

JULIA MENSCH



JULIA MENSCH, 1980, Buenos Aires.

Julia Mensch is a Swiss-Argentine visual artist based in Berlin. She studied at the National University of the Arts in Buenos Aires and in Hito Steyerl's class at the UdK Berlin. She was an artistic and doctoral researcher in the SNSF-funded project *Plants_Intelligence. Learning Like a Plant* (2022-2025) at the Institute Art Gender Nature, FHNW Basel, and is currently completing her PhD at Bauhaus University Weimar. Mensch has participated in international exhibitions and residency programs at institutions including SAVVY Contemporary and nGbK (Berlin), Museo Nacional de Grabado (Buenos Aires), Shedhalle (Zurich), Kunsthalle Appenzell, the Sesc_Videobrasil Biennial (São Paulo), and BienalSur. Her work has been supported by Pro Helvetia, DAAD, the Berlin Senate for Culture, the Robert Bosch Foundation, and the Argentine National Arts Fund, among others.

She develops her practice through 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, opening collective dialogues about political and social contexts and future scenarios. Her practice focuses on the histories of Socialism and Communism, as well as environmental socio-political conflicts in Latin America, confronting the exploitative conditions of 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, collaborating 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 agrottoxins 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 *Plants_Intelligence. Learning Like a Plant* (2022-2025), a research project 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/>





Was wäre wenn - vom Spekulieren und Handeln für die Zukunft, exhibition overview, Kornhausforum, Bern, 2026



Among Plants, exhibition overview, Sinclair Museum, Bad Homburg, 2025. Photo: Felipe Castelblanco



Among Plants, exhibition overview, Sinclair Museum, Bad Homburg, 2025 Photo: Felipe Castelblanco



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



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/>

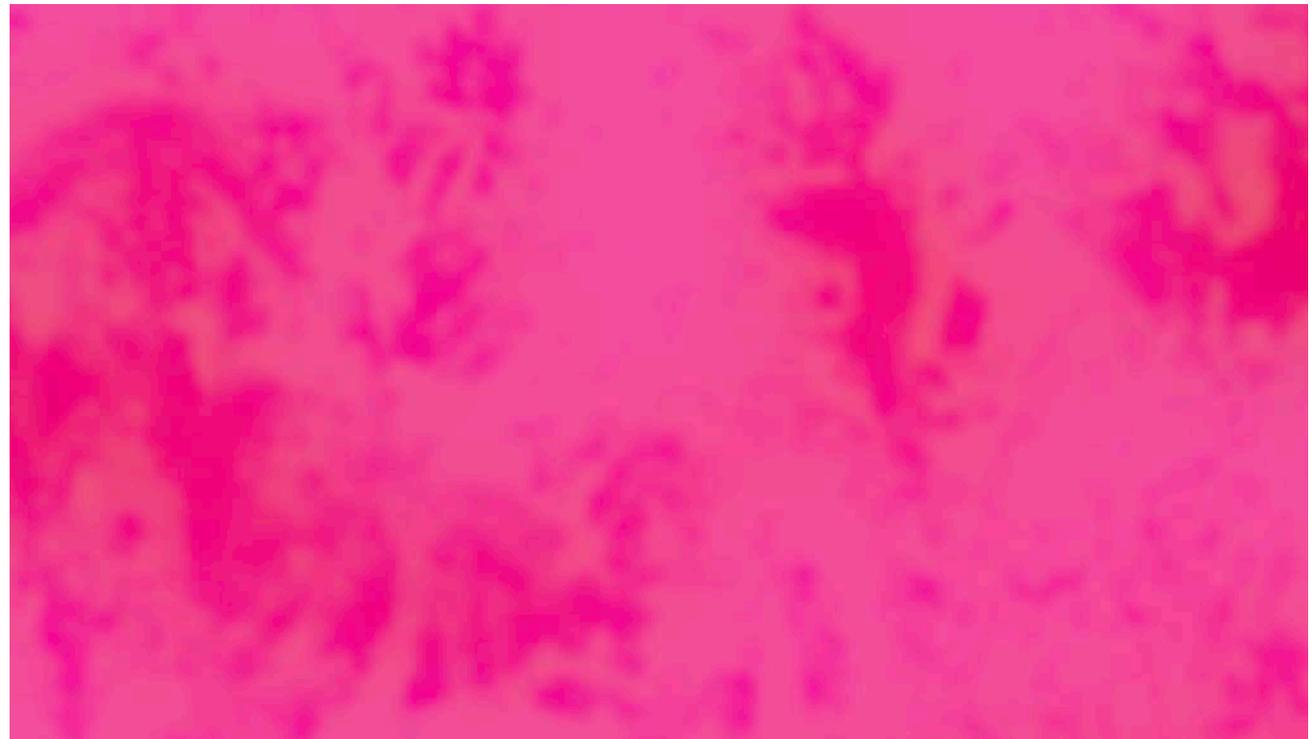
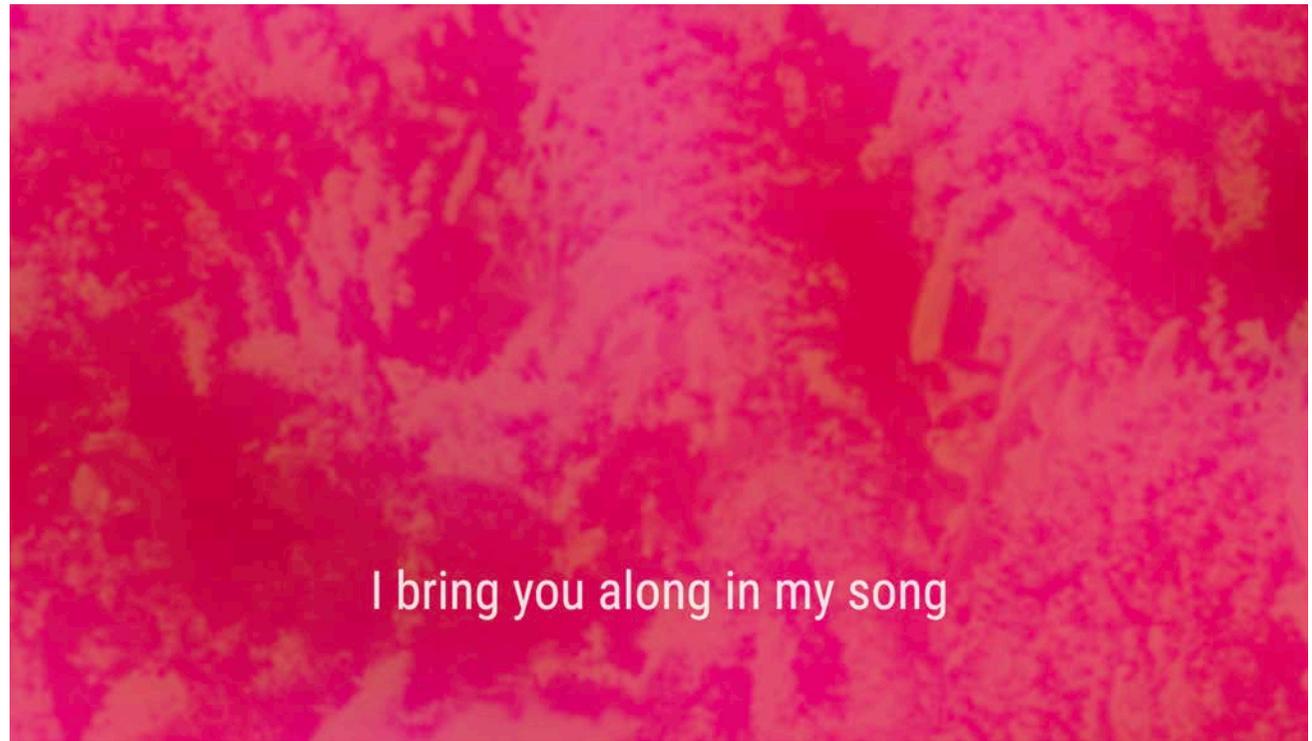
The desire to sing to Amaranth, a plant native to the Americas, brought
 this song into being, guided by the intuition that Sofia Viola was the one
 who would know how to do it.

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

KIWICHA

Part of Amaranth as Political Agent
Video, 5'40", 2025

<https://vimeo.com/1135254261>



COLORADO

Part of Amaranth as Political Agent
Video Essay, 9'15", 2025

Trailer: <https://vimeo.com/1164953958>

Video essay that, from a narrative perspective, describes Amaranth's resistance strategies and political agency within the context of transgenic agriculture.





Dr. Carrasco called it America's revenge

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





FIELD DRAWINGS

Part of Amaranth as Political Agent

Drawings, ink on paper, 14.9 x 21 cm or 17 x 24 cm each, 2023-2025

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.





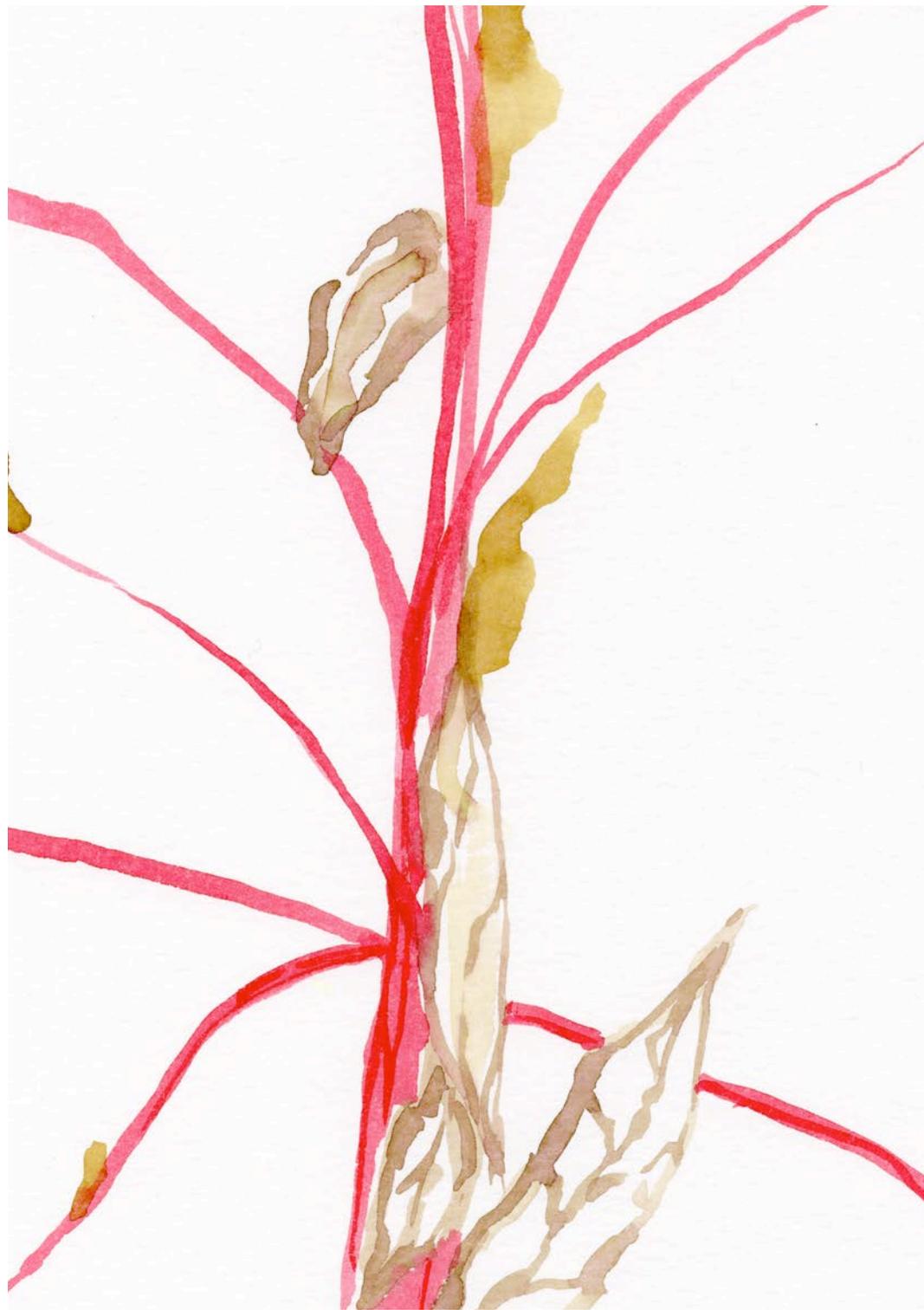












FAMILIA DE AMARANTOS

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.









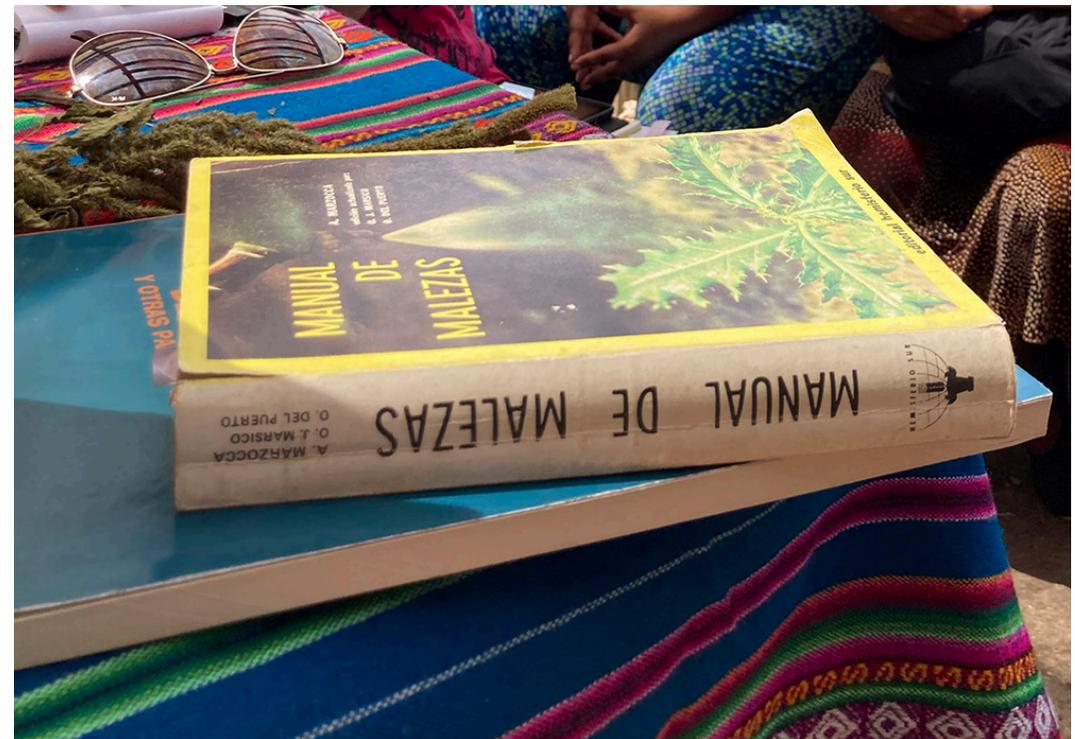


MALEZAS RESISTENTES

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.





AMACANTO.

Sol de oro
Incl
Ternura

Pomponaz
Amarillo

Mante
Cazajans

AMACANTO

ANUNCO
Rosa (rojo)

Mante
Rosa roja
↓
Flor fuera

Endatus
Rosa

Castaño rojo

Fu Doenavon

Mante
Cazajans
Pomponaz
Amarillo

6 ho pinto
en 1 ho

NOMBRE

Rosa
Golema
Belle

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





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



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?



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.

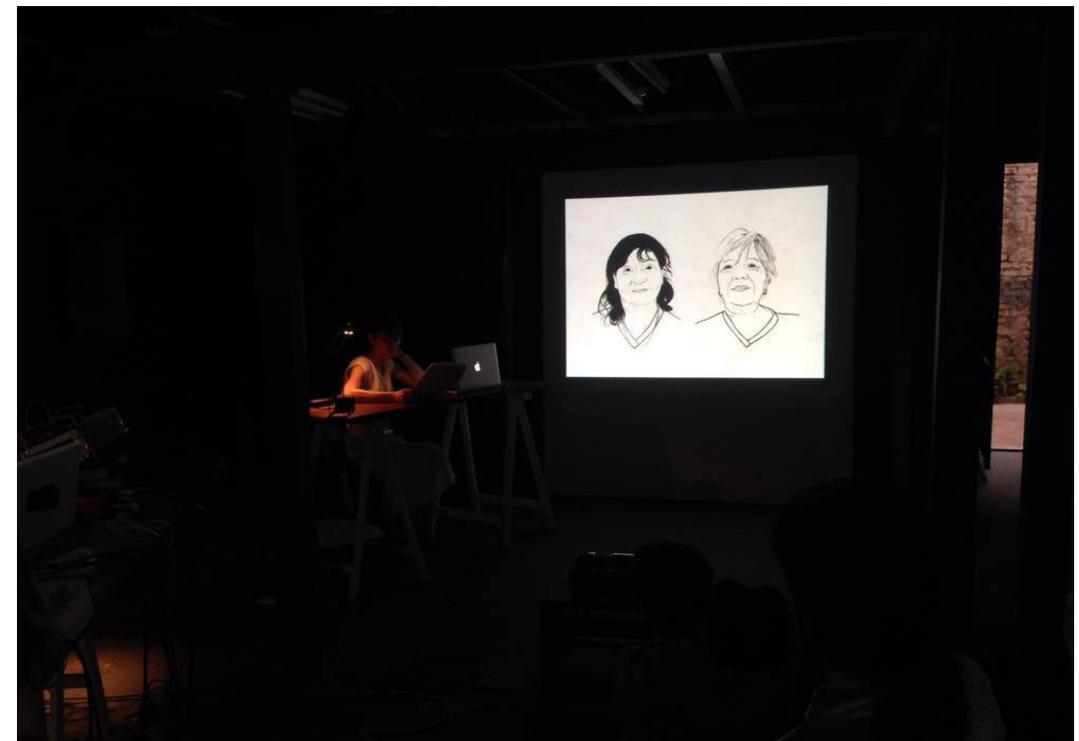


MALEZAS

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), 2017

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 Mendéz (nurse of Garrahan Hospital).





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

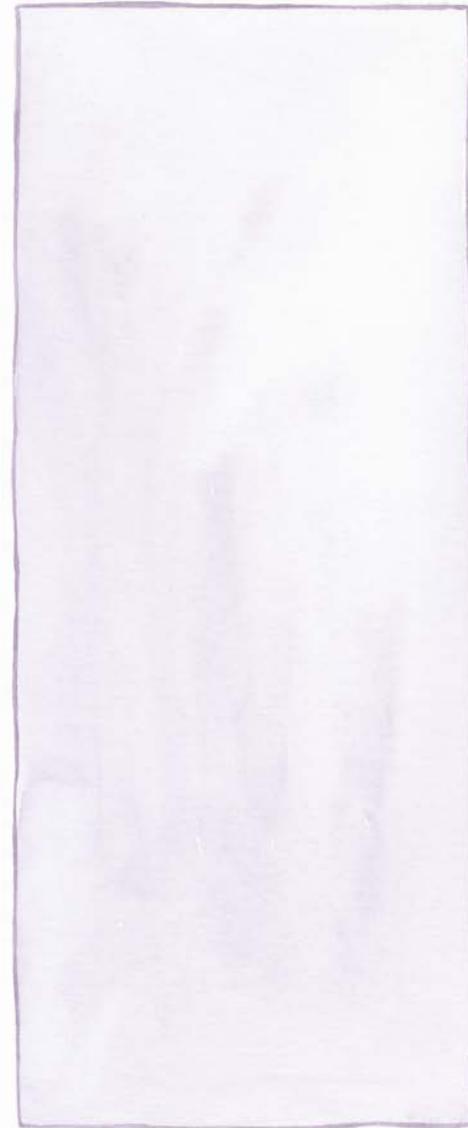
“Ser indígena hoy es considerado subversivo”, definió con precisión Jeremías Chauque, músico mapuche. Los pueblos originarios son una de las primeras trincheras contra el extractivismo, que es a su vez uno de los engranajes principales del capitalismo. Presentarle resistencia (y en más de un caso frenar 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.



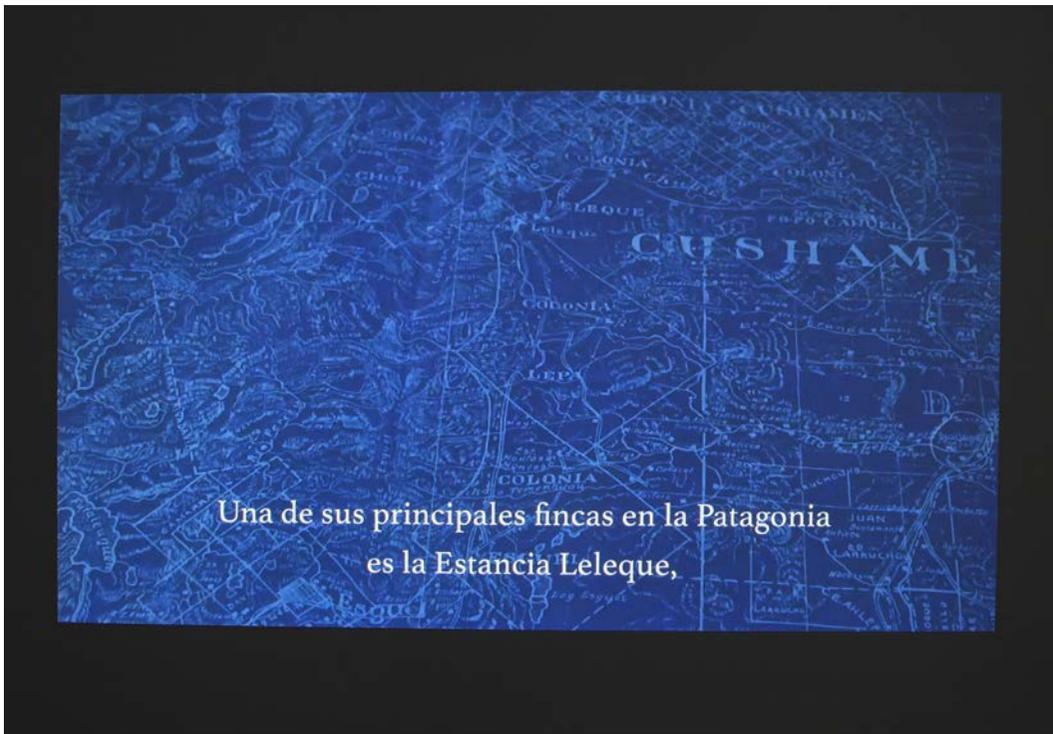
ESE AJENO SUR*

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



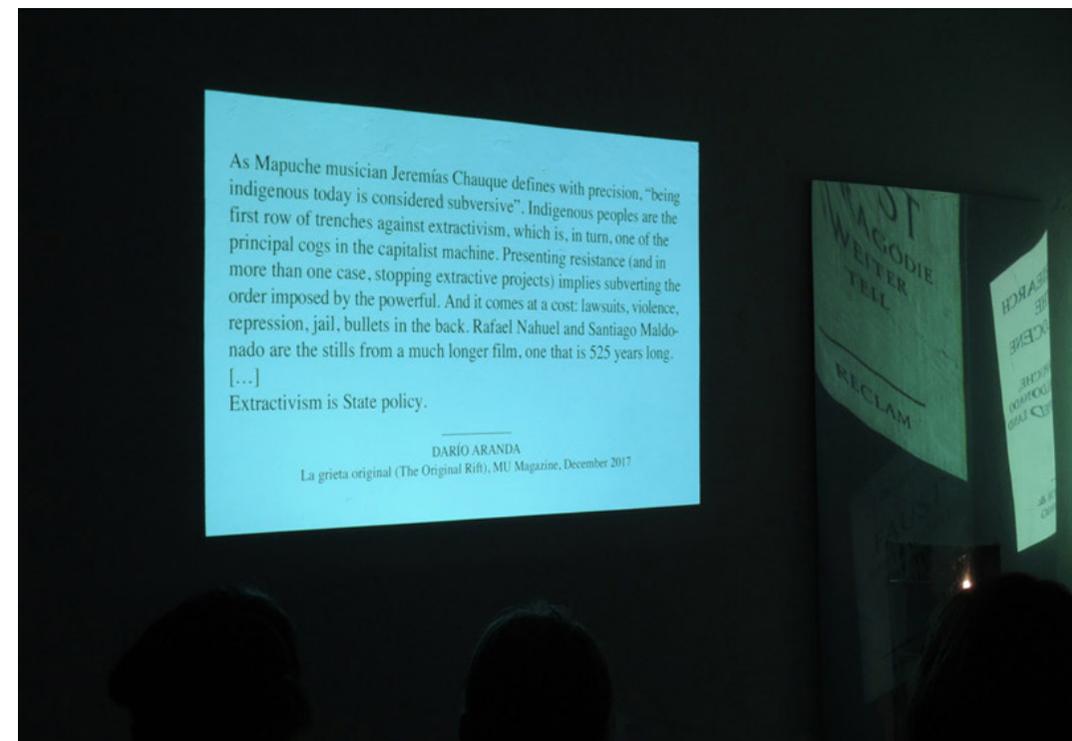
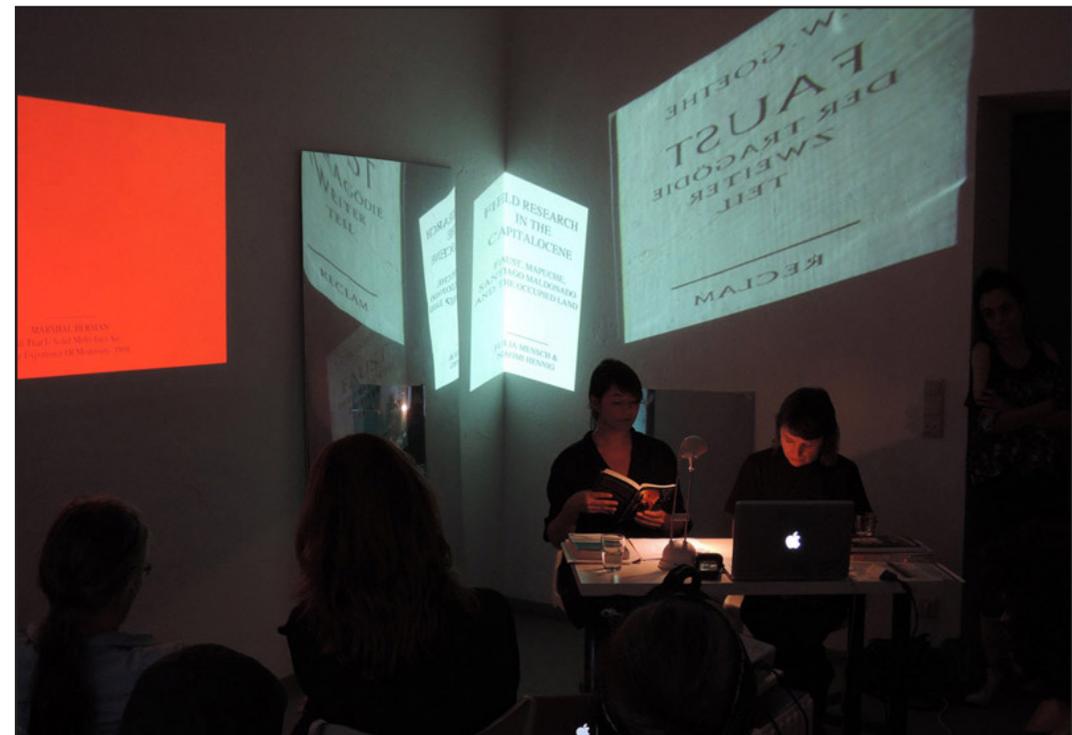


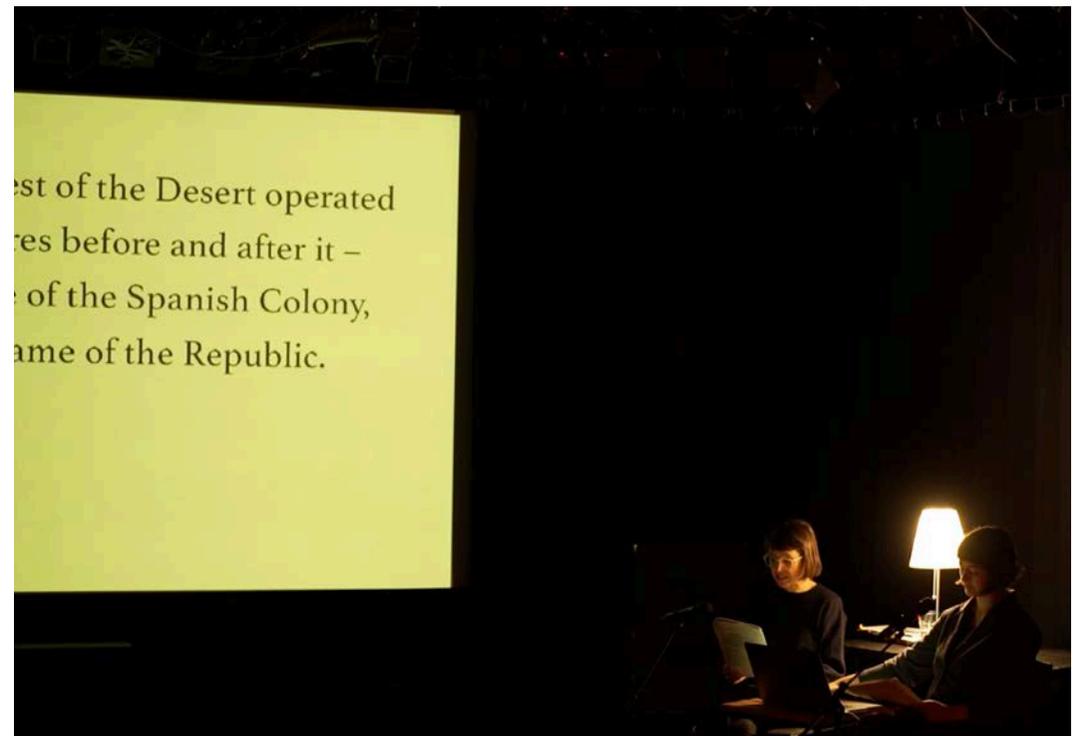
FIELD RESEARCH IN THE CAPITALOCENE Faust, Mapuches, Santiago Maldonado and the occupied land

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



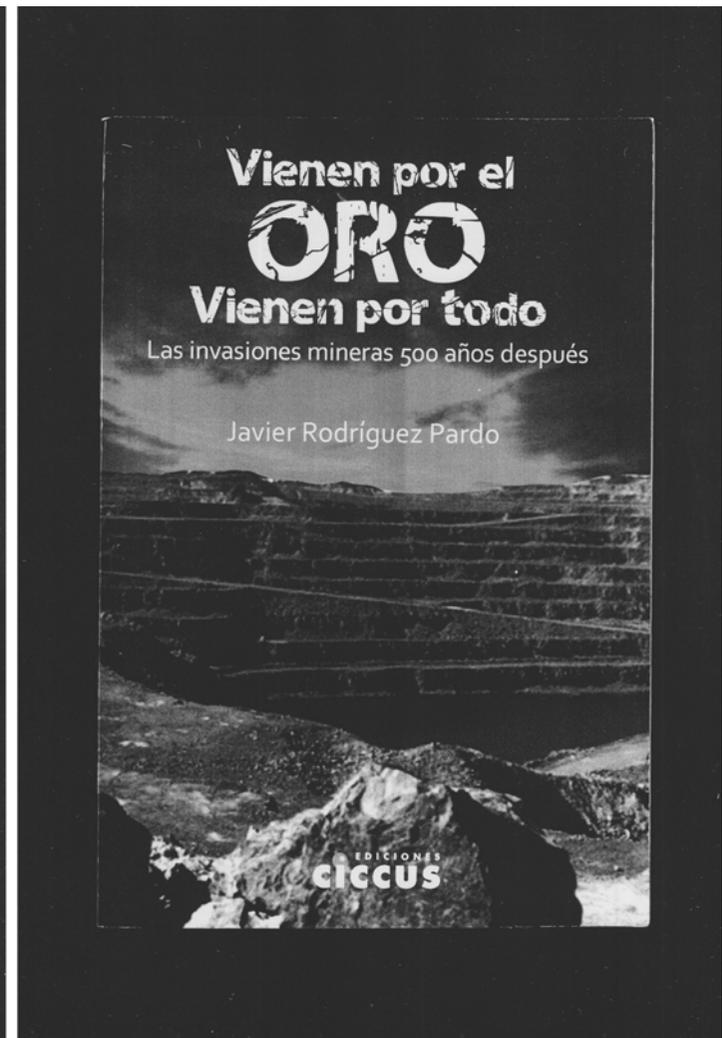
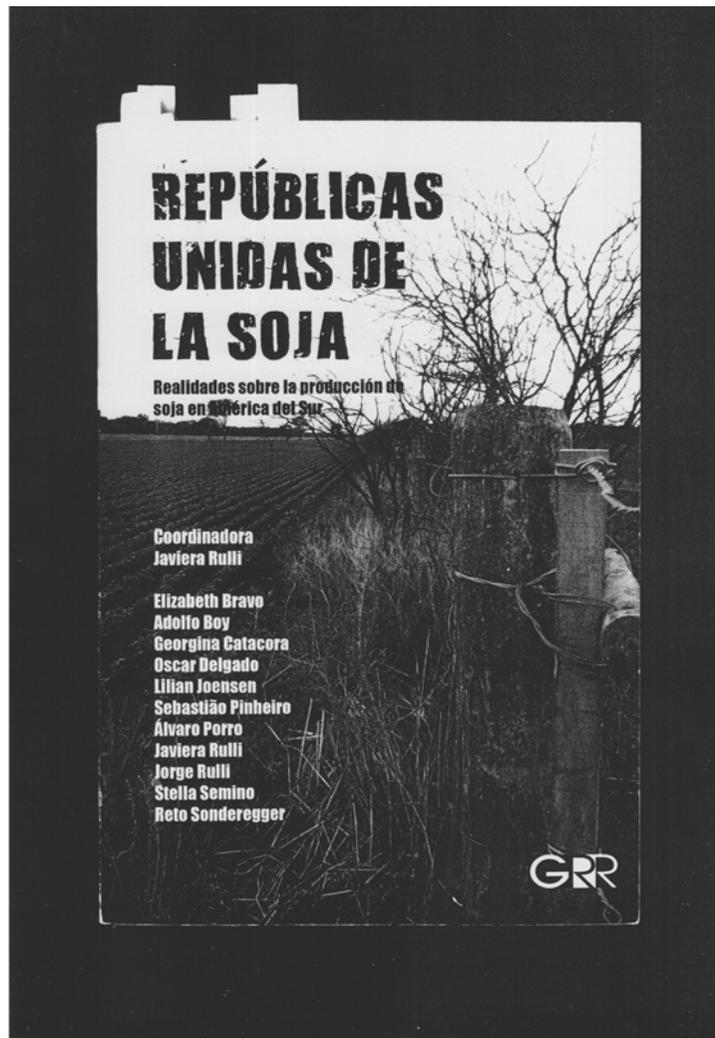
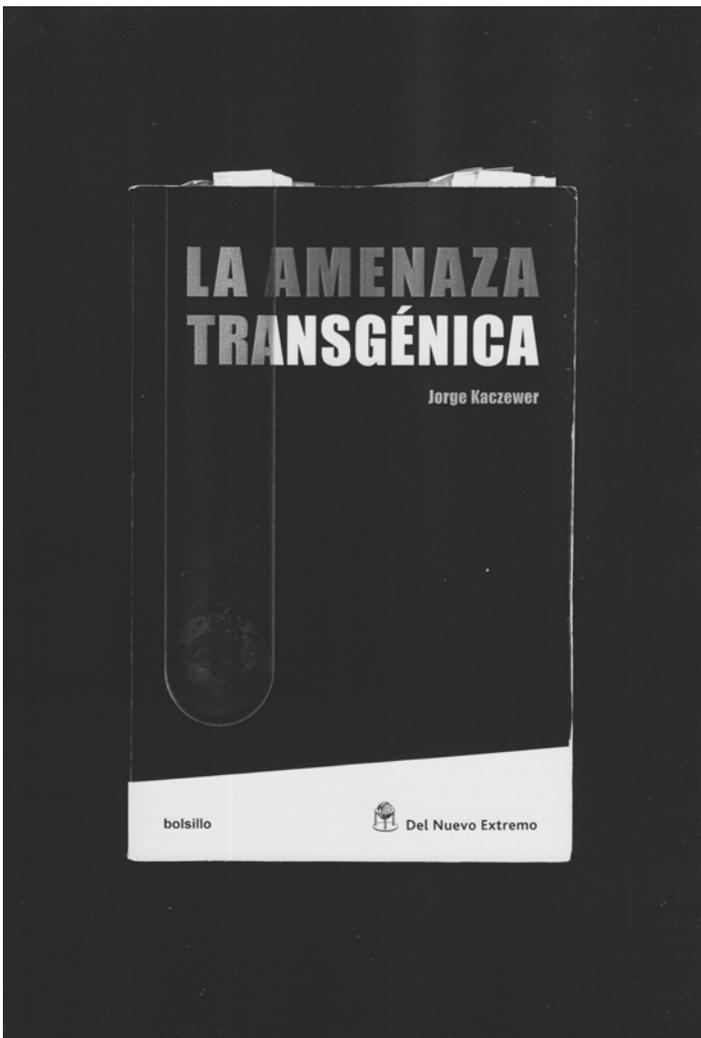
MALVINAS ARGENTINAS, CÓRDOBA
Notes from the Route of the Green Gold Rush

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





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



Puñaladas
ENSAYOS DE PUNTA

COLIHUE

Gabriela Massuh

Desmonte

la lengua / novela

AH

Adriana Hidalgo editora

LA VIDA EN ROJO

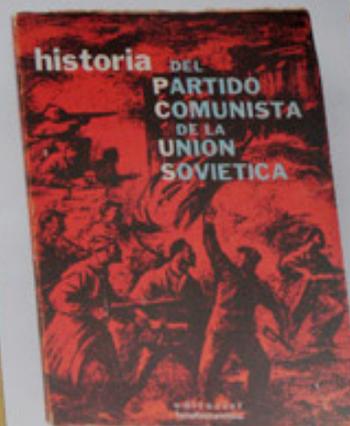
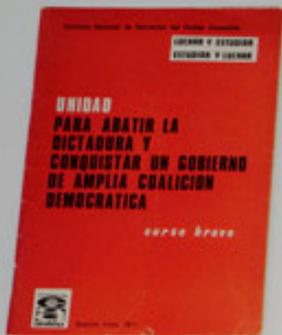
Life in Red. Long term project, 2008-in progress

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."

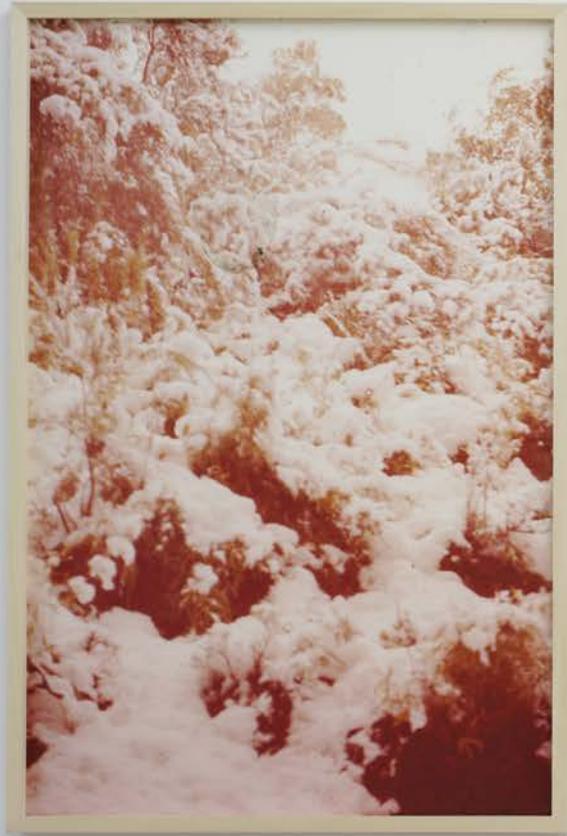
What is left today of this socialist paradise that my grandmother once visited? Was it a paradise back then? Why aren't female leaders such as Haydée Santamaría and Celia Sánchez included in the central representation of the revolution? Would Cuban history have taken a different course if these revolutionary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







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



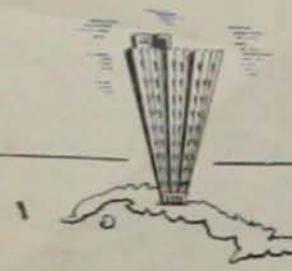
LA VIDA EN ROJO

Video Essay, 21'50", 2016-2018

Trailer: <https://vimeo.com/1117695160>

La vida en rojo, video stills, 2016-2018



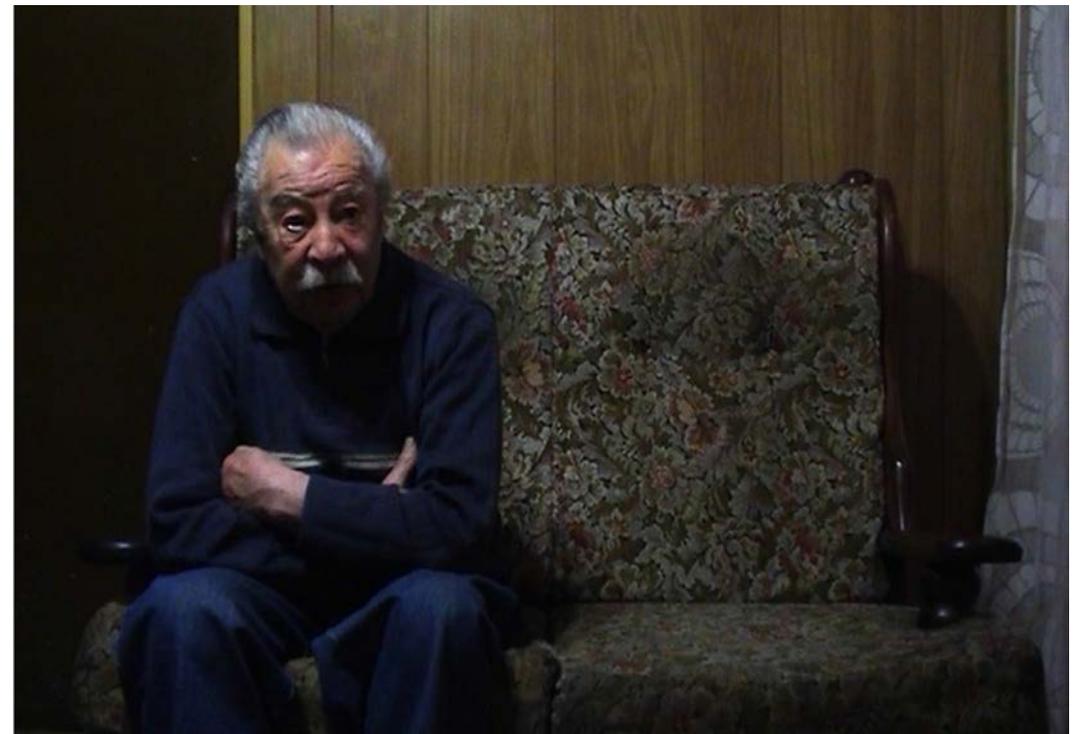


HOTEL
Santa Clara Libre
INIT GOBIERNO REVOLUCIONARIO

PARRQUE VIDAL 6 - APARTADO No. 852 - TELEFONO No. 8648
SANTA CLARA, CUBA

9/1/61.

Querido Rafael, te escribo desde esta maravillosa Cuba
esperando en estos instantes por las noticias que allí deban
de circular. Aquí todo es felicidad y alegría y se te imaginan
los momentos que estamos pasando la parte de la delegación
latinoamericana que estamos visitando el interior del país.
Ya en la Habana realizamos ^{grandes} emociones al ver las multitudes por
todas partes donde te encuentran y la alegría con que nos
reciben, mayor es al visitar las granjas y las cooperativas.
Cada vez que miramos, cuando miramos campesinos que se tienen
en sus campos y en la vida a su favor al respecto.
agradar a este país. Ellos están conscientes del momento
que están viviendo y saben que la libertad de Cuba
la libertad de todos los pueblos de América y te lo
demuestran a cada momento con una conciencia anticomunista
y esta dentro de cada obrero, sea hombre o mujer, campesino
o obrero. Los mismos que tienen conciencia y valor del soli-
daridad de todos los pueblos y los países socialistas y saben que
en esta gran batalla no están solos.
Aquí no hay temor si espere la agitación con fusiles y
catalpa, allí donde un chivo va a las multitudes los restantes
ocupan su lugar, en ningún momento a rajado de pie.



LA FELICIDAD (Happiness)

Part of La vida en rojo.

Video, 5'28", 2016

<https://vimeo.com/215191195>

Passwort: isabelyrafael

RAFAEL'S TRAVEL (Berlin, Dresden, Leipzig)

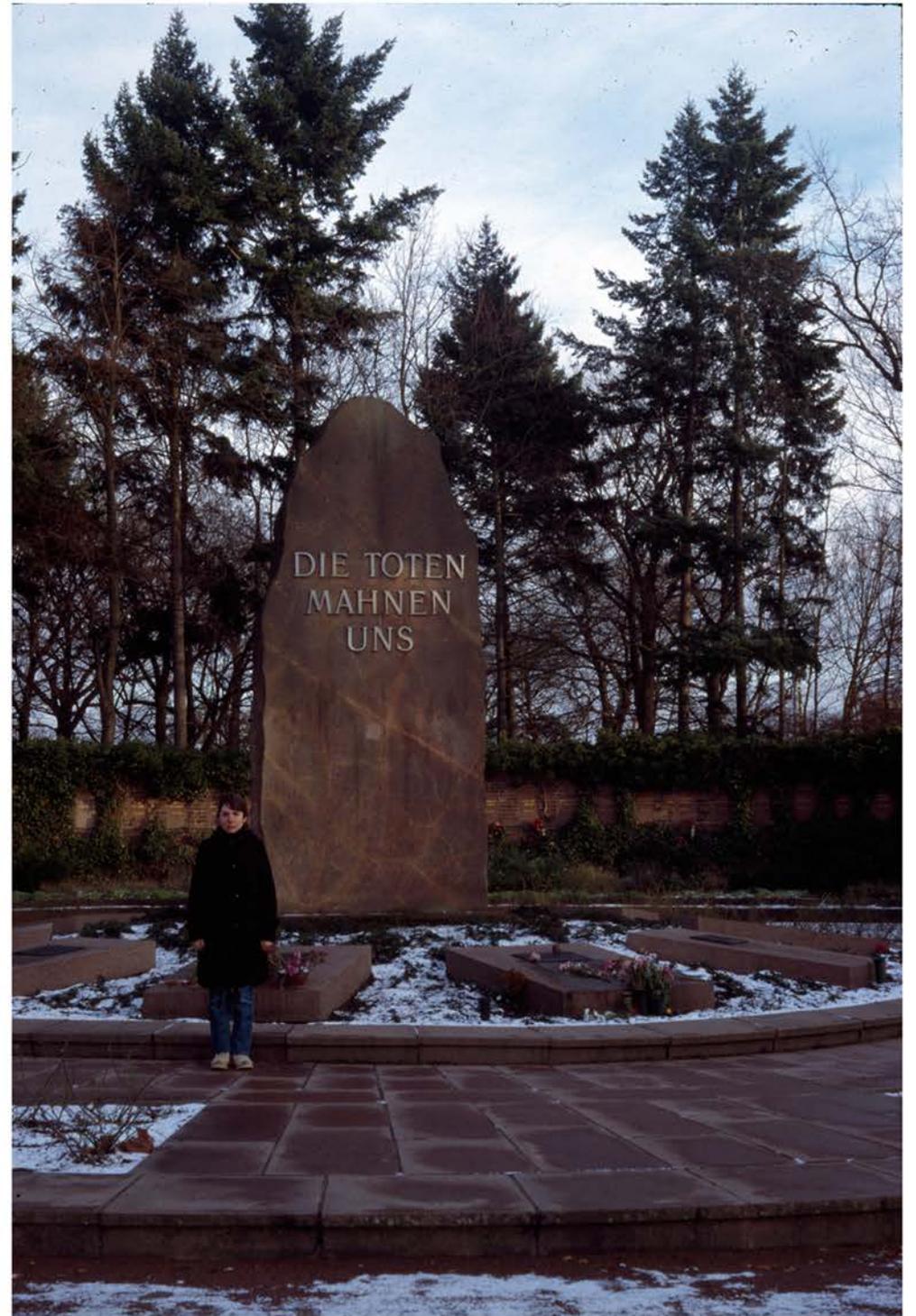
Part of La vida en rojo. Installation, black and white photo series and synchronised double slide projection, 2008-2014

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.





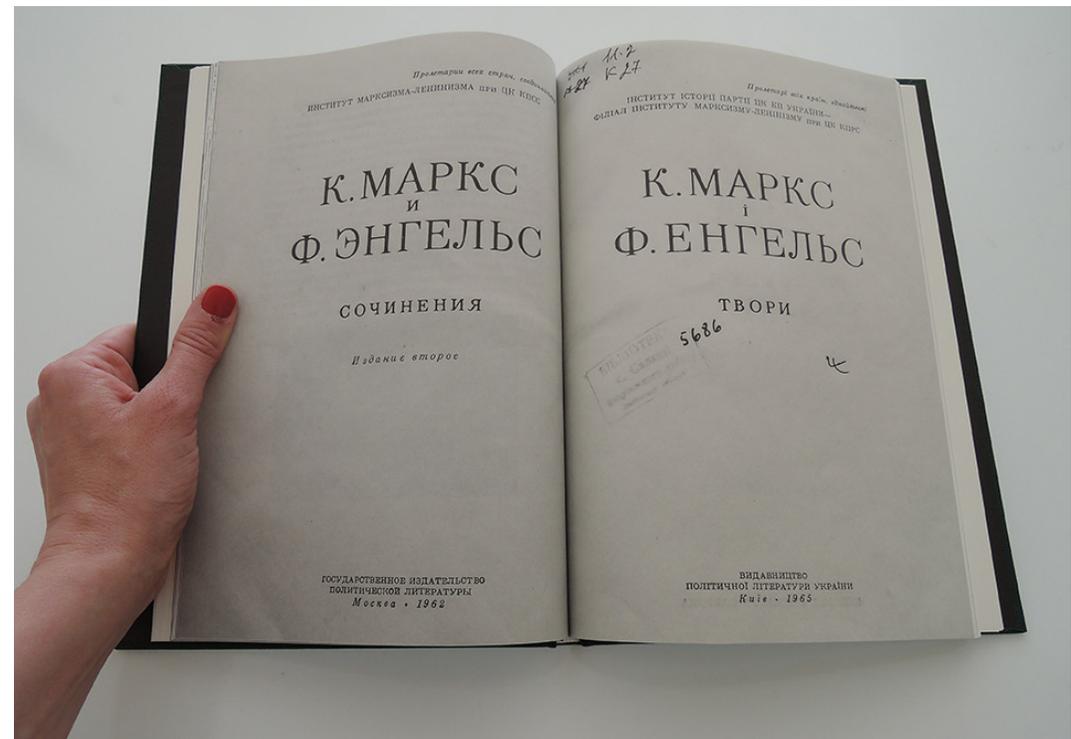


SALASHI

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.



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

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



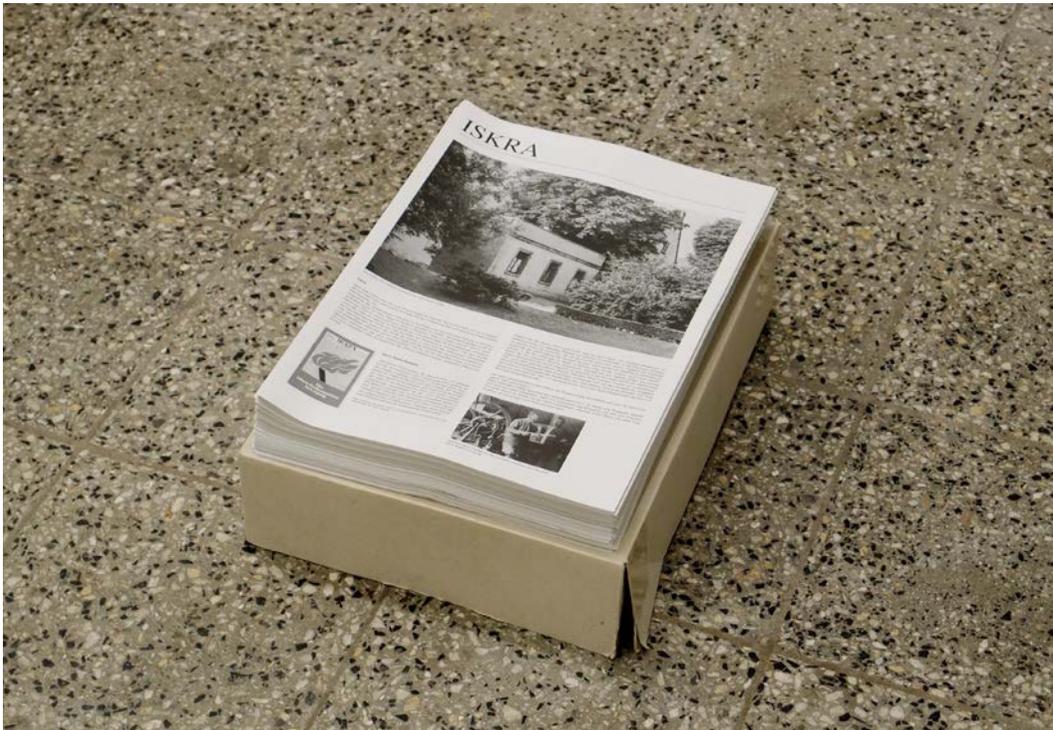
ISKRA

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:





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

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>

Passwort: orwochrom

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

He always traveled accompanied
by Orwochromian locals.



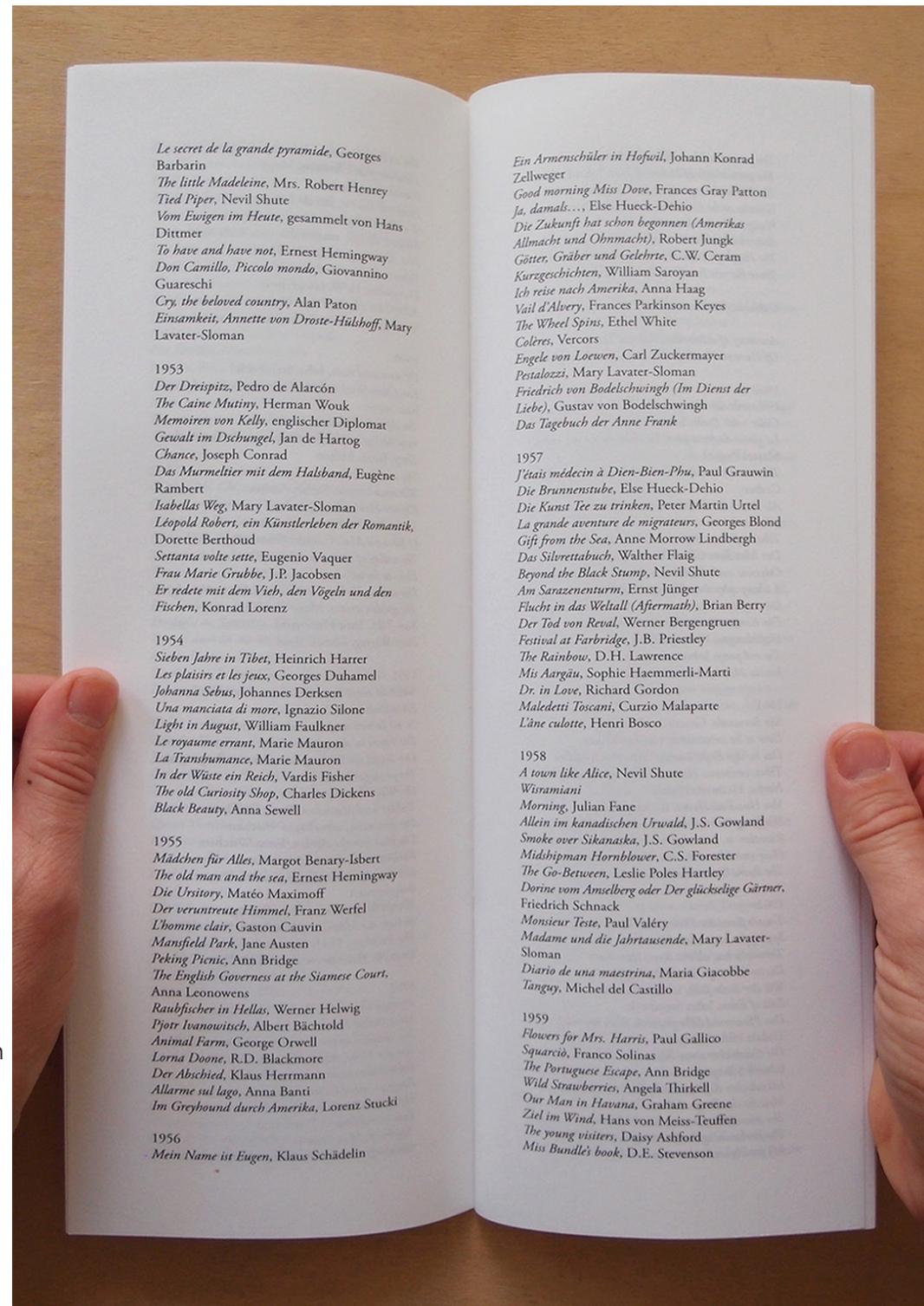


BIBLIOTHEK

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 I created with the names of all the books which Elisabeth mentioned, organised by year and decade.

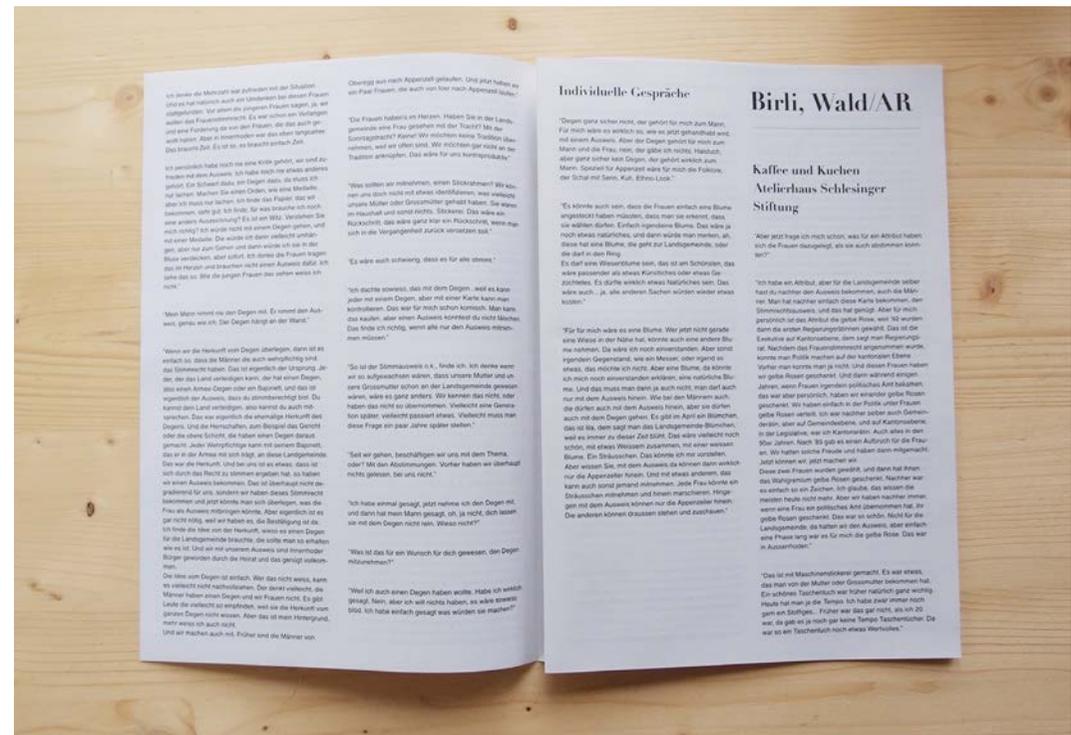


AUF DER SUCHE NACH DEM WEIBLICHEN LANDSGEMEINDE-DEGEN

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 Innerrhoden in 1989 and 1990. The local way of voting of the canton is called "Landsgemeinde". Still today, once a year the inhabitants of Appenzell Innerrhoden 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