist who is also an activist in the USA and who makes their

12 aesthetic practice available to a social-community goal, Richardson, sensitively, has portrayed several members from these communities in Innsbruck/Tyrol and blended these photographs with her own and Kümmernis' portraits in the installation.

The reference to an outcast symbolic figure of the Catholic Church, of canonized representations of suffering and their staged iterations as a queer or female subject, points to the historical dimension of excluding and disciplinary mechanisms established over centuries for women and non-heteronormed people. These mechanisms have been legally removed in many Western countries, but it will take decades, if not centuries, to socially implement them as one must, unfortunately, observe in the imminent reintroduction of the ban on abortion in the USA by the highest court. In the exhibition, the new video work captures precisely these feelings, evoked and permanently anchored by such repressive disciplinary and exclusionary dynamics. In a way, the video also provides an adequate soundtrack for viewing the entire installation.

VAPNIARKA – THE CAMP OF DEATH

OLGA ȘTEFAN with a contribution by Aurel Mărculescu

Physical and intellectual exclusion and oppression in its most severe form as a measure of extermination were experienced by the central protagonists in the research of curator and author **Olga Ștefan**. For many years, Ștefan has dedicated herself to quasi-archaeological remembrance work, in the course of which she reconstructs, compiles and publicly presents the fates and work complexes of Romanian Jewish artists who were murdered in concentration camps during the Second World War or who survived the Second World War but were re-marginalized and persecuted under communist rule. Her current project, *The Concentration Camp Exhibition*, which Ștefan worked on during her fellowship at Büchsenhausen, is an investigative project in the form of an essay film aiming to document Ștefan's attempt to reconstruct an art exhibition that took place shortly after Romania was liberated from the fascist Antonescu regime. In 1945, this exhibition showed life and death in Romanian concentration camps and depicted various forms of anti-fascist resistance by Jewish prisoners. It was the first and only exhibition of this kind held in Romania during the communist regime. After that, all the artists of this exhibition fell into oblivion.

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In the exhibition at the Neue Galerie, Ștefan shows a first short version of this film, which cannot be realized to the planned extent at the moment due to the war in Ukraine: The site of the former concentration camp in question, Vapniarka, has been on Ukrainian territory since 1945. The short film presents works by Gabriel Cohen and Aurel Mărculescu, among others. Their works, produced in the

14 concentration camp, introduce them in their respective historical significance and provides insights into the artists' everyday life during imprisonment. Along with the video, woodcuts made in captivity by Aurel Mărculescu are shown for the first time since 1945. These pictures are only preserved as hand-made prints in the catalogue of the 1945 concentration camp exhibition (total edition: approx. 200). The four selected works are reproductions of the catalogue pages and reflect the artist's living conditions in Vapniarka.

Statement Olga Stefan

My research for the past two years has focused on the art of the Holocaust in Romania and antifascist resistance during the war. Through the platform that I founded in 2016, *The Future of Memory*, I have been developing this research and uncovering forgotten chapters of this history while also discovering new artists that have long been erased by time and the politics of memory. During my residency at Büchsenhausen, I managed to find many of the artworks that were created by former concentration camp inmates, mostly Jews, produced during their captivity in the concentration camps at Tîrgu Jiu and Vapniarka. The short video included in this exhibition features those artworks shown for the first time since 1945. The recitations accompanying the images come from autobiographies of some survivors that have either been unpublished or are relatively unknown. The songs were composed by Jewish prisoners in Transnistria, for example *Transnistrian Lullaby* was written by a young mother named Relly Bley when trying to put her baby to sleep in 1942.

Text: Olga Ștefan

APOLOGOSCAPES – NOT YET AN EXHIBITION

SUZANA MILEVSKA in collaboration with **Tal Adler, Seraphine Appel, Sasha Huber, Inge Manka, Merete Røstad, Simona Schneider, Alfred Ullrich a. o.**

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The exhibition tour concludes with the fourth room of the exhibition – where the documentation of **Suzana Milevska**'s research project, which the theorist and curator developed and advanced during the Fellowship in Büchsenhausen, can be viewed and studied. *APOLOGOSCAPES: Ethical and Aesthetical Protocols of Apology* addresses the possibilities and limitations of various apology and renaming protocols, incorporating performative-artistic processes and strategies that seek social change and reconciliation. The following urgent questions are posed in relation to the omnipresent failing attempts at apologizing: What socio-political systems and legal structures cause attempts of apologies to fail? And how might one overcome the state of futile apology attempts? The research display **Apologoscapes - Not yet an exhibition** summarizes the steps taken so far as well as the materials collected, presents them publicly and puts them forward for discussion. Using video excerpts from the four most important events that took place during the Fellowship with invited artist/researcher Merete Røstad, researcher Seraphine Appel and artist/researcher Sasha Huber, or were conducted by Suzana Milevska herself, the central thematic focus of the project becomes obvious: the multiple significance of memory work, (post)colonial forms of apology and their frequent failure, as well as artistic renegotiation strategies in relation to archives, memory and place. In a participatory workshop held in early April, intersections of interpersonal apology practices with

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public and collective apologies issued by institutions, governments or other political bodies were finally discussed with participants from the fields of art, sociology and political science. A questionnaire recorded the results of the workshop. A *To-Do List* by Milevska on a print designed by Merete Røstad gives insight into the development of the project during the fellowship months. A folder with numerous research materials completes the presentation display. Visitors are invited to browse through the diverse materials themselves.

Statement Suzana Milevska

Apologoscapes is a work in progress that stems from Milevska's cross-disciplinary research project *Ethical and Aesthetical Protocols of Apology*. Not yet an exhibition, neither a finalized academic research paper Apologoscapes is rather a spatialized essay: a kind of rhizomatic hypertext that Milevska weaves through a laborious accumulation of cross-references of various research materials such as texts, images, and sounds of or about apology. Apologoscapes investigates the personal narratives and institutionalized apologetic and unapologetic discourses lacing the memories of contested names, places, and bodies. It emphasizes the urgency to research and disentangle the concrete ethical, socio-political and aesthetical protocols of internalized traumatic memories, collective and public forgetting, postmemory, and empathy. Milevska asks the following pertinent questions: What are the socio-political systems, juridical structures, and protocols that either form an indispensable precondition for any successful apology, or lead to failed apologies? How could one prevent or overcome the futile efforts of apology? And what comes after a successful apology?

Apology is not a simple noun. It is a *speech act* that is indispensably determined and affected by concrete past events that lead to it, and by the urgent sociopolitical and cultural contexts and conditions that allow it to happen. Thus, apology is a kind of bridge between the past and future. The apologizing and apologized subjects are interwoven in a complex grid of performative and reciprocal relations in the context of phenomena such as individual and collective shame, and other affects and traumas. Therefore apology contributes to subjectivity's construction and transformation in the globalized world where the victims, perpetrators, and witnesses are more likely to meet and confront again, and eventually get a new chance to reshape the geopolitical landscapes and move forward with sincere acknowledgment and apology about any wrongdoing from the troubled past. Hence, comes the title Apologoscapes, coined after five other "scapes" suggested by Arjun Appadurai in his 1990 article: "Disjuncture and Difference in the Global Economy" (*Theory, Culture & Society*, 7, 295-310). Apologoscapes ponders and extrapolates the potentialities, limitations, and pitfalls of various protocols of apology, as well as their reciprocal relations with engaged artistic practices that aim towards social transformation, conciliation, and reconciliation. Thus, it focuses on investigating concrete artistic research methods, and performative and participatory strategies that have been deployed in order to activate individual and collective apologies - such as for example the artistic renaming that sometimes results even with legal remedies for healing the "wounds from the past" (S. Huber).

The aims that motivate the artists and art works that challenge the visible and invisible traces of imperialism, colonization, slavery, and

18 racism of both, “apologetic” and “unapologetic” institutions, architectural and urban spaces are to raise the awareness of the past wrongdoings, to “challenge the logics and worldviews of settler colonialism through amending, overwriting, and refusing colonial narratives and expressions of ownership” (S. Appel), and to eventually pledge apology and forgiveness.

Apologoscapes takes place in parallel to the ongoing disputes about the appropriation and ownership of racialized imageries and representations in the famous lawsuit of Tamara K. Lanier, who challenged Harvard University over the unlawful ownership and profits from daguerreotypes of her enslaved ancestors for which the institution did not issue even an apology. Only recently, on April 26, 2022, Harvard President Larry Bacow released the Report of the Committee on Harvard & the Legacy of Slavery and announced a historic commitment of \$100 million to fund the implementation of the recommendations of the Committee for restitution that is an ultimate act of apology.

In the framework of her Research Fellowship, Milevska invited several artists, theorists, and researchers in different disciplines and fields of study for a series of public talks with Merete Røstad, artist and researcher/Associate Professor, Oslo National Academy of the Arts, Seraphine Appel, researcher, Pompeu Fabra University, Barcelona, and Sasha Huber, artist and researcher. She also conducted several written conversations with Tal Adler, artist and researcher, Institute for European Ethnology; Rosalyn D’Mello, independent art critique and columnist; Inge Manka, Senior Scientist, Technical University Vienna; Simona Schneider, Research Assistant, Bolzano Faculty of

Design and Art; Alfred Ullrich, artist, and short correspondences with Niko Hofinger, City Archives, Innsbruck and with Prof. Dr. Gayatri C. Spivak, Columbia University, New York. In the framework of the project Milevska conducted several research trips, and the participatory workshop *Is "Sorry" Enough?* included completing a short questionnaire and compiling a participatory Apologoscapes playlist on Spotify. Workshop participants were: Johanna Becker, MA student, University of Innsbruck; Michaela Bstieler, researcher, University of Innsbruck; Andrei Siclodi, curator and Director of Künstlerhaus Büchsenhausen, Innsbruck; Nayra Hammann, researcher, University of Innsbruck; Margarethe Drexel, artist; Iryna Kurhanska, art manager and curator; Sam Richardson, artist; Veronika Riedl, project manager, Künstlerhaus Büchsenhausen; Nina Tabassomi, curator and Director of Taxispalais – Kunsthalle Tirol, Innsbruck.

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Apologoscapes "To Do List" is an outcome of the collaboration between Suzana Milevska and Merete Røstad.

Text: Suzana Milevska

ENTRANCE

ROSALYN D'MELLO with contributions by Anna Hagen, Marlene Hausegger, Maridl Oberhofer, Monika Oberhofer, Rita Oberhofer, Suguna Sridhar | **In the Name of the Mother**, 2022

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Research display with contributions by:

1. Munding | Gebärmutterkekse (Uterus or Womb-cookies)
2. Marlene Hausegger | Gebärmutterkröte (Uterus or Womb-toad), ceramic
3. Stefan Strappler (Fablab) | 3D-printed cookie cutter and stamp for Gebärmutterkekse
4. Suguna Sridhar | Poem
5. Maridl Oberhofer | Three envelopes with precipitation markings, Maridl Oberhofer; Graphic rendition of the markings, courtesy of Maridl Oberhofer, Franz Oberhofer, and Monika Oberhofer
6. Anna Hagen | Three prints of her grandmother's jams
7. Rita Oberhofer | *Von Rita für dich*, book
8. *Traminer Marmeladen Almanach*

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RAUM A

22 **SAM RICHARDSON** in collaboration with Virgil Taylor, Gina Disobey, Anita, Jakob, Valeria Rosanelli, Suzana Milevska, Carolyn Lazard, Diya Vij, Gabby Miller | **After Kummernis**

From the left to right, starting with Self-Portrait in the Church and ending with video:

9. Self-Portrait below Kummerniskreuz statue from the 12th century, Church of Rankweil, Austria, 2019
10. Self-Portrait on an altar, Austria, 2019
11. Carolyn in the cemetery, Paris, France, 2022
12. Self-Portrait after surgery (by Gabby), California, USA
13. St. Kummernis after transformations to her body were made to resemble Jesus, Brixen, Italy, 2019
14. Old German text and illustrations of abnormalities, one highlighting early conceptions of "Hermaphroditism" or the "bearded woman", Innsbruck, Austria, 2019
15. Fag(got) Cluster, Innsbruck, Venice and Los Angeles, 2020-2022
16. St. Kummernis, Axams, Austria, 2019
17. Self-Portrait in the morning (by Olivia), California, USA, 2020
18. Security apparatus on the tramline, Innsbruck, Austria, 2022
19. Hammer and Sickle, Venice, Italy, 2022
20. Vintage chastity belt, Prague, Czech Republic, 2019

21. Jakob, Innsbruck, Austria, 2022
22. Jakob's text, Innsbruck, Austria, 2022
23. Gina Disobey, Innsbruck, Austria, 2022
24. Valeria Rosanelli, Innsbruck, Austria, 2022 23
25. Anita, Innsbruck, Austria, 2022
26. Anita's text, Innsbruck, Austria, 2022
27. *No Border No Nation*, Innsbruck, Austria, 2022
28. *River water*, Innsbruck, Austria, 2022

29. Video: Untitled II, Innsbruck, Austria, 2022, 10:30 min

30. Info Table: An assortment of information and literature from local organizations, initiatives and collectives. Also included, the pre-edited version of text written by Sam Richardson for the AEP Magazine 2022/2

THANK YOU to all those who collaborated with me:

Virgil Taylor, Gina Disobey, Jakob, Anita, Valeria Rosanelli, Suzana Milevska, Carolyn Lazard, Diya Vij, Gabby Miller

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RAUM B

OLGA ȘTEFAN with a contribution by Aurel Mărculescu | **Vapniarka – The Camp of Death**

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31. Olga Ștefan | Vapniarka – The Camp of Death, single-channel video, 2022
32. Aurel Mărculescu | Four reproductions of the catalogue pages of the concentration camp exhibition in 1945 with woodcuts by Aurel Mărculescu, 29,7 × 42 cm

Thanks to the entire Buchsenhausen team, especially Andrei Siclodi, and: The National Archives of Romania; The Mihai Eminescu University Library of Iasi, Rumänien; The Central University Library of Bucharest, Carol 1; Yad Vashem; Ella Cohen; my son Lucas Bosche and my father Miron Ștefan

RAUM C

SUZANA MILEVSKA in collaboration with Tal Adler, Seraphine Appel, Sasha Huber, Inge Manka, Merete Røstad, Simona Schneider, Alfred Ullrich a. o. | **Apologoscapes – Not yet an exhibition**

33. Suzana Milevska | Folder with research materials
34. Merete Røstad and Suzana Milevska | *Apologoscapes “To-Do List”*, 2022. Print on canvas, 112 x 250 cm

Videos (from left to right):

35. *Age of Apology: A dialogue in memory work*
Merete Røstad, artist and researcher 25
Künstlerhaus Büchsenhausen, Innsbruck, 18. 01. 2022
19:30 min
36. *Aesthetics of Colonial Apology*
Seraphine Appel, researcher
Künstlerhaus Büchsenhausen, Innsbruck, 25. 01. 2022
20:00 min
37. *Ethical and Aesthetical Protocols of Apology*
Suzana Milevska, curator, researcher and art theorist
Künstlerhaus Büchsenhausen Fellow,
Künstlerhaus Büchsenhausen, Innsbruck, 22. 03. 2022
21:30 min
38. *“Demounting Louis Agassiz”:
Artistic Renegotiation of Archive, Memory & Place*
Sasha Huber, visual artist and researcher
Künstlerhaus Büchsenhausen, Innsbruck, 22. 03. 2022
16:00 min

ROSALYN D'MELLO

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grew up as a “Bombay Goan” in Mumbai. She graduated in English Literature from St. Xavier’s College, Mumbai, and earned her Master’s degree from the Centre of English Studies, Jawaharlal Nehru University, Delhi. After a brief stint as a theatre critic in Mumbai, in 2010, she adopted Delhi as her base for almost ten years before moving to her current location in Tramin, an alpine town in the autonomous province of South Tyrol in Italy. Over her decade-long career as a freelancer, she has performed various callings as a feminist writer, art critic, columnist, essayist, editor, researcher, consultant, and proofreader across industries.

She is currently a TBA21 Ocean Fellowship 2021 Mentor. She is the author of the critically acclaimed memoir, *A Handbook for my Lover*. She is also the recipient of the India Foundation for the Arts arts research grant (2019-2020), which is supporting her ongoing research for her forthcoming book for Oxford University Press, India, based on her visits to Indian artists’ studios. Since January 2016, she has been writing a weekly memoir-based, feminist column for *mid-day*. She writes fortnightly art columns for *STIR* while her criticism frequently appears in the Indian weekly magazine *Open*. Her writing has appeared in numerous literary anthologies, such as *Dress* (HarperCollins India, 2018), *Walking towards Ourselves: Indian Women Tell their Stories* (HarperCollins India, 2016; Hardie Grant Australia, 2016) and collections of art criticism, including *Critical Writing Ensembles: Dhaka Art Summit 2016* (Office for Contemporary Art, Norway; Mousse Publishing, 2016) and *Navigating the Planetary* (Verlag für moderne Kunst, 2020). She was previously the editor of BLOUINARTINFO India (2012-2014) and was nominated for the Forbes’ Best Emerging Art Writer

Award in 2014. She was also shortlisted for the Prudential Eye Art Award for Best Writing on Asian Contemporary Art in 2014. She was an evaluator for The Andy Warhol Foundation Art Writers Grant in 2020.
<https://www.rosalynmello.com/>

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Anna Hagen is an architect and book designer based in Vienna. Her main interests include participatory design processes and spontaneous urban development strategies. She currently focuses on social housing.

Marlene Hauseggers is particularly interested in the hidden limitations and restricted possibilities of social situations, which she primarily discovers in the public realm. The results of this work are often temporary interventions and installations - as well as the accompanying drawings and videos.
<http://mmhhh.com/>

Maridl Oberhofer, Monika Oberhofer, Rita Oberhofer make outsider art.

Suguna Sridhar is a writer whose practice ranges from poetry to video, music as well as theater.

SUZANA MILEVSKA

28 is an awarded curator and theorist of art and visual culture, based in Skopje, North Macedonia. In her theoretical research she employs postcolonial and feminist institutional critique of representational regimes of hegemonic power in arts and visual culture, and the deconstruction and decolonization of contentious cultural heritages in art institutions, collections, and public spaces. Milevska's curatorial projects focus on collaborative and participatory art practices, feminist projects by women artists looking at visual microhistories in historic and family photographic archives, and community-based projects in solidarity with various marginalized and disenfranchized communities. In 2019, Milevska curated the exhibition *Contentious Objects/Ashamed Subjects* at the Polytechnic University Milan as Principal Investigator of TRACES – Transmitting of Contentious Cultural Heritages with the Arts – From Intervention to Co-production (EU Programme Horizon 2020, 2016-2019). From 2013 to 2015, she was Endowed Professor of Central and South Eastern European Art Histories, Academy of Fine Arts Vienna. In 2004 Milevska was a Fulbright Senior Research Scholar (Library of Congress, Washington D.C.). She holds a PhD in Visual Cultures from Goldsmiths College London. In 2012, Milevska won the ALICE Award for Political Curating, and the Igor Zabel Award for Culture and Theory.

Her publications include the book *Gender Difference in the Balkans* (VDM Verlag, 2010), and the readers *The Renaming Machine: The Book* (P.A.R.A.SI.T.E. Institute, 2010), *On Productive Shame, Reconciliation, and Agency* (SternbergPress, 2016), and *Inside Out – Critical Discourses Concerning Institutions* (co-edited with Alenka Gregorič, 2016).

Tal Adler is an artist and researcher. Currently, he is working at the Centre for Anthropological Research on Heritage and Museums (CARMAH), at the Humboldt University of Berlin. From 2016 to 2019, he worked as an artist-researcher for the project TRACES (Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production, EU Horizon2020, 2016 - 2019). For the TRACES project, he developed the concept of Creative Co-productions for long-term collaborations between artists, researchers, and institutions.

Seraphine Appel is a doctoral researcher in philosophy at Pompeu Fabra University, Barcelona. Currently, she is working on analyses of the effects of spatial aesthetics on temporality and time experience. Her research relates aesthetics to decolonial theory and explores how colonial projects and attitudes shape ambiances and structures of feeling through physical and narrative manipulations of space and time. A Canadian of European parents, her perspective is that of a settler when speaking on these topics, and her philosophical project is a deconstruction of settler-colonial attitudes, rooted in the investigation of an aesthetic topology of spaces and understandings of time and history. Seraphine currently lives in Paris.

Rosalyn D'Mello – see above

Sasha Huber is a Helsinki-based, multidisciplinary visual artist-researcher of Swiss-Haitian heritage. Her work is primarily concerned with the politics of memory and belonging, particularly in relation to colonial residue left in the environment. Sensitive to the subtle threads connecting history and the present, she uses and responds to

archival material within a layered creative practice that encompasses performance-based reparative interventions, video, photography, and collaborations. Huber is also claiming the compressed-air staple gun, aware of its symbolic significance as a weapon while offering the potential to renegotiate unequal power dynamics and names these laborious artworks “pain-things”. She holds an MA in visual culture from the Aalto University in Helsinki and is presently undertaking a practice-based PhD at the Zürich University of the Arts in artistic research. Huber has had solo exhibitions, joined short film festivals and residencies worldwide, and participated in international exhibitions, including the 56th Venice Biennial in 2015. In 2021 she started her first solo exhibition tour with the title *You Name It*. The tour began at Kunstinstituut Melly in Rotterdam and continues to further institutions such as The Power Plant Contemporary Art Gallery in Toronto, Autograph in London, and Turku Art Museum in Finland. In 2018 Sasha Huber was the recipient of the State Art Award in the category visual arts given by the Arts Promotion Center Finland. <http://www.sashahuber.com/>

Inge Manka is Senior Scientist at TU Wien (Vienna University of Technology).

Merete Røstad is an interdisciplinary artist, educator and researcher whose practice is rooted in examining collective memory research, memory work and archives. Through research and process-based projects, Røstad examines the social and political meanings of sites. She explores how people consciously and unconsciously interact with stories written in the environment and how we read the traces that

the stories leave behind. Her projects investigate the potential of how spatial and temporal constructions can serve as catalysts for a more profound commitment to history, identity and memory. Røstad has a doctorate in artistic research on the topic *The Participatory Monument – Remembrance and Forgetting as Art Practice in Public Sphere* (2018) at the Oslo National Academy of the Arts (KHiO). Currently, Røstad is an Associate Professor in Art and Public Space (MFA) and is the Head of Research at the Department of Arts and Crafts at Oslo National Academy of the Arts (KHiO). In addition, Røstad leads two international interdisciplinary research projects: *MEMORYWORK* and *ARcTic South*. Her work has been shown nationally and internationally in public spaces, festivals, galleries, and museums. Røstad lives and works in Oslo and Berlin.

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Simona Schneider is a post-doctoral researcher in cinema and media studies at the University of Udine and teaches video production at the University of Bolzano. Her artistic research traces counter-histories and stages hypothetical propositions to perform a more complex vision of the present.

Alfred Ullrich is a graphic, video, and action artist based in Dachau. Born in Schwabmünchen, Bavaria, in 1948 as the son of a German and an Austrian Sinteza. His work revolves around the question of the relationship between mainstream German society and that of the Sinti and Roma. He often investigates his own family history: Ullrich's entire family was sent to Nazi concentration camps, where most of them were murdered. Ullrich work includes social interventions in relation to the prejudices against Roma, e.g. he asked the Dachau municipal

32 authorities for the removal of the sign bearing the discriminatory inscription “Landfahrer kein Gewerbe” because the term Landfahrer was used during the Nazi era as a synonym for Roma. His long-term dialogue with the authorities that resulted with the removal of the sign was one of the most important influences behind Suzana Milevska’s research project.

SAM RICHARDSON

is an interdisciplinary artist working primarily in photography, as well as video, sound and writing. They are based in Los Angeles, CA. As an image-maker working in a documentary-informed practice, Richardson strives to unlearn, break open and find new ways of creating images that interrogate collaboration and photographic relationships in the context of the body, trauma and care. She utilizes her experience as a Crisis Counselor to survivors in New York and Los Angeles, abolitionism and personal history to enter their work with a practice of care and investigation into personal and shared experience. They graduated from the Photography Department at the UCLA MFA program in 2020 where she TA-ed and supported professors in several art studio courses in the Art Department, as well as TA-ed in the Arts Education Department. They are dedicated to creating the most expansive and inclusive form of arts education from theory to practice. During winter 2020-21 she was Artist and Instructor in Residence at Urbano Project in Boston. Currently, they are the Director of Communications and a Teaching Artist at Creative Acts. In Fall 2021 they teach a Foundations course at California Institute for the Arts and a photography course with Las Fotos Project.

<http://samxrichardson.com>

OLGA ȘTEFAN

is a curator, arts writer, documentary filmmaker and researcher, born in Bucharest, raised in Chicago, and currently residing in Zurich. Her work mostly deals with the politics of memory, migration and identity. Ștefan has curated more than thirty international exhibitions in museums, art centers, and galleries and has contributed to magazines such as *Art in America*, *FlashArt*, *Art Review*, *Sculpture Magazine* and many others. She is the founder of *The Future of Memory*, the transnational platform for Holocaust remembrance in Romania and Moldova through art and media, where her documentary films can be viewed. Her chapter on the Vapniarka concentration camp appeared in the volume *Memories of Terror*, 2020, CEEOL Press, Frankfurt.

<http://www.olgaistefan.wordpress.com>

<http://www.thefutureofmemory.ro>

Aurel Mărculescu was born in Piatra Neamț in 1900. He was a co-editor of *Clopotul* and other progressive newspapers with Scarlat Callimachi, one of the most famous avant-garde writers and antifascist activists in Romania, with whom Mărculescu was also sentenced in 1934 to a year of prison for his politically engaged writings. In the inter-war period, Mărculescu contributed his artwork to numerous antifascist and democratic newspapers in Romania and abroad, had a solo exhibition in Detroit, USA and was considered a major expressionist artist of the era, often compared to Käthe Kollwitz, Frans Masereel, George Grosz, E. L. Kirchner, and others. In 1942 he was deported to Vapniarka where the inhuman conditions in the camp caused his heart condition, leading to his premature death in 1947.

Curator: Andrei Siclodi

Project Management: Veronika Riedl

Exhibition Technicians: Moritz Schachner, Lukas Wegscheider,
Paul Irmann, Lukas Klestil

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TEXTS

Visitors text: Andrei Siclodi

with contributions by Rosalyn D’Mello, Suzana Milevska and
Olga Ştefan

Current information on the events in the context of the exhibition can
be found on the website www.buchsenhausen.at



TIROLER **KÜNSTLER:INNENSCHAFT**
TYROLEAN ARTISTS' ASSOCIATION



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öffentlicher Dienst und Sport

The Neue Galerie Innsbruck is located in **HOFBURG**
INNSBRUCK



TIROLER KÜNSTLER·INNENSCHAFT
TYROLEAN ARTISTS' ASSOCIATION

Kunstpavillon: Wednesday – Friday 12.00 – 18.00 & Saturday 11.00 – 15.00

Neue Galerie: Wednesday – Friday 12.00 – 17.00 & Saturday 11.00 – 15.00

Künstlerhaus Büchsenhausen: upon request

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