

**INES DOUJAK**  
portfolio

please use return, space or the arrow keys to navigate through the portfolio

## THE DEVIL OPENS A NIGHTSCHOOL, 2015

Video (30 min), textile design, costumes, tent

The Devil Opens a Nightschool to Teach the Secrets of Success and Failure. The curriculum includes the uses of drugs in war, the war against drugs, drugs as war and the drug of war. The figure of the Devil and its many guises is used to dramatize and pull together the businesses of war and drugs. A movable tent with a specially designed and printed cloth on which there are horses, rotting grapes, and close-up charred wood becomes the devil's night school location. As a start the devil will offer two types of drug: Heroin, as a legacy to the world of the wars in Vietnam and then Afghanistan, and Crystal Meth. An evangelist-type teacher proselytizes on winners, losers and comfort; there had to be losers but no reason they should not have comfort of drugs.

*The School of Kyiv, Kyiv Biennial, 2015*







## THE DEVIL AND THE UNCLE, 2020

3 figures, printed cloth, wood, steel, leather, teeth, jewellery, with an accompanying audio piece (30 min, GER/E), 180 x 250 x 300 cm

The figures are the devil in the forms of Dr Sigmund Freud and of a warrior in the *War on Drugs*, and of the mythological Tio (Uncle). From sleeves of the morning gown of Dr Freud a swarm of piranhas swim out. The Tio, a figure created by Andean people as the protector of all mines, is dressed as a phallic dandy. Each day before work miners make him offerings and talk of coca as against cocaine, the primitive and the modern while the Devil is a participant in both ends of the cocaine business. The meeting takes place in Bolivia just before the military coup of 2019.

...Of Bread, Wine, Cars, Security and Peace, Kunsthalle, Vienna, 2020











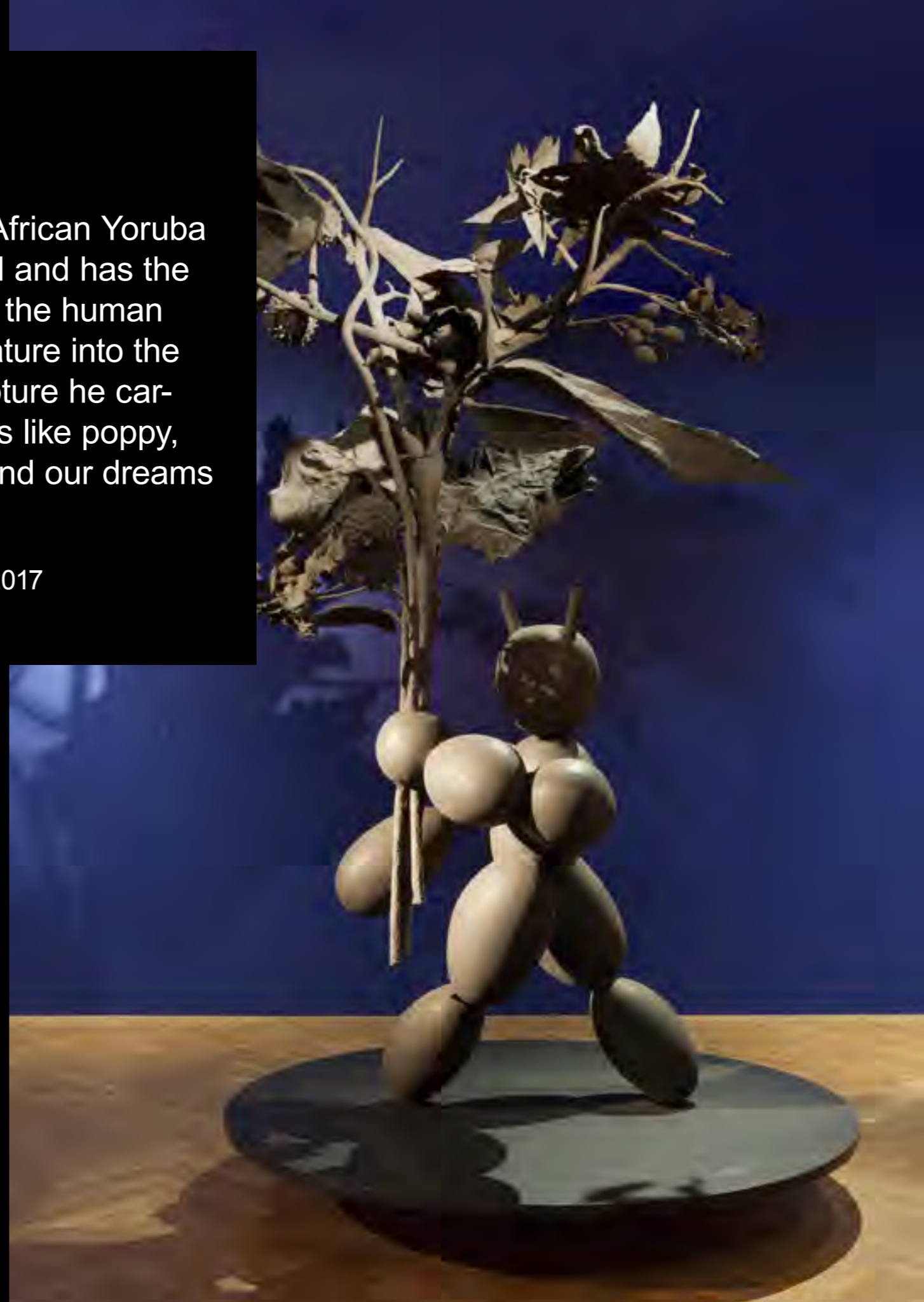
## ESHU, 2017

Paper maché, steel, wood, 380 x 200 x 180 cm

Eshu, the Divine Messenger and Trickster from African Yoruba mythology, is the owner of the roads in this world and has the keys to all doors. He stands at the crossroads of the human and the divine, and translates the language of nature into the language of humans and vice-versa. In the sculpture he carries a bunch of flowers from hallucinogenic plants like poppy, datura, stinking nightshade, khat, and coca to send our dreams across the worlds.

*The Conundrum of Imagination*, Leopold Museum, Vienna, 2017

*Von fremden Ländern in eigenen Städten*, Düsseldorf, 2018







textile design using the hallucinogenic plants from the sculpture



## GHOST POPULATION, 2015–ongoing

Collages out of historical prints from early 20<sup>th</sup> c. botanical wall charts and medical books, dimensions variable

This ongoing series deals with the globalization of pathogens and disease that comes with the European invasion of the Americas and the 'triangular' Atlantic trade that followed. Deadly slave ships added Africa to the mix. The transmission of pathogens through the barrier of the skin have since created a perverse discourse of invasion applied to migrants, peoples with empty stomachs reversing colonialism and wanting to enter Europe.

*The Posthuman City. Climates. Habitats. Environments.* NTU Centre for Contemporary Art Singapore, 2019

*Volksfronten, Steirischer Herbst,* 2018













*what you gonna do when we come for you, 2021*







## GHOST POPULATION, 2019–ongoing

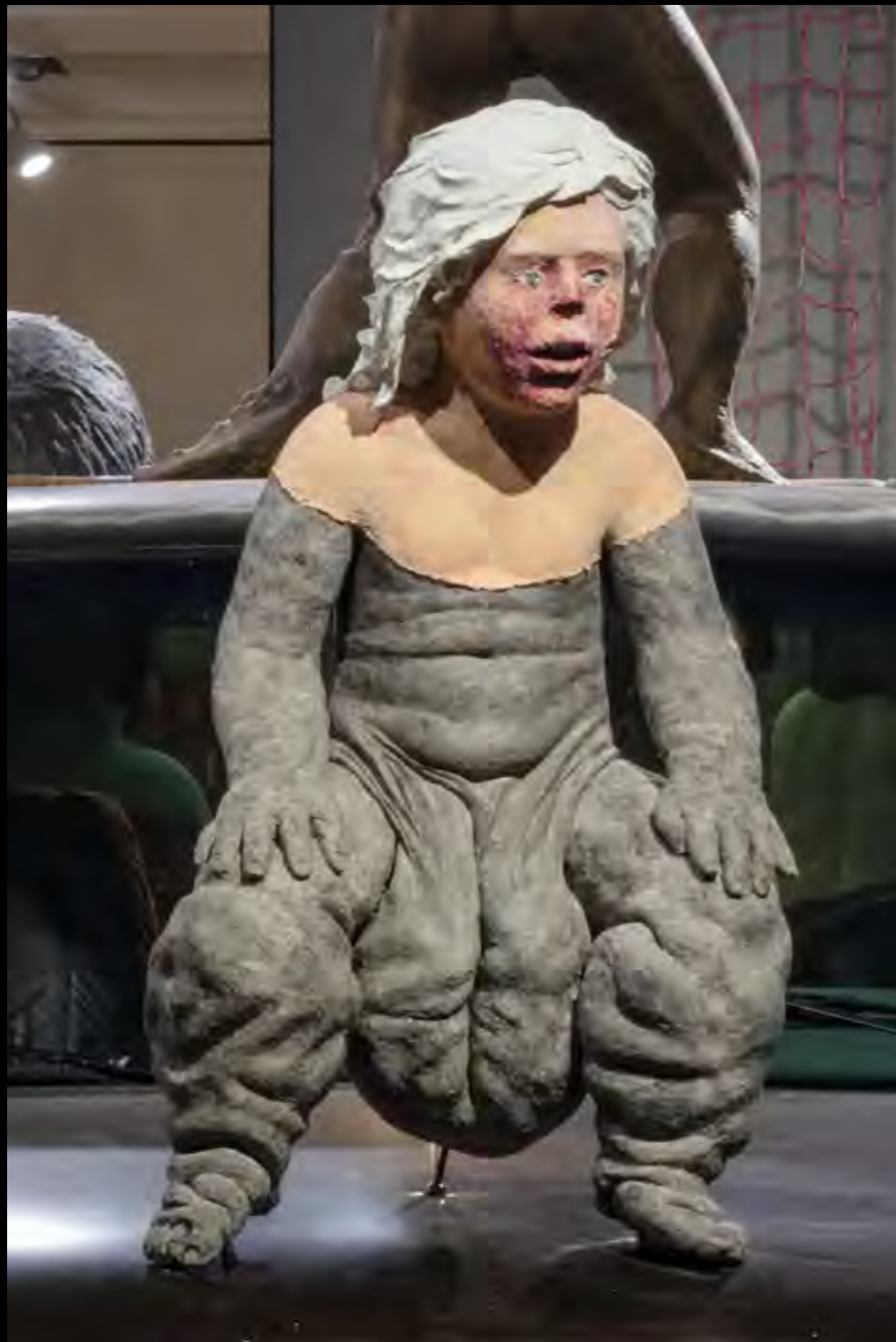
Sculptures

*Ghost Population* traces the origins and spread of pandemics to reveal their link to a global economy that is based on social injustice and extraction facilitated by colonial structures, legal mechanisms and late capitalism. More of the figures of the “ghost population” occupy a pick-up truck, which tells how diseases are transmitted, often done by the mobile soldiers of wars and along the transport routes of trade.

*Geistervolk*, Kunsthalle Wien, 2021





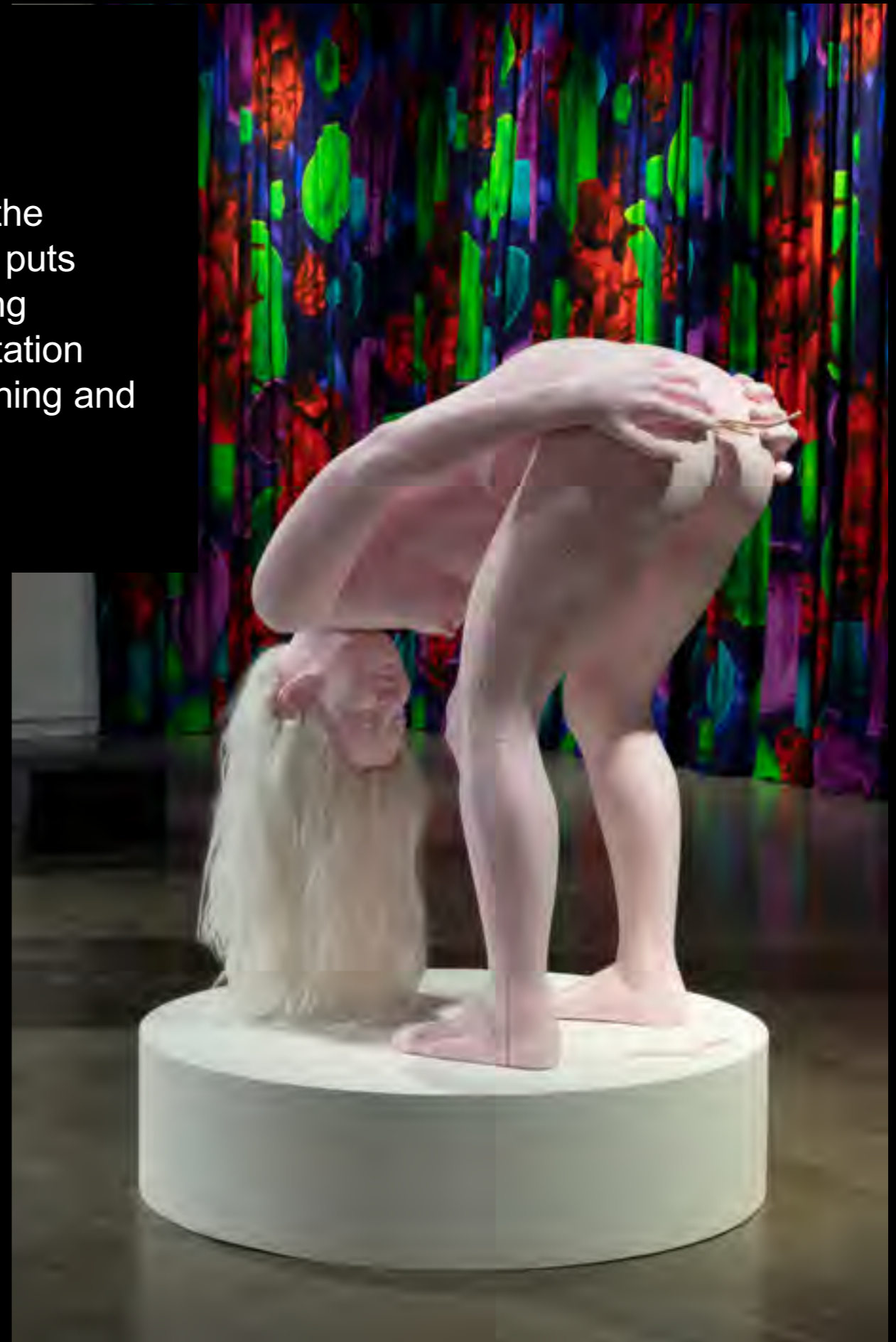


## **TWISTED LANGUAGE, 2021**

Sculpture, polystyrene, steel, wood, hair, motor, GRÖSSE

The worm-ridden person doesn't seem to care about the wriggles coming out of her anus. Rather, she cheekily puts them on display and suggests a different way of looking at "parasites," perhaps from the perspective of cohabitation of different beings in one body rather than body snatching and alien takeover.

*Geistervolk*, Kunsthalle Wien, 2021



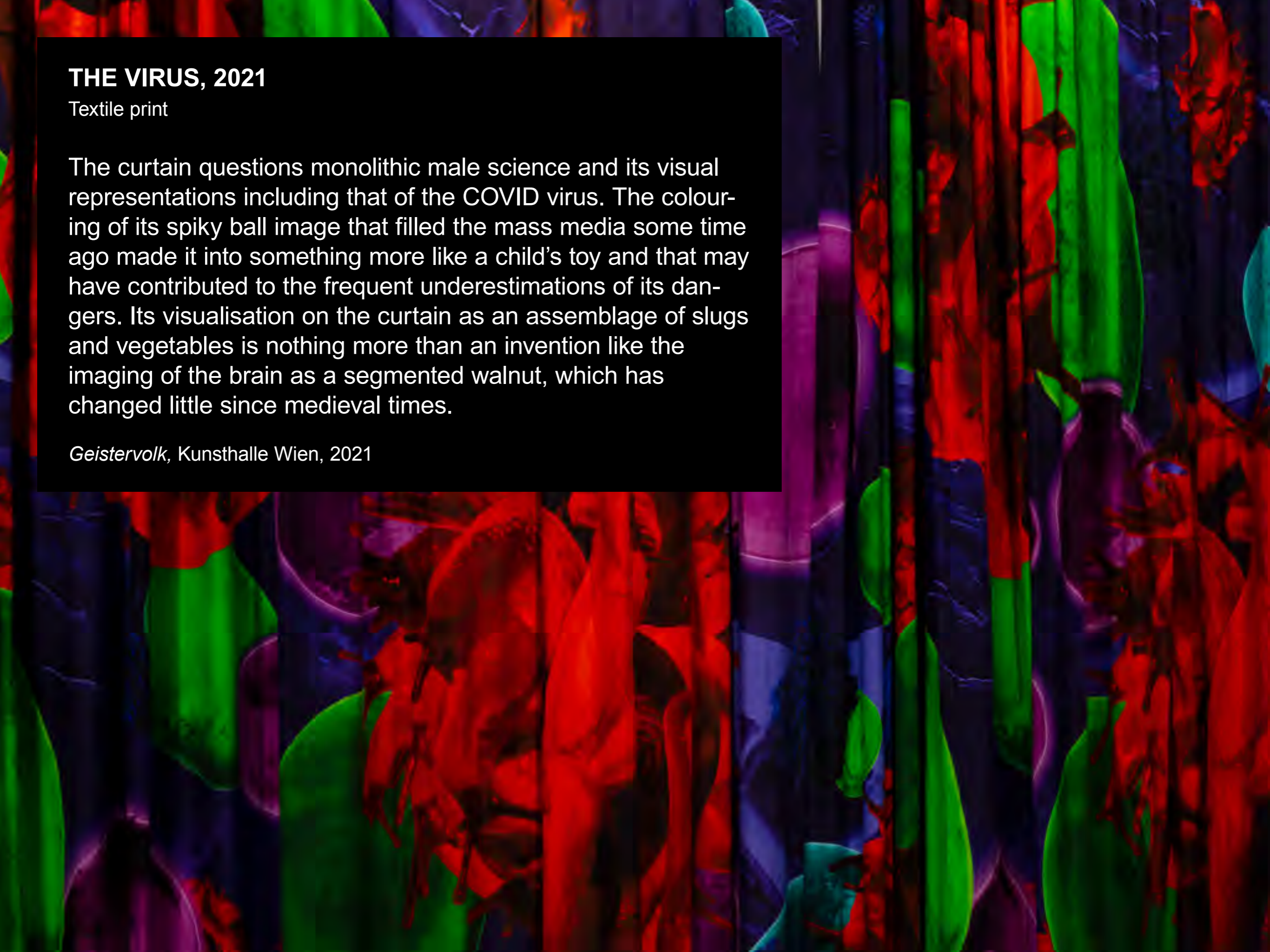


## THE VIRUS, 2021

Textile print

The curtain questions monolithic male science and its visual representations including that of the COVID virus. The colouring of its spiky ball image that filled the mass media some time ago made it into something more like a child's toy and that may have contributed to the frequent underestimations of its dangers. Its visualisation on the curtain as an assemblage of slugs and vegetables is nothing more than an invention like the imaging of the brain as a segmented walnut, which has changed little since medieval times.

*Geistervolk*, Kunsthalle Wien, 2021







*Fly Cemetery, 2020, wallpaper, textile print, costumes*

## BAUHÜTTE (DON'T BE SCARED OF HEIGHT; GO FOR IT), 2018

Packaging, steel, height: 3,6 m

*Bauhütten* were the workshop associations of Gothic cathedral buildings in Europe. The cathedral-like structure you see is a re-creation of the unrealised Palace of the Soviets commissioned by Stalin, constructed of the glossy packaging of the Made-in-China-delivered-by-Amazon world. The astronaut at its summit replacing the proposed figure of Lenin suggests the competitive mining of the moon. Its monumentality is also epitomised by the transport infrastructure orgy of roads, ports and railways that public relations professionals have dubbed the New Silk Road.





kunsthalle wien

ZDENKU DWORAK  
WIEN, AUSTRIA

WABU

## **SILKROADS, 2016**

Dress, digital print

Economics is not so much the 'dismal science' as a shamelessly cocky lawgiver, eternal laws or truths, oblivious to real power-relations or changes in the world it legislates for. One such, more theological than scientific is the 'invisible hand' coined by Adam Smith whereby individual private interests come by osmosis to create the social good.



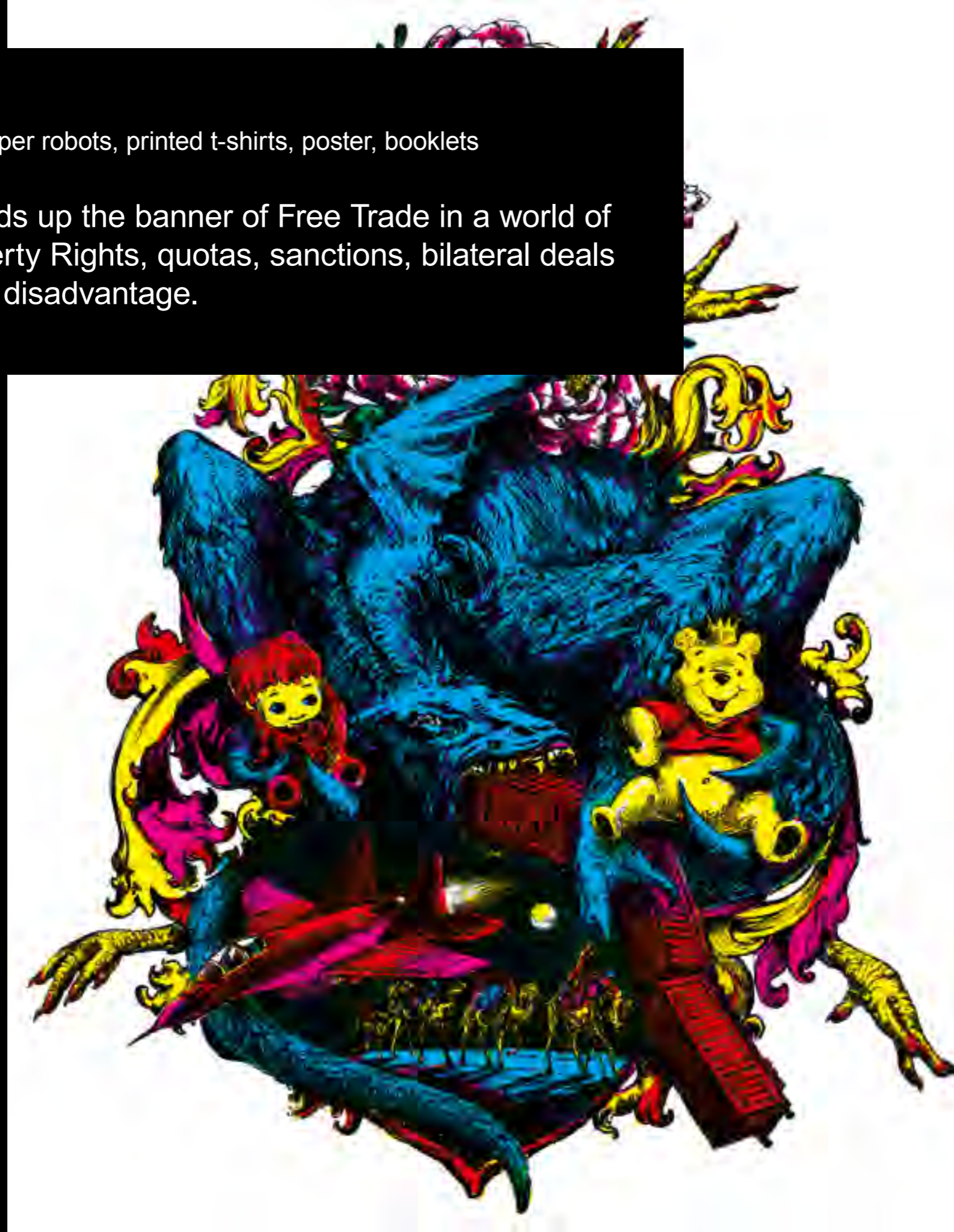


*INVISIBLE HAND*, 2015, neckless, aluminium

## TRADE, 2018

Digital prints, flag, paper robots, printed t-shirts, poster, booklets

An old fiction holds up the banner of Free Trade in a world of Intellectual Property Rights, quotas, sanctions, bilateral deals and comparative disadvantage.







## ECONOMIES OF DESPERATION, 2018

Table, digital print on mirror foil; floor tile with digital print, Ø 440 cm

The exploitative horrors of the world and their interconnectedness are shown on a floor tile that uses the structure of a nerve cell. These are hidden by big money media outlets by which cause and consequence are disconnected and the dependence of the “legal” on the “illegal” economy disguised.

*Possibilities for a Non-Alienated Life, Kochi Muziris Biennale, India, 2018*

*Actually, the Dead are not Dead, Bergen Assembly, Norway, 2019*









MORE

*MORE*, 2023–ongoing, video still

## IMMACULATE CONCEPTION, 2014

Digital print, banner, 5 x 3 m, performance

Two women have in the background the tomb of Christ surrounded by angels proclaiming salvation. They are marked by allegorical attributes; tulips, being one of the most popular plants in the European colonial era that triggered the first finance-capitalist speculative bubble, and the Wehrmacht helmet, representing military hegemony, are accompanied by a stork, symbol of fertility and ascension.

*Into the City Festival, Vienna, 2017*





**NOT DRESSED FOR CONQUERING (Transport), 2010**

Paper maché, metal, polypropylene, cardboards, steel helmets, hand truck

*The Beast and the Sovereign, MACBA, Barcelona, 2015*











*Taquile, 2005, photo, 30 x 40 cm*



*Ziegenbock, 2002, photo, 206 x 130 cm*

## **FIRES: THE WAR AGAINST THE POOR, 2013**

Bolts of printed cloth, clothing, performance, hand-out, posters

The war against the poor whereby locked-in workers in textile factories with overloaded electricity sparking fires live under threat of death and horrible injury by fire to fulfill skin-tight clothing contracts.

*A Beast, a God, and a Line*, Dhaka Art Summit '18

*Not Dressed for Conquering*, performance, Royal College of Art, London, 2013









*Fires: The War Against the Poor*, performance, 2013



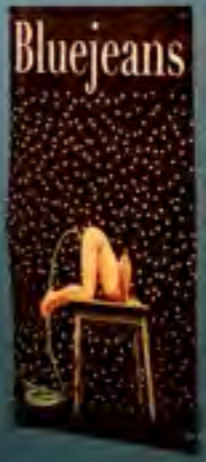
## LOOMSHUTTLES, WARPATHS AN ECCENTRIC ARCHIVE, 2010–2018

48 textiles, 48 posters, 2 index posters, 2 exhibition books, dimensions variable

Textiles that crossed the world long before today's globalization tell tales of the past and how it seeps into the present. Starting from a collection of 48 pieces of Andean textiles which I assembled over 40 years *Loomshuttles, Warpaths* weaves together connections with wider global geographies and reveals a world consisting of power, disrespect, and exploitation, as well as a multitude of resistances. The study consists of poster responses to the Andean items accompanied by four different texts per each one: histories of colour, cloth and dyes; of labour struggles; responses to the artefacts from other artists and writers; and a contextual description of each.

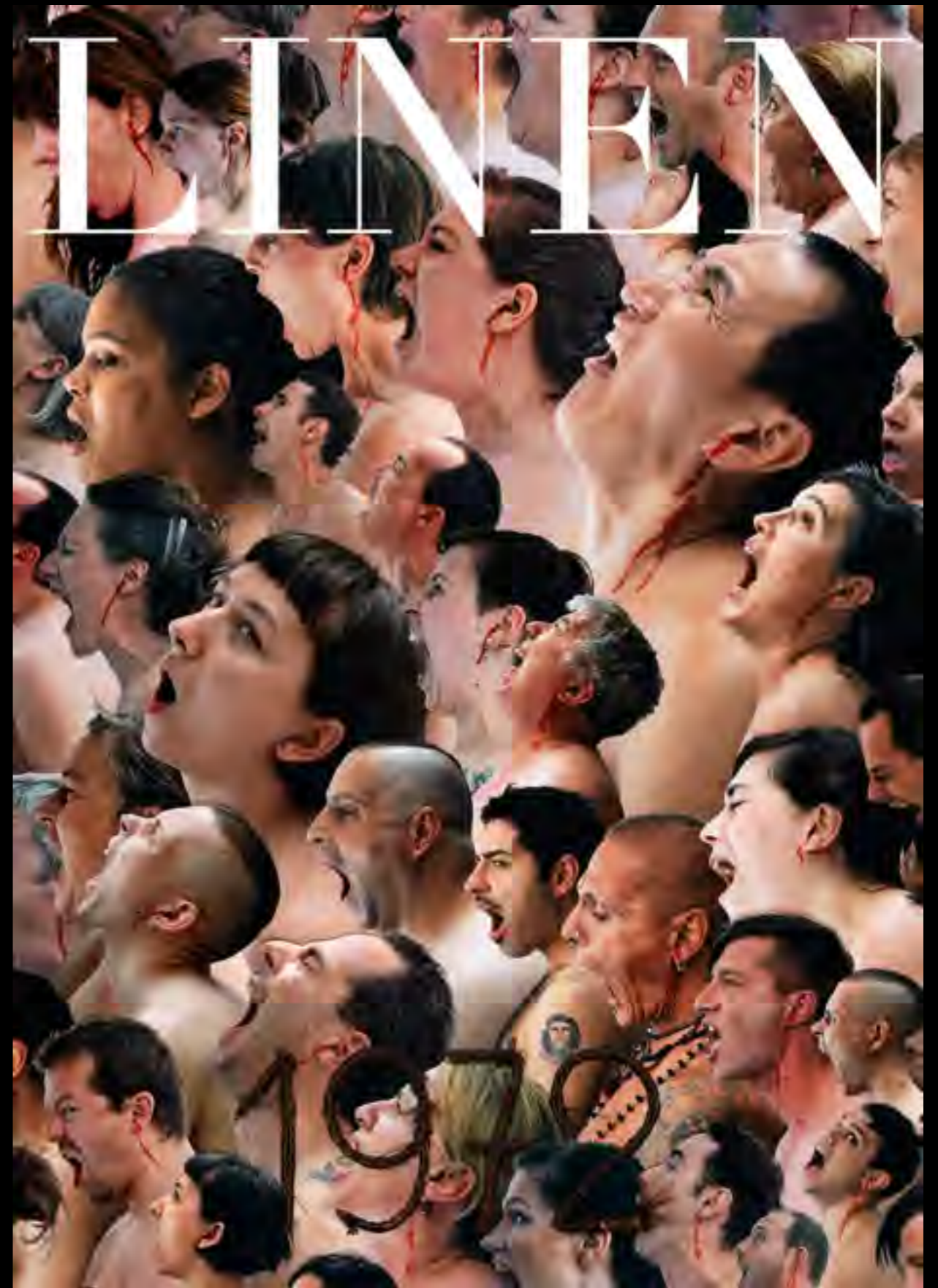
*A Beast, a God, and a Line*, Dhaka Art Summit '18, Bangladesh  
*Universes in Universe*, Biennial São Paulo, 2014







*in der Nähe des Kreml die Gewalt. Faschisten und Fußballfans fallen gemeinsam über Ausländer her und liefern s*





*Lustrabota/Shoeshiner, 2011, photo, 60 x 90 cm*



*Not Dressed for Conquering*, Württembergischer Kunstverein, Stuttgart, 2016



*Not Dressed for Conquering*, Württembergischer Kunstverein, Stuttgart, 2016

## LOADCARRIERS, 2014

Print on paper, gilded and painted eggs, 400 x 320 cm

Chains of lean retailing, their wheels oiled by bar codes and human load carriers.

*Universes in Universe, São Paulo Biennial, 2014*









## MASTERLESS VOICES, 2013

Movie (30 min), textile prints, clothes, sculptures

Where *Masterless Voices* sing songs in the dark of unforgiving joy, the masters' voice falters. A deep-throat singing mountain escapes prospectors to go to Carnival where identities can be played with behind masks and time is *not* money. The work involves printed cloth in 'disruptive pattern', a World War I era ship camouflage, costumes, and sculptures. The movie, a musical poem, shows a cast of musicians, singers, actors and dancers from Cidade Alta, Rio de Janeiro.

*Universes in Universe*, São Paulo Biennial, 2014

*Masterless Voices*, Bunkier Sztuki, Kraków, 2017

*SALE!*, Lentos Kunstmuseum, Linz, 2018

Cinematheque, Museum of Modern Art, Rio de Janeiro, 2024





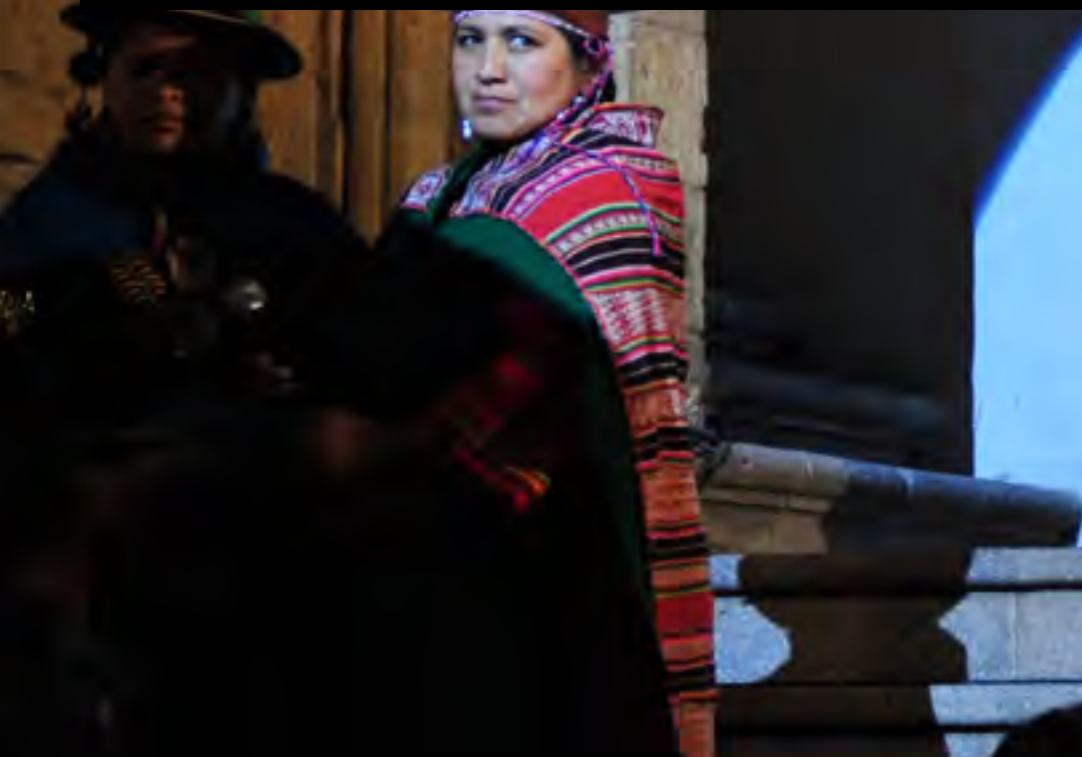


## CON EL VIENTO, 2011

Musical performance with the figure of the Investigator, masked shoe-shiners, and singers from Potosi

During the *Loomshuttles, Warpaths* research the figure of *The Investigator* was created to explore and subvert conceptions of the researcher in the ethnographic and artistic worlds, a role with origins in medieval fantasies of unknown and then recently discovered geographies. In a reversal of roles, made hypervisible by a costume that plays with notions of the alien gaze, the phantasm returned from Europe to South America, in an attempt to rupture the image archives that have, and still define highly asymmetrical, iconographical relationships. In February 2011, a workshop was held by *The Investigator* in La Paz with a group of masked shoe shiners. A song was composed and a performance developed.

Museo Nacional de Etnografía y Folklore, La Paz, Bolivia, 2011





## THE INVESTIGATOR AT THE CARNIVAL OF ORURO, 2012

Starting from the museum, the figure then travelled through Bolivia where she was a happy participant in the Carnival at the mining town of Oruro.

Back in Europe *The Investigator* appeared in different places with her newly gained perverse community: the wandering and murmuring mountain, and an Indian automat, carried on her back. In the face of *The Investigator's* silence this appendage whines, screams, nags, complains, insults, theorises and laughs while hallucinating a crossing of the Andes.

*Acts of Voicing*, Württembergischer Kunstverein, Stuttgart, 2012  
*The Indian-Investigator-Machine visiting TBA, Ephemeropterae*,  
Thyssen-Bornemisza Contemporary Vienna, 2012













*Eviva et Cotillo*, Museo Nacional de Etnografía y Folklore, La Paz, Bolivia, 2011

## LOOTERS, 2015–ongoing

Steel, paper-maché, textiles, suitcases, each approx. 130 x 80 x 50cm

These figures are realistic miniatures based on the UK riots of 2011 which followed the killing of a black Londoner by the police in which incidents of 'looting' were the predominant media interest. One year before a similar focus followed the earthquake in Haiti. In both instances it was said that these were events of 'community self-harm' as a way of describing the highly selective taking of property - whether food, water or high-end brand sports shoes - by those without.

*Not Dressed for Conquering*, Württembergischer Kunstverein, Stuttgart, 2016

*Von fremden Ländern in eigenen Städten*, Düsseldorf, 2018

*SALE!*, LENTOS Kunstmuseum Linz, 2018











## VICTORY GARDENS, 2007

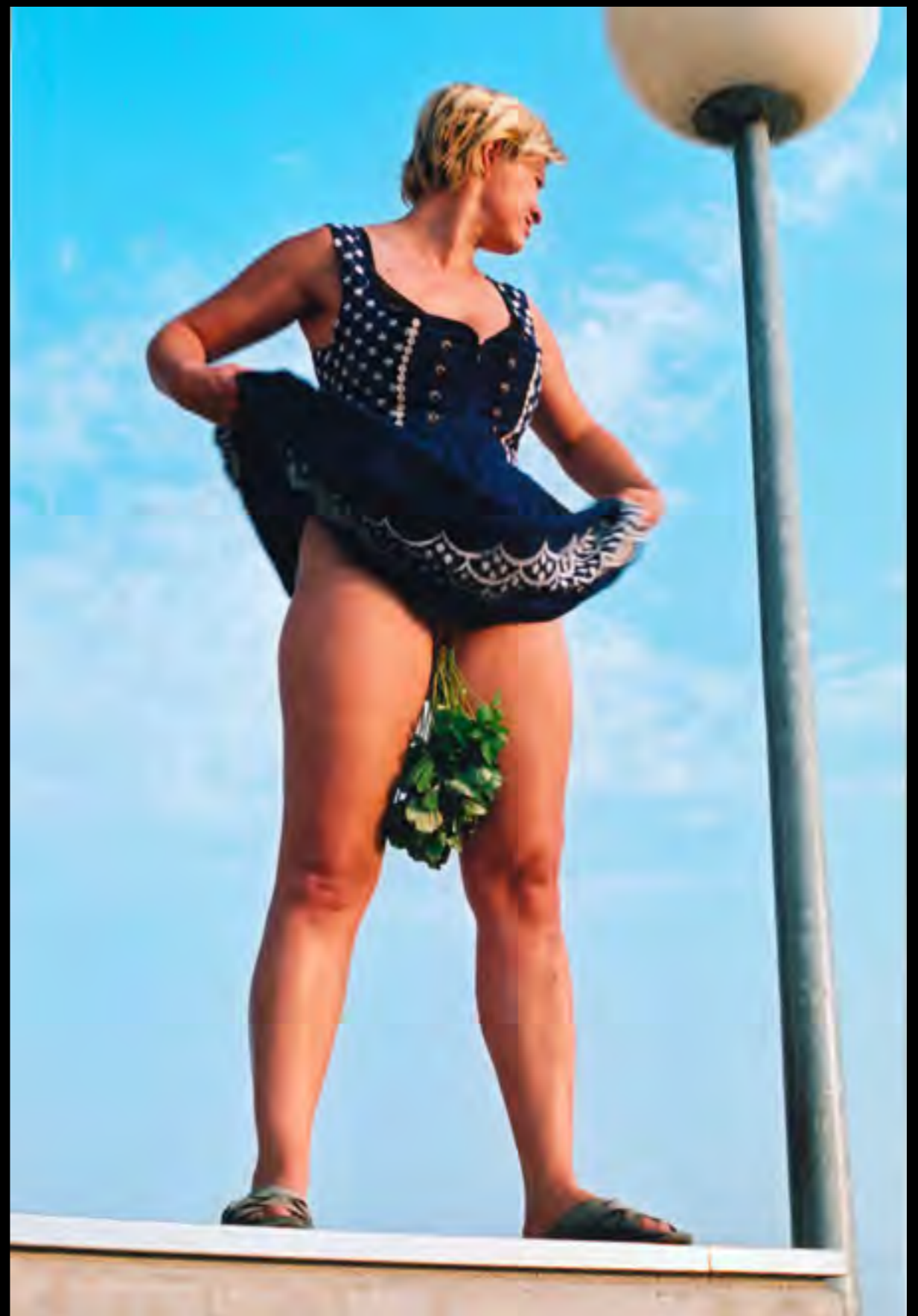
Wood, plants, earth, 69 seed packets, approx. 1700 cm x 120 cm x 110 cm

In a walking garden imitation seed packets were planted amidst plants which carried collages and photographs with the name of cases of biopiracy with specific information given on the back side. Transnational corporations are appropriating, exploiting and patenting native knowledge of particular ecologies and how to utilize it – a practice known as bio-piracy. This exists within a history in which botanical gardens in the West, were and still are active participants.

documenta 12, Kassel (2007)







## KRIMINALAFFE: SULTAN AT THE DOLE OFFICE, 2015

Sculpture, costume, wallpaper, performance, hand-out

F.W. Taylor's *Principles of Scientific Management* (1903) describes a worker both as an 'intelligent gorilla' and as one who "deliberately plans to do as little as he safely can." Nine years later in 1912, the Prussian Academy of Sciences opened a station on Tenerife devoted to experimentation with the 'mental capacities' of apes, and especially chimpanzees. The 'experiments' of psychologist Wolfgang Koehler, a co-founder of Gestalt theory, were offering an alternative to the behaviourism of Pavlov and Thorndike, but he also laid some groundwork for an instrumentalized psychology of work.

*Ape Culture*, HKW, Berlin





## LANDSCAPE PAINTING, 2021

Seeds, earth, plastic containers, steel, pumpkins, wood, reader

A natural archive questions the standardized classification and naming of plants, which often went hand in hand with the colonization and strategic exploitation of nature. Scientific authority is challenged by the relabeling of over 300 seeds with the names of historical and present-day revolutionary women.

*Landscape Painting, Kunst Haus Wien*



Lizzie, Selina,  
Laura, Edith,  
Cissy, Dora,  
and many (ineunte  
rebellens, terrifica  
exivi)

Gladys Iola  
(medicinae  
herbaricae  
magistra)

Flora (proletarii  
proletarius coniunx)

Sotiria (vita plena)

Phoolan (regina  
latronum)

Hedy (omnia  
tentato)

Mary Ann (amor  
libertatis)

Marielle (e  
bitumine  
repugnantiae rosae)







## LAND GRABS, 2018–ongoing

69 posters, each 120 x 69 cm

The posters present a history of the justifications for land grabs from the 16th century to the present using original quotes. The language changes but the claims are always the same, that is of more efficient land use, claims that are untested in the long run. The background to each poster, the many diverse species of apples points to the loss of biodiversity which goes with monocultural industrial farming.

*COUNTERPOINTS II*, Grafenegg, 2018





B. III

Tab 1

WE FINALLY CLEANED UP PUBLIC HOUSING IN NEW ORLEANS. WE COULDN'T DO IT, BUT GOD DID.

Richard H. Baker, a 10-term Republican from Baton Rouge, 2005

THIS PLACE IS GOING TO LOOK LIKE LITTLE SOMALIA. WE'RE GOING TO GO OUT AND TAKE THIS CITY BACK.

Brigadier General Gary Jones, Louisiana National Guard's Task Force

OUR VISION IS TO MAKE NEW ORLEANS A PREMIER INTERNATIONAL HEALTH-CARE DESTINATION. IF ADVERSITY IS THE MOTHER OF INVENTION, THEN KATRINA WAS THE BIGGEST MOTHER OF ALL.

Michael Hecht, President of Greater New Orleans Inc., which promotes economic development

At least 1,836 people died in the Hurricane Katrina and subsequent floods, more than 270,000 were forced into shelters, and a 90,000 square mile area devastated. This was ruthlessly used by the George W. Bush administration as an opportunity to evict its black working class residents, hand land over to big business and drive down wages. For the Wall Street Journal, "preventing some of New Orleans's poorest residents from ever returning to their neighbourhoods".

*IX. Die rothe Reinette.*

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IX. Dorothea Reinette

NADIE HAY QUE BROTE Y GERMINA MAS QUE AQUELLOS QUE CULTIVAN GRASA HASTA EN SU PROPIA INMUNDICIA COMO SI FUERAN ESCARABAJOS O BICHOS.

Baldassare Bonifacio, describiendo a 'vagabundos' Italia, 1630

VISITE UN QUILOMBO Y EL AFRODESCENDIENTE MAS LIGERO ALLA PESABA SIETE ARROBAS. ¡NO HACEN NADA! NI PARA PROCREAR SIRVEN.

Jair Bolsonaro, 2017

Brasil, donde la esclavitud se abolió sólo en 1888, para cuando alrededor de cuatro millones de personas habían sido deportadas de África, cuenta con 2.952 quilombos (asentamientos rurales habitados por descendientes de antiguos esclavos) con una población de 16 millones de personas, de las que sólo un nueve por ciento tiene títulos de propiedad de tierras. Han sido extremadamente reacios a cualquier contacto con el gobierno y han permanecido invisibles hasta hace poco.

Más del 15% del territorio nacional está designado como tierras indígenas y quilombos. Menos de un millón de personas vive en esos lugares, aisladas del Brasil verdadero, explotadas y manipuladas por las ONG. Unidos integraremos a estos ciudadanos.

Jair Bolsonaro, Presidente de Brasil, Twitter, 2018



*Tulips, 2004, photo, 60 x 90 cm*

## DIRTY OLD WOMEN, 2005

Costumes, workshops, fashion show, posters, newspaper

A series of projects between 2004-2005 were reflecting on the visibility and experience of older women, love and sexuality in today's society. As an outcome of several workshops posters were distributed in public spaces and a fashion show was staged on a monumental catwalk reflecting on non-clichéd images of older women, asking: what is age and what are its gendered pre-conditions?

*Dirty old women*, Salzburger Kunstverein









*Dirty Old Women, Fashion Show, 2005*



*Lick before you Look*, 2002, c-print, 90 x 60 cm



*Untitled (Frau Bauer auf Tisch)*, 1992, c-print, 120 x 155 cm



*Luzia*, 1998, c-print, 60 x 90 cm



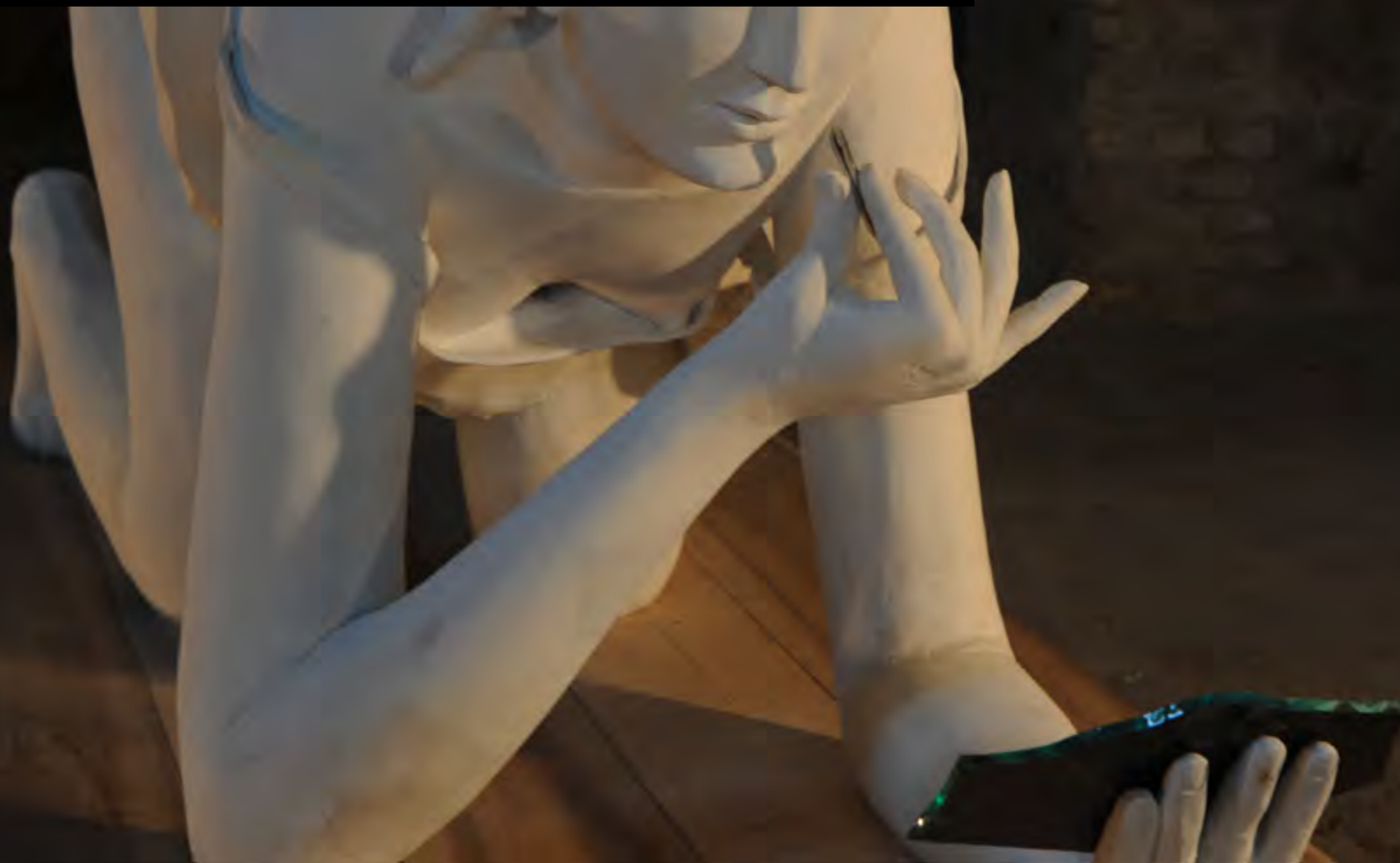
*SM Eva*, 2004, c-print, 45 x 30 cm

## HERA, 2008

Plaster, steel, incense, 98 x 240 x 65 cm

Larger than life, the ancient goddess Hera kneels on a tabletop with her skirt pushed up. The only sign of her divinity is the frankincense emanating from an opening in her body. Unfazed by the viewer's gaze she plucks a hair from her chin.

Belvedere, Vienna, 2018









## FOLLOW THE LEADER/ SEGUID A VUESTRO JEFE, 2003

10 model warships, photography, acryl, sheepskin, 50 painted ostrich eggs

An armada of ten model warships are stuck on one side with black sheepskin and on the other feature a multilayer photomontage. Skinheads re-enact key scenes from *Benito Cereno*, a novella published in 1855 by Herman Melville. Each of the ships carries five ostrich eggs. The eggs, once an object of wonder as colonial trophies in European chambers of marvels, are painted with battles of liberation in which women were the central protagonists. They include the Mujeres Libres of the Spanish Civil War and the women soldiers of the Kurdish PKK. The installation, like the novella itself, raises numerous questions about the historical entanglement of dominance, power and revolt, and of racism and sexism. At the same time, it sounds out poetic and imaginary resources of revolutionary resistance: indeed, of resistance per se.

*How do we want to be governed?*, MACBA, Barcelona, 2003

*Being in the World*, Miami Art Central, 2003

*Be what you want, but stay where you are*, Witte de With, Rotterdam, 2004

*Follow the Leader*, Johann Jacobs Museum, Zürich, 2015







## SING ALONG! 2019

Paper maché, steel, wood, 180 x 100 x 140 cm, sound, booklet

The two-dimensional figure giving birth to a diseased potato is based on a collage of drawings from medical books displaying skin diseases. These books represent *par excellence* the aesthetic-medical construction of monstrosity, blending fascination, horror and visual pleasure. The transgender potato-parturient stands on an oversized, three-dimensional, mummified rat – the animal which in European narratives appears as the epitome of the fear of disease transmission, most prominently in Bram Stoker's *Dracula*, drawing on the dreaded return of the repressed peoples of the continent's colonial past. Via a QR-code system the sculpture offers a repertoire of new songs dedicated to current workers' struggles written and interpreted by various artists. This evokes another well-known figure of Europe's imaginary: the Pied Piper of Hamelin whose music not only seduced rats but also the town's children.

*Actually, the Dead are not Dead*, Bergen Assembly, Norway





## SING ALONG! 2019–2020

Rat on wheels, 1.7 m, costume, booklets

I commissioned compositions by musicians from a variety of ethnic cultures and musical styles to my song lyrics that spoke of the internationality of workers' struggles. A rat on wheels with loudspeakers on its back from which the songs resounded was dragged along the streets and multilingual lyrics booklets were distributed to passers-by. The diverse working class residents were invited to "Sing along!".

*Fokus Favoriten, Vienna*





HOT... GETRÄNKE

SOMMERTRÄNKE  
ICECREAM & FRUCHT  
SOMER & SWEET  
PIZZA SALAMI  
100%  
COLADA

SOMMER  
TRÄNKE  
BEER &  
BOWLE  
SEKT  
PIZZA  
COLADA  
3,40

Coca-Cola



*Achtung Wildpferde, 2003, c-print, 30 x 40 cm*





*Untitled, (2 Mädchen) 2000, c-print on Forex, 63 x 93 cm*

## **SALON KLIMBIM: FEEDING VEGETARIAN TIGERS – ENTERTAINING UTOPIAN SENSIBILITIES, 2015**

Performances, video, music, free champagne for all

A variety show set under a huge tent presented a range of performances on utopian ice. No intellectual dress code applied, no Frontex patrolled the borders of contemporariness, and no gatekeepers were watching over this utopia. Instead, there was politics and party, dance and folly, screenings and seduction, intervention and agitation.

Secession, Vienna









*Tableau Vivant*, 2002, c-print, 90 x 120 cm

## VATER ARSCH (FATHER ASS), 2002

Exhibition, truck at the CSD parade, publication

The investigation in the form of an exhibition and participation in the Christopher Street Day Parade drew attention to the most diverse types of sexual desire and examined social mechanisms of order and demarcation.

Secession, Vienna











*Untitled*, 1994, c-print in acrylic frame, 90 x 60 cm



*S Untitled*, 2000, c-print on forex, 63 x 93 cm

## VIRGIL, 2004

Public performance, poster, picture postcards

A temporary Holocaust memorial addressed the persecution of lesbians, gays and transgender people in Austria. For three months a vigil took place every Friday at Vienna's Morzinplatz, at which, on posters, the profiles of screaming people with a background that hinted at Hitler's favorite flower, the cornflower, could be seen. In the course of the vigil a series of postcards was widely distributed.





## THE MOST BEAUTIFUL WOMEN ARE THE WOMEN OF THE REVOLUTION, 2023–ongoing

Parade with sculptures, flags, parasols, rolling kiosk, costumes, hand-outs, music

A continuously growing parade is celebrating female land defenders from different parts of the world who all act collectively to ensure that we have a common future, a future away from endless war, from the annihilation of the earth's treasures and the grinding down of the poor and marginal. These women set an example how hope is an axe you break down doors with to make the present and the future inhabitable.

2024 CARA Center for Art, Research and Alliances, New York; 2023 *Every courageous life is a song to the future*, Temporary Gallery, Cologne; *Der Semmering als Bühne der Gegenwart*, koernoe; *nevertheless*, Museum of Modern Art, Carinthia











## **WE ARE NOT AFRAID, 2024**

Textile, steel, styrofoam, wood, teeth, basketballring, 130 x 90 x 80 cm

CARA Center for Art, Research and Alliances, New York







*I don't care, 2006, photo*



*Helga, 1998, photo*

## CONTAINER PEOPLE, 2001

Series of 23 photos on aluminium, each 25 x 25 cm

Each and every image in this series of photographic objects is a group portrait. One might even claim that we are confronted with the same picture over and over again. But to what end have the women come together? The sense of the whole thing remains delightfully evasive. It could be seen as a perfect example of the spectacle of non-relationality, were it not for the obvious rapport between the female figures. Rather than visualizing a pre-existing order, the act of photographing coincides here with the forging of a new connection, which enables us to experience a moment of freedom.





## FOUNTAIN, 2023

Styrodur, plastic, wood, neoprene, water, Ø 320 cm

The world is challenged by the conviviality and intimacy of sculpted women embracing around a fountain. They celebrate solidarity as a vital force in a time when patriarchy has become so hysterical and even more violent as an undercurrent of the fascism we encounter these days. Its consequences are femicide, violence, war, which includes rape as a weapon, traditional role pressure, and pressure to care for the survival of the race involving the attack on abortion rights. Capitalist culture depends on patriarchy while women as workers and mothers are austerity shock absorbers.





## HIPPO, 2023

Polyester, copper plates, wood, 72 x 72 x 133 cm

The sculptural group of a hippopotamus and her baby is based on Egyptian funerary offerings that were intended to provide regenerative power to the deceased and whose decoration represented the animals' natural habitat. The enlarged replicas are instead engraved with war machinery to depict the destruction of this very habitat and the rape of women and kidnap of children as strategic war weapons. The remakes are also decorated with abortion herbs as there are more ways than violent attacks for females to be protective of babies and that is to control their fertility.

Temporary Gallery, Cologne







## BARBARA, 2024

Sculpture, found objects, 30 x 25 x 18 cm

CARA Center for Art, Research and Alliances, New York





## DAPHNE, 2008

Sculpture, polyester, metal, crochet skirt, painting 110 x 90 x 60 cm

Provocative, self-confident and sexy, the nymph and virgin huntress with a full-body tattoo and crocheted skirt sits on a wooden stool in a pond and is taking a cigarette break, while the metamorphosis into a laurel tree announces itself at her fingertips. She is about to cast the large-meshed net around her waist to catch prey. She has shaken off Apollo.

*Kunst im Garten. DIE GARTEN TULLN*





## **A.C.A.B. (ALL COPS ARE BASTARDS), 2003**

C-print on Dibond, 175 x 117 cm

As a globalised sign A.C.A.B., written on authorised and unauthorised surfaces, is an urban form of expression of right-wing and left-wing youth cultures. In its coded form, it defines a community of often opposing readers and writers and, as a mirror image, connects political opponents who represent disobedience in opposition to “society”.

