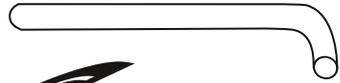
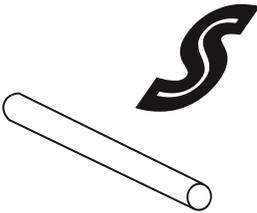


EDITH - RUSS - HAUS



Viktor Brim

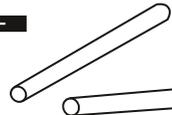


Tanja Engelberts

Rachel O'Reilly



30 January – 29 March 2020



Zina Saro-Wiwa



Zhou Tao



“Ecology must stop being associated with the image of a small nature-loving minority or with qualified specialists. Ecology in my sense questions the whole of subjectivity and capitalistic power formations, whose sweeping progress cannot be guaranteed to continue as it has for the past decade.” – Félix Guattari

The international group exhibition *Possessed Landscapes* deals with the artistic representation of landscape, but not in its art historical depiction as a place of recreation, as an allegorical tool, or as a stand-in for a higher beauty. Instead, the exhibition investigates the relation between humans and the land through the lens of extraction, exploitation, and colonization. The exhibition’s title, *Possessed Landscapes*, points to the ways in which Indigenous concepts of land as inhabited by ancestors are being displaced by industry’s possession of land through boundless extraction, creating a widespread landscape of greed and disconnect.

The invited artists each engage with land that has been transformed by industrial extraction technologies to such a radical extent that the adaptation to these changes by the people who live there is unavoidable. Those who inhabit these dystopic landscapes often appear as foreign bodies—a position they have usually have been forced into. That is, the exploitation of the landscapes depicted in the included artworks often begins with the expropriation of land and the disenfranchisement of the people living there.

At the centre of the exhibition is the newly commissioned work by the Uzbek German artist VIKTOR BRIM, which investigates one of the largest diamond mines in the world, the Mir in Yakutia, Russia. In Brim’s *Imperial Machine* (2020), a continuum is drawn between the resource policies of Joseph Stalin’s Soviet Union and Vladimir Putin’s Russian Federation,

particularly through the Mir diamond mine and particularly in their colonialist strategies. The work combines a film that Brim shot on location, a site-specific architectural installation, and a new publication compiling the artist’s archival research on Soviet and Russian rhetoric, along with a selection of materials for display. While the film offers a complex consideration of the impact of successive regimes on a particular landscape, Brim’s focus on Siberia also invites a broader reflection on resource extraction globally.

RACHEL O’REILLY’S *Gas Imaginary* (2013–2019) is a long-term research project that recently reached its end and will premiere in Germany as part of the *Possessed Landscapes* exhibition. *The Gas Imaginary* incorporates poetry, photomedia documentation, archi-poetic diagrams, and essays that explore the aesthetic languages, mechanical ideology, speculative economics, and technocultural patterning surrounding the large-scale install of “unconventional” gas extraction (fracking). Graphics generated from 3D drawings, corporate plans, and activist drone footage are used to narrate the racialized conceptualism of settler property laws that precede the ease of extraction in the settler colony. In the context of *Possessed Landscapes*, O’Reilly’s project has a fascinating relation to Brim’s work, as the Mir project represents the modern model of vertical mining and the glorification of the violent abuse of the land as part of the colonial project. *The Gas Imaginary* also considers the horizontal nature of fracking, a type of toxic extraction that is an “internal colonial project,” as O’Reilly puts it. The exhibition also focuses on the juxtaposition of propaganda imagery that portrays industrial exploitation as an “adventure” story (such as the sales pitches of both the fracking industry and Russia’s diamond mining project) with the artists’ representations of the relations by which these landscapes—both social and environmental—were born.

Drone-captured imagery, a type of photography only recently made possible by emerging technologies, often appears in the exhibited projects, not because of the bird-like, spectacular perspectives it captures, but rather because drones are affordable, widely available tools for civil forensic investigations into industrial practices and the state of ecosystems. Such footage is used in TANJA ENGELBERG's *Hollow* (2019), a video work based on the artist's current research into an artificial Dutch island. The island is shaped like a ring dike and serves as a dumping ground for sludge from Dutch waters contaminated with toxic substances.

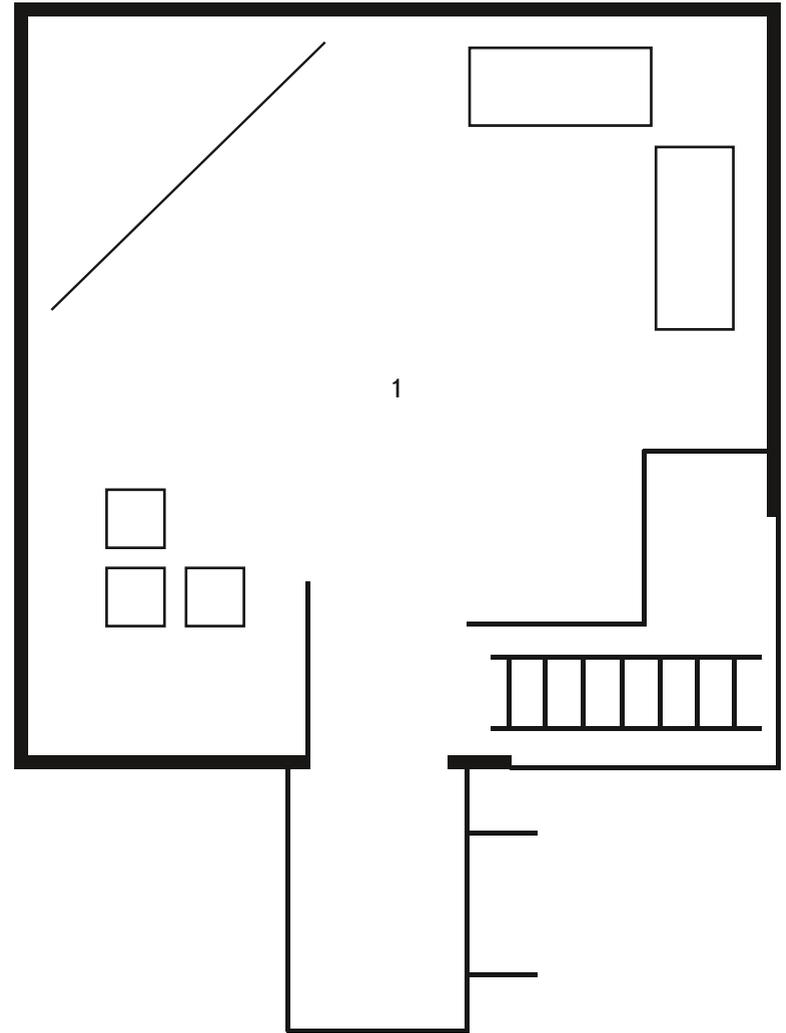
ZHOU TAO's film *Fán Dòng (The Worldly Cave)* (2017) pictures various locations across the globe. The video—which has no script or narrative—portrays people and animals adapting to life amid changing conditions, as well as a landscape in constant transformation. The landscapes of *Fán Dòng* appear somehow synthetic, and the depicted organic life and the experiences of bodies moving within these technologically developed infrastructures seamlessly intertwine as they individually and collectively undergo an incessant transformation of sorts.

*Karikpo Pipeline* (2015), a five-channel video installation by ZINA SARO-WIWA, was shot in Ogoniland, Nigeria, famous for its oil-rich plains. The Royal Dutch Shell oil company capitalized on this resource from 1958 to 1994, draining the land of its oil without regard for the area's people or environment. Through this site of contention, Saro-Wiwa's poetic video installation engages with the cultural and spiritual entanglements to land.

The works in *Possessed Landscapes*, spanning site-specific installations, videos, and video essays, tackle in diverse ways the strong contrast between capitalist and Indigenous concepts of land. They juxtapose capita-

list ideas of land as something to be owned by people—"cheap nature" to be exploited without offering anything in return—and various Indigenous groups' perspectives that refuse such parasitical relations and hold that humans are rather the ones owned by the land.

Viktor Brim was a recipient of the Media Art Grant from the Foundation of Lower Saxony at the Edith-Russ-Haus 2019.



## 1 VIKTOR BRIM

*Imperial Machine*

2020

Site specific installation, 1 channel HD video, mixed media,  
objects, research material

*Dark Matter*

2020

1 channel HD video  
21:35 min

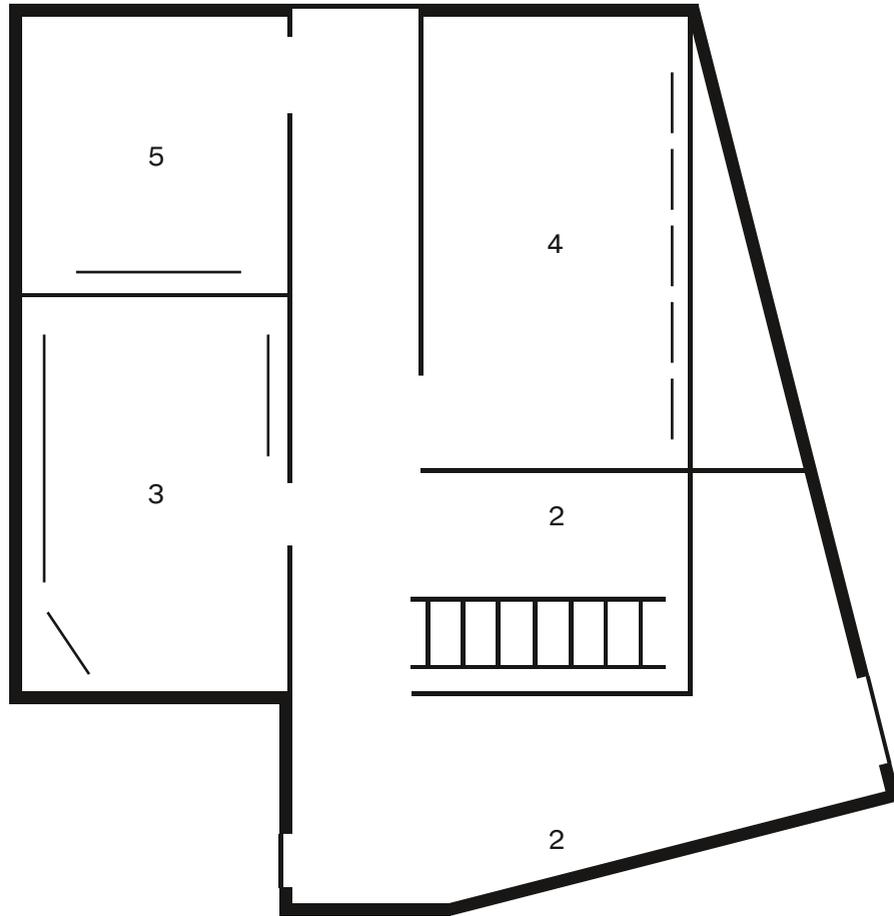
*Imperial Objects*

2020

Artist book

The visual appearance of the installation *Imperial Machine* is dominated by the material that is made of trapezoidal sheet metal. It is a weather-resistant material that is very widespread in industrial contexts and easy to transport. In its arrangement, it creates a square exhibition space that rises into the height and is filled with other objects. Here, the term object refers not only to a spatial structure but above all to materials bearing meanings, stories and ideologies. The square ground area and elevated form of the room are based on the appearance of a diamond mine elevator. Such a building is not only characteristic of this particular industrial complex but can also be recognized as such from afar. Furthermore, there is a screen projection in the exhibition space that deals with the forms and consequences of this architecture. In the film *Dark Matter*, the processing or transformation of matter within such an industrial complex is made visible. The boundaries of material belonging and authorship of the transformation remain unclear, they blur or become independent objects. In the illuminated showcases, which are not far from the projection, objects and their connections of meaning are combined and interwoven. The claim to a truth content falls by the wayside here. This is related to the many

individual parts of bureaucratic organisational principles that structure, administer and classify the landscape of Yakutia within the former Soviet Union. These include ideological overlaps between the monetary intentions of politically motivated control bodies and economic technospheres, which take various forms. In the book *Imperial Objects*, clues, traces, fragments and stories of the objects associated with the Yakutian landscape are collected in layers. The book is located next to the showcases and is a continuation of non-linear references and contexts of the imperial notion of landscape.



## 2 TANJA ENGELBERTS

*Hollow*

2019

1 channel HD video installation

13:22 min

*Geography of a hollow*

2019

Polymer photogravure

Special thanks to Rijksakademie van Beeldenden Kunsten,  
Rijkswaterstaat midden-oost Nederland

Tanja Engelberts' practice investigates the often-destructive influence of human actions on the landscape. She has travelled to the tar sands in Canada and sailed to drilling platforms out of sea, talking to the people who work and live there. Her thorough preparation for these trips and meetings include many emails and phone calls, research and conversations with people in industry and central government. With graphics and photography, she then creates work that captures the atmosphere and experience of these altered places.

In her current research she finds this relationship between human beings and landscape closer to home, on an artificial Dutch island. It is shaped like a ring dike and serves as a dumping ground for contaminated sludge from Dutch waters that contain toxic substances. For this research she is working for the first time with film allowing here to explore the camouflage techniques that depict the island as an idyllic nature reserve, as well as the monotony of actual islands making and the dumping of dredged material. The island is a vehicle for Engelberts to develop a speculative vision of the future in text and image in which she, by thinking through geological time, wonders what happens to processes that people set in

motion, but which have consequences that will manifest themselves long after our own deaths.

“Natural arrangements, once disturbed by man, are not restored until he retires from the field, and leaves free scope to spontaneous recuperative energies; the wounds he inflicts upon the material creation are not healed until he withdraws the arm that gave the blow. “ – George P. Marsh

3 RACHEL O'REILLY

*The Gas Imaginary*

2013 – ongoing

Long time research project, mixed media

Project collaborators and advisors include: Sebastian Bodirsky (editor), Valle Medina and Ben Reynolds (Pa.LaC.E), Dimakarri 'Ray' Dixon, Gadrion Hoosan, Que Kenny, Professor Irene Watson, Dr Sarah Keenan, and Gooreng Gooreng elders.

*Drawing Rights* is the first film commission of Rachel O'Reilly's ongoing artistic research project, *The Gas Imaginary*. The artist has recently completed a complimentary feature length documentary moving image work called *INFRACTIONS*, addressing current risks of shale fracking to 50% of the Northern Territory in Australia, commissioned by KW Production Series, Berlin. Using poetry, collaborative risograph drawings, critical essays and public film history lectures, *The Gas Imaginary* since 2013, developed at the Jan van Eyck Academie, NL, addresses the material-symbolic differences between modernist and unconventional extractive industry imaginaries. The project frequently returns to the colonial port city of Gladstone, Queensland, where four generations of the artist's family lived and worked alongside Indigenous and South Sea Islander communities on Gooreng Gooreng country. It has been presented so far at IMA Brisbane, Tate Liverpool, BAK Basis voor Actuele Kunst, Qalandiya International, Gladstone Regional Art Gallery and Museum, District Berlin, E- flux

New York, and Van Abbemuseum.

*Drawing Rights* is a commission by the Van Abbemuseum and Frontier Imaginaries.

RACHEL O'REILLY

MIT PA.LAC.E (VALLE MEDINA UND BENJAMIN REYNOLDS)

UND RODRIGO HERNANDEZ

*The Gas Imaginary, Series 1*

2014

Risograph prints, ink, pencil on paper, ed. of 5

1. *Paternity Moderne*
2. *Romantic Modelology*
3. *Virtuosity of the Unconvention*
4. *Horizontal Rev*
5. *Citizenship Topsoil*
6. *Enterprise Bargainment*
7. *Flow Stoppage #Actual*
8. *Flow Stoppage #Virtual*
9. *New Pater Media Theory*

Thanks: Gooreng Gooreng Elders Jackie and Lindsay Johnson and Juliri Ingra, Cheryl Watson, and the Gladstone Conservation Council.  
Courtesy the artist and Milani Gallery, Brisbane

*The Gas Imaginary, Series 1* traces the difference between modernist imaginings of underground mining and contemporary fracking regimes. It gives particular attention to the use made by corporations of outdated patriarchal wage images in an era when much of this work is short term, automated and deregulated.

RACHEL O'REILLY  
MIT PA.LAC.E (VALLE MEDINA UND BENJAMIN REYNOLDS)  
UND RODRIGO HERNANDEZ  
*The Gas Imaginary, Series 2 (Gladstone, Post-pastoral)*  
2016  
Risograph prints, ink, pencil on paper, ed. of 5

1. *Promethean Realism*
2. *Torrens Title, Redacted*
3. *Desktop Correctives*
4. *Mystical Engineering*
5. *Island Law Energies*
6. *Unsettlement of Boom*
7. *Orthodox Value Theory (Limited Edition)*
8. *Postcontractual Surrealism*
9. *Practice Conditions of Non-aligned Maritimes*

Commissioned by Frontier Imaginaries with support from Arts Queensland  
Thanks: Gooreng Gooreng Elders Jackie and Lindsay Johnson and Juliri Ingra,  
Cheryl Watson, and the Gladstone Conservation Council.  
Courtesy the artist and Milani Gallery, Brisbane

*The Gas Imaginary, Series 2 (Gladstone, Post-Pastoral)* documents the immaterial planning and large-scale impact of new gas infrastructure including dredging and dumping near the Great Barrier Reef, meanwhile ecological 'values' are assumed able to be priced and offset like any other commodity. A dubious moratorium on traditional owners' fishing rights was the first regulation to be imposed on any group, when turtle, dugong and fish deaths piled up from the harbour expansions. Womens' resistance movements are shown at blockades, while Gooreng Gooreng elders use music to endure new development promises.

RACHEL O'REILLY  
*Drawing Rights*  
2018  
HD Video  
17:09 min

Writer/Director: Rachel O'Reilly (AUD/GER)  
CG visuals: Pa.LaC.E (Valle Medina and Benjamin Reynolds)  
Editing: Sebastian Bodirsky  
Sound: Tyler Friedman  
Advisory: Juliri Ingra (Gooreng Gooreng), Roxley Foley (Gumbaynggirr)  
Torrens Title scholarship: Brenna Bhandar, Sarah Keenan, Renisa Mawani.  
Commissioned by Frontier Imaginaries and the Van Abbemuseum, 2018.

*Drawing Rights* is a film with CG visuals by Pa.LaC.E (Valle Medina and Benjamin Reynolds) that mediates fracking industry toxicities beyond crisis narratives affecting settler autonomies last. Graphics generated from 3D drawings, corporate plans and activist drone footage are used to narrate the racial conceptualism of settler property laws that precede the ease of extraction in the settler colony. Robert Richard Torrens' sleight of hand in his 'title by registration' system invented for South Australia in 1858 was to base land on the model of shipped property. He also removed the common law requirement to survey past histories of ownership at land sales. This 'efficient' fully capitalist registry system spread rapidly across the Empire and is now the dominant land management system globally, used by the IMF since the mid-2000s. The film draws on recent research on Torrens Title (Brenna Bhandar, Sarah Keenan and Renisa Mawani), and ongoing dialogues of *The Gas Imaginary* project with Gooreng Gooreng elders (esp. Juliri Ingra and Jackie Johnson), local environmental and aboriginal activists (esp. Roxley Foley, Gumbaynggirr). 18 risograph drawings from *The Gas Imaginary* project, also produced in collaboration with Pa.LaC.E (Benjamin Reynolds and Valle Medina) and Rodrigo Hernandez, and animated to make *Drawing Rights*, are usually included along-

side the film in the exhibition display.

A key companion essay by the artist addressing this little known conceptual history and recent scholarship, 'Dematerializations of the Land/Water Object' appears in *Eflux* #90, 2018.

RACHEL O'REILLY  
*INFRACTIONS*  
2019

Director/Research: Rachel O'Reilly

Producer: Mason Leaver-Yap

Editor/Visual Research: Sebastian Bodirsky

Camera: Tibor Hegedis, Colleen Raven (Nharla Photography), Rachel O'Reilly

Sound: Rachel O'Reilly

Sound mastering: Jochen Jezussek

Map visuals: Valle Medina, Benjamin Reynolds (Pa.LaC.E)

Subtitles: Katharina Habibi

Commissioned by KW Production Series, supported by the JULIA STOSCHEK

FOUNDATION and OUTSET Germany Switzerland, and The Australia Council for the Arts.

The final work of *The Gas Imaginary*, *INFRACTIONS* is a feature documentary in dialogue with a next generation of frontline Indigenous cultural workers' struggles against threats to more than 50% of Australia's Northern Territory from shale gas fracking. In the last decade, amid an unceasing mining boom, neo-paternalistic policies have aimed to reverse investments in remote Aboriginal homelands and land rights. With the lifting of a fracking moratorium in the in 2018, British, US and homegrown settler mining companies exploit the weakness of Indigenous rights paradigms – explained in the film by Professor Irene Watson – to licence the potential expansion of a toxic industry across vast, ancient underground water systems, which are also key sites of culture and law for First Nations. Refuting

capitalist and colonial models of land and water on the driest continent on earth, *INFRACTIONS* seeks to establish productive connections between disconnected archives of land, memory, activism and research.

Featuring: Dimakarri 'Ray' Dixon (Mudburra); Jack Green (Garawa, Gudanji); Gadian Hoosan (Garrwa, Yanyuwa); Juliri Ingra (Gooreng Gooreng); Jackie Johnson (Gooreng Gooreng); Que Kenny (Western Arrarnta); Robert O'Keefe (Wambaya); Neola Savage (Gooreng Gooreng); the Sandridge Band, and Professor Irene Watson (Tanganekald, Meintangk Bunganditj), author of *Aboriginal Peoples, Colonialism and International Law*.

"As Australia becomes the world's leading exporter of fossil gas and the EU plans to increase imports, First Nations communities in the settler colony are on the frontline of gas plans, posing unprecedented threats to ancient ground waters, law and culture. Returning frequently to Gooreng Gooreng country and in dialogue with Indigenous academics, and activists the project tries to explain the role of racialized settler property models in contributing to today's ecocides and violently uneven planetary crises." – Rachel O'Reilly

4 ZINA SARO-WIWA

*Karipko Pipeline*

2015

5 channel HD video installation

27:31 min

Courtesy of the artist and Tiwani Contemporary

Karipko is a playful masquerade, unique to the Ogoni people of the Niger Delta. The masquerade – whose masks and movements mimic the antelope – features dramatic feats of acrobatic agility among its male performers and is played for entertainment at least once a year.

In *Karipko Pipeline*, Saro-Wiwa transposes the dancers' performances

over remnants both visible and invisible of oil infrastructure in Ogoniland: exposed pipelines, an old wellhead with pollution-soaking sand surrounding it, roads where pipelines had previously lined the landscape, roads where the pipelines still exist but are buried; a rusting, decommissioned flow station. Filmed primarily with a drone camera, the work offers an opportunity to view the Niger Delta with an eye that conjures surveillance not only by petroleum interests but also by invisible spiritual forces.

*Karikpo Pipeline* gives visual and embodied form to human relationships with environment, teasing out the physical and emotional dynamics that frame cultural value systems for Ogoniland. At once futuristic and primordial, *Karikpo Pipeline* exposes the pipelines that traverse the land that are visible and invisible. The work asks, what constitutes true custodianship of land and where does power lie?

“All over the Niger delta there are highways with names like ‘Refinery Road’. Our landscape shouldn’t just be described in terms of oil. Historically, British colonialism in Nigeria was solely about accessing raw materials and shipping them out as quickly as possible. My work seeks to map and mark the landscape in a cultural way.” – Zina Saro Wiwa

## 5 ZHOU TAO

*Fán Dòng (The Worldly Cave)*

2017

1 channel 4K UHD video

47:53 min

Courtesy of the artist and Vitamin Creative Space

Zhou Tao’s film was shot in various locations across the globe, including the South Korean port of Incheon, the Spanish island of Menorca, *Fán Dòng* in Shoguan, China and the Sonoran Desert in the United States. In a

decentralised way and with no script or narrative, the scenes show people and animals adapting to life in the changing conditions, as well as a landscape in constant transformation – the results of global production. From among the human protagonists, we see the diasporic Hakka people, who are displaced, always on the move, and constantly looking for new ways to survive. Simultaneously employing multiple scales, Zhou Tao’s film uses panoramic shots intertwined with close-ups of individual interactions, fluently shifting [our] attention from the struggles of humans and animals to a contemplation of the changing array of colours and the spectacle of chiaroscuro originating in the ‘artificial’ sources of light. The landscapes of *Fán Dòng* are synthetic, which means that the depicted organic life and the experience of bodies moving within the technologically-developed infrastructures are seamlessly intertwined and incessantly undergoing a transformation of sorts.

“The film collapses time and geographies to reveal the porous threshold between the natural and the man-made, producing an uneasy portrait of our globalized world. The foregrounding of human and animal subjects against a landscape in constant transformation, asks us to consider what gets left behind in our relentless drive forward.” – Zhou Tao

#### VIKTOR BRIM

Viktor Brim was born in 1987 in Tashkent, Uzbekistan. From 2009 to 2011 he studied media art at the Academy of Fine Arts Leipzig. Afterwards he began his directing studies at the Film University Babelsberg Konrad Wolf and followed a postgraduate study at the Academy of Media Arts in Cologne, where he worked not only with fictional forms but also increasingly with documentary approaches.

Viktor Brim was a recipient of the Media Art Grant from the Foundation of Lower Saxony at the Edith-Russ-Haus 2019.

#### TANJA ENGELBERTS

Tanja Engelberts (\*1987, NL) lives and works in The Hague. She graduated from a master of fine art at Chelsea College of Art & Design after studying sculpture and monumental arts in both the Netherlands and Japan.

Her works are among others included in the collections of Clifford Chance (UK), Nationale Nederlanden (NL) and the Ucross Foundation (USA).

#### RACHEL O'REILLY

Rachel O'Reilly is an artist and writer, independent curator and educator whose work explores relationships between art and situated cultural practices, media archaeology and feminist political economy. Her artistic work has been presented and exhibited at the Institute of Modern Art Brisbane, Eflux, Van Abbemuseum, Qalandiya International, Savvy Contemporary, Tate Liverpool, UNSW Galleries, Or Gallery and as part of Frontier Imaginaries. She was a curator at the Australian Cinematheque and Fifth Asia Pacific Triennial of Contemporary Art where she archived the films of Kumar Shahani. More recent curatorial collaborations include Ex-Embassy with Sonja Hornung at the Former Australian Embassy to the German Democratic Republic in Berlin, 2018; 'Infrastructural Rifts: Souls and Soils of Disaster Developmentalism' with Farid Rakun for DAI Roaming Academy; and 'Planetary Records: Performing Justice between Art and Law' with Natasha Ginwala for Contour Biennale, Mechelen. She has published with Jelena Vesic on Non-Aligned Movement legacies, with Danny Butt on artistic autonomy under settler colonialism, and works on 'Feminist Takes on Yugoslav Black Film' with Antonia Majaca and Jelena Vesic for Sternberg Press. She was also part of Future South(s), hosted by UNSW. She grew up in Gooreng Gooreng country in Central Queensland.

#### ZHOU TAO

Born in 1976 in Changsha, Hunan Province, Zhou Tao studied at the Guangzhou Academy of Fine Arts and received a bachelor of fine arts in oil painting in 2001 and a master of fine arts in mixed-media studies in 2006. Currently lives in Guangzhou. Zhou Tao finds visual and narrative materials for his arresting film works in the places and communities he encounters, and the narration of the film is often developed from the accumulation of the encountered moments. Although all of his footage captures actual scenes, the poetics of Zhou's visual narratives dissolve the division between fact and fiction.

Zhou Tao has participated in international exhibitions and biennales, including: Viva Arte Viva, 57th International Art Exhibition of La Biennale di Venezia, Venice, 2017; Sharjah Biennial 13, Sharjah, 2017; Tales of Our Time, Solomon R. Guggenheim Museum, New York, 2016; APT8, Asia Pacific Triennial of Contemporary Art, Brisbane, 2015; "Social Factory" - 10th Shanghai Biennale, Shanghai, 2014; The 5th Auckland Triennial: If you were to live here....., Auckland, 2013, etc. His recent solo exhibitions include: Zhou Tao: The Ridge in a Bronze Mirror, Times Museum, Guangzhou, 2019; Green Sun, an exhibition by Zhou Tao, Bangkok Art and Culture Centre, Bangkok, 2014.

He received the awards including "FUGAS Feature Film Section – Jury Award", DocumentaMadrid in 2018, the 1st Prize of the Jury of the Ministry, 61st Oberhausen International Short Film Festival in 2015 and the 1st Han Nefkens Foundation BACC Award for Contemporary Art in Asia in 2013.

#### ZINA SARO-WIWA

Nigeria, born 1976; lives and works in New York City and the Niger Delta, Nigeria. Zina Saro-Wiwa, daughter of a well-known Nigerian writer and activist, was born in Port Harcourt and grew up in England. In 2013 she returned to the Niger Delta for the first time in over a decade to live and work full-time, opening a public visual arts project space and creating some of the most compelling works of her career.

In these works, Zina Saro-Wiwa explores cultural and social aspects of life in the Niger Delta - a region of Nigeria that is often portrayed in the media as a place of exploitation and environmental pollution due to its large oil reserves. Saro-Wiwa contrasts these images with depictions of unagitated everyday life. The intimacy of the recordings allows the viewer to immerse himself in the customs and life of the Niger Delta.

**EXHIBITION WALK**

with Edit Molnár –  
director Edith-Russ-Haus  
(in English language)  
Wednesday, 11.3.2020, 5 p.m.  
In the exhibition

**EXHIBITION WALK**

with Marcel Schwierin –  
director Edith-Russ-Haus  
(in German language)  
Wednesday, 18.3.2020, 5 p.m.  
In the exhibition

**GUIDED TOURS**

Every Sunday during the  
exhibition at 3 p.m.  
(Attendance free, regular en-  
trance). Group tours on request.

**OPENING HOURS**

Tuesday till Friday 2 a.m. – 6 p.m.  
Saturday & Sunday 11 a.m. – 6 p.m.  
Monday closed  
Admission: 2,50 Euro | 1,50 Euro

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**EDUCATIONAL PROGRAMME:**

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**TECHNICAL REALISATION:**

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Mathis Oesterlen

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Juliane Goldbeck

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