

THE DAUGHTERS' TRILOGY CHAPTER I  
**MATRIARCHY**  
17.05. – 18.08. 2024

# RAMESCH DAHA, VINCENT ENTEKHABI, KIM HYESOON, JUMANA MANNA, ALEX MARTINIS ROE, NAOMI RINCÓN-GALLARDO

Once upon a time, our grandmother Mamanjoon told us that our father was one of her daughters ...

The history of patriarchy and capitalism go along with a regime of the sons: sons who are heirs and sons who must kill their fathers. What if we would leave them behind us, these sons with their notion of power through property, domination and individual success?

Would you like to enter the paradigm of the daughters? Where a daughter as mother nurtures all her daughters with what they actually need—regardless of expectations to be fulfilled. Where every daughter wants her human and more-than-human sisters to have what they actually need.

There, the daughters of all sexes, classes, races, religions, abilities, and ages are engaging with the emotional thinking of other daughters, mothers, friends, grandmothers and sisters in order to reimagine the coordinates of a more equitable era ...

**Curated by Nina Tabassomi**

C

KIM HYESOON

1

**Kim Hyesoon**

***I Want to Marry My Grandma, 2019/2023***

In: Kim Hyesoon: *Phantom Pain Wings*.  
Translated by Don Mee Choi. New York:  
New Directions Publishing 2023, p. 140.  
Courtesy the artist, Don Mee Choi and  
New Directions Publishing, New York/USA

8

**Kim Hyesoon**

***Pre-Ghost, 2019/2023***

In: Kim Hyesoon: *Phantom Pain Wings*.  
Translated by Don Mee Choi. New York:  
New Directions Publishing 2023, p. 84.  
Courtesy the artist, Don Mee Choi and  
New Directions Publishing, New York/USA

10

**Kim Hyesoon**

***Mommy's Expansion, 2019/2023***

In: Kim Hyesoon: *Phantom Pain Wings*.  
Translated by Don Mee Choi. New York:  
New Directions Publishing 2023, p. 83.  
Courtesy the artist, Don Mee Choi and  
New Directions Publishing, New York/USA

Kim Hyesoon, a key figure of feminist poetry in South Korea, opens up a space of resonance for the themes of this exhibition with three poems from her new book, *Phantom Pain Wings*. They revolve around relationships between today and yesterday, between the living and the dead, between memories, (war) traumas and longings. The poetic persona is involved in matriarchal kinships, mythologies and collective pain. Hyesoon's experimental treatment of language, perspectives and mourning sets the tone for the first part of *The Daughters' Trilogy*: Who are we in relation to whom? How can we narrate these relationships in art so that the chosen and unchosen kinships can lead us to another world?

F

A

# RAMESCH DAHA

**2a**

**Ramesch Daha**

***Unlimited History—Monirjoon, 2024***

6 works

Mixed media on paper

21 x 29,7 cm

Commissioned by TAXISPALAIS

Kunsthalle Tirol for

*The Daughter's Trilogy. Chapter I: Matriarchy*

Courtesy the artist

**2b**

**Ramesch Daha**

***Unlimited History—Monirjoon, 2024***

6 works

Blueprints on paper

21 x 29,7 cm

Commissioned by TAXISPALAIS

Kunsthalle Tirol for

*The Daughter's Trilogy. Chapter I: Matriarchy*

Courtesy the artist

**3**

**Ramesch Daha**

***MONIRJOON'S DIARY, 2024***

HD video, color, sound, English/Farsi,

and German/Farsi, 8:27 min. each

Commissioned by TAXISPALAIS

Kunsthalle Tirol for

*The Daughter's Trilogy. Chapter I: Matriarchy*

Courtesy the artist

**4**

**Ramesch Daha**

***MONIRJOON'S DIARY, 2024***

HD video, color, sound, Farsi, 3:12 min.

Commissioned by TAXISPALAIS

Kunsthalle Tirol for

*The Daughter's Trilogy. Chapter I: Matriarchy*

Courtesy the artist

**5**

**Ramesch Daha**

***Unlimited History—Monirjoon, 2024***

7 works

Acrylic paint on canvas

23 x 16,5 cm

Commissioned by TAXISPALAIS

Kunsthalle Tirol for

*The Daughter's Trilogy. Chapter I: Matriarchy*

Courtesy the artist

Ramesch Daha continues her long-term project *Unlimited History* with drawings, videos and paintings created specifically for this show. The artist exposes herself to the notes of her grandmother Monirjoon, who recorded her escape from Iran in 1982 in a diary. Daha approaches them through her own body, copying the disturbing experiences of her grandmother, tracing her handwriting, reading her words in the languages that the artist mainly uses. While we hear Ramesch Daha reading and speaking in Farsi, German and English, we see the diary she copied in front of a navigation program that retraces the escape route through the mountains that Monirjoon had to take from Tehran to Istanbul with a red line.

In the second video, we see a copied page of the flight diary and the artist's hand painting letter by letter white. Behind it, the pages of another book are turned, showing persons murdered in the wake of the Islamic

Revolution—published in 1982, the same year her grandmother fled the country. The brother of the artist bought it at the time at a kiosk in Vienna for their father, in the childlike belief that he would be happy about this book from the homeland they had fled. Her nuclear family had already fled from Tehran to her mother's hometown of Vienna four years earlier. Daha, who was eleven at the time, saw the book and recognized friends of her parents among those executed. This led to her losing the ability to speak Farsi fluently.

Daha paints the mountain landscape her beloved grandmother had to traverse in a small format with the red line marking the constant and arduous climbing and descending. She tells the story of her grandmother, her father and herself not only in kinship with the people she loves, but also with the broader history that has inscribed itself in her body.



B

VINCENT ENTEKHABI

6

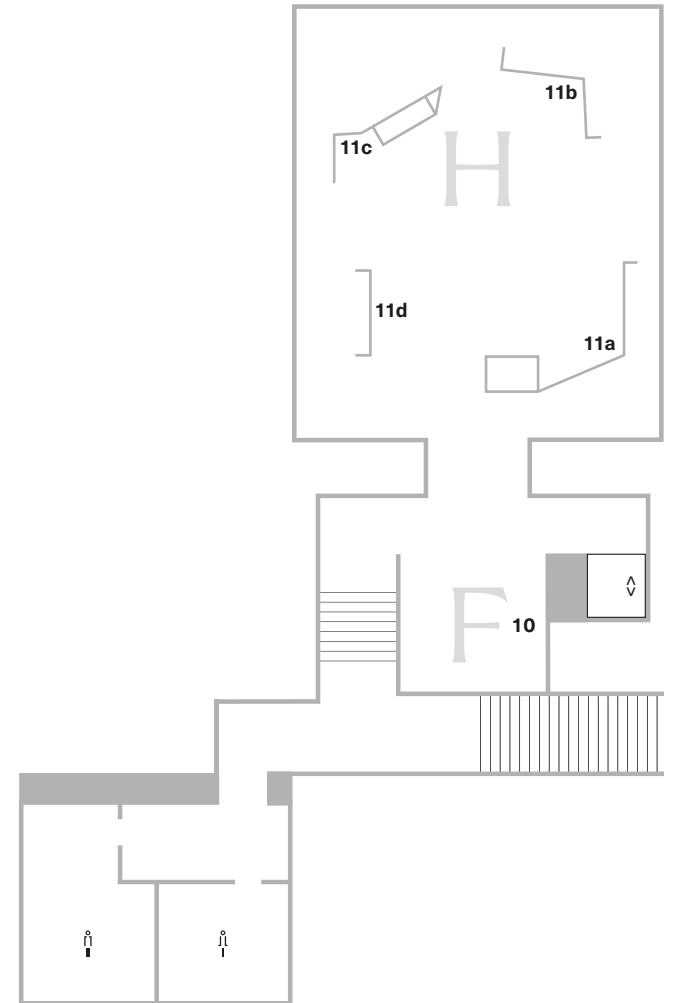
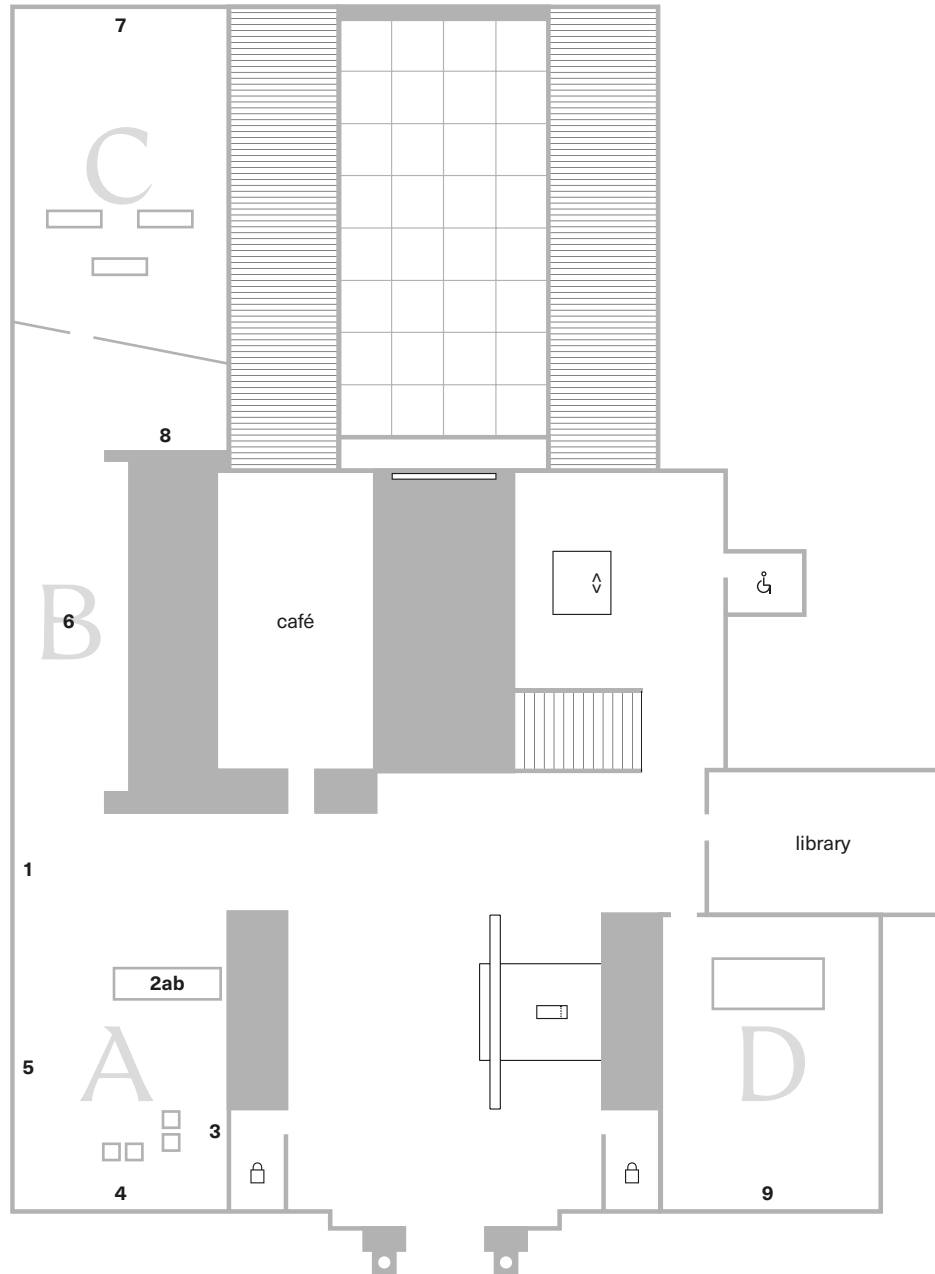
**Vincent Entekhabi**

***COVERING TRACKS, 2023***

Room installation, curtain, UHD video  
(digital animation), color, sound, English,  
0:43 min., loop  
Courtesy the artist

In his video and room installation entitled *COVERING TRACKS*, Vincent Entekhabi realizes a twofold gesture. He creates a homage to the *Lila Lied* (Purple Song, Weimar Republic, 1920), a song celebrating queer life in Berlin of the 1920s. As a daughter, the young artist reveres an emancipatory potential that already existed 100 years ago. At the same time, Entekhabi analyses the fate of the song and places it in a present-day context: In 1921 the *Lila Lied* was adapted in a cover version called *Sei meine Frau auf 24 Stunden* (Be my wife for 24 hours) and thus embedded in a dominant, heteronormative discourse. Today, censorship on social media demands covering non-male nipples; there are right-wing populist calls to cover the eyes of children and general attempts to cover up the past. "Cover" is the same word used for the appropriation of a queer hymn in a cover version. The curtain in the video blows open time and again, the curtain in the room hangs glittering in the corner as a relic, both no longer manage to cover things up. The daughters want more ...

# UPPER LEVEL



# LOWER LEVEL



7

**Naomi Rincón-Gallardo**

***Sonnet of Vermin, 2022***

HD video, color, sound,  
Spanish with English subtitles, 19:02 min.  
Courtesy the artist

*Directed, scripted, and edited by:*  
Naomi Rincón-Gallardo

*Cast:* Mili Herrera, Chichis Glam, Luis Enrique García, Naomi Rincón-Gallardo, Sima González Chernysheva, Mic Quetzali Morales Posada, León Emilio Pérez Sánchez, Mateo Calixto Pérez Sánchez, Victoria Ramírez González, Eugenia Varela Ordóñez, Julia Zylberberg Panebianco

*Cinematography and Camera:*  
Masha Godovannaya  
*Music Composition:* Federico Schmucler  
*Electronic Sound Design and Psychotronic Engineering:* Enrique Arriaga  
*Incidental Music and Credits Theme:*  
Esteban King  
*Incidental Sound:* Nahú Rodríguez  
*Sound Mix and Master:*  
Rod Esquivel at Madre De Dios CDMX

*Still Photography:* Claudia López Terroso  
*Drone Operator:* José Galicia  
*Choreography Facilitator:*  
Helmar Álvarez Bernal  
*Production Assistant and Make-Up:*  
Guichi Neyra  
*Reed Craftsmen:*  
Uriel Ambrosio, Benito José Martínez  
*Props, Masks, and Costume Design:*  
Naomi Rincón-Gallardo  
*Tailors:* Naomi Rincón-Gallardo,  
La Maskarería Oax-Mex  
*Studio Assistant:* Caro Pech  
*Blacksmithing:* Isai Cruz  
*Electric Lights for Props:* Eliut Méndez

*Archival Video Footage:* Roberto Olivares  
*Translation for Subtitles:* Richard Moszka

*SONG: "Les Anfíbios Paranormales"*

*Lyrics:* Naomi Rincón-Gallardo

*Music:* Federico Schmucler

*Vocals:* Emiliano Alonso Albarrán,

Mei Giaconi Solana, and

Carolina Melchor Aparicio

*Children Choir Director:*

María Emilia Martínez

*Tuba, Trombone, and Horn:* Misha Marks

*SONG: "La Torcidx"*

*Lyrics:* Naomi Rincón Gallardo

*Music:* Federico Schmucler

*Vocals:* Chichis Glam and

María Emilia Martínez

*SONG: "Madre/Cipactli"*

*Lyrics:* Naomi Rincón-Gallardo

*Music:* Federico Schmucler

*Vocals:* María Emilia Martínez

*Hardcore Vocals (Radio Syntonizing Scene):*

UNX

*The Radio/Bundle Syntonizes Words by:*

Homero Gómez, Javier Valdez,

Isabel Cabanillas, María Elizabeth Montaña,

Bety Cariño, Felicitas Martínez,

and Teresa Bautista

In collaboration with Parallel Oaxaca

*Executive Producer:* Oliver Martínez Kandt

*Sonnet of Vermin* was made possible with the support of the Ministry of Culture of the Government of Mexico through the National Institute of Fine Arts and Literature for the exhibition *Until the Songs Spring*, Mexican Pavilion, La Biennale di Venezia (59th edition)

*Curators:* Catalina Lozano, Mauricio Marcín

*Commissioner:* Diego Sapién

Video produced with the support/stimulus of the Fondo Nacional para la Cultura y las Artes (FONCA)

Naomi Rincón-Gallardo anchors Mesoamerican myths and cosmologies in the present, thus raising objections against notions of linear time and progress. How can productive propositions for an intersectional feminism be made in an age in which capitalism, patriarchy and planetary destruction are taking on catastrophic articulations? Is it possible for the daughters in the *Sonnet of Vermin* to pacify the angry alligator amidst all the destruction? Perhaps like a queer "Motherist"? "The Motherist is a man or a woman committed to the survival of Mother Earth as a hologrammatic entity."

[Catherine Acholonu: *Motherism: The Afrocentric Alternative to Feminism*. Owerri: Afa Publications, 1995, p. 111.]

#### SYNOPSIS

In *Sonnet of Vermin*, a legion of unwanted creatures related to the Mesoamerican underworld attempt to syntonize with one another and with the dead in the midst of a planetary cataclysm. The vermin are unspecific animals who are associated with negative aspects, damage or destruction. A bat broadcasts frequencies from a tomb with the help of a funerary bundle/radio. A group of frogs/children are paranormal cyborgian amphibians who have adapted to toxicity and they demand another fix of cyanide. A twisted scorpion is a bad omen who claims for the right of infection. A snake sheds her skin while she announces the transformation of the cycles. A telluric alligator devours all what she finds on her way. A brigade of arms insists on raising from the earth. All of them seek for a subaltern solidarity and queer relationality as a form of re-existence within the ruins.

# NAOMI RINCÓN-GALLARDO

9

**Jumana Manna**  
***Foragers*, 2022**

2K video, color, sound, Arabic/Hebrew  
with English subtitles, 64 min.  
Courtesy the artist

*Directed and produced by:* Jumana Manna

*Camera:* Marte Vold, Yaniv Linton,  
Ashraf Dowani

*Sound Recording:* Montaser Abu 'Alul,  
Raja Dubayah, Ibrahim Zaher

*Line Producer:* Eyal Vexler

*Editing:* Katrin Ebersohn, Jumana Manna

*Composition, Sound Design and Mix:*  
Rashad Becker

*Court Hearings co-scripted with:*

Rabea Eghbariah

*Co-casting:* Juna Suleiman

*Colorist:* Simon Veroneg

*Title design:* Nancy Nasr al-Deen

Co-commissioned by BAMPFA The Berkeley  
Art Museum and Pacific Film Archive, BAK  
basis voor actuele kunst (Utrecht), and  
The Toronto Biennial (2022). Supported by  
AFAC Arab Fund for Arts and Culture, The  
Fritt Ord Foundation, Arts Council Norway –  
Kulturrådet

*FEATURING:*

Aziza Manna and Adel Manna  
Zeidan Hajib and his dogs Kishkou,  
Ma'moule, Kharoube, Fad'ara, Dundun, 'Akiko

*Court Hearings:*

Mahmoud Shawahde as *Ahmad Hosni*  
Nadia Na'amneh as herself  
Ihab Salameh as *Shibli*  
Falah Zu'bi as *Khalil*  
Najma Hamdan as *Wardeh*  
Samir Na'amneh as himself

*Prosecutors (voice):* Guy Elhanan, Noa Rozen

*Sisters' Lunch:*

Aishe (Um Ussama), Mufidi (Um Anwar),  
and Jamila (Umm Muhammad) Huleihel

*'Akkoub Plantation:* Nabil Nicoula

*Additional Foragers:*

Kayed and Amina Boshnaq,  
Salima Abu al Hof, Adam Haj Yahya

*Patrollers:*

Guy Elhanan, Oren Weiss, Uri Binyamini,  
Diaa Moghrabi

Jumana Manna shows how capitalism and patriarchy go hand in hand with the enclosure of common land, which in turn entails practices of control. Matriarchal practices always thrive in a relationship with the land—power is defined not by possession but by just distribution. Traditions of collecting that respect what the earth can bear don't aim at accumulation but serve self-sustainability.

SYNOPSIS

*Foragers* depicts the dramas around the practice of foraging for wild edible plants in Palestine/Israel with wry humor and a meditative pace. Shot in the Golan Heights, the Galilee and Jerusalem, it employs fiction, documentary and archival footage to portray the impact of Israeli nature protection laws on these customs.

The restrictions prohibit the collection of the artichoke-like 'akkoub and za'atar (thyme), and have resulted in fines and trials for hundreds caught collecting these native plants. For Palestinians, these laws constitute an ecological veil for legislation that further alienates them from their land while Israeli state representatives insist on their scientific expertise and duty to protect. Following the plants from the wild to the kitchen, from the chases between the foragers and the nature patrol, to courtroom defenses, *Foragers* captures the joy and knowledge embodied in these traditions alongside their resilience to the prohibitive law. By reframing the terms and constraints of preservation, the film raises questions around the politics of extinction, namely who determines what is made extinct and what gets to live on.



11

**Alex Martinis Roe**

***To Become Two, 2014 – 2017***

Room installation with 6 videos, powder-coated aluminium, wood panels, projection foils, books, archival materials, and film posters  
Courtesy the artist

*Exhibition design:*

Fotini Lazaridou-Hatzigoga

*Poster series design:* Chiara Figone

*Curatorial support:* Susan Gibb

*To Become Two* is co-produced by If I Can't Dance, I Don't Want To Be Part Of Your Revolution (Amsterdam), ar/ge Kunst (Bolzano), Casco – Office for Art, Design and Theory (Utrecht), and The Showroom (London).

The project is supported by the Graduiertenschule der Universität der Künste Berlin, the Einstein Stiftung (Berlin), and the Australian Government through its arts funding and advisory body the Australia Council for the Arts, the Kier Foundation, Creative Victoria and has been developed during an Anne & Gordon Samstag Scholarship through University of South Australia.

The films have been produced with additional support from Art Gallery of New South Wales (Sydney), BAR Project (Barcelona), Casco – Office for Art, Design and Theory (Utrecht), and If I Can't Dance, I Don't Want To Be Part Of Your Revolution (Amsterdam).

Additional support for the project's development comes from The Blank Residency (Bergamo), Centre Intermondes (La Rochelle), Cross Art Projects (Sydney), Gender Studies, Utrecht University (Utrecht), and Viafarini-in-Residence (Milan).

A publication, *To Become Two*, was published by Archive Books (Berlin) in 2018.

**11a – Module 1**

***Our Future Network, 2016***

HD video, color, sound, English with German subtitles, 54:35 min.

**Posters to take away!**

**11b – Module 2**

***A story from Circolo della rosa, 2014***

HD video, color, sound,

English with German subtitles, 8:55 min.

Including material courtesy of Laura Minguzzi, Mariri Martinengo, and the Milan Women's Bookstore Collective Archive

***It was an unusual way of doing politics there were friendships, loves, gossip, tears, flowers ... , 2014***

HD video, color, sound, English with German subtitles, 11:26 min.

***For the joy of being together, they didn't have to agree, 2015 – 2016***

HD video, color, sound, English/Spanish with German subtitles, 9:24 min.

**11c – Module 3**

***It was about opening up the notion that there was a particular perspective (Kanal 1), 2015 – 2017***

3-channel video installation

Digital video, HD video, color/B&W, sound, English with German subtitles, 16:41 min.

***It was about opening up the notion that there was a particular perspective (Kanal 2), 2015 – 2017***

3-channel video installation

Digital video, HD video, color/B&W, sound, English, 8:40 min.

***Their desire rang through the halls and into the tower, 2014 – 2016***

HD video, color, sound, English

with German subtitles, 10:24 min.

***It was about opening up the notion that there was a particular perspective (Kanal 3), 2015 – 2017***

3-channel video installation

Digital video transferred from 16 mm film, SD video, color/B&W, English, 16:31 min.

16mm film excerpts: Courtesy Pat Fiske, Helen Grace, and Margot Nash

# H

Alex Martinis Roe's long-term project *To Become Two* realizes a daughter relationship between generations of feminists. How can yesterday, today and tomorrow flow together in a productive way? What methods of research and narration allow taking the specific features of different historical and geographical communities into account and simultaneously establishing constructive kinships between them in order to stand up for better futures, instead of losing oneself in turf wars? Capitalist patriarchy can only be counteracted in global collaboration. At the same time, there must be room for specific contexts, times and places and the attendant differences in needs and discussions.

SYNOPSIS – Module 1

*Our Future Network, 2016*

This feature length film involved the staging of a four day meeting in a country house outside Berlin. This meeting of 22 contributors, who came from all over Europe, and with whom Martinis Roe had worked with across the development of *To Become Two*, involved the enactment of 20 "propositions for feminist collective practice."

# ALEX MARTINIS ROE

## SYNOPSIS – Module 2

*A story from Circolo della rosa, 2014*

The film traces the story of two experimental historians who began working together on feminist pedagogical experiments in the late 1980s and explores the nature of their relationship, which can be described as one of *affidamento* (entrustment). *Affidamento* is a social-symbolic practice exercised and theorized by the Milan Women's Bookstore Collective and is a reciprocal relationship of entrustment between two adult women. By referring to one another, each gives the other authority in her spheres of political practice by acknowledging her desires, competences and differences.

*It was an unusual way of doing politics there were friendships, loves, gossip, tears, flowers ..., 2014*

In this video, four different female voices, who all speak English as a second language, use shifting subject positions to recount differing accounts of a week-long meeting of 300 women from different European women's groups at La Tranche sur Mer, France, in 1972, which was a turning point for the "practice of sexual difference" in Europe. This encounter gave rise to a series of practices that continue to distinguish currents in the Italian, French and Spanish feminist movements.

*For the joy of being together, they didn't have to agree, 2015 – 2016*

This film narrates a series of stories of how the political practice of a particular group of Italian feminists was taken on and developed by a very large and active milieu in Barcelona in the 90s. One of the main questions that the film explores is: how can one learn from the story of the practice of another? The film was shot at Barcelona's City Hall, the INEFC sports centre in Montjuic, the Guixot bar in the Raval district and an apartment in the district of Sant Pere, La Ribera. Here eight women engage in a series of translations of these stories in these locations where the events in the stories took place. The stories were written by Martinis Roe, and then translated live into Spanish and Catalan, and then into English.

## SYNOPSIS – Module 3

*It was about opening up the notion that there was a particular perspective, 2015 – 2017*

This three-channel video installation narrates a number of cultural movements and events that occurred in Sydney during the 1970s and 80s through a network of people who were part of Feminist Film Workers, the Sydney Filmmaker's Cooperative and with connections to General Philosophy at the University of Sydney. At the heart of the film is the Philosophy Strike, which occurred in 1973 at the University of Sydney after a proposal by two PhD candidates to teach a course called "Philosophical Aspects of Feminist Thought" was rejected. The successful pressure of the strike resulted in the splitting of the department and the establishment of General Philosophy at the university. This event created a precedent for restructuring institutions of knowledge production in a transdisciplinary way as part of the wider social movement of the time. The film also explores the subsequent influence of Australian philosophers who emerged during this period, such as Elizabeth Grosz, Rosi Braidotti and Vicki Kirby, and traces the way the same ideas were taken up by feminist filmmakers involved with the Feminist Film Workers and Sydney Filmmakers Cooperative.

*Their desire rang through the halls and into the tower, 2014 – 2016*

This film intertwines the histories of Anna Maria van Schurman, the first female university student in Europe, who attended Utrecht University in the seventeenth century, and the development of the Women's and then Gender Studies research school at that same university. Based on oral histories and textual research Martinis Roe did in Utrecht, members of the Graduate Gender Programme of Utrecht University collectively edited the script written by Martinis Roe and then learned it by heart. This layered narration of partial accounts of this trans-historical community was then performed in the lecture hall where Anna Maria van Schurman attended lectures.

# H

# ALEX MARTINIS ROE

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