

AMINA HANDKE * WORKS

2015 - 2025

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PERFORMATIVE • INTERVENTION • TEMPORARY • STAGE	P 30

NO.HOT_L

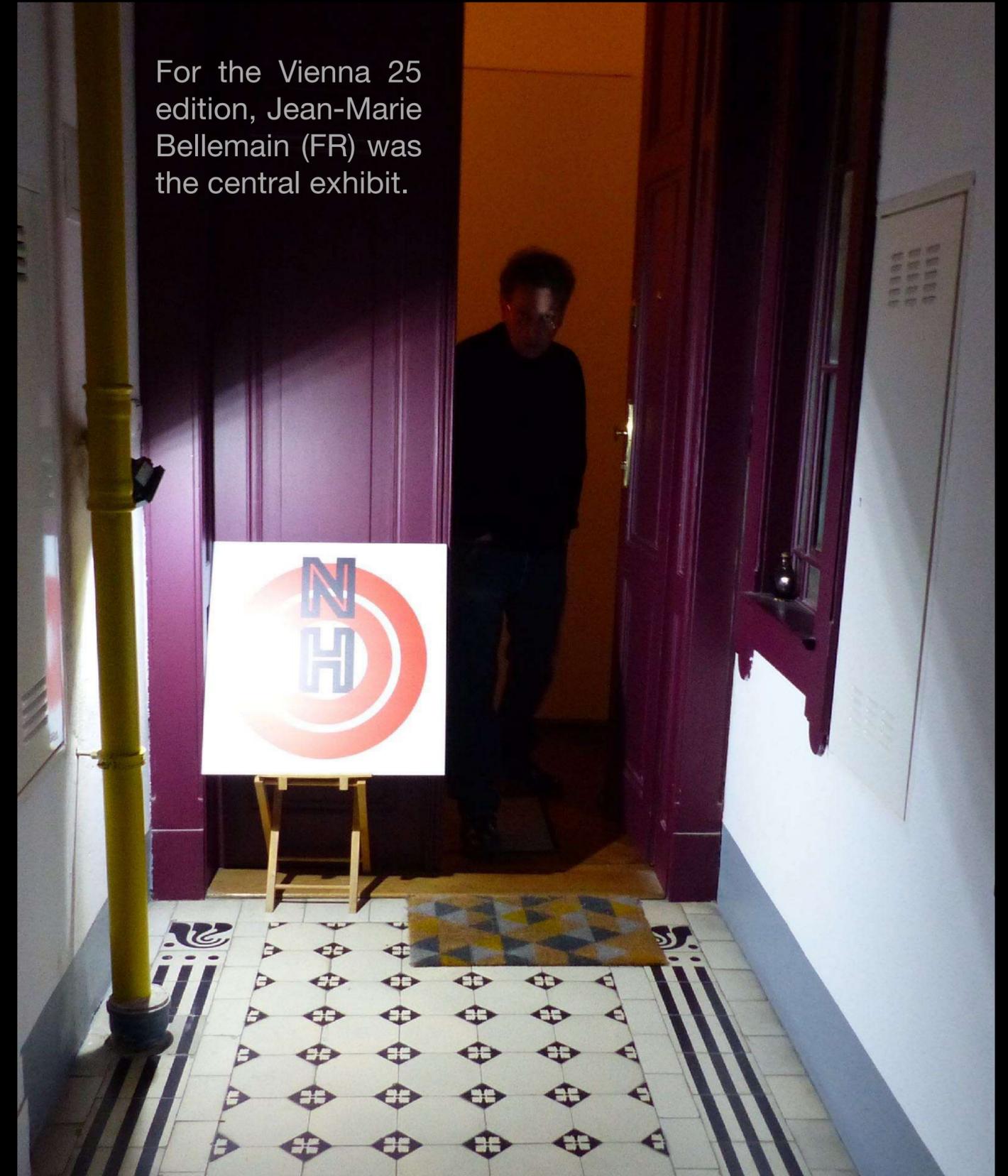
Site specific interventions

Ongoing since 2022

in Chicago, Istanbul, Berlin, Paris and Vienna

NO.HOT_L is a transdisciplinary intervention series temporarily accomodating in holiday apartments. Performative, installative and collaborative artistic interventions deal with aspects of travel, home and work. Every exhibit / object remains on site for the next visitor as audience.

<https://amina.at/nohotel>

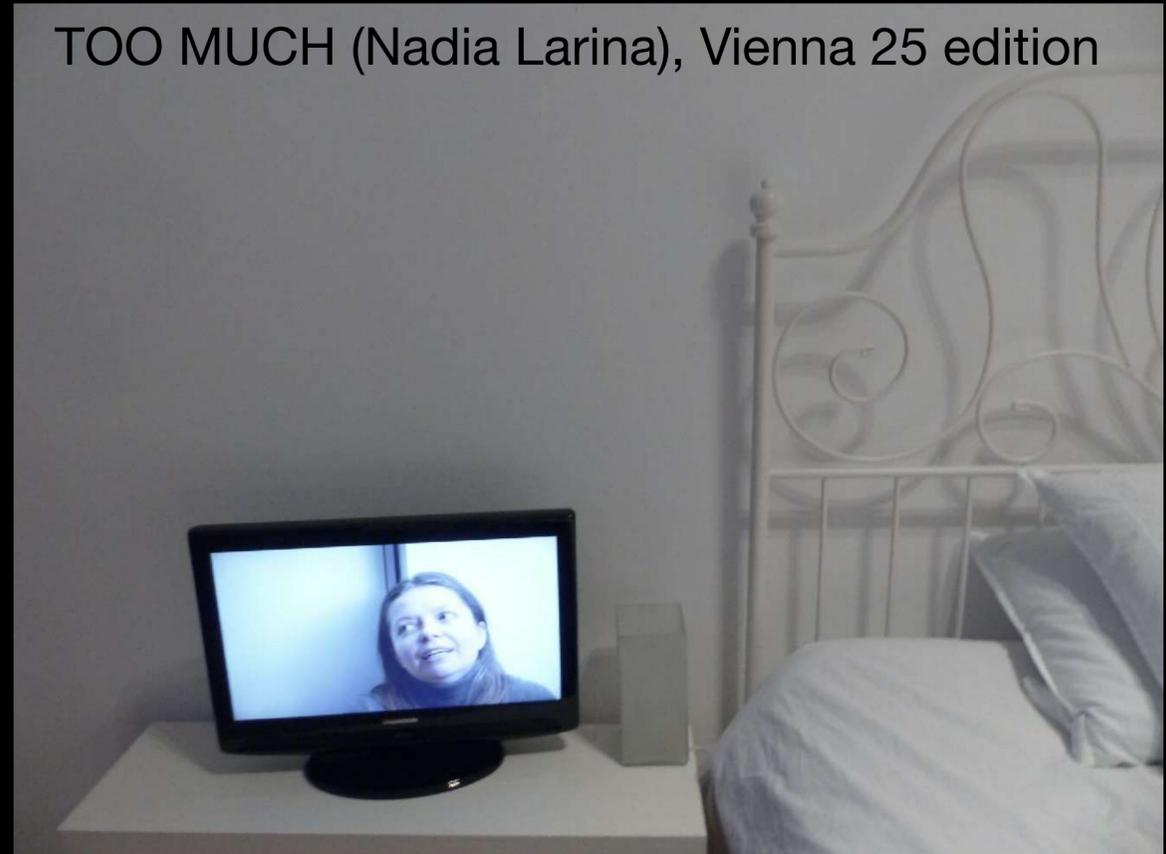


For the Vienna 25 edition, Jean-Marie Bellemain (FR) was the central exhibit.

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DINER COLLEGIAL, social sculpture, Vienna 25 edition



TOO MUCH (Nadia Larina), Vienna 25 edition



THE VANITY TABLES 3.0, performative selfie situation, Vienna 25 edition & Foto Wien Festival



PRINZpod at Paris 24 edition.
Postcard with view on a mural.



Robert Gfader and Amina Handke,
Berlin 23 edition. Suitcase on Big Car



6513.579 km
(4047.351 miles)

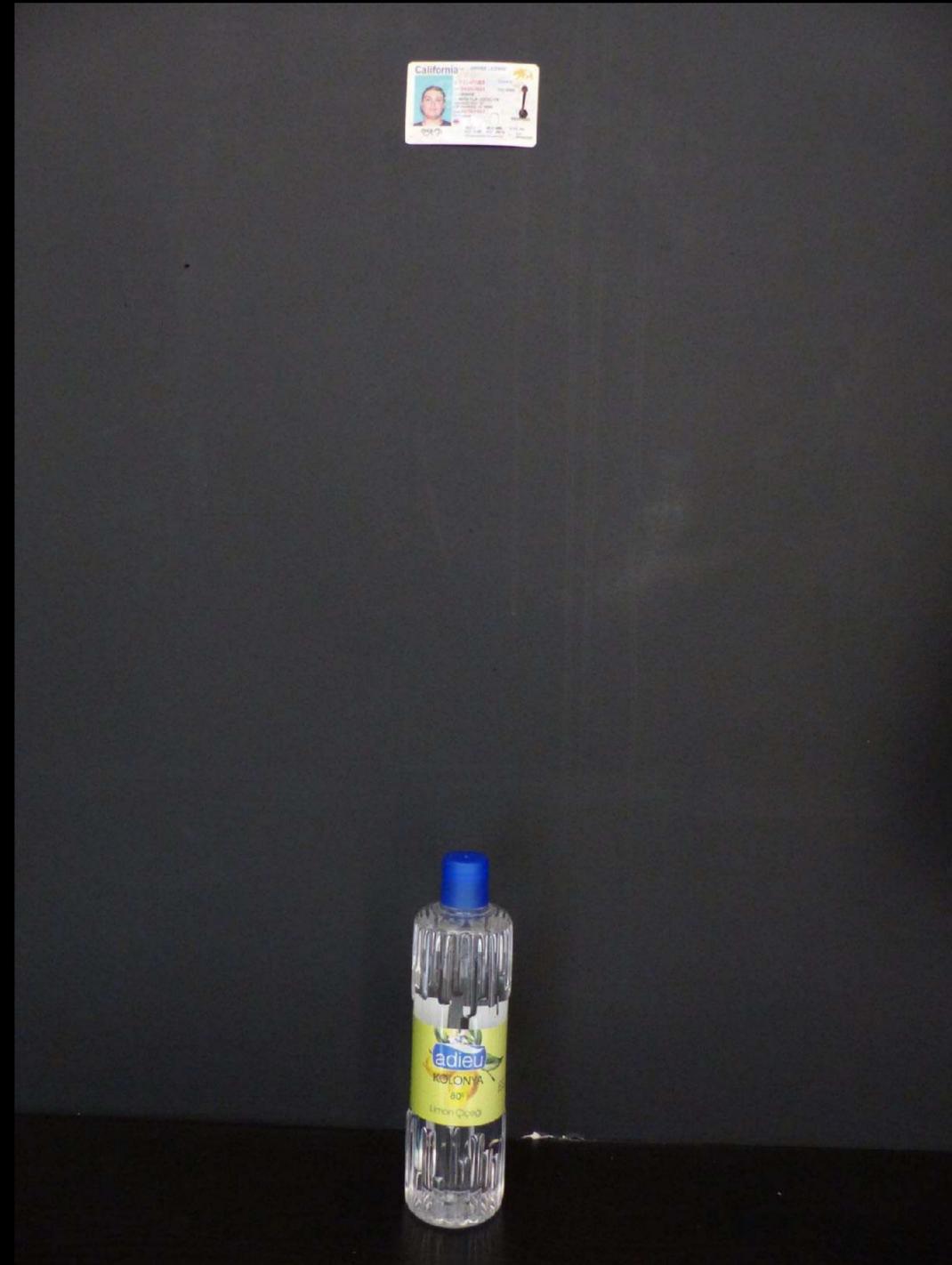
Donna Dodson, 2023
Supported by Amina Handke

Donna Dodson and Amina Handke, Berlin 23 edition.
Sticker referring to another Amazon sculpture

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Apartment view with works by Judith Huemer and Nick Cave, Istanbul 22 edition



Mikayla Heinke's driving license, Istanbul 22 edition

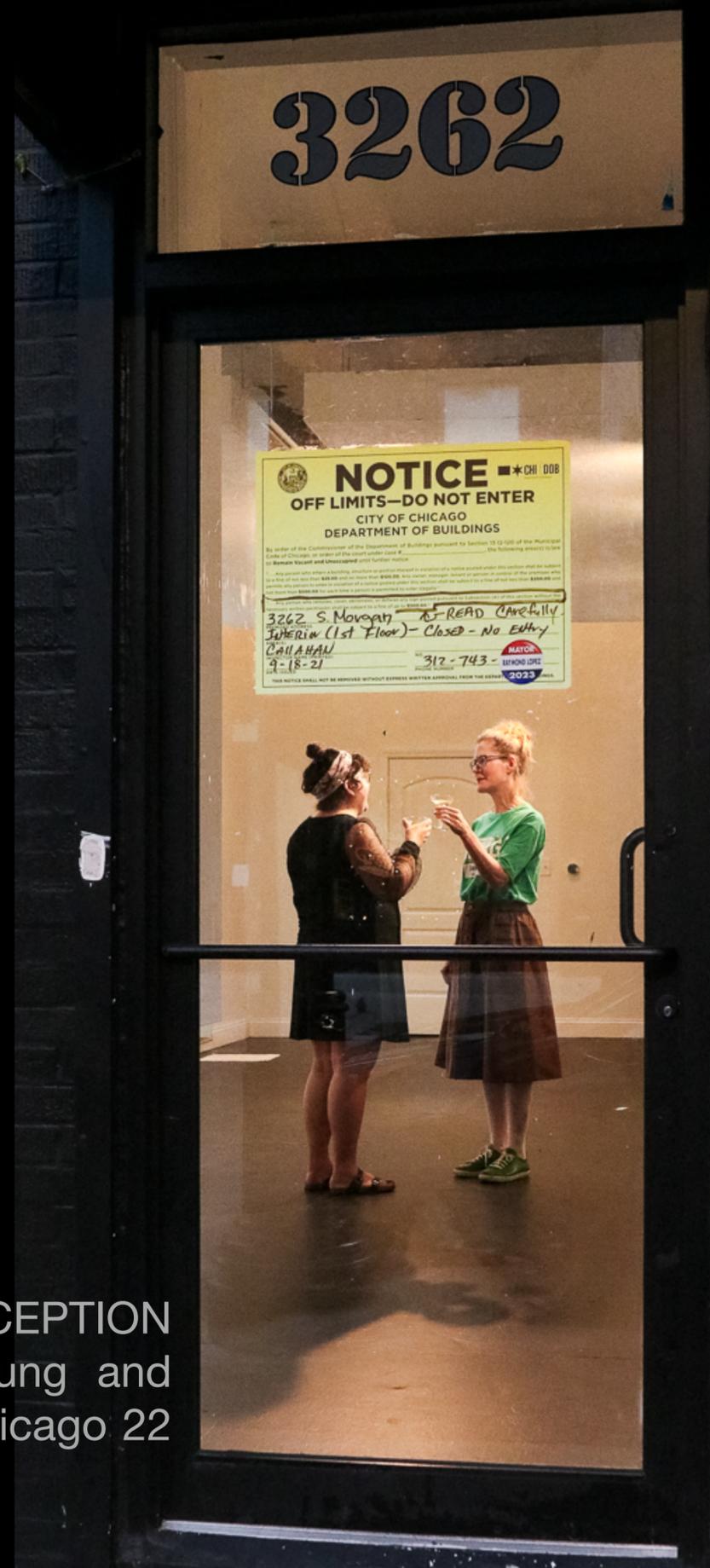


A BRIDGED, performance at the Austrian Cultural Forum, Istanbul 22 edition

A lot of things are held in low esteem in my family. It's all about getting by. We do not manage to ,be enough', to create something like continuity, self-confidence, tradition. Always ,too little', for generations. We build ourselves into norms and beliefs. It's about being as ordinary as possible: not standing out, behaving well, being good, apologizing even when you're in the right.
(room 4 / 7)



A view by Karoe Goldt, Chicago 22 edition



CHAMPAGNE RECEPTION with Dennissa Young and Amina Handke, Chicago 22 edition

Poster from DICHTEGESCHICHTE by Miriam Bajtala, Chicago 22 edition

MUSEUM OF MEMORY

Site specific installation and objects

Ongoing events since 2024

Unterach am Attersee, AT

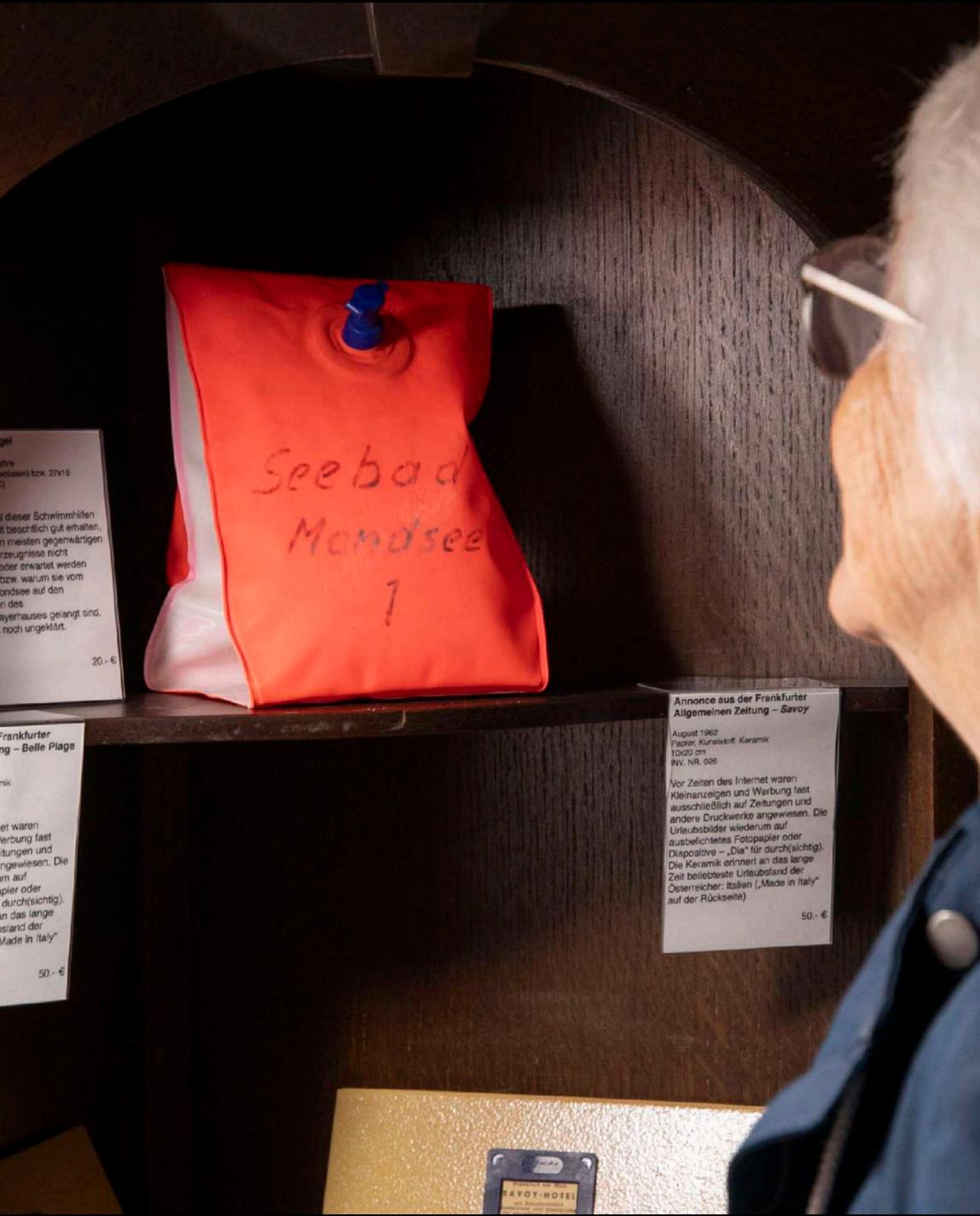
The Museum of Memory displays objects with history(ies) from the original inventory of the historic Lederermayerhaus and thus offers many opportunities for participatory speculation: What is original, genuine, history, memory, value? These objects were selected and modified by Amina Handke in the framework of EUROPEAN CULTURAL CAPITAL BAD ISCHL 2024. By purchasing them, you can support the preservation of the Lederermayerhaus. After the inaugurational year 2024, at least one event takes place in the museum to revive and recreate memories.

www.mude.at

Christina Burda and Amina Handke at
the Museum Opening, May 2024



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Exhibition view



Dust from the Lederermayerhaus attic in the shape of a rose from an antique stencil (also found in the attic)



Exhibition view

ICH WAR'S NICHT – INDIZIEN 1 BIS 7

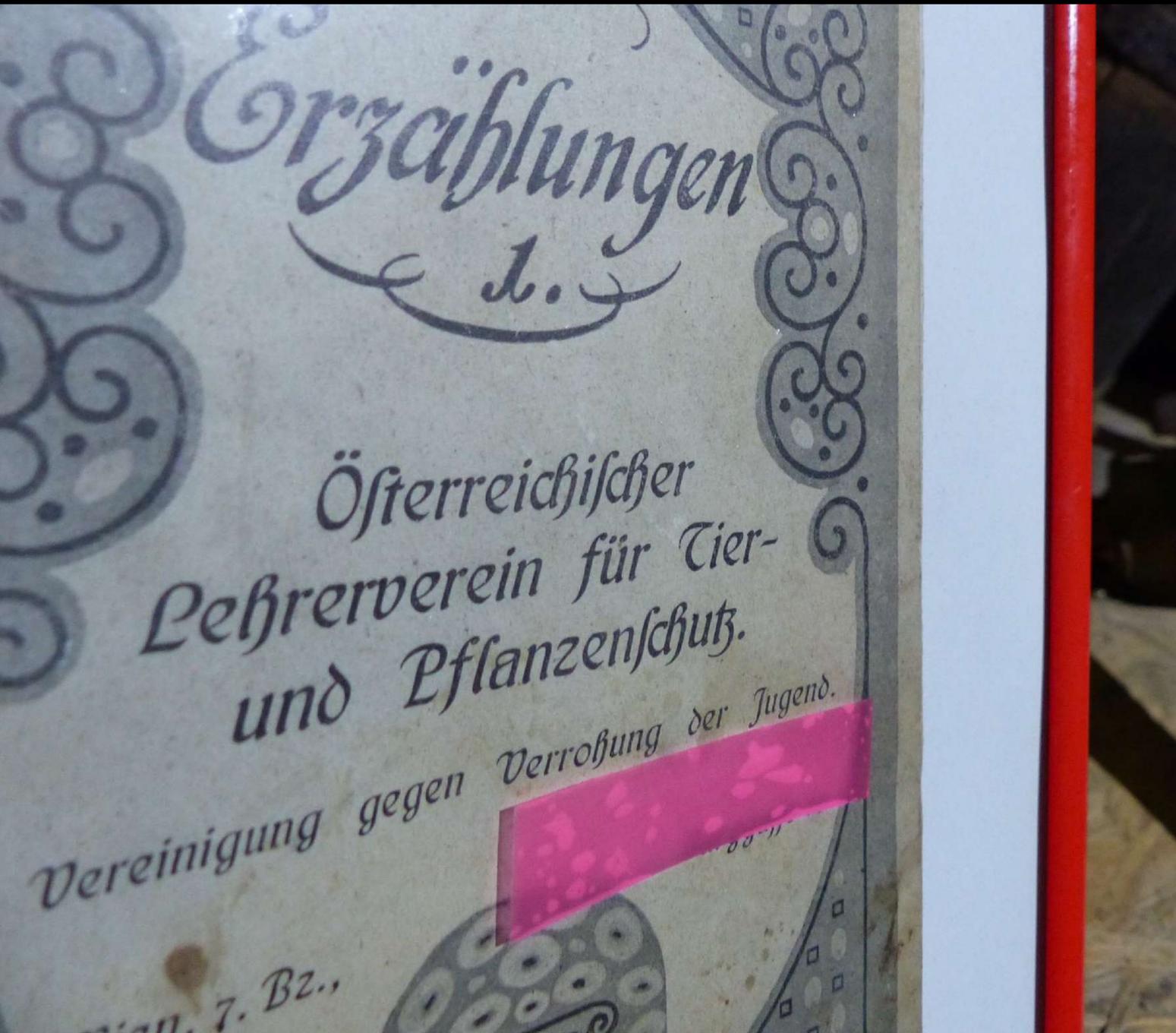
2025

Objects, Installation

Series of site specific objects created for KUNST UND WEIN 2025. Indizien means evidence: of human traces or effects. They can be read as quotations from a thriller or references to art history, in many ways. Mostly materials found on location were used.









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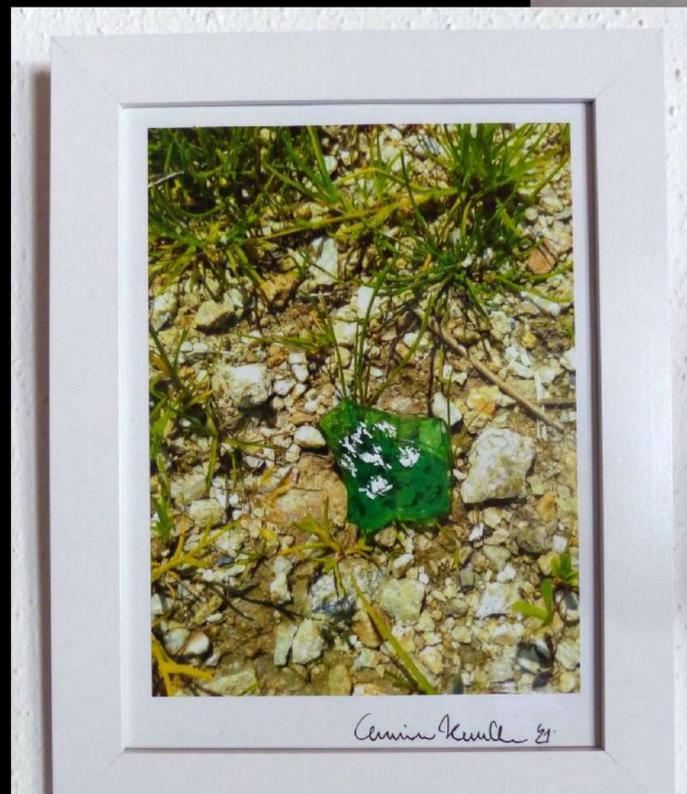
KUNSTSCHNEE

2022

Collages

Three manually modified photographs of human remains on the mountain top: a pipe, a glass shard, a rusty iron piece. All of them symbols of human threat brought to the region on a much bigger scale. These pictures were installed like the usual romantic nature views in three guest rooms of Gästehaus Maschler in St. Anton, a winter sports hot spot in Tyrol, Austria.

<https://amina.at/kunstschnee/>



RESTE INTER PIÈCES

2021

Objects, Installation

R.I.P. is an artistic, ritual disposal of objects. While one piece rests in the present, another (sometimes part of a couple) is disposed of somewhere else.



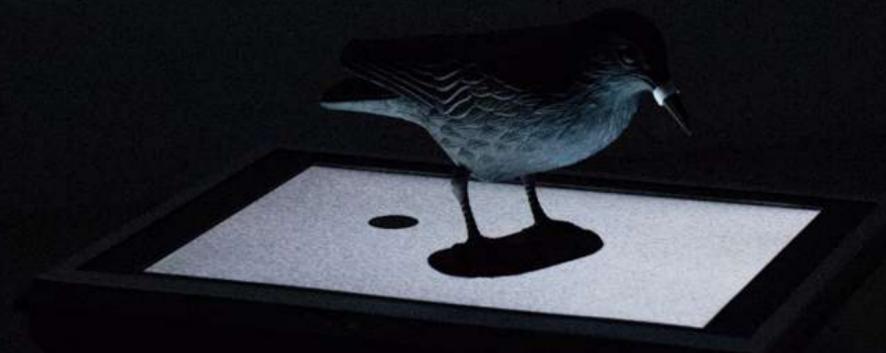


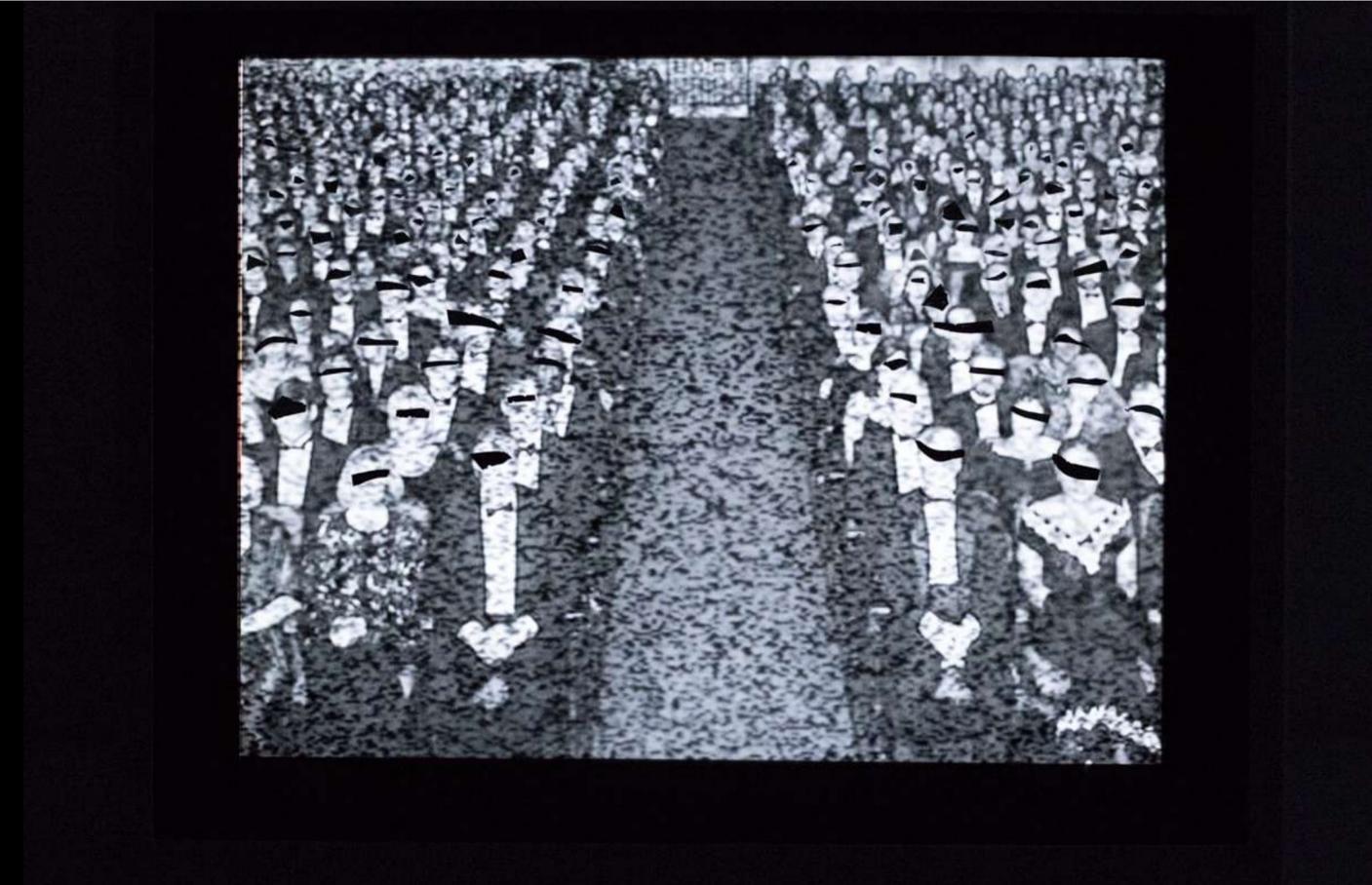
GOATS AND MONKEYS

2021

Two monitors, synthetic materials

The outdated technical feature of screen snow illuminates objects on the screen's surface as burnt-in images that are not digital anymore, mirroring shadows of our media perception. The title – a quote from OTHELLO – refers to ghosts of (also outdated forms of) theatre, its audience, and to depreciation of animals and life in general.





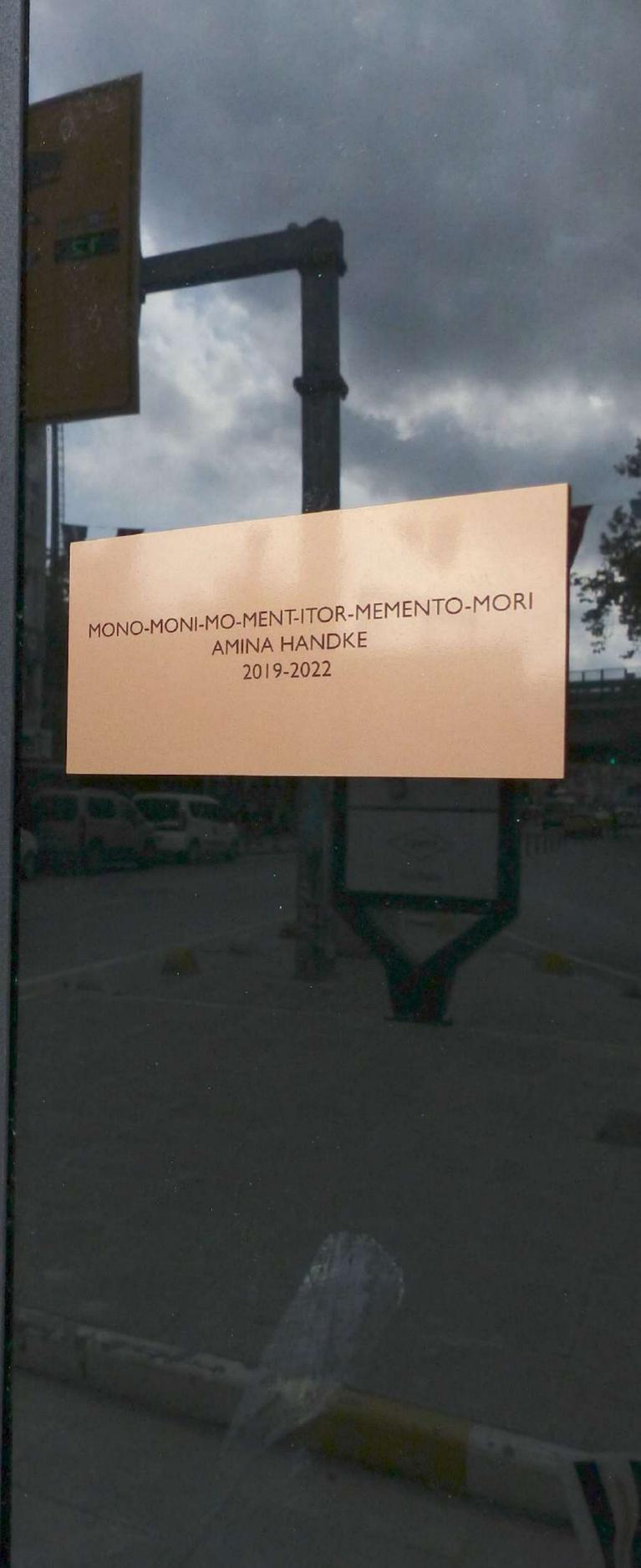
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MONO-MONI-MO-MENT- ITOR-MEMENTO-MORI 2019-2022

2022

Acrylic Sign in public space, add on to oversized dead monitors

<https://amina.at/kunstschnee/>



MIMI

2019

Print and lipstick on
aluminium

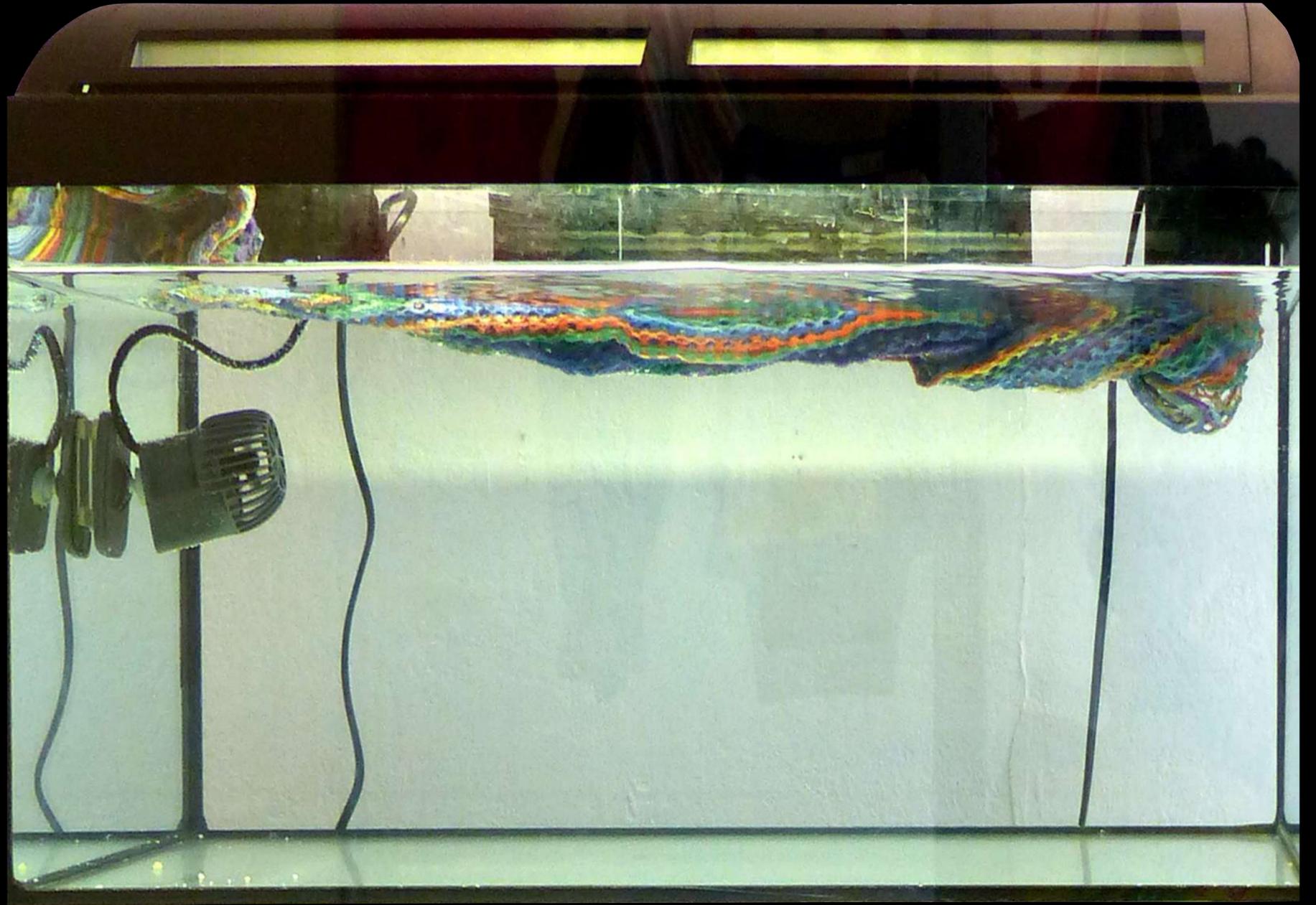
Diptych 80X60(X2)



TANK YOU

2019

Aquarium, pump, tights,
stone



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THE HANDKE COLLECTION

WORK IN PROGRESS since 1999
Unfinished collection of memories,
artist book

The HANDKE COLLECTION is an unfinished self portrait consisting of countless objects, memories, remains and works by Amina Handke and other people.

<https://amina.at/handke-collection/>



Exhibition view,
Galerie Freihausgasse,
Villach 2019



@rainerwernerfassbinder

2024

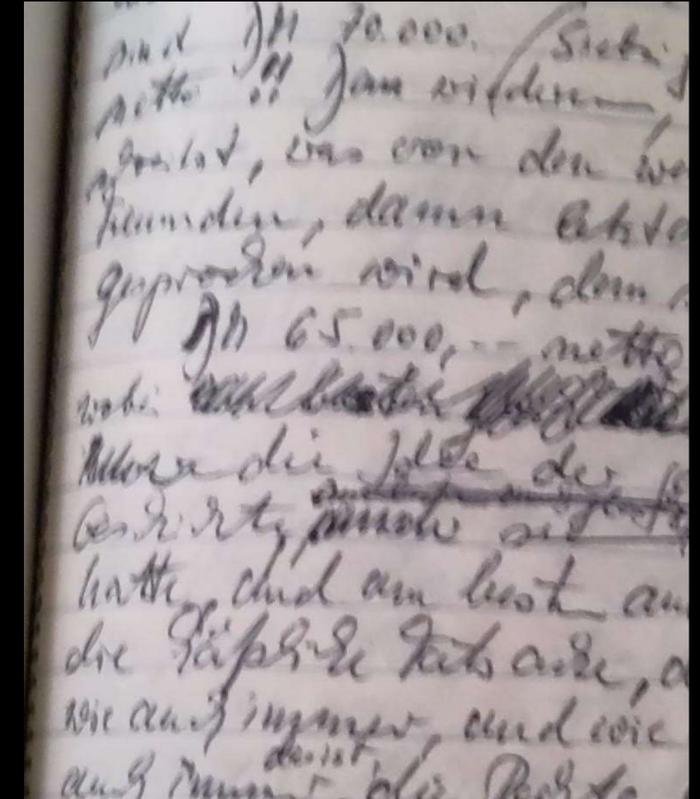
Instagram profile

Artistic fake profile with a Rainer Werner Fassbinder double, featuring original quotes and documents. Some details give away the obvious.

Commissioned by DFF

Also published in ENCOUNTER RWF

<https://www.instagram.com/liselotteeder/>



MY SENTENCE

2022

Feature, 85', colour, sound

Out of the blue, seventy-seven year old "I" loses her language. She reacts with different strategies of assimilation or resistance to attempts of making her work. It becomes evident that she – just as the world around her – is caught in language regulations and common places. Accordingly vague and ambiguous is the reality around her: could everything be staged?

<https://amina.at/meinsatz/>



ACADEMY ALBUM

A GUIDE IN 52

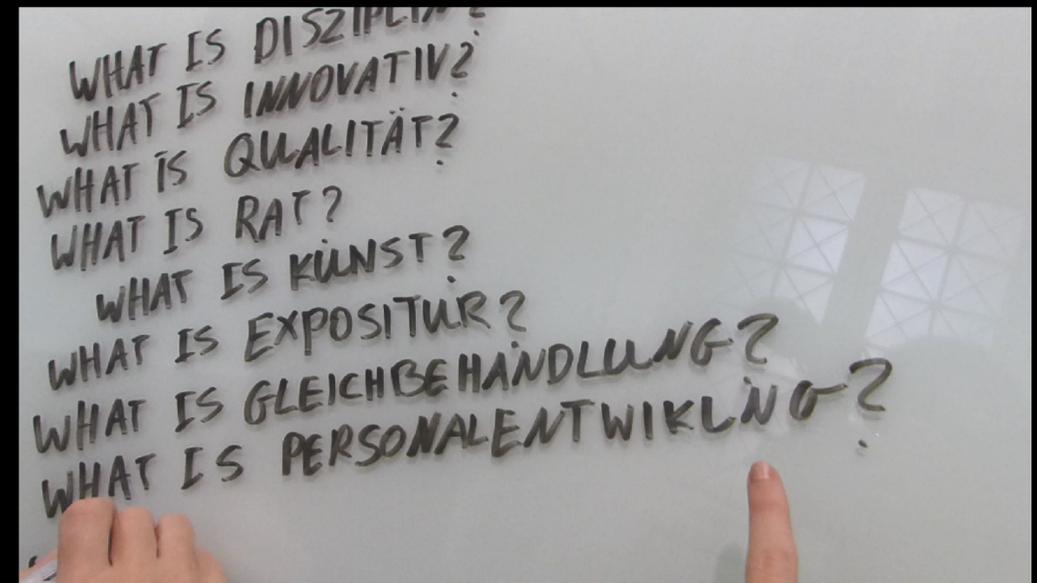
EPISODES

2018

79', colour, sound

The ACADEMY ALBUM is an artistic video portrait of the Academy of Fine Arts Vienna highlighting its history and present. In fifty-two short episodes produced throughout the jubilee year 2017, published on the Academy's website on a weekly basis. The episodes explore concepts of art, science, and teaching, interpreting them in different ways by pursuing an experimental, informative, absurd and/or documentary line.

<https://amina.at/academy-album/>



IN FERMATA

2016

7', colour, sound

The view from a window, a motif since the beginning of cinema: Are passers-by looking at the camera, the room or the person behind it? Is the camera looking back or is it us? Are the people playing or being authentic – does that make a difference and how?



<https://amina.at/in-fermata/>

WISHING CAST

2016

5x3'+30', colour, sound

WISHING CAST invites six professional performers of different disciplines (a dancer, an actress, a comedian, an entertainer, a cabaret artist and a burlesque performer) to a conversation about their dream role.

<https://amina.at/wishing-cast/>



MOTHER OF MOTHER

2015

19'45'', colour, sound

MOTHER OF MOTHER recounts of scrappy memories and brittle family relationships of three generations, marked by absences and separations. Also by the effects of a war or, more generally, the influence of ideologies and conventions on conceptions of women's and mothers' roles and how these are being passed on and reflected.

<https://amina.at/mother-of-mother/>



THE ARTIST IS POSSIBLY PRESENT

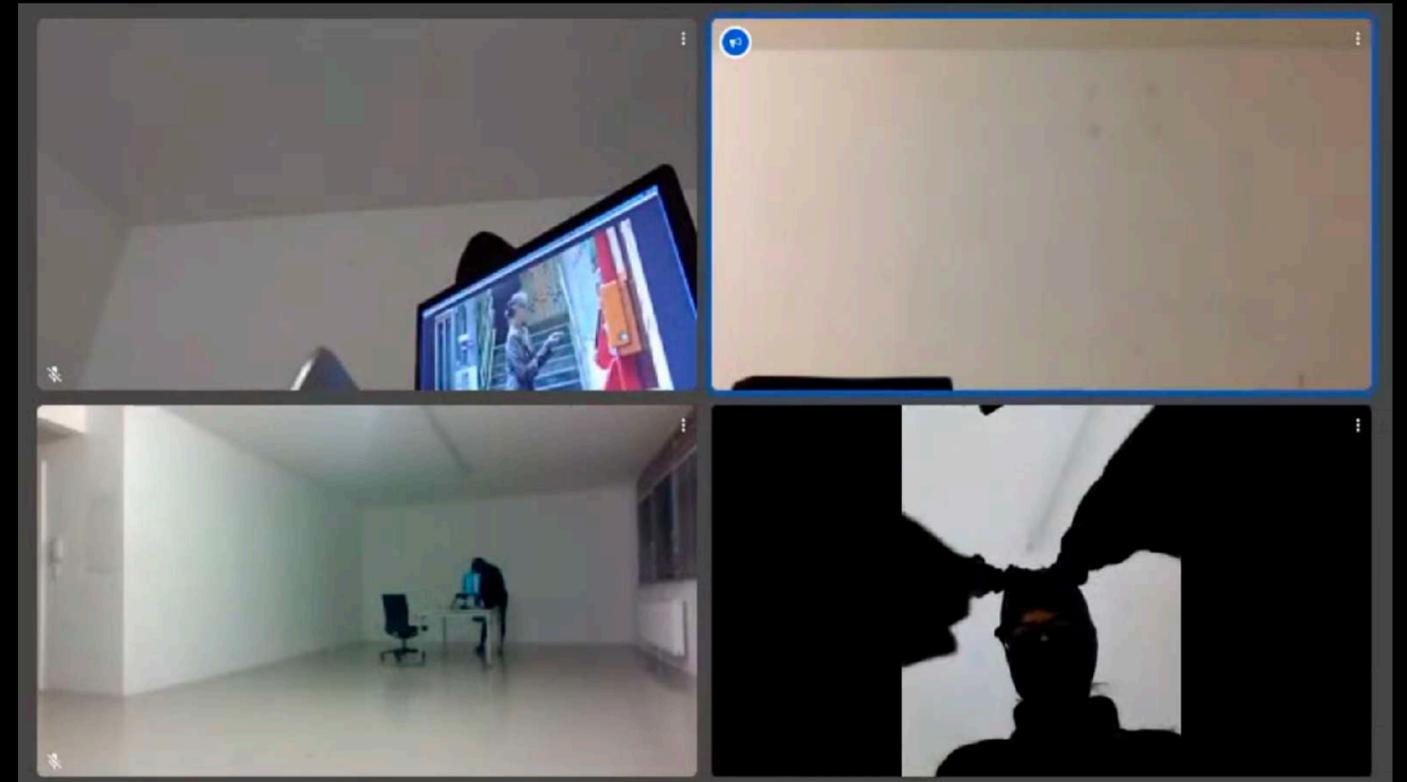
2020

2x4 hours live stream performance

“A Live video transmission from the Blickle Raum Spiegelgasse as part of the Vienna Art Week. The performance should originally have taken place in the Theatre Museum at Palais Lobkowitz. Due to pandemic measures, it was possible to watch the artist at work via multi-cam surround 4D live stream.”

A cooperation of the Paintings Gallery of the Academy of Fine Arts Vienna and the Ursula Blickle Foundation.

<https://www.youtube.com/watch?v=51iRvVTYXfQ>
<https://www.youtube.com/watch?v=RrPEBQQKXGo>



AAA!

Ongoing since 2018
artistic actionist collective

AAA! is an artistic self-help group with the aim of developing and exchanging intervention ideas that can easily be converted into practice by single persons. The interventions and actions deal with realities of women over 40 and with related clichés. They play with borders of legality and of public and private spaces.

*Initiated during WIENWOCHE Festival
2018*

<https://aaa.klingt.org>



THE UNKNOWN

2017

Site specific performance,
video documentation

A woman is standing alone at the side of the road – is she a hitchhiker, a prostitute, seeking help, fleeing, displaced, lost or deranged? Her looks, anyway, are inconspicuous: apparently local, conventionally dressed, no luggage other than a handbag, aged around 40. She is trying to wave down cars. Once a car stops she does not get in but tells short excerpts from first-person accounts by women driven into various kinds of dependency through the opened window. The texts are based on the film script of *IT HAPPENED JUST BEFORE* (Anja Salomonowitz, 2006).

Realized in the context of FESTIVAL DER REGIONEN

<https://amina.at/the-unknown/>



اداباي

[aˈdaˌbʰæɛ]

2017

performance, 22 photographic
prints on alu dibond (40x60)

Carinthia as Handke's family's origin is the setting for an experiment that inconspicuously confuses stigmatizing tendencies in contemporary image production, involving the local photographer Franziska David who usually works for regional media: The woman dressed in black is a stranger adapting to this and that custom and stands out even more by doing so, her veiled face being a concession to seemingly different, contradictory conventions.



25DPH

Ongoing since 2016
performance,
230.000 drawings

A copy / remake of CHRONIK DER LAUFENDEN EREIGNISSE (1971), a film by Peter Handke, as drawings of single film frames. The process of drawing as long time performance as neverending process of copying and archiving the ephemeral

