



Romana Hagyo and Silke Maier-Gamauf

PORTFOLIO



ROMANA HAGYO and SILKE MAIER-GAMAUF have been working since 2014 with joint authorship on artistic projects that focus on the relationship between space and gender\*, for example the works „Hering and the Fluse“, „Abrasion and Lagenlook“, „Straßenballade“, „Test.Test.Liegen“ and „Sofa-Stoff“. The projects include staged photography, spatial installations, workshops and city tours.

[hago-maiergamauf.org](http://hago-maiergamauf.org)

## Herring and the Fluff



The interrelationship between body and clothing is addressed in the project „Herring and the Fluff“. Gender relations are confirmed, produced or questioned through clothing. With the photographic stagings and performances we want to intervene in this relationship to ask questions and rewrite relations. We have an ironic interest in pulling, tugging, stretching and wrapping. In the photographic stagings, textile objects are worn, pulled over, twisted, and knotted. By deforming, wrapping and moving, habits of seeing and assessments of bodies are questioned and blunt ambiguities are forced.

Following Donna Haraway’s approach of „making kin“, we understand by „bodies“ not only human bodies, but also plants, trees, earth and hills. We explore the ways in which the reciprocal reference of all species can be helpful in queering gender images. Donna Haraway conceives of a becoming-with across species, a relating of different species of the earth to one another with the goal of remaining restless, under the concept of „relating.“ Our photographic reference to human, plant and animal bodies is understood as an approach. We fold, pull, move, circle and contemplate.

As an approach we use „critical crafting,“ by which we mean a reference to traditional textile techniques that we rework and use to work on queer body images. In our preliminary work, we have already researched manufacturing techniques that originate from traditional costume production and are used to create fabric folds (see illustrations). By using these techniques for our intentions, we seek to queer „crafting.“

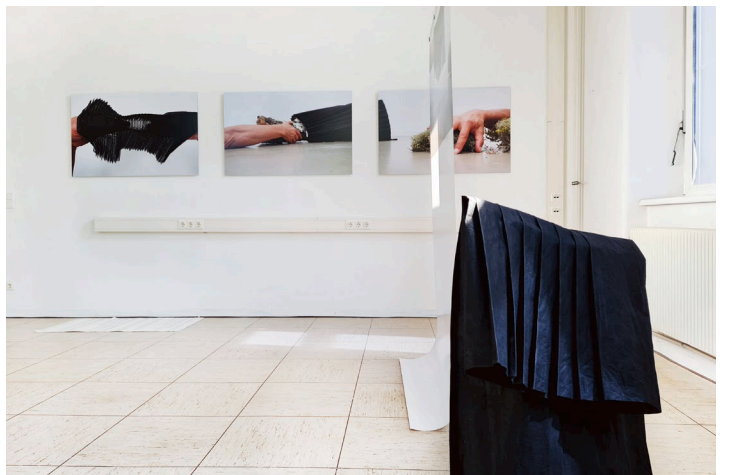


C-Prints auf Alu Dibond, 80 x 115 cm, 2023





c-prints on lambda, 115 x 220cm, 2021



Exhibition views, Parallel Vienna, Gallery Statement Gallery Lisi Hämmerle, 2021

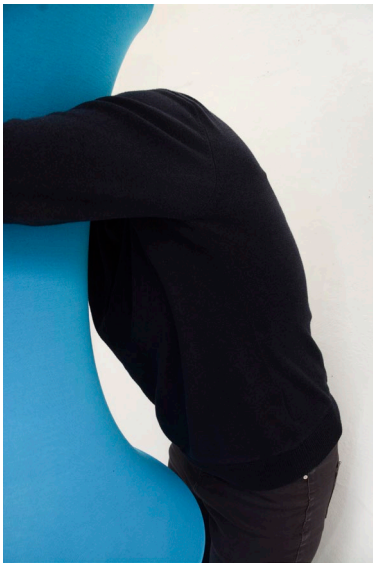


c-prints / dibond, 80 x 115 cm, 2021





## Abrasion and Lagenlook





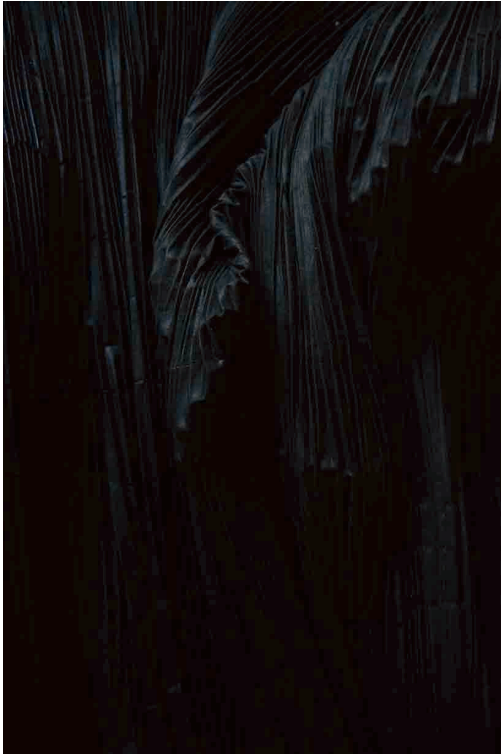
Abrasion and Lagenlook deals from a queer perspective with gendered and culturally coded attributions to human bodies as well as with the relationship between bodies and clothing. Bodies function as projection surfaces for negotiations, attributions, experiments, perspectives, and ambiguities. The title aims to ironically address the endlessness of this undercurrent. In the photographic stagings in public spaces, garments are worn, pulled over, twisted, and knotted. By deforming, wrapping and moving, visual habits and assessments of bodies are questioned and blunt ambiguities are forced. The work is understood as an ironic interest in the mediatedness of the body through clothing and plays with form, shapelessness and the monstrous.





## Abraison and Lagenlook II

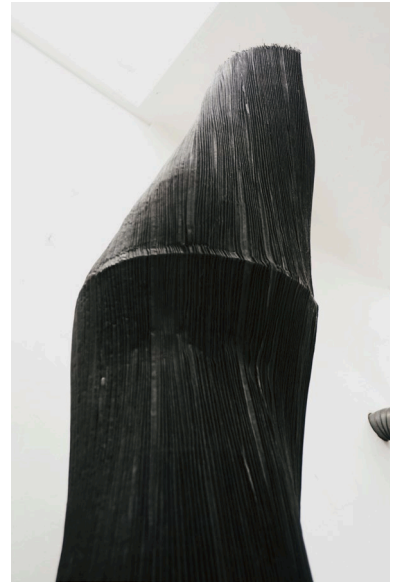
The photo series sees itself as an approach to the garment of the Juppe, the upper dress of the Bregenzerwald women's costume. In performative stagings of a black glossy canvas Juppe, the artists feel their way with the camera to the fabric folds of the Juppe and ask what stories are hidden in them. In doing so, they pay attention to details and are aware of the special process with which the Juppe fabric is made. They listen with the camera to the stories hidden in the folds of the Juppe. The photographs want to invite and take the viewer on this journey of discovery. They favor slowness and close observation.



Abrasion and Lagenlook II: c-prints / dibond, 2020



Abrasion and Lagenlook II: c-prints / dibond, 2020



Abrasion and Lagenlook II: c-prints / dibond, 2020



Ablook: folded object, 2021





Ablook: folded object 2021



loops and stitches



loops and stitches: c-prints / dibond, 2021



loops and stitches  
c-prints/dibond and wall object, 2021

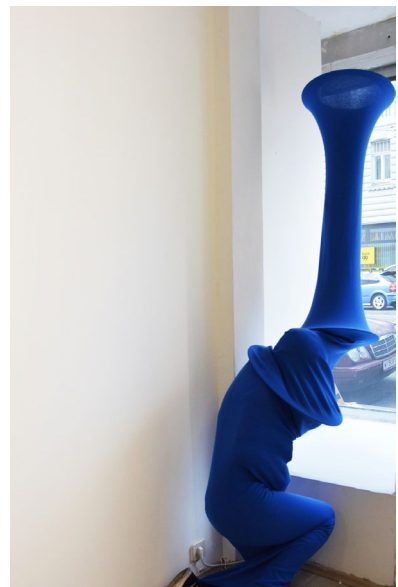
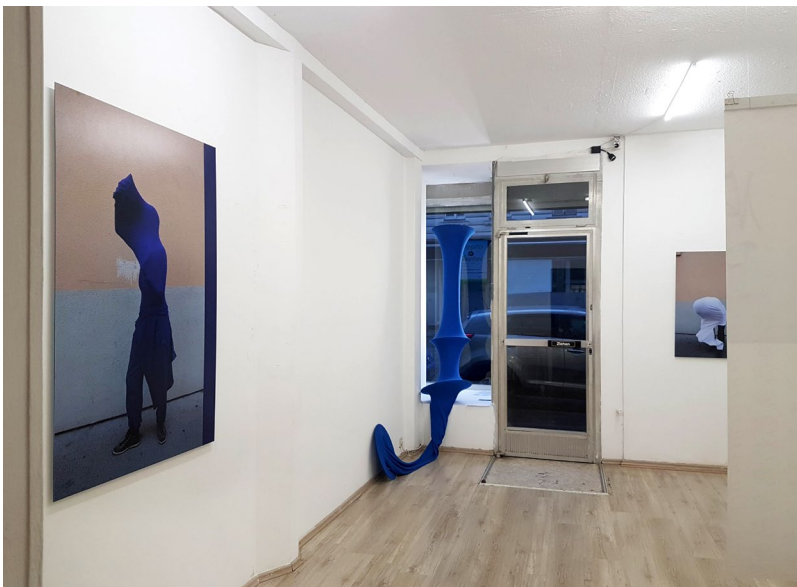


loops and stitches  
object, 2021



## Abrasion and Lagenlook II

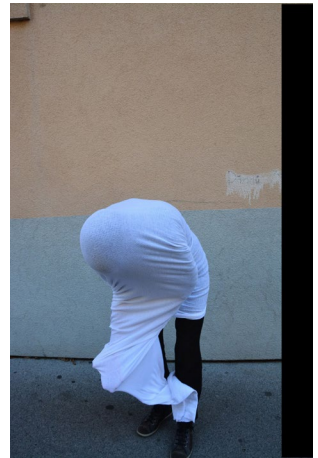
Abrasion and Lagenlook II: object, 2020  
Exhibition view: Mz\* Baltazar's Laboratory, 2020



Abrasion and Lagenlook II: c-prints/dibond, object, stage photography, 2020  
exhibition view: Mz\* Baltazar's Laboratory, 2020

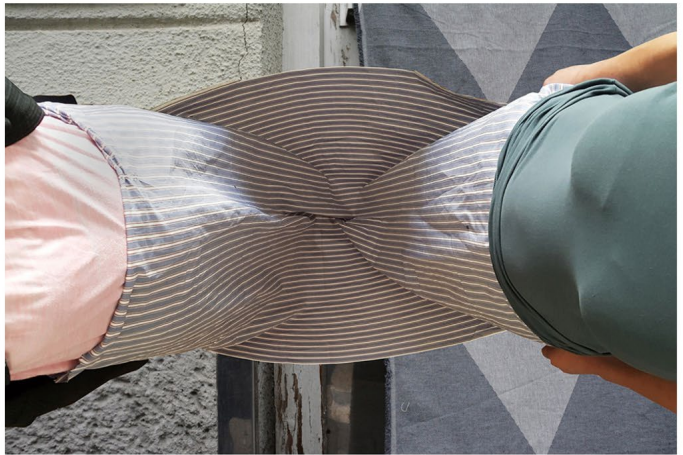


c-prints / dibond, exhibition "Raumtriade", Künstlerhaus Bregenz, 2020



c-prints / dibond, exhibition "Raumtriade", Künstlerhaus Bregenz, 2020





## Abrasion and Lagenlook



exhibition view, Künstlerhaus Frise Hamburg, 2019

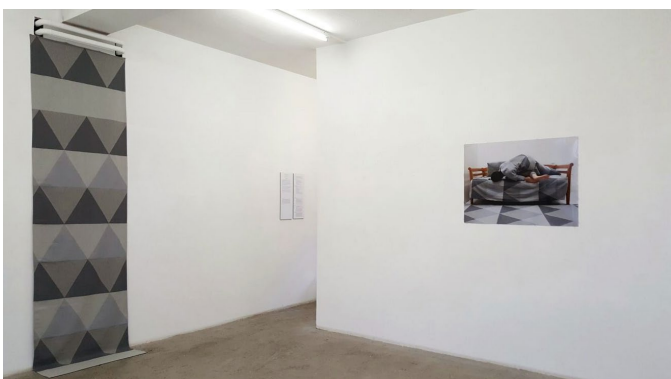
The two series on "Abrasion and Lagenlook" deal with gendered and culturally coded attributions to human bodies. The title refers to the concealing and revealing, which has taken on new dimensions in times of the Corona crisis, and is understood in a critical-ironic way. Bodies, their actions and their representations are shaped by attributions and stereotyping that have gender connotations. These serve, among other things, to make them readable and classifiable, but they also record what is known, familiar, and desired.

In the photographic stagings, the roles in front of and behind the camera are continuously changed. By deforming, wrapping and moving, visual habits and assessments of bodies are questioned and blunt ambiguities are forced. Different materials and fabrics are used for this purpose. Through the wrapping and stretching, aspects of the monstrous are addressed.





## Sofa-Stoff



Sofa-Stoff: exhibition view, Foto.Kunst.Raum Hamburg, 2018

The project "Sofa-Stoff" deals with gender-related representational conventions of living. To live always means to show oneself, to put oneself on display. A review of historical artistic representations shows that the motif of the woman\* appears frequently on the sofa. Examples are: Claude Monet: Meditation, or Madame Monet on the Sofa (1871); Pierre Auguste Renoir: Madame Monet reading (1872); Pierre Auguste Renoir: Madame Monet reading le figaro (1872). When we work with the motifs "woman," "sofa," and "textile," we appropriate and reformulate representational conventions, we multiply and obscure them to refer to the gendering of spaces and representations of dwelling.

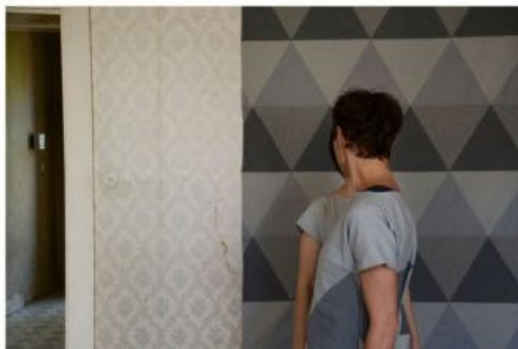
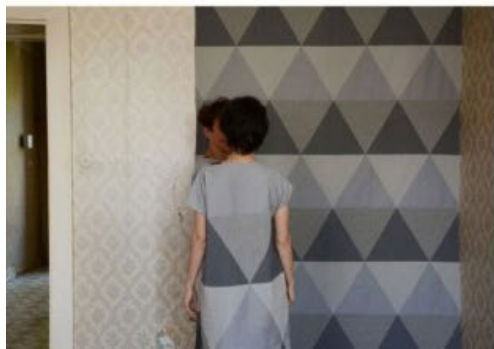
The video work "Anpassen und Tarnen" shows two people in a circular movement. They look at each other, move on, turn. As they move along, the patterning of their clothes blurs with the patterning of the wall decoration. Two steps further, the patterns shift against each other, so that attention is drawn to the bodies.



Sofa-Stoff, 2017, c-prints, 100 x 70 cm



Sofa-Stoff, 2017, c-prints, 100 x 70 cm



Anpassen und Tarnen, 2017, videoinstallation, 1,90 min



# Art in public space

## Straßenballade

„Straßenballade“ (Street Ballade) is an ongoing artistic-research project in the public spaces of various cities. The theme is made the question of whose achievements in public spaces are made visible or also ignored through the naming of streets.

## Test.Test.Liegen

The project Test.Test.Liegen sees itself as a long-term examination of the possibilities and impossibilities of using public spaces. We select an area and go there in search of places where it is possible to lie down. In this way we ask the question for whom public spaces can be used and how.

## City Interventions



# Straßenballade

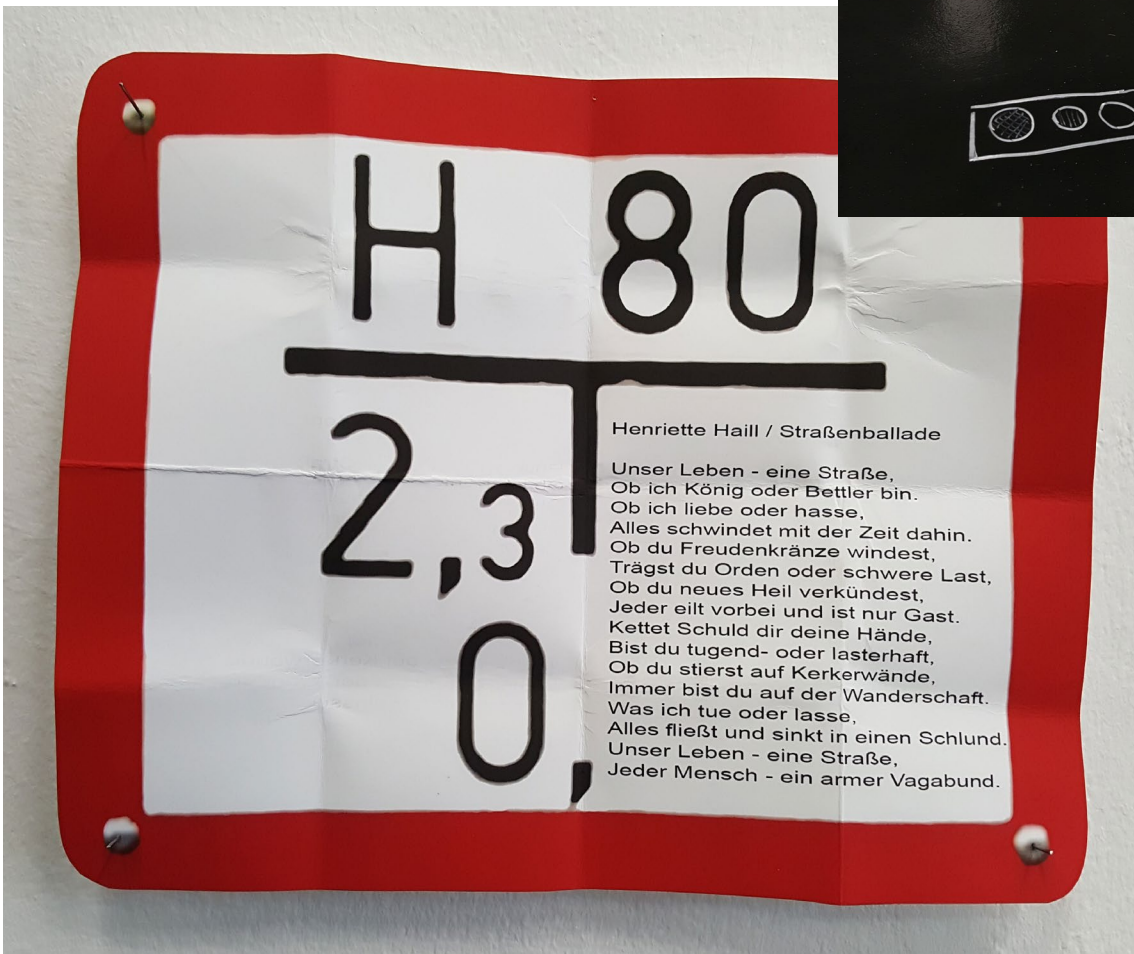
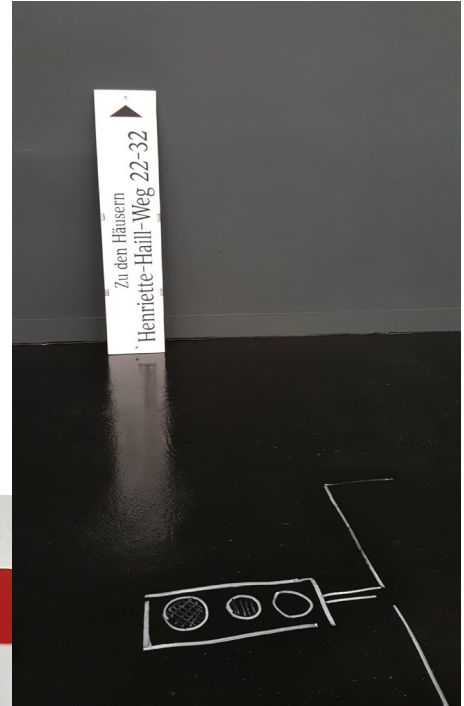
## Agathe Dopuscheg-Schwabenau

The project "FEMALE\* UPGRADE" called for the renaming of Linz's "Glaubackerstraße" to "Agathe-Dopuscheg-Schwabenau-Straße." The artistic-symbolic act of a ceremonial upgrading was followed by a real renaming of the street. The aim was also to make visible an artist who had made socially significant contributions to the Linz art scene around 1900. With the renaming, the avowed National Socialist and artist Franz Glaubacker was removed from the cityscape in order to transfer public homage to Agathe Dopuscheg-Schwabenau, <https://www.agathe-dopuscheg-schwabenau-strasse.net/female-upgrade/female-upgrade/>.

The title of the performance, "Glasses, silver tray and daffodils", referred to a painting by Agathe Dopuscheg-Schwabenau from 1897. Romana Hagyo and Silke Maier-Gamauf dealt with the artist's works and conceived their intervention on this basis. They designed the interemist street sign for Agathe Dopuscheg-Schwabenau and a new flag and ceremoniously delivered them as part of an artistic intervention. Subsequently, the new street sign was handed over to the mayor of Linz by the project leaders\*.

Performance for FEMALE\* UPGRADE,  
temporary street renaming of Glaubackerstraße into  
Agathe-Dopuscheg-Schwabenau-Strasse, Linz 2021





## Strassenballade

## Henriette Haill and Gabriele Heidecker

Exhibition of the award ceremony of the Gabriele Heidecker Prize, Architekturforum Oberösterreich, 2019



In Linz Pichling are two paths on the outskirts of the city, named in 2011 after Henriette Haill and Gabriele Heidecker. Henriette Haill (1904-1996), was an author, Gabriele Heidecker (1961-2008) an architect. Recognition of their professional achievements has been a rocky road. After an initiative to name a new park after the author Henriette Haill in a central location (between Landstraße and Hessenplatz in Linz) was rejected in 2011, a path in Pichling (on the outskirts of the city) was subsequently named after the writer. The recognition of Gabriele Heidecker's achievements takes place within the framework of a biennial award for artists. We have dealt with the two paths, their namesakes and their achievements in the context of the exhibitions "Zurücklassen -Aufgreifen - Aneignen" (Architekturforum Linz and Notgalerie Wien). As a result, the project was awarded the Gabriele Heidecker Prize of the City of Linz in 2019, this prize is donated by Eva Schobesberger. The awarding of the two prizes to Romana Hagyo / Silke Maier-Gamauf and Julia Zdarsky took place in the context of an exhibition at the afo-architekturzentrum Linz, Austria, <https://linz.gruene.at/schwerpunkte/gabriele-heidecker-preis>.





## Straßenballade

### CENSORSHIP AND FREEDOM OF EXPRESSION

Exhibition with works by Mirkan Deniz / Silke Maier-Gamauf & Romana Hagyo / Santiago Sierra / Arye Wachsmuth.

Our contribution to the exhibition „Censorship and Freedom of Expression“ put the events surrounding the project „Audiowalk Seestadt“ (by Romana Hagyo and Silke Maier-Gamauf, 2019) up for discussion. The art project in public space, realized within the framework of Kunstland Nord / Notgalerie, was subjected to a process of dismantling and destruction.

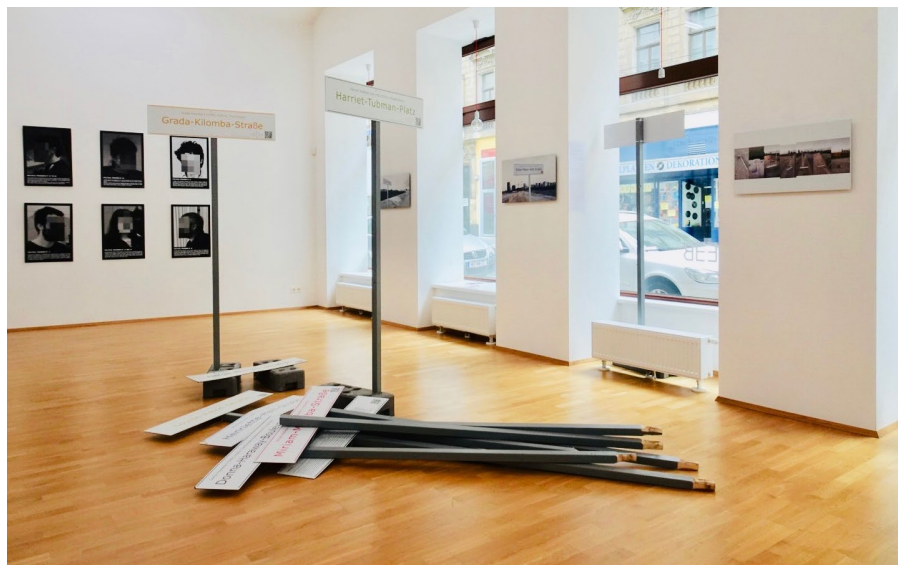
Interview on dismantling in Bildpunkt magazine, Winter 2019: <http://www.igbildendekunst.at/bildpunkt/2019/spatium-libre/hagyo-maiergamauf.htm>.

Exhibition view, 'Censorship and Freedom of Expression', Galerie Rudolf Leeb, Vienna, 2019  
Santiago Sierra „Political Prisoners“, Romana Hagyo/Silke Maier-Gamauf „Dismantling“.

## Dismantling (Audiowalk Seestadt, Vienna)

Our contribution to the exhibition *Censorship and Freedom of Expression* puts the events surrounding the project *Audiowalk Seestadt* up for discussion. The art project in public space, realized and approved within the framework of Kunstland Nord /Notgalerie, was subjected to a process of dismantling. The Klubobmann of the FPÖ Vienna posted a video on his FB page on June 26, 2019, showing him dismantling one of the fictitious street signs (cf. wurm in: Der Standard.at of June 27, 2019). He described the dismantling as „an act of civil disobedience that is at the same time an art action“: „Greetings, Mahdalik my name. I am not only an anti-terror, climate and peace activist, but also a spontaneous and action artist. [...] This [plaque] is to be picked up by the anonymous artist collective, if they value it, during office hours at my place.“ He subsequently received a lawyer’s demand to put the sign back. Another video on the FB page showed the sign being put back, with him adding an unapproved add-on plaque to it. Some time later all the signs were devastated, it is not known which person(s) perpetrated the destruction.

This dismantling of a work of art has a dangerous model effect to „vigilante justice“, it articulates the following attitude: what does not suit me, my party, whoever, will be dismantled. Not only on the occasion of this incident, but also in view of the increasing number of reports of hate on the Internet, the question arises as to what kind of society we want to live in. Do we want a society where, in the race for attention in social media, works of art are dismantled that do not suit a person or a group? Where do we end up as a society when politicians or other people dismantle what doesn’t suit them and then use such actions as part of the attention economy of social media? In the society we want, it must be possible for different points of view to be articulated, to enter into democratic debate, to coexist, but destruction is not an art.



Guerrilla Girls (seit 1984), feministisches Künstlerinnenkollektiv

# Guerrilla-Girls-Platz

<https://tinyurl.com/AudioWalk-Gesundheit>



Audiowalk Kunstland Nord/Notgalerie

Silke Maier-Witt ist in Zusammenarbeit mit Barbara Högler

Der Audiowalk Kunstland Nord/Notgalerie befindet sich auf Straßen, die nach Frauen benannt sind und gibt einen Einblick in die Geschichte der Kunst und Kultur. Die Straßen sind in der Reihenfolge von oben nach unten aufgelistet:

1. Henriette Haill
2. Donna Haraway
3. Helga Philipp
4. Louise Aston
5. Grad Kilomba
6. Harriet Tubman
7. Miriam Makeba
8. Silke Maier-Witt


Die Straßen sind in der Reihenfolge von oben nach unten aufgelistet. Die Straßen sind in der Reihenfolge von oben nach unten aufgelistet.



Donna Haraway (\*1944), Autorin, Naturwissenschaftshistorikerin, Forscherin

# Donna-Haraway-Boulevard

<https://tinyurl.com/AudioWalk-Gesundheit>



Helga Philipp (1939-2002), bildende Künstlerin

# Helga-Philipp-Straße

<https://tinyurl.com/AudioWalk-Gesundheit>



Henriette Haill (1904-1969), Schriftstellerin

# Henriette-Haill-Straße


<https://tinyurl.com/AudioWalk-Gesundheit>



Harriet Tubman (um 1822-1913), Fluchthelferin

# Harriet-Tubman-Platz

<https://tinyurl.com/AudioWalk-Gesundheit>



Louise Aston (1814-1871), Schriftstellerin, Revolutionärin

# Louise-Aston-Straße

<https://tinyurl.com/AudioWalk-Gesundheit>



Grada Kilomba (\*1968), Autorin, Psychologin

# Grada-Kilomba-Straße

<https://tinyurl.com/AudioWalk-Gesundheit>



Miriam Makeba (1932-2008), Sängerin, Aktivistin

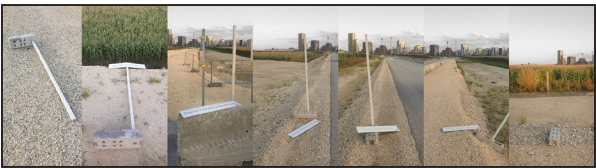
# Miriam-Makeba-Straße

<https://tinyurl.com/AudioWalk-Gesundheit>



### Dismantling

Installation consisting of nine street signs: one information sign and eight signs with names, the street sign of „Silke-Maier-Witt-Strasse“ was stolen (all signs carry traces of destruction and dismantling).



Dismantling: prints on alu-dibond, 40x70 cm, 1/5



## Über das Wohnen im Bilde sein.

Romana Hagyo in artistic collaboration with Silke Maier-Gamauf  
Passagen Verlag 2020

In the context of the debate about the potentials and limits of artistic research, this study undertakes the experiment of linking the working methods of art studies and visual art apart from mutual illustration or interpretation. Romana Hagyo interrogates conceptions of the public and private and their linkage to gendered attributions in selected representations of dwelling in contemporary visual art. Projects by Maja Bajević, Christian Hasucha, Hiwa K, Dorit Margreiter, Julia Scher, and others that address the diffusion of public and private spaces in housing are discussed. One focus is on the potential diffusion of public and private spaces in the context of flight, migration and homelessness.

Parallel to this is the question Romana Hagyo and Silke Maier-Gamauf pursue with their artistic works Test.Test.Liegen and SOFA-STOFF. By bringing together the artistic and the discursive, they succeed in questioning hegemonic conceptions of housing.

<https://www.passagen.at/gesamtverzeichnis/architektur/ueber-das-wohnen-im-bilde-sein/>



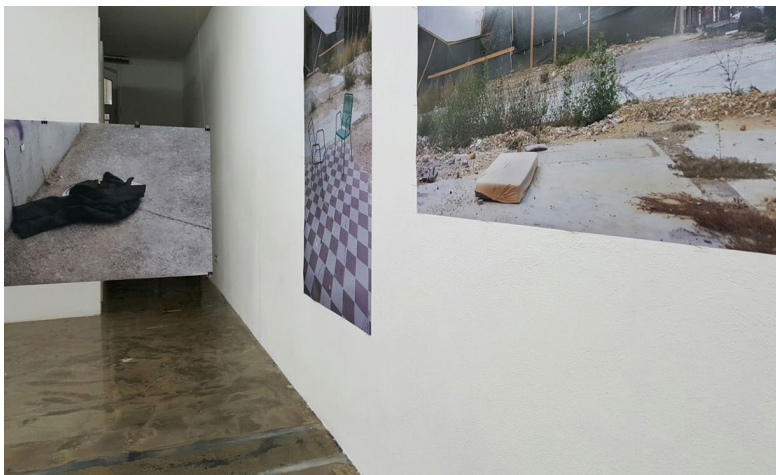


## Test.Test.Liegen, 2017/2018

The project Test.Test.Liegen sees itself as a long-term examination of the possibilities and impossibilities of using public spaces. We select an area and go there in search of places where it is possible to lie down. In this way we ask the question for whom public spaces can be used and how. The act of lying down represents both the need of people to rest or to rest without consuming and the possible need to spend the night in public space. Urban spaces are structured by commandments and prohibitions, and consumption-free stays are repeatedly prevented, for example, by either designing benches in such a way that it is impossible to spend the night or by removing the benches in central squares. This has happened in recent years at both Vienna's Westbahnhof and Salzburg's Hauptbahnhof. At Vienna Praterstern, the consumption of alcohol was banned in 2018, and Vienna Central Station has been closed at night since May 2018.

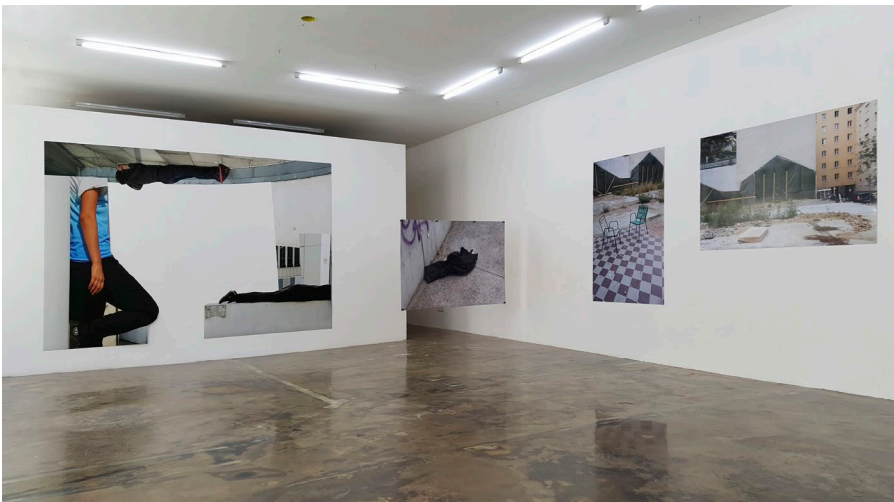


The photographs taken in the selected area are then processed into collages or series of images to make it clear that they are photographic productions. Stagings are involved. The work on the project is accompanied by tours through the selected neighborhoods, which serve the common conversation about the topic and bring together views of residents, art enthusiasts, district politicians. The project is understood as a topic-related research, which is expanded contextually by different contributions, for example Olga Flor's text Testliegen.



Test.Test.Liegen, 2017, c-print, 140x 110 cm

Test.Test.Liegen, exhibition view, Sehsaal, Vienna, 2017



Test.Test.Liegen, 2017, c-print, 140x 110 cm

Test.Test.Liegen, exhibition view, Sehsaal, Vienna, 2017



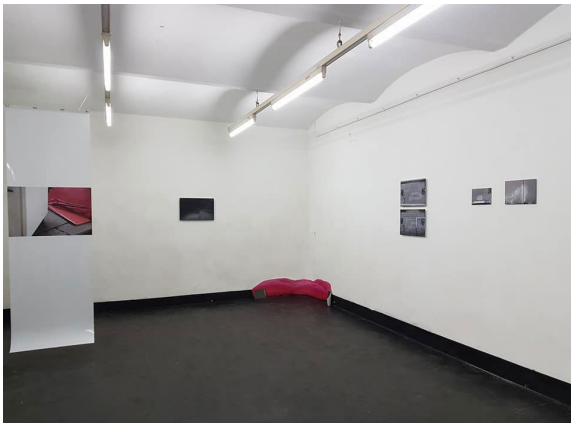
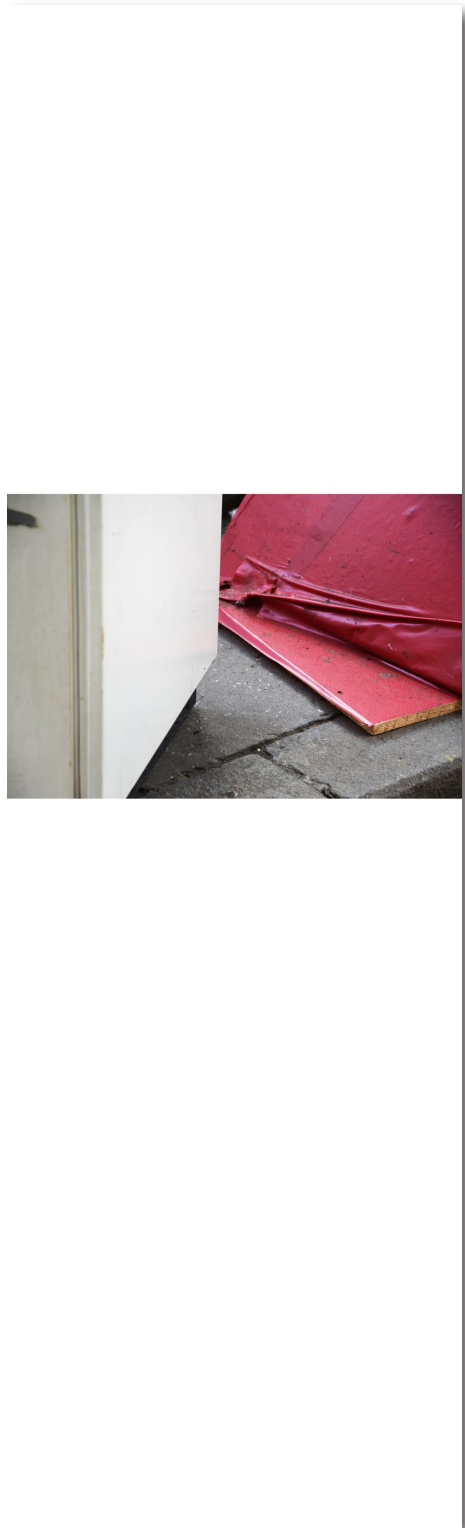
Test.Test.Liegen, 2017, c-prints, 140x 110 cm



Test.Test.Liegen, exhibition view "Bitz-Piece", basement, Vienna, 2017

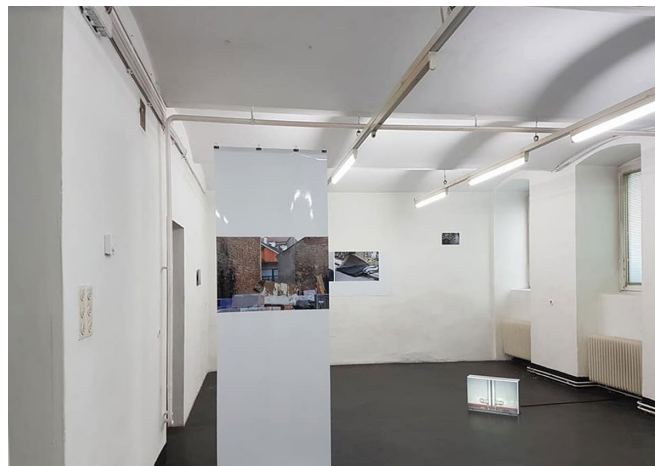
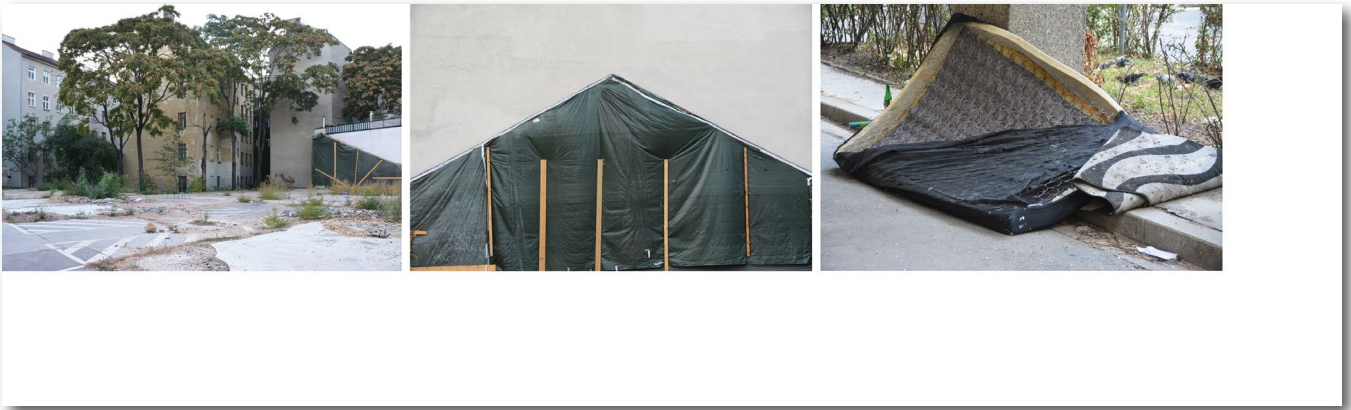


Test.Test.Liegen, exhibition view "Bitz-Piece", basment, Vienna, 2017



Test.Test.Liegen, exhibition view "Bitz-Piece", basment, Vienna, 2017  
c-print, 50 x 200 cm





Test.Test.Liegen, exhibition view "Bitz-Piece", basment, Vienna, 2017  
c-print, 50 x 200 cm



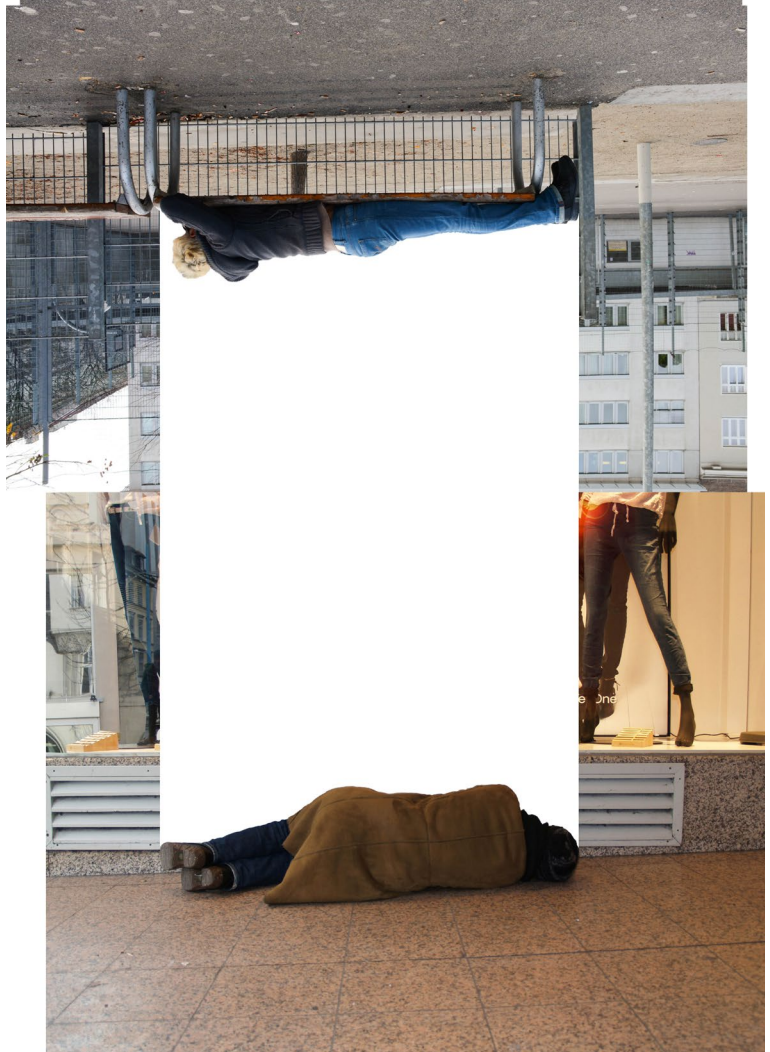
Test.Test.Liegen



Test.Test.Liegen, 2015, Kardinal Rauscher Platz, c-prints



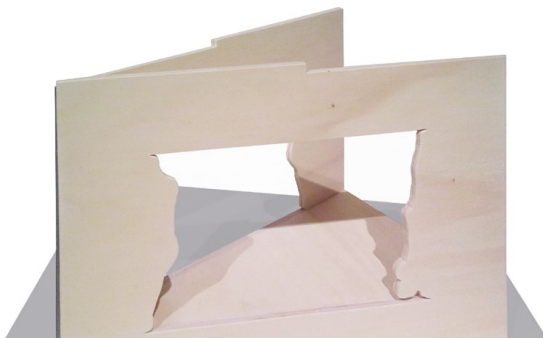
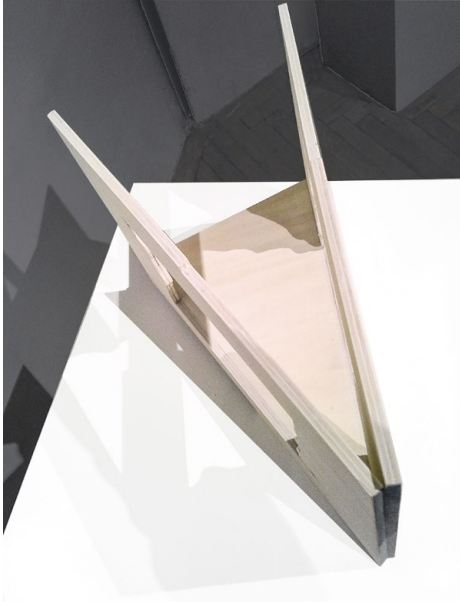
Test.Test.Liegen, 2015, Mariahilfer Straße, c-prints



Test.Test.Liegen, exhibition "Pause", Artenne Nenzing, Austria, 2015  
installation, mixed media



Test.Test.Liegen, exhibition, Grüne Galerie, Vienna, Austria  
installation, mixed media



Test.Test.Liegen, 2015, Model street furniture for Kardinal Rauscher Platz, Vienna  
Exhibition Künstlerhaus Vienna



## Test.Test.Liegen / Tours

The work on the project is accompanied by tours through the selected neighborhoods, which serve the common conversation about the topic and bring together views of residents, art enthusiasts, district politicians. The project is understood as a thematic research, which will be contextually expanded by different contributions.



ROMANA HAGYO and SILKE MAIER-GAMAUF have been working since 2014 with joint authorship on artistic projects that focus on the relationship between space and gender\*, for example the works *Straßenballade*, *Test.Test.Liegen* and *Sofa-Stoff*. The projects include staged photography, spatial installations, workshops, city tours. In 2019 they were awarded the Gabriele Heidecker Prize for their engagement with public space.

Silke Maier-Gamauf studied fine arts at the Academy of Fine Arts Vienna and Central St. Martins College in London and works as an artist and as an organizer/curator of exhibitions, for example *Pause* (Mag3 Vienna) and *Zurücklassen - Aufgreifen - Aneignen* (Notgalerie Vienna, Architekturforum OÖ).

Romana Hagyo works in the fields of visual arts and art sciences. She is a Post DocTrack fellow of the ÖAW. She was a research assistant at the Focus on Science and Art (Paris Lodron University Salzburg) from 2015 to 2018, her dissertation is titled *Über das Wohnen im Bilde sein* in artistic collaboration with Silke Maier-Gamauf and was published by Passagen Verlag in 2020.

<https://hagyo-maiergamauf.org>

