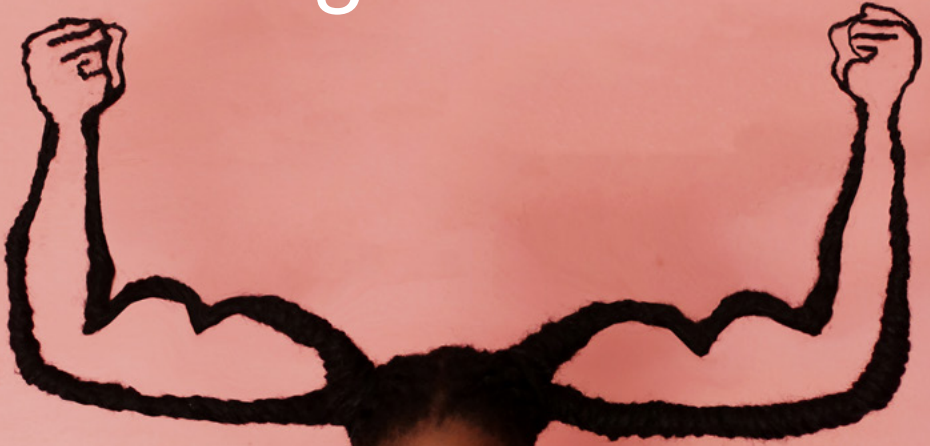


Kunstmuseum
Wolfsburg



Empowerment

Booklet

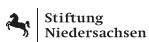
Exhibition booklet

Empowerment

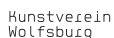
September 10, 2022 – January 8, 2023

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Please note:

In the exhibition texts, “women*” stands not only for persons who identify as female, but also for those who—irrespective of their gender identity—are “read” or perceived as female.

Likewise, the term “trans*” includes people whose gender identity is the opposite of their assigned sex (trans men and trans women) and may also refer to people who are non-binary or genderqueer.

Empowerment

The exhibition *Empowerment* provides a global overview of art and feminisms since the beginning of the twenty-first century. In the last two decades, globalization, the climate emergency, and the increasing influence of the Internet and social media have triggered new social debates worldwide. Feminist demands, concerns, and struggles are taking place under different conditions and with different focuses in numerous societies worldwide.

What do feminisms want?

Feminisms are multi-voiced and bring people together. Women*, as well as men and LGBTQIA+ communities, can identify with them. They continue to demand the right to self-determination, freedom, and equality for all people in private and public life. In addition, feminisms take a critical look at violence, social inequality, sexism, racism, classism, etc. In doing so, they develop a new consciousness and new perspectives.

How has feminism evolved in the twenty-first century? What is new?

In the twenty-first century, power and inequality structures continue to exist, ensuring that discrimination and exploitation, as well as physical violence and femicide (murder of women*), are unfortunately still part of everyday life for many people worldwide. This is especially true for women* and members of LGBTQIA+ communities. Planetary feminisms in the twenty-first century is not just about protecting people. Rather, they also propose an active awareness to protect natural resources and all living things on Earth.

How are art and feminisms related?

Feminisms are a method of understanding the world, which many feminist-oriented artists on all continents take up and incorporate into their works. Art is an important impulse generator in social discourses because it visualizes, comments on, and criticizes social conditions with its diverse means of expression. Around the world, many artists experience injustice, ecological catastrophes, or wars, often very closely. With their artistic practice, they analyze society from their respective life situations and occasionally develop visions for a better future.

How is the exhibition structured?

Empowerment presents the works of artists who, with their works, formulate feminist concerns and pursue and express political goals. On view are roughly 100 artistic positions from fifty countries on all continents.

Seven thematic areas give the exhibition a loose structure. In these areas, questions are discussed with and through art: How do artists act in the postcolonial world and in the age of digital communication? What is their notion of emancipation? What should a future look like in which feminist aspects play an essential role? Is there a prospect of reconciliation? With their art, the artists explore social inequality, sexism, racism, and the intertwining of many forms of discrimination. Their art visualizes connections between bodies, technology, and ecological issues. They point to possibilities of resistance as well as self-empowerment. These issues affect everyone.

Who is involved in the exhibition?

The exhibition presents global perspectives. The Kunstmuseum Wolfsburg therefore involved external scholars, curators, and artists. For this purpose, it created international networks that complement the Kunstmuseum's research with their knowledge and have proposed artistic positions. Curatorial collectives have curated and artistically accompanied their own areas in Guest Spaces within the exhibition:

Nacional TROVOA (Brazil), Njabala Foundation (Uganda), What the hELL she doin! (Great Britain/Kenya/South Africa/Uganda), AXA projects (China/Germany), and Sandbox Collective (India).

What else is there to see?

On the first-floor gallery, visitors can read about the most important events in feminism worldwide on a timeline, do their own research, or rest, talk to each other, and leave their own thoughts and statements on a feedback wall.

Artists

Ebtisam Abdulaziz
Stacey Gillian Abe
Heba Y. Amin
Maja Bajević
Natalie Ball
Yael Bartana
Mehtap Baydu
Alexandra Bircken
Benedikte Bjerre
Monica Bonvicini
Phoebe Boswell
Andrea Bowers
Danielle Brathwaite-Shirley
Candice Breitz
Anetta Mona Chişa & Lucia Tkáčová
Christa Joo Hyun D'Angelo
Susana Pilar Delahante Matienzo
Birgit Dieker
Zehra Doğan
Anna Ehrenstein
Ndidi Emefiele
Nona Faustine
Keltie Ferris
Kasia Fudakowski
Regina José Galindo
Ellen Gallagher
Goldendean
Gabrielle Goliath
Jenna Gribbon
Nilbar Güreş
Shilpa Gupta
h.arta group
Mathilde ter Heijne
Hyphen-Labs
HOU I-Ting
Irena Jukić Pranjić
Patricia Kaersenhout
Gladys Kalichini
Šejla Kamerić
Mari Katayama
Yuki Kihara
Seo-Kyung Kim & Eun-Sung Kim
Jakob Lena Knebl
Laetitia Ky
LASTESIS
Kitso Lynn Lelliott
Pixy LIAO
Ann Lislegaard
XIAO Lu
Mary Maggic
Senzeni Marasela
Teresa Margolles
Aline Motta
Shana Moulton
Zanele Muholi
Kresiah Mukwazhi
Marina Naprushkina
Wura-Natasha Ogunji
Zohra Opoku
Tanja Ostojić
Pacific Sisters
Rosana Paulino
#purplenoise
Pushpamala N
Pussy Riot
Lisa Reihana
Elianna Renner
Tabita Rezaire
Pipilotti Rist
Tracey Rose
Boryana Rossa
Raeda Saadeh
Larissa Sansour & Søren Lind
Mariela Scafati
Berni Searle
Selma Selman
Mithu Sen
Lerato Shadi
Tejal Shah
Joulia Strauss
Melati Suryodarmo
Newsha Tavakolian
Elena Tejada-Herrera
Bussaraporn Thongchai

LIN Tianmiao
Wu Tsang
Kawita Vatanajyankur
Kara Walker
Leafâ Wilson alias Olga Hedwig Krause,
Faith Wilson, Olive Wilson
Anna Witt
Ming Wong
Shevaun Wright
LEI Yan
CAO Yu
Mia YU

EBTISAM ABDULAZIZ (b. 1975)

The series *See Something Say Something* (2018) is based on a performance that Ebtisam Abdulaziz presented in the form of staged photographic self-portraits. In these, she takes on stereotypical roles of purportedly suspicious-looking people—dressed at times in a niqab, a hijab, a Sikh turban, in a “gangster-style” hoodie. The work references stereotypical, racializing, and discriminatory images of people who are perceived or categorized as potentially terrorist based on their appearance, clothing style, or religion. In her adopted country, the United States, discrimination and racism still permeate large parts of society and almost all areas of life.

STACEY GILLIAN ABE (b. 1990)

The work of Stacey Gillian Abe encompasses photography, sculpture, installation, performance, and especially painting. Drawing from autobiographical experiences, her work highlights the strengths and fragility of the female spirit. Abe challenges stereotypical representations of Black women*. The surreal effect of her images is grounded in the non-localization of her protagonists in imagined spaces. Stacey Gillian Abe: “My concepts are more or less birthed from a personal context and then blown out of proportion, shrunk, distorted or disintegrated from which possible meaning and interpretations are shifted... I personally believe we are spiritual beings and that there exists no hard and fast distinction between the spiritual and physical (or material) world and a life oriented towards an inner being.”

HEBA Y. AMIN (b. 1980)

With her video installation *Operation Sunken Sea (The Anti-Control Room)* (2018), Heba Y. Amin simulates a large-scale intervention in the infrastructure between Europe and Africa. In order to merge the two continents into a new supercontinent, the Mediterranean Sea is to be drained. The so-called Atlantropa was a proposal for a gigantic engineering project to drain the Mediterranean Sea, developed in the 1920s by the German architect Herman Sörgel. He believed that by uniting Europe and Africa, the necessary resources could be created to compete with the economic power of Asia and the Americas. From a feminist perspective of the Global South, Heba Y. Amin's installation critiques the techno-utopian visions of geopolitics of the last hundred years.

MAJA BAJEVIĆ (b. 1967)

Women at Work – Washing Up (2001) is one of a series of three performances titled *Women at Work*, which Maja Bajević performed together with a group of women* who fled the Bosnian war during the Srebrenica massacre in July 1995. Until recently, the massacre was considered the most terrible war crime in Europe after World War II. The performance took place in a women's* hammam in Istanbul. There, together with the women*, the artist washed out fabrics embroidered with political slogans of former Yugoslav President Tito until they fell to pieces. The wording of the slogans, such as “We live as if there was peace for a hundred years, but we prepare as if there was war tomorrow,” embroidered in Bosnian, Turkish, and English, seemed and seems ironic considering the military interventions in the former Yugoslavia. Psychologically, purging is a traditional female response to pain, loss, death, or stress—a step toward regaining control.

NATALIE BALL (b. 1980)

Natalie Ball registered as a member of the Klamath ethnic group (First Americans [Indigenous societies of the Americas]) in the United States in 2013 and has since lived and worked on her ancestral land in the community of Chiloquin, Oregon. With her conceptual and sculptural works, composed of organic found objects and pop cultural materials, she engages with the history of First Americans in the United States and question existing narratives. For example, for *Stick Horse* (2021), she combined a wooden boot tree, horsehair, leather, rope, chenille, beads, ribbon, and deer antlers to create an ambiguous emblem. In doing so, Ball refers to the appropriation of First Americans' symbols as emblems by sports teams. Likewise, she criticizes the use of the term “tribe”. While this has become less common after massive public protests, symbols of indigenous societies are still widely used in the form of mascots in both professional and amateur sports.

Yael BARTANA (b. 1970)

What if women* ruled the world? Yael Bartana asks this question with her neon work *What if Women Ruled the World* (2016) and puts it into practice in her performative video work *Two Minutes to Midnight* (2021). In this, a group of female experts, or experts read as female, come together in a peace council in the face of a nuclear threat from a foreign

nation. The prevailing patriarchal paradigm of violence to secure one's own power is systematically broken down. Yael Bartana's visionary work analyzes predominant geopolitical dynamics and suggests an alternative to the present-day male-determined, macho discourses of power.

MEHTAP BAYDU (b. 1972)

For her performance and installation *Cocoon-Koza* (2015), Mehtap Baydu photographed men, including friends, contacts, colleagues, and the owner of a convenience store where she frequently shops. Those photographed were free to pose as they pleased. After the shoot, the men provided Baydu with their worn shirts. She cut them into strips, joined them into a long fabric thread, and knitted a cocoon around herself with them. Mehtap Baydu: "My works can be understood as an attempt to look at the understanding roles and social norms across cultures and spaces. I focus on gender roles, as well as sensitive religious and political issues, in multicultural contexts."

ALEXANDRA BIRCKEN (b. 1967)

Alexandra Bircken combines everyday materials such as wool, concrete, wood, articles of daily use, or items of clothing into sculptural objects and installations. Her works are fragments that refer to something larger, whereby her combinations of materials cause a shift in our view of reality. The title of the work *B.U.F.F.* (2014) refers to the military slang term "Big Ugly Fat Fellow / Fucker" for the Boeing B-52, a long-range bomber of the U.S. Air Force. Even if one is not aware of this threatening and power-political context, one can grasp the authoritarian effect and ambiguity in the confrontation with the three large objects, which are covered with a black latex skin and have a conspicuously phallic shape and, due to the latex, an additional sexualized connotation.

BENEDIKTE BJERRE (b. 1987)

Working Girls in the Age After Reproduction (2021) is a sculptural installation that addresses the tension between production and reproduction in multiple senses. An archive shelf holds two identical office units, each with a Melitta coffee machine. Both machines diligently brew coffee throughout the exhibition period. "Reproduction" first refers literally to artistic practice: Benedikte Bjerre copied one of her sculptures, consisting of an office unit, and then combined original and copy in one work. The title *Working Girls in the Age After Reproduction*, in turn, names two social roles of women*: that of "housewife" and mother, and that of working woman*. Motherhood often results in paid wage labor being replaced by unpaid family care work. At the same time, it is a purported social (and especially capitalist) goal to work full-time in a career-oriented manner. However, when a woman* re-enters the workforce after the "period of reproduction," the care work at home remains the same—in a sense, the coffee is constantly brewing in two different places at the same time. This double burden is neither sufficiently recognized in society nor is it financially compensated or even fundamentally questioned. Thus, what might a post-emancipation era of (unpaid) reproductive work look like?

MONICA BONVICINI (b. 1965)

With her large-format tableau *Marlboro Man Praire* (2021), Monica Bonvicini plays with an advertising icon that exemplifies purported masculinity: the lonely, independent, and freedom-loving cowboy riding across the American prairie smoking cigarettes. Flanked by a series of phallus-like fence posts, the cowboy seems like a stereotype of conventional notions of manhood. The artistic preoccupation with masculinities and the symbols associated with them is a recurring theme in Bonvicini's work, for which she has repeatedly worked with the figure of the cowboy from Marlboro advertising since the 1990s.

PHOEBE BOSWELL (b. 1982)

With the series *FERWS* [For Every Real Word Spoken] (2017), Phoebe Boswell explores the female form in the context of art history. She is concerned with how to subvert the male gaze on the female body and how to make a portrait of a person that gives that person the agency to which she is entitled. Boswell thus asked the women* she portrayed for their active participation. Through the QR code that the women* hold in their hands, viewers can use their cell phones to access content that comes directly from the women* themselves. The drawings thus serve as a channel through which they can speak in a self-determined way, since they have the possibility to change their content whenever they want.

ANDREA BOWERS (b. 1965)

As an artist and activist, Andrea Bowers combines political engagement and aesthetic practice from an emphatically feminist perspective. *Fight Like a Girl* (2018) is part of a series of works that refer to central concerns of the so-called Women's March. This was a protest march for the rights of women* and all humans in Washington, D.C. on January 21, 2017, the first day after Donald Trump's inauguration. The slogan "Fight Like a Girl" was prominently used on protest posters during the Women's March as a call for empowerment.

DANIELLE BRATHWAITE-SHIRLEY (b. 1995)

Danielle Brathwaite-Shirley's installation *I Can't Remember a Time I Didn't Need You* (2020) consists of several old desktop computers on which visitors are invited to play an interactive video game. Set in a fog-shrouded city, the point-and-click game explores the imbalance of power and opportunity in society through the lens of Black trans* experiences. Throughout history, Black queer and trans* people have been erased from hegemonic (historical) archives. Through her work, Brathwaite-Shirley creates her own archives of memory that make Black, queer, and trans* people and their stories visible and audible.

CANDICE BREITZ (b. 1972)

In her multi-part video installation *Labour* (ongoing, since 2017), Candice Breitz stages the "regression" of male politicians who, with their autocratic style of leadership, restrict and suppress the rights of women*, including reproductive rights [rights to self-determination over one's own body and sexuality]. This is visualized by video sequences of births played

backwards, which Breitz was allowed to film in contractual agreement with the mothers. Here, the newborns are not brought into the world, but rather sucked back into the womb. Three works from the series are on view in *Empowerment*, each with the names of politicians written backwards: Jair Bolsonaro, Recep Tayyip Erdoğan, and Vladimir Putin. (We ask for your understanding that the exhibited works can be viewed only after handing over smartphones and cameras).

ANETTA MONA CHIŞA & LUCIA TKÁČOVÁ (b. 1975 / b. 1977)

“Women are the Erinnyes, the Amazons, Semiramis, Joan of Arc, Joan Hachette, Judith and Charlotte Corday, Cleopatra, and Messalina, the warriors who fight more fiercely than men, the lovers who incite, the destroyers who, breaking what is most fragile, contribute to selection, through pride or despair [...]” This text is an excerpt from Valentine de Saint-Point’s *Manifesto della Donna futurista* of 1912. In this manifesto, the French poet explains her radical vision of femininity. At the time, it was a reaction to Filippo Tommaso Marinetti’s misogynistic stance in his famous *Futurist Manifesto* of 1909. Her counter-design of strong, combative women* is transposed to the present by Anetta Mona Chişa & Lucia Tkáčová with their work *Manifesto of Futurist Woman (Lets Conclude)* (2008). Here—almost one hundred years later—a group of marching majorettes perform the manifesto’s conclusion in coded signal language.

CHRISTA JOO HYUN D’ANGELO (b. 1983)

At the core of Christa Joo Hyun D’Angelo’s work is an exploration of fear, vulnerability, and the invisible. Drawing on narratives, experiences, and memories, she engages with ostensibly “offensive” behavior, as well as precarious circumstances, seeking to redefine the “normal” by embracing difference as a source of inspiration and empowerment to find new ways of acceptance and healing. The sculpture *Heels for All* (2019) features a pair of rhinestone-studded, stiletto-heeled shoes attached to concrete blocks by metal chains. The work embodies the entangled relationship between idealized female beauty and gendered expectations. It reflects both the physical and psychological limitations associated with society’s prevailing definition of “femininity.”

SUSANA PILAR DELAHANTE MATIENZO (b. 1984)

With her works, Susana Pilar Delahante Matienzo focuses on the body, gender, and race, as well as on social issues. Her interest is directed towards the realities of the lives of women* around the world, in particular towards different forms of discrimination against them. The five-part photography series *Llave maestra/Master Key* (2012) is about the physical violence against women* in her home country Cuba and the sparse information that exists about this. About the series she herself states: “These photos are a current exploration with which I try to represent the actual image, condition, and attitude of many Cuban women*. The machete, as a symbol of Cuban independence, becomes here a symbol of lifesaving defense.”

BIRGIT DIEKER (b. 1969)

The sculpture *Crazy Daisy* (2014) by Birgit Dieker plays with the ambiguity of power, destruction, and outdated ideals. The title of the work refers to the American aerial bomb BLU-82B, also called “Daisy Cutter.” Eroticism and weapons of war have always been linked. For example, American pilots painted the noses of their military aircraft with female pin-ups, and the Germans decorated their V2 test missile with a scantily clad “woman in the moon.” Birgit Dieker: “The missile airframe made of fragmented mannequins combines war symbolism with a female body ideal and thus mutates into an explosive device intended to stimulate reflection on notions of corporeality/sexuality, perfection, and performance optimization, and thus the attributions of power they connote.”

ZEHRA DOĞAN (b. 1989)

The Kurdish artist, journalist, and activist Zehra Doğan spent thirty-four months in prison in Turkey, convicted of spreading allegedly “terrorist propaganda.” During her imprisonment, Doğan remained true to the spirit of collective resistance. Due to the strict regulations of the prison administrations and the lack of materials needed for her artistic work, she improvised with what she found in prison. Using fabrics from clothes her mother brought during visits, blank letter pages, large envelopes, leftover food, paints made from ground spices, and her menstrual blood, Doğan created works that testify to her protest against patriarchal and political pressures, as well as the repression caused by the harsh conditions of imprisonment.

ANNA EHRENSTEIN (b. 1993)

With the installation *Zen for Hojaji* (2019), Anna Ehrenstein explores the idea of authenticity in the sense of the genuineness or originality of cultural objects. She observes and reflects on the shifts in meaning and function of objects, their proliferation, alteration, and commercialization. Ehrenstein stages the modification of the religiously connoted hijab (an Islamic headscarf) in everyday use, as a fashion statement, and practical cell phone holder. Increasing digitalization and the circulation of digital images play an increasing role in this.

NDIDI EMEFIELE (b. 1987)

Ndidi Emeziele's paintings depict women* as strong, lively, and self-confident personalities. To emphasize inner processes, the heads of her figures are often depicted too large in comparison to their delicate bodies. This apparent disproportion is a deliberate allusion to Western Nigerian sculpture, in which the head is depicted enlarged to indicate that it is the center of a person's destiny. Emeziele often employs ornate glasses as a form of protection for her protagonists; occasionally, however, they gaze provocatively and insistently out of the images. Emeziele: “My work raises the question of how culture, tradition, family, and gender shape a person's identity. I use the female body to represent male roles through clothing, gestures, and other physical features.”

NONA FAUSTINE (b. 1977)

For *White Shoes* (ongoing, since 2012), Nona Faustine photographs herself in places that reference the largely unknown, 250-year hidden history of slavery in New York City. In doing so, she usually wears nothing but symbolic white pumps and documents herself in places where history becomes tangible. For example, Faustine bumps into a marble column at the Tweed Courthouse in Manhattan, a late nineteenth-century building constructed on a plot of land where the bodies of African slaves were buried. *White Shoes* reveals uncomfortable truths and stories of people whose existence and contribution to the nation's prosperity have not yet been properly appreciated. The white pumps not only represent white patriarchy, but also affirm that the series' protagonist is a woman*. Faustine connects with her ancestors while raising her voice, physically standing in for countless lost souls and reversing a traumatic dynamic of power.

KELTIE FERRIS (b. 1977)

Keltie Ferris's works are characterized by references to performance art, abstract painting, and digital imagery. For the *Body Prints* series (ongoing, since 2015), the artist uses her own body as a painting tool. Ferris rejects a simple, gendered identification of the body and visualizes a performative idea of identity through painting. Keltie Ferris: "I agree that body painting has always been my way of engaging with gender in my work. I just want to emphasize that it's not as if it's a closed subject or that there is a before and after. Rather, it is an ongoing process and investigation."

KASIA FUDAKOWSKI (b. 1985)

With her works *Sexistinnen* [Female Sexists] (2015) and *Sexistinnen, Exercises in Self-Sabotage* (2015), Kasia Fudakowski humorously refers to competitive behavior between women* using the male-dominated art market as an example. She focuses on sexism, both between women* in general and in the context of the art world. Internalized sexism can usually be divided into four categories: the claim of incompetence, competition between women*, the construction of women* as objects, and the degradation of women*. The artist put these positions into practice in her sculptural work and presented them to the jury of the Baloise Art Prize during a performative presentation. The resulting video not only questions the nature of the judgement, but also poses the question: Who is more important at an art fair, the artist or the gallerist?

REGINA JOSÉ GALINDO (b. 1974)

Presencia [Presence] (2017) was a performance project that lasted thirteen days. During the performance, the artist wore the clothes of thirteen women* who were murdered in Guatemala. Each day, she remained silent for two hours, evoking the presence of each woman*: Patricia, Saira, María de Jesús, Cindy, Sandra, Carmen, Ruth, Mindi, Florence, Kenya, Velvet, Flor de María, and Karen. According to data provided by the Instituto Nacional de Ciencias Forenses [National Institute of Forensic Sciences] and the Fundación Sobrevivientes [Survivors Foundation], 3,585 cases of murdered women* were reported

in Guatemala within a one-year period. Many of these crimes were committed by the male partners or ex-partners of the women*. Most of these cases go unpunished.

ELLEN GALLAGHER (b. 1965)

Ellen Gallagher's work *DeLuxe* (2004/05) consists of a total of sixty prints combined with a variety of materials, including velvet, toy ice cubes, and googly eyeballs, and techniques ranging from old-fashioned photogravure to the latest developments in digital technology. Each sheet is based on the page of magazines from the 1930s to the '70s, such as *Sepia*, *Our World*, and *Ebony*, which were aimed at a Black audience. Many of the advertisements suggest means of supposedly beautifying the body and play on the reader's desire for transformation through products such as wigs, hair pomades, and skin bleaching creams. Each individual work reads like a commentary on race, racism, and cultural identity. The individual, collage-like works offer new readings and contexts.

GOLDENDEAN ALIAS DEAN HUTTON (b. 1976)

Dean Hutton are a genderqueer trans* media artist who initiate dialogues about queer bodies, love, and social justice. Also known as Goldendean, they refer to themselves in the plural. They have been working in the fields of photojournalism, social media, print, video, performance and realizing community actions since the late 1990s. In *Breathe Goldendean* (2018), they present themselves like a goddess enthroned, with a gilded, naked painted body on a mound. Their simple, often improvised actions proclaim the right of all bodies to exist. The installation *#fuckwhitepeople* (2017) aims to draw attention to structural racism and white supremacy and to encourage critical (self-)reflection. Visitors are invited to pose on the chair in front of the wallpaper, take selfies, and share these online.

GABRIELLE GOLIATH (b. 1983)

In 2012, when Gabrielle Goliath learned that, statistically, every six hours, a woman* in South Africa is killed by a current or former male intimate partner, she developed the work *Roulette* (2012/2020). In 2020, femicides were already taking place at a frequency of three hours instead of six. Experiencing the installation is like a test of courage: Headphones are available for visitors, inviting them to put them on, although the following (ambiguous) warning is written on a floor mat underneath: "Disclaimer: Listening in may result in severe ringing of the ears or even permanent aural damage." Every three hours, the static silence of the headphones is broken by the sharp sound of a gunshot at close range. The sound makes it possible to experience the violent reality that women* are repeatedly exposed to in everyday life in South Africa.

JENNA GRIBBON (b. 1978)

Jenna Gribbon's painting is influenced by models such as Mary Cassatt, Karen Kilimnik, Joan Semmel, and Édouard Manet. Describing herself as a queer artist, Gribbon mainly depicts her friends, her partner, and her son in intimate portraits. Fundamental to her works

is also the thematization of exhibitionism and the medialization of the naked body in the digital age. Exemplary for this is *Me, a Lurker* (2020). The painting depicts three women* lying naked on a meadow, while a fourth person takes photographs. The scene is reminiscent of uninhibited depictions of naked bodies outdoors, created in the early twentieth century. At the same time, the title refers to terms used in today's net lingo. In net jargon, "lurker" refers to passive, i.e., only reading and observing, participants in a newsgroup.

NILBAR GÜREŞ (b. 1977)

The multimedia installation *Torn* (2018) is about Didem, a trans* woman* who was ostracized and persecuted and ultimately became a victim of a brutal hate crime in Istanbul, which she barely survived. Güreş filmed and photographed Didem in her hometown of Izmir. For the photo, taken on a balcony overlooking the city, she positioned Didem in front of a piece of patterned cloth that frames her as if in a portrait painting. The cut in the cloth is in the shape of the scar on Didem's neck. For Nilbar Güreş, *Torn* has a particular socio-political relevance—especially with regard to the realities of queer people's lives.

SHILPA GUPTA (b. 1976)

For the light installation *I live under your sky too* (since 2004), Shilpa Gupta writes a message in the sky that is easily forgotten in the current geopolitical and social mix: "I live under your sky too." In various languages—in the original version: Hindi, Urdu, and English—the sentence in the artist's own handwriting has been shining in different places around the world since 2004. With her work, Gupta is not only referring to the interreligious border conflicts between India and Pakistan that have been going on since the partition of the country in 1947, but also to her childhood in Mumbai, where she grew up in a multi-religious neighborhood with temples, mosques, and churches existing side by side as a matter of course. The combination of the three languages points to the history of South Asia, where societies have peacefully coexisted beyond geographical and religious boundaries.

H.ARTA GROUP (FOUNDED 2001)

The collective h.arta group, consisting of Maria Crista, Anca Gyemant, and Rodica Tache, is dedicated to the possibilities of feminist knowledge production and, in the course of this, to the (re)writing of history in favor of marginalized voices and narratives. *Inspired by Life* (ongoing, since 2010) is a growing, discursive fashion collection for which the artists collected personal and collective experiences and events in various (urban) contexts and incorporated these into individual garments. Each piece accompanies its own (background and development) story, which is part of the installation. "We think about our surroundings, the objects we encounter, the people we want to identify with, the way fashion and concepts of beauty influence us to turn clothing into a vehicle for ideas," the artists explain. On the one hand, the garments become a medium of artistic-feminist knowledge production; while, on the other hand, the artists negotiate urgent questions regarding exploitative production conditions of the fast fashion industry, in which predominantly women* are employed, through the examination of the production of fashion and clothing.

MATHILDE TER HEIJNE (b. 1969)

The participatory artwork *Women* to Go* (ongoing, since 2005) is a long-term project by Mathilde ter Heijne. Each postcard features a portrait of an unknown woman* who lived between 1839 and the 1920s. On the back of each is the biography of another woman* who was influential or exceptional in her lifetime. By bringing together unknown and well-known personalities and biographies, the work acts as a cautionary reminder of the merits of women* in general, even if they never made it into the history books. The postcards can be taken away for free—visitors are invited to compile an alternative historiography through individual biographies.

HYPHEN-LABS (FOUNDED 2014)

Hyphen-Labs is a transnational collective of women* artists of color. In the VR installation *Neurospeculative Afrofeminism* (2017), one is taken as a futuristic avatar to a place between beauty salon and laboratory. Here, Black women* are the pioneers of brain optimization, enabling clients to merge the physical and the digital. Hyphen-Labs thus creates a multi-layered vision of the future in which current technological boundaries are radically transcended.

(If you have difficulty activating the VR glasses, please contact one of the museum guards.)

HOU I-TING (b. 1979)

The Women of Empire series (2019) draws attention to the role that colonialism and political regimes play in shaping contemporary, gendered divisions of labor. The finely embroidered and distorted photographic prints of archival images from the period of the Japanese occupation of Taiwan (1895–1945) depict women* and girls in various work situations, such as on factory assembly lines, in laboratories, and in home-based work. The idea of collective female labor runs like a thread through HOU I-Ting's oeuvre.

IRENA JUKIĆ PRANJIĆ (b. 1973)

The video *Gamer Girl* (2016), adapted from the graphics of a computer game, addresses the difficulties of a woman* trying to break out of seemingly immovable normative, heterosexual role and gender attributions and expectations. In this, as well as in other animation and comic productions, Irena Jukić Pranjić deals with gender issues, stereotypes, and the position of women* in the context of former Yugoslavia.

PATRICIA KAERSENHOUT (b. 1966)

The installation *Guess Who's Coming to Dinner Too?* was conceived by Patricia Kaersenhout from 2017 to 2021. The triangular tabletop installation refers to Judy Chicago's (b. 1939) famous work *The Dinner Party* (1974–1979), which—alluding to the all-male Last Supper—celebrated thirty-nine women from antiquity to the present, with the majority of seats reserved for American and European heroines. Only one place setting at Chicago's table was dedicated to a Black woman: the early women's rights activist Sojourner Truth (ca.

1797–1883). In Kaersenhout's postcolonial version of the dinner party, the largest variant seats up to sixty Black women* from mythological, historical, and contemporary contexts, whose significance has been passed over not only because of their female identity but also because of the color of their skin. The glassworks on the tables are inspired by the communal eating vessels used in rituals in the pre-Columbian Moche and Chavin cultures of Peru for ritual "eating with the dead." In 2017, women* from Amsterdam's Kolenkit neighborhood as well as group of artists, refugees, and female victims of domestic violence were invited to a community embroidery workshop, where the first table runners were created, which were then embellished by experienced bead embroiderers in Dakar. The many hands that touched the fabric contribute to a continuous texture of connection, from which the idea of the "community body" that the installation represents emerges. The presentation of the work is accompanied by a supporting program.

GLADYS KALICHINI (b. 1989)

The basis of Gladys Kalichini's artistic and scholarly work is a critical examination of the eradication, absence, and invisibility of particular female freedom fighters in the collective memory of Zambia and Zimbabwe. Her research shows how women* were deliberately excluded in the official representation of both countries' path to independence in the 1960s and '80s. The installation *these wreaths are laid in honor of her memories* (2020) consists of handmade crepe paper roses placed on a hanging structure and assigned to different names. By remembering the strong women* who were active as freedom fighters, Kalichini creates a multi-layered and complex counter-image of national independence.

ŠEJLA KAMERIĆ (b. 1976)

In the photograph *Behind the Scenes* (2019), Šejla Kamerić stages herself as an innocent teenager, dressed in designer clothes and standing on a machine gun that she had borrowed from a soldier. The picture was taken on the streets of Sarajevo during the Bosnian war in 1994 by the war reporter Hannes M. Schick, who worked part-time for an Italian fashion magazine. After twenty-five years, the artist rediscovered the photo and now uses it to offer an (intimate) insight into her past, which was marked by the siege of Sarajevo, by fear and violence, hunger, and the struggle for a self-determined life. In the photographic work *Embarazada* [Pregnant] (2015), Kamerić stages herself as a heavily pregnant model with the face of a Pierrot or harlequin. The character evolved from the role repertoire of *commedia dell'arte* since the seventeenth century and stands for a naïve, melancholic, and pitiful servant. *Commedia dell'arte* is a special form of folk theater from Italy that focused on gestures and facial expressions rather than language. With her photography, Šejla Kamerić offers an alternative to the classical representations of the female body and raises questions about the forms of representation and constraints of motherhood.

MARI KATAYAMA (b. 1987)

Because Mari Katayama suffered from congenital tibial hemimelia [malformation or absence of the lower extremities], both of her legs were amputated as a child. With her work, Katayama transforms this stroke of fate into personal strength. In photographic self-portraits, she creates an image of beauty that subverts conventional notions of an ideal body. She plays with the stereotypical views of the female body and presents her ostensibly “damaged” body with and without prostheses in an erotic and self-confident manner. Since 2011, Katayama has also been designing prostheses that allow wearers to wear high heels. In an ironic way, she breaks the predominantly male expectation of women* to wear high-heeled shoes for erotic and aesthetic reasons.

YUKI KIHARA (b. 1975)

Where Do We Come From? What Are We? Where Are We Going? (ongoing, since 2012) is a series of black-and-white photographs in which Yuki Kihara, as the fictional character Salomé, dressed in a nineteenth-century Victorian mourning dress, visits architectural memorials and places of influence of former colonial powers—such as Germany—in Samoa. A photograph by the New Zealander photographer Thomas Andrew inspired Kihara to create the character, while the series' title is taken from a painting by Paul Gauguin from 1897. Kihara uses the titular questions for her own investigation of postcolonial Samoan society. She turns the camera on her country's colonial past, the effects of globalization, notions of indigeneity, and the role of the government in an independent Samoa.

SEO-KYUNG KIM & EUN-SUNG KIM (b. 1965 / b. 1964)

The *Statue of Peace* by the South Korean artist couple Seo-Kyung Kim & Eun-Sung Kim addresses the fate of an estimated 200,000 forcibly prostituted women* and girls during the Japanese occupation of Korea from 1910 to 1945, who were euphemistically called “comfort women.” The bronze sculpture, first erected in 2011 to mark the 1,000th Wednesday Demonstration in front of the Japanese Embassy in Seoul, is now considered an international symbol that serves as a cautionary reminder of Japanese war crimes and the associated sexualized violence against girls and women*.

JAKOB LENA KNEBL (b. 1970)

Jakob Lena Knebl gave her photographic self-portrait the title *Fettecke* [Fat Corner] (2011) in reference to the eponymous work by Joseph Beuys (1921–1986). Beuys had installed his *Fettecke* in his studio at the Düsseldorf Academy of Art; it was accidentally removed after his death. This resulted in a sensational lawsuit that made the *Fettecke* one of the artist's best-known works. In her self-portrait, Jakob Lena Knebl poses nude in the corner of a room, subverting prevailing norms of the body and beauty by displaying her external forms. Jakob Lena Knebl: “I am interested in alternatives to normative and commercialized desires. Objects are also bodies in space. They have the potential to have a strong influence on the body of the visitors. In terms of desire, fetish is a very interesting engine in our relationship to bodies, materials, and things in general. It is the moment of fetishistic

desire in which things strongly influence our identity. Traditionally seen as a perverse object-subject relationship.”

LAETITIA KY (b. 1996)

Laetitia Ky became famous on Instagram with her intricate and impressive hair sculptures. Inspired by the hairstyles of Black women* from pre-colonial times, she uses her long hair to engage with the cultural heritage of the Ivory Coast and Africa, celebrating the beauty and sense of aesthetics of Black women*. In doing so, she inverts the meaning of her hair as a stereotypical marker of femininity, racialization, and discrimination. Her politically charged hair sculptures are based on stories of oppression and violence she has experienced herself or was told about. Laetitia Ky advocates for the rights of women*—especially Black women*—as well as for the acceptance of differences and for tolerance. In *Pow’Hair* (2022), for example, she shaped her hair into two muscular upper arms that clearly express her form of empowerment.

LASTESIS (FOUNDED 2018)

The feminist collective LASTESIS, composed of Lea Cáceres, Paula Cometa, Sibila Sotomayor, and Daffne Valdés, was born from the motivation to put feminist theory into practice through visual and performative formats. With the performance *Un violador en tu camino* [A Rapist in Your Way] (ongoing, since 2019), LASTESIS protests performatively in public spaces and, together with thousands of women*, against sexualized violence and the immunity from criminal prosecution of mostly male sexual predators. The collective also opposes social structures that enable or tolerate sexualized violence. Initially active in Chile, LASTESIS has since received international attention. The performance has been adapted and taken to the streets in many countries.

KITSO LYNN LELLIOTT (b. 1984)

The work of Kitso Lynn Lelliott addresses the exclusion of people and experiences in dominant narratives of the colonial past and postcolonial present. In her poetic video works, she draws on the idea of spirit or ancestry. In her works, contradictory narratives overlap across different temporal planes. The video work *Displaced Skin* (2013), among others, tells of a conversation in Brazil in which a woman* gives the protagonist the “compliment” that she is not Black, but rather “*morena*” (brown). Lelliott thus raises awareness of racializing ideas within marginalized groups that have their origins in the interwoven colonial histories of Africa and Latin America.

PIXY LIAO (b. 1979)

The work *Temple for Her* (2019) is dedicated to Wu Zetian (624–705 AD), the only legitimate female empress in the history of China. The temple consists of a pool of blood in the shape of a woman*, a red staircase, a phallic throne, and a pair of golden rolling eyes, as well as the Chinese character “zhao,” which Wu Zetian created for her name. It is a combination of

the two characters for “clear” and “sky.” As a child, Pixy LIAO was extremely fascinated by the sovereign and the ambition she used to achieve what she inscribed in China’s thousand-year history. She became her role model; and so, for the artist, the temple is a sign and call to all young women* in the world to muster the courage to achieve great things.

ANN LISLEGAARD (b. 1962)

With her work *Oracles, Owls... Some Animals Never Sleep* (2012–2021), Ann Lislegaard transports viewers to the year 2050, the end of human civilization. Visitors are addressed by an animated owl, which speaks a prophetic monologue of aphorisms and fragments from the *I-Ching* [a book of classical Chinese texts]. The owl’s monologue is interrupted by compressed and distorted samples from the film *Blade Runner* (1982)—Ridley Scott’s adaptation of Philip K. Dick’s novel *Do Androids Dream of Electric Sheep?* (1968). The owl’s coded and cryptic narrative remains a collection of key words and fragmented phrases such as “making politics in an empty habitat,” “gender on another planet,” “if only you could see what I have seen.” The owl clearly belongs to the future. As an imaginary, adaptable species, it lives in a technological cosmos and has nothing in common with a natural being (except its appearance). As a machine, it is gender-neutral and suggests through its existence and words an alternative, utopian, non-binary, non-gendered, and non-categorized world.

XIAO LU (b. 1962)

The photograph *Open Fire* (2004) by XIAO Lu is from her series *Fifteen Shots* (1989–2003) (2003). The series responds to the traumatic experience that her partner at the time, TANG Song, initially successfully claimed sole authorship of the idea for a famous joint artistic action from 1989. It was an action during the opening of the exhibition *China/Avant-Garde* at the National Art Museum of China in Beijing. During the opening of the exhibition, XIAO Lu pulled out a gun and fired two shots at the mirror in the center of her installation, resulting in the closure of the exhibition. XIAO’s action was retrospectively referred to as “the first shots fired on Tiananmen Square.” The survey show was the culmination of artistic activities that had emerged in the 1980s from the phase of gradually loosening state cultural administration.

MARY MAGGIC (b. 1991)

Mary Maggic works at the intersection of biotechnology, cultural discourse, and civil disobedience. Since 2015, Maggic’s artistic research has focused on the biopolitics of hormones and environmental toxicity. Starting from considerations of what would happen, for example, if one could “hack” the female hormone estrogen in a home lab—i.e., synthesize it oneself—the artist playfully and speculatively explores in *Estrofem! Lab* (2016/17), as in other projects, how gendered bodies are controlled and managed by science. How are hormones, gender, sexuality, and reproduction—or notions of these—interrelated? Through her interdisciplinary and collaborative experiments, Maggic has initiated a non-institutional portal for access to hormonal knowledge as well as a cultural discourse for body and gender politics amidst increasing ecological alienation.

SENZENI MARASELA (b. 1977)

The work of Senzeni Marasela engages with history, memory, and personal narratives, highlighting historical gaps and buried biographies. In the series *Waiting for Gebane* (2015/16), she traces the personal and collective experience of being a woman*, using the example of her longtime leitmotif, her grandmother Theodorah. When her husband left her to look for work, he gave her a *shweshwe* dress. In Xhosa culture, this garment represents married life. Faithfully, Theodorah holds on to this dress and wears it every day. It becomes a symbol of waiting until she leaves to look for him. In contrast, the series *Covered* (2017) addresses the tragic story of Sarah “Saartjie” Baartman (born around 1789 in South Africa, died in Paris, France, 1815), a Khoikhoi woman who was publicly displayed in Europe as a sexualized, anthropological object of display, and thus racialized and exploited. In Marasela’s work, the color red is a signifier of the lives of Black people during the colonial period that has been and continues to be misrepresented, omitted, or censored in hegemonic historiography.

TERESA MARGOLLES (b. 1963)

Pesquisas [Inquiries] (2016) by Teresa Margolles is a wall work comprised of thirty prints, the search posters of women* presumed murdered in Ciudad Juárez. Photocopied images of disappeared women* have covered many walls in the Mexican city since the late 1990s until today. The posters, which consist of a photo and information about the victims, are called “*pesquisas*.” Over the years, the information on these paper posters fades, discolors, is torn off, and becomes part of the cityscape, making the posters at times unrecognizable. They are a sad yet frightening reminder of the extremely high rate of femicide in the city.

ALINE MOTTA (b. 1974)

Based on a thorough analysis of historical and oral traditions from her own family, Aline Motta’s work *Natural Daughter* (2018/19) posits possible hypotheses about her great-great-grandmother’s origins. There is evidence that she was born around 1855 on a coffee plantation in Vassouras, a rural part of Rio de Janeiro that is considered the epicenter of enslavement in nineteenth-century Brazil. Motta explores narratives of colonialism and slavery in her partly autobiographical works. In doing so, she explores how her family history, which has Portuguese backgrounds on the one hand and African and Afro-Brazilian on the other, is thwarted by the unequal, power-ridden relationships that continue to shape postcolonial Brazilian society.

SHANA MOULTON (b. 1976)

The video work *Whispering Pines 10* (2018) features a performance by Shana Moulton as her alter ego, Cynthia. As an anxiety-ridden hypochondriac whose constant search for health and happiness leads her to fads and New Age kitsch, Cynthia finds herself in situations that are alternately comic, contemplative, and surreal. In the work shown, she lives out her desire to become an environmental activist, despite the fact that she is not able to leave her house. Her efforts at self-care lead to anxiety-ridden hallucinations. The performance is accompanied by an original score and libretto by the composer Nick Hallett, who appears in the videos along with the singers Daisy Press and Katie Eastburn.

ZANELE MUHOLI (b. 1972)

As an artist and activist, Zanele Muholi advocate for the rights of lesbian, gay, bisexual, transgender, queer, intersex, and asexual people (LGBTQIA+). Zanele Muholi use the plural (they) for themselves. Their photographs transcend conventional perceptions of the lesbian and transgender communities in South Africa. As members of these communities, who suffer constant physical and psychological assault and hate crimes, Muholi's works show strong, positive, and self-confident people as demonstrative counterweights to heteronormative constraints. Her photographs honor members of an often hidden, voiceless, and marginalized community. The series *Brave Beauties, Durban* (2020) is thus a risky call for emancipation and recognition.

KRESIAH MUKWAZHI (b. 1992)

Kresiah Mukwazhi's textile works narrate collective experiences and the stories of marginalized women*, particularly Zimbabwean women* and migrants who work as, among others, sex workers, maids, and street vendors in their home country and in South Africa. *Mandiri mune hurapi* [In Me, There Is Healing] (2022) features an abstract depiction of a reclining woman*. Mukwazhi understands the sexualized imagery as a form of empowerment and purposeful provocation, while the rawness of the depiction refers to the brutal violation of the bodies of women*. Kresiah Mukwazhi: "Female genitalia are a powerful source of magic for rituals in African culture. Fluids, pubic hair, or the mere spreading of the legs over something can be used to cast a spell or awaken the spirit of a dead person. [...] I imagine that the women* I paint possess these supernatural qualities. To associate my work and the female nude exclusively with sex is a narrow view and reflects how hypersexualized our society has become. I believe that the bodies of sex workers go through a traumatizing kind of labor. My work represents the gentleness needed to care for the bodies of these women*."

MARINA NAPRUSHKINA (b. 1981)

Marina Naprushkina has been involved in the resistance against the Belarusian dictator Alexander Lukashenko for many years. *I Want a President* (2020) is a tribute to the musician and activist Maryja Kalesnikawa, imprisoned in Belarus. At the same time, the work refers to a text by the feminist artist Zoe Leonard. The wall piece deals with the anti-government protests in Belarus since the summer of 2020. The flowers thus refer to the multitude of female protesters in Minsk who held plants in their hands as a sign of their peaceful protest.

WURA-NATASHA OGUNJI (b. 1970)

The first version of *Will I Still Carry Water When I Am a Dead Woman?* was created in Lagos in 2011. During the performance, Ogunji crawled across the floor with water canisters tied to her ankles. The piece was inspired by the daily task of carrying water, a job primarily performed by women. The documentation of a performance from 2013 presented here is based on the first work but was performed with a group of women* who also walked the streets of Lagos dragging water canisters behind them. The piece questions gendered work or activities attributed to women*; at the same time, it is also about the politics of

change. The performers' afro-futuristic costumes refer to traditional masquerades such as those of the Nigerian "Egungun," which women* are not allowed to perform. Masquerades are of great importance to the community. The male dancers enjoy protection and freedoms by being allowed and able to go anywhere.

ZOHRA OPOKU (b. 1976)

In 2020, Zohra Opoku produced the first work, *The Myths of Eternal Life*, in which she deals with the healing process of her breast cancer treatment and confronts the traumas caused by experiences of racism during her childhood in Germany. She divides this series into four chapters, I: *Healing Hands*, II: *About Dying*, III: *Between Light and Darkness*, and IV: *The Book of the Dead*. Her preoccupation with death and dying is informed by an examination of her own mortality, the ancient Egyptian *Book of the Dead*, which contains a collection of spells, incantations, and liturgical instructions in preparation for the afterlife, and West African theories of the journey to the afterlife. "Hieroglyph" in Greek means "sacred carving," and Opoku uses this in combination with her own body parts, such as isolated images of her legs and hands, which carry their own symbolism. Working with the Egyptian writing system allows her to create an individual visual lexicon that helps her process her experiences while reclaiming her power.

TANJA OSTOJIĆ (b. 1972)

Borrowing from the pose of the woman in Gustave Courbet's infamous painting *The Origin of the World* (1866), Tanja Ostojić presents her own body in the work *Untitled / After Courbet (L'origine du monde)* (2004). Her lower abdomen is covered only by a pair of panties on which an EU flag is printed. With her provocative work, the artist refers to the impossibilities of the access to and participation in the EU on the part of people from "non-Western" countries: How much "prostitution" is demanded of people in order to counter exclusion and discrimination? The work was shown as a poster in public places in Vienna and later also in Graz from late 2005 to early 2006 and provoked a media scandal, whereupon it was removed in Vienna after only two days.

PACIFIC SISTERS (FOUNDED 1990)

Founded in 1990, Pacific Sisters is one of the oldest active collectives of Pacific and Māori artists in Aotearoa New Zealand. The collective is known locally and internationally for its multidisciplinary practices and activism in the field of fashion. For the Hawaii Triennale 2022 and for the Kunstmuseum Wolfsburg, the Pacific Sisters have developed a series of eight full-body portraits, created in collaboration with the photographer Pati Tyrell. Each image, activated in the form of augmented reality in a specially developed app, depicts a different Aitu (avatar). Standing in a semicircle that can be accessed via the app, the avatars face the fundamental question, "Who am I?"—and reveal their particular characteristics.

ROSANA PAULINO (b. 1967)

With her works, Rosana Paulino explores the history of racist violence and the continuing legacy of slavery in Brazil and its meaning for Black women*. To this end, she repeatedly accesses the motific archive of so-called white Brazilian (art) history, examining its inventory, which for a long time legitimized the “Project Brazil” as a tropical paradise, a place of exoticism. In the series *Senhora das Plantas* [Mistress of Plants] (2022), she uses plants that are significant in Afro-Brazilian cultures. These include *Dracaena trifasciata* (in Portuguese “*espada-de-lansã*” or sword of lansã, the Yoruba goddess of the sun; also known as bow hemp), monstera, dragon tail, and bromeliads. The artist uses the symbolic power of nature to make the complexity of Black subjectivity in the diaspora perceptible.

#PURPLENOISE (FOUNDED 2018)

Since 2018, the technofeminist research group #purplenoise has been calling for posts with specific hashtags on social media. *#shareyourair – an expanded space for breathing* (2022) is the latest project by #purplenoise (Magdalena Götz, Christina Grammatikopoulou, Janine Sack, Sabine Siegfried, Cornelia Sollfrank, Sophie Wohlgemuth) in the form of an interactive installation and performance. In this, as in other projects, the group explores the connection between physical and virtual space for political activation. In *#shareyourair*, the focus is on breathing. Based on their own experiences during the Corona pandemic, special attention is paid to the body. As a vital bodily function, however, breathing is not only responsible for individual well-being, but opens up insight into the interconnectedness of the human mind and body with all aspects of animate and inanimate nature.

PUSHPAMALA N (b. 1956)

Pushpamala N is known for her embodiments and retellings of historical and mythological scenes and figures. The work *Kali* (2014) is based on a Calcutta Art Studio Print (from a traditional printing house in Calcutta) from 1908. Here, she stages herself as the fearsome goddess Kali, with her red tongue sticking out and one foot on the chest of Shiva, one of the three main gods of Hinduism. In Indian mythology, Kali is considered the embodiment of the wrath of the “Divine Mother” and fights against the demons. She is the goddess of time, change, and transformation. Due to her character, in the nineteenth century, Kali was an important symbol of Indian nationalism and the struggle for independence. In addition, Indian and Western feminists discovered her several decades ago as a source of empowerment and liberation from patriarchy.

PUSSY RIOT (FOUNDED 2011)

One of the worldwide most famous actions of female empowerment was *Punk Prayer* (2012) by the Russian feminist performance collective Pussy Riot. Five members of the group stormed the Cathedral of Christ the Savior in Moscow in February 2012 and performed a “punk prayer” in front of the altar. The action was directed against the Russian Orthodox Church and its vehement adherence to outdated and sexist gender and role models. Likewise, Vladimir Putin, then prime minister of Russia, was verbally attacked

with the words, “Virgin Mary, Holy Mother of God, get Putin out of the way!” For this performance directed against the Church and the government, three of the artists—Maria Alyokhina, Ekaterina Samuzevich, and Nadezhda Tolokonnikova—were charged and sentenced to several years in prison.

LISA REIHANA (b. 1964)

Lisa Reihana’s video work *Nomads of the Sea* [2018] interweaves historical fact with fiction to explore the social tensions between cultural leadership, spiritual custom, and individual desire in the face of new (colonial) political challenges in Aotearoa New Zealand around 1800. Through a mythic character alternating between male and female voices, viewers learn of Charlotte Badger, a Pakeha—a (Western) mutineer—and Puhi—a proud Ngā Puhi woman who becomes jealous of Charlotte’s rising status in the ethnic community. In the early days of colonization, so-called “mixed marriages” were vital to the survival of the Māori for trade and the procurement of guns. The Māori leader Huri Waka takes the fugitive Charlotte under his protection, upsetting the traditional role of women* in Aotearoa as matriarchs, proprietors, and spiritual guardians.

ELIANNA RENNER (b. 1977)

Call Out (ongoing, since 2017) is a growing collection of names that are called out over loudspeakers in public spaces and thus become part of these. Elianna Renner first launched a call out on social media in 2017 to collect names of women* from politics, art, culture, science, activism, etc. With now more than 1,000 names, *Call Out* intends to make biographies of women* audible and anchored in everyday life. In doing so, the names reach far beyond national borders, so that a new international map is created, which connects the known, lesser known, or forgotten women* biographies with each other and actively transfers them into the collective consciousness.

TABITA REZAIRE (b. 1989)

In the multimedia installation *Sorry For Real_Sorrow For_Land* (2015), “the West” asks for forgiveness in a fictional smartphone chat: among other things, for slavery, colonialism, and the exploitation of people of African, Asian, and Indigenous descent. However, Tabita Rezaire criticizes and exposes these apologies as “nonpology” (pretended/dishonest apology) and makes clear with her work that reconciliation strategies have yet to be found and, above all, decolonized.

PIPILOTTI RIST (b. 1962)

Pipilotti Rist creates video projections, sculptures, and installations that overwhelm with noisy and colorful floods of images. With her artistic work, she explores the body and identity, questioning conventional habits of seeing and hearing—sometimes political, sometimes psychological, and often with a bit of tongue in cheek. The installation *Gina’s Mobile* (2007) is a lustful exploration of the vulva. “I was interested in putting this mostly hidden

skin, whose touch stirs us up so much, into the light like an expensive watch,” explains the artist. “In the process, of course, I’m always interested in the question: What actually happens when we touch, kiss, and have an orgasm?”

TRACEY ROSE (b. 1974)

Tracey Rose’s work *Venus Baartman* (2001) refers to the degrading story of a young South African woman. Sarah “Saartjie” Baartman (born around 1789 in South Africa, died in Paris, France, 1815) was a woman from the Khoikhoi ethnic group who, because of her purported anatomical peculiarities, was brought to Europe in 1810 and exhibited there as an attraction. Rose used her own body and staged her now iconic photograph as a contemporary response to the way Black bodies were exoticized, positioned, and represented in colonial imagery. Under the guise of science, Black bodies were objectified, and racist ways of looking at them were established—ways that remain effective to the present day.

BORYANA ROSSA (b. 1972)

In the installation *Madonna of the External Silicone Breast* (2014–2019), Boryana Rossa stages herself pregnant and bare-chested in poses conveying confidence after her cancer treatment, as a result of which her breasts were removed: In doing so, she not only addresses the de-sexualization of women* suffering from breast cancer and their stigmatization in relation to classical ideals of beauty, but also conveys the courage and strength to accept one’s own “injured” body.

RAEDA SAADEH (b. 1977)

In her work, Raeda Saadeh adopts various personas that can be interpreted as radical feminist statements and as conceptual commentaries on various social and political issues. The video project *Vacuum* (2007) was commissioned by the 8th Sharjah Biennial (United Arab Emirates) and shows Saadeh vacuuming the barren hills of Palestine. This absurd yet simple act not only casts a critical shadow on gender roles, but also displaces vacuuming and cleaning, traditionally attributed to women*, from the private sphere into a politically charged space. Saadeh’s work uses the body as a tool to examine identity, gender, and space, as well as the relationship between place and self. Her work is about submission and rebellion and the attempt to live a life that is independent of geography.

LARISSA SANSOUR (b. 1973) & SØREN LIND (b. 1970)

The video *In the Future They Ate from the Finest Porcelain* (2016) is the final part of a science fiction trilogy by the artists Larissa Sansour and Søren Lind. In a combination of live-action film, computer animation, and historical photographs, the work moves at the intersection of science fiction, archaeological documentation, and political essay. In a dreamlike conversation between a kind of psychologist and the main character, the latter describes how a fictitious resistance group buries porcelain to leave behind supposed traces of a past civilization. In the process, the past of a collective is interwoven with the story of a personal

destiny. The goal is an alternative narrative in which fact and fiction merge. Sansour and Lind shed light on the influence of myths on the transmission of historical facts and national identity, pointing to the constructed nature of history.

MARIELA SCAFATI (b. 1973)

For the work *19 cm* (2019), Mariela Scafati uses canvases, typically monochrome but varying in their respective colors, from which she creates figurative sculptures or installations, which in turn are tied with ropes and chains and placed in specific poses and postures. The artist has modeled her anthropomorphic figures on people close to her. They are mutable compositions that can be adapted to different choreographies. Painting serves Scafati as a medium for remembering and processing experiences. As an LGBTQIA+ activist, her artistic practice is informed by the political activities of the movement on the streets of Buenos Aires.

BERNI SEARLE (b. 1964)

The video work *Snow White* (2001) by Berni Searle depicts the artist kneeling naked and motionless in a cone of light in a dark room. White flour trickles onto her body, increasingly covering her. Searle begins to pile up the flour in front of her with circular movements, mixing it with water dripping from above, kneading it and forming a bread dough. *Snow White* encourages us to question hegemonic representations of femininity in which Black women* have been marginalized for centuries. One of the perfidious strategies of colonialism is to constantly emphasize the importance of *whiteness*. In *Snow White*, the artist herself controls how she puts her body at disposal and how it is represented.

SELMA SELMAN (b. 1991)

In the video performance *Viva La Vida* [Long Live Life] (2016), Selma Selman presents herself against the backdrop of a Bosnian carpet traditionally made by women*. With great deliberation, she “disembowels” a watermelon with her fingers, eats the pulp, and drinks the juice. Selma Selman: “By purposefully staging myself for the camera, I refer to oppression, eroticism, patriarchy, femininity, and the physical and psychological abuse of the body. As I ‘attack’ and eat the watermelon placed between my open legs, I poetically weave cross-cultural narratives and stories that signify rape, victimhood, and emancipation.”

MITHU SEN (b. 1971)

Mithu Sen sets her own rules and defies categorization. For her all-encompassing revolt, she has chosen the prefix “un,” which simultaneously cancels out an occurrence or a statement: for example, (un)becoming, un(home), un(construct), and even un(mithu). In her urge to dissolve boundaries, however, Sen disassembles language into its component parts, only to repeatedly reassemble them again. At the same time, the site of her reflection is the body. In her paintings, drawings, sculptures, and installations, female and male sexual characteristics, flowers, fruits, and human and animal elements overlap to

form bizarrely shocking hybrids. Universals of human and animal existence, such as hair, bones, or teeth, challenge not only established hierarchies and boundaries between genders, but also between ethnicities, castes, and species. She loudly breaks taboos with the poetic radicalism of her visual language.

LERATO SHADI (b. 1979)

In her performance *Mmitlwa* [Thorn] (2010), Lerato Shadi explores possibilities of liberation from restrictions, racism, and oppression. Here, as in many of her works, the artist places her body at the center of the performance to refer to the politics of cultural erasure and structural exclusion, particularly of Black people and People of Color, and their stories. In *Mmitlwa*, she first wraps herself completely in white tape, then frees herself from the cocoon-like wrapping—a symbolic act of decolonial self-empowerment.

TEJAL SHAH (b. 1979)

In the video installation *Between the Waves* (2012), Tejal Shah addresses the relationships of gender, ecology, science, and sexuality. Influenced by Buddhist and queer thought, Shah explores themes of violence, power, love, and regeneration. With her complex work *Between the Waves*, she thus develops a queerfeminist creation story about free love that oscillates between utopia and dystopia. The boundaries between humans, culture, nature, and other species dissolve. The unicorn costumes worn by Tejal Shah and Minal Hajratwala cite Rebecca Horn's performance *Einhorn* [Unicorn] (1970), which in turn references Frida Kahlo's self-portrait *La Columna Rota* [The Broken Column] (1944). The archaeological site of Dholavira in the Indian state of Gujarat, significant for the Indus culture, forms one of the many backdrops. Protected between the walls of the ruins, the "humanimals," as Shah himself calls her figures, move about instinctively and unashamedly. The creatures penetrating each other with their horns visualize the artist's engagement with post-pornographic discourses.

JOULIA STRAUSS (b. 1974)

Jouliia Strauss is an artist and activist. Through workshops, lectures, and performances, she invites us to honor Indigenous cultures and discover repressed forms of knowledge from other societies and times. The installation *Rainbow Snake* (2021) is a "transindigenous assemblage" created in collaboration with several artists. Within the frameworks of the Avtonomi Akademia – Academy for Transformation, which Jouliia Strauss founded in Athens, various performances and conversations with diverse groups took place on the snake. *Rainbow Snake* is thus also a central place of communication within the frameworks of the exhibition *Empowerment*. Visitors are invited to take a seat here and engage in conversation.

MELATI SURYODARMO (b. 1969)

In her performance *The Promise* (2002), inspired by the Hindu goddess Durga, Melati Suryodarmo—in a red dress and with hair eleven meters long—nestles a cow's liver weighing

roughly seven kilograms against her body: “In Indonesia, I heard the expression: ‘to eat one’s own liver,’ which means ‘to swallow one’s own pain.’” In the Indian epic *Mahabharata*, Durga is both a female demon and a goddess. In many ways, she violates the ideal image of the Hindu woman* with her world-improving but also destructive qualities. Melati Suryodarmo: “In *The Promise*, the hair extension and the red dress represent my personal state of mind as part of the conflicted society that moves between the stream of beauty and monstrosity. This work is dedicated to my mother who lost her life after a long battle with cancer, to all women* who never give up loving the life they live in, to all mothers who lost their children in war, and mothers who can’t be who they want to be.”

NEWSHA TAVAKOLIAN (b. 1981)

Newsha Tavakolian began working as a photographer for the Iranian press at the age of sixteen. Later, her focus shifted from journalistic to artistic photography. She explores the social experiences in her home country and the human conflicts in her immediate environment. The project *Listen* (2010–2011) is dedicated to female or female-read singers who are not allowed to perform solo or produce their own CDs due to Islamic regulations in place since the revolution in 1979. The photo series presents the professional singers performing in front of a large audience in the artist’s imagination; in reality, however, this only happened in a private studio in downtown Tehran. In addition, Tavakolian created a dream CD cover for each woman* in her mind, leaving the CD cases blank.

ELENA TEJADA-HERRERA

They Sing, They Dance, They Fight is a three-channel video installation. It consists of short clips that narrate the resistance and struggles of women* against the backdrop of sexualized violence, discrimination, and global femicides, especially in the context of the coronavirus pandemic. In one clip, a woman* demonstrates her skills as a “scissor dancer,” a Peruvian dance traditionally reserved for men. These scenes are combined with footage of women* and girls practicing martial arts. Other sequences feature a non-binary blue unicorn, an elderly mermaid, a trans* mermaid, and lesbian vampires singing songs that reference social struggles. The images pay tribute to girls and women* of all ages—a tribute to sisterhood, love, and female power.

BUSSARAPORN THONGCHAI (b. 1985)

The work of Bussaraporn Thongchai deals with gender issues and challenges the power of patriarchy—both in her personal environment and in Thai society as a whole. She approaches these issues by placing her personal relationships, experiences, sexual desire, and “scandals” at the center of her works, radically demanding self-determination over her own (female) body. The large-scale drawing *Women and a Big fish* (2015) reflects Thongchai’s fearless approach to the body and sexuality, expressing her personal view of the position of women* in the family and society in her country with radical imagery.

LIN TIANMIAO (b. 1961)

Badges (2011–2012) is an installation comprised of over sixty embroidered fabrics stretched in circles and ovals. The fabrics are inscribed with American and Chinese words that denote derogatory terms for women*, such as “cougar,” “dyke,” and “gold digger.” The embroidered “badges” mark the change LIN Tianmiao became aware of during her time in the United States in the 1980s and '90s, regarding such and similar terms. While there had long been a plethora of derogatory terms for women* in the United States, her research showed that, in contrast to this, very few terms generally existed in traditional Chinese culture to denote the roles and positions of women* within society. In the last twenty years, however, there has been an “explosion of new words” in contemporary Chinese culture—especially derogatory terms for women*—LIN Tianmiao explains; as a result, the way women* are perceived in society, as well as the attributions they experience, have changed dramatically.

WU TSANG (b. 1982)

The installation *Sustained Glass* (2019) consists of many hundreds of glass panels in various shades of blue. The texts, etched by hand into the hand-blown genuine antique glass, tell of the conditions of confinement for transgender individuals in American prisons. Genuine antique glass is a noble and timeless material with a nearly infinite spectrum of colors, and its rounded seediness creates a special refraction of light. The sculptural work, reminiscent of church windows, was created during Wu Tsang’s stay in Berlin as part of the Martin Gropius Bau’s artist-in-residence program. Wu Tsang: “What interests me about it is that it’s a very old tradition that originally provided a way to communicate with people who couldn’t read. Behind this is this idea of telling stories with pictures. In this case, I’ve depicted a text; thus, in that sense, I’m reversing that tradition. But I think the effect of the glass depends on the light. The light is the medium that activates its effect.”

KAWITA VATANAJYANKUR (b. 1987)

In her artistic practice, Kawita Vatanajyankur focuses on two interwoven core themes: on the one hand, the attribution of domestic activities to women* and their objectification due to the adherence to traditional gender roles in the Asian region; and, on the other hand, the exploitation of female workers through sexual harassment, low incomes, and harsh, unequal treatment in various sectors such as the fast fashion industry. In her video performances, such as *Scale of Injustice* (2021), Vatanajyankur uses pain as a sign and instrument of resistance and endurance as a form of resilience. With enormous effort and acrobatics, she becomes in her video a human machine in an act of self-objectification, thus drawing attention to the often poor and exploitative working conditions of women* in Thailand. The seductive, luminous worlds of color that characterize her works pick up on the globalized and digitally networked visual language of consumption.

KARA WALKER (b. 1969)

Although Kara Walker is best known for her large-scale cut-paper silhouettes and monumental sculptures, drawing remains at the heart of her artistic practice. With her multimedia approach, Walker explores themes of race, gender, sexuality, and violence, referencing the history of the United States from slavery to the present. With her works, she does not offer reconciliation with the past, but rather undermines historical images and myths. The context of the drawings is not always clear. While some figures are placed against empty backgrounds, ruinous landscapes, or barren fields, others explicitly depict acts of brutality, and evoke a variety of traumas and symbols, including the colonial era. Kara Walker makes conflicts that continue to this day visible, addressing the formation of collective as well as personal identity.

LEAFĀ WILSON ALIAS OLGA HEDWIG KRAUSE & FAITH WILSON & OLIVE WILSON (b. 1966/b. 1990/b. 1997)

Feminisms in the Pacific region celebrate ancient and contemporary genealogies, especially valuing matrilineality. Matrilineality, or maternal succession, refers to the transmission and inheritance of social traits and possessions exclusively through the female line from mothers to daughters. Leafā Wilson has Samoan roots and lives in Aotearoa New Zealand. She developed the performance *Fili* [Daughters] (2015) with her daughters Faith Wilson and Olive Wilson. The relationship between mother and daughters is symbolized here with the help of everyday, traditional Samoan practices. She herself says of the performance: “The specificity of our voices as women* is interwoven with what is known in our native Aotearoa New Zealand as *mana waahine* (women* of great mana) or in my own indigenous Samoan language as *fafine toa* (women* of strength).”

ANNA WITT (b. 1981)

With the video sculpture *Beat Body* (2016), Anna Witt has created a performative memorial to the sex workers of the street prostitution on Kurfürstenstrasse in Berlin, who are confronted with precarious and often exploitative conditions and are socially stigmatized. For this, she spent some time in the environment of the women* and asked them to record their heartbeats. Each person has an individual heartbeat. A portrait is thus created that is very personal and at the same time anonymous. The soundtrack of the heartbeats of each of the women* was translated into an individual choreography by professional pole dancers from a neighboring nightclub. Through the strong self-determined physicality of the dancers, *Beat Body* becomes a tribute to the women* of the street and emphasizes the value of each individual.

MING WONG (b. 1971)

The video work *Lerne Deutsch mit Petra von Kant/Learn German with Petra von Kant* (2007) deals with overcoming stereotypical representations of women* and men in film and television. At the same time, the work contains strong autobiographical features. The title refers to the film *Die bitteren Tränen der Petra von Kant* [The Bitter Tears of Petra von Kant] (1972)

by Rainer Werner Fassbinder. Shortly before Ming Wong moved to Berlin in 2007, he learned German by imitating the film character Petra von Kant, played by Margit Carstensen. As Wong himself explains: “I didn’t understand the German language at the time, but I understood her perfectly.” Petra von Kant’s expressiveness gave him the words and attitude he needed to “overcome similar moments of despair and being at the mercy of others.”

SHEVAUN WRIGHT (b. 1984)

Shevaun Wright is an artist and advocate. With her interdisciplinary practice, she explores the medium of the contract and the notion of the “social contract” as a tool for critique of both the institutional art and legal systems. The work *The Rape Contract* (2016) depicts the formalized agreements that individuals (especially women*) have with the state regarding their compensation for rape. The work was created in response to Wright’s experience of powerlessness as she assisted a friend who was a victim of rape in negotiating with the Australian legal system. The legal documents presented are overlaid with excerpts from personal notes, psychiatric reports, and a police report from a survivor. They have been transcribed with invisible UV ink and can be viewed with the aid of UV light.

LEI YAN (b. 1957)

With her photographic works, LEI Yan poses the possibility of a different course of history in China—if only the “Long March” of the Chinese Red Army (1934–35) had been feminist in nature. The appropriately titled work *If the Long March was a Feminist Movement* (2002) depicts well-known female activists who joined the “Long March” to recruit small farmers for the class struggle. *If They Were Women* (2002) depicts Mao and other party leaders with “women’s hairstyles.” In the background of both photographs is a regiment of female soldiers and, in the lower right, the figure of the artist looking through a telescope at her predecessors. LEI Yan’s work questions whether the promise of female emancipation has actually been fulfilled and opens up the question: “What if?”

CAO YU (b. 1988)

With the work *Dragon Head* (2020), CAO Yu transforms her memories of the iron and steel industry of her native Northeast China. The red brick wall and rough terrazzo fountain basin revive elements of her childhood. The impression left by the industrial age is rough, hard, and masculine. This is in line with neutral qualities she wishes to convey. In her photographs, CAO Yu stages herself as appropriately androgynous: “After I breastfed two children, my body gradually changed, and my chest became increasingly flatter. I was very thin. I also spent five years building muscle through my work in the sculpture department. Gradually, I found that my upper body [...] could hardly be distinguished between male and female. Although it does not conform to the traditionally recognized feminine, plump body characteristics, I appreciate my current ‘hermaphrodite’ body.”

MIA YU (b. 1978)

With her video work *A Journey from Silence* (2017), Mia YU explores the buried biography and history of Pan Yuliang, a Chinese modernist painter. Although she came from a family of low social status, Pan Yuliang became one of the first female students at the Shanghai Academy of Art in 1920 and even had the opportunity to study in France and Italy. After her return to China, she taught as an art professor in Shanghai and Nanjing and actively participated in the establishment of Chinese modern art institutions in the 1930s. As a well-traveled artist, she established a life full of transnational connections between China, France, and the United States.

Glossary

ABLEISM

Ableism is just like racism or sexism, a form of group-based misanthropy. It means that people are being excluded, discriminated against and disadvantaged on the basis of physical and mental disabilities.

APARTHEID

A legislation or system of political oppression for the “racial segregation” which was dominant in South Africa from 1948 to 1994. People of Color and other non-white people have been racially discriminated against on an economic, political and social level in this system. The term is Afrikaans and means “separate from each other”. Nowadays the word is still being used to describe current relations of inequality, which maintain racism as well as social and economic oppression.

ASEXUALITY

Asexual people feel no or little desire for sexual interactions and are invested in other forms of interpersonal relationships. Due to sex being perceived as a substantial component of social and cultural life, there is often a lot of pressure put onto asexual people.

BINARY / NON-BINARY

Binarity is a system in which the social gender is divided into two categories—male and female. This excludes non-binary and gender-non-confirmative people. Non-binary (often used synonymous with genderqueer) is an umbrella term used for people who do not identify with neither “male” nor “female”. The self-ascription as being non-binary can include the identification with parts of the categories of “male” and “female” or the complete rejection of them.

BIPoC

Black, Indigenous and People of Color

BIOLOGICAL SEX

In most societies the biological sex is assigned at birth by the doctor and constitutionally stated by the birth certificate. The assignment is based on the reproductive organs (genitals).

BLACK LIVES MATTER

A transnational solidary network that fights against *white* supremacy, police violence and racism and advocates for equality, justice, and freedom for People of Color. Black Lives Matter regularly arranges protests against the killings of People of Color by police officers and other issues like Racial Profiling, police violence and racism.

BODYSHAMING / BODYPOSITIVITY

Bodyshaming is the discrimination or insult of people due to their bodies. In contrast to that Body Positivity advocates for the abolishment of discriminating beauty ideals and empowers people to have a positive attitude towards their bodies.

BUTCH

The self-ascription of lesbians or people identifying as queer who—according to heterosexual standards and stereotypes—often (but not always) appear as “male” or match societal definitions of masculinity. Some Butches label themselves as either “female Butches” or “male Butches”. The term stems from the queer movement and should only be used if people explicitly choose it for themselves.

CARE WORK

Care work is the paid or unpaid activity of taking care. It includes childcare or elder-care, but also familial support, homecare, and support between friends. Care work is often determined by powerful (dependence) structures, which differentiate themselves through gender, race and class and reproduce capitalist mechanisms of exploitation.

CIS, CISGENDER

If the gender assigned at birth corresponds with one’s own gender identity.

“CORRECTIVE RAPE”

A hate crime where a person is getting raped because of their perceived sexual orientation and gender identity. With those actions people are supposed to be forced to gender conformity and heterosexuality.

CROSS-DRESSERS

People who wear clothes that—according to traditional and stereotypical gender roles—do not match their gender identity. Cross-dressing is a performance. Cross-Dressers can have different gender identities.

DECOLONIAL/POSTCOLONIAL

Political, activist, cultural, but also intellectual (not only academic) perspectives and movements that critically evaluate and seek the overcoming of colonialism and the continued existence of colonial relations and accompanying racist discrimination, oppression, white supremacy as well as structures of power and knowledge. The “post” in postcolonial hints towards colonial continuities, which remain in force under different conditions in the Global North as well as in the Global South even after the end of foreign rule. Post- and decolonial perspectives deconstruct dominant knowledge- and history productions, which stem from the concept of “European modernism”, regarding their racist and Eurocentric foundations and hold the Global North accountable.

DIASPORA

The term “Diaspora” describes cultural, national, ethnic, or religious communities or minorities, that do not live in their country of origin or their ancestors anymore. Those are often people and groups with relations to their countries of origin, which have been maintained over generations, whose self-conception is shaped by a traumatic history of migration, expulsion, or resettlement.

DISSIDENT

describes all of the people who perceive themselves as part of the LGBTQIA+-Community in the context of gender identity.

DYKE

A formerly pejorative term for lesbian women*, which turned into a self-ascription. It is especially used by people who empower themselves through the positive appropriation and reinterpretation of former derogatory terms. “Dyke” is associated with hardness and radicalism as well as the rejection of civic expectations of gender roles such as heteronormativity.

EMANCIPATION

Equality, liberation from a state of dependence and oppression.

EMPOWERMENT

Empowerment of marginalised people, minorities, or groups with the goal of self-determination through targeted strategies and propositions. The focus lies on finding your own strength and to derive (new) possibilities of action from that as well as gaining access to new areas, which are hardly accessible due to discrimination.

ETHNICITY

The term “ethnicity” denotes to a group of people, who are define themselves through a shared origin, history, culture, traditions as well as areas of settlement. It is not important whether the members are related by blood (descent community) or have experienced a long history together (community of fate). Important are the self-perception and belief of the members to be part of such a community.

EUROCENTRISM

describes the judgement of non-European societies and cultures from the perspective of European norms and values. Europe (including North America and Australia) constitutes the non-reflective and marginalised centre of actions and thoughts. From a Eurocentric perspective Europe’s history of development is used as a benchmark for the comparison with other countries and cultures, that are being portrayed as less modern and progressive.

WAVES OF FEMINISM

In the Euro-American area, four waves of feminism are now distinguished. This rough temporal classification with its themes and main focuses is problematic because of the exclusion of different temporal stages of feminist achievements, aims of the agents and movements in the Global South. In this sense the use of the terminology and classification of the “waves” must be critically reflected.

First Wave The first wave of woman rights movements is dated to the mid-19th century to early 20th century. Besides equal rights for women*, demands included the introduction of women* voting rights and free access to universities.

Second Wave The second wave began in the 1960s in course of the protests and civil rights campaign and focused on the deconstruction of gender roles, equality, and social emancipation of women in all areas of life.

Third Wave A third wave is spoken of from the 1990s, in which the theory on the construction of gender and sexuality became predominant and was accompanied by the awareness of the diversity of gender identities (→ see LGBTQIA+). The critique of Women of Color towards white feminism, which has already been present during the second wave, increases, and manifests itself in the Critical Race Theory of the US-American lawyer Kimberlé Crenshaw (b. 1959) as well as in the term of intersectionality (1989) (see Intersectionality), which was coined by her. The use of digital media and channels for (transnational) networking of feminist groups and activists as well as the continued fight for an actual realisation of equality of all genders continue to characterize this younger generation.

Fourth Wave The fourth wave begins around the 2000s/2010s. The younger generation is very diverse and transnationally interconnected. The internet and social media are used as domains of protest (e.g., #metoo). Besides the intersectional perspectives the fourth wave of feminism focuses on the relations between structural social change, ecological and postcolonial matters—but Sex- and Body-Positivity (→ see Sex- Positivity and Bodyshaming/Body-Positivity) are also important parts of empowerment and emancipation.

FEMICIDE

Femicide is the killing of woman and girls because of their gender.

FLINTA*

Women, lesbians, inter, non-binary and trans* as well as agender people.

GENDER/SOCIAL GENDER

refers, in contrast to the biological assigned gender, to the socially constructed gender. Social gender includes gender identities and gender roles Gender encompasses gender identity and gender roles. It highlights the gender perception to the sexual feeling that is based on the educated, attributed, and juridical gender and the associated socio-cultural expectations regarding the sex. Predominant is the binary conception of what it means to be “male” and “female”. Social forms of behaviour, stereotypes and expectations determine what is male = man = masculine and female = woman = feminine. While there are people whose inner perception corresponds with those images, genderqueer people deliberately detach themselves from such systems (→ see binary/non-binary).

GENOCIDE

A genocide is committed by governments, state security forces or non-state groups (private armies, gangs) through the attempt to completely or partly annihilate the members of an ethnic or religious group. This can happen through killings, physical and psychological harm as well as the refusal of appropriate conditions of existence and expulsion.

HEGEMONIC

means “predominant” and thereby e.g., absolutely superior in an economic, social, cultural and/or political sense. Hegemonic describes a state in which a group or party (of interest or population) holds enough power in a societal system to suppress the equality, interests, and mentalities of other parties. Thus, hegemony expresses itself through inequality. In politics it describes a supremacy of one state in comparison to one or more states. This supremacy can be military, economic and cultural.

HETERONORMATIVE

A social coercion that favours heterosexual relationships and forms of desire and declares them as the social norm.

HOMOPHOBIA

Rejecting people because of prejudice, negative opinions beliefs or views about people who are LGBTQIA+ (→ see LGBTQIA+).

INCEL

stands for “Involuntary Celibate” and is the self-description of an internet-sub-culture consisting of heterosexual men, who, according to them, do not have sex involuntarily, because women forbid them to. The convictions and emotions of incels are shaped by misogyny, the right to have sex, self-pity right up to threats and the use of violence against women* and sexually active men.

INDIGENOUS

According to the UN Working Group on Indigenous Populations in 1982, the term “indigenous” (from Latin *indigenus* “native”) describes demographic groups, that view themselves as descendants of the inhabitants of a specific geographical area who already lived there before the conquest, colonization or founding of a state by foreigners. They have a strong (emotional, economic and/or spiritual) relationship to their living space and a distinct ethnic-cultural identity as a community with their own socio-political and cultural traditions.

INTERSECTIONALITY

An entanglement of multiple forms of marginalisation and discrimination (e.g., racism, sexism, and classism) that must be understood in their holism and mutual conditionality.

INTERSEXUAL / INTER*

Those terms are a self-designation of people, whose biological features cannot be clearly classified as (only) male or (only) female. That includes for example reproductive organs, the set of chromosomes and the hormonal production. Those physiological-biological variations change throughout a person’s life and are developed to different extents. Intersexuality describes biological and physical characteristics and differentiates from the sexual desire or gender identity of a person. Therefore, intersexual people identify themselves very differently, for example as female, male, non-binary or intersexual.

CLASSISM

It refers to discrimination on the basis of one's social heritage origin or affiliation with a specific social class (e.g., working class). Classism is directed against people from low-employed social environments, the homeless and other economic and socially disadvantaged people. The dominant prejudice blames poor people for their poverty.

COLONIZATION

The Imperialistic expansion and occupation of non-governmental areas, often accompanied by the expulsion, enslavement, repression, and murder of the population in those areas. Colonialism began in the 15th century when European countries started to conquer and govern countries in other areas of the world. The horrible impact of those times reached into the 20th century and shape power claims, beliefs and mentalities, geographical orders, and geopolitics until today. (→ see decolonial/postcolonial)

LATINX

(pronounced: latinex) a gender-neutral term for people with a Latin-American origin or family background.

LGBTQIA+

Lesbians, gay, bisexual, trans, queer, intersex, asexual and + (stands for further gender identities or sexual orientations)

MARGINALISATION

describes the displacement of individuals or groups by the majority society to its edge. The displacement can happen on various levels, for example, on a geographical, economic, social, or cultural one; most of the time it takes place simultaneously on multiple levels and manifests itself in the limited, more difficult or impossible equal participation in educational opportunities, specific occupational areas, etc.

MATRIARCHY

A social system in which women* have a privileged position in a state or family, and the succession and social position is determined by the female lineage. Then, one can speak of matrilineality.

MENTAL LOAD

describes the stress caused by organizing everyday tasks, for example, regarding the household or family, that are taken for granted and therefore do not receive a lot of attention or appreciation.

MISOGYNY

Hostility to the point of hatred towards women.

SUSTAINIBILITY

Aligning of political, ecopolitical, economic and social activities towards an integrated resource and conflict management, that is context specific in terms of social justice across countries and generations and, global conserving of resources leads to viable and sustainable solutions.

NON-HUMAN

non-human or non-human living beings.

PANAFRICAN

Pan-Africanism describes the world-wide unity of all African people, regardless of their ethnicity or nationality, i.e. the people whose ancestors, due to the European colonialism, have been involuntarily and forcibly displaced from Africa through violent Atlantic and Arab enslavement. Now they live in Europe, the United States, the Caribbean, Latin America, and some parts of the Middle East or South Asia.

PANSEXUAL

A person whose desire and romantic feelings are not bound to the sexuality or gender identity of persons.

PATRIARCHY

Social order that privileges men in terms of family, job, economy, politics, etc.

PLANETARY FEMINISM

means, following the analyses and theses of the cultural scientist Margarita Tsomou, a comprehensive, inclusive and future-oriented approach that includes nature with its non-human beings and can make an innovative contribution to the survival of the human species and the environment. The idea of planetary feminism can be seen as part of a comprehensive redefinition in the conception of humanity, “that replaces extractivist attitudes with caring and reproductive relationships towards humans, ‘more-than-humans’ (meaning the interconnections and interdependencies between humans and other life beyond the dichotomy of human/non-human), and the planet.” (M. Tsomou 2022)

PoC

The term PoC (People of Color) is used as a social construct and has been used in North America and Great Britain for a long time as an emancipatory self-designation by people positioning themselves as non-white. It is also being used in Europe and Germany since the beginning of the 2010s. Following this idea of solidarity, marginalized communities in Germany and other countries of the Global North increasingly use the self-designation People of Color to refer to common experiences of racism.

PRONOUNS

Words we use in conversation to indicate a person's gender identity. In German, for example, “er” or “sie”, in English the gender-neutral pronoun “they”.

QUEER

An umbrella term for people who reject heteronormativity and bisexuality. For some people it is a curse word, the queer community has reappropriated it as a subversive notion of self-empowerment. As a self-designation the term is often used to describe an identity beyond categories such as “man” or “woman” or “heterosexual” or “lesbian”/ “gay”, for example, non-binary or intersexual (→ see binary/non-binary and intersexual/inter)

RACE

Contrary to the German word “Rasse” the term “race” is considered as a social construct and not a biological concept. To clarify this and to point out its political dimension, the word is written in German in small letters and italics: *race*

RACIALIZATION

Structure or process in which people are categorised, stereotyped, or devalued through racist characteristics (appearance, forms of life or imaginary characteristics).

REPRODUCTION

Political-economic term for social sectors which (in contrast to the production sector) serve the recovery, renewal, and reproduction of (used) manpower, production goods, etc.

RESTITUTION

The restitution of cultural property describes the return of stolen, wrongfully expropriated, extorted or forcibly sold cultural goods to the legitimate previous owners or their legal successors.

SINTI*ZZE AND ROM*NJA

Sinti*zze and Rom*nja is the collective self-designation of a few hundred thousand members and highly differentiated minority in Germany. They have been resident in Europe since the end of the 14th century. "Sinti" is documented as a self-designation of the German-speaking minority since the end of the 18th century (plural, female: Sintez[z]e or Sinti[z]ze). Since the first International Romani Congress "Roma" (plural, female: Romnja) is the official self-designation. The stigmatizing external designation "gypsy" is considered discriminatory by the Central Council of German Sinti and Roma even though some Rom*nja use it as an individual and collective self-designation. Sinti*zze and Rom*nja are exposed to various forms of discrimination which are described with different terms.

BLACK

The term is often used as a self-designation by people of African or Afro-diasporic origins as well as people with a darker skin tone, unless individual people or groups describe themselves differently. Black is always capitalized in order to mark its meaning as a political term, also in the sense of an emancipatory practice of resistance. This self-designation is often used outside the African continent, especially in the diaspora communities.

SEX WORK

are erotic services. The term was specifically created to exclusively speak about self-determined work and to avoid confusion with coercive conditions such as forced prostitution.

SEX-POSITIVITY

Includes consensual sexual relationships, different identities, and forms of sexual expression, as well as physical autonomy, and empowers individuals to define and control their own sex life's.

TERF

English for Trans-Exclusionary Radical Feminism, denotes radical feminists who discriminate transgender people, question transgender identity as such or deny its existence.

TOXIC MASCULINITY

"Toxic masculinity" means toxic, thus harmful masculinity. The concept describes a predominant perception of masculinity and includes the behaviour, self-image, and relationship concepts of men as well as collective male structures. Instead of categorizing men as toxic or harmful per se, masculinity is understood as a social construct that is accompanied by self- and other-damaging characteristics in patriarchal societies.

GENDER TRANSITION

describes the changes or adaptations a trans* person goes through in order to feel comfortable with the gender identity that they choose. This process is different for every person. Some choose medical interventions or sex reassignment procedures such as hormones or surgeries, but not all trans* people want or can go that way. Transition or adaption may also mean telling family and friends, dressing differently, using different pronouns, or having personal documents customized.

HOSTILITY TOWARDS TRANS* PERSONS

Rejection or hostility towards trans* people. That also includes the rejection or suppression of their gender identity or self-designation.

TRANS, TRANSGENDER

When the sex assigned at birth does not correspond with one's gender identity.

TRANSNATIONAL

The term means supranational and describes in the context of art the term "international" as a radius of supranationality that includes the Global North and South and is being fed by real and imaginary references and connections beyond nation-state borders.

WHITE

"White" and "whiteness", like "blackness", describe not biological features or real skin color, but a political and social construct. *Whiteness* refers to the dominant and privileged position within the power relations of racism, which usually remains unspoken and unnamed. *Whiteness* encompasses an unconscious concept of self and identity, that shapes *white* people's self-perception and behaviour and points them towards a privileged place in society, for example, in access to resources.

This glossary tries to define and explain certain terms and designations in a language as comprehensible as possible. The complexity underlying some concepts may not be fully captured or reproduced. If explanations are presented in a problematic way, we apologize and look forward to constructive criticism. Please contact: empowerment@kunstmuseum.de

Key sources on which the explanations of the terms are based on, include:

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Empowerment

Kunstmuseum Wolfsburg
September 10, 2022 – January 8, 2023

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Opening hours

Tuesday - Sunday
11 - 18 o'clock

Opening hours on the holidays

Day of the German
Unity Day / Reformation Day
Mon, 3 / 31 Oct. 2022, 11 a.m. - 6 p.m.
Christmas and New Year
Sun / Mon, Dec. 25 / 26, 2022, 11 a.m. - 6 p.m.
Mon, Jan. 2, 2023, 11 a.m. - 6 p.m.
Sat / Sun, 24 / 31 Dec. 2022 / 1 Jan. 2023
closed

Admission

Museum 12 € / reduced 10 €
Family ticket 20 €
Annual ticket 40 €
Children /Youth (7 - 17 years) 5 €
Children up to 6 years free of charge
Groups from 12 pers. 10 € per person
School classes by arrangement

Please inform yourself on the
website kunstmuseum.de
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