



# robotron Kantine

## NORDOST SÜDWEST

Exhibitions,  
art in public  
space,  
performances,  
concerts

23.09. - 06.11.  
2022

A contemporary art project at the  
robotron-canteen and various  
places in the city of Dresden

An exhibition with works by Rana Haddad & Pascal Hachem, Adela Jušić, Irma Markulin, Omar Mismar, Šejla Kamerić, Darija Radaković, Aida Šehović, Petra Serhal, Caroline Tabet, Nahuel Cano, Janek Turkowski & Iwona Nowacka, Zorka Wollny, Wojtek Ziemilski sowie Studierenden des internationalen Studiengangs "Public Art and New Artistic Strategies" der Bauhaus-Universität Weimar.

Northeast Southwest is a project of contemporary art with exhibitions and art projects in the robotron canteen as well as in the urban space in Dresden. The artistic exchange is dedicated to the oldest and still current system of orientation of humankind, decisive for existence and life perspectives. At the center of the projects is the reflection of the shifting of global, political and cultural coordinate systems. While the 'old East' and the 'new West' are transfiguring mythically or diabolically, depending on one's perspective and distance to the events, the terms global South and global North have long since highlighted the significance of much older lines of relationships and conflicts.

Four selected project spaces of the independent art scene in Dresden contribute to the project with their own artistic contributions in the urban space. project. In cooperation with the Schenkung Sammlung Hoffmann / Staatliche Kunstsammlungen Dresden selected works from the collection will be shown in the project spaces.

**A project in curatorial collaboration of the Kunsthaus Dresden with HELLERAU European Center for the Arts, the KRAK Center for Contemporary Culture, Bihać, the Performing Arts Institute, Warsaw, the Beirut Art Center, Hammana Artist House, TAP - TEMPORARY. ART. PLATFORM, STATION, Beirut Art Residency, Beirut.**

We are looking forward to your visit and the encounter with you!

There are mediators in the exhibition—feel free to contact them.

1

## **Irma Markulin Robotron Arbeitnehmerinnen, 2022**

14 pictures, oil on canvas, each 100 x 100 cm

For the project Nordost Südwest, Irma Markulin has tracked down pictures in various archives of women who worked in the 1970s and 1980s for the large GDR information technology company VEB robotron, which was located, among other places, on the grounds around the former robotron canteen. In her artistic work, Irma Markulin is interested in documentary images as carriers of memory. It is visual material that has often fallen into oblivion in the collective consciousness, which she searches for in time-consuming research and makes visible again in altered form in her painting and installation. The fourteen motifs taken up by Irma Markulin, which she has transformed into large-format colour portraits, come from a large collection of black-and-white photographs that were intended at the time to illustrate the successful training, activity and responsibility of female workers in information technology and are now stored in the Federal Archives.

2

## **Irma Markulin Biographie beyond Statistic, 2022**

15 light boxes 50 x 50 cm single box, wood, glass, LED, photography (light box)

Fifteen light boxes were created as new artistic works, also especially for the exhibition "Northeast Southwest" in the robotron canteen. The photographs are of female employees whose work and training at VEB robotron, the large nationally-owned information technology company, were documented in the 1970s and 1980s. The artist also researched the punched cards that were used at the time for recording data and programming in computer technology. She punched the abstract pattern of the punched cards into the foils by hand.

3

## **Irma Markulin Abriss Bilder, 2012**

4 paintings, oil on canvas, aluminium profiles, neon, 200 x 200 x 220 cm

Irma Markulin's Abriss Bilder (Demolition Pictures) from 2012 document sections of wall designs created in the GDR that have since been destroyed, in this case mosaics on day-care centres in Berlin-Marzahn. The photographic images of the wall mosaics, which disappeared during the urban redevelopment, as well as the text fragments that she incorporates into her painting, come from the book "Kunst in der Großsiedlung". With the four pictures assembled into a free-standing exhibition architecture of her own, reminiscent of exhibition designs from the 1970s, Irma Markulin creates a new, contemporary view of the artistic and design

ideals with which socialist society was to be positively shaped.

**Irma Markulin (\*1982 in Bosnia Herzegovina) is a visual artist. She lives and works in Berlin.**

4

## **Zorka Wollny Polyphonic Manifesto, 2019**

Concert 70 min , Warszawa 2019, Collaboration: Jakub Pałys, POLIN Choir, Video: Paweł Nowik, Curator: Ewa Chomicka, POLIN Museum of the History of Polish Jews, Production: Matylda Dobrowolska, Biennale Warszawa, Performed by the POLIN Choir

Zorka Wollny works as an artist at the intersection of music, theatre and visual arts. Polyphonic Manifesto, a three-part performance that can be seen in the exhibition as a video and sound installation, was created as a participatory choral performance developed by the artist Zorka Wollny on the occasion of the Warsaw Biennale 2019 in collaboration with the Museum of the History of Jews in Poland POLIN. The participatory performance is based on the idea of a 'social choir for the future' and the creation of an experimental manifesto.

Polyphonic Manifesto was created as a reaction to the social anger and frustration caused by the current socio-political situation in Poland and Europe. "But we did not only express our anger - the polyphonic manifesto was also a call for solidarity with all those members of society whose voices are weak or inaudible in the general noise. It was an attempt to create a temporary utopian community where people can freely express their opinions by creating a musical event - a community of voices." The final performance, in which emotion and conflict as well as commonality were to be expressed, was presented in public space in the form of a musical demonstration. Each of the three parts was performed as a commentary on one of three events of the Warszawa Biennial. The text of the manifesto emerged from questions and doubts raised by the choir members. Part 1 - "Utopian Community" - accompanied the Women Farmers' Congress and consisted of delicate sounds reminiscent of landscapes (rainforest, wind carrying grains, lake). The piece ended with disturbing questions: How can one be just? What should one eat? Who sold the forest? Part 2 was performed during the Eastern Europe-North Africa-Middle East Forum and took place on two sides inside and outside the exhibition building. The task for the choir members, who were divided into two groups (inside - outside), was to create a harmonious melody and complementary movements despite the separation and the difficulty of hearing the other side. The third part - "Now!" - accompanied the Polish Social Forum and took place in the streets, as a call for rebellion. It was about issues such as work, exploitation, social frustration, lack of trust in politicians, disagreements, but also about the power of the group and was concluded by quotes from thinkers such as Thoreau, Fromm, Le Bon such as: "Is there no alternative to capitalist and communist industrialism? Is it impossible to build a society in which the

individual can maintain his role as an active and responsible human being?" etc. The performance also included a commentary written by Jakub Pałys on the topic of nation and new non-national communities, which was delivered during the "Transunions" session at the Palace of Culture and Science.

The Warsaw Biennial has since been closed by the Polish government, partly due to accusations based on quotes from Zorka Wollny's performance Polyphonic Manifesto taken out of context.

**Zorka Wollny (\* in 1980 in Kraków) is a visual artist and composer. She lives and works in Szczecin, Poland.**

5

## **Petra Serhal If You Wish To See Me Dancing, You Ought to Visit the Passing Cloud (Instagram version), 2021**

Interior made of various used furniture, live online performance (Instagram version).

Performance: Fri, 23 September 10 pm (opening) and Sat, 24 September 9 pm (attention, location outside!) Under the Marienbrücke, Neustadt side, near Palaisgarten. Further dates will be announced.

Note: - Please bring your headphones or earphones for the performance!

"If You Wish To See Me Dancing, You Ought to Visit the Passing Cloud" is a performance by multidisciplinary artist Petra Serhal, developed for the Nordost Südwest project and taking place simultaneously in Beirut and Dresden. "In a post-apocalyptic city soaked in darkness, the remaining artificial eyes track, film and unmask a wandering woman in virtual space".

The performance takes place once in the robotron canteen and once under a bridge in the city space. Instagram is used both as a platform for the performance and as a documentation and navigation space for the performance: The eyes of the audience follow the woman and her movements through the urban space with the gaze of an "other".

This project is the second in a series of performances by Petra Serhal that explores "documentation" versus "live" in performance as well as the different kind of experience both create for the audience. The first project was the online lecture-performance "Live/laiv/"; the third is the performance installation "If You Wish To See Me Dancing, You Ought To Visit The Passing Cloud", on view at Beit Beirut, Lebanon until 2023.

The performance is also supported by Culture Resource.

**Petra Serhal is a Beirut-based performance artist and choreographer.**

6

**Aida Šehović**  
**OPEN LETTER TO THE NOBEL PRIZE COMMITTEE, 2019**

Video-Installation, single-channel, 10:09 min.

Aida Šehović reads out an open letter she wrote to the Swedish Academy Committee for the Nobel Prize in Literature in response to the news that Austrian author Peter Handke will receive the 2019 Nobel Prize in Literature. The author's award of the Nobel Prize for Literature was met with great consternation and irritation by both the international and Bosnian public, as Peter Handke had on several occasions publicly denied the atrocities committed by the Serbian and Bosnian Serb army in the Bosnian War such as the genocide at Srebrenica, when these had already been widely recognized by the world public and proven in The International Criminal Tribunal for the former Yugoslavia. In 1996, Handke, as a long-time supporter of Slobodan Milošević, had met for a friendly exchange with, among others, Radovan Karadžić, who had ordered the invasion of the supposed "UN protection zone" and had by then already been indicted for genocide, crimes against humanity as well as other misdeeds by the ICTY. Šehović makes clear the universal and inescapable perspective of victims and survivors, as well as the re-traumatizing and real-political effects of such an award for anti-human movements in the region.

Aida Šehović read the letter on 10 December 2019 in front of the Serbian Academy of Sciences and Arts in Belgrade, Serbia - exactly at the time Handke received his award in Stockholm, Sweden. The video was made in collaboration with film director Mirko Pincelli and Pinch Media Films.

**Aida Šehović (\* born in Banja Luka) is a visual artist. She lives and works in Sarajevo, Bosnia and Herzegovina.**

7

**Omar Mismar**  
**Spring Cleaning (Studies in Mosaics, Syria), 2022**

Mosaic, approx. 200 cm × 220 cm

Spring Cleaning is a mosaic reproduction of a minky blanket, usually made of polyester fiber. These light but large blankets are a common household item that accompanies refugees and immigrants on their journey, providing them with warmth and a sense of familiarity. In spring, the blankets are hung outside in the sun to air and disinfect. By re-transforming the cuddly blanket into a variation of a traditional mosaic, Omar Mismar reads the blankets as a visual code of displacement.

8

**Omar Mismar**  
**Abou Farid's War, 2021**

Video, single channel, 31:20 min.

The archaeologist and restorer Abou Farid provides part of his image archive documenting

the condition of historical mosaics after several attacks on the Ma'arrat Al-Numan Museum in Idlib, Syria, and the subsequent rescue efforts by independent restorers. The images, further processed by Omar Mismar in his artistic work, open the way for a conversation that weaves together issues of cultural heritage and territory, conservation techniques and destruction, as well as traceability and looting, and the production and circulation of images in times of war.

9

**Omar Mismar**  
**I will not find this image beautiful I will not find this image beautiful I will not find this image beautiful ... (An unfinished monument), 2015**

One-channel video, 11:43:00 h

In this video installation, Omar Mismar explores the aesthetics and disturbing seductive power of war images. "In the summer of 2014, I found the images of the Israeli bombardments of Gaza overwhelming. They were beautiful and my engagement with them, so far removed from the 'event', was based on purely shallow aesthetic grounds - which is incredibly perverse." In his artistic work, Omar Mismar attempts to overwrite the image by inserting the names of the victims of the attack into the script code. Each name that is entered into the script changes the photograph and at the same time leaves its mark. As he attempts to desecrate the visual in order to escape the beauty of this violence, another aesthetic emerges, that of the glitch. The naming of the dead creates the association of a monument, which is reinforced by the sculptural quality of the smoke cloud.

10

**Omar Mismar**  
**Exercises in Ruin (Bar Palestine), 2016**

6-channel video installation, 3:50 min. each, loop

In a new media genre that the artist provocatively calls "ruin porn", dilapidated and ruined cities are uncritically aestheticized and become enticing backdrops and settings for photography. Omar Mismar came across a series of photographs by Palestinian photographer Mohamed Baba (AFP) of the Bar Palestine group exercising outdoors. In this particular workout, members of the group train in front of and inside the ruins of Gaza, after the 2014 Israeli assault. What could already be called pornographic in the perverse beauty of the destroyed city is enhanced by the seductive bodies training inside. In his reworking of the videos, Omar Mismar erases the performers from the landscape and plays the process in reverse: The bodies of the young men gradually emerge in the images, strangely trimmed and amputated until the bodies seem fully formed and floating still in the air. Shortly afterwards, the hand of the mouse - the creator and destroyer - enters the picture plane and slowly begins to caress the bodies and the ruins alike.

**Omar Mismar (\* in Beirut) is a visual artist. He lives and works in Beirut, Lebanon.**

Central hall

11

**Rana Haddad**  
**Disintegration, 2021**

Video (Projektion), 0:00:59 min.

**Disintegration / Making of, 2021**

Video, 2:00 min.

Disintegration is an animated film by Rana Haddad, composed of stills and text, that addresses the profound shock caused by the explosion in the port of Beirut in August 2020. "Who we are today, citizens:inside Beirut, has nothing to do with who we were before August 4, 2020 at 6.08pm."

Beirut is trying to recover from an apocalyptic explosion. An explosion that no one can ignore or block out because the consequences are far too violent. "Beirut has seen many wars and attacks and has been destroyed several times, but this explosion has taken things to a whole other level.

With its materials and narratives attached to it, the history of our city has also been erased.

Everything that makes us and defines each of us simply disappeared.

Memories that were ripped away in 38 seconds." (Rana Haddad)

12

**Pascal Hachem**  
**I'll Race You, 2008**

Steel construction, 6 wooden rods, 6 hammers, motor and a control box.

Courtesy Pascal Hachem, Selma Feriani Gallery and Nadour Collection.

The installation by Pascal Hachem, consisting of 6 hammers controlled by an electric motor, was created as a reaction to the ruthless development and over-shaping of the historically grown city of Beirut after the civil war and thus the erasure of its architectural heritage. The electric motor pulls back the hammers as if in slow motion, one after the other, to then let them hit the wall of the room. In this case, the building at issue is the Robotron canteen.

13

**Rana Haddad & Pascal Hachem**  
**Debris of Texts and Eyeglasses, 2022**

Postcards, engraved glasses, paper, cables and wooden frames.

The installation "Debris of Texts and

“Eyeglasses” responds to the explosion in the port district of Beirut that destroyed large parts of the city, injured thousands and took the lives of 207 people in August 2020. “Part of us had died after the apocalyptic explosion of 4 August.

When we went to the areas most affected by the blast, we noticed the most vulnerable items left behind: Glasses, a very fragile but indispensable element of everyday life, whether on the pavement, among the glass debris, in a building, in the middle of the street, etc. We instinctively began to collect them, writing down the location, the time and a description of the place, the stories of the buildings and the potential owner of each pair of glasses. A collection that tells of a destroyed everyday life.

It took us a while to confront these found objects again. But as hard as it is, we believe that this experience must be shared and made public to ensure that the world will remember 4 August. A date that must not be forgotten.” (Rana Haddad & Pascal Hachem)

**14**

### **Rana Haddad & Pascal Hachem PIIISSSST, Edition: 2018 / 2022**

Performance with two suitcases made in Lebanon and the artists themselves.

Video documentation, music stand

“Piiiisssst” is a 45-minute performance/installation. It invites reflection on what it means to be carried in a suitcase, a gesture of pure necessity that occurs when one has to move unexpectedly from one place to another. “There is an intimate relationship between a piece of luggage and its owner. When it is carried, the piece of luggage sometimes touches the body of its owner. The heavier the piece of luggage, the closer the relationship. It’s an act that brings an unwelcome pleasure - a body forced into a feeling of painful pleasure.” In performance, the power play is reversed. The luggage now contains the body that once carried it. “This body can only pull back and move blindly against the flow of passers-by, in an alienated experience responding to the conditions of an object it once assumed it could control.” Knowing that one may not have a chance to cross borders, the suitcase becomes a cover for sheer necessity.

“Piiiisssst is a story about the adaptability of survival, for we are left only with our bodies, our own archives. This performance takes on the archive and evaluates it from a different angle; an angle that highlights the violence of death, that of the archive.” (Rana Haddad & Pascal Hachem)

**Pascal Hachem (\*1979 in Beirut) is a visual artist and designer. He lives and works in Beirut.**

**Rana Haddad (\*in Beirut) is a visual artist, architect and theorist. She lives and works in Beirut.**

**15**

### **Janek Turkowski & Iwona Nowacka Untitled, 2022**

Videoinstallation, 77:52 min.

Author of the film: Unknown, Antique Shop  
Advisor: Frank from Lot One Ten Antiques

www.lotoneten.co.uk, Development and Scan:  
www.on8mil.com

Video: Iwona Nowacka and Janek Turkowski,  
Flights and Airport Infrastructures Investigator:  
Grzegorz Reske

For many centuries, the best graphic representation of our travels was available in the form of maps. N-E-S-W were the only coordinates we could record on paper. It was only when film was developed that we got our hands on a new tool with which we could also graphically record the disturbance of the dimensions of time. For a long time, thinkers and scientists have been trying to find tools that can capture non-linear dimensions of our reality. But what if these tools are already in our hands?

On a day in the last year of Brexit, performance artists Janek and Iwona visited an antique shop in London’s east end, Waltham Forest. The search that day was for a fancy camera bag. In the camera bag they found, they found a boarding pass for flight number 421 from Tel Aviv to Paris and an old Canon camera with a celluloid film that someone had taken on holiday but never developed or forgotten to take off the plane and then someone else took it to lost property where it may have been for 50 years? Whatever the case, it is certain that no one has ever seen the film.

We don’t know if the image as we see it now is an effect of the film’s time decay? Or a mishandling of the camera? Or perhaps certain events in Janek and Iwona’s lives at the time they found the film left their mark on the film? What if our archives are full of databases set up according to coordination systems that we don’t know and can’t read? And what if they do sometimes manifest themselves before our eyes?

**Janek Turkowski & Iwona Nowacka  
are artists and theatre-makers living in  
Szczecin, Poland.**

**16**

### **Adela Jušić Tactic’s audio (Ride the Recoil), 2013**

Audio 05:11 min.

**17**

### **Sniper interviewed (Ride the Recoil), 2013**

Video 00:34 min.

Youtube wartime video edited (shortened only)  
by artist

**18**

### **Sniper shot (Ride the Recoil), 2013**

Video, 2:52 min.

The three-part video and sound installation “Ride the Recoil” by Adela Jušić was created in 2013 and is based on the video game Sniper: Ghost Warrior 2, whose backdrop is the Bosnian city of Sarajevo. The artistic work processes Adela Jušić’s own family history and youth, growing up in Sarajevo during the war in the early 1990s. The autobiographical work consists of the sound installation Tactic’s Guide, the video work Young Sniper from Sarajevo, the video Sniper Shot and the photo series Little Girl, which confronts us with a series of images of a young girl in red shorts taken from the roof of a building in Sarajevo from which snipers were operating. Adela Jušić’s father had joined the Bosnian army as a sniper and died in 1992 from a sniper’s bullet. The installation was awarded the special prize of the 54th October Salon in Belgrade and was created in collaboration with Ervin Prašljivić and with Ognjen Šavija as sound producer.

The young man who is shot at in Sniper Shot is, as Adela Jušić later found out, an artist who worked in animated cartoons, who, after being shot in the spine and undergoing many operations, spent his life in a wheelchair since the age of 18 and has since died still young.

The sound work Tactics Audio, designed to teach strategies for dodging sniper fire, gives an impression of ‘normality’ during the siege of Sarajevo. The UN transporter trying to provide cover for the men as they rescue the young man from the crossroads is also mentioned in the sound work.

**19**

### **Shooter ready, 2016**

Video 01:58 min.

The short video documents the training of Bosnian-Herzegovinian women in America to become soldiers for a mission in Afghanistan.

**20**

### **THE SNIPER, 2007**

Video 04:09 min., Language: English, Original title: Snajperist, Single channel video, color/sound, Camera: Ervin Babić, Editing: Adela Jušić

The use of snipers against the population of besieged Sarajevo during the war in Bosnia Herzegovina was an inhumane violation of human rights conventions, directed primarily against civilians. The artist Adela Jušić’s father was a member of the Bosnian army from the beginning of the war until 3 December 1992, when he was killed as a sniper by a bullet that hit him in the eye. Shortly before his death, Adela Jušić found his notebook, in which he repeatedly listed over several months how many soldiers he had killed during his combat missions.

“The work of artist Adela Jušić shows how wartime memories are intertwined with family and childhood memories, and reminds us of

the power of autobiographical work to question history and conflict. What is questioned in *The Sniper* is the reality of war itself, in an attempt to move beyond nationalist, ethnic or religious issues that have been the main point of discussion throughout the post-war period.” (imai - inter media art institute)

The video *The Sniper* details the individual experiences of Adela's father, who was a sniper in the Bosnian army until his death in combat. The work is a profound reflection on loss and grief and everyday “loss” of life in the early years of the siege.

The work is part of the archive of the imai foundation - inter media art institute and of Transitland: Video Art from Central and Eastern Europe.

21

## WHO NEEDS DRNČ?, 2008

Video 05:40 min.

“When I was 10 years old, my father taught me how to clean his gun. That was our little ritual when he came back from the front. Then he went back to battle.... Once he even took me to the front to see my uncle. Many children of my generation cleaned their parents' weapons, uniforms and boots when they came home from the front. In this video I use the same old sniper rifle that was used in the war in Bosnia in 1992 and was owned by my family.

The title of the work WHO NEEDS DRNČ? stands for the abbreviation from “Deterdžentni rastvarač naslaga čađi”, a kind of weapon cleaning agent for removing layers of soot. The video performance in which the artist cleans her father's rusty sniper rifle with oil shows around a ritual of remembrance full of challenges to a time when children were involved in the everyday tasks of a front-line soldier.

**Adela Jušić (\*1982 in Sarajevo) is a visual artist. She lives and works in Sarajevo, Bosnia and Herzegovina.**

22

## Petra Serhal LIVE /laiv/, 2021

Lecture performance, video 32:13 min.

In 2020 during the Corona pandemic, there was an excessive demand for live art documentation and online streaming of performances. Dancer and choreographer Petra Serhal felt two kinds of pressure: having to watch performances - online - and not being able to move. In the lecture performance LIVE /laiv/ Petra Serhal discusses live art and its documentation with Martin Hargreaves in relation to the performance installation *If You Wish to See Me Dancing, You Ought to Visit the Passing Cloud*. How can we create a live experience via the virtual screen that engages the audience, and can art documentation become the artwork itself?

This project is the first in a series of works by Petra Serhal that explores the contrast between “documentation” and “live” in performance and the experience both create

for the audience. The lecture performance was part of a commission for the Redzone Festival 2021.

**Petra Serhal is a Beirut-based performance artist and choreographer.**

Hall B

23

## Aida Šehović APARTMENT, 2021

2-Kanal-Video-Installation ([in Bosnisch mit englischen Untertiteln] Family Album, 13:46 min. / Drawing 14:37 min.), Sandsäcke,

24

## DRAWING TOWARDS HOME [Camp Lipa], 2021

Slide projection (50 drawings, pencil on paper)

The installation of videos and sandbags by the Bosnian artist Aida Šehović draws on various sources. On the one hand, it is based on a video work from 2021 entitled *Apartment* made of two parts: “drawing” shows how the artist's parents, at her request, reconstruct the memory of the family's physical home, which they left when fleeing the war; “family album” focuses on the family's happiest moments leading up to their expulsion. “The video installation tells of processes of remembering and recalling the “past life” of a family whose members have experienced forced migration, more specifically, the experience of being a refugee.” The work, which is also determined by feelings of nostalgia and melancholy, also provides information about the “invisible” consequences of ethnic displacement, about personal memories and the social upheavals in Bosnia and Herzegovina, which the artist describes as “deep wounds” that “never disappear, but can only be repressed.”

For her exhibition of the project from 4.9.2021. - 25.9.2021 at the Center for Contemporary Culture KRAK in Bihać, Bosnia and Herzegovina, the artist conducted a series of workshops entitled “Drawing towards Home” with people who, due to the rigid migration policies and strict border regimes of the EU, have found themselves in refugee camps in the area. She worked together with with young men who tell the story of the home they have left or that of a home they wish for in the future through drawing exercises. These experiences and the drawings created in these intensive workshops are documented in the slide projection under the title “Drawing towards Home.”

**Aida Šehović (\* born in Banja Luka) is a visual artist. She lives and works in Sarajevo, Bosnia and Herzegovina.**

25

## Šejla Kamerić Hooked, 2010-2022

2 black nets, 1 white net (crochet) from the series of works of the same name entitled “Hooked,” dimensions variable, Courtesy Galerie Tanja Wagner, Berlin

The large-format handmade nets by artist Šejla Kamerić are reminiscent of giant spider webs. *Hooked* refers to the ambivalent role of women between self- and other-determination. “It starts with the need to create something that has a purpose. During the war, women were engaged in handicrafts, and this form of production gave them comfort. I felt the same need. Repetitive behaviour is common for people in captivity. The desire to create something that has a purpose becomes an obsession. At the same time, our emotional lives and relationships are shaped by rapid consumption, sometimes you have to slow down.” (Šejla Kamerić)

**Šejla Kamerić (\*1976 in Sarajevo) is a visual artist. She lives and works in Sarajevo, Istria and Berlin.**

26

## Adela Jušić The Will to Power (Volja za moć), 2017-18

Black and white prints in large format (edition 5+1AP).

“When I visited Tito's bunker in Konjic, I noticed that there was no female presence. The only place where we can imagine the presence of women in this hiding place for a nuclear disaster is the master bedroom built for Tito and his wife, with their dressing table in the corner. Another trace of female presence is found in the form of a figure on the instructions for the various uses of toilet paper. The image was printed on the original toilet paper that was placed there in the 1970s.”

The work “The Will to Power (Volja za moć)” is based on research conducted by the artist in collaboration with Andreja Dugandžić as part of the CRVENA Association for Culture and Arts project “What has our struggle given us?”

The first photo shows the meeting of the Anti-Fascist Women's Front in the burnt village of Hrastovac, Banija, Yugoslavia, during the Second World War, while the second photo shows the first government of the Democratic Federal Yugoslavia. The photos were found while researching and collecting materials for the online archive of the anti-fascist struggle of the women of Bosnia and Herzegovina and Yugoslavia ([www.afzarhiv.org](http://www.afzarhiv.org)).

The research was recorded in an online archive of documents, photos, books and interviews on the feminist legacy of the Anti-Fascist Front of the Women of Yugoslavia, which explores the participation of Yugoslav women in the Second World War and their indispensable contribution to the (re)construction of the socialist state. The People's Front of Yugoslavia, built by Tito and which became the ruling party after 1945, decided to dissolve the Women's Anti-Fascist Front in 1953, the same

year that the Atomic Warfare Command (object ARK) was built.

**Adela Jušić (\*1982 in Sarajevo) is a visual artist. She lives and works in Sarajevo, Bosnia and Herzegovina.**

27

**Aida Šehović  
SPATIUM MEMORIAE [ŠTO TE NEMA] (~ Where have you been?)  
ongoing since 2006**

8,372+ collected porcelain coffee cups, metal shelving units, dimensions variable.

15 posters; each 40.64 x 61 cm

ŠTO TE NEMA (~ Where have you been?) is an ongoing long-term project by the artist, dedicated as a nomadic monument to the collective remembrance and the still ongoing investigation and processing of the Srebrenica genocide.

The project, initiated by the artist, was based on a participation-based action in public places in various cities around the world, which took place every 11 July for years between 2006 and 2020 in fifteen different cities and various public squares around the world.

Together with members of the Bosnian community in the diaspora, a total of 8,372 fildžani (small porcelain coffee cups) were collected and placed in public squares. In a day-long joint action with different people at each location, the cups were filled with coffee. The individually designed cups, donated by many individual people, stand for the memory of the Bosnian coffee culture as part of an everyday ritual of hospitality and community. But the collected coffee cups also stand for the memory of the thousands of loved ones murdered during Srebrenica genocide who are forever missing from their families. The grief of the relatives continues to be difficult by the ongoing search for the victims remains and the absence of graves as places of mourning.

ŠTO TE NEMA (~Where have you been) offers the various Bosnian communities in the diaspora all over the world, but also to the international community, a place and a collective ritual of mourning and confronting the trauma.

The investigation of the systematic killings, which mainly claimed the lives of men and boys, but also women and children, as well as the process of uncovering and identifying the remains continues to this day. As of today, 6838 bodies have been identified from various mass graves since 1995 and buried at the Memorial Center Srebrenica-Potočari.

The Spatium Memoriae [ŠTO TE NEMA] project, after fifteen years of implementation in various places around the world together with various civil society organizations, has been transferred by the artist into a new, form of a travelling archive. The archive, which contains all of the 8,372 coffee cups which have been part of the nomadic monument, is being shown since 2020 in the form of an exhibition and is part of the North East South West project at the robotron canteen now.

The cups are displayed on custom-made

shelves whose design is inspired by the storage systems used by the ICMP (International Commission for Missing Persons) to store and identify the remains of victims still found in mass graves throughout Bosnia and Herzegovina. The permanent form of the ŠTO TE NEMA monument will be built at the Memorial Center Srebrenica-Potočari.

Also part of the ŠTO TE NEMA (Spatium Memoriae) archive exhibition are all 15 posters designed for the ŠTO TE NEMA nomadic memorial between 2006 and 2020 to engage the respective local communities in different locations around the world.

**Aida Šehović (\* born in Banja Luka) is a visual artist. She lives and works in Sarajevo, Bosnia and Herzegovina.**

28

**Caroline Tabet  
Indeterminate Space of a  
Constellation – Espace Indeterminé  
d'une Constellation, 2022**

Installation, showcases, prints on paper, Cyanotype, photographs, found objects, Sound, chalk.

Sound: Jawad Nawfal, Prints: Rita and Imad Abou Rizk (Coin d'Art), Acknowledgment: Dr. Edith Schrieffl, Jana Kocourek, Dominik Stoltz (Saxon State Library - Dresden State and University Library SLUB), Clémence Cottard Hachem, Hayla Saab Demelero, Ibrahim Sleiman.

The starting point for the installation Indeterminate Space of a Constellation is research on Dresden by the artist Caroline Tabet, during which she came across the ancient Mayan codex preserved in Dresden, which after many years of restoration can be seen on display in the Book Museum of the SLUB -Sächsische Staats- und Landesbibliothek. The ancient document with hieroglyphs and drawings, which originated in Mexico long before Spanish colonial rule, probably in the middle of the 13th century, came to Dresden via Vienna and is one of only four surviving Mayan documents in the world. It contains notes and references to astronomical and astrological constellations, references to Mayan religion in connection with the seasons, as well as references to diseases and healing methods and studies on the predictability of events based on the constellation of planets and moons in the starry sky.

Caroline Tabet's artistic work, developed for the Northeast Southwest project, connects Mayan studies to ancient studies of the cosmos documented in the Middle East and North Africa region, and Lebanon in particular. It transfers ancient cosmological principles and research methods, which include observation-based theoretical yet holistic explanatory models for the functioning of the world at large, to contemporary times.

"I decided to work on three key dates related to the contemporary history of Lebanon and my personal history." The first date her artistic work refers to is 13 April 1975 as the beginning of the Lebanese civil war, the second date is 8 August 1998, the date that marks the disappearance of a close friend. The third date

is 4 August 2020, the day of the explosion in the port of Beirut.

For each of the three dates, she creates a cartographic representation of the constellation of celestial bodies. In three showcases and on large sheets of paper, she displays selected research material and found objects, photographs, newspaper clippings, texts and drawings that are related to the respective date.

A fourth part of the installation Indeterminate Space of a Constellation is located in the foyer of the SLUB -Sächsische Landesbibliothek - Staats- und Universitätsbibliothek. The astronomical maps and research in the display case shown there relate to 13 February 1945, the date of the bombing of Dresden at the end of the Second World War.

**Caroline Tabet (\*in 1974 in Beirut) is an artist and photographer. She lives and works in Beirut, Lebanon.**

29

**Nahuel Cano & Juan Fernández  
Gebauer, La Fragilidad de lo Real  
/ The Fragility of the Real / Die  
Zerbrechlichkeit des Realen, 2022**

1-channel video, 01:06:05 h

Between travel diary, research record and poetic manifesto, "The fragility of the real" goes through 6 years of the artists' lives. As their world plunges into a spiral of violence and despair, Nahuel Cano and Juan Fernández Gebauer question the way they produce and how to approach this reality. By documenting the evolution of their poetic procedures, grief, and confusion, they search for a shelter from hostility.

Through the mystification of memories, the recycling of unfinished projects, letters and performances, they create a haunted narrative that moves between Brazil, Argentina, the Netherlands and Germany, and in which friendship, like art, is a way of engaging with life.

With: Nahuel Cano, Juan Fernández Gebauer, Anabella Bacigalupo, Gastón Guanziroli, Luciana Di Leone, Armando Freitas Jr., Silvano Santiago, Heloisa Buarque de Holanda, Italo Moriconi, Joaquim, Luis Olavo Fontes  
Sound: Gastón Ibarroule  
Color: Maren Henke  
Sound and texts: Nahuel Cano  
Visuals: Juan Fernandez Gebauer  
Dramaturgical advice: Florencia Braier

**Nahuel Cano (\*1982 in Neuquén, Argentina) is an actor and performer in film and theatre. He lives and works between Buenos Aires and Amsterdam.**

30

**Petra Serhal**  
**Overlooking and Panoramic**  
**بِئَلِ وَبَانُورِ امِيَا, 2017**

Performance intervention, video, 8:35 min

In this performance intervention, the artist Petra Serhal plays with the concepts of the private and the public in one of the few public spaces used by a broad and diverse public that still existed in Beirut and was already threatened by privatisation and construction. Through her presence and action in public space, she questions boundaries, her female body and the role of the public in the occupation and ownership of spaces.

**Petra Serhal is a Beirut-based performance artist and choreographer.**

31

**Darija Radaković**  
**Misplaced Woman, 2017**

Photography / Wall Wallpaper

The wall mural documents the ceremony the artist attended on the occasion of her naturalization in Canada:

“Since 2007, my family and I had been waiting to become Canadians. On 5 October 2015, our dream came true. But, there is always a “but”. Since the general election in Canada was announced for 18 October, the main issue was whether a woman should be allowed to attend the naturalization ceremony, take the oath and become a Canadian citizen while wearing a veil. Since this was an obvious attempt to steer the public to win votes with such an irrelevant question as this, I had really had enough of this manipulation and Islamophobia. This is Canada; I did not come all the way from Bosnia to be told what I can and cannot wear. That’s why I just had to wear a niqab at the naturalization ceremony. I discussed it with my family; the day before the ceremony I had to do a demonstration at home, and fortunately they agreed with my proposal. To my delight, everything went smoothly.

Since then, we have survived the Covid pandemic and experienced new and contrary rules, this time mandating face coverings.

Calgary, Harry Hays Building, October 5, 2015, 9:35h

Text: Darija Radaković

**Darija Radaković (\* in Bosnia and Herzegovina) is a visual artist. She lives and works in Canada**

32

**Wojtek Ziemilski**  
**In Your Face, 2020**  
**Lesson, 2022**

2-Kanal-Videoinstallation

Wojtek Ziemilski is a theatre director and visual artist. In his work as well as his visual projects, the idea of documentary performance expands. His work is often an exploration of

spectatorship and the possibility of action. Using tools such as devising and real-time composition, as well as references from the world of visual art and various media, he creates universes that combine aesthetic experience with intellectual enquiry. Ziemilski has used various apps for the video installation. He plays with the possibility space of digital realities by putting on the digital mask of former Polish Prime Minister and current Deputy Prime Minister Jarosław Kaczyński and rehearsing appearances with it in different languages and appearances.

**Wojtek Ziemilski (1977 in Stanford/California) works as a theatre director and visual artist in Germany, Poland and Great Britain.**

**DIS/ORIENTING**

Installations and site-specific interventions from 24 October to 6 November 2022

A cooperation with the international Master’s programme “Public Art and New Artistic Strategies” at the Bauhaus University Weimar.

The international students of the MFA programme “Public Art and New Artistic Strategies” will transform the robotron canteen and the public space of the city into a stage on which new questions of artistic work will be tested within the framework of Nordost Südwest. Under the title DIS/ORIENTING, artistic interventions, participatory installations and performances will be created that deal with themes of migration, borders, belonging and (post)colonial traces in a complex present. (Direction: Ina Weise, Lea Maria Wittich, Arijit Bhattacharyya)

**Events:**

**Fr–So, 23.–25.9.2022 Nordost Südwest OPENING WEEKEND**

**Fr/Sa. 30.9./1.10.2022 Politiken des Zuhörens / Politics of Listening**

**Sa/So, 15./16.10.2022 Fluchtlinien / Lines of Flight**

**Sa/So, 5./6.11.2022 Strategien der Spinne/ Strategies of the Spider**

For current dates, detailed information for events and guided tours

robotron-Kantine  
Lingnerallee am Skatepark  
D–01069 Dresden (city center)

Wed – Fri: 16 – 19 h  
Sat + Sun: 12 – 19 h  
Free Admission

as well as Museum für Völkerkunde Dresden (Japanisches Palais), Galerie Ursula Walter, Kunsthaus Raskolnikow e.V., Zentralwerk e.V., riesa efau. Kultur Forum Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek SLUB

**Curatorial team Kunsthaus**

**Dresden:**

Christiane Mennicke-Schwarz (director), Robert Thiele, Ina Weise

**International curatorial Partners:**

Performing Arts Institute Warsaw (Marta Keil, Grzegorz Reske), KRAK Center for Contemporary Culture, Bihać (Irfan Hošić), Beirut Art Center (Haig Aivazian), Hammana Artist House (Aurelien Zouki), TEMPORARY. ART. PLATFORM (Amanda Abi Khalil, Danielle Makhoul), STATION (Nabil Cnaan), Beirut Art Residency (Nathalie Ackawi, Amar A. Zahr

**Hosts:**

Nordost Südwest/Northeast Southwest: Kunsthaus Dresden (Christiane Mennicke-Schwarz, Robert Thiele, Kerstin Flasche, Ina Weise, Ariane Graf, Liam Floyd), HELLERAU European Center for the Arts (Carena Schlewitt, Birte Sonnenberg, André Schallenberg), Museum für Völkerkunde Dresden (Barbara Höffer, Stephanie Bach) / SKD as well as Galerie Ursula Walter (Andreas Kempe, Patricia Westerholz), Kunsthaus Raskolnikow e. V. (Iduna Böhning), Zentralwerk e.V. (Svea Duwe, Roswitha Maul, Bettina Lehmann), riesa efau. Kultur Forum Dresden (Denise Ackermann) in collaboration with the Schenkung Sammlung Hoffmann / Staatliche Kunstsammlungen Dresden (Dorothee Brill)

A project of Kunsthaus Dresden – Städtische Galerie für Gegenwartskunst  
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