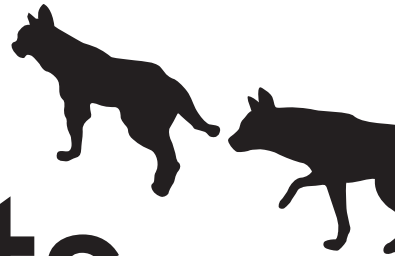
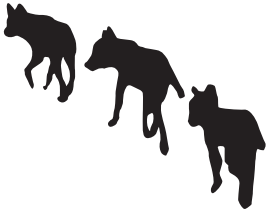


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Carolina Caycedo
Jim Jasper Lumbera
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Hira Nabi
Esther Neumann

black dogs and red forests



ENGLISH VISITOR GUIDE

27 October 2022 to 8 January 2023

Project coordination: Ulrich Kreienbrink
Technical realisation: Carlo Bas Sancho, Mathis Oesterlen
Educational programme: Sandrine Teuber, Jan Blum
Graphic design: Katarina Šević, Anna Mándoki



Black Dogs and Red Forests gathers together international artists who investigate the connection between the brutal legacy of colonial-extractivist practices and their influence on the natural environment, emphasizing the need for a new relationship through strategies of healing.

The exhibition could be considered the second chapter of the group show *Possessed Landscape* (2020). That exhibition pointed to the ways in which Indigenous concepts of land as inhabited by ancestors are being displaced by industry's possession of land through boundless extraction, creating a widespread landscape of greed and disconnect.

Black Dogs and Red Forests takes as its starting point two new commissions by Jim Jasper Lumbera and Hira Nabi, recipients of the Edith-Russ-Haus's Media Art Grant. Both started their research-based investigations on local histories of extraction as a way to contemplate sites of ecological ruin, eventually turning toward the notion of the embrace and possible healing of such landscapes.

Jim Jasper Lumbera's work tells the story of the "black dog" character found in the collective imagination of the Philippines, who haunts the streets following war-induced epidemics. *The Black Dog Which Causes Cholera* engages with Philippine colonial history—specifically, the distillation of collective fear, intrusion, and contamination into a local idiom of resistance—and the continual destruction of the ecosystem. At the same time, this multipart installation carries strange resonances with the COVID-19 pandemic. Next to reworked archival colonial photographs that search for new meaning in abstraction, and conjure the ghost of the Philippine vernacular that resists the colonial framing, we find a live broadcast of a memorial located in the Philippines. The artist erected this memorial—which takes the form of a floating endemic tree—in the middle of a lake by the Taal volcano in Batangas. Here, pre-colonial oral tradition documents the alliance between humans and engkantos: spirits who dwell in the landscape and directly interact with and protect the Indigenous Peoples of the Philippines.

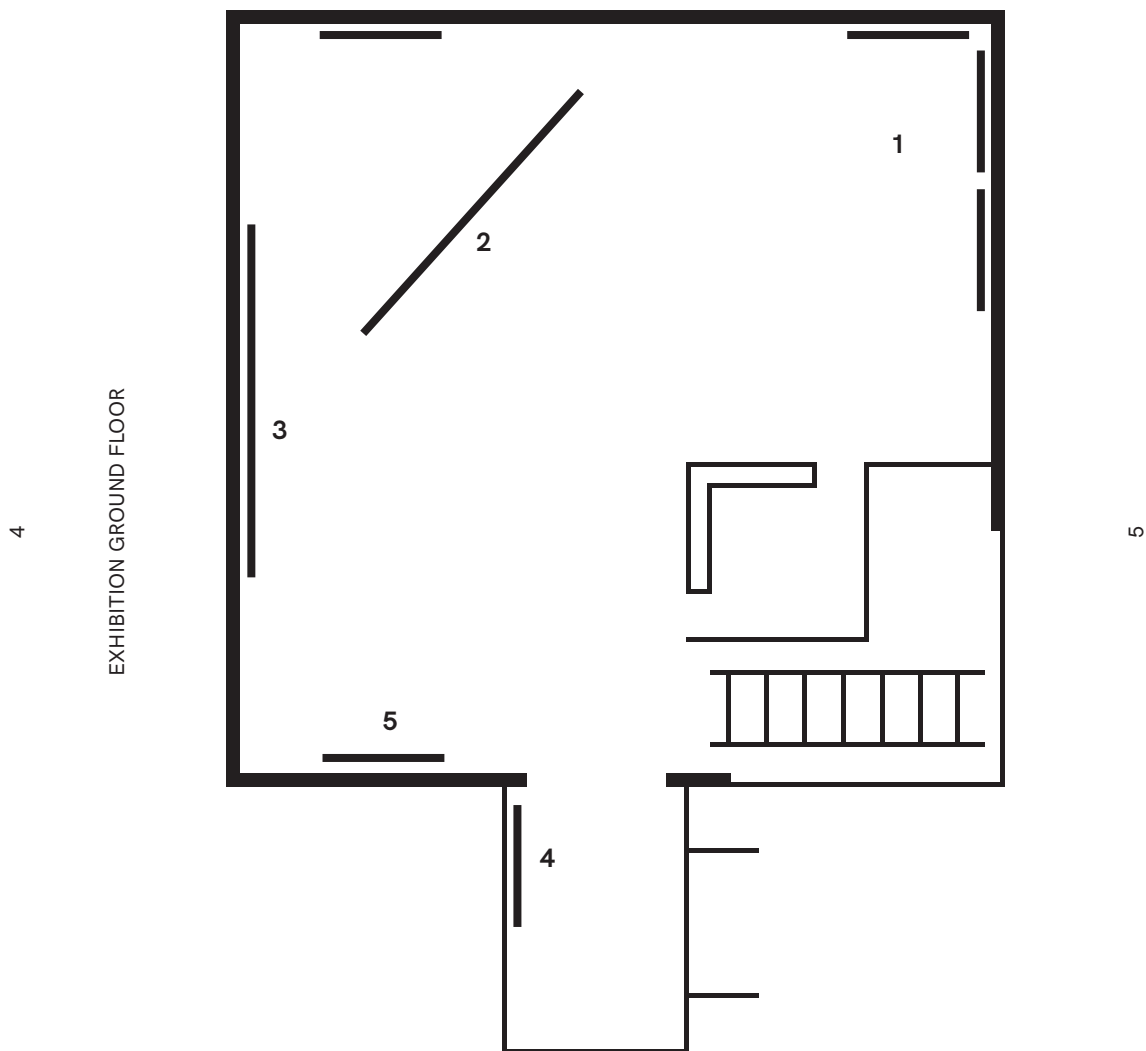
Hira Nabi's four-channel video installation *How to Love a Tree* is set in the town of Murree, Pakistan, and its surrounding forest. During the artist's research into what a *healthy colonial body* is, she found the special locale of Murree, established as a garrison town in 1853 following the construction of a sanatorium for colonial officers. British administrators closed off commons across South Asian colonies to construct such "healing zones." Removed from "infested" urban areas, these idyllic hill stations perpetuated settler-colonialist visions of pastoral England. In reality, such places articu-

lated segregation in medical, sanitary, and military-strategic terms. Extraction and invasion continue to overrun this region, which currently exists as a site of exhausted geography: the land is unable to sustain the tourists who follow well-trodden colonial pathways. "This work it is my attempt to gather together narratives and testimonies for the ways in which extraction has been commanded, and how entire species of human and non-human beings have been subjugated, but not without leaving behind their own traces of resilience," says Nabi, who collaborated with local musicians to compose and orchestrate intimate forest concerts as healing offerings.

Esther Neuman and Bojan Mrđenović for years have documented the devastating beauty of destroyed landscapes through their researched-based projects. Accompanied by an interpreter and a driver from the Ministry of Disaster Management, Neuman conducted research trips to Chernobyl in 2005 to witness the influence of decades-long nuclear radiation in close proximity to the deserted town of Pripyat. Despite the extreme radiation, young forests have popped up, and their abundant vegetation felt, for the artist, almost like an offering of reconciliation. Neumann's resulting animation work presents a portrait of the garden of Hannah, an older woman who refused to leave the area. Her flowers are beautiful, but also unsettlingly lush. Mrđenović's photo series reveals how waste from chemical and atomic processes has created beautifully colored but toxic landscapes that take on extraterrestrial qualities. These seemingly unlivable sites are both testimonies to landscapes that require healing and care under borderless extractivism, as well as evidence of humans' incredible capacity to adapt to radically changed circumstances.

Carolina Caycedo's complex video and sculpture installation deals with environmental historical memory through the investigation of both water and social bodies. *To Stop Being a Threat and to Become a Promise* (2017) considers how infrastructure affects social bodies and the ways in which Indigenous perspectives and knowledges could be of great help in facing the planet's future struggles.

Jim Jasper Lumbera and Hira Nabi were the 2021 recipients of the Media Art Grant from the Foundation of Lower Saxony at the Edith-Russ-Haus.



WRITINGS ON THE BLACK DOG WHICH CAUSES CHOLERA FROM THE MANY UNKNOWN MASS GRAVE SITE

I. INTRODUCTION:

THE PHILIPPINE ARCHIPELAGO

The Philippines is an archipelago of 7,641 islands at the gates of Asia from the Pacific Ocean. It lies in the coordinates of Southeast Asia, where the sun first rises and bleeds as it sets. It belongs to the Pacific Ring of Fire with 24 active volcanoes and 355 inactive volcanoes while some are constantly reclassified.

According to the Convention on Biological Diversity: "The Philippines is one of 18 mega-biodiverse countries of the world, containing two-thirds of the earth's biodiversity and between 70% and 80% of the world's plant and animal species. The Philippines ranks fifth in the number of plant species and maintains 5% of the world's flora. Species endemism is very high, covering at least 25 genera of plants and 49% of terrestrial wildlife, while the country ranks fourth in bird endemism.^{1"} "It is the fifth most mineral-rich country in the world for gold, nickel, copper, and chromite — home to the largest coppergold deposit [on earth].^{2"}

"The Philippines is a culturally diverse country with an estimated 14–17 million Indigenous Peoples

(IPs) belonging to 110 ethno-linguistic groups.^{3"} Small units of politically and culturally autonomous groups living along the mountains, islands, and seas, with over 175 native languages (more to add with dialects) surviving 381 years of colonization in a form of oral literature and tradition, that speaks about nature, politics, and the collective subconscious in the basis of "everyday", shaping a deep sense of local history and the envisioning of a future.

THE PHILIPPINE VERNACULAR

"The pervasiveness of the oral lore of the early Filipinos would continue, surfacing at certain historical moments, but most of the time remaining unobserved because submerged in the culture of the colonizing power. The language of the oral literature ... *was the language of daily life.*"

— Bienvenido Lumbera
National artist for Philippine Literature; quote taken from the introduction of his book "Philippine Literature: A History & Anthology", a textbook compilation of multiple Filipino literatures including vernacular literatures of the pre-colonial, the Spanish and the American colonial period

THE BLACK DOG WHICH CAUSES CHOLERA

"The black dog that ran down the street and caused the cholera"⁴ is an American translation of a Philippine vernacular from the 1900's that described the epidemic that coincided with the Philippine-American war. The meaning of the *black dog* was left in a vacuum after only having been mentioned in the dominant narratives of Philippine history alongside a supernatural demonized creature *Asuang*⁵. The Filipino oral belief was diminished to mere superstition while explanations for the cholera outbreak was blamed on Filipino practices that were labelled unhygienic and uncivilized, thus concluding that selfgovernance was farfetched for the *othered* Filipino people.

The strengthening armed-resistance of the Filipino guerrillas led the American troops to rally the lowland Filipinos into reconcentration camps while the oral language of *the black dog which causes cholera* comprehended the collective fear, the intrusion, and the contamination, into a local idiom of resistance.

- 1 Convention on Biological Diversity <https://www.cbd.int/countries/profile/?country=ph>
- 2 Rappler (2012) <https://www.rappler.com/business/industries/11983-fast-facts-mining-philippines/>
- 3 UNDP (2013) <https://www.undp.org/philippines/publications/fast-facts-indigenous-peoples-philippines>
- 4 Dean C. Worcester, "The Philippines: Past and Present", (1914).
- 5 Asuáng [Filipino folklorist Maximo Ramos defined Asuang as "congeries of beliefs about five types of mythical beings identifiable with certain creatures of the European tradition: (1) the blood-sucking vampire, (2) the self-segmenting viscerasucker, (3) the man-eating weredog, (4) the vindictive or evil-eye witch, and (5) the carrion-eating ghoul."]

II. THE WORKS IN THE EXHIBITION:

1

REFRAMING PHOTOGRAPHS FROM THE COLONIAL ARCHIVE

2022

synchronized 3 channel dia slide projection, mixed media installation

Photography was intended to capture and represent global reality through technology, one of the greatest inventions of the industrial revolution. The camera was used to document the war, as well as, to document art and many scientific ventures. In the 1900's, led by Dean C. Worcester⁶, large-format photography played a major role in the massive survey of the Philippine archipelago and the many indigenous groups including their local architecture, material culture, and body. The Filipinos were the othered subjects labelled and trapped within the colonial framing and dominant narratives of Philippine history that continue to influence the consciousness of the imagined nation from the past to present. With the arrival of the digital interface, some of the colonial photographs from Dean C. Worcester's collection have been made accessible through the Digital Archive of the University of Michigan for the purpose of education and reasearch.

The photographs were digitally archived in high-quality resolution that allows this work to probe the granularity and motion-blurs of the photographs in search for new meanings in abstractions, and conjure the ghost of the Philippine vernacular that continously resists this colonial framing and gaze for what has now become a curse to marginalized communities in the present-day Philippines.

⁶ (1866–1924) American zoologist, studied at the University of Michigan, and appointed secretary of Interior during the US Insular Government of the Philippine Islands from 1901 to 1913. He published "The Philippines: Past and Present" in 1914.

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RETURN OF THE BLACK DOG WHICH CAUSES CHOLERA

2022

Digital print

In 2020, the disease SARS-CoV-2 became a global phenomenon. The Philippines was one of the countries to implement the strictest and longest restrictions in public mobility in response to the pandemic; whereas, information about the virus and the national response to combat the disease remained ambiguous to the public. The devastating social and economic impacts of the pandemic to the country aggravated the Philippines' systematic culture of fear and vigilantism that left the margin-

alized communities of Metro Manila battling for survival.

From March to May of 2020, the streets of Metro Manila were generally empty and absent of people. Packs of stray dogs began to reclaim territories on the streets which led to the documentation of the dogs' movements throughout this period — accumulating a total of 6,849 movements of dogs as means to document the transformation of public fear, as well as, the Filipinos' response to the widespread manufacture of fear in the form of the vernacular — *the return of the black dog which causes cholera*.

The movements are progressive in Eme, sometimes static, sometimes erratic. Never the same nor repeating, although constantly searching and believing in nothing but the image of the black dog gazing back to the lens of the camera.

3

FLOATING MEMORIAL

1 channel HD video projection, livestream

2022

Philippine endemic trees represent an archive of time, experience, virtues, local history and local knowledge that are shared among communities and across generations. It has become a means to the collective memory-making and

memory-keeping of the Philippine vernacular that lives organically in an image found in nature and along the landscape, constantly reconnecting the people to the ancestral consciousness that is grounded on earth and is sensitive to life.

The site-specific memorial is installed in the middle of a lake with a volcano island at its heart, where pre-colonial oral literature has documented the alliance between humans and the *engcantos*⁷ dwelling by the rock formations of the mountains, the depths of the lake, the submerged towns, and the volcano that actively erupts throughout Philippine history.

The image of the tree as an archive of the Philippine vernacular floats along *the memory of the many unknown mass grave sites* and will exist in the virtual space as a language of renewed community alliance between the locals and the *engcantos*, a protection against the rise of new forms of violence and exploitation in the coming of the 4th industrial revolution.

⁷ Engcantos are spirits and enchanted beings that dwelled among nature, and that directly communicate and interact with the indigenous peoples of the Philippines, accounted in the philippine vernacular.

III. ADDITIONAL WORKS:

Selected photographs from the community-based research and documentation of the memory and translation of *the black dog which causes cholera* from *the many unknown mass grave sites*.

4

TALISAY TREE

illuminated digital photo print, acrylic,
mixed media
2020

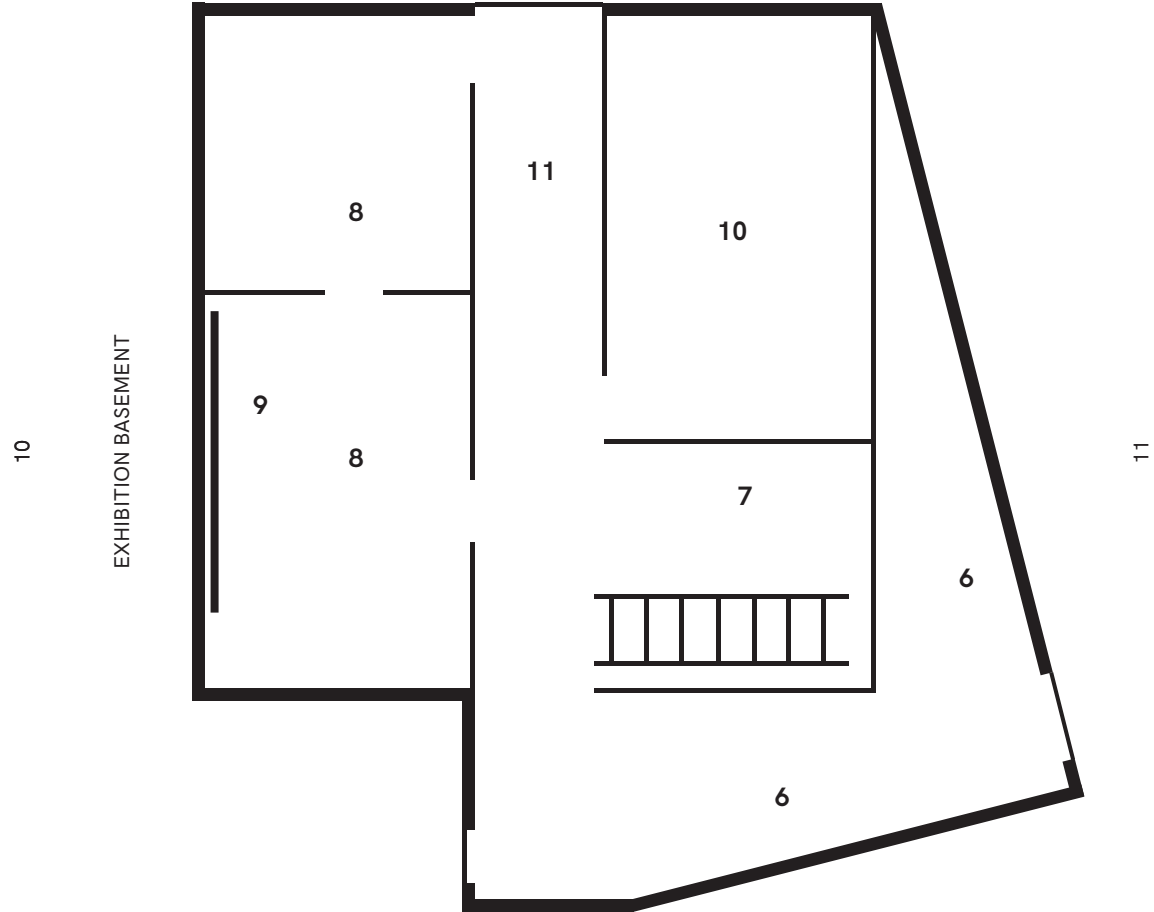
This Talisay tree, photographed in a cemetery in Lipa City Batangas, is believed by the locals to be inhabited by the *engcanto*, that when aggravated may cause skin disease. The Talisay tree was accounted in Philippine history for the blue dye extract from its leaves and barks.

5

UNTITLED GAZE

Digital photo print, dibond
2022

Black Dogs and Red Forests – 27 October 2022 to 8 January 2023



6

Bojan Mrđenović
IMPORTED DESERTS

2012–2015

14 framed photographs, analogue color slide film, digital print

The landscape is created of plaster mud, which arises as by-product of fertilizer production in the largest industrial plant in Croatia. For production purposes phosphorus was extracted from imported African sand, leaving plaster mud as residue. Over a period of 30 years, more than 6 million tons of mud was stored on this site, in the middle of a natural reserve. Fertilizers are used to stimulate natural growth, but on the other hand their production results with a lifeless, transformed landscape.

These photographs represent a segment of photographic work, which uses examples of various landscape types (abstract, natural, urban) in the industrial town of Kutina to examine how social relations are conditioned by industrial production. Today's ecological perspective calls fertilizer use into question, but in the second part of the 20th century fertilizers had a strong impact in reducing starvation all around the globe. Today we are more aware of both the finality of natural resources on the planet and the high price that the ecosystem is paying for our economic development and living standard.

7

Esther Neumann
**STRAHLENPARK – HANNAS
 GARTEN**

2006/2009

Video animation, 3 framed Photographs
 5:15 min

"Landscapes are the main reference points of my photographs and videos. I am interested in the human influence on landscape and the resulting consequences. I am interested in processes such as sunrises and sunsets, in hidden indications of human intervention such as forgotten disused Formula 1 racetracks, and in the greatest possible manipulation and influence on nature: the nuclear explosion. In this context, I researched Chernobyl for over two years. I wanted to know what remains after a disaster. In order to get my own idea, I travelled to Chernobyl for four days in September 2005 and photographed and videotaped on site.

A visit to the zone includes being accompanied by a knowledgeable guide at all times. However, photography and filming is only allowed at certain selected locations. This means that everything I got to see was already a directed view. An interpreter and a driver from the Ministry of Disaster Management were my companions.

The area has developed — as far as I could see and judge — into a

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self-regenerating nature park. There are wild animals as well as bird colonies. Old trees and young forest, wildly growing shrubs and flowers, recurring swamps, lush vegetation in great density. It almost feels like an offer of reconciliation, if one did not know that radiation dominates the whole space and that death will be present here through half-lives of various isotopes of up to 24000 years.

The biggest possible accident has led to a dystopian "radiation park", as some scientists call the zone.

The town of Pripjat, with a former population of about 45,000, also lies abandoned. After almost twenty years, the former Soviet model city is crumbling and is also dominated by nature.

On bad roads we drive for a long time through the zone past fields that are no longer cultivated. Our destination is a small village in the forest, where about 40 so-called self-settlers live. There we meet Hanna, an acquaintance of the interpreter. She is 73 and has lived here for decades in her house with her husband and sister. It is like traveling back in time.

In order to survive, the villagers have created kitchen gardens and grow cabbage, potatoes, peppers, beetroot, etc... One of these gardens is bordered by a beautiful flower garden. Hanna and her neighbour show me their flowers. They call all

the varieties by their Russian names. I am deeply impressed and admire their fantastic work.

Two days later I decide to photograph the garden and get permission to do so.

I move through the garden, photographing individual flowers, flower ensembles and sections of the surroundings from different perspectives.

Later, I reassembled the garden on the computer and thus subjected this environment to renewed manipulation.

After the maximum conceivable accident (MCA), several stories circulated about strange phenomena. One of them was that the day after the MCA all the flowers turned white. (Source: Chernobyl. A chronicle of the future by Swetlana Alexijewitsch. 1997, ATV.)"

— Esther Neumann

The project was funded by: Projektförderung der Stiftung Kunstfonds, Bonn.

With kind support by: Sami Bill. Medienwerkstatt Berlin im Kulturwerk des bbk berlin.

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Carolina Caycedo
SERPENT RIVER BOOK

2017

Artist Book, 72 page accordion fold,
 offset, printed canvas hardcover
 Mixed media installation

Serpent River Book is a 72 page accordion fold artist-book, that combines archival images, maps, poems, lyrics, satellite photos, with the artist's own images and texts on river bio-cultural diversity, in a long and meandering collage. The fluctuating publication can frame many narratives. As a book it can be opened, pleated and read in many directions, and has a performative potential to it, functioning as a score, or as a workshop tool. *Serpent River Book* gathers visual and written materials compiled by the artist while working in Colombian, Brazilian, and Mexican communities affected by the industrialization and privatization of river systems.

The book is part of the ongoing body of work 'Be Dammed', that investigates the effects of extractivism on natural and social landscapes, exploring the power dynamics associated with the corporatization and decimation of water resources.

Carolina Caycedo
TO STOP BEING A THREAT AND TO BECOME A PROMISE

2017

2 channel HD video, colour and sound
 Sound by Daniel Correa
 8:03 min

Weaving footage from diverse hydrographies such as the Colorado, the Yaqui, the Xingu, the Spree and the Magdalena Rivers, the two channels contrast the indigenous and rural 'campesino' lifestyle, with the extractivist approach to water and land, by juxtaposing encountered perspectives and understandings of what a territory is, and how it may be inhabited. Along the video, the indigenous perspective casts visual spells on the extractive one, making it wobble, shake, unfold, and eventually transforming it into a spiritual vision.

Hira Nabi
HOW TO LOVE A TREE

(2019–ongoing)

4 channel HD video installation
 6:09 min

How To Love A Tree is a meditation on collapsing ecologies, gradual withdrawal, and the inevitable disappearance of worlds as multi-species environments.

In the nineteenth century, following severe outbreaks of cholera, typhoid, malaria and other diseases including the plague, British colonial administrators enclosed commons across the colonies in South Asia to construct therapeutic landscapes as 'healing zones.' At a remove from the perceived urban 'infested' areas, these hill stations perpetuated idyllic, settler-colonialist visions of pastoral England. In reality, these manufactured stations embodied segregated habitats articulated in medical, sanitary and militarily strategic terms.

"What happened to these in-between spaces of English simulacrum in the colonial hinterlands? I am working on a short moving image work titled 'How To Love A Tree,' which is set in the forest and surrounding town of Murree, which was established as a garrison town and hill station in 1853, following the construction of a sanatorium. This work is my contemplation on a site

of ecological ruin; it is my attempt to gather together narratives and testimonies for the ways in which extraction and exhaustion have been commanded, and how entire species of human and non-human beings have been subjugated but not without leaving behind their own traces of resilience."

— Hira Nabi

"The work emerges from Hira Nabi's intimate engagement with the environment, while also identifying and demystifying traces of colonial residue, and critically and playfully examining postcoloniality as a state of flux. She asks: "What happens during destruction? What does the aftermath hold? What happens (in the words of Langston Hughes) to a dream deferred? What does disappearance look like? What traces does it leave behind? What is the texture of rot, of detritus, of ruination?"

In this segment, gestures of care and kindness come to the fore: Nabi commissioned four musicians to play a concert to four dying trees. Taken as an act of palliative care and devotion, this work opens up a space to meditate on our relationships with trees, woodlands, forests, life, and decay.

Text by Amanda Sarroff and Hira Nabi

Hira Nabi

HOW TO LOVE A TREE

1 channel HD video installation, mixed media, dyed fabric

In this chapter of the project, Hira Nabi reworked a previous lecture performance into a multimedia installation. The carrier of the narrative is the audio file with the artist's voice in which she weaves together poetry, storytelling and historical facts to homage the forest surrounding Murree.

CAROLINA CAYCEDO

(b. 1978, London, United Kingdom) is a multimedia artist based in Los Angeles. Caycedo received a Master of Fine Arts (MFA) from the University of Southern California in 2012, and a Bachelor of Fine Arts (BFA) from the University of Los Andes in Bogotá, Colombia in 1999. Born to Colombian parents, Caycedo's art practice is based on environmental research focusing on the future of shared resources, environmental justice, energy transition and cultural biodiversity. Through contributing to community-based construction of environmental and historical memory, Caycedo seeks the ways of preventing violence against humans and nature. Her work has been shown in museums around the world, including in a number of international biennales, such as the 2019 Chicago Architecture Biennial, 2018 Hammer Museum "Made in L.A." biennial, 2016 São Paulo Art Biennial, 2010 Pontevedra Biennial, 2009 Havana Biennial, 2009 San Juan Poligraphic Triennial, 2006 Whitney Biennial, and 2003 Venice Biennale. Caycedo was awarded the "Five Initiative" from the Vincent Price Art Museum, in Monterey Park, California, and The Huntington Library, in San Marino, California, United States. Caycedo also won the 2015 Creative Capital Visual Arts Award. Her work has been exhibited at the Institute of Contemporary Art (ICA) in Boston, Massachusetts (2020); the Orange County Museum of Art in Santa Ana, California (2019); the Muzeum

Sztuki in Lodz, Poland (2019); the United Nations Economic Commission for Europe (UNECE) in Astana, Kazakhstan (2018); the New Museum of Contemporary Art (NUMU) in Guatemala (2017); Clockshop in Los Angeles, California (2015); the Instituto de Visión in Bogotá, Colombia (2014);[3] daadgalerie in Berlin, Germany (2013); and the Galerie du Jour in Paris, France (2013).[24] Caycedo has participated in group exhibitions at the Ulrich Museum of Art, Wichita, Kansas (In the Wake, 2019); Chicago Architecture Biennial in Chicago, Illinois (2019); the Museo de Arte São Paulo in Brazil (2019); the Hamburger Bahnhof in Berlin, Germany (2018); the Hammer Museum in Los Angeles, California (2018); the Whitney Museum of American Art in New York City, New York (2018); the Seoul Museum of Art in Seoul, Korea (2017); the Los Angeles County Museum of Art (LACMA) in Los Angeles, California (2017); Les Rencontres d'Arles in Arles, France (2017); and the KW Institute for Contemporary Art in Berlin, Germany (2014).

JIM JASPER LUMBERA

is a filmmaker whose works explore ideas of time, language, myths and form. His films include the short film *Class Picture* (2011) and feature film *Anak Araw* (Albino) (2012) and have been screened internationally. In 2012, he became a recipient of the Aning Dangal National Award for Cinema from the President of the Philippines. He is also a cine-

matographer for many works by major Filipino filmmakers including Sherad Anthony Sanchez, John Torres, Raya Martin and the like. He co-founded Tito & Tita, a film and art collective. Through installation, film, photography and collective actions they explore the spatial, architectural, performative, and cinematic elements of image-making, often working with small-gauge film formats such as Super 8 and 16 mm. Their name Tito & Tita is Tagalog for 'uncle and aunts', suggesting an informal network of artist collaborators. The collective's works have been featured in various festivals, institutions and artist-run spaces including the Tokyo Metropolitan Museum of Photography, International Film Festival Rotterdam, Toronto International Film Festival, Documenta (13), Tate Modern (London), M+ (Hong Kong), MoMA and The Museum of the Moving Image (New York).

BOJAN MRĐENović

(b. 1987) has graduated in Art History and Information Science from Faculty of Humanities and Social Sciences in Zagreb in 2012. He graduated in Cinematography from Academy of Dramatic Art, Zagreb in 2015. Today he is employed as photography teacher at the department of Cinematography at the same Academy. He is working as a cinematographer and as a photographer.

Selected solo exhibitions: 2020. Magistrala, Off Gallery Graz; 2019.

Mali gradovi, Pakrac town museum; 2019. Magistrala, MKC, Split; 2019. Magistrala, Art radionica Lazareti, Dubrovnik; 2019. Budućnost, Muzej Museo Lapidarium, Novigrad; 2018. Magistrala, Pogon Jedinstvo, 10. Organ Vida Photography festival; 2018. We make the road by walking, Muzej Moslavine, Kutina; 2018. Greek diary, Galerija Rigo, Novigrad; 2018. Greek diary, Galerija Prozori, Zagreb; 2017. Photodistorzija festival, Zuccato Gallery, Poreč; 2017. Imported Desert, Salon Galić, Split
Selected group exhibitions: 2020. Porečki anale, Poreč; 2019. Refreshing Memory / Kad spomenici ožive, Galerija Nova, Zagreb; 2019. Silence is deafness here deafness, Galerija Podroom, Beograd; 2018. Mesh Gallery, Rotterdam; 2018. Gradove smo vam podigli - o protivrečnosti jugoslavenskog socijalizma, Beograd; 2017. 5th Odessa Biennial of Contemporary Art; 2017. Arterija Art Festival, Novigrad; 2016. 33. Youth Salon - HDLU, Zagreb; 2016. Art matters, but art is not enough - Gallery of Contemporary Art Celje; 2016. Red Carpet 2016 Young Artists Award - Croatian Museum of Tourism, Opatija; 2016. THT@MSU - Museum of Contemporary Arts, Zagreb

HIRA NABI

(b. Lahore, Pakistan) experiments with varying temporal registers, listening to and trying to understand how time operates differently on divergent species and life forms. Every so often, daily life and per-

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formative rituals related to care and identity-making surface as signifiers and conversation starters. Through moving images and text, installation, and printmaking, she thinks through vulnerable ecologies, conditions of labor, extraction, ruination and modernity, memories, and temporality. In her work, witnessing is an act charged with radical possibility, and one that holds immense potential for collective responsibility and love.

ESTHER NEUMANN

(b. Flörsheim am Main) studied Fine Arts at the Braunschweig University of Fine Arts and Conservation of New Media and Digital Information at the Staatliche Akademie der Bildenden Künste Stuttgart. She has been head of the Archive for Media Arts at the KHM, Cologne, since 06/2020.

Exhibitions: La Zona, Neue Gesellschaft für Bildende Kunst (NGBK) (2012); Junge Kunst in der Berlinischen Galerie und der GASAG, Berlinische Galerie, Berlin (2010); Kunstpavillon Innsbruck (2013); Am Ende alles anders, Altes Opelwerk, Rüsselsheim (2010); Strahlenpark, Dominikanerkloster, Frankfurt am Main (2006); 11. Marler Videokunstpreis, Marl (2004); Versandhaus, Braunschweig (XXXX?); Fotografie als Bild, Kunstverein Braunschweig (1995).
Stipends and awards: Projektförderung des Kunstfonds Bonn; GASAG, Kunst im Bau, Berlin; Artist in Residence, Künstlerhaus Schloß Balmoral, Bad Ems; Hessische Kulturstiftung, Reisestipendium; Kunstmuseum Wolfsburg, Schlaglicht Kunstpreis; Stipendium des Goldrausch Künstlerinnenprojekts, Berlin.

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OPENING HOURS

Tuesday till Friday
2 a.m. – 6 p.m.
Saturday and Sunday
11 a.m. – 6 p.m.
Monday closed

ADMISSION

2,50 Euro / 1,50 Euro

Free admission for students of
the Oldenburg universities.

Free admission on 26 November 2022.

Closed on 31 October,
24, 25 and 31 December 2022
and on 1 January 2023.
Open on 26 December.

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H A U S
for Media Art