

JULIA MENSCH



**JULIA MENSCH**, 1980, Buenos Aires.  
Lives and works in Berlin & Buenos Aires.

Julia Mensch is a Swiss Argentinean visual artist and mother of one. She studied at Hito Steyer's class at the UdK, Berlin, and at the National Art University in Buenos Aires. Currently, she is a PhD Candidate at Bauhaus University, Weimar, and a researcher of the SNSF-research project *Plants\_Intelligence. Learning Like a Plant*, Institute Art Gender Nature, Basel Academy of Art and Design FHNW.

She has taken part in several international residency programs and exhibitions, including Savvy Contemporary and NGBK (Berlin), Museo Nacional de Grabado (Buenos Aires), Shedhalle (Zürich), Kunsthalle Appenzell, Art Biennial Sesc\_Videobrasil (São Paulo), BienalSur (Buenos Aires). Her work was supported by the Senate of Berlin/DE, Pro Helvetia/CH, Amt für Kultur Appenzell Ausserrhoden/CH, Schlesinger Stiftung/CH, Sulzberg Stiftung/CH, DAAD (German Academic Exchange Service)/DE, Robert Bosch Foundation/DE, Fondo Nacional de las Artes/AR, among others.

Julia develops her practice based on long-term research, readings of fiction and theory, interviews, and visits to archives and territories. Her work is an intersection of text, drawing, installation, public events, photography, video, and lecture performance to open collective dialogues regarding political and social contexts and future scenarios. Her practice focuses on the history of Socialism and Communism as well as environmental socio-political conflicts in Latin America, confronting the exploitative conditions of the land and beings since colonization and throughout neocolonialism. In recent years, Julia's artistic work has focused on the neo-extractivist model of transgenic agriculture in Argentina by cooperating with wild plants and farmers, agro-ecologists, environmental activists, and critical scientists, who are creating resistance and alternatives to this ecocide model.



## AMARANTH AS POLITICAL AGENT

The context of my research project is the implementation of the neo-extractivist model of transgenic agriculture in Argentina since 1996, when the first GM (genetically modified) crop was released for commercialization in Latin America: the 40-3-2 Roundup Ready soybean from Monsanto (today Bayer), resistant to the herbicide glyphosate. In my research, this model is understood as a continuation of the terricide that began with Spanish colonization, and it exacerbates Latin America's condition as an exporter of Nature, initiated in 1492.

My project takes Amaranth, a plant native to the Americas, as a companion: its seeds were preserved by indigenous peoples, despite Spanish colonizers' prohibition, and today it is the most widespread glyphosate-resistant weed.

Transgenic agriculture had promised to eliminate all weeds using glyphosate. Still, by 1996, spontaneous vegetation had already developed resistance to it, managing to survive the effects of agROTOXINS and grow in genetically modified (GM) crop plantations. Currently, there are 48 biotypes of 28 resistant weeds growing in GM crop fields. Only Amaranth covers over 25 million hectares, being resilient not only to glyphosate but to most of the agro-toxins used in transgenic agriculture. Amaranth may well be, as Dr. Andrés Carrasco called it, "America's revenge".

This project explores the intelligence and political agency of Amaranth, based on my fieldwork in Argentina and my coexistence with, and close observation of, its vegetal behavior.

Part of the SNF research project *Plants\_Intelligence. Learning Like a Plant* (2022-2025), realized by Yvonne Volkart (lead), Felipe Castelblanco, Julia Mensch, and Rasa Smite. Funded by the Swiss National Science Foundation and hosted by the Institute Art Gender Nature at the Basel Academy of Art and Design FHNW.  
<https://plants-intelligence.ch/>





Among Plants, exhibition overview, Sinclair Museum, Bad Homburg, 2025





*Among Plants*, exhibition overview, Sinclair Museum, Bad Homburg, 2025



*Field Drawings*, exhibition overview, URRRA, Buenos Aires, 2024

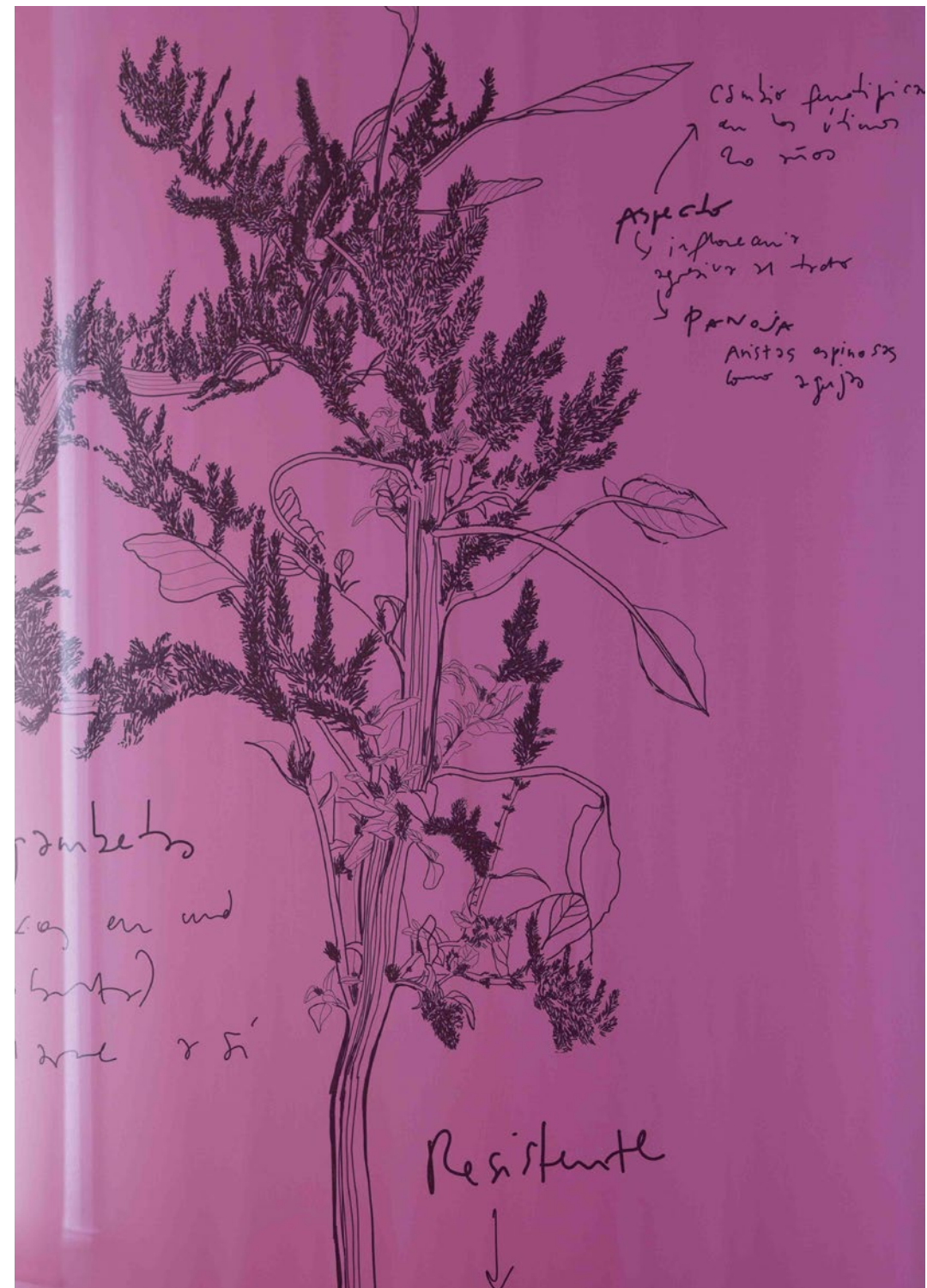


## ESTRATEGIAS

Part of Amaranth as Political Agent

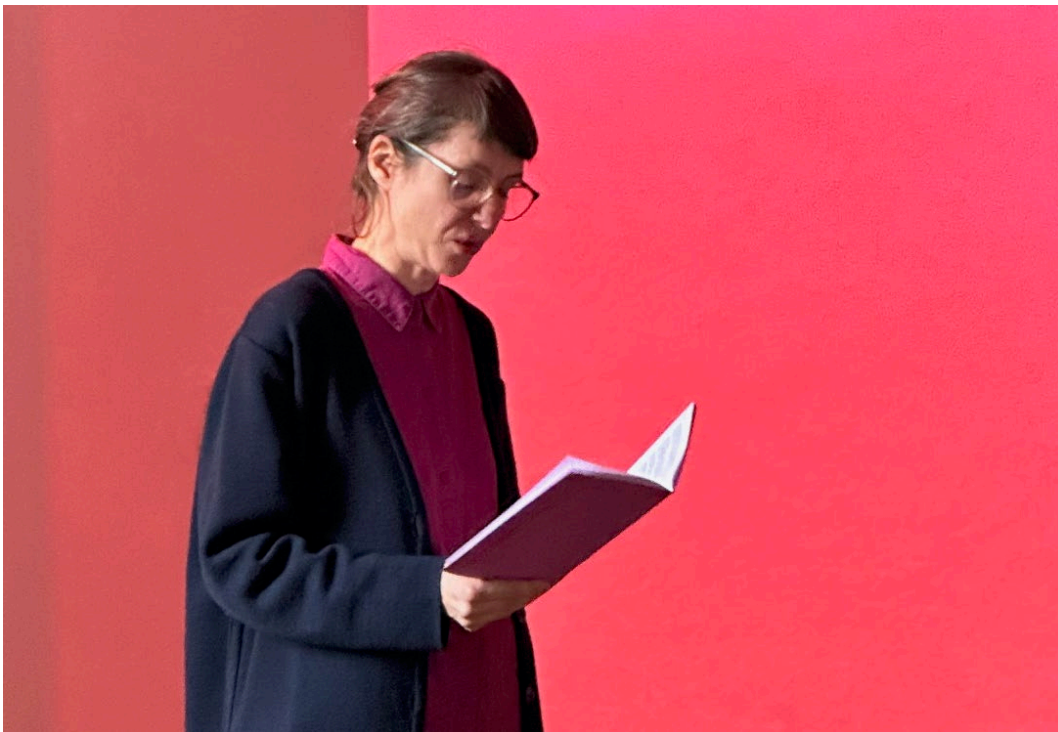
Digital drawing printed on fabric, 137 x 245 cm each, 2025

Visual map of the biological resistance mechanisms of *Amaranthus hybridus* to the agrochemicals used in transgenic agriculture to produce GM crops. This knowledge results from observation of the plant and constant exchange with scientists investigating its mechanisms of resistance and adaptation to herbicides.









## KIWICHA

Part of Amaranth as Political Agent  
Lecture Performance, 20 min, 2024-2025



Tanke, Hannover & URRRA Residency, Buenos Aires, 2024







## FIELD DRAWINGS

Part of Amaranth as Political Agent, Drawings, ink on paper, 14.9 x 21 cm or 17 x 24 cm each, 2023-in progress

The drawings are realized in the fields where Amaranth grows (GM crop plantations and agroecological fields where Amaranth is cultivated), as well as during my cultivation of various amaranth species (Familia de Amarantos), and continued in the studio.

In this project, drawing is seen as a way of thinking that requires slowing down time and sharpening one's senses of attention and observation without relying on technological devices. When I draw, I am not classifying, not measuring, but engaging and relating to this wise plant. By becoming slower, I aim to enhance another perceptivity and attentiveness to my vegetal companion.





























## FAMILIA DE AMARANTOS

Part of Amaranth as Political Agent

Cultivation of Amaranth in the street where I live, Berlin, 2023-in progress

During my research trips to Argentina, I collected amaranth seeds to plant and grow them myself. To closely observe the amaranth growth process daily, learn about differences between cultivated and wild amaranth varieties, and get to know my companion and teacher plant more deeply. I am adopting an amaranth family, and as they grow, my relationship with plants is changing.

The cultivation and care of my amaranth family are realized with the support and advice of two agronomists and PhD candidates working in opposite worldviews: Florencia Ciocchini (Universidad Nacional de La Plata), who has worked with amaranth in the frame of family agriculture and agroecology for more than 10 years, and Ana Schneider (Universidad Nacional del Litoral), who analyzes in her research the resistant strategies and phenological changes of wild amaranth resilient to pesticides in the context of transgenic agriculture.

















## KIWICHA SOFÍA VIOLA

En cooperación con  
«AMARANTO COMO AGENTE POLÍTICO»  
de JULIA MENSCH

In el marco del proyecto de investigación  
«Planta, Intelecto. Aprender como una planta» (2022-2025).  
Un proyecto de investigación de Yvonne Volkart, Rosa Smie, Julia Mensch y Felipe Castellblanco.  
Financiado por la Fundación Nacional Suiza para la Ciencia y liderado por el Instituto Arte  
Género Naturaleza de la Academia de Arte y Diseño de Basilea FHNW.

In cooperation with  
«AMARANTH AS POLITICAL AGENT»  
by JULIA MENSCH

In the frame of the research project  
«Planta, Intelligence. Learning Like a Plant» (2022-2025).  
A research project by Yvonne Volkart, Rosa Smie, Julia Mensch and Felipe Castellblanco.  
Funded by the Swiss National Science Foundation and hosted by the Institute Art Gender Nature  
Basel Academy of Art and Design FHNW.

[www.plants-intelligence.ch](http://www.plants-intelligence.ch)

Diseño en | Recorded at  
Estudio Escobedo, Buenos Aires, Argentina  
Ingeniero de Sonido y Mezcla |  
Sound Engineer and Mixing: Juan Belvis  
Masterización | Mastering: Manu

Diseño de portada por |  
Cover Design by Ian Kornfeld  
Imágenes de |  
Images by Julia Mensch

Desde una tierra lejana  
hasta el sur del continente  
separó el viento del frente  
se volvió tan soberano  
resplandeciente en la mañana  
dándole color al campo  
bajo el sol se ve danzando  
repartiendo su alegría  
en la efímera dinastía  
ante todo está avanzando

Kiwicha, kiwicha, kiwicha

Hace siglos los barbaños  
querían desaparecerla  
ella no sabe de guerra  
ni que ellos son malvados  
mientras tanto en el mercado  
y muchos nos alimentan.  
Y en la tierra que está en venta  
se la ve por todos lados  
al cereal más venerado  
entre las incas y aztecas.

Sobran mitos y leyendas  
para esta planta tan sabia  
que despierta tanta rabia  
a quienes le ven la ramita  
ella todo la ramonda  
con su amor colaborando  
sus semillas se regeneran  
generando inteligencia  
enseñando resistencia  
abren paso al amaranto

Kiwicha, kiwicha, kiwicha

Perpetua su semilla  
la engente todos  
sugando alimento  
familia en familia  
ven para mi huesito  
nuestro amoradito  
te llevo en mi canto  
kiwicha kiwicha

Kiwicha, kiwicha, kiwicha

Letra y Música | Music & Lyrics  
Sofía Viola

© 2025 Sofía Viola

# KIWICHA



## KIWICHA

Part of Amaranth as Political Agent  
Cooperation with Sofia Viola. Vinyl Record, song composed by the  
Argentinian singer Sofia Viola, graphic design by Ian Kornfeld, 2025

<https://plants-intelligence.ch/kiwicha/>

The desire to sing to Amaranth, a plant native to the Americas, brought this song into being, guided by the intuition that Sofía Viola was the one who would know how to do it.

Over several months, I shared my research with the singer Sofía Viola, who planted amaranth at her home to observe its growth during the Argentine spring and summer. Sofía composed this piece based on her close observations of the plant and the insights from my artistic research.





## MALEZAS RESISTENTES

Part of Amaranth as Political Agent

In collaboration with María Vilca, Community Garden Las Yungas.

Workshop in the frame of Las Tres Ecologías, Museo de Arte Moderno de Buenos Aires, 2025

María Vilca is a health worker and activist from Jujuy, living in Barrio Rodrigo Bueno, Buenos Aires, where residents face eviction due to city government plans for urbanization. During the pandemic, she and other women started a community garden to grow food and provide environmental education. The Community Garden Las Yungas now offers gardening workshops for all ages to promote knowledge sharing and resilient networks.

In the context of the ongoing conflict in Rodrigo Bueno, the workshop focused on amaranth resistance strategies and the distribution amaranth seeds from the Institute of Research and Technological Development for Family Farming (Ipfaf) in Hornillos, Province of Jujuy.





## CARTOGRAFIA DE UN EXPERIMENTO A CIELO ABIERTO

Cartography of an Experiment Under Open Sky

Installation, painted ceramic plates, publications and lecture performances, public events, shared agro-ecological meals, 2017-2022

The ongoing boom of agroindustrial biotechnology started in Argentina in 1996, when the first genetically modified (GM) crop was commercially released for cultivation: Monsanto's Roundup Ready glyphosate-tolerant soybeans. Since then, the monoculture model is applied in Argentina as if territories were open laboratories, without taking precautionary principles into consideration. Cancer, malformations, DNA-damages, chronic diseases and other health problems are said to be significantly increasing, especially in areas close to GM-plantations. The agrochemicals show up in food products on the Argentinean market, and glyphosate, the most widely used ingredient of the pesticides, has even been found in rain. The risks involved with GM-organisms, being approved and commercially grown in the fields for more than 20 years already, have neither been sufficiently studied nor discussed. But just like the negative health and socio-environmental consequences of his model are multiplying, the resistance and alternatives are growing, too.

This work is a cartography, composed by portraits of people, plants and genetical modified plants (painted on ceramic plates), chronicles based on my ongoing research (printed as newspaper publications), and a series of events (public talks and shared agro-ecological meals during the exhibitions where I present different stages of the project).

Link to download publications:

[https://drive.google.com/drive/folders/1SX79H23fdWK\\_QCCCCFOjn5nqGDCBTpNX](https://drive.google.com/drive/folders/1SX79H23fdWK_QCCCCFOjn5nqGDCBTpNX)





*Cartography of an Experiment Under Open Sky,*  
painted ceramic plates, ea. 21 cm, 2017-2022





## GUAMINÍ

Part of Cartografía de un experimento a cielo abierto. Installation, painted ceramic plates, newspaper and public event, 2018

Guaminí is a town in the Province of Buenos Aires, where for three years a group of agricultural producers chose to work their fields agro-ecologically. Together with the local Environment Secretary and with Eduardo Cerdá (agronomist specialised in extensive agroecology and biodynamic agriculture), they developed a path that shows that there are alternatives to the model of transgenic and toxic agriculture.

Based on the experience in Guaminí, they created RENAMA (National Network of Municipalities and Communities that promote Agroecology), which is currently composed of nine municipalities, around thirty producers and some 20,000 hectares.





## MALEZAS

Weeds. Part of Cartografía de un experimento a cielo abierto. Public talk and shared agro-ecological meal in collaboration with the Museo del Hambre (Hunger Museum)

With Lalo Bottesi (agroecologist, part of Iriarte Verde, work and farmers cooperative), Eduardo Cerdá (agroecologist, part of RENAMA, Network of Municipalities and Communities that promote Agroecology), Marcos Filardi (Director of Hunger Museum), Miryam Gorban (Director of CALISA, Chair of Food Sovereignty of the University of Buenos Aires), Meche Méndez (nurse of Garrahan Hospital).







## **WEEDS AGAINST ECOCIDE. The Amaranth Struggle**

Part of Cartografía de un experimento a cielo abierto. Lecture Performance, Crossings, (Re)memberings (Re)groundings, Archive & HKW, Berlin, 2022

The story "Weeds against Ecocide - the Amaranth Struggle" sets its plot in the fields of transgenic agriculture and the struggle that the own plants are engaging with. Against the backdrop of the ecocide produced by the toxic transgenic crops, the story digs into the agency of the "resistance weeds", and focuses on the irruption of one of them, the Amaranth weed, that insists to return and resist. Within the battle field amid the "40-3-2 Roundup Ready Soy", a plant genetically modified in the laboratories of Monsanto's corporate science (today Bayer), and the millenary Amaranth, the story inquires: How could we conspire with plants in order to struggle together against the ongoing ecocide of transgenic agriculture?



**CARTOGRAFIA DE UN EXPERIMENTO A CIELO ABIERTO**

Lecture performance, La Ira de Dios, Buenos Aires, 2018





## LA NACION

Watercolour on paper, ea. 30 x 40 cm, 2020-2022

Research in progress about the Conquest of the Desert (Conquista del Desierto) in relation with configuration of the Argentinean Nation and the actual application of the repressive and neo extractivist practices on its territory.

The work is taking as starting point the bill of 100 Argentinean pesos, which commemorates the Conquest and a series of quotes from different actors, activists and writers.

The Conquest of the Desert was run by Julio A. Roca in 1879 to incorporate the today called Patagonia into the Argentinean territory. The Argentinean troops killed more than 1,000 Mapuche people and displaced more than 15,000 from their traditional lands.

*Ese ajeno sur*, exhibition overview, sign, CIAT - Contemporary Institute for Art & Thought, Berlin, 2022



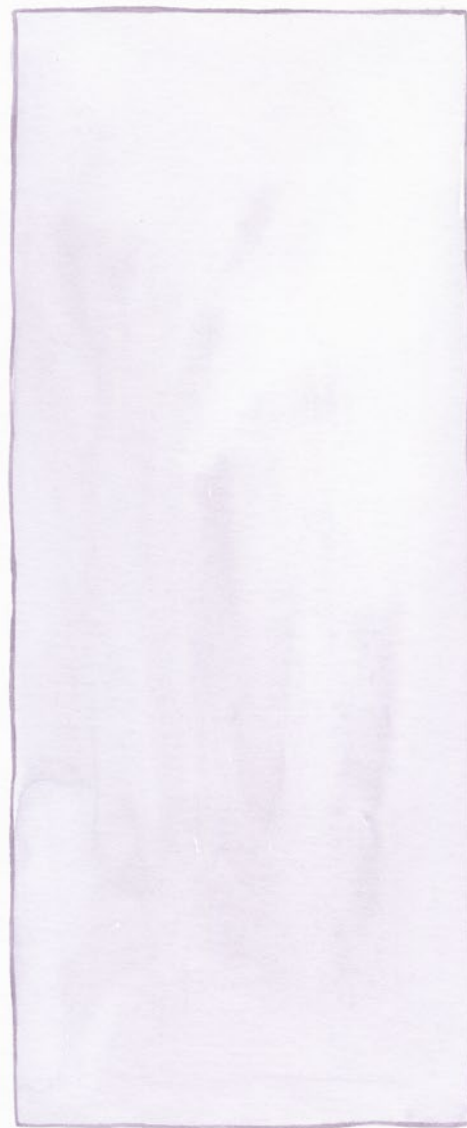
“Ser indígena hoy es considerado subversivo”, definió con precisión Jeremías Chauque, músico mapuche. Los pueblos originarios son una de las primeras trincheras contra el extractivismo, que es a su vez uno de los engranajes principales del capitalismo. Presentarle resistencia (y en más de un caso frenar proyectos extractivos) implica subvertir el orden que impone el poderoso. Y tiene un costo: judicialización, violencia, represión, cárcel, balas por la espalda. Rafael Nahuel, Santiago Maldonado, son la foto de una película mucho más larga, de 525 años.  
[...]

El extractivismo es política de Estado.

Nosotras decimos que habitamos el territorio y el territorio nos habita.



Sellaremos con sangre y fundiremos  
con el sable, de una vez y para siempre,  
esta nacionalidad argentina, que tiene  
que formarse, como las pirámides de  
Egipto y el poder de los imperios, a  
costa de la sangre y el sudor de muchas  
generaciones.





En la Argentina el poder del blanco, que se expande de manera creciente desde Buenos Aires, va poniendo fuera de la ley a los indios de la pampa y de la Patagonia: aquí el *outlaw* se llama bárbaro, infiel, matrero, salvaje o malonero. Y a medida que la valoración de las haciendas y de los campos de pastoreo va marcando una línea ascendente, su culpabilidad es mayor. “Malévolo”, *malevo*, su malevolencia es directamente proporcional al despojo de su tierra. [...] A partir de ahí, los indios de la Patagonia llegarán a ser todos “inadaptados”. Parece lógico, por lo tanto que el genocidio sea su última sentencia.

I became more than ever convinced of the importance of imperialism... In order to save the forty million inhabitants of the United Kingdom from a bloody civil war, our colonial statesmen must acquire new lands for settling the surplus population of this country, to provide new markets for the goods produced in the factories and mines. The Empire, as I have always said, is a bread and butter question. If you want to avoid civil war, you must become imperialist.





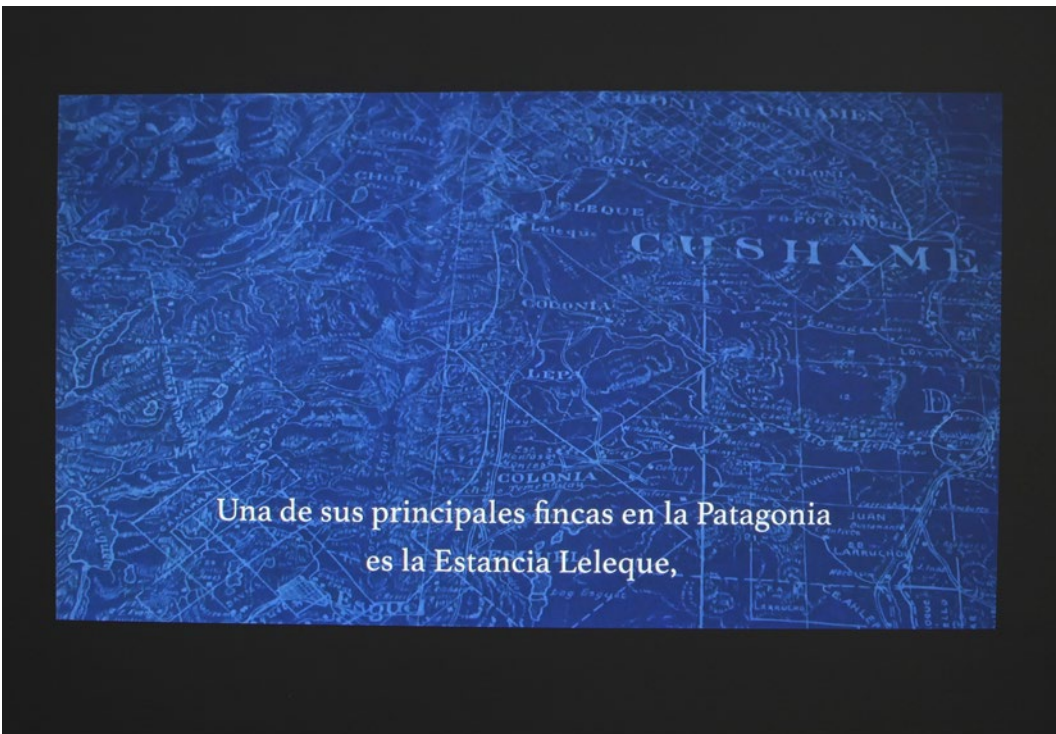
## ESE AJENO SUR\*

Part of Field Research in the Capitalocene. In collaboration with Naomi Hennig. Video Essay, 35'02", 2018-2022

<https://vimeo.com/734817500>

The video essay is a reflection on the deaths of activists like Santiago Maldonado, Rafael Nahuel, or Elias Garay, who died in the course of land conflicts in Patagonia. How they can be named and remembered? How can this Faustian megalomania be translated into a form of critique that targets extractivism, dispossession, and the alliance of state institutions with the interests of latifundistas and international corporations like Benetton? And what does all this have to do with us?

\*After Ramón Minieri









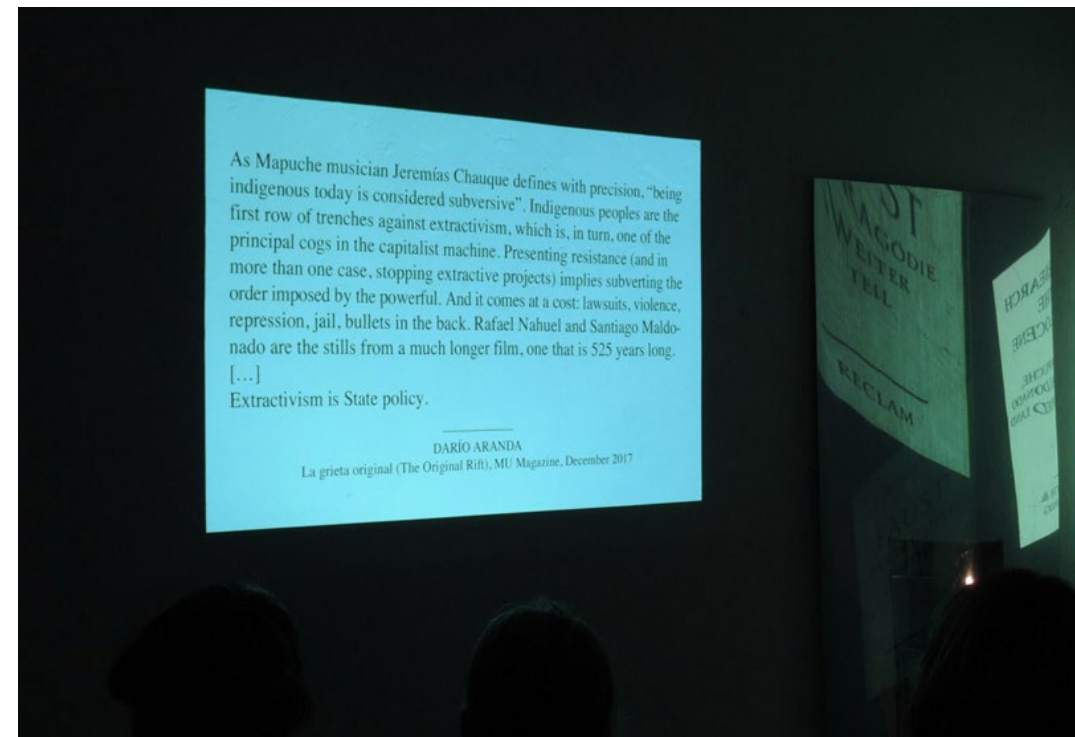
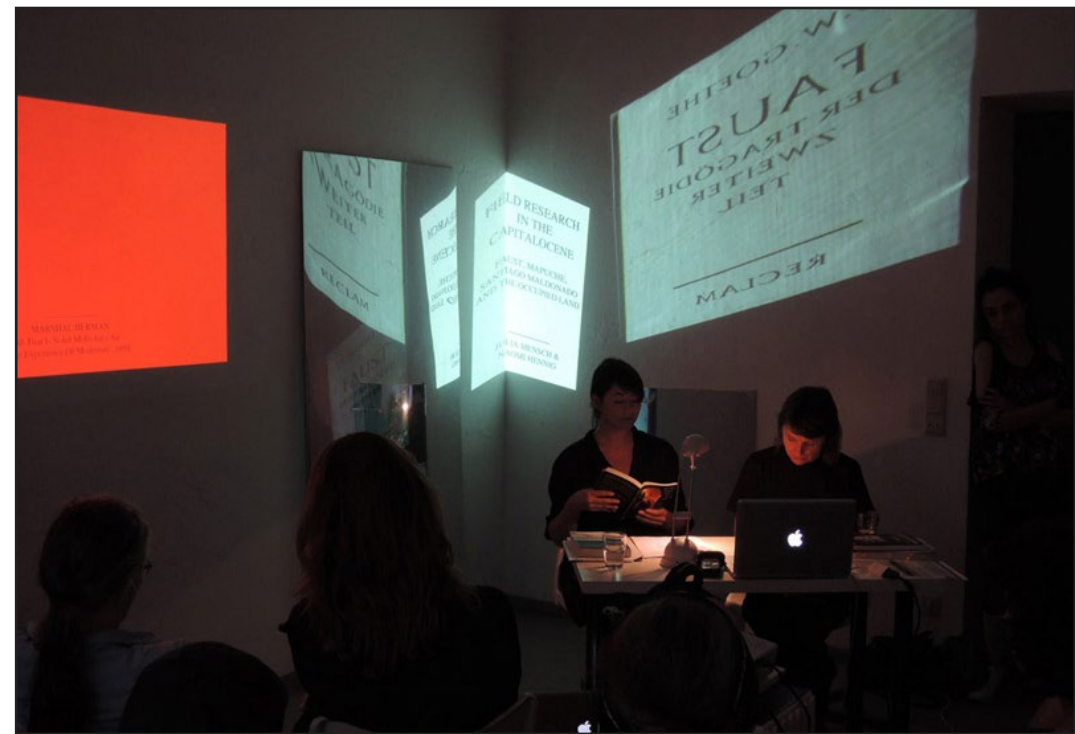
## FIELD RESEARCH IN THE CAPITALOCENE

### Faust, Mapuches, Santiago Maldonado and the occupied land

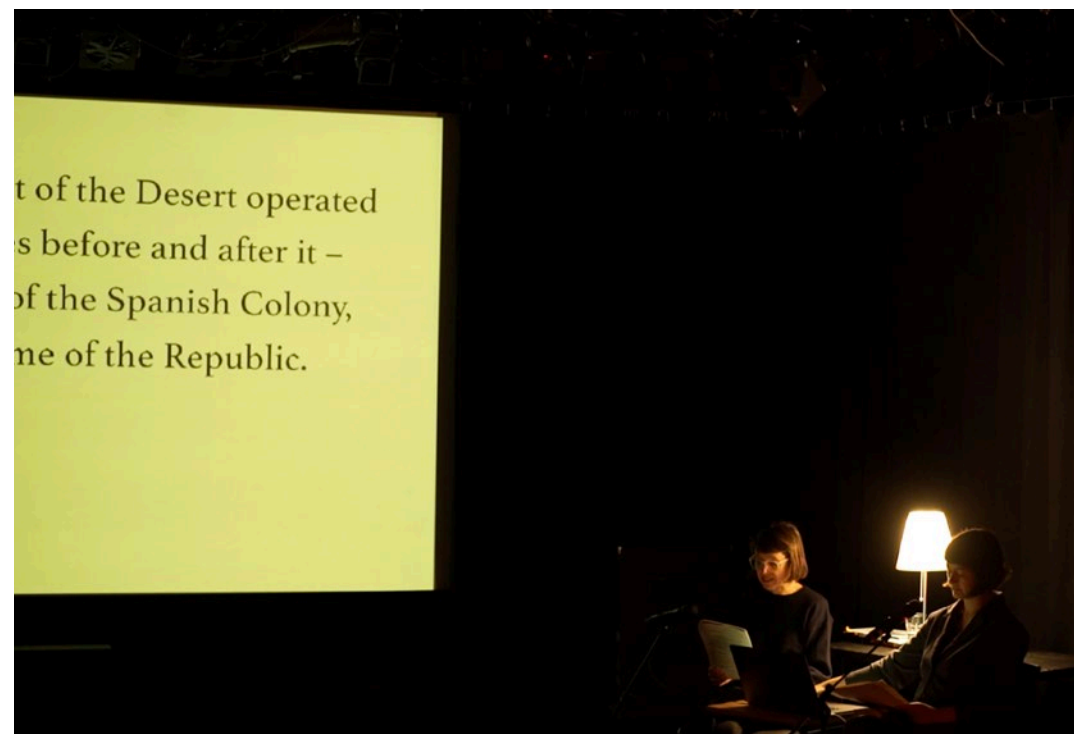
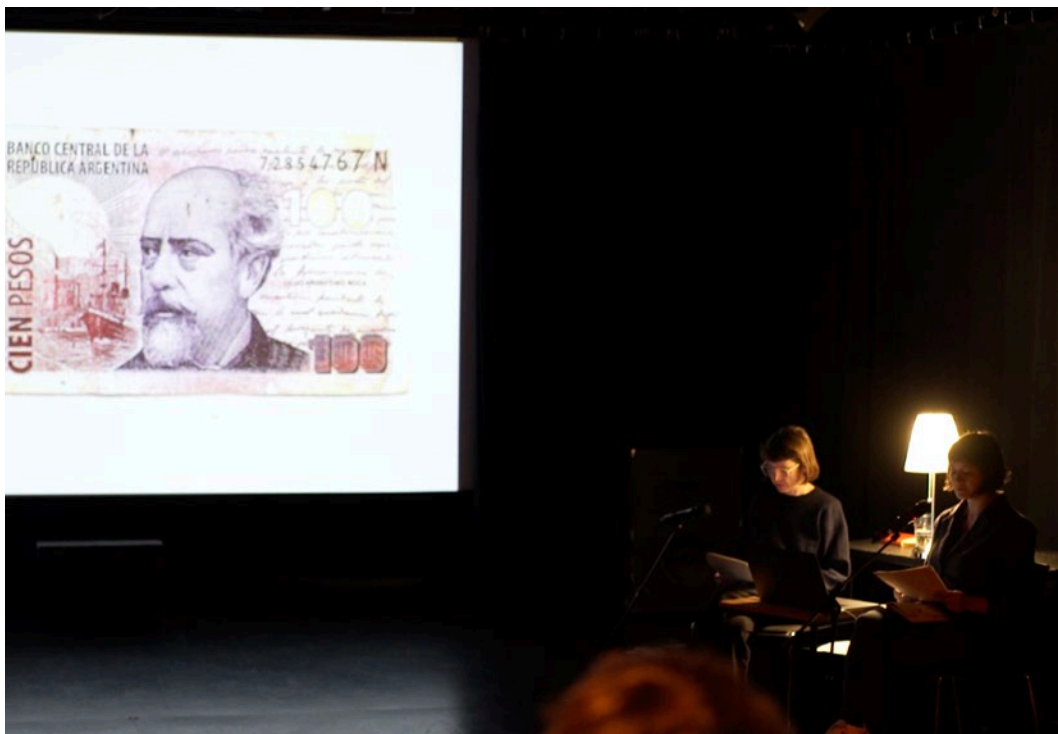
In collaboration with Naomi Hennig. Lecture performance, Uqbar, Project Space Festival, Berlin, 2018

In cross-referencing Goethe's Faust 2 with the on-going violent repression of indigenous land claims in Patagonia, we looked to the far-away and yet so near geographies of the Faustian relation to nature, rethinking figures of resistance in the present and through history.

In this lecture performance we cited literature from Goethe to Marshal Berman, critical writing on Argentinian colonial heritage, and press coverage of recent murders of activists in the context of on-going land-disputes. We asked how Faust, in his final incarnation as land-developer, can be understood and re-interpreted today, in the light of the on-going ecocide and the death toll of the extractivist and neo-colonial frontier.







## ESE AJENO SUR

In collaboration with Naomi Hennig. Lecture performance, PARADOKS Festival for Video Art At the Edges of Documentary, Leipzig, 2023



## LA VIDA EN ROJO

Life in Red. Long term project, 2008-in progress

A few years ago my grandparent's TV started to not function so well. The variations of colours of the TV screen were transformed into different red and magenta tones. Not green or blue, but red. When we told them that the TV was not working well, they didn't agree; for them it was still perfectly functioning. This anecdote gave the name to Life in Red, a long term project, which takes as starting point the private and political life of my grandparents – both convinced communists in Argentina, a country where Socialism has never released as a system, but as utopia remained. An artistic investigation into the history of Communism in the 20th century, the use of personal documents to reflect on history and the change of representation of images in different times and contexts.

Until now the project had several stages, which brought me to different geographies and contexts. It arose from the need to understand my own inheritance and the way my parents and grandparents dealt with this history, in order to build my own generational tools to act in the present.



*Biblioteca, Installation. La vida en rojo, exhibition view, Kunstraum Baden, Switzerland, 2019. Transformación. La gráfica en desborde, Exhibition view, Museo de Grabado, Buenos Aires, Argentina, 2021*



## BALADA TROPICAL

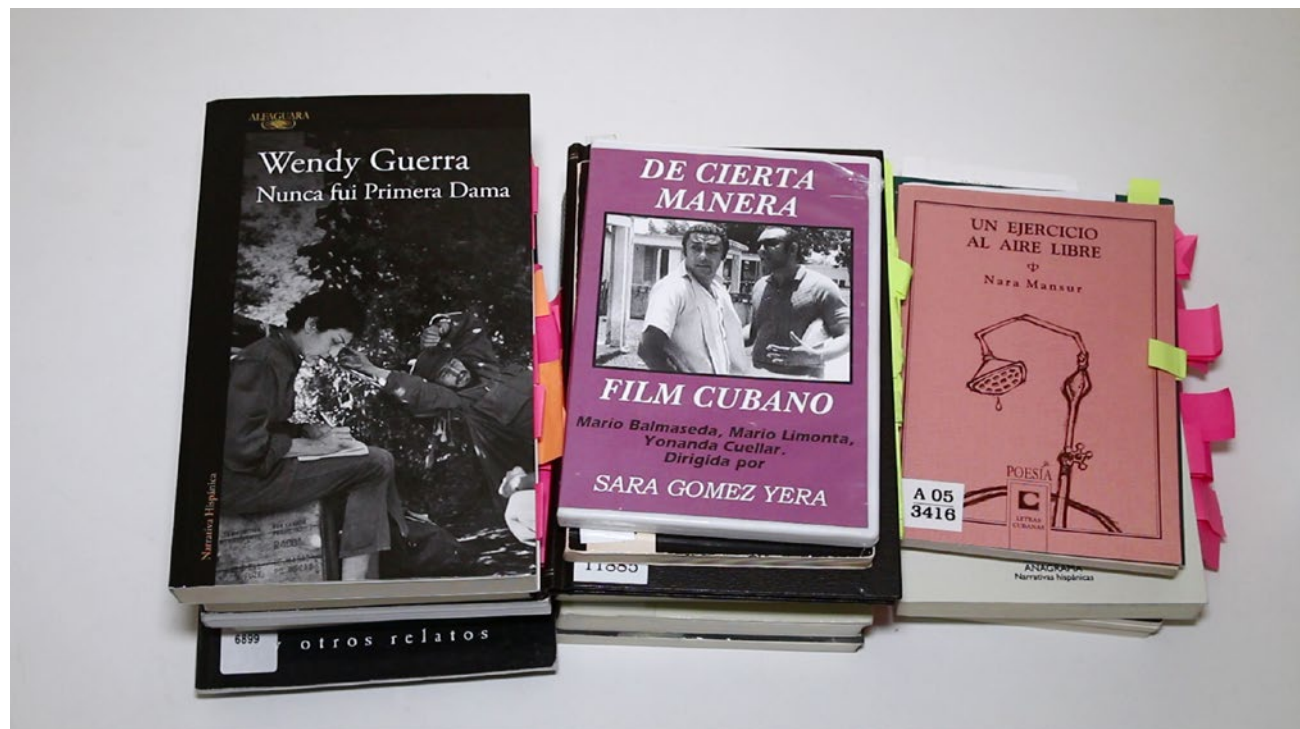
Part of La vida en rojo. Video Essay, 27'13", 2024

Trailer: <https://vimeo.com/988589235>

Balada Tropical re-narrates and re-conceptualises my grandmother Isabel's 1961 journey to Cuba. The starting point is a letter written by her, my personal research on the island combined with passages from Cuban literature and interviews with Cuban women of the generation called "the grandchildren of the revolution."

What is left today of this socialist paradise that my grandmother once visited? Was it a paradise back then? Why aren't female leaders such as Haydée Santamaría and Celia Sánchez included in the central representation of the revolution? Would Cuban history have taken a different course if these revolutionary women had not passed away in the 1980ties?

The video essay is an invitation to imagine a history beyond patriarchal narratives and a revolutionary politics of diverse relations and affections.







*La vida en rojo*, exhibition view, Kunstraum Baden, Switzerland, 2019





*La vida en rojo*, exhibition view, Kunstraum Baden, Switzerland, 2019



## BALADA TROPICAL

Part of La vida en rojo. Installation, Inkjet-prints, 2019

In 1961 my grandmother traveled to Cuba as part of a delegation of Argentinean workers. During the trip, she met Che Guevara, visited cities and the country side. She didn't take any photos, but she wrote a letter to my grandfather Rafael, describing the paradise she was seeing, the concretisation of the dream called revolution. Balada tropical re-conceptualises and re-writes the trip of Isabel to Cuba in 1961, taking as starting point her letter in relation with Cuban literature, my own research at the island and interviews with Cuban women who are part of the so called generation of grandkids of the revolution.













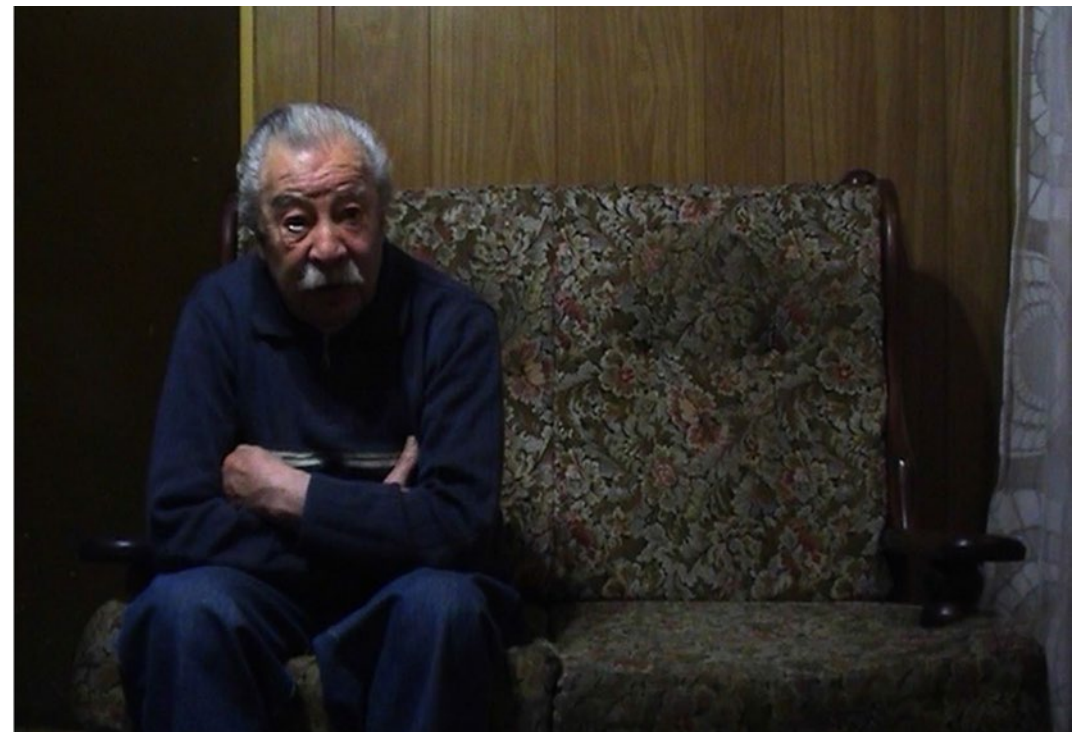
*La vida en rojo*, exhibition view, Centro Cultural Recoleta, Buenos Aires, 2016





Video Essay, 21'50'', 2016-2018

*La vida en rojo*, video stills, 2016-2018



**LA FELICIDAD (Happiness)**

Part of *La vida en rojo*. Video, 5'28", 2016

<https://vimeo.com/215191195>

Passwort: isabelyrafael

*La vida en rojo*, exhibition view, EAC, Montevideo, Uruguay, 2018



## RAFAEL'S TRAVEL (Berlin, Dresden, Leipzig)

Part of La vida en rojo. Installation, black and white photo series and synchronised double slide projection, 2008-2014

As a member of the Argentinean Communist Party in 1973 my grandfather traveled to Europe on a political trip during which he looked for the characteristics of the political system predominant in the USSR and the former GDR. Factories, hospitals, capitals, cities and towns were registered by means of photography, post cards and notes of his itinerary. During his travel Rafael visited the German cities of Berlin, Dresden and Leipzig.

I went to these cities and searched for the places that he documented in the past. Returning to the places that appear in the photographs, I took the pictures once again, from the same point of view, with the same Zenit photo camera and photographic media he used in 1973.







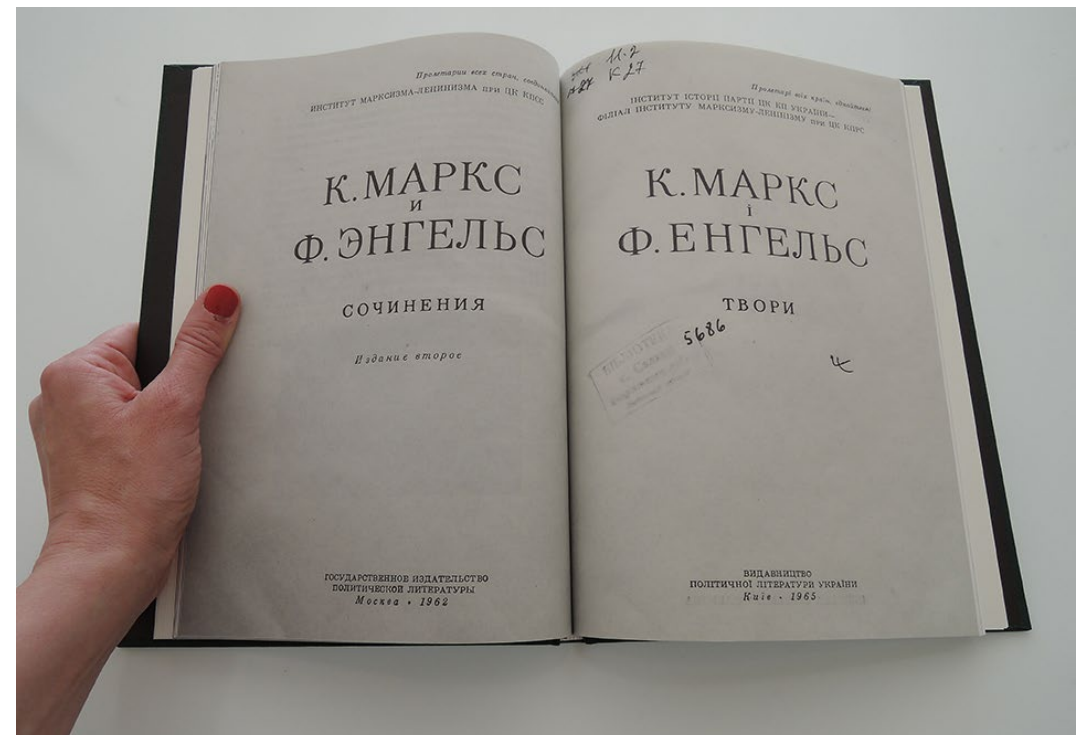




## SALASHI

Part of *La vida en rojo*. Installation, slide projection and book (published by Kosice European Capital of Culture, second edition: Spanish and English language, hardcover, 135 pages, black and white offset print, 17.6 x 25 cm), 2013

Salashi is about the Ukrainian village, where my grandfather grew up and saw the first red communist flag, before he emigrated to Argentina. Salashi is today the last territory before the Schengen border with Poland, and the house where he lived is now the library of the village.









## EL OBRERO GRAFICO

Part of La vida en rojo. Posters, 100 x 50 cm each, 2011

A series of posters made from fragments of graphic material from my family archive related to the Workers Union "Federación Gráfica Bonaerense".

Compañeras y compañeros: La hora de las palabras ya dijo todo lo que tenía que decir. La Comisión General Administrativa, cuando las circunstancias lo hagan necesario, convocará a las reuniones y/o asambleas que contribuyan a las finalidades ya mencionadas. Sin embargo, consideramos que mejor que decir es hacer, y mañana comprobaremos que los sacrificios de hoy no han sido inútiles y darán el fruto que merecemos.

---





la gran mayoría de  
los gráficos fuimos y  
moriremos rebeldes,

despreciando los  
acomodos donde  
ingresan burócratas  
y renegados



## ISKRA

Part of La vida en rojo. Installation and newspaper publication, 2012

Iskra (the spark in Russian) was the first Communist newspaper. It was founded by Lenin and printed for the first time in Leipzig in 1900. In 1956 the Government of the GDR founded the Iskra Museum in a small house outside the city center, where the newspaper was probably printed. After the reunification of Germany the Museum was closed in 1991. My grandfather Rafael visited the Iskra Museum in 1973. Currently the old printer is abandoned and of the Lenin monument only the base remains. The installation is composed of portraits of people who had or have a relation with Iskra, which are made with woodcut, technique used to reproduce images in newspapers in 1900. And a newspaper-chronicle telling my experience in Leipzig and the history and present of the Iskra newspaper and former Museum.

Link to download publication:

<https://drive.google.com/file/d/1Tqk4s0YeQwoZDS0Tc7Vo5atekvRG7CUW>







*Iskra*, woodcut portraits, 2012-2014



## ISKRA | Essay über den Gebrauch eines leeren Raums

Iskra | Essay about the use of an empty space. Part of La vida en rojo.  
Event and intervention, Halle 14 and former Iskra Memorial, Leipzig, 2014,  
[www.iskra-essay.blogspot.com](http://www.iskra-essay.blogspot.com)

The former Iskra Museum is closed since 1991. Until September 2014 it belonged to the LWB (Leipziger Wohnungs- und Baugesellschaft), when it was sold to a private person, to be converted into a residential house. On September 20 of 2014 I opened the former Museum to the public one time more: presenting an essay in progress, which took this complex and historical place as an empty toolbox. Through the presentation of documents, publications and lectures allowed a reflection about the gaps of the memory culture in Germany. How is contemporary history dealt with and how are historical narratives being constructed, both back then in the GDR and today in reunified Germany? Who has the right to remember, who does not?

With the participation of Steffi Marung (historian, University of Leipzig), Thomas Klemm (curator, Leipzig), Boris Buden (philosopher, Berlin), Britt Schlehahn (cultural scientist, Leipzig) and others.







ISKRA | Essay über den Gebrauch eines leeren Raums,  
event and intervention, Halle 14 & former Iskra Memorial, Leipzig, Germany, 2014

## REPUBLIC OF ORWOCHROM

Part of La vida en rojo. Video 10'27", 2010

<https://vimeo.com/1106055428>

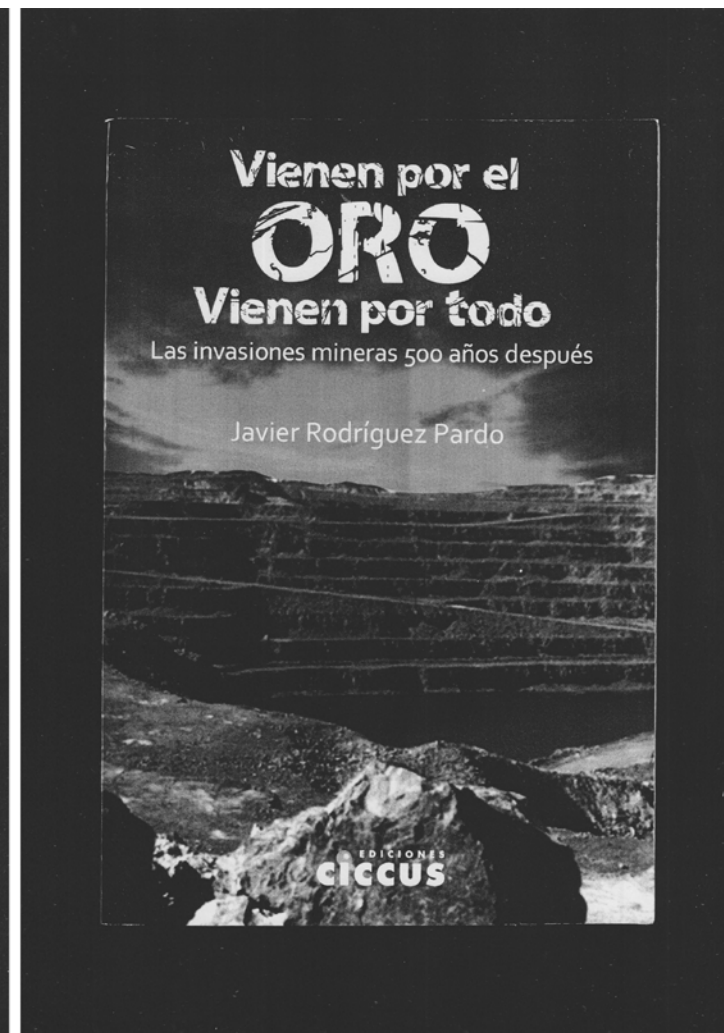
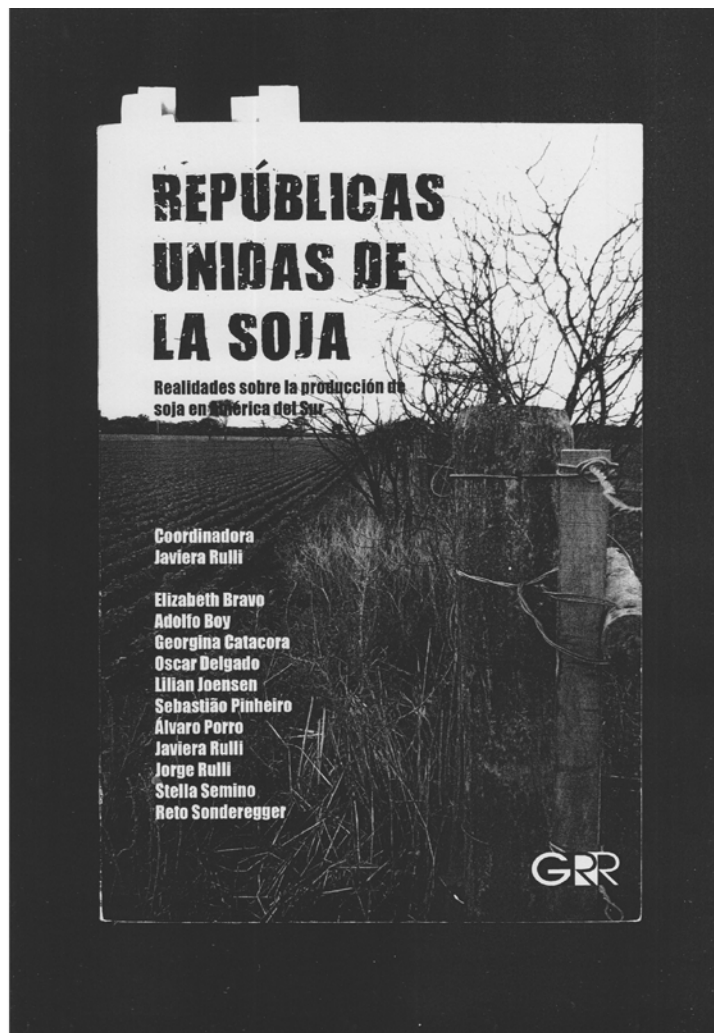
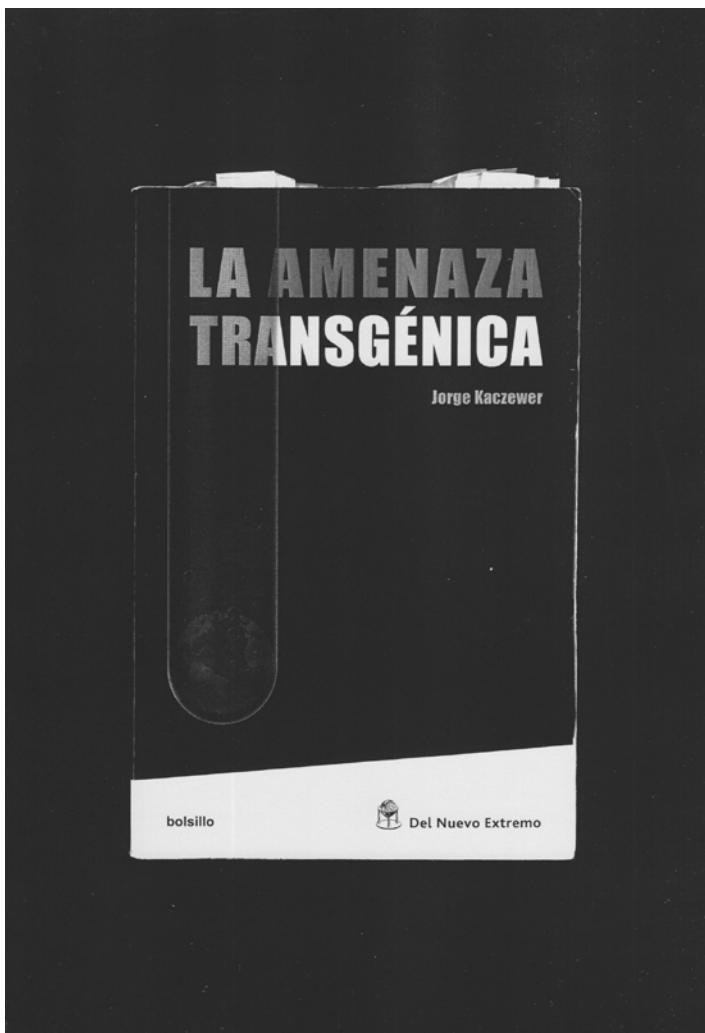
Password: orwochrom

Republic of Orwochrom is the reconstruction of Rafael's travel to an utopian socialist country.

He always traveled accompanied  
by Orwochromian locals.







## BIBLIOGRAFIA PREVIA AL COLAPSO

Bibliography prior to the collapse. Series of back and white photocopies, 20 x 29 cm each, 2019

This work is based on an artistic research in process, that I developed for several years, about the implementation of the Extractivist model in Argentina and Latin America and its continuity since the Spanish Conquest in 1492. Where, in turn, we can locate the beginning of the condition of the continent as exporter of Nature.

**SAMANTA  
SCHWEBLIN**

**Distancia  
de rescate**



LITERATURA RANDOM HOUSE

**DARÍO ARANDA**

# **TIERRA ARRASADA**

**PETRÓLEO, SOJA, PASTERAS Y MECAMINERÍA  
RADIOGRAFÍA DE LA ARGENTINA DEL SIGLO XXI**

**SUDAMERICANA**



(PILAR CALVEIRO)  
**PODER Y  
DESAPARICIÓN**  
LOS CAMPOS DE CONCENTRACIÓN EN ARGENTINA



**Punaladas**  
ENSAYOS DE PUNTA

COLIHUE

Gabriela Massuh

**Desmonte**

la lengua / novela

AH

Adriana Hidalgo editora



## **MALVINAS ARGENTINAS, CÓRDOBA**

### **Notes from the Route of the Green Gold Rush**

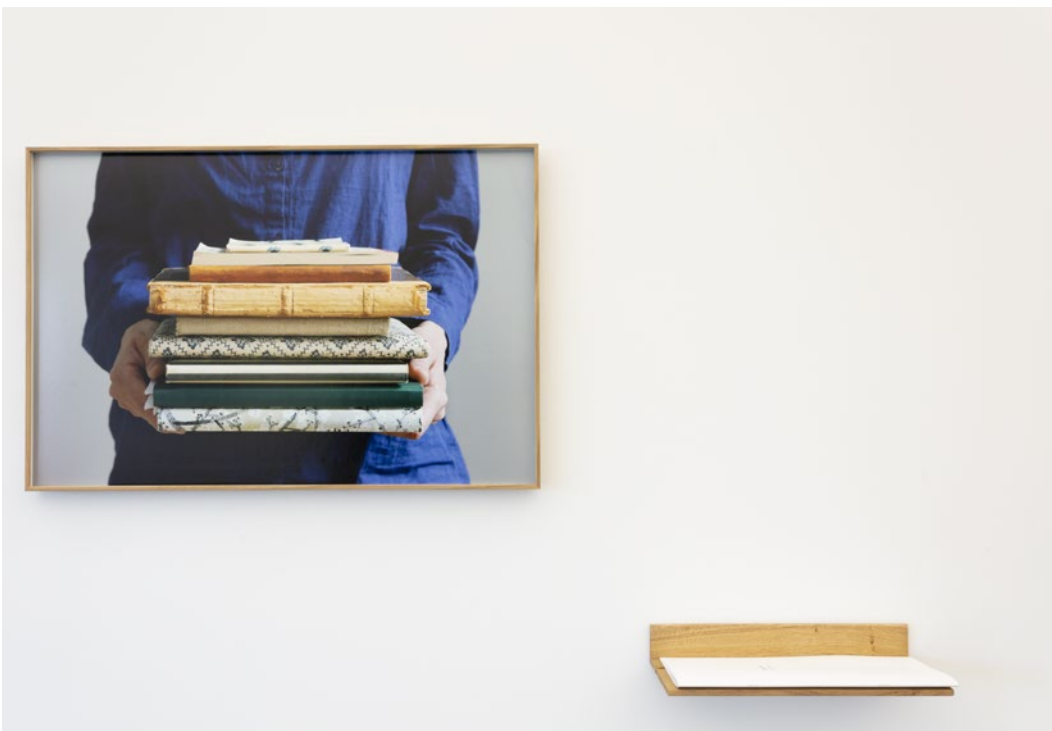
In collaboration with Aurelio Kopainig. Wall installation, photograph and text, 2015-2016

Monsanto announced in 2012 the construction of world-biggest corn-processing plant in the town of Malvinas Argentinas in Córdoba. Afterwards it became a symbol of the raising uncomfortableness and resistance towards the agro-industry and the colonisation of body, life support and the very life substance itself. Its construction was blocked for three years by local movements until 2016, when the multinational announced, that it was going to leave the town and put the land on sale.

*On Off Shore*, exhibition view, Museum für Fotografie, Berlin, 2016





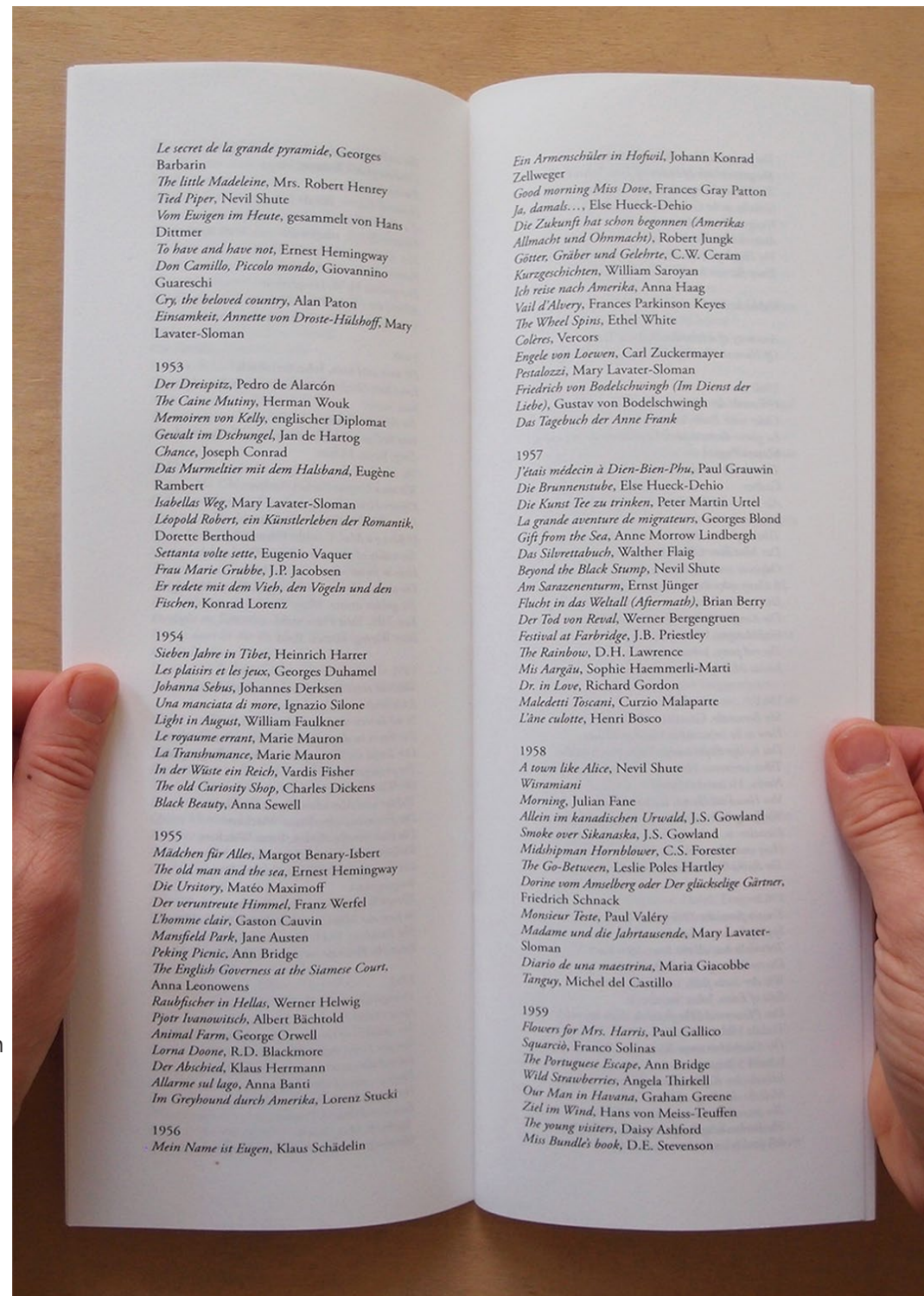


## BIBLIOTHEK

Photograph und Text (Inkjet-print, 40 x 60 cm and notebook on shelf, 10,5 x 29,7 cm, 28 pages), 2015-2019

Elisabeth Pletscher (1908 - 2003) was a laboratory assistant and an activist for women's voting rights. She gave her first political speech about women's voting rights in 1959 and she voted for first time in Trogen in 1990. Her photo albums and personal papers are today part of the Canton's Archive. In one of the boxes with the sign "Lektüren" there are seven notebooks where Elisabeth wrote the name of all the books she read from 1927 to 2003, with a description about each of them.

Bibliothek is composed by two parts: a photograph and a booklet with a list I created with the names of all the books which Elisabeth mentioned, organised by year and decade.





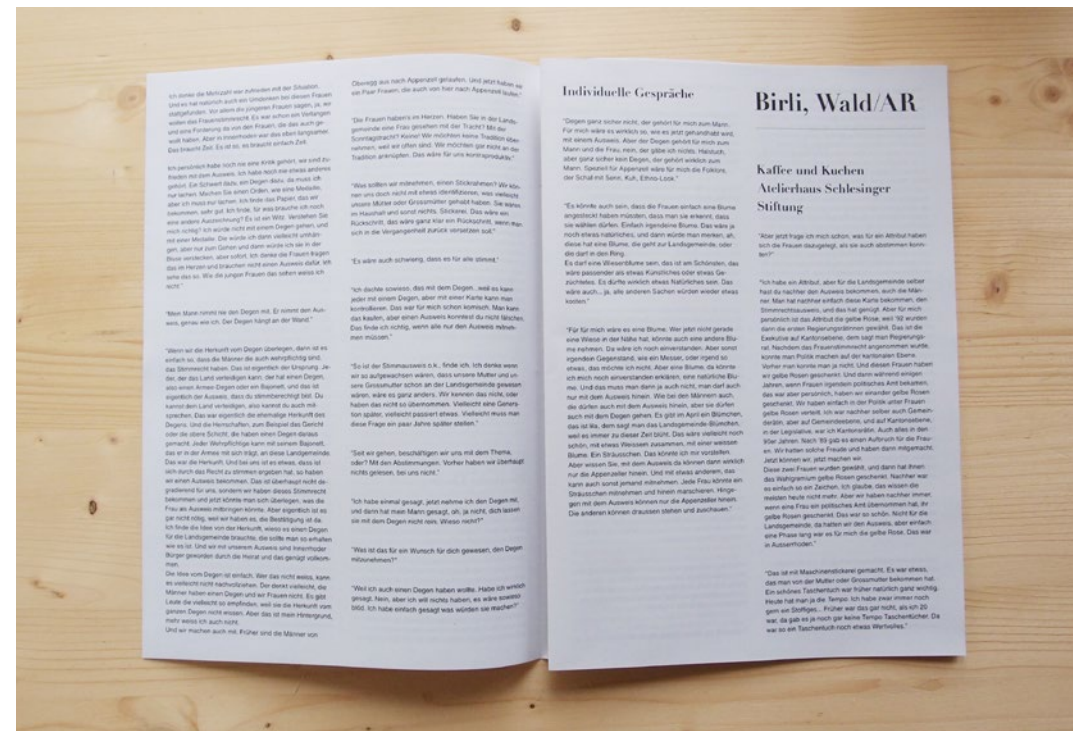
## AUF DER SUCHE NACH DEM WEIBLICHEN LANDSGEMEINDE-DEGEN

In search of the female Landsgemeinde-Epee. Wall installation and magazine (published by Ledi-Die Wanderbühne von AR°AI 500, German language, 24 pages, black and white and one pantone color, offset print, 21 x 29,7 cm), 2013

In Switzerland women gained the right to vote on the national level in 1971 and gradually on the local level: the last cantons were Appenzell Ausserrhoden and Innerhoden in 1989 and 1990. The local way of voting of the canton is called "Landsgemeinde". Still today, once a year the inhabitants of Appenzell Innerhoden walk from the different villages to the canton's main square. Once there, they enter a closed area, to which only Appenzell citizens have access, to vote rising hands in public. Until 1989 and 1990, this tradition and voting was held only by men. To access the voting area they brought –and they still bring today– an epee as document, which identifies them as inhabitants of the canton (the Landsgemeinde-Degen), which they receive from their parents or grandparents at the age of 18, when they are allowed to vote. Woman don't have an object that identifies them as citizens of the canton. They have to bring the document, which the Government sends to all the inhabitants, men and women, by post.

In the context of the anniversary of 500 years of Appenzell AI-AR, I organised Coffee and Cake for women. In these meetings I proposed them to think of an object that could identify women at the Landsgemeinde, and to talk about the history of women in Switzerland and their position in the present.

Palatti-Schopf, exhibition view, die Ledi, Oberegg, Switzerland, 2013





**JULIA MENSCH** AR/CH 1980, Buenos Aires  
info@juliamentensch.com / <http://juliamentensch.com/>

### education

- 2022-2025 PhD Candidate Institute Art Gender Nature IAGN, FHNW Academy of Art and Design, Basel & at Bauhaus-Universität, Weimar/DE  
2013-2015 UdK, Universität der Künste, Hito Steyerl Class, Berlin/DE  
2011 UNA, National Art University, Graduation thesis in Visual Arts, supervisor Eduardo Molinari, Buenos Aires/AR  
2000-2006 UNA, National Art University (graduation in Visual Arts), Buenos Aires/AR  
1996-1999 EBA, School of Fine Arts Manuel Belgrano, Buenos Aires/AR

### awards / grants / projects

- 2022-2025 Plants\_Intelligence. Learning like a Plant, a research project by Yvonne Volkart (lead), Felipe Castelblanco, Julia Mensch and Rasa Smite. Funded by the Swiss National Science Foundation and hosted by the Institute Art Gender Nature Basel Academy of Art and Design FHNW  
2024 Förderbeitrag (Grant), Aargauer Kuratorium, Auswahl 24, Aarau/CH  
2021 Research Grant, Senate of Berlin/DE  
Work Grant, Pro Helvetia/CH  
2020 Nomination Villa Förderbeitrag Romana Prize/DE  
2019 Research Grant, Senate of Berlin/DE  
Longlist, Prize the National Galerie, Berlin/DE  
2018 Arcoiris Prize, BIM 4ta. Biennial of the Moving Image/AR  
2017 National Grant, Fondo Nacional de las Artes (National Art Fund)/AR  
2015 National Grant, Fondo Nacional de las Artes (National Art Fund)/AR  
National Grant for Group Projects, Fondo Nacional de las Artes (National Art Fund)/AR  
2014-2015 Project Grant (for Palatti AR AI), Amt für Kultur Appenzell Ausserrhoden/CH  
2012-2015 DAAD Scholarship, Tutor Hito Steyerl, UdK Universität der Künste Berlin/DE  
2014 Project Grant, Kulturstadt Leipzig/DE  
Project Grant, Interflugs/DE  
2013 Project Grant, Amt für Kultur Appenzell Ausserrhoden and Dr. René und Renia Schlesinger foundation/CH  
Project Grant, Robert Bosch Stiftung/DE  
Project Grant, Ministerio de Relaciones Exteriores y Culto de la República Argentina/AR  
2010 Prize CCEBA Artes 2010, Palais de Glace, Buenos Aires/AR  
National Grant, Fondo Nacional de las Artes (National Art Fund)/AR  
National Grant for group projects, Fondo Nacional de las Artes (National Art Fund)/AR  
2008 Grant, Sulzberg Foundation for Artist in Residence at Villa Sträuli, Winterthur/CH  
2006 2° Prize, National Award of Visual Art, Textile Art, Buenos Aires/AR

### artist in residence / projects / participations

- 2025 Tres Ecologías, educational program Museo de Arte Moderno, Buenos Aires/AR  
2024 Campus Antropoceno Latin America, Rio de Janeiro/BR  
URRA, Artist Residency, with Aurelio Kopainig, Buenos Aires/AR  
2018 in[s]urgências, program for Latin American artists, Agora, Berlin/DE  
Terror de verano, organised by Club Fénix, Buenos Aires/AR  
2017 La Ira de Dios, Buenos Aires/AR  
2016 Maisons Daura, résidences internationales d'artistes, Saint Cirq Lapopie/FR

- 2015 Meetings of writers and artist, organised by Inés Marcó, Buenos Aires/AR  
2014 Iskra I Essay über den Gebrauch eines leeren Raums, former Iskra Gedenkstätte + Halle 14, Leipzig/DE  
PALATTI AR AI, Publication Project, supported by Amt für Kultur Appenzell Ausserrhoden/CH  
2013 Residence project Palatti Appenzell, Schlesinger Foundation, Wald, Appenzell Ausserrhoden/CH  
2012 KAIR - Kosice artist in residence, Kosice/SK  
2011 Residence project Palatti Leipzig, Blumen and Kunstverein Leipzig/DE  
2010 Residence project Palatti por Buenos Aires, collaboration with El Basilisco, Buenos Aires/AR  
Self-organized Project Bicente, Museo José A. Terry y Museo Eduardo Casanova, Tilcara, Jujuy / Centro Cultural Haroldo Conti, Buenos Aires/AR  
2008 Blumen artist residency, Leipzig/DE  
Villa Sträuli, artist residency, Winterthur/CH  
2007 Residence project Palatti China: Exploring Chongqing, South West University, Chongqing/CN

### lecture performances / screenings (selection)

- 2025 Kiwicha, lecture performance, Haus for Media Art Oldenburg/DE  
2024 Kiwicha, lecture performance, Tanke, Hannover/DE  
Kiwicha, lecture performance, URR/AR  
2023 Ese Ajeno Sur, Lecture Performance with Naomi Hennig, Festival for Video Art At the Edges of Documentary, Leipzig/DE  
Agency of Plants, within the Exhibition Parliament of Plants II, Kunstmuseum Liechtenstein/LI  
2022 Crossings, (Re)memberings (Re)groundings, Lecture Performance, HKW, Berlin/DE  
2021 Desviarios / Detours / Kursabweichungen, performative walks, Volkspark Humboldthain, Berlin/DE  
2020 VIDEOEX, Zürich/CH  
2018 Bienal de la Imagen en Movimiento, UNTREF, Buenos Aires/AR  
Field Research in the Capitalocene. Faust, Mapuches, Santiago Maldonado and the occupied land, lecture performance, with Naomi Hennig, Uqbar, Project Space Festival Berlin/DE  
2017 Cartografía de un experimento a cielo abierto, lecture performance, La Ira de Dios, Buenos Aires/AR  
Conflictos en un paisaje de fondo verde, lecture performance, with Laura Benech, CNB Contemporánea, BienalSur, Buenos Aires/AR  
2016 Filmprogramm Studio 54, screening, Julia Stoschek Collection, Düsseldorf/DE  
2008 Elisabeth, screening, Kantonsbibliothek Appenzell Ausserrhoden, Trogen/CH

### publications (selection)

- 2025 Amarant als politischer Akteur. Essay, Magazin, within the exhibition Unter Plantzen, Museum Sinclair-Haus, Bad Homburg/DE  
2024 ECCHR Annual Report, artist contribution, Berlin/DE  
2020 Arte y ecología política. Publication, Latin American Council of Social Sciences (CLACSO), Buenos Aires/AR  
2019 \*La vida en rojo. Exhibition publication, "Journeys of Internationalism: Turns and New Episodes", essay by Paz Guevara (HKW), Kunstraum Baden/CH  
2018 \*1996 I No es cierto que nuestro destino sea ser exportadores de Naturaleza. Newspaper, Museo del Neoextractivismo, La Tribu, Buenos Aires/AR  
\*La vida en rojo. Exhibition publication, "Todas las cámaras se fabricaron para

- fotografiar la Plaza Roja", essay by Ana Sol Alderete, EAC, Montevideo/UY
- \*Guaminí. Newspaper, Museo del Hambre, Buenos Aires/AR
- 2017 \*Cartografía de un experimento a cielo abierto. Newspaper, Naturaleza Salvaje, CNB Contemporánea, BienalSur, Buenos Aires/AR
- Revolución. Escuela de un sueño eterno. Negra Mala Testa y Relampagos, Buenos Aires/AR
- Lack #9 - On Seeds and Knowledge, Präsens Editionen, Luzern/CH
- Hidden Poems (Ed. II), Stingray Editions, Basel/CH
- 2016 \*La vida en rojo. Exhibition publication, "Al final del espectro visible", essay by Marcos Krämer, Centro Cultural Recoleta, Buenos Aires/AR
- 2015 PALATTI AR AI. Publicación, Moving Multiples, Amsterdam/NL
- 2014 \*1973. Exhibition publication, Galerie im Turm, Berlin/DE
- 2013 \*Auf der Suche nach dem weiblichen Landsgemeinde Degen. Magazine, Ledi - Die Wanderbühne/CH
- \*Salashi. Book, Kosice European Capital of Culture 2013, Kosice/SK
- 2012 \*ISKRA. Newspaper (part of installation), Kunstverein Leipzig/DE
- Libro Vivo. Book, el asundo, milena caserola, Buenos Aires/AR
- F-Stop The History of now. Catalogue, Lubok Verlag, Leipzig/DE
- 2011 Confluencias. Exhibition publication, Fondo Nacional de las Artes, Buenos Aires/AR
- \*El Obrero Gráfico. Newspaper, Oficina Proyectista - FNA, Buenos Aires/AR
- 2010 Palatti en Buenos Aires - Salón Fabril. Poster Edition, Moving Multiples, Amsterdam/NL
- Premio CCEBA de Arte Joven Argentino. Catalogue, AEDID, Buenos Aires/AR
- 2007 Palatti China: Exploring Chongqing. Catalogue, Moving Multiples, Amsterdam/NL
- \*Crecimiento y Memoria. Exhibition publication, Kopainig-Mensch, Buenos Aires/AR
- \* solo publications

#### solo exhibitions

- 2024 Colorado, Tanke, Hannover/DE
- 2019 La vida en rojo, Kunstraum Baden/CH
- 2018 La vida en rojo, EAC, Montevideo/UY
- 2016 La vida en rojo, Centro Cultural Recoleta, Buenos Aires/AR
- 2014 1973, curated by Naomi Hennig, Galerie im Turm, Berlin/DE
- 2013 Salashi, National House and Library of Salashi (screening and intervention), Salashi/UA
- Salashi, Pyecka Gallery, Kosice/SK
- 2011 El Obrero Gráfico, Oficina Proyectista + Federación Gráfica Bonaerense (exhibition and public intervention), Buenos Aires/AR
- 2009 María y Zhou Qiong, Microespacio M2. CCEBA, Centro Cultural de España en Buenos Aires/AR
- Rafaels Reise, Blumen, Leipzig/DE
- 2008 Familienalbum, Blumen, Leipzig/DE
- Doris und Elisabeth, Villa Sträuli, Winterthur/CH
- 2004 Fragmentos de Noemí, Centro Cultural San Martín, Buenos Aires/AR

#### duo exhibitions

- 2022 Ese Ajeno Sur, with Naomi Hennig, sign, CIAT, Berlin/DE
- 2018 Guaminí, with Aurelio Kopainig, Centro Cultural Viejo Correo, Guaminí/AR
- Guaminí, with Aurelio Kopainig, Museo del Hambre, Buenos Aires/AR
- 2007 Crecimiento y Memoria, with Aurelio Kopainig, Museo de Ciencias Naturales Bernardino Rivadavia, Buenos Aires/AR
- 2004 Vías varias (Fragmentos de viaje), with Gabriela Soffer, Espacio Esmeralda, Buenos Aires/AR

#### group exhibitions

- 2025 Was wäre wenn? Vom Spekulieren und Handeln für die Zukunft, Kornhausforum, Bern/CH
- Plants\_Intelligence, Badische Kunstverein, Karlsruhe/DE
- Among Plants, Museum Sinclair-Haus, Bad Homburg/DE
- Fábulas de humo y polvo, El Obrador - Centro Cultural Buenos Aires/AR
- 2024 Auswahl 24 Aargauer Künstlerinnen und Künstler, Aargauer Kunsthaut, Aarau/CH
- 2023 Parliament of Plants II, Kunstmuseum Liechtenstein/LI
- 2021 Auswahl 21 Aargauer Künstlerinnen und Künstler, Aargauer Kunsthaut, Aarau/CH
- The Bridge Can Get Us There, Archive Berlin-Savvy Contemporary, Berlin/DE
- Museo de la Democracia, NGBK, Berlin/DE
- Reactivating Videographies, Real Academia de España en Roma/IT
- Transformación. La gráfica en desborde, Museo Nacional de Grabado, Buenos Aires/AR
- 2020 APP'N'CELL NOW, Kunsthalle Appenzell/CH
- Familien-Modelle, Shedhalle, Zürich/CH
- 2019 Soil is an inscribed Body, Savvy Contemporary, Berlin/DE
- Premio Jóvenes Grabadores, Panal 361, Buenos Aires/AR
- Comunidades Imaginadas, 21st Contemporary Art Biennial Sesc\_Videobrasil, São Paulo/BR
- Lucha de calles. Imágenes y relatos a 50 años del Cordobazo, Parque de la Memoria, Buenos Aires/AR
- Ohne Titel, Kunstmuseum Appenzell/CH
- 2018 Museo del Neoextractivismo, La Tribu, Buenos Aires/AR
- BIM, Bienal de la Imagen en Movimiento, Buenos Aires/AR
- Museo del Neoextractivismo, La Tribu, Buenos Aires/AR
- Geografías Ajenas, Galería Convoi, Buenos Aires/AR
- 2017 Naturaleza Salvaje, CNB Contemporánea, BienalSur, Buenos Aires/AR
- Hidden Poems (Ed. II), Kaskadenkondensator Basel/CH
- 2016 Auswahl 16 Aargauer Künstlerinnen und Künstler, Aargauer Kunsthaut, Aarau/CH
- On off shore, Museum für Fotografie der Staatlichen Museen Berlin/DE
- Staging Distance, Zeiss-Großplanetarium, Berlin/DE
- Archivos Imposibles, Fundación Lebensohn, Buenos Aires/AR
- 2015 Palatti AR AI, Galería Big Sur, Buenos Aires/AR
- Stories From The End, UP Gallery, Berlin/DE
- National Award, Palais de Glace, Buenos Aires/AR
- Palatti AR AI, Centro Cultural de España, Montevideo/UR
- Through the Looking Screen, 175 Gallery, Seoul/KR
- 10 years of Palatti, Kotti Shop, Berlin/DE
- 2014 30 Jahre jwd, JWD, Berlin/DE
- MONUMENTS, Tête, Berlin/DE
- 2013 Palatti-Schopf, Ledi - Die Wanderbühne, Oberegg Appenzell Innerrhoden/CH
- 2012 f/stop 5. Festival für Fotografie, Leipzig, Spinnerei, Leipzig/DE
- Orgion, Oficina Proyectista, Buenos Aires/DE
- FOLILAB, Bienal de Fotografía, Museo de la Fotografía Lima/PE
- Palatti Leipzig - Über den Inhalt der Zeit, Kunstverein Leipzig/DE
- 2011 Confluencias-fotografías, Fondo Nacional de las Artes, Buenos Aires/AR
- Efervescence, Centro Cultural Parque de España, Rosario/AR
- FIVA (Festival Internacional de Video Arte), Almirante Brown, Buenos Aires/AR
- Proyecto Bicente, Centro Cultural de la Memoria Haroldo Conti, Buenos Aires/AR
- 2010 Bodas de Plata, Oficina Proyectista, Buenos Aires/AR
- National Award, Textile Art section, Palais de Glace, Buenos Aires/A
- Efervescente, Premios CCEBA Artes 2010, Palais de Glace, Buenos Aires/AR



- Parada Quebrada, Proyecto Bicente, Museo José A. Terry and Museo Eduardo Casanova, Tilcara, Jujuy/AR  
 Es una zona difícil, Kunstvlaai Art Pie, Amsterdam/NL  
 Salón Fabril, Palatti en Buenos Aires, cheLA, Buenos Aires/AR
- 2009 Premio Carmen Arozena 2009, Casa Principal de Salazar, Santa Cruz de La Palma – Espacio Canarias de Creación y Cultura, Madrid/ES  
 en tránsito, junge argentinische Künstlerinnen, Argentinean Embassy, Berlin/DE  
 5ta. Bienal Internacional de Arte Textil, (Mention) Palais de Glace, Buenos Aires/AR  
 Kunst und Öffentlichkeit, Neuer Berliner Kunstverein, Berlin/DE
- 2008 National Award, Textile Art section, Palais de Glace, Buenos Aires/AR  
 There will be a beautiful district maybe a year later, Palatti Group, Kunst Vlaai, Amsterdam/NL
- 2007 Palatti China: Exploring Chongqing, South West University Art Museum, Chongqing/CN  
 National Award, Textile Art section, Palais de Glace, Buenos Aires/AR  
 Un Año de Empatía, Galería Empatía, Buenos Aires/AR  
 Palabras cruzadas / Mots croisés, Exhibition of Textile Art and Design, El Dorrego/Feria de Diseño, Buenos Aires/AR - Centre des Textiles Contemporains, Montreal/CA  
 El final del laberinto, Galería Empatía, Buenos Aires/AR
- 2006 Periferias, IV Bienal Argentina de Gráfica Latinoamericana, Centro Cultural Borges, Buenos Aires/AR  
 Estudio Abierto Centro, Palacio de Correos, Buenos Aires/AR  
 Día del Arte Correo, Barraca Vorticista, Buenos Aires/AR  
 National Award, Textile Art section, Palais de Glace, Buenos Aires/AR  
 National Award, New Media and Installation section, Palais de Glace, Buenos Aires/AR
- 2005 Grupo P/A, Pez Negro, Buenos Aires/AR  
 National Award of Visual Art, Printmaking section, Palais de Glace, Buenos Aires/AR  
 XVI Award of Young Art, Escultura y experiencias espaciales, Museo de Bellas Artes de La Plata – Museo de Bellas Artes de Luján “Fernán Félix de Amador”, Buenos Aires/AR
- 2004 Al borde de la Gráfica, Grupo P/A, Museo Nacional de Grabado, Buenos Aires/AR  
 International Mail Art Exhibition, “Oro Negro”, Espacio Esmeralda, Buenos Aires/AR  
 7° International Meeting of Experimental, Sound and Visual Poetry, Centro Cultural Recoleta, Buenos Aires/AR  
 International Mail Art Exhibition “Sobre”, Espacio Esmeralda, Buenos Aires/AR  
 Artist stamps, Mail Art Day in Argentina, Vortice Argentina, Buenos Aires/AR
- 2003 4th Exchange/Post card/Mail-art Project, Ediciones Amnesia, Espacio Esmeralda, Buenos Aires/AR  
 Artist stamps project, Ediciones Amnesia, Vortice Argentina, Buenos Aires/AR
- 2002 XX Award of Visual Art, Instituto Municipal de Artes Plásticas, Avellaneda/AR
- 2001 5° International Meeting of Experimental, Sound and Visual Poetry, Centro Cultural Recoleta, Buenos Aires/AR
- 2000 La Belgrano ayer, hoy y siempre, Museo Nacional de Grabado, Buenos Aires/AR  
 1° Award of Visual Art, Gente de Arte de Avellaneda, Buenos Aires/AR
- 1999 Homenaje a Jorge Luís Borges, Centro Cultural San Martín, Buenos Aires/AR