

Born 1979, I work as an artist and curator and live in Berlin. I am the mother of a child born 2014.

In 2015 I initiated the artistic and curatorial project Feminist Health Care Research Group (www.feministische-recherchegruppe.org), a group of women* artists who research collectively about health care, developing workshops for cultural workers and publishing zines.

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From 2009 to 2015 I co-organized the self-managed art space Flutgraben e.V. in Berlin, a house of artists studios. Here I co-developed the curatorial program Inverse Institution in a collective.

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As artist and curator I focus on precarious working conditions in the arts, on care and health care, and, amongst others, on classist exclusions in the art field by organizing workshops and projects. I have been part of AG Arbeit of Haben und Brauchen for several years.

p. 23 - 28

As Faculty of Invisibility (www.faculty.cc) I pursue a practice of institutional critique, questioning the performative conditions of the art institution, its exclusions, its apparatus of validation and its potential for political assembly since 2006.

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www.ingazimprich.net

Feminist Health Care Research Group

I initiated Feminist Health Care Research Group (Feministische Gesundheitsrecherchegruppe) in 2015. At first we comprised of a number of international participants who committed to developing self-organized artistic research into health care. Since 2016 we act as a local Berlin-based group consisting of Alice Münch, Julia Bonn and myself, who meet on a weekly bases.

We jointly work on thematic research topics. We develop workshops for cultural workers and publish our research in zines. We research by reading about, visiting and meeting with initiatives, persons and institutions who have developed alternatives in the health care sector. Within the group we test and try out methodologies which we encounter in the frame of our research. The growing research library collects publications from the health movement and feminist movement, including topics as feminist therapy and feminist health, as well as contemporary zines on queer health care and reproduction.

We have collaborated with art spaces as Kotti-Shop, Flutgraben, District, Alpha Nova, nGbK and ZKU in Berlin, Display (Prague), Arsenal Gallery (Poznan), Arthur Boskamp-Stiftung (Hohenlockstedt) and spaces as Heilehaus, FFBIZ the feminist archive (both Berlin).

Relating our own experience-based knowledge, reflecting our privilege and working collectively are central to our conception of feminist research practice.

www.feministische-recherchegruppe.org

Working Together!

A zine presentation and workshop on group-work methods by Feminist Health Care Research Group at Transit Display Prag. September 2017

The Feminist Health Care Research Group presents its fourth zine „Working Together“, which summarizes methods, exercises, questions and working formats, which have helped us in forming a self-organized research group. While we learn learning about issues of health, care and self-empowerment our research practice and methods frequently intersect with the topics of our research. How does one form a group, which makes space for sharing vulnerability, for sharing experiences of the body, of illness, and for sharing needs, particularly as artists? How do we relate our research to our actual feelings and our relations to each other? How can we allow that what we learn as Feminist Health Care Research Group really takes effect in our lives?

„Working Together“ can either be read as a manual for setting up a regular group yourself, as instructions for small workshops or as a framework for self-reflection. Its form is largely inspired by our research into second wave feminist self-help, consciousness-raising and counseling groups, which issued practical advice, hands-on instructions for forming groups and running self-empowering meetings. With the workshop and zine „Working together“ we want to propose ways in which methods from second wave feminist struggles can integrate into our practices as feminist cultural workers today: Making space for the personal, for our needs, meeting regularly in supportive groups and not lastly acknowledging how our seemingly subjective and isolated experiences make part of a larger political articulation: Voicing our shared need for mutual care.

self-empowering collective research on health care



Pictures by Richard Janecek

Working Together!

Multilogues on the Now: On Health - yoga,
discussion, opening
15.6. Display Prague

The discussion within the first Multilogues on the Now series entitled On Health, aims to unravel the dominant narratives surrounding issues of health, sickness, healing and chronicity in today's post-capitalist society. In the company of our guests we shall reflect upon the forms and impacts of a normative concept of health and 'mandatory competency', transformations in the forms and institutions of healthcare, and what possibilities exist to create such forms of (collective) care that would represent an alternative to privatised and corporate visions of health. We shall consider un/health in relation to the structural and economic conditions under which we live and the forms of chronicity that lead to social exclusion and neglect.

Departing from vulnerability: Reclaiming self-empowering strategies in health care
Inga Zimprich (Feminist Health Care Research Group)
Middlesex University, London, UK
Saturday, 17 June 2017

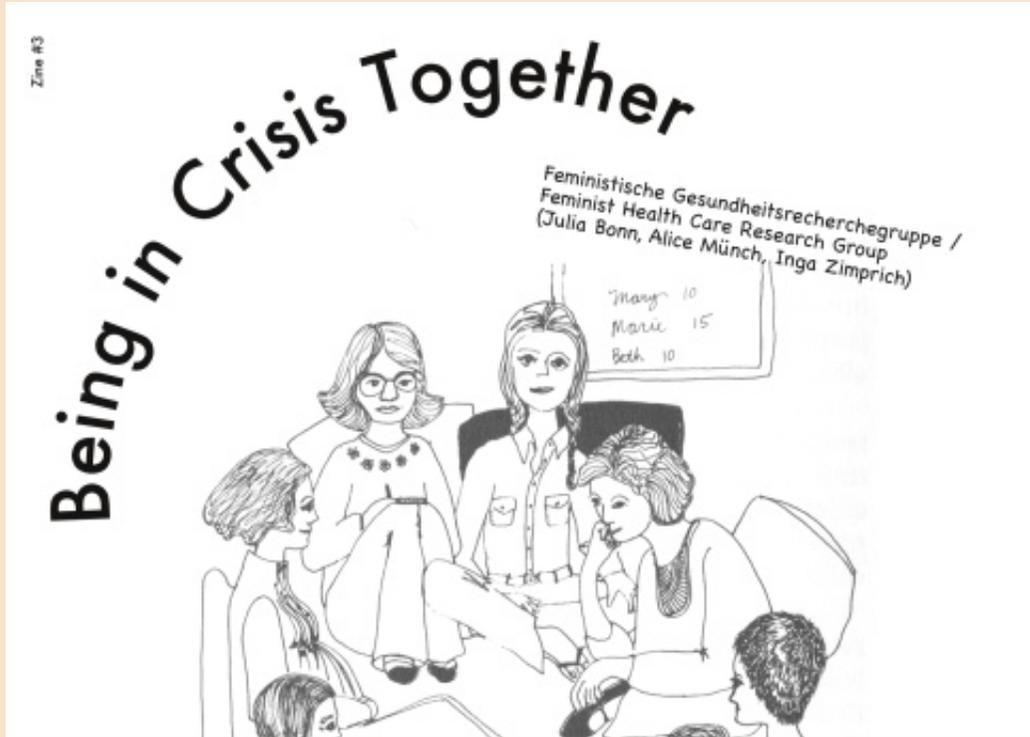
Inga Zimprich will discuss the practice of the Feminist Health Care Research Group, and think about vulnerability and illness as particular places and practices of knowledge. She will ask what self-empowering, mutual care work we wish to reclaim as feminists and cultural workers. Lastly she would like to critically look at the institutions framing of our practices – either the health care system or, in the case of the Feminist Health Care Research Group, the art field – asking how these enable or hinder emancipatory political practices.

Debate at Multilogue on the Now: On Health, Display, Prague
Moderator: Kateřina Kolářová, Guests: Alyson Patsavas,
Inga Zimprich, Tabita Rezaire, Curated by Zuzana Jakalova

Multilogue on the now/Departing from vulnerability



Third zine Being in Crisis Together by the Feminist Health Care Research Group, produced in the frame of a joint residency with Power Makes us Sick (PMS) at Ständige Vertretung, ZKU - Zentrum für Kunst und Urbanistik, Berlin, May/June 2017



History of Feminist Therapy

We envision this, led by the group, to be a space for women to discuss their own experience of therapy. We have just founded the first women's therapeutic institution PSIFF (psychosocial initiative for women) in Berlin.

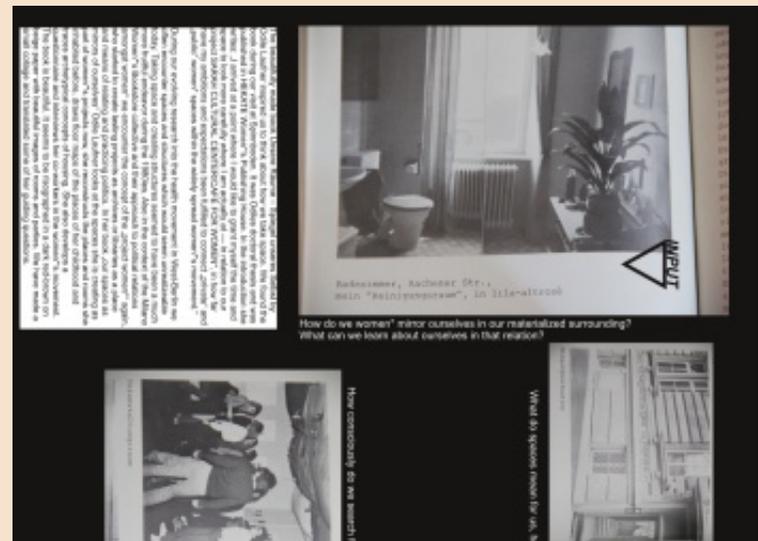
Since five years we are working in consciousness-raising groups in the frame of the New Women's Movement in West Germany. Women's counselling initiatives and therapeutic self-help groups emerge in the women's centers. Many women in therapy have had bad experiences with misogynist approaches and are looking for women*-partial alternatives to traditional therapy. We have developed lesbian partial psychology and therapy concepts.

Women's therapy and counselling centers open up in mostly all major cities. The non-hierarchical team structures and the wish to work as a collective as ideal vehicle for collective growth causes numerous conflicts. The so-called project women* try to develop new collective working and living models. Next to the women's health centers, feminist healing practitioners unite and spiritual healers get together.

Feminist therapists put a finger on the hierarchy of power and value between genders – which is ignored by society. The damaging effects of this structure on the identity and self-worth of women* are an integral part of our therapeutic work. Educating girls to take a secondary role, to self-restrain and subordinate is just as much an expression of structures of social violence as is direct physical and sexual violence against women*. We perceive personal suffering as an effect of those damaging power structures.

PSIFF

Autonome Beratungs-Einrichtung der Frauenärztinnen Therapeutischen Dienstleistungen in Ost-Friedrichshagen, Berlin
 Weg: Frauenstrasse, Hausnummer 1201





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Feminist Health Care Research Group

Feminist Health Care Research Group contributes to a seminar day on self-organized learning structures in Undisciplinary Reading, District Berlin.



Undisciplinary Learning

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Feminist Health Care Research Group

Banner of the Feminist Health Care Research Group, carried on the demonstration on International Women*s Day, Berlin, 2017



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Research Library on the health movement.

In August/September 2016 we installed a small public research library dealing with the healthcare movement of the 1980ies in Kreuzberg. During three weeks we worked in Kotti Shop at Kottbusser Tor, gathering archived materials, meeting protagonists and concluding with the workshop "Wir verarzten uns selbst". We visited FFBIZ - the feminist archive, the archive of Friedrichshain-Kreuzberg Museum, we met with Dagmar Schultz and Joan Murphy, initiators of FFBIZ - Feminist Health Care Center Berlin, Aja Lühtradt, Barbara Bohl, Diana Thielen, Johanna Hedva and Gesundheitskollektiv (GeKO).

The Research Library has been supported by the Friedrichshain-Kreuzberg Projektförderung.

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Images: Materials in the library, visit at archive of Friedrichshain-Kreuzberg Museum, workshop "Wir verarzten uns selbst" visiting Heilehaus (attic), Dagmar Schultz and Joan Murphy looking at materials of the founding times of FFGZ

Overnight Workshop at nGbK in the frame of No Play. Feministisches Trainingscamp. The workshop introduced our research on feminist and radical therapy and self-help groups.

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Being in Crisis Together

Second zine Political Feelings by Feminist Health Care Research Group realized in the frame of Curatorial Practices: Fields and Techniques, Act V, District Berlin. The zine summarizes our research Sick Leave and the workshop Political Feelings. 2015

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Political Feelings

Sick Leave

Second research meeting of the Feminist Health Care Research Group (Alice Münch, Emilia Muller-Ginorio, Feli Reuschling, Inga Zimprich, Isabell Gross, Isabella Schiele, Julia Bonn, Julia Entner, Tijana Stevanovic) at District Berlin.

Internal research meeting visiting Antipsychoiatrische Beratungsstelle, Zieten Apotheke and joining a demonstration organized by International Womens Space and other initiatives

November 23rd - 25th 2015

Realized in the frame of Curatorial Practices: Fields and Techniques, Act V, District Berlin.

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Sick Leave

Beginning of our emerging research library which contains feminist literature on health care, anti-psychiatry, the health movement of the 1980ies in West-Germany, feminist therapy and many more as well as contemporary publications on illness and sickness. We also collect contemporary zines dealing with body politics, queer identities, care work, crip theory and reproductive rights and labour.

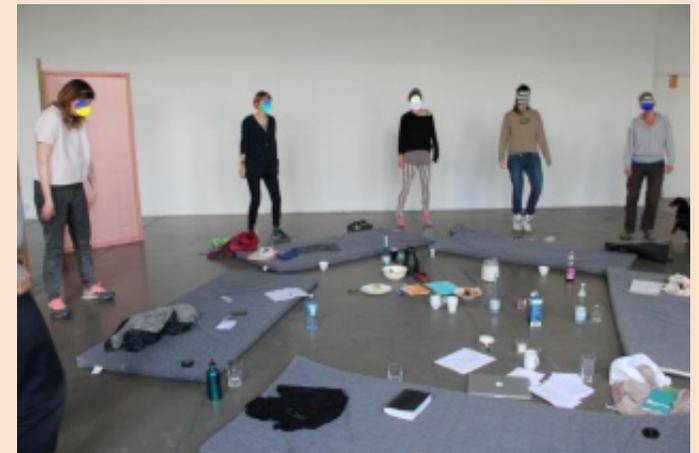
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Research Library

Krankheit zur Waffe!
Health Care Research Group
First constitutive research meetings of the Feminist Health Care Research Group with Alice Münch, Felicita Reuschling, Ingela Johansson, Inga Zimprich, Isabell Gross, Johanna Gustavsson, Julia Bonn, Julia Entner, Kornelia Kugler, Tijana Stevanovic. First meeting of a regular and long-term selforganized research group by women artists on health and health care. Visiting Spinnboden, Feministisches Frauengesundheitszentrum and Heilehaus. Meeting at Flutgraben e.V. 4. - 10. Mai 2015

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Turning Illness into Weapon

precarious working conditions

I engage actively against precarious working conditions in the art field, also addressing the exclusions which are continuously reproduced in the art field along categories of class, race, gender and ability.

Century of the Artist
Workshop, enquiry and poster
Tranzit, Iasi, Romania,
October 28th 2017

In Century of the Artist we would like to unravel our own biographies, family backgrounds, socio-cultural context and upbringing as well as adolescent desires and inherent promises of privilege and prestige implied in the role of the artist. We would like to inquire what it actually is that we learned implicitly in our education and in how far our refined artistic literacy impacts on the way political desire is expressed in our work. Lastly we would like to question what concrete alternative forms of leading our lives politically are available to us.

The Glitter(y) and the Misery of the European Middle Classes is curated by Nebojsa Milikic, Livia Pancu and Florin Bobu.



Century of the Artist Workshop Berlin
Sunday, October 8th, 2017 2 - 7 pm
Project studio at Flutgraben e.V.

We chose for the format of enquiry and workshop in order to deal with our own lives, own conscious and unconscious needs, political and economic positions and interests, and related sensations as working material. From the responses we gather we will work towards methods and exercises that we will try out in the workshop Century of the Artist.

Enquiry, responses, workshop instructions and workshop outcome are edited towards a manual, which will be presented as part of the project "The Glitter(y) and the Misery of the European Middle Classes", curated by Nebojsa Milikic, Livia Pancu and Florin Bobu at Tranzit.ro in Iasi, Romania, in October 2017.

Enquiry, responses, workshop and poster



Small School of Precarious Labour

precarious working conditions

21 - 23 March, 11:00 - 17:00

Small School of precarious Labour

Tired to compete?
Not sure your work will ever pay off?
Struggling to get by as an artist, a parent, a cultural worker, a feminist?

Learn about and develop strategies to fight precarious working conditions in the art together

Three day workshop with Inga Zimprich, artist and curator, Berlin



Small school of precarious labour, four-day workshop on precarious working conditions in the arts with students of Brno Technical University Art Department. Collectively produced zine and presentation at Praha Project space. Co-organized with Pavel Sterec and Martina Ruzickova Brno, Czech Republic, March 2017.



Institutional Weekend

Institutional Weekend

a four-day workshop on institutions, with practical exercise on how we can imagine, critrise, practice and invert institutions. Collectively produced zine. Part of Method Fund's program Preface, Les Kurbas Center, Kiev, Ukraine. May 13-16th 2016

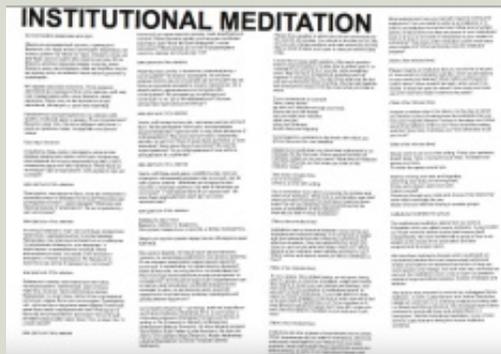


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METHODS

INSTITUTIONAL MEDITATION is a practice of sitting on the floor, eyes closed, and breathing in and out. It is a form of meditation that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you.

BAD FEELINGS is a practice of writing down your bad feelings. It is a form of journaling that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you.

INSTITUTIONAL POETRY is a practice of writing poetry about institutions. It is a form of creative writing that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you.

FUTURE ARCHIVES is a practice of creating a future archive. It is a form of archival work that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you.

LETTERS FROM THE FUTURE is a practice of writing letters from the future. It is a form of speculative writing that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you.

ROBERT SEIFERT is a practice of reading the work of Robert Seifert. It is a form of literary study that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you.

LIFE OF THE INSTITUTIONS is a practice of writing the life of institutions. It is a form of biographical writing that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you.

REFERENCES is a practice of listing references. It is a form of bibliographic work that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you. It is a practice that is designed to help you understand the institutions that surround you.



institutional critique

Statement/Poster

Performative statement at Artists Organisations International addressing precarious working conditions of artists and the project framework.
With Sonja Augart, Tatjana Fell, Alice Münch, Ina Wudtke as Haben und Brauchen / to Have and to Need.



AG Arbeit

→ **We imagine a Persona !**

→ If she speaks up she speaks for many of us

She speaks openly about precarity

→ Her work is political. She knows that the roles and positions she takes, whether she compromises or not, will affect the whole field

She points out unequal payment and unpaid care work without hesitation

When she feels exploited, unseen, under pressure to compete, or burned out, she's aware she feels just like the majority of artists

She works in small groups, which encourage her to stand up for her political demands

She starts to reflect on the exclusions she performs within the art field

In negotiations with curators, colleagues and institutions she proposes agreements which guarantee fair and respectful working conditions

→ **Revolt, she says⁻¹**

As a way to engage adequately in an ongoing dialogue on working conditions of artists living in Berlin, in 2014 we suggested the concept of a persona, a fictional character that could be performed by multiple artists, actors and activists. Starting with personal experiences, this persona could represent a communication partner to mediate and negotiate artistic working conditions, at the same time developing a subjective yet manifold voice of self-empowerment for us, as artists. When we imagine the persona, we think of a she, intervening during events, daring to voice her discomfort and hesitation, addressing precarity without reserve.

els just artists

She works in small groups, which encourage her to stand up for her political demands

on performs

precarious working conditions

AG Arbeit has been Tatjana Fell, Alice Münch, Inga Zimprich, Moira Zoitl. The AG Arbeit (Labor Group) was initiated as part of To Have and To Need (Haben und Brauchen) in February 2014. We have approached artistic labour by beginning with our subjective experiences and interpreting them politically. We employed questionnaires, investigating the relation between artistic work, care work, paid and unpaid work, visible and invisible labor. In the course of our work we have paid attendance fees for those present during meetings.

AG Arbeit / Labour Group



Inverse Institution

has been the programmatic outline in the project space of Flutgraben e.V. in Berlin from 2010 - 2015.

Inverse Institution has been a collective curatorial framework in which we examined institutional parameters, such as institutional hospitality, invisible care work in institutions, durability of collaborations and formats of publicness. In particular we employed workshops as a format to engage with artistic practices.

Since 2016 Janine Eisenächer, Sönke Hallmann, Jo Zahn and Inga Zimprich develop Inverse Institution independently of Flutgraben e.V. Through reflexive and recapitulative processes we currently re-evaluate our collective practice in order to conclude towards new working forms. 2018 we will publish our reflections as a manual for cultural workers.

Inverse Institution

Inverse Institution took place in the project space of Flutgraben e.V. from 2011 to 2015. During that time we invited a large number of collectives, groups and cultural workers to make use of the project space in order to begin new working processes during longer production periods. Research, discussion, dinner, rehearsals, talks and workshops were amongst the presentation formats. By choosing those formats of exchange we aimed to strengthen lasting and loyal modes of production in the visual arts. We aimed to recognize each other's mutual commitment and to value the collective care work required to maintain a self-organized, non-commercial structure.

In 2016 our work at Flutgraben came to a close. Since then we recapitulate our working models and experiences.



Inverse Institution

Inverse Institution
Programmatic outline at
Flutgraben e.V.
Since 2010
Developed by Sönke Hallmann, Inga
Zimprich, Jo Zahn, Janine Eisenächer and
previously with Lydia Hamann, Kaj
Osteroth, Naomi Hennig, Ulrike Jordan

Inverse Institution
(Quotes from statement 2015)

Turning institutional critique...
into collective practice

Inverse Institution negotiates experiences
from self-organized and collective contexts,
our encounters with institutions as well as
artistic and academic knowledge
production.

In the project space of Flutgraben e.V. we
rehearse conditions, by which we can
imagine a collective institution space. How
can we invert the prescriptive character of
the institution, its normalizing and norming
functions? What relation exists between
institution and collective? What needs would
we like to orient a shared space on, in
order to conclude towards a new
institutional practice?

With Inverse Institution we attempt to jointly
open up the institution from the inside. We
invite artists, groups and collectives to work
here during several weeks, partly
withdrawn and partly public, sharing
questions with us and our guests. We
employ formats as workshops, dinner,
discussion, rehearsals, performances,
screenings and more, in which we learn
from each other and develop our practices
further. By offering recurring working
periods we aim to give continuity to an ever
growing contexts of artists, in order to work
together long-term



at Flutgraben e.V 2010 - 2015

Inverse Institution

Within Inverse Institution we negotiate how we relate to invisible and visible labor in self-organized spaces, how we can care for the structures we maintain but still remain able to change and adjust them. In our choices regarding rhythms, formats, payment and participation we aim to answer to the working conditions of self-organized spaces and non-commercial artistic positions, their history and the precarity which signifies them today.

We develop forms of artistic and non-academic knowledge production and practice possibilities to circulate this knowledge collectively. With regard to the instructive orders and normative effects of museum spaces we aim to create other approaches at forms of showing, presenting and publishing. We ask, how the relation between hosting institution and invited artists and groups can be challenged and which attentiveness is required by shared public moments. In intensive formats such as workshops, conversations and exercises we suggest a context which allows for forms of participation beyond merely forming the audience.

www.inverse-institution.org

collective curatorial practice



Inverse Institution

collective curatorial practice



Inverse Institution
previous formats and events

Fuck you - I am not feeling it... your version of happiness is really problematic for me.
Johanna Gustavsson, Karin Michalski, Wassan Ali

Projekt einer Zeitschrift
Berni Doessegger, Paul Gangloff, Sönke Hallmann, Michael Murtaugh

Performance by Systrar Productions

Process Contact Potency
Anita Chari

Talk Show
Amelia Bande
Sarah M Harrison

der kollektive Blick
Jo Zahn, Balz Isler

Isabell Gross, Isabella Schiele, Julia Entner

Witnessing the writing of history
Ingela Johansson

Forms and formats of writing
Liv Strand, Marcus Doverud

I'm too sad to dissent
Tijana Stevanovic

Counter-constructivist model
Sezgin Boynik, Minna Henriksson

Wir spielen

Inverse-Institution-Workshop

Publishing Impulse – Active Archives
Michael Murtaugh

Sprechen und Schreiben im
Performancekontext
Aline Benecke, Janine Eisenächer, Kaj
Osteroth

Kollektive Zusammenhänge verknüpfen

Doing Things Together

Capitalism as we live it
Liv Strand, Elizabeth Ward

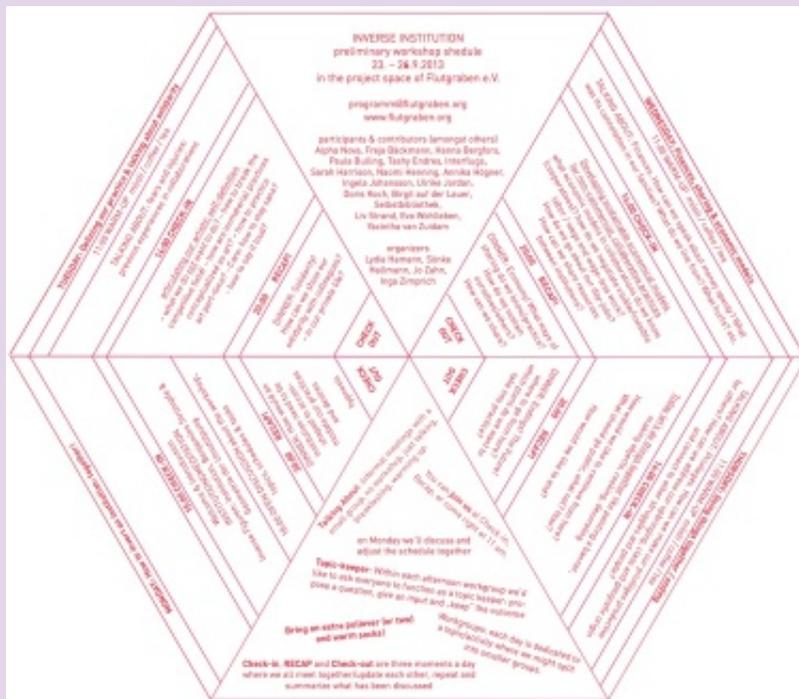
Domestic Utopias drawing workshop
Felicita Reuschling, Stefan Endeward

The revolution starts at home
Johanna Gustavsson, Lisa Nyberg

Hysterical Mediocrity
Sarah M Harrison, Noha Ramadan

Salong!
Laden Lothringer 13, le Orgien and more ...

collective curatorial practice



Works

Faculty of Invisibility is since 2006 the artistic practice of Sönke Hallmann and Inga Zimprich. As Faculty of Invisibility they address the contemporary (art-)institution and question what it means to come to speech within it. The Faculty of Invisibility holds internal meetings, such as the Speech (2006), Public Voice (2010) and Assembly (2010) and publishes its correspondances in form of letter series (the Invitation 2008, Officium 2011), posters (Resignation 2008), records (Voice, 2011) or newspapers (Communiqué, 2007).

Paul Gangloff has been member of Faculty of Invisibility from 2006 - 2010. Inga initiated Fol at Jan van Eyck Academie, Maastricht, in 2006.

Body of Work

Body of Work is a summer camp, organized by the Faculty of Invisibility, for artists and others. Neither as art production nor to recreate our labor force as artists we would like to offer the summer camp as a form of collective suspense. In Body of Work a minimal setting will be provided, consisting of a screen that will catch the setting sun, a wooden ring in which we'll meet once a day and the Abaton. In Ancient Greece Abaton was the pilgrim's dormitory, part of a temple's complex, where one would dream of and experience cure during sleep.

To bring
Please bring at least one bad experience (preferably from the art world) that should be turned into a good one. If you like, bring an (healing) exercise that can be done individually or in a group. You're welcome to bring helpful objects and books as a loan to the summer camp's temporary library.

Body of Work is a cooperation with the Künstlerhäuser Worpswede / die Kolonie, run by Tim Voss. The poster has been designed by Paul Gangloff. It quotes Franz Kafka's call of the Nature Theatre of Oklahoma. Proof reading by Sarah M Harrison. Body of Work is a production by the Faculty of Invisibility (Sönke Hallmann and Inga Zimprich).

Participants amongst others Jo Zahn, Doris Koch, Tanja Widmann, Ingela Johansson, Janine Eisenächer, Tim Voss, Boris Azemar, Paul Gangloff, Cornelia Sollfrank, Felicita Reuschling, Tatjana Fell, Alice Münch, friends, children and partners.

www.body-of-work.org



Summer Camp Künstlerhäuser Worpswede 2015

Faculty of Invisibility invites **BODY** Summercamp 26.06–06.07.2015 Künstlerhäuser Worpswede Vor den Pferdeweiiden 16-18 Worpswede

THE FACULTY OF INVISIBILITY CALLS YOU. OF

**IT'S ONLY CALLING TODAY, ONLY ONCE!
WHOEVER MISSES THE CHANCE NOW, MISSES IT FOREVER!
WHOEVER THINKS TOWARDS THE FUTURE, LISTEN TO US!
EVERYONE IS WELCOME!**

**ANYONE WHO IS AN ARTIST OR ELSE, REPORT!
ANYONE WHO IS TIRED AND EXHAUSTED, REPORT!
ANYONE SICK TO COMPETE, REPORT!
OUR CAMP NEEDS EVERYONE, EVERYONE IN THEIR
OUR CAMP BRINGS CURE DURING SLEEP. PLACE!
OUR CAMP IS THE TIME WHICH RENDERS ALL RELATIONS!
BAD EXPERIENCES ARE TURNED INTO GOOD ONES!
LOST FRIENDSHIPS ARE REPAIRED!
OLD GRUDGES WILL BE SETTLED!**

**ASSEMBLE WITH US IN FRONT OF A SCREEN THAT SHINES
IN THE SETTING SUN!
SIT WITH US IN THE MANEGE!
SLEEP IN THE ABATON TO RECEIVE A CURE!**

**ANYONE WHO CHOOSES US, WE CONGRATULATE YOU
RIGHT HERE!
BUT HURRY, ALL OF YOU, SO YOU WILL STILL BE LET IN!
DAMN THOSE WHO DON'T BELIEVE IN US!
ON TO WORPSWEDE!**

WORK

no program
no workshop
registration required
www.body-of-work.org

A summer camp like a passage. The duration of the camp like an exposure time. Like a theatre without a theatre. No program, no workshop, no work. Neither production nor reproduction of our labor force as artists. Nothing will be like before.

Struggles I realise can't be won are shifted to the inside, distributing grains of frustration and fear, until nothing but their indeterminable symptoms show. It carries little weight whether I am governed or whether I govern myself. While I engage to alter the institutions from within, I realise that they reside inside of me and have begun to hollow me out. They keep asking for ever more room. Through my body the institutions confer with each other. Everyday another emotion, another sensation changes sides.

I perpetuate what I would like to push back. I am entirely exhausted, yet entirely mobilised. I still wish to be the dividing line running through myself, a line that can not be withdrawn, that would restore my body for myself. A spell that could undo the silent yet constant invocation, that works continually to produce a new form of intimacy within me. Still, the mode of production that governs me maintains countless relations within myself, so that I would begin to destroy myself if I were to abandon it. Illness remains as the only possible form of life. Countless particles within my body have radicalised themselves and can no longer be controlled. They conspire against me. I am in – a physical state of rebellion. The permanent and ever growing sense of anxiety. The fatigue that I can no longer get rid of.

If I had ever dreamt of a cure, that could tear me from the formula I call my body of work, I imagine something hardly noticeable, like a scarcely audible sound that could take hold of everything that must be redeemed. A sound that could form a passage, a sound that could forever split what was, from what will be. A sound just like the persistent ringing in my ear. A sound that one only need dream of.



Auditorium

Auditorium Return to Sender

Three-day long gathering in the translation booths of the main auditory of House of World Cultures, Berlin. The meeting of the Faculty of Invisibility addressed the space of listening as political space. What particular arrangement and proceedings of speech do such official conference sites enact? Which roles and instructions are audible though they remain omitted?

Assembly with Tashy Endres, Maaike Engelen, Sönke Hallmann, Annika Högner, Ingela Johansson, Inga Zimprich.

June 4th/5th 2014, not public
Audio recording by Faculty of Invisibility on display at translation booths of the theatre hall of HKW (June 16th - 18th 2014) in the frame of Returning to Sender

View from the translation booths, Auditory, HKW

Faculty of Invisibility

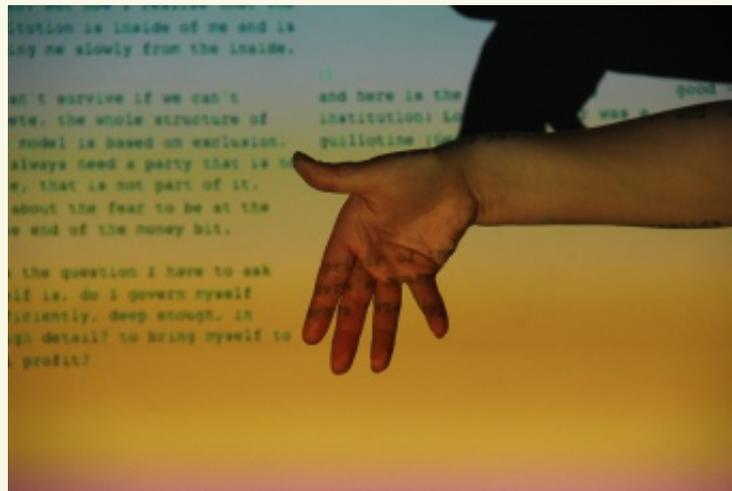


Haus der Kulturen der Welt 2014

Embodiment

Body of Work: Embodiment,
Research and writing exercise in
Department of Reading

Departing from the archive of performance art at Galeria Labirynt in Lublin, Poland, we worked in sessions of the Department of Reading with texts from institutional critique and with concepts of embodiment. During the research residency in Lublin we began developing the concept of the Body of Work summer camp, realized in 2015 in Worpswede, Germany.



Galeria Labirynt Lublin 2012

Listening



During a residency at Iaspis, Stockholm, Faculty of Invisibility held a three-day-long assembly in Elektronmusikstudion (EMS) Stockholm. It inquired into the specific space of speech and hearing at work in psychoanalyses and listening as a self-referential practice. With Maaïke Engelen (Psychoanalyst, London), Nebojsa Milikic (cultural worker, Belgrad), Roé Cerpac (artist, Amsterdam). Subsequently we produced "Voice" which consists of three vinyl records, containing each small text recordings on the act of exhibiting, recording and communicating with the audience. Presented at Iaspis Open Studios 2012.

Record 1

Side A: Recorder

Side B: Whisper

Record 2

Side A: Written Voice

Side B: Exhibiting

Record 3

Side A: Imaginary Audience

Side B: Double

Faculty of Invisibility



If one could make one's own coming to speech a gift

If one could make one's own coming to speech a gift is a public setting of speech, which turns a public lecture into a performative investigation into hearing and recording. Set at a diamond table, using a recording device and speakers, the lecturers playback a conversation recorded just before the beginning of the lecture. Picking up its loose ends and continuing this conversation life, the evolving conversation with the audience is in turn recorded and subsequently played back at the end of the talk.

If one could make one's own coming to speech a gift investigates the space of pure listening that the passivity of the audience entails: Being embedded into hearing without any demand to respond.



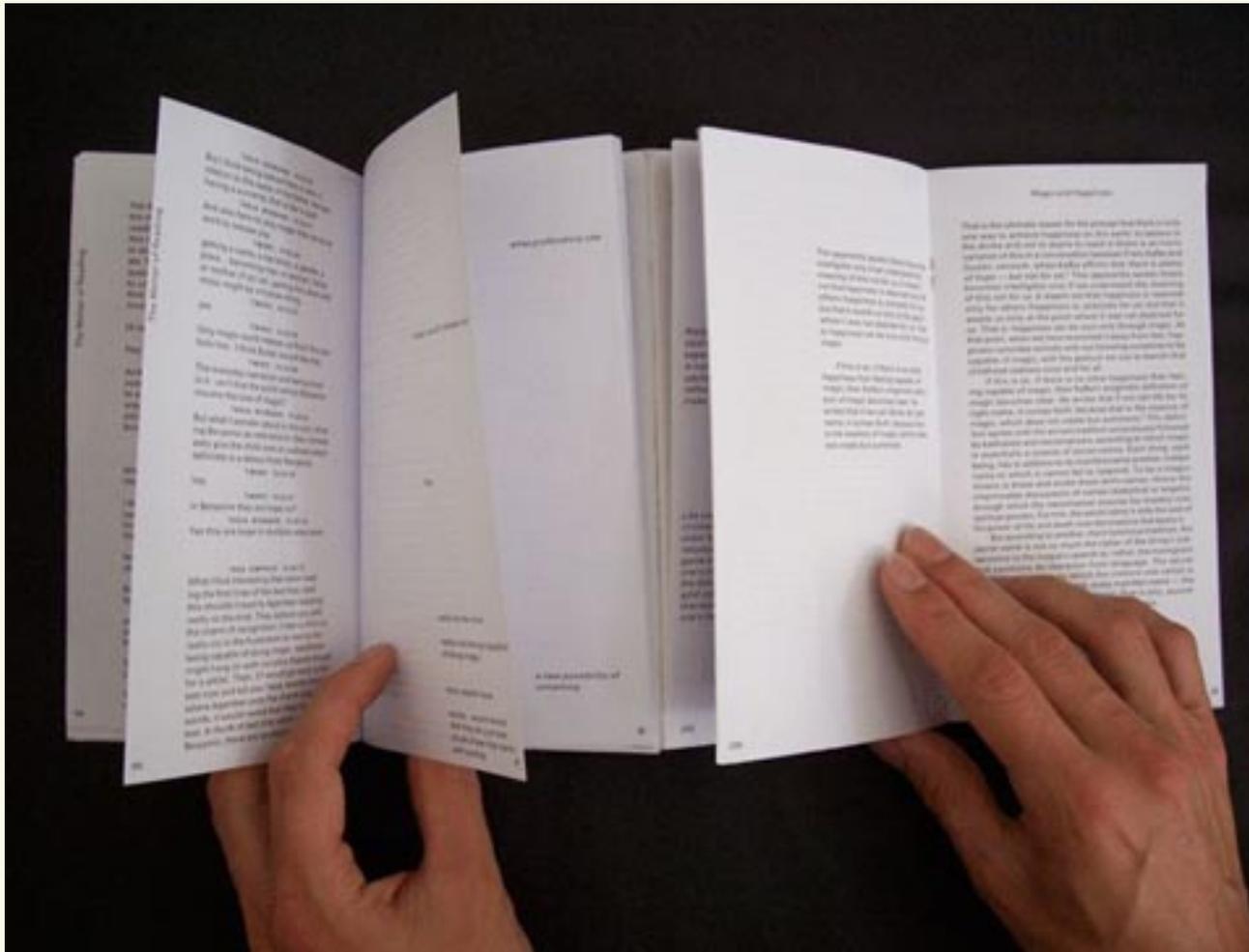
Previous Meeting mit Johannes Porsch a, b, c und Tanja Widmann If one could make one's own coming to speech a gift public. Flutgraben e.V. In the frame of Tischgesellschaften, gefördert durch Karin-Abt-Straubinger-Stiftung

Echo's Book

Echo's Book documents the writings and readings related to the Symposium for Readers (Berlin, December 2007). As the title implies, the book is made of two volumes echoing each other physically interconnected by a sharing cover. The reader is encouraged to read the two volumes opened side-by-side—which means, four pages—simultaneously. The rectos of the right-hand volume presents six original essays, which are reflected by discussions on the texts printed on the versos of the left-hand volume. The pages in between contain fragments of both texts—original essays and their reflections—creating another set of “echoes.”

This unusual structure suggests the way a text is echoed as discourse through the interpretations and interchanges. The design, however, does not merely illustrate the life of the texts: the practical format and the clear typography, combined with the superb production, ensure a multi-dimensional yet comfortable reading experience. Within the physical limitations of the printed book, or perhaps thanks to them, Echo's Book successfully contains the theoretically limitless echoes of the texts.

Department of Reading



Dear,

The performance of an institution rests in a plurality of voices and the uncountable acts of many. To bring one's voice and acts to serve an institution means to comply with one's substitutability in holding a replaceable position.

Despite a preliminary disconcertment these daily acts of agency come easily now. Still we'd like to acknowledge that you have sometimes felt a degree of tiredness, an exhaustion which made you wish to not have to attend and to let go of your duties.

We assume you're familiar with that sort of exhaustion. We're aware it results less from your actual tasks, but rather from a discrete form of labour that you conduct unnoticeably.

Yours,
Faculty of Invisibility

With Officium the Faculty of Invisibility drafted a letter series consisting of eight letters, translated into three languages (Spanish, Dutch, English) and sent to all employees of partner institutions and funding bodies of Manifesta 8. The letter series addresses the relation between office and person and the enactment of a public position. It suggests a nearly intangible form of strike. Published in the frame of Parallel Events of Manifesta 8 in Murcia,

This series is sent to you by the Faculty of Invisibility in the frame of Parallel Events, Manifesta 8, Murcia, Spain.

The Faculty of Invisibility (www.faculty.cc) is a self-generating institution traversing different formats of publicness.

Assembly



Aiming to make moments of recent history available in their capacity, the exhibition setting assembles footage such as quotes, contracts, protocols, and recordings from archives of political instances. The relation contemporary writing and artistic production holds with reality also comes forth from the possibilities and hopes that reveal themselves in a collection of past moments of public articulation, traceable in statements, inscriptions, documents, and speech acts. The exhibition setting thus aims to assemble a vast collection of voices.

– With Laurie Cohen, Benjamin Cölle, Maaïke Engelen, Clemence Freschard, Jeanne van Heeswijk, Ingela Johansson, Achim Lengerer, M7red (Mauricio Corbalan, Pio Torroja), p-r-o-x-y, Dagmar Reichert, Darren Rhymes, Jan Rolletschek, Elske Rosenfeld, Simone Schardt, Johan Siebers, Tanja Widmann et al
– Materials on loan by Robert Havemann Gesellschaft, Archiv Grünes Gedächtnis der Heinrich Böll Stiftung
– Retreats by Maartje Dros, Francois Lombarts



DARK LIGHT
Faculty of Invisibility
at Transmission Gallery Glasgow

Maaïke Engelen, Sönke Hallmann,
Lydia Hamann, Inga Zimprich

And yet, at least for a moment in these pages, these lives shine blindingly with a dark light. Giorgio Agamben: The Author as Gesture

And yet, at least for a moment in these pages, these lives shine blindingly with a dark light. Giorgio Agamben: The Author as Gesture

In its current production the Faculty of Invisibility engages itself with processes of institutionalisation. Exposing the mechanisms of these processes by means of quotation, the Faculty of Invisibility tries to put them at play. As speech, gesture or image, the examples assembled draw attention to a place inherent to any institution, one that concerns its foundation.

At Transmission Gallery the Faculty of Invisibility is concerned with the concept of a 'dark light': a light that occurs along the lines of bureaucratic acts and texts. With this dark light the doubling of any bureaucratic gesture - at once expressive and inexpressive - is illuminated. Through a rhythm of setting in and out, being in and out of force, the Faculty of Invisibility works towards a mode of taking place that, alike a dark light, does no longer merely expose or exhibit.



Transmission Gallery 2010

PUBLIC VOICE
Faculty of Invisibility
at Transmission Gallery Glasgow

A closing event on questions of diplomacy and speech with Sönke Hallmann, Inga Zimprich, Dagmar Reichert, Kerstin Meyer. Contributing in writing: Maaike Engelen, Tanja Widmann. Spokesperson: Darren Rhymes

To enter the role of the spokesperson means to speak on behalf of others, to perform the public voice of an institution. The spokesperson lends her or his voice to a subject that, in a strict sense, is voiceless, that only exists through agency, or that is scattered into many voices at once. It seems as if there is a double absence at work. As much as the spokesperson in lending her or his voice retreats as a person from the scene, the articulation issued is that of an absent subject as well.

It's the hermetically closed configuration, a chain of delegations, that assures the inaccessibility of an articulation, while issuing it at the same time. The supplementary structure withdraws, what the act of speech seems to present. It's a ceaseless suite of rooms in language. Alike the voiceless voice, audible in train stations, or the monotone voice of the UN-spokesperson treating almost every word the same.

For a moment the image of a chorus of voices appears, announcing, while being averted. What are the voices like that form the current paradigms of speech?

What is the image that allows us to think articulation today?



Faculty of Invisibility

Putting in Force

In the frame of a residency at Künstlerhaus Büchsenhausen, Innsbruck, Faculty of Invisibility developed a series of gatherings in relation to the particular institutional space of the United Nations. The UN as an archetype of institutionality exemplifies moments of announcement, enforcement, universalism, enactment and language-based apparatuses and proceedings. With Emma Devries, Paul Gangloff, Maaïke Engelen, Sönke Hallmann, Inga Zimprich.

Faculty of Invisibility



Künstlerhaus Büchsenhausen 2009

The series of six letters and two postcards, sent from the Department of Haunting in irregular intervals over the course of three months, was sent to 500 receivers whom the authors remember personally - or rather were at the fringe of forgetting. The letter series addresses the place of remembrance and forgetting, intimacy and distance inherent to each act of letter writing. It further plays with the series, the intruder and unexpected guests as well as instance. The invitation was issued in the frame of Master Humphrey's Clock, a project of the Appel Curatorial Program participants in 2008.

Dear addressee,

Throughout this year, you will receive eight letters by the Faculty of Invisibility. These are not meant to frighten you, though they might touch you and, who knows, might even haunt you. Do not reply to them, but await instead many more of those letters to come.

Yours,

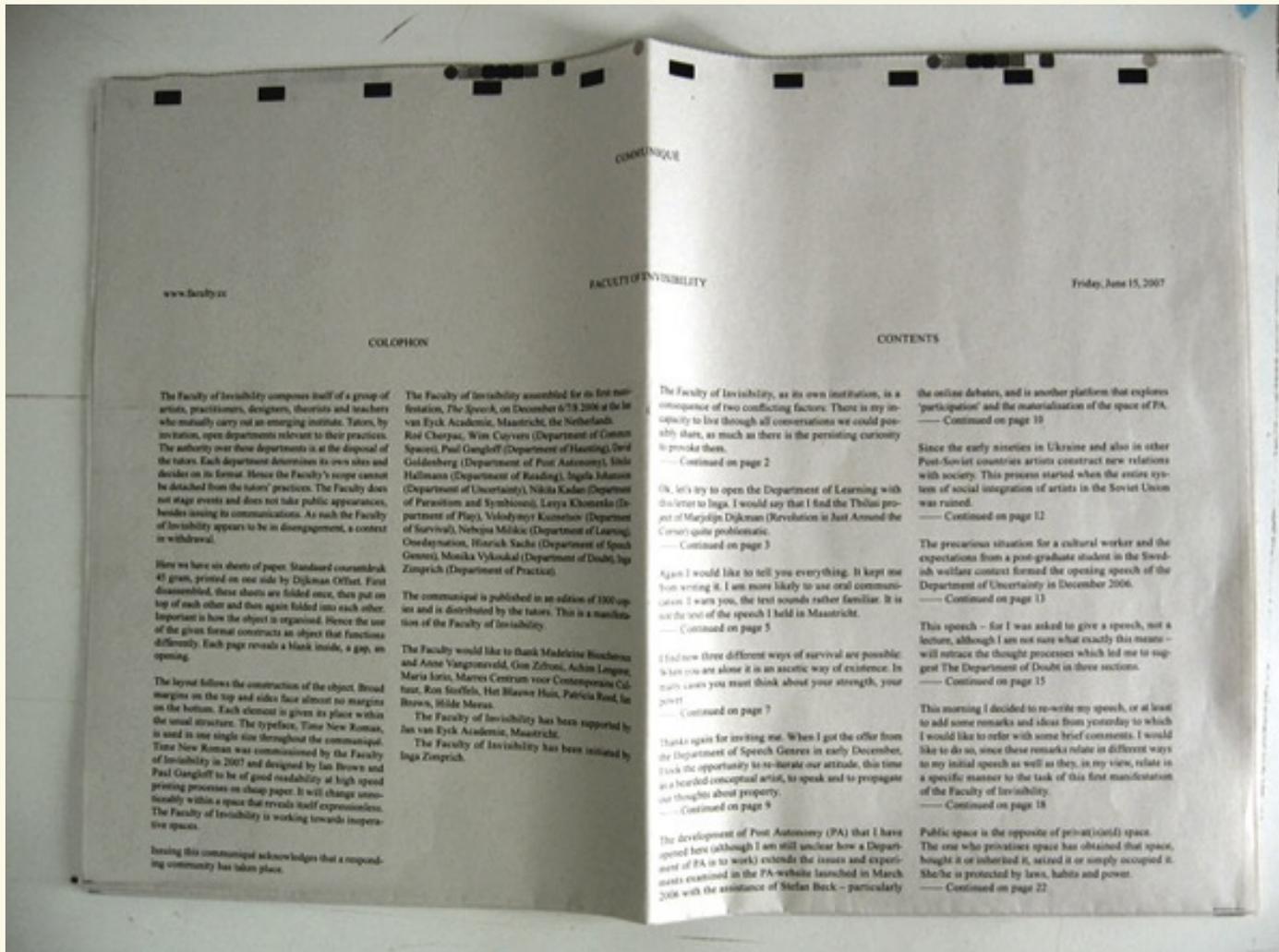
Inga Zimprich, Department of Practice
Sönke Hallmann, Department of Reading
Paul Gangloff, Department of Haunting

TNT Post
Port Payé
Pays-Bas

Kathryn Elkin
flat 3/1
2 Turnberry road
G11 5AE Glasgow
U.K

The Communiqué of the Faculty of Invisibility assembles all speeches and addresses of the tutors who initiated the Faculty of Invisibility at the Speech, by offering opening speeches to their respective departments. In an edition of 1000 pieces the tutors distributed the Communiqué themselves. Printed in a daily tabloid format the single pages were unfolded and re-assembled to be read in the manner of a book.

Faculty of Invisibility



The Speech

In 2006 the gathered tutors founded the Faculty of Invisibility by opening their respective departments through opening speeches. The three day long gathering entitled The Speech assembled departments as Department of Doubt (Monika Vykoukal), Department of Reading (Sönke Hallmann), Department of Haunting (Paul Gangloff), Department of Learning (Nebojsa Milikic), Department of Uncertainty (Ingela Johansson), Department of Play (Lesya Khomenko), Department of Survival (Volodymyr Kuznetsov), Department of Practice (Inga Zimprich) et al.

