

Haus für Medienkunst  
Katharinenstraße 23, 26121 Oldenburg  
Telephone: + 49 441 235-3208  
info@edith-russ-haus.de  
edith-russ-haus.de

Towerystwo Polaków  
Oldenburgu

30 April to 9 June 2025

Orla Barry  
Kim Beom  
Kasper Bosmans  
Jeamin Cha  
Mitsutoshi Hanaga  
Tamás Kaszás, Krisztián Kristóf and The Randomroutines  
Eustachy Kossakowski  
Sharon Lockhart  
Deirdre O'Mahony  
Peter Nadin & Natsuko Uchino & Aimée Toledano  
Rory Pilgrim  
Iza Tarasewicz  
Natsuko Uchino  
Jennifer Walshe

Die Oldenburger  
Gesellschaft der Ährenleser

The Oldenburg  
Gleaners Society Club

## EXHIBITION

Project coordination: Ulrich Kreienbrink  
Technical realization: Carlo Bas Sancho, Mathis Oesterlen

Educational programme: Jan Blum  
Graphic design: Katarina Šević, Anna Mándoki

## EXHIBITION WALK

**Tuesday, 27 May,  
5 p.m.**

With Edit Molnár, director, Haus für Medienkunst  
Oldenburg (in English language)

**Tuesday, 3 June,  
5 p.m.**

With Marcel Schwierin, director, Haus für Medienkunst  
Oldenburg (in German language)

## GUIDED TOURS

Every Sunday during the exhibition at 3 p.m. (attendance  
free, regular entrance)  
Group tours on request

## Leftovers are clusters of possibilities

Pierre Pons, in:

Agnès Varda, *The Gleaners and I* (2000)

## Gleaning\*

Gleaning has been a customary right to farm products in Europe and elsewhere since the Middle Ages. It refers to both the right and the practice of gathering leftover crops from farmers' fields after they have been commercially harvested or where reaping is not economically viable. Gleaning differs from scrounging in that, unlike the latter, it is legally regulated - it is a common and informal type of usufruct that ensures gleaners a circumscribed right to use (usus) others' property and to enjoy its fruits (fructus). Because it is specifically regulated (for instance, after thrashing, the collecting of the straw and the fallen grains of wheat is authorised) it is distinguished from pilfering - defined as the offence of stealing fruit or vegetables before they have fallen to the ground. A more subordinate mode of usership than, say, poaching, gleaning is nevertheless significant because it points to historically entrenched rights of common usership over resources found in private domains. Today, immaterial gleaning is widely practiced by a whole host of art-related practitioners; its agricultural antecedents offer it a haven from encroachment by groups lobbying on behalf of increased intellectual property rights and the foreclosure of the epistemic commons.

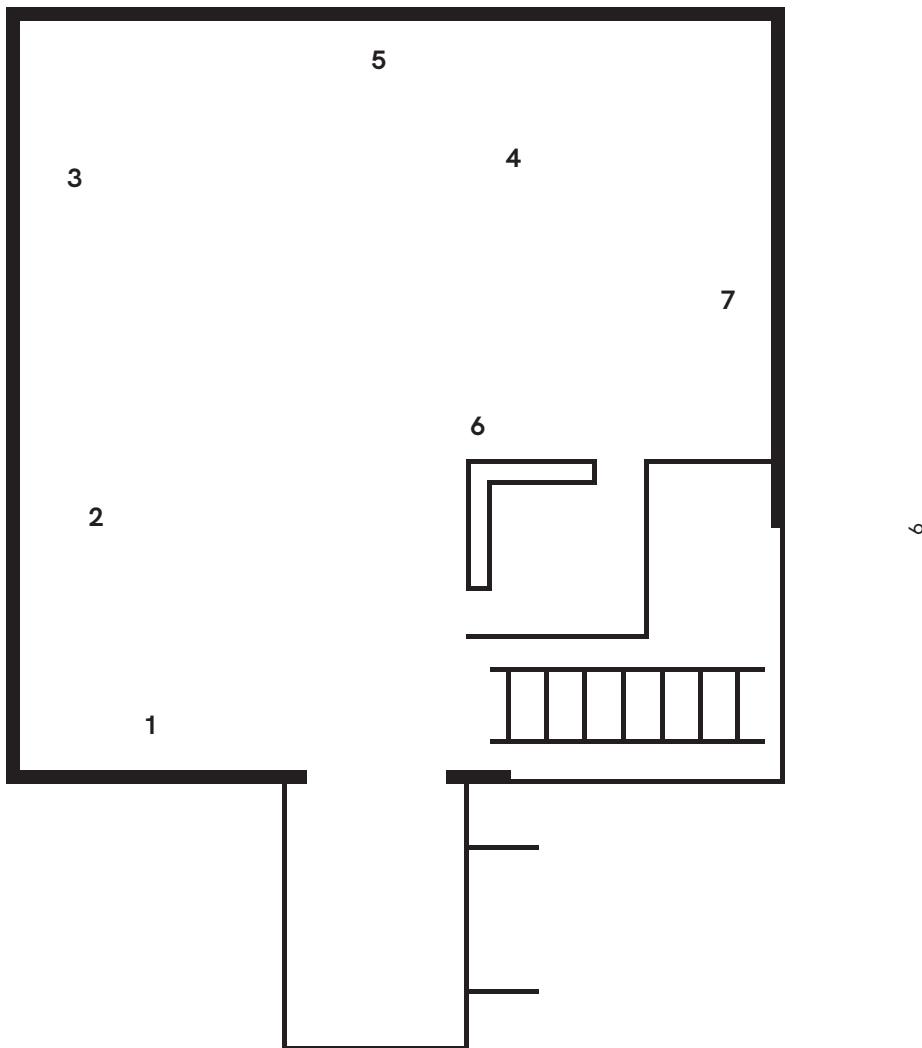
Stephen Wright, *Toward a Lexicon of Usership*. Eindhoven, Netherlands: Van Abbemuseum, 2013.31 pp

*The Oldenburg Gleaners Society Club* is an exhibition and assembly of people and things, departing from the idea and practice of “gleaning.” The term traditionally refers to collecting surplus crops following a harvest and redistributing them to people in need. *The Oldenburg Gleaners Society Club*, curated by Sebastian Cichocki, is a spinoff of his *The Gleaners Society*, presented at the 40th EVA International – Ireland’s Biennial of Contemporary Art. The exhibitions position gleaning alternately as an artistic subject, a metaphor, and a curatorial methodology. Most of the works in the Oldenburg exhibition were “gleaned” locally, using found materials and objects, while others were transferred as digital files. The exhibition, rather than involving traditional physical shipping, prioritizes protocol-based works related to agricultural processes.

Artistic practices informed by degrowth philosophies often take root in other fields, such as political activism, radical pedagogy, and experimental farming. Inspired by the work of Irish visual artist and shepherd **Orla Barry**, the exhibition in Oldenburg moves fluidly between the farm and the gallery, searching for “post-pastoral” artistic practices. Barry exhibits a mountain of sheep’s wool that went unsold because the purchase price was too low, echoing the language of *arte povera*. **Natsuko Uchino** uses objects and materials found in Oldenburg, drawing on agricultural and craft histories and the circulation of knowledge and goods. **Deirdre O’Mahony** presents a musical video work emerging from feasts, which generated discussions between farmers, scientists, and politicians. **Kasper Bosmans**’s two instruction-based wall paintings (one produced outside the gallery, by students at Neues Gymnasium Oldenburg) relate to agrarian lifecycles and the migration of European wolves. **Mitsutoshi Hanaga** documents the pilgrimage of Jusatsu Kito Sodan, “the monks bringing the curse of death,” a radical ecological and anti-capitalist manifestation in the 1970s Japan. **Rory Pilgrim** reflects on the idea of a “raft” to consider what supports us and keeps us afloat in this time of climate emergency. The film by **Peter Nadin, Natsuko Uchino**, and **Aimée Toledo** is a record of farm work while meditating on the artist’s social role and the need to go beyond stubborn art/non-art divisions. **Kim Beom** records several instructors taking turns to explain to a piece of granite the poetry of Jung Ji-yong, a Korean modernist poet. **Tamás Kaszás, Krisztián Kristóf**, and **the Randomroutines**’ work (gleaned from their recent exhibition in Oldenburg) is a garden sculpture, referencing their interest in folk science, shortage economy, and the concept of “usefulness.” **Eustachy Kossakowski** photographs a mythologized escapade undertaken by curators and critics in the 1960s Polish countryside, where they collected scarecrows. **Jeamin Cha** films decaying fruits in vitrines, interspersed with correspondence related to *kusōzu*, Buddhist paintings that

depict the nine stages of a decaying corpse. **Iza Tarasewicz**'s work brings forward the figure of the devil, set between folk tradition, protest, populism, farm labor, dance, and collectivity in rural communities. In **Sharon Lockhart**'s film, inspired by Japanese ikebana flower arranging, a farmers rearrange materials on their farm. Finally, the exhibition is amplified by a performance from composer **Jennifer Walshe**, the author of *Aisteach*, a fictional history of the musical avant-garde in Ireland.

GROUND FLOOR



6

1

EUSTACHY KOSSAKOWSKI  
**UNTITLED (THE ESCAPADE AFTER  
SCARECROWS)**

1966

Photographs

Eustachy Kossakowski (b. 1925 in Warsaw, d. 2001 in Paris) photographs a mythologized escapade undertaken by curators and critics in the 1960s Polish countryside, where they collected scarecrows to exhibit in the gallery space. The story relates to the Foksal Gallery in Warsaw, known for its sophisticated programme proposals, manifestos, and solid theoretical background. Its founders questioned the very format of an art exhibition and the boundary between art and everyday life. In 1966, a group of art critics associated with the gallery went to the countryside in search of scarecrows as "potential" works of art.

Kossakowski, a frequent collaborator of conceptual artists associated with Foksal, documented the escapade. Also associated with the gallery, Tadeusz Kantor – an artist of certain authority – scolded the critics for impersonating artists and prohibited exhibiting the scarecrows at the gallery.

2

ORLA BARRY  
**THE OLDENBURG STOCKPILE**

2025

Installation, wool

**THE WOOL MERCHANTS'  
CALCULATOR & THE CURATORS'  
JUMPER**

2022

Photograph

"Instead of shipping my 2024 shear of Seafield wool from Ireland where it rests like a big melancholic cloud of smelly material matter, we decided for *The Oldenburg Stockpile* to go for more of a German gothic style than an Irish pastoral one.

The shepherd Clemens Lippschus came up trumps and Sabrina and Paul from the Haus for Media Art's team travelled to Lüneburg Heath to pick it up from his stockyard which is hidden in the woods.

7

On the heath Heidschnucken sheep graze between juniper, lichens, fine leaved sheep's fescue, mouse ear hawkweed, field wood rush, wild blueberries and cranberries. They nibble, while black grouse, wood-lark, curlew, common quail and black stork pass by. They dream of the nuns from the six nunneries on the heath, while they grow their hairy wool for extinct carpets. This fluffy gold that was once plucked from ditches and fences is now a worthless pile of soft beauty."

Orla Barry

Orla Barry's (b. 1969 in Wexford) artistic work exists in various fields: visual arts, agriculture, and writing. The artist describes herself as: "both visual artist and shepherd." The essence of Barry's art stems from living close to the soil and the toil put into looking after a flock of pedigree sheep. The Oldenburg Stockpile is a mountain of untreated sheep's wool, filling the gallery with a stifling animal smell. The form and aesthetics of this mountain of raw material in the gallery echoes the language of Arte povera and minimalism. Simultaneously, it just is what it is: quantifiable evidence of the economic conditions of small-scale farming in Europe, and more broadly: organic material collected from the bodies of non-human beings, the accumulation of which is a far-reaching consequence of the Neolithic Revolution.

Beside the heap of fleeces is a large image of a wool jumper, upon which is printed a wool merchant's experience of the wool trade until it became unprofitable. The narrative describes how fleece filled sheds have now become storage units for flat packed furniture.

3

DEIRDRE O'MAHONY

## THE QUICKENING

2025

HD film

35:35 min

Bringing together urgent conversations, original music and moving image, *The Quicken*ing by Deirdre O'Mahony (b. 1956 in Limerick, Ireland) responds to issues in farming, food production and consumption in the face of the current ecological and climate crises. The lyrics of the libretto were developed with writer Joanna Walshe, drawing on recorded conversations between farmers, scientists and politicians at feasts hosted by O'Mahony for her earlier project *Sustainment Experiments*. Performed by Irish musicians, and featuring field recordings gathered on farms in the South West, *The Quicken*ing presents a polyvocal response to the most urgent questions affecting land and its inhabitants, giving voice to the invisible protagonists that shape our earth's future.

4

PETER NADIN, NATSUKO UCHINO,  
AIMÉE TOLEDANO  
**THE FIRST MARK**

2008

16 mm film transfer to HD

9:12 min

In 1987, the visual artist Peter Nadin (b. 1954 in Bromborough, England) bought the nineteenth-century Old Field Farm in the Catskill Mountains, New York, devoting himself to farming and animal husbandry. In 2006, he published the novel *The First Mark: Unlearning How to Make Art*. The film *The First Mark* was made in collaboration with the Japanese agriculture and ceramics artist Natsuko Uchino and film director Aimée Toledano. It is a record of farm work, a meditation on an artist's social role, and the need to go beyond stubborn divisions: between art and non-art, nature and culture, the world of humans and non-humans.

5

KASPER BOSMANS  
**LEGEND: A TEMPORARY  
FUTURES INSTITUTE**

2016-2025

Ecology

2016-2025

Wall paintings

Kasper Bosmans's (b. 1990 in Lommel, Belgium) two instruction-based wall paintings (one produced outside the gallery, by students at Neues Gymnasium Oldenburg) relate to agrarian lifecycles and the migration of European wolves. Bosmans brings together the ancient traditions of heraldry and illuminated manuscripts as well as children's book illustration and digital logos. "Art is decoration that makes you cleverer," the artist says.

9

The frieze comprises motifs fitting within the narrative of the impact of urban growth concentrated along roads connecting cities on the migration of animals. In this system, small zones of artificially regulated woodlands—"stamp forests"—are separated by a network of highways. High-speed transit arteries break apart natural ecosystems, including the "European wolf corridor"—a migration trail for these predators.

6

IZA TARASEWICZ

**LIMITED GOOD**

2025

Installation, mixed media

Iza Tarasewicz's (b. 1981 in Białystok, Poland) work, inspired by the artist's agricultural background, brings forward the figure of the devil, set between folk tradition, protest, populism, farm labor, dance, and collectivity in rural communities. The artist lives on a farm in the north-east of Poland, near the border with Belarus. In her work, she incorporates fragments of old agricultural machines that once belonged to her grandparents and neighbours, as well as stones, mycelium, leather, bones, wax, and gold. Tarasewicz refers to themes of recurrence and circularity: the consecutive seasons, the lifecycle of plants, or the structure and tempo of the traditional Polish folk dance, the mazurka.

7

JEAMIN CHA

**PHOTOSYNTHESIZING DEAD IN WAREHOUSE**

2024

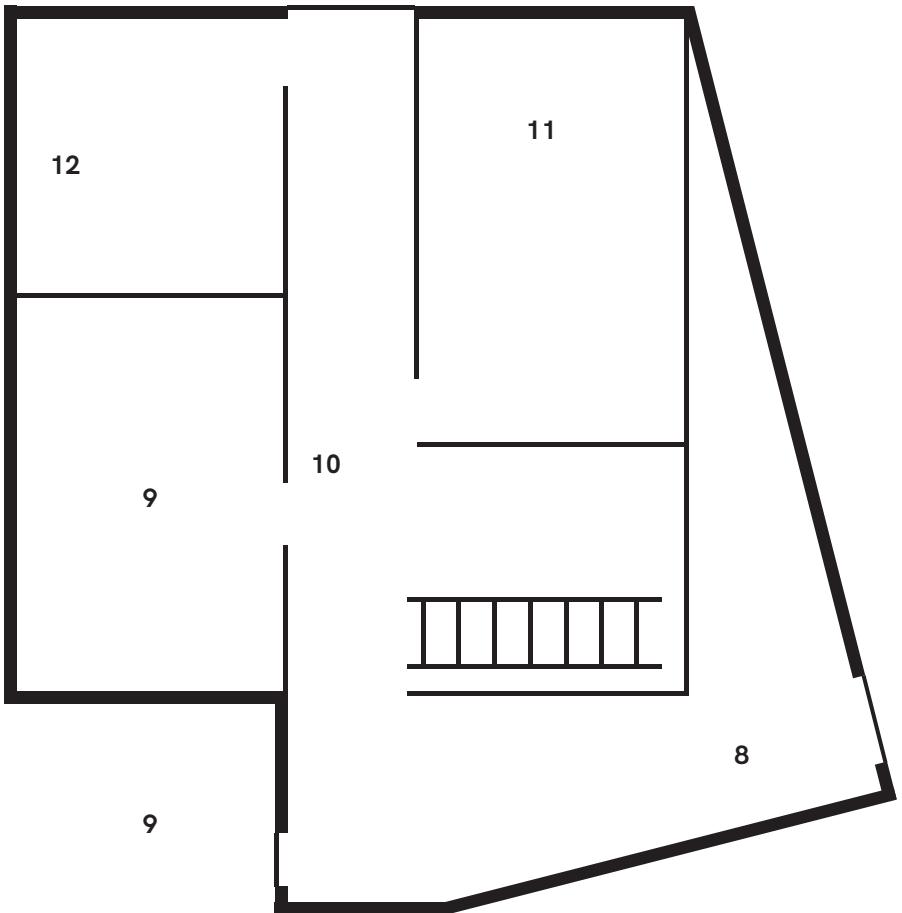
HD film

30 min

Wooden boxes topped with glass cases sit in an empty house that has stood vacant for a long time. Scenes of fruits decaying in the boxes are interspersed with correspondence from a researcher studying the kusōzu, Buddhist paintings that depict nine stages of a decaying corpse and are associated with the practice of realizing impermanence.

*Photosynthesizing Dead in Warehouse* by Jeamin Cha (b. 1986 in Seoul, South Korea) is a neo-kusōzu in a sense, with its documentation of decay and questions about death. The narration consists of fragments of emails, intertwined with various excerpts from the study of the kusōzu, and contemplates the reason for our symbolic experience of death – or our inability thereof.

GROUND FLOOR



8

MITSUTOSHI HANAGA  
COLLECTIVE OF MONKS  
PRAYING TO KILL OWNERS OF  
CORPORATIONS RESPONSIBLE  
FOR ENVIRONMENTAL POLLUTION  
AT THE SUZUKA RIVER IN  
YOKKAICHI

1970

Photographs

In 1970, a group of Buddhist monks went on a pilgrimage to Japan, from Toyama to Kumamoto. They adopted the name Jusatsu Kito Sodan, i.e. Group of Monks Bringing the Curse of Death. Equipped with conch instruments and books with the curses of Abhichar, the monks wandered from factory to factory where they camped and performed their ceremonies. Their intention was to bring death to factory directors through prayers. The activities of Jusatsu Kito Sodan were a response to the environmental pollution and mass poisonings in Japan after a series of epidemics in the mid-1960s. New diseases appeared, such as itai-itai, caused by cadmium contaminated rice, a side effect of hard coal mining.

Jusatsu Kito Sodan's journey around Japan was documented by photographer Mitsutoshi Hanaga (b. 1933 in Otsuka, d. 1999 in Tokyo, Japan). In his work, Hanaga concentrated on three topics: butoh, actions of neo-avant-garde artistic groups, and street demonstrations, mainly pacifist and ecological movements.

9

NATUSKO UCHINO  
DWELLINGS II

2025

Installation, mixed media

Natsuko Uchino uses objects and materials found in Oldenburg, drawing on agricultural and craft histories and the circulation of knowledge and goods. The new installation, located inside and outside the gallery, employs the practice of gleaning as a method of working with material. Natsuko questions the stability of the work of art, its material boundaries, the need to preserve it, i.e. immobilize it in a once determined shape. The materials come from construction sites, ruins, and wastelands. They are not processed, but "frozen" in a new non-hierarchical configuration for the duration of the exhibition. They constitute a "parliament of things".

10

BEOM KIM

A ROCK THAT LEARNED THE  
POETRY OF JUNG JIYONG

2010

Film

731 min

Beom Kim (b. 1963 in Seoul, South Korea) uses many tools in his work—drawing, video, sculpture, installation, and art book—to construct a coherent vision of the world, which is incredibly strange and mysterious, full of absurdity and black humour, but also arbitrary, impenetrable rules, beliefs and procedures.

For the film *A Rock that Learned the Poetry* of Jung Jiyong, Beom Kim organized a series of lectures, over twelve hours, where experts explain to the rock the sense and meaning of the poetry of Jung Jiyong, one of the most important Korean modernist poets. Kim is suspicious of knowledge and learning, which in his works are equated with unassailable dogmas and oversimplified schemata, imposed by force, detached from magical, complex, non-obvious reality.

11

SHARON LOCKHART

NŌ

2003

16 mm transfer to HD

32 min

Sharon Lockhart's (b. 1964 in Norwood, Massachusetts, USA) film draws upon the avant-garde Japanese practice of nō-no ikebana. Translated as "ikebana of agriculture," this artform grows from ikebana - a stylized form of floral arrangement in which visual harmony and pointed intentionality are paramount - here applying the same logic to crops harvested by farmers. *Nō* pictures a fixed-frame landscape seen through the lens of time. Opening on an unplanted field, dark, freshly tilled soil bisecting the image, the work sees two farmers enter from opposite edges of the field, dropping regularly spaced piles of hay as they move. After reaching the front of the field, their bodies filling the scene's height, they begin spreading the hay, once again receding from the camera to methodically cover the ground. Over the course of the film, Lockhart's protagonists enact a choreographed version of their daily work, presenting their distinct interaction with and hard-won connection to the landscape.

12

RORY PILGRIM  
**RAFTS**

2022

HD film

66 min

Rori Pilgrim's (b. 1988 in Bristol, UK) film *RAFTS* is part of a long-term project on the impact of the climate crisis on our lives, and the issues of adolescence, religion, gender, homelessness and mental health. Pilgrim utilises the genre of musical. The artist works with residents of the Green Shoes Arts programme in London's Barking and Dagenham, who reflects on the idea of a "raft"—the simplest yet most fragile survival vehicle on open water—to consider what supports us and keeps us afloat in this time of climate emergency. From the Abrahamic story of Noah's Arc to the idea of Earth as a lonely life raft floating in space, the symbol of a raft has often represented the ultimate preserver of life. *RAFTS* how we mark time and act to enable support and prevent harm in both the short- and long-term. Using tools of prophecy, reflection and creativity, the work takes us on a journey that contemplates which 'rafts' could be needed to navigate the future in times of change and uncertainty.

TAMÁS KASZÁS, KRISZTIÁN  
KRISTÓF AND THE  
RANDOMROUTINES  
**SAVEABLE PEOPLE**

2013/2023

Tamás Kaszás (b. 1976 in Dunaújváros, Hungary) and Krisztián Kristóf (b. 1976 in Budapest, Hungary) collaborate as the artist duo Randomroutines. Their work is gleaned from their recent exhibition in Oldenburg. It is a garden sculpture, referencing their interest in folk science, alternative economies, and the concept of "usefulness."

The work *Saveable People* is made from welded rebar steel, a material with many uses. Rebar stands for reinforcing bar and is used to strengthen concrete. During the socialist era, prefab housing was built with this material. Rebar was also used to create large wall drawings in public space. In villages, people used rebar in a more DIY (do-it-yourself) way. They welded decorative fences, window grids and flower racks. This was their creative response to the shortage economy during socialism. Randomroutines sees DIY welding as a form of folk art and uses it to tell their own stories.

JENNIFER WALSH

**A LATE ANTHOLOGY**

Concert, May 10, 2025

Jennifer Walshe (b. 1974 in Dublin) is an Irish composer, vocalist and artist, the author of *Aisteach*, a fictional history of the musical avant-garde in Ireland spanning 187 years. In *A Late Anthology*, she maps the development of the network's understanding of her voice onto the history of early Western music. Walshe: "Dadabots, the duo of machine learning specialists CJ Carr and Zack Zukowski, trained their neural network Sample-RNN on hours of a cappella recordings of my voice, producing 841 files over 40 generations of training. When CJ and Zack sent me the files, I was struck deeply by how it felt to listen to the network learning - the early files consisting of long notes and glitchy errors gradually giving way to moments of bizarre melody, whistles and washes of white noise before the sound of my own voice began to emerge. I was struck by the parallels with the party line of my music history days. 40 generations of my voice; 40 human generations living and dying over the 1200 years of music history we covered in the first term."

# haus

für medienkunst  
O L D E N B U R G

## OPENING HOURS

Tuesday till Friday 2 a.m. – 6 p.m.

Saturday and Sunday 11 a.m. – 6 p.m.

Monday closed

## ADMISSION

2,50 Euro / 1,50 Euro

Free admission on 18 May and 24 May 2025

Closed on 1 Mai 2025

Open on 9. Juni 2025

Admission is free for school children, visitors up to and including the age of 17, and students at Oldenburg universities.

Supported by



Niedersächsisches Ministerium  
für Wissenschaft und Kultur



Ministry of Culture and National Heritage  
Republic of Poland



ADAM  
MICKIEWICZ  
INSTITUTE



FUNDACJA WSPÓŁPRACY  
POLSKO-NIEMIECKIEJ  
STIFTUNG  
FÜR DEUTSCH-POLSISCHE  
ZUSAMMENARBEIT

oldenburgische  
landschaft

MIT MITTELN  
DES LANDES  
NIEDERSACHSEN



Cultur Éireann  
Culture Ireland

Promoting Irish Arts Worldwide for 20 years