



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.

hagyo-maiergamauf.org

Photographic stagings, spatial installation, photography,
video



C-Print on Alu Dibond, 2022 and Künstlerhaus, Vienna / Exhibition HUMAN_NATURE, 2023

Anthropophytes / the Herring and the Fluff



The ongoing project *Anthropophytes/Herring and the Fluff* tells stories about the necessity of respectful interconnectedness among all species. It is tied to our artistic approach of queering, questioning, and rewriting representations of gender. This approach was developed during two residency fellowships: at the Nida Art Colony (Lithuania, 2021) and at Kunstnerhuset Messen (Norway, 2023).

Our photographic stagings, both indoors and outdoors, represent an attempt to create visual worlds. The focus lies on the urgency of mindful interspecies relationships, grounded in an understanding of “bodies” that regards all bodies—human and non-human—as important and worthy of protection. In doing so, we reference Donna J. Haraway’s concept of becoming-with across species, with the aim of staying with the trouble.

Following this approach, we work with plants, trees, soil, and textile materials in our stagings and installations, relating them to one another through photography. This referencing seeks to stage a visual dialogue—or more precisely, a polylogue—between species. How can we show all beings the respect they deserve and learn from them? What understanding of “bodies” can teach humans to move carefully and attentively through their environment? How can we create space for diverse conceptions of gender and make them visible?

We promote close observation, touch, smell, taste, and sensation, along with a willingness to learn from other beings (e.g., plants) and develop a new form of coexistence. We draw on Donna J. Haraway’s perspective to expand and fluidify concepts of gender, aiming to create space for freedom and agency.

The works have been presented at Kunstnerhuset Messen (Norway) and in the exhibition HUMAN_NATURE at Künstlerhaus Wien. Over the past two years, they have also been shown as a Gallery Statement (Galerie Lisi Hämmerle) at Parallel Vienna, as a solo exhibition at Fotoforum Innsbruck and Medienwerkstatt Wien, as well as at Nida Art Colony in Lithuania.





c-prints/dibond, 2025

videostills, video, „Mooshaube/moss cap“ 1:10 min, 2025









c-prints/dibond, 80 x 115 cm, 2023





c-prints/dibond, 80 x 115 cm, 2023



textile objects and the „Holy Spirit bonnet“, 2022-2024



textile objects, c print, 2025

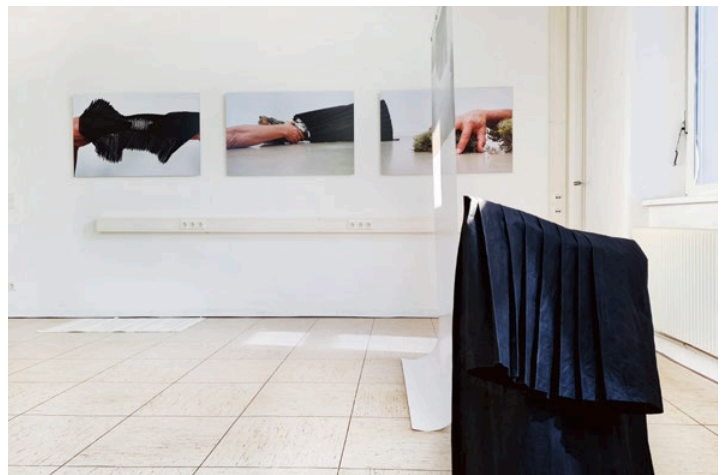
Herring and the Fluff



for more Information click [hier](#)



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

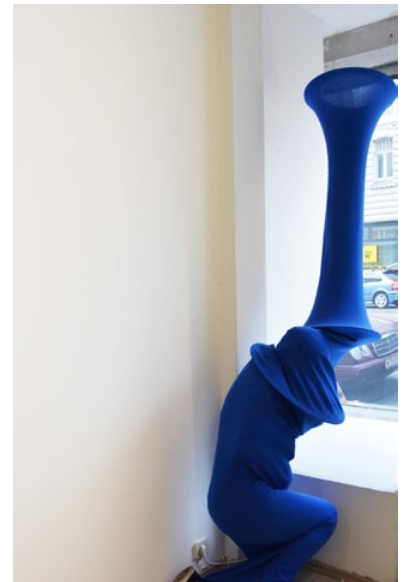
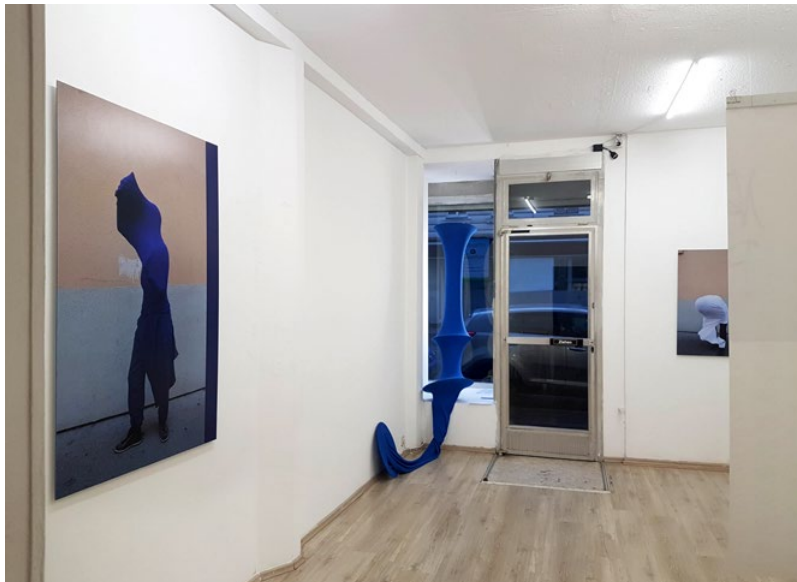


textile object, video, variable dimensions, 2023/24



Abrasion and Layered Look

Abrasion and Layered Look, object, 2020
exhibitionview: Mz* Baltazar's Laboratory, 2020



"Abrasion and Layered Look" explores, from a queer perspective, gendered and culturally coded attributions to human bodies, as well as the relationship between bodies and clothing. Bodies function as projection surfaces for negotiations, assignments, experiments, perspectives, and ambiguities. The title ironically alludes to the endlessness of this endeavor.

In the photographic stagings set in public spaces, garments are worn, layered, twisted, and knotted. Through reshaping, wrapping, and movement, visual habits and assumptions about bodies are challenged, and ambiguity is deliberately provoked.

Abrasion and Layered Look, c-prints/dibond, object, photographic stageing, 2020
 exhibitionview: Mz* Baltazar's Laboratory



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



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



Abrasion and Layered Look
c-prints, object, 2020



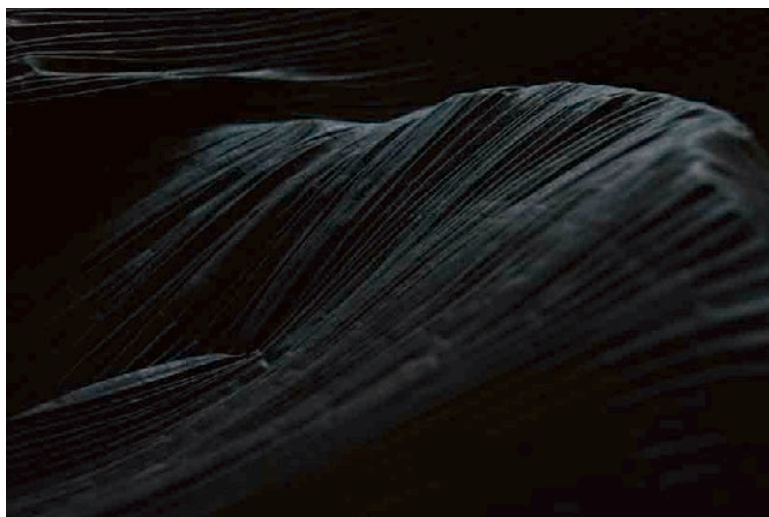
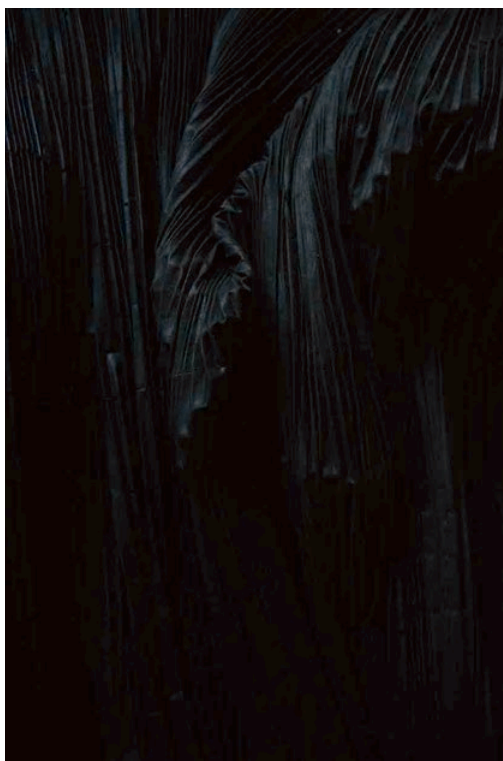
Abrasion and Lagenlook
c-prints / dibond and object, 2020/21



Loops and Stitches

This photo series is an exploration of the Juppe, the traditional outer garment of the Bregenzerwald women's costume.

Through performative stagings with a black, glossy linen Juppe, the artists use the camera to approach the garment's pleats and ask what stories might be hidden within them. They pay close attention to detail and are mindful of the unique process through which the Juppe fabric is produced. With the camera, they listen for the stories concealed in the folds of the Juppe. The photographs invite viewers to join this journey of discovery. They favor slowness and careful observation.





c-prints/dibond, 2020



c-prints/dibond, 2020

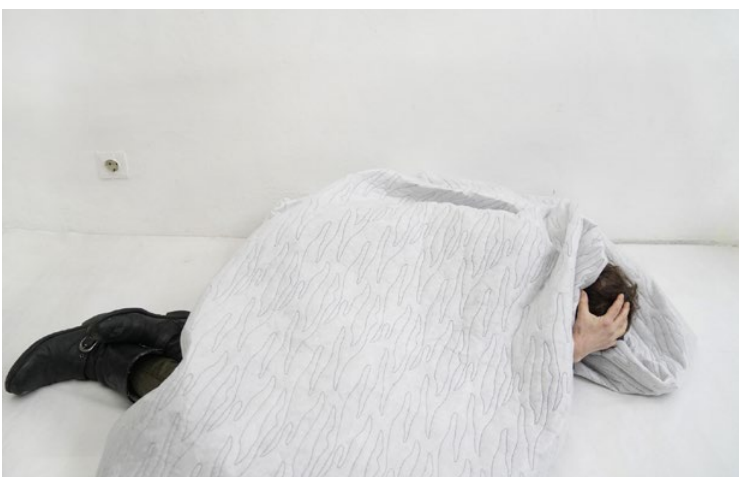


folded objects, 2021



folded object, 2021

Caring for One Another and the Hungry “Octopus” of the Art World





c-prints/dibond and wall object, 2021

Sofa-Stoff



Sofa-Stoff, 2018, Ausstellungsansicht, Foto.Kunst.Raum Hamburg

Sofa-Stoff

(sofa - fabric)





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

The project "Sofa Stoff" explores gender-related representational conventions of domestic living. To live somewhere always also means to show oneself, to put oneself on display. A review of historical artistic depictions reveals that the motif of the woman* on a sofa appears with notable frequency. Examples include:

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 of "woman," "sofa," and "textile," we appropriate and reframe conventional representations. We multiply and blur them in order to draw attention to the gendered nature of domestic spaces and depictions of home.

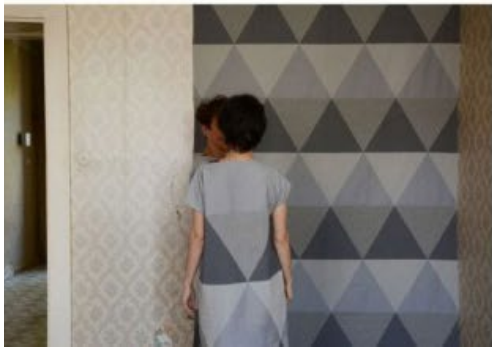
The video work "Adapting and Camouflaging" shows two people moving in a circular motion. They look at each other, continue to move, and turn. As they move, the pattern of their clothing begins to blend with the pattern of the wall decoration. A few steps further, the patterns shift against one another, directing the viewer's attention back to their 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

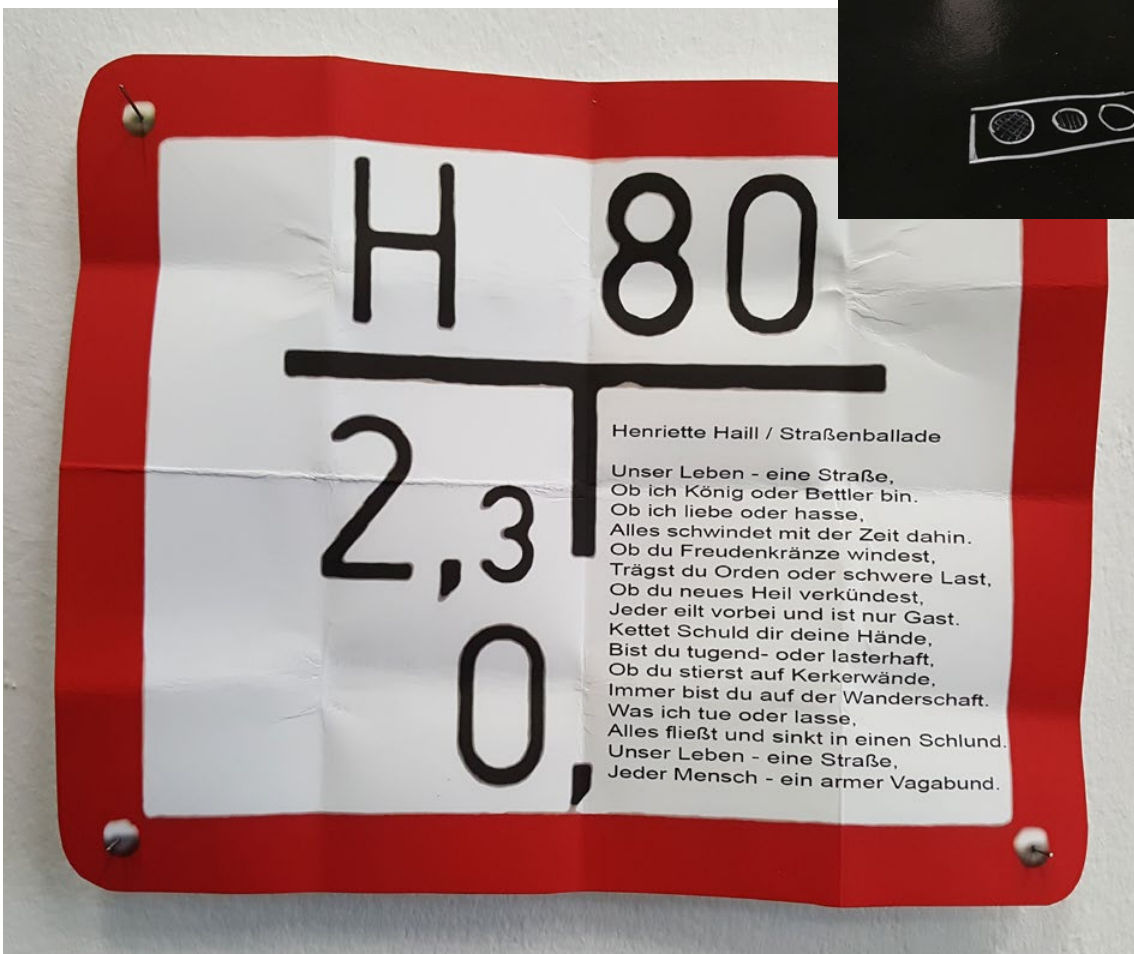
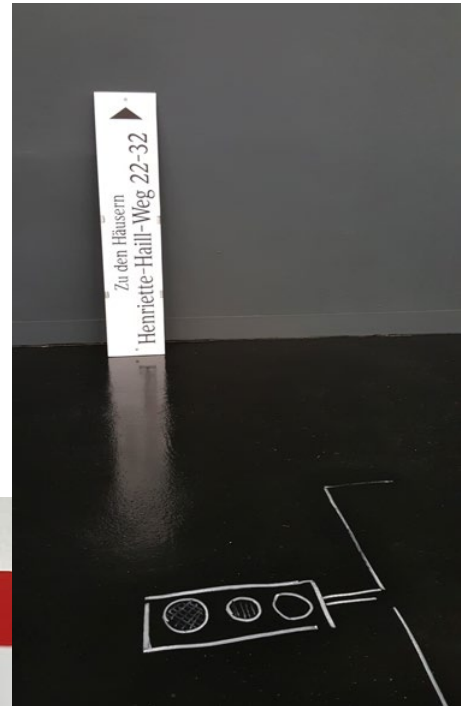
Agathe Doposcheg-Schwabenau

The project "FEMALE* UPGRADE" called for the renaming of Linz's "Glaubackerstraße" to "Agathe-Doposcheg-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 Doposcheg-Schwabenau, <https://www.agathe-doposcheg-schwabenau-strasse.net/female-upgrade/female-upgrade/>.

The title of the performance, "Glasses, silver tray and daffodils", referred to a painting by Agathe Doposcheg-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 Doposcheg-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-Doposcheg-Schwabenau-Strasse, Linz 2021

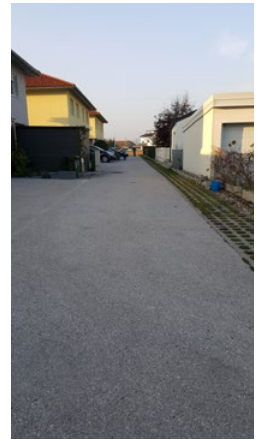
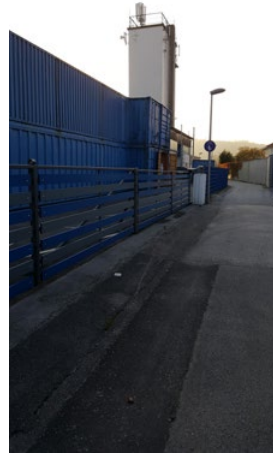
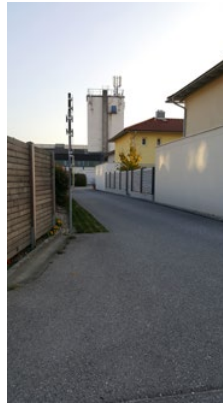




Strassenballade

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.

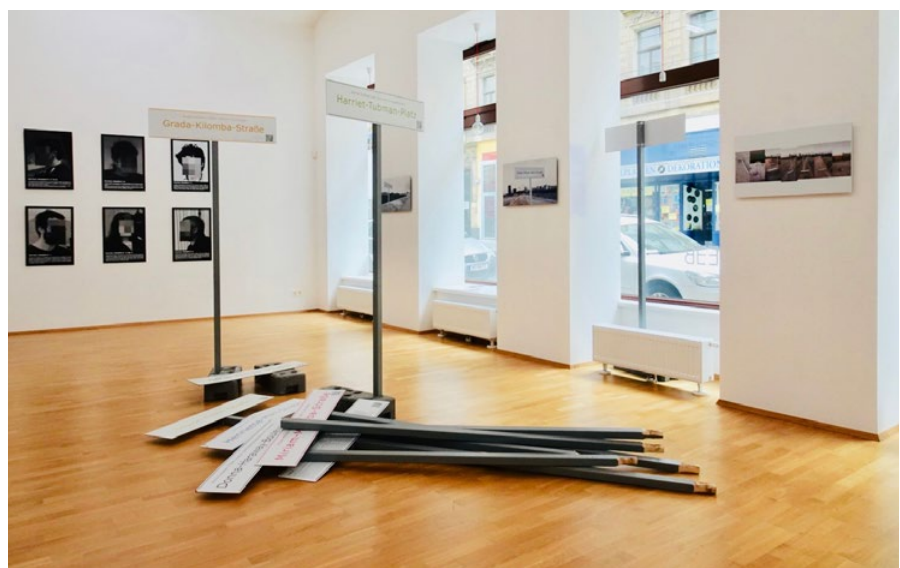
Interview on dismantling in Bildpunkt magazine, Winter 2019: <http://www.igbildendekunst.at/bildpunkt/2019/spatium-libre/hagyo-maiergamauf.htm>.

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.



Guerilla Girls (seit 1984), feministisches Künstlerinnenkollektiv

Guerrilla-Girls-Platz

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



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

Donna-Haraway-Boulevard

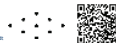
<https://tinyurl.com/AudioWalk-Gesamtheit>



Helga Philipp (1939-2002), bildende Künstlerin

Helga-Philipp-Straße

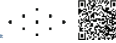
<https://tinyurl.com/AudioWalk-Gesamtheit>



Henriette Haill (1904-1969), Schriftstellerin

Henriette-Haill-Straße

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



Harriet Tubman (um 1822-1913), Fluchthelferin

Harriet-Tubman-Platz

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



Louise Aston (1814-1871), Schriftstellerin, Revolutionärin

Louise-Aston-Straße

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



Grada Kilomba (*1968), Autorin, Psychologin

Grada-Kilomba-Straße

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



Miriam Makeba (1932-2008), Sängerin, Aktivistin

Miriam-Makeba-Straße

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



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/>

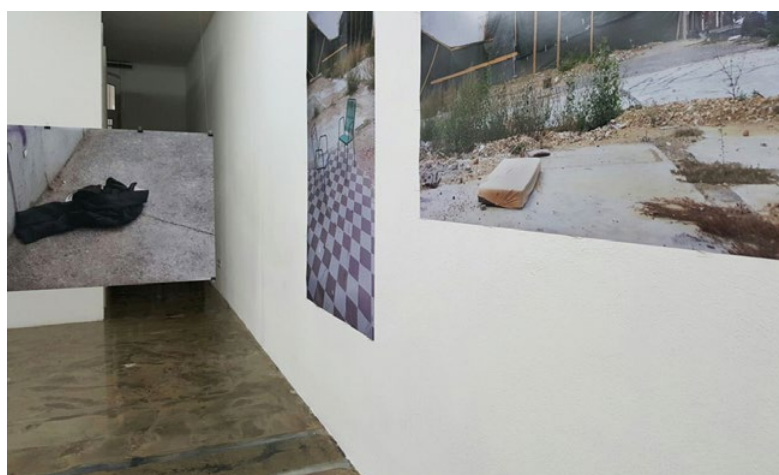


Test.Test.Liegen, 2017/2018

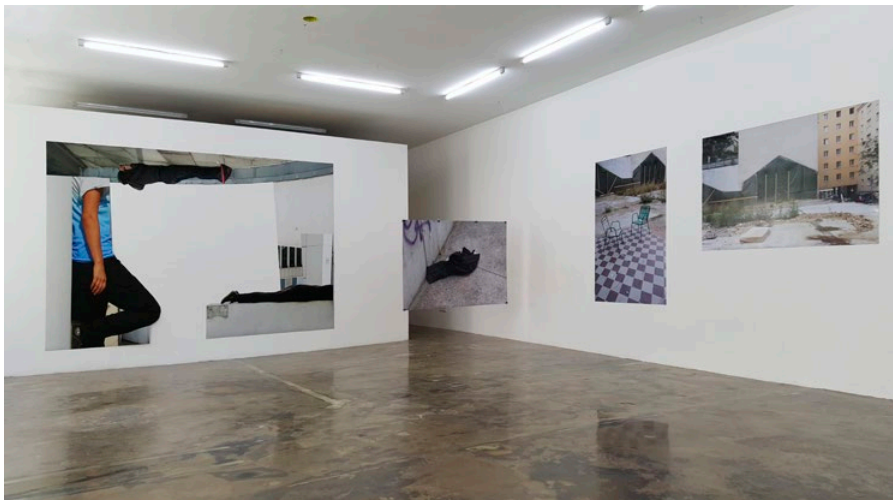
The project Test.Test.Liegen sees itself as a long-term examination of the possibilities and impossibilities of using public spaces. We select an area and go there in search of places where it is possible to lie down. In this way we ask the question for whom public spaces can be used and how. The act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



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, Sehnsaal, Vienna, 2017



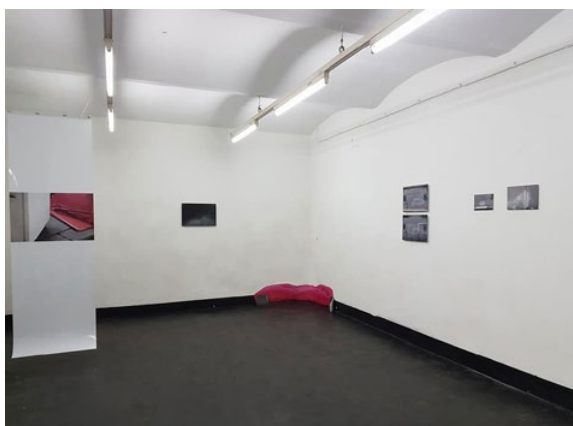
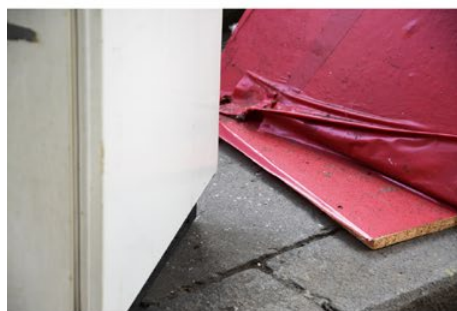
Test.Test.Liegen, 2017, c-prints, 140x 110 cm



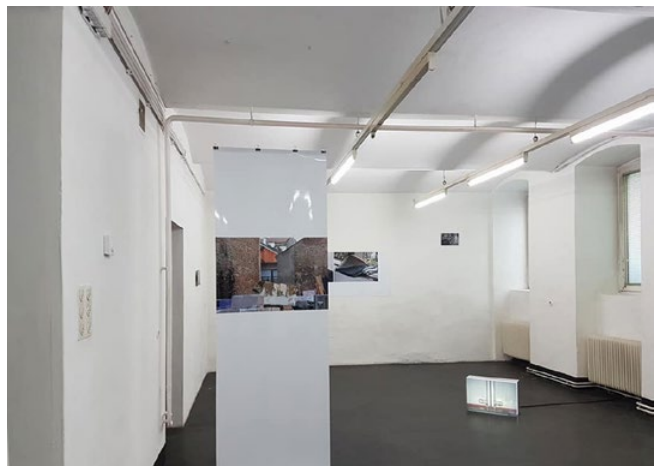
Test.Test.Liegen, exhibition view "Bitz-Piece", basement, Vienna, 2017



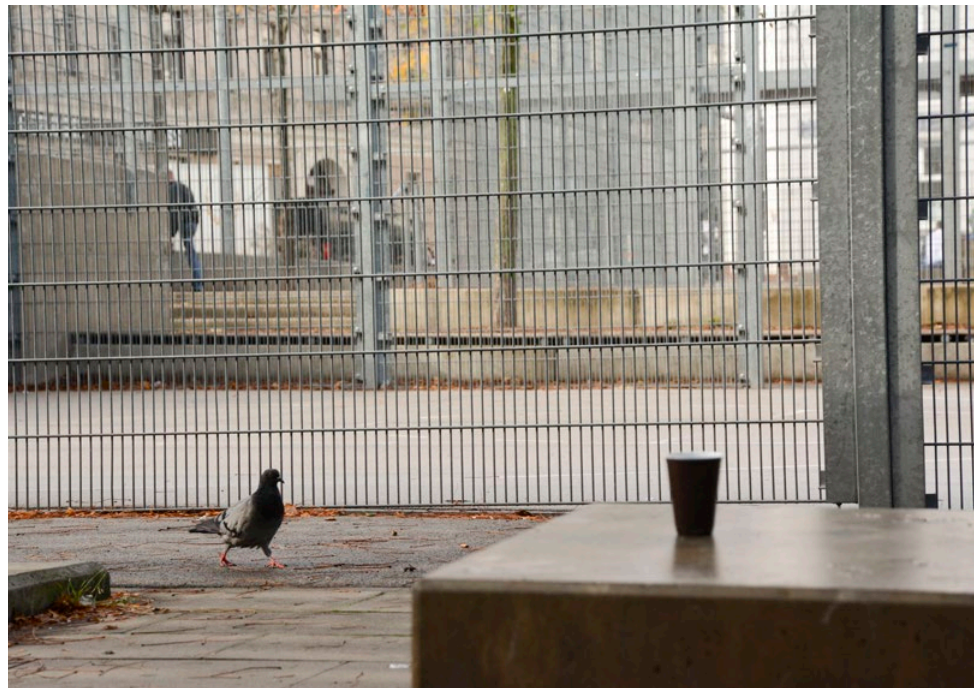
Test.Test.Liegen, exhibition view "Bitz-Piece", basement, Vienna, 2017



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



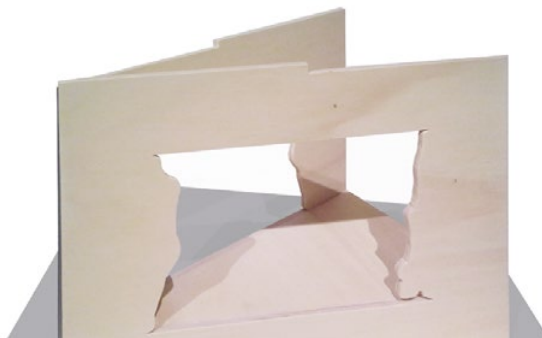
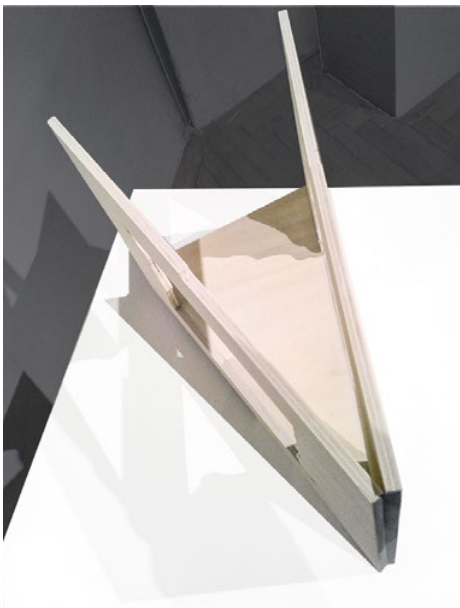
Test.Test.Liegen, 2015, Mariahilfer Straße, c-prints



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.

