

Hannah Beilharz
Portfolio

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Hannah Beilharz is a multi-disciplinary artist and poet based between Naarm (Melbourne) Australia, and Berlin, Germany. She is currently working on a creative research project undertaken from 2021-2024 in Lucerne, Switzerland and Berlin, Germany as part of a Master of Art in Public Spheres at Lucerne University of Applied Sciences, and the Master of Spatial Strategies program at Weissensee Kunsthochschule.

Her work has been shown in numerous group and solo exhibitions and public projects in Australia and Europe. She is involved in several curatorial and collaborative projects detailed further in the included CV.

Her work seeks to make space for silenced voices from the so-called margins through storytelling, interweaving images, poetry, violence, and memories, personal and ancestral. Her work is deeply invested in the practices of decolonizing and radical hope against the climate collapse caused by imperialist extractive capitalism. She is currently working with re-telling ancestral histories from unknown perspectives and positions, the power of imagination and collective, commons-based practices.



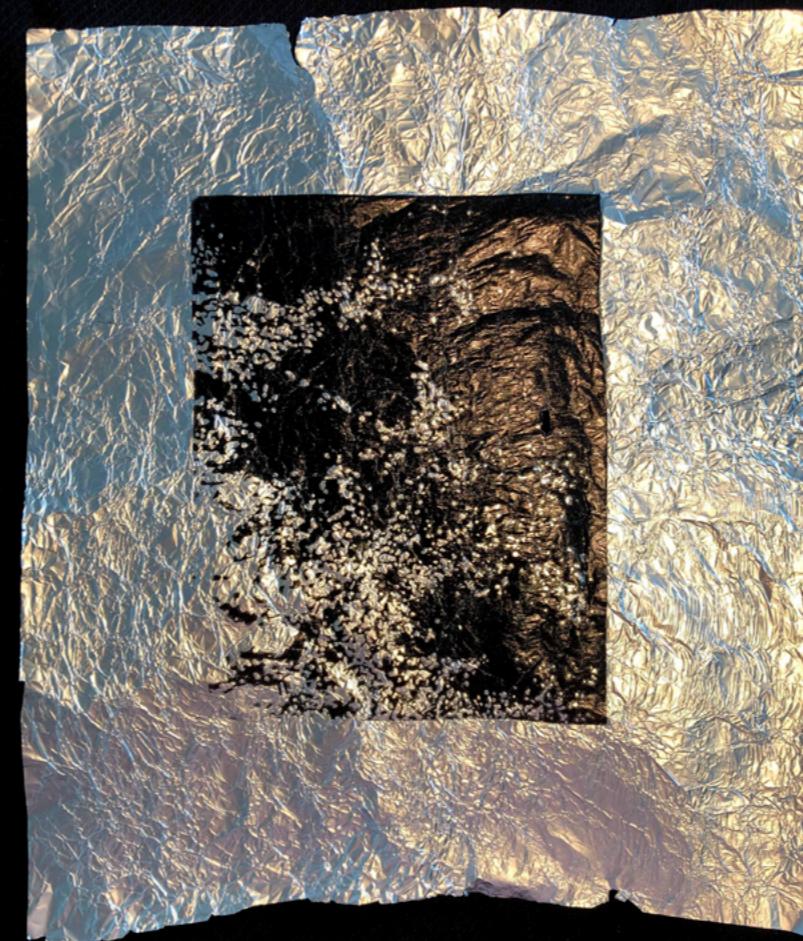
The Water inside Stones
2016, neoliberal era, consumptive high-class society, outer southeast region

Negative image collected and dated possibly late 2016, reveals the growing instability of mountain regions following climate destabilisation. Extraction techniques turned to water held under the earth, inside stones. The stones, the mountains, they hold our heritage for a reason, they remember a time before our time, a moon brighter and water untouched. They lived through greater catastrophes than ours, they are shapeshifters. The stones hold memories and water, they hold the earth and the next day, after time they will bury us.

archives of land, caption sample, 2023.

‘archives of land’ offer reflections on the western colonial practices of collecting, recording, and archiving, often in service of museums. These methods of memorialising are considered as part of colonial practices that defined the world through measurement, naming, and placing images and objects in a neutral space of observation separated from their contexts.

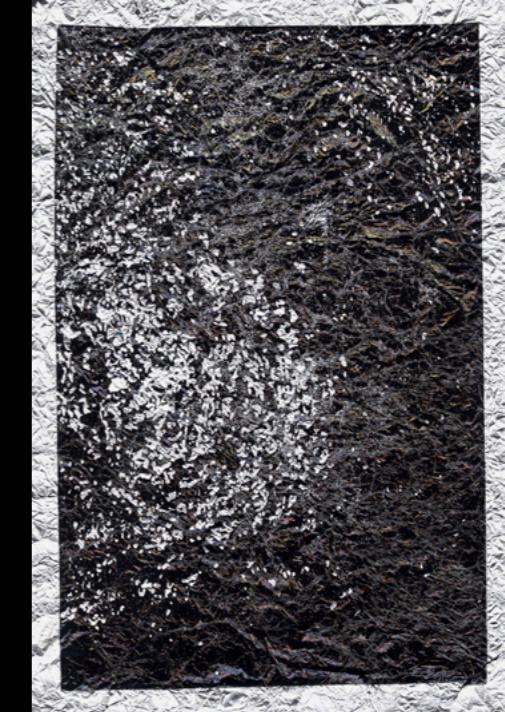
The works created with single use materials mimic artefacts, imagining what might remain of our contemporary era of microplastics and non-decomposable waste. These small and delicate works appear as fragments that reflect on the finite nature and fragility of the ecosystems collapsing all around us. The small captions included in the exhibition are speculative fiction that further plays with museum practices, and attempts to imagine a world beyond climate collapse. ‘archives of land’ was exhibited in the display cases of the Lucerne University Design and Art Library, Switzerland, in 2023.



Ghosts of the Sun
1956, Western-led militarised colonialist era, inner southwest region

The twins, Gemini always following the moon. Trying to imagine the sun being blotted out by solar geoengineering, if the sky was always white and never blue. The sun would vanish like the moon on a cloudy night. Will our grandchildren feel the warm rays of sunshine after a long winter, will they see golden pieces of dust dancing through the world in a later summer afternoon?

archives of land, caption sample, 2023.



archives of land, 2023, linocut prints on used aluminium foil, dimensions variable.

1. archives of land, 2023, sound excerpt, foil sounds, forest song, duration: 05:23.
[Click here for weblink.](#)

Ashen Shadows is a series that explores the human experience of environmental loss through experimental forms of image-making. The works translate images of a landscape burnt by bushfires into a psychologically charged assemblage of dissolution, using photography and painting as the medium of transmission.

Developed during periods in isolation during the Covid-19 lockdowns in Melbourne in 2020, the works are also informed by the 2019-2020 wildfires, and emerging from these contexts seek to reveal ways of responding and existing within an increasingly unstable world with critical rigour, radical openness and strength. These works were shown in a solo exhibition at Trcoadero Arts Space, Melbourne, Australia, in 2021.



Ashen Shadows, 2021, one of a series of fabric prints, silver enamel paint on black glass organza fabric, dimensions 2 metres x 170 cm.



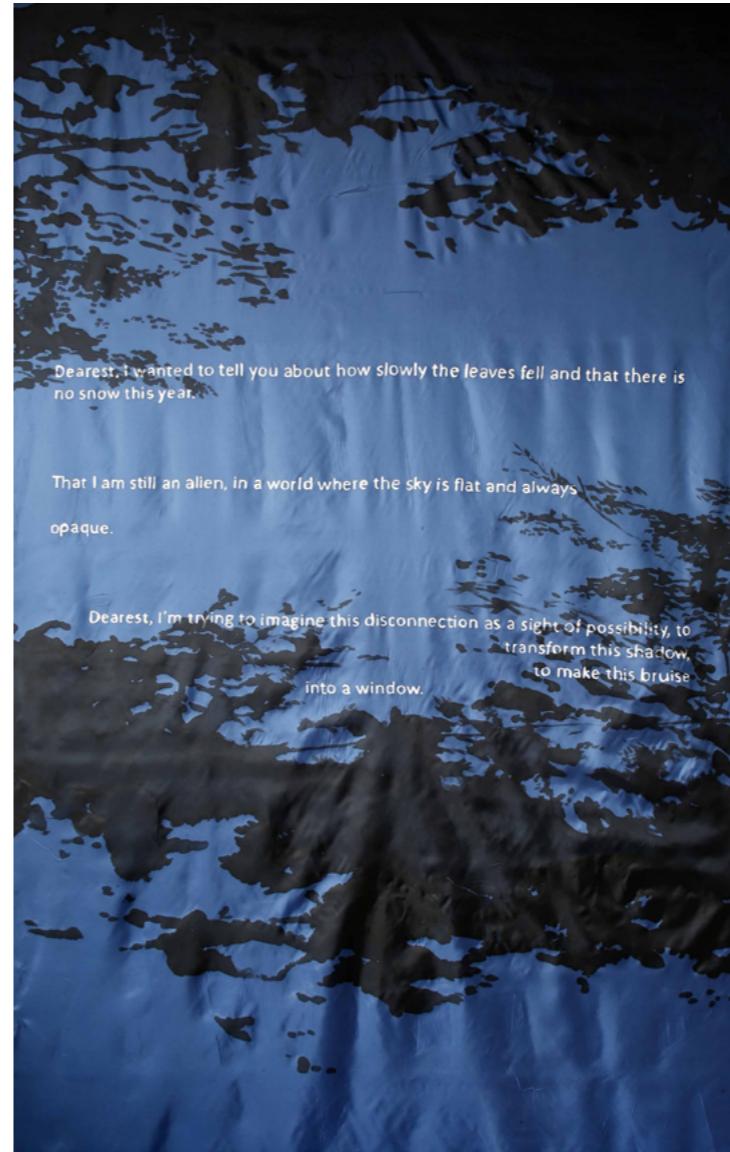
Ashen Shadows, 2021, black pen on digital photograph, dimensions 29.7 x 42 cm.



Ashen Shadows, 2021, red pencil on digital photograph, dimensions 29.7 x 42 cm.



dreams of the uprooted: the unwritten, 2023, detail, painting on textile (black ink on brown glass organza).



dreams of the uprooted: the window, 2024, painting on textile (white acrylic and black ink on blue silk).



dreams of the uprooted, installation of textile pieces at Kunsthalle Hamburgerplatz, Berlin.



dreams of the uprooted: the distant earth, 2024, painting on textile (white acrylic on brown silk).

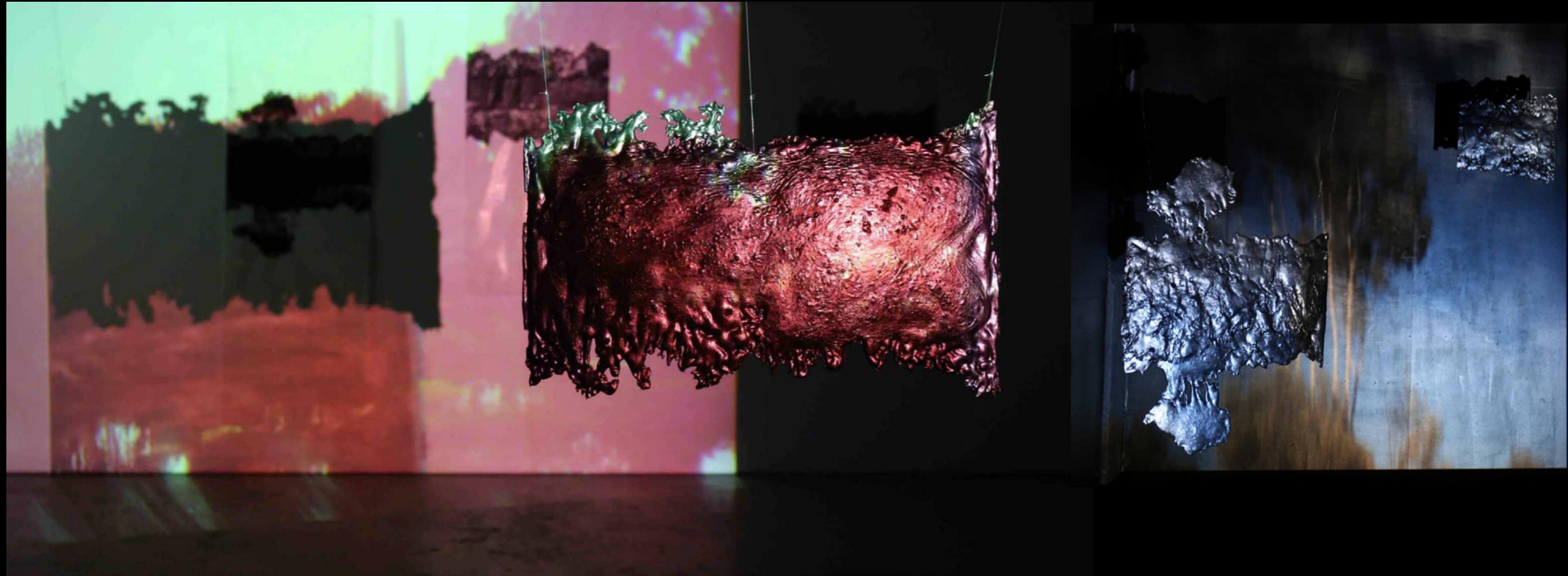
'Radiant Opacity' was a curated exhibition with the support of artist and professor Lerato Shadi as part of the Spatial Strategies Master program at Kunsthochschule Weisensee Berlin. The works created for the exhibition form part of the artistic research undertaken by Hannah Beilharz from 2021-2024.

The works meditate on the loss of belonging and homelands due to climate crisis and the ongoing legacies of colonialism. Working from personal and ancestral experiences of loss of belonging and displacement, these painted textile pieces form part of a personal ongoing cartography of place and human connections to nature.

'Embracing opacity becomes a way of fully expressing and presenting our authentic selves. Opacity as a political and personal strategy to imagine other possibilities across and through borders and bodies.

Artists from the Spatial Strategies program will collectively present works that question the limits of visibility within temporary worlds.

text excerpt from 'Radiant Opacity' exhibition at Kunsthalle Hamburgerplatz, Berlin.



Anamorphic Visions, 2021, installation with sculpture, Activated Gypsum plaster cast objects with black enamel paint, dimensions approx. 65 (h) x 108 (w) cm, HD video projection.



2. Link to Anamorphic Visions, 2021, documentation video, duration: 01:53. [Click here for weblink.](#)

'Anamorphic Visions' explores imagery of the Australian landscape as a signifier of national identity and complex histories. Made through a longterm engagement with the country of the Dja Dja Wurrung people in central Victoria, the artist's personal connections to this landscape interweave with the context of ongoing colonial violence and oppression.

The works examine the perspectives of a white settler and migrant subject position in relation to the landscape and attempts to provide space for audiences to imagine what could be useful in understanding our sense of belonging within the violent and often ignored histories of colonisation. The use of video and sculpture reveals an embodied engagement with the landscape to examine the presence of grief and trauma on country, within the legacy of colonial violence. A central aim of the exhibition is to encourage dialogue and knowledge exchange on the specific and local legacies of colonialism within our individual experiences and diverse communities, fostering hope and the possibility of change. The work was shown as a solo exhibition in 2021 at the Yarra Sculpture Gallery, Melbourne, Australia.

Text from exhibition catalog, 2021.



Anamorphic Visions, 2021, video still.

Dear country you are so mournful,
but you are so much more than what you're haunting.
Don't wake the dead with your footsteps and storms
but follow the living to remind them what their ancestors stole.

My country runs
inside my body,
it is not a clean inheritance.
This country is not my country,
this body is not my body.
The salt and sky are imprinted,
they return to my tongue
despite swallowing,
despite years without your taste

Dear country, I only knew you as a ruin,
but you are still beautiful.
Dear country, you are stolen and desolate,
alienated from your beginnings and your children.

Dear country,
you are wandering like me,
but I am going to find my way
back to you, through
the skies in my dreams that trail salt.
The places where my tongue
tastes bitter and like home,
that is where I will find you
dear country,
like the after taste of ash,
the firelight that only
comes from stars.

Dear country excerpt, 2024, speculative fiction letter.

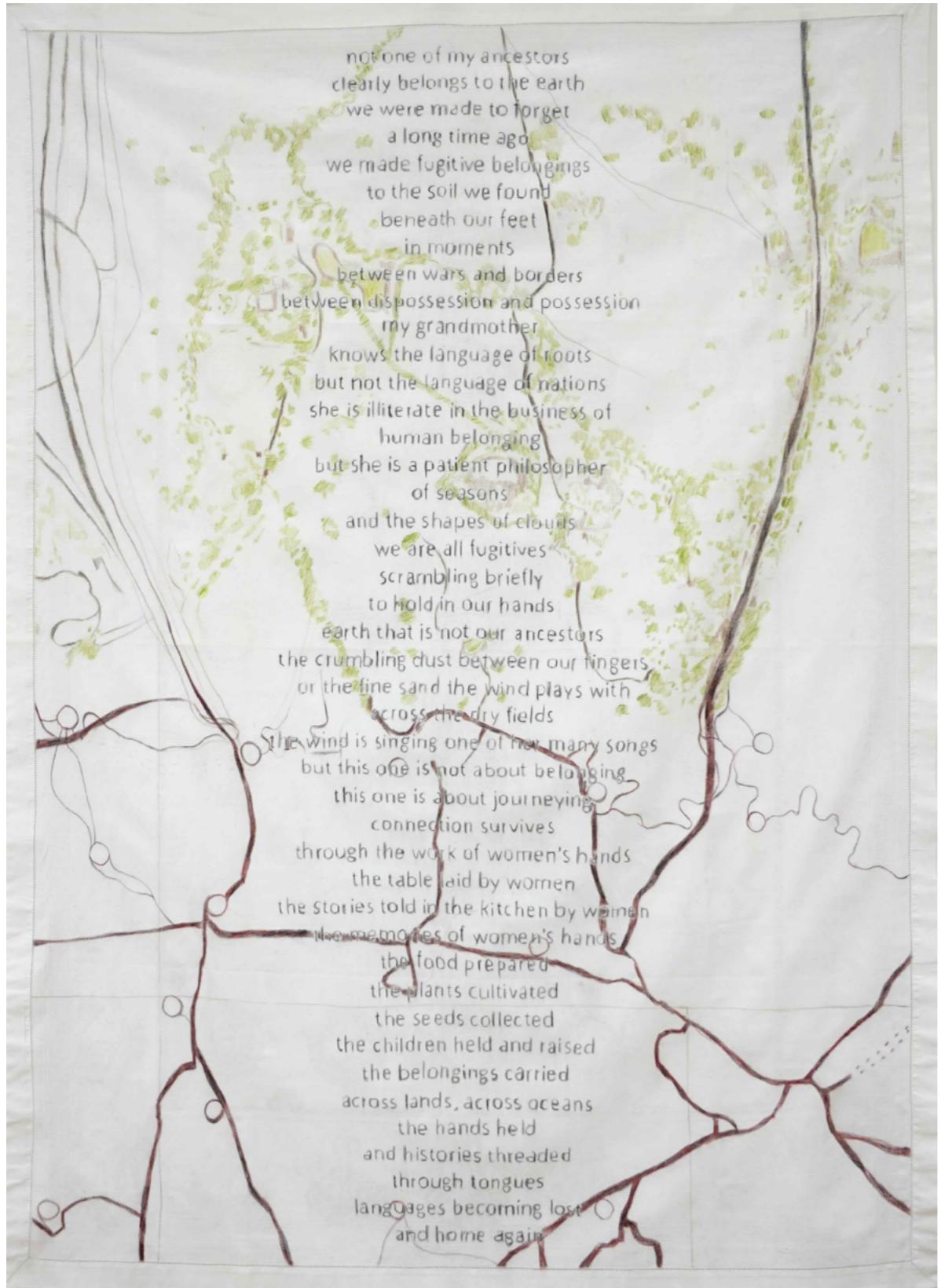
3. Homelands, 2023, excerpt of Homelands song and
poem, bird sounds recorded on Dja Dja Wurrung country,
duration: 01:57
[Click here for weblink.](#)



Cockatoos on Dja Dja Wurrung Country, 2024, digital photograph.



Ruin Country, 2024, monoprint, 20 x 40cm.



not one of my ancestors, 2023-2024, cotton embroidered tablecloth with coloured pencil drawing, maps, and poem.

not one of my ancestors
clearly belongs to the earth
we were made to forget
a long time ago
we made fugitive belongings
to the soil we found
beneath our feet
in moments
between wars and borders
between dispossession and possession
my grandmother
knows the language of roots
but not the language of nations
she is illiterate in the business of
human belonging
but she is a patient philosopher
of seasons
and the shapes of clouds
we are all fugitives
scrambling briefly
to hold in our hands
earth that is not our ancestors
the crumbling dust between our fingers
or the fine sand the wind plays with
across the dry fields
the wind is singing one of her many songs
but this one is not about belonging
this one is about journeying
connection survives
through the work of women's hands
the table laid by women
the stories told in the kitchen by women
the memories of women's hands
the food prepared
the plants cultivated
the seeds collected
the children held and raised
the belongings carried
across lands, across oceans
the hands held
and histories threaded
through tongues
languages becoming lost
and home again

not one of my ancestors, 2023-2024, poem.



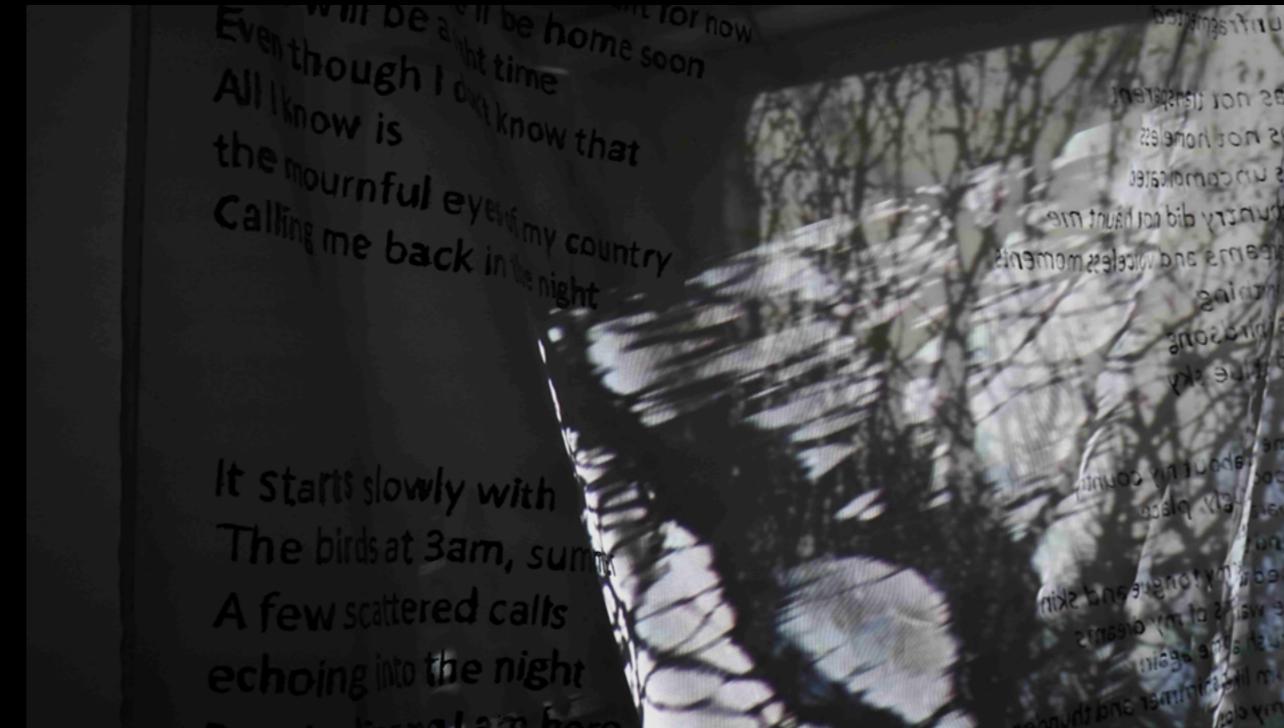
'Not one of my ancestors' uses the tablecloth as an object to speak about women's roles in the violence of colonial projects, and how resistance continues through the caring work of women. The memories of land, culture, food and language are preserved and taken care of through the work of women, during the violent displacements of imperialism. This work was presented as part of the group exhibition 'Common Soil' at SAVVY Contemporary in Berlin, a project co-curated by students of the Spatial Strategies Master program at Kunsthochschule Wiesensee.

"We propose this common soil as a marginal space where we will collectively dream, imagine, and hold space for stories yet unspoken. We will prepare the table with our materials, we mingle our guts and bodies and voices, the violent traces of territories, threads of dispossession across continents, histories entangled and erased, slowly becoming visible. Through storytelling from our human and more-than-human ancestors, we extend our roots back into the ways we have always been connected, how we have always belonged to the soil and each other."

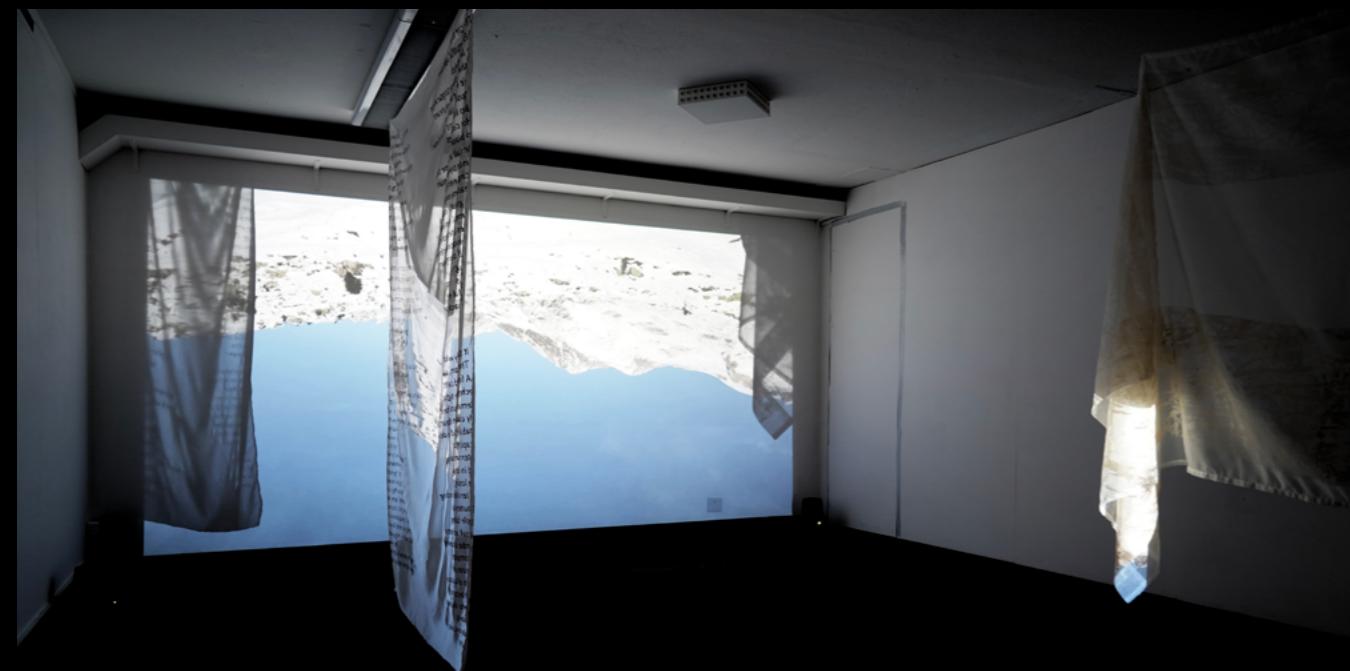
text excerpt from 'Common Soil' curatorial statement, 2024.



becoming lands, becoming earth, 2023, textile work detail, black ink on raw linen.



becoming lands, becoming earth, 2023, detail photo installation.



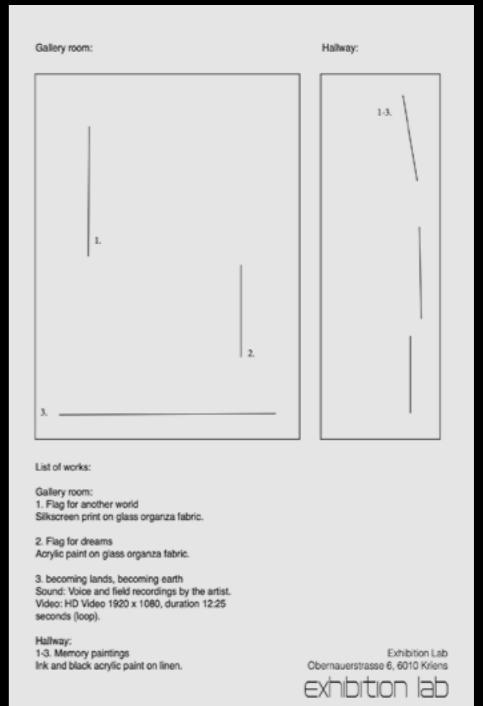
becoming lands, becoming earth, 2023, textile with screenprint, poem, video projection and sound, at Exhibition Lab, Kriens, Switzerland.



4. Link to excerpt of becoming lands, becoming earth, 2023, video, duration: 07:18.
[Click here for weblink.](#)

'The exhibition 'becoming lands, becoming earth' invites viewers to pause, to listen not only to sounds, but the voiceless murmuring of multi-species bodies remembering the future as a promise of return. I start with my own brief history as a dislocated person, a poet homesick for a landscape that does not exist, as the shifting location for this creative work. The fugitive position of an outsider is envisioned as falling into the unknown as the opportunity to create new worlds, to reconstruct from ruins and fragments, a sky made of past, present, and future, fusing and dissolving, in languages and silences, songs and stories that have returned.'

Exhibition text excerpt, becoming lands, becoming earth, 2023.



Exhibition floor plan

PROGRAM SCHEDULE:

10:00AM
SABINE GEBHARDT FINK AND HANNAH BEILHARZ, HSLU – D&K, Head Master
Fine Arts and StudioLabs Eco & Wo?
(Coffee and introductions)

10:30-11:15AM
GABRIELLA HIRST, Artist and researcher, Berlin
Keynote Presentation

11:15 - 11:45AM
RAI & SAVYASACHI ANJU PRABIR, Artistic researchers, India
Altodi Poltodi (This shore, That shore) (online)

11:45AM - 12:30PM
JULIEANNA PRESTON, Performance artist and researcher, professor for spatial practice, Aotearoa, New Zealand
A warning welcome, a foreboding farewell, a siren (online)

12:30 - 1:30PM
SHARED LUNCH

1:30 – 2:00PM
DANIELA ARDIRI, HANNAH BEILHARZ, VARSHA NAIR, HSLU - D&K, StudioLabs
Eco & Wo?
Orto X Baroda: Listening Session

2:00 - 2:30PM
ECOART LAB COLLECTIVE, Bern, HKB
Ecotone Encounters Film Screening

2:30 - 3:00PM
ANDREA PALASTI, Artist and lecturer Academy of Fine Arts, Novi Sad Serbia
Fitness for Unlikely Species, participatory Performance (online)

3:00 - 3.30PM
COFFEE BREAK

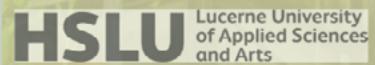
3:30 - 4:00PM
ABIGAIL WIESE, Artist, South Africa
Lalela uLwandle (Listen to the Sea) (online)

4:30 - 5:00PM
CHRIS OBRIST, HSLU – D&K, StudioLab Wo?
Biofeedback: Generative System with Plants

5:00PM
PETER SPILLMAN, Artist, HSLU – D&K StudioLab Eco, project-lead cohabitation
Wrap up of the day

SABINE GEBHARDT FINK
Closing words

6:00PM
HANNAH BEILHARZ, exhibition opening
becoming lands, becoming earth
Gallery Exhibition Lab, Obernauerstrasse 6, 6010 Kriens



'Finding Home: At the nexus of Ecological Grief, Artistic Research, and Environmental Justice' was a symposium with international guests organised in the context of the Master Dialog program at HSLU, co-curated by Hannah Beilharz and Prof. Sabine Gebhardt-Fink.

The exhibition 'becoming lands, becoming earth' was created as part of the symposium, as an example of an artistic research project exploring ecological grief and loss of home, undertaken by Hannah Beilharz in the HSLU Master of Art in Public Spheres program.

Poster and symposium schedule, 2023, Hannah Beilharz.

FINDING HOME: AT THE NEXUS OF ECOLOGICAL GRIEF, ARTISTIC RESEARCH, AND ENVIRONMENTAL JUSTICE

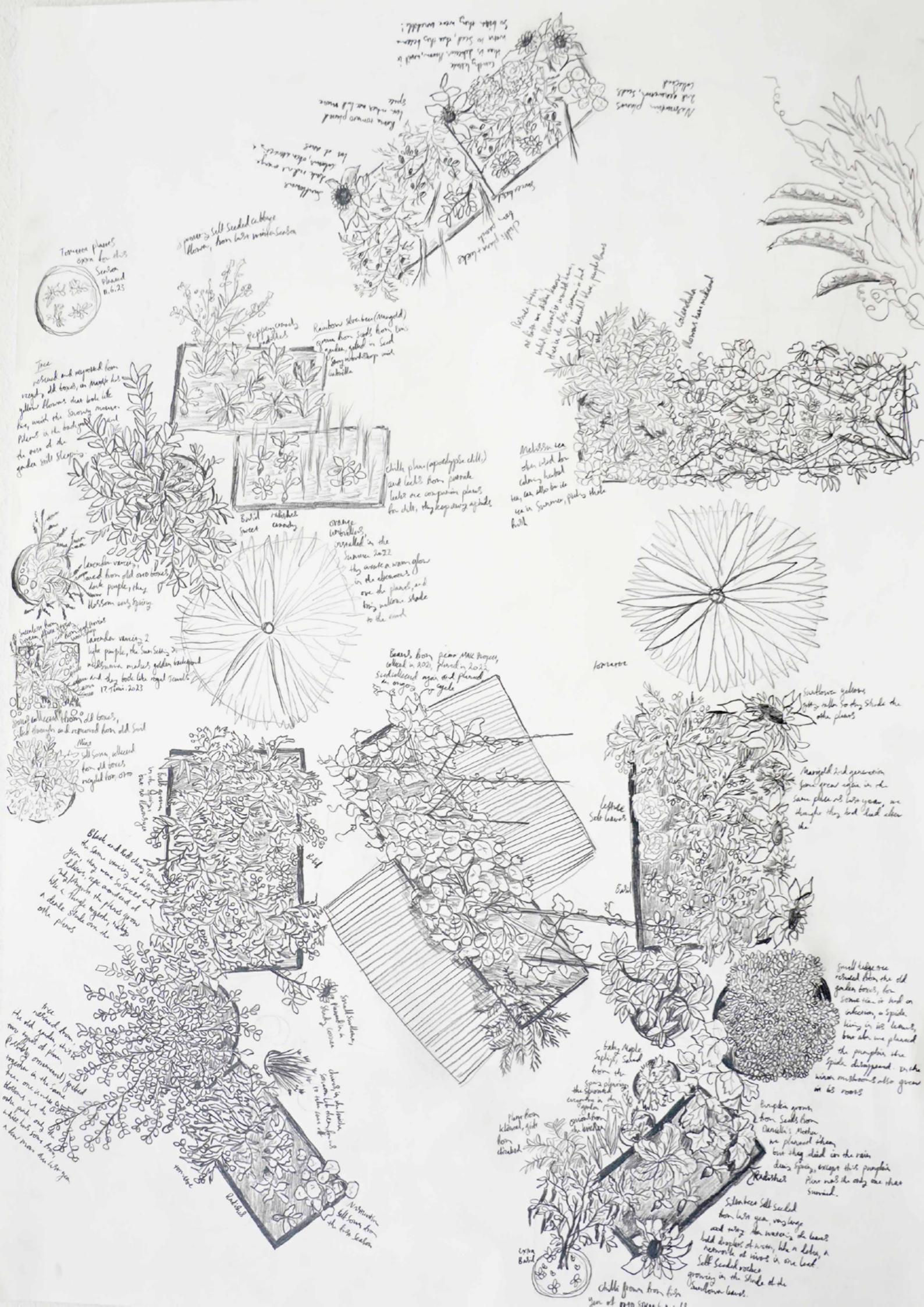
13TH APRIL 10AM - 6PM

On site visit:
<https://www.hslu.ch/de-ch/hochschule-luzern/ueber-uns/standorte/raum-mieten/emonbruecke/>

For Zoom participation, please register
here: <https://master-kunst-luzern.ch/>

Room: Forum Master Kunst
Visconti 745, Nylsuisseplatz 1,
3rd floor 6020 Emmenbrücke LU
(Switzerland)

Presenting a diverse program of online and in person presentations, performances, film screenings and discussions, from artistic practices in multiple global locations including South Africa, India, Aotearoa (NZ), and Switzerland, this symposium proposes thinking about artistic research as entangled within place and politics through the ongoing climate crisis. The program will be based online and between the HSLU Design and Kunst campus, the gallery Exhibition Lab in Kriens, and the urban garden space and research project on campus, Orto 745. A central focus will be questions and responses to how we continue to exist and belong in the world with the deep existential threat of catastrophic climate change, and how we move forward with systemic change in mind, growing roots to place and centring the voices of those historically excluded from imagining the future.



Harvesting Melissa Citronen tea leaves, digital photograph, 2023, Hannah Beilharz.

Orto 745 is a collective artistic ecology project created by Hannah Beilharz and Daniela Ardiri, active from 2021-2024. In the project the artists worked collectively to establish a sustainable urban garden on the Lucerne University Design and Art campus in Switzerland, they co-curated screenings, workshops, and research exchanges on the combined topics of arts practice and ecology. Confronting the climate crisis through personal experience and the practical challenges of creating a garden in an institution, the project explores how we belong to place in a time of ecological emergency.

Map from Memory of Orto 745 space, 2023, Hannah Beil



Orto radish harvest, 2023, digital photograph, Hannah Beilharz.

'Entangled Stories: A Manifesto of Care' is a short film created by the Orto 745 Collective. The film was commissioned by Lucerne University for the 2023 Pilatus Economic Forum of Central Switzerland, as a contribution to imagining new forms of economy in the future.

'Entangled Stories' offered perspectives through film and sound from the Orto 745 garden space. It also showed the performance 'entangled lunch' and explored the topics of circular economies and relationships between plants and humans. The film was created in collaboration with the Master Kunst Studiolab days 2023, and the student research group ECO.

Artistic concept and direction Daniela Ardiri and Hannah Beilharz, production HSLU Lucerne University of Applied Sciences and Arts. Filming by Daniela Ardiri, filming, editing and post-production by Gianfranco Bastianelli, sound by Hannah Beilharz.



5. Link to the short film, duration: 03:29.

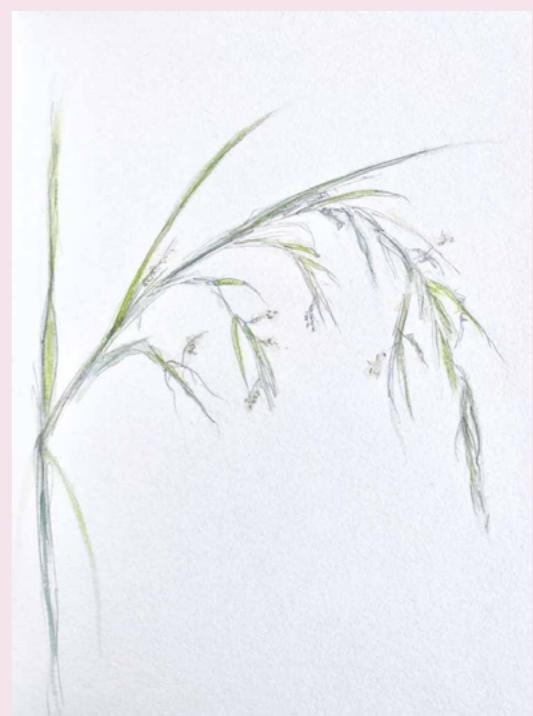
[Click here for weblink.](#)

Orto X Baroda is an artistic exchange project between the gardens of collective Orto 745 based in Switzerland and artist Varsha Nair and her garden based in Baroda, India. Our exchange incorporates recordings, drawings, and texts, including an extensive whatsapp archive of visual and written exchanges, updates, and reflections. The exchange often includes reflections on the weather, climate change effects on seasons, our work as women artists and connection across generations, family traditions, cultures, and the significance and political dimensions of gardening.

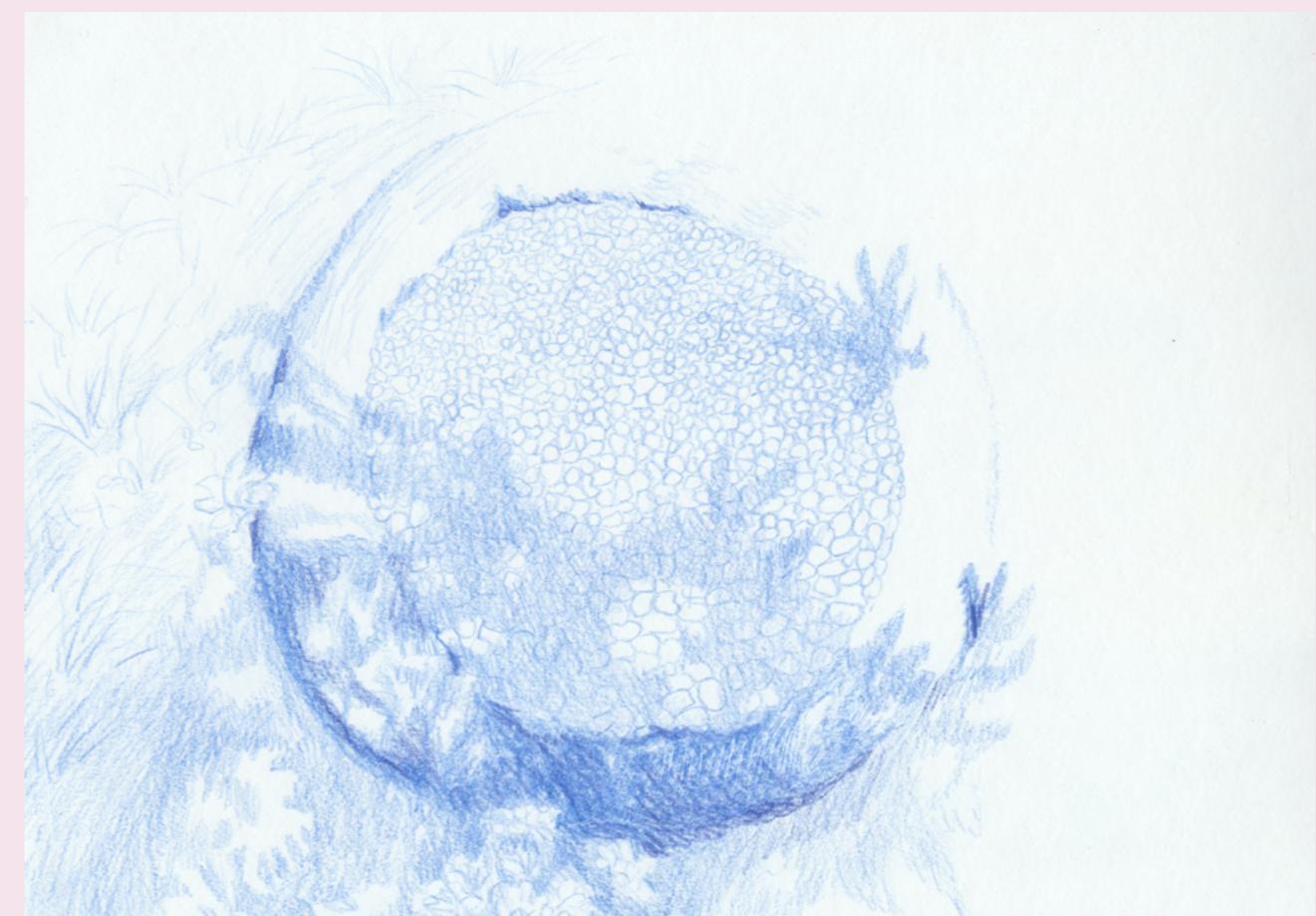


6. Link to Orto X Baroda, 2022-23, excerpt of Greetings, combined whatsapp voice recordings from the gardens of Orto and Baroda, mixed with humming, duration: 01:57

[Click here for weblink.](#)



Drawing Lemongrass, 2023, Varsha Nair.



Drawing new water pond, 2023, Hannah Beilharz.

Refuge and Resistance
with Spatial Strategies
Tue 16 Jan / 17:00–19:00 (CET)



This first transmission of Spatial Strategies invites you into a shared space of collective dreaming. Drawing from the multitude of our personal backgrounds and histories, we share fragments of our journeys from resistance to refuge. Resistance; holding the space for our rage, grief, and hope, and Refuge; creating the place where we find solace, connection, and peace.

The broadcast is a collaboration between the community of learners at Spatial Strategies, Kunsthochschule Weißensee, and Refuge Worldwide

Text from Refuge WorldWide Radio, 2024.



7. Link to Refuge, 2024, excerpt of recordings from Nanna's garden and conversation about the summer garden, excerpt of poem Homeland, and song, duration: 01:10.

[Click for weblink here.](#)

8. Link to collective radio show Refuge and Resistance, 2024.

[Click for weblink here.](#)

the wildest dreams
are the ones where I return home
where all those waiting for me
start to live again
where all those I am waiting for
are gathered around me
in flesh and not spirit
in the now and not memories

I want to go home
which requires traveling back in time
to a moment I felt home
to a self unfragmented

when I was not transparent
when I was not homeless
when I was uncomplicated
when my country did not haunt me
waiting in dreams
and voiceless moments
to undo everything
in a chorus of birdsong
and deafening blue sky

Excerpt of Homelands, 2023, Hannah Beilharz.



‘Structures of Survival’ explores the processes of healing from trauma within the context of intimate partner violence. The works are comprised of fragments of ephemera, architecture, memory, and text, made present through sculptural forms, video, sound and performance. This exhibition seeks to create a space for discussion and reflection on the prevalence of domestic violence in our society, as well as the importance of hope and recovery. The works are accompanied by a performative response by contemporary dancer Catherine Magill. Through a dialogue between sculpture, space, and dance, they further unpack how the self rebuilds from the deep and significant trauma of abusive relationships.



Documentation of improvised dance performance by Catherine Magill in ‘Structures of Survival’, 2020, installation with wood, black and white paint, tissue paper, branches, amaranth seeds, video projection, glass, fly screen, dimensions approx. 7 metres (L) x 8 metres (H) x 5 (W) metres.



Kneading Memories, 2023, Sawi Laila & Hannah Beilharz, photo documentation of performance.

Working as a collective, we combine our individual artistic practices around the central question of how food can create safe spaces within queered perspectives of ecology, family, and traditions.

In our recent performance work, "kneading memories" we made fresh bread live with the audience's participation, while also reciting texts written by each artist, connecting to the topics of family, safe spaces, cooking and tradition. The texts are poetic reflections of our personal connections to these themes and are read together both in Arabic and English, as we interact with the audience through making the bread and inviting them to join us.

text excerpt from collective performance with Sawi laila, 2023, ACT performance Festival, Geneva, Switzerland.

My mom used to say, "When I love someone, I love to cook for them with my own hands." As I got closer, I smelled the glow, which made my body seem to feel more energized. I also smelled dreams and my mom's flavorful food, which was gracious and unfit to stand by. I also noticed my mom's wonderful hands, which were pure and unadulterated white. Her hands are fictitious.

- text excerpt by Sawi Laila.

My mother can't bake bread
My mothers mother is a child, missing in the throughline
A break in lineages
A crack becomes a thread becomes a story Becomes a song
About imperfection and love despite violence
Despite empty spaces
My mother loves to cook with her own hands.

- text excerpt by Hannah Beilharz

we swim
into ancient tides
pulling the world closed
light fading
the water rises
as planets set
suns dip
taking a final fiery bow
an eternal world of night
begins
a liquid shroud
there is no remembrance
for the last generation
their tombs are whispers
fading into
a dawn that does not arrive
bones becoming ashes
dreams set free
into a stateless sky

We sing underground,
We sing underwater
A lullaby without words
A lullaby for ending
A lullaby for beginning

Excerpt of subterranean lullaby text, 2023.

subterranean lullaby is a gathering of voices, texts, and songs, developed working with bodies of water including the lake Lucerne and river Reuss. It was presented in 2023 at the ACT Festival of performance art in Basel, Switzerland.

Text from the ACT website, 2024.



Performing subterranean lullaby, 2023, Photo Christian Knörr



9. Subterranean Lullaby, 2023, sound excerpt from performance, 03:45. [Click for weblink here.](#)



Lena Eriksson, Illustration of zoom meeting for Ctrl+P Biennale Lasuemo collective, 2023.



10. Link to the project contributions, website powered by Lena Eriksson and Varsha Nair.

[Click for weblink here.](#)

A New Skin, 2023, Hannah Beilharz, Ctrl+P Biennale Lasuemo collective contribution, film still.

‘Let’s talk about the weather

- the weather as a collective condition

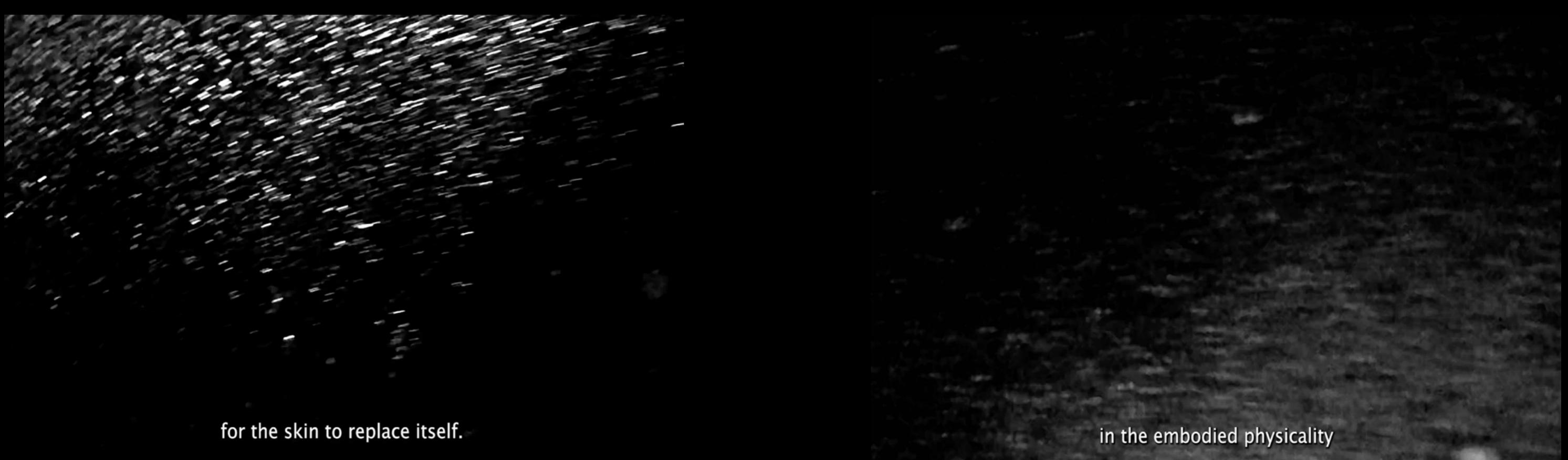
For this issue of Ctrl+P Biennale, we made an open call to artists in the LASUEMO collective, inviting them to offer a video / moving images – a diary, a video sketch, a field recording, as a snap shot to talk about their weather.

Based on the principle of friendship we set up this project specifically to bring in our connections transgressing geographical borders to address weather as a collective condition.

LASUEMO is an informal meeting place on the Last Sunday Every Month in the digital courtyard of the project blog set up following «Womanifesto 2020: Gatherings». Bridging distance to connect specially with many still in enforced isolation, the first gathering took place on Sunday 30 May 2021 and we have continued to meet ever since.’

Excerpt project text, from Lasuemo collective.

* Project official release to be announced in 2024.



for the skin to replace itself.

in the embodied physicality



Installation view of 'ich bin da', Daniela Ardiri, photograph Enrique Ramirez, 2022.

The collaborative project, 'Where we live' explored the landscape as a critical place and potential common place, from the perspective of three artists coming from Italy, Australia and Chile. The project was undertaken in the context of the Master of Art in Public Spheres program at Lucerne University (HSLU) in 2022. The creative research and exchange over six months, between artist Enrique Ramirez, guest lecturer at the HSLU and the students Hannah Beilharz and Daniela Ardiri. The exchange and works developed resulting in an exhibition, a collective publication and a further presentation of the works at the 'Personal Structures' exhibition at Venice, Italy. This was a collateral event and exhibition of the 59th International Art Exhibition of La Biennale di Venezia, 2022. The catalogue and a presentation of the collective exchange was also exhibited in a curated exhibition on Artist's books and publications at Zentral Wascherei, Zürich, in 2023.

Link to the catalogue [click here.](#)

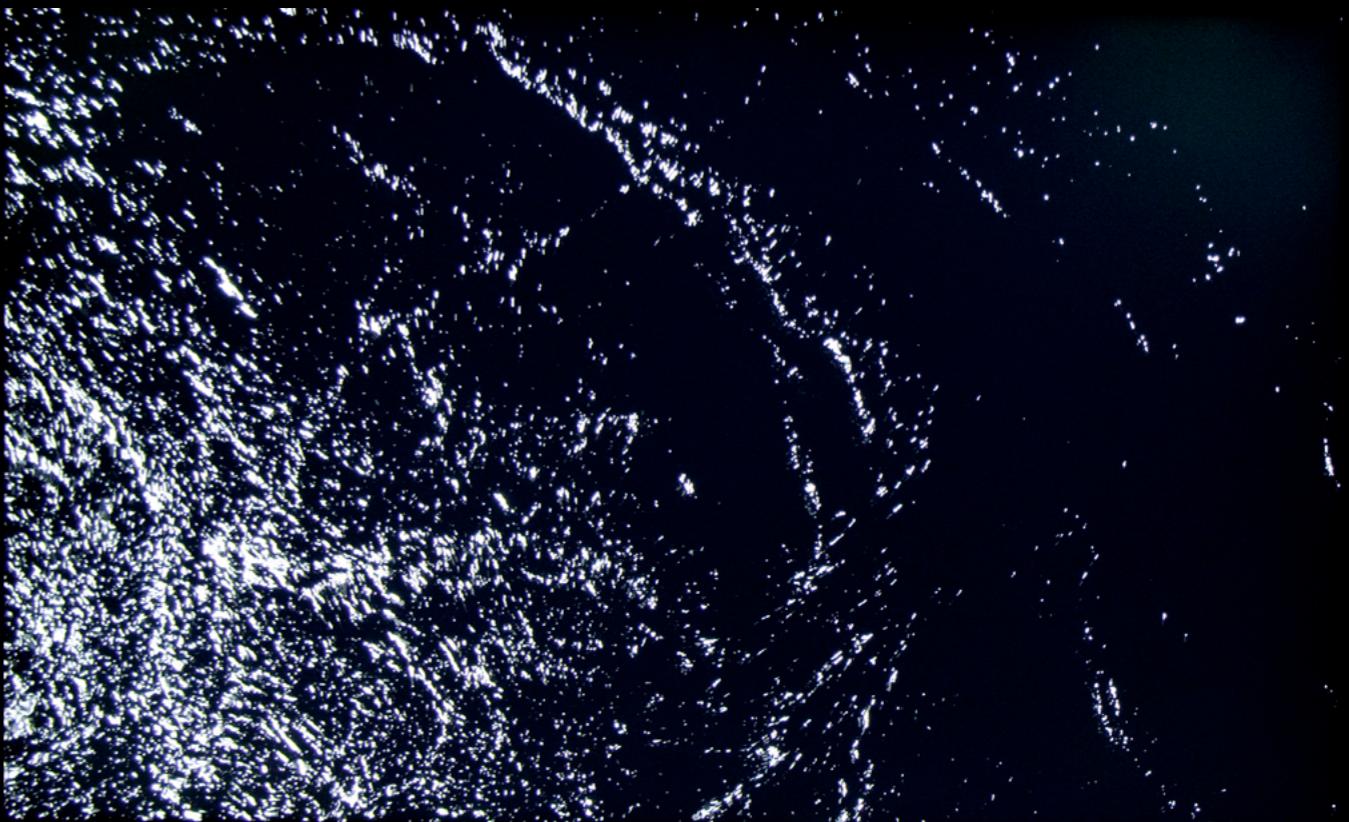
Exhibition text:

The group exhibition of MFA students with the title "Where we live" addresses the landscape as a critical place and potential common space, both among humans and with all living things. The works explore the ever-present possibility of going beyond our limits, the freedom to migrate or its lack, the possibility of transformation through knowing new spaces, both between ourselves and other species. It also evokes the responsibility we have towards our environment, within the contexts of personal belonging and climate change.

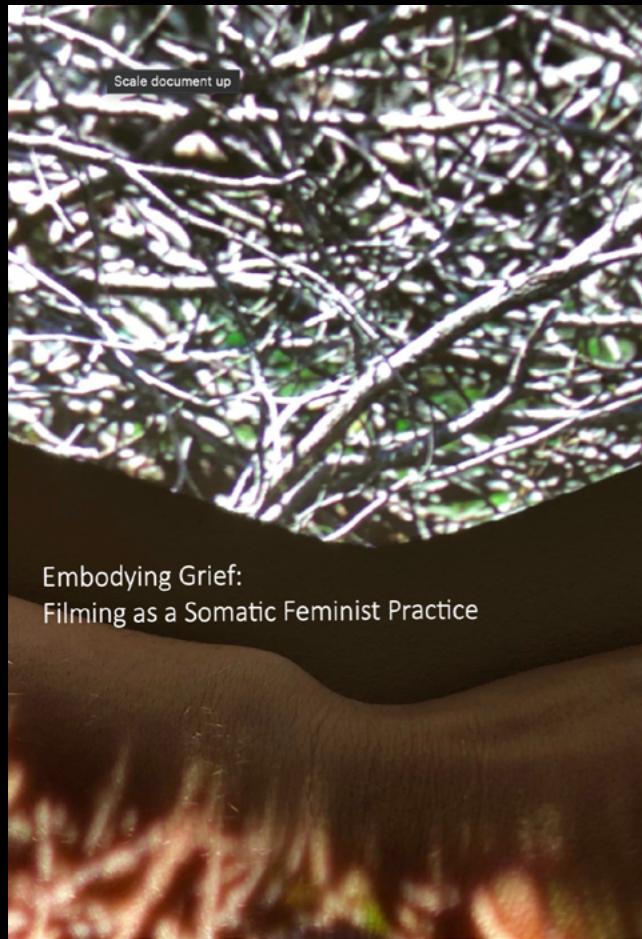
The project is elaborated together with Enrique Ramirez, artist and visiting professor at the MFA this spring term.



voile sur eau, Photograph Enrique Ramirez, 2022.



Surface Below video still, Hannah Beilharz, 2022.



Embodying Grief: Filming as a Somatic Feminist Practice was a workshop and publication developed in 2022 for the interdisciplinary research symposium 'sentient performativities' by the organisation Art.Earth, in Dartmouth, U.K.

The project sought to share a creative practice of embodied filming with new audiences as a somatic tool for processing ecological grief. The publication and essay written by the artist offered further background and theoretical context to the workshop.

To read the publication [click here.](#)

Excerpt from publication essay:

"Somatics as a practice that engages with and trusts the body's own wealth of knowledge is inherently political (Haines, 2014), because it reverses the Western imperialist hierarchical separation between body and mind, and the privileging of rational thought above other forms of knowing. Combining this method with the work of capturing and translating the world from a physical perspective expands the field of human engagement with landscapes and space into the imaginative possibilities held within radical feminist and decolonial political philosophy."

Song for Breathing

I am the collector of debts,
and the memories of soil.
I am the weaver of threads,
and the songs of water.

I am groundless and journeying,
between fictive lands.
The lands that still remember,
how to call us back home.
The lands that still hold,
all those disappeared.

I am groundless and journeying,
between fragile hands.
The hands that still remember,
how to return home.
how to raise seeds from underground.

I am the carrier of stories,
the unwritten stories of lands disappeared.

I'm carrying the voices,
and all the worlds that are dissolving.

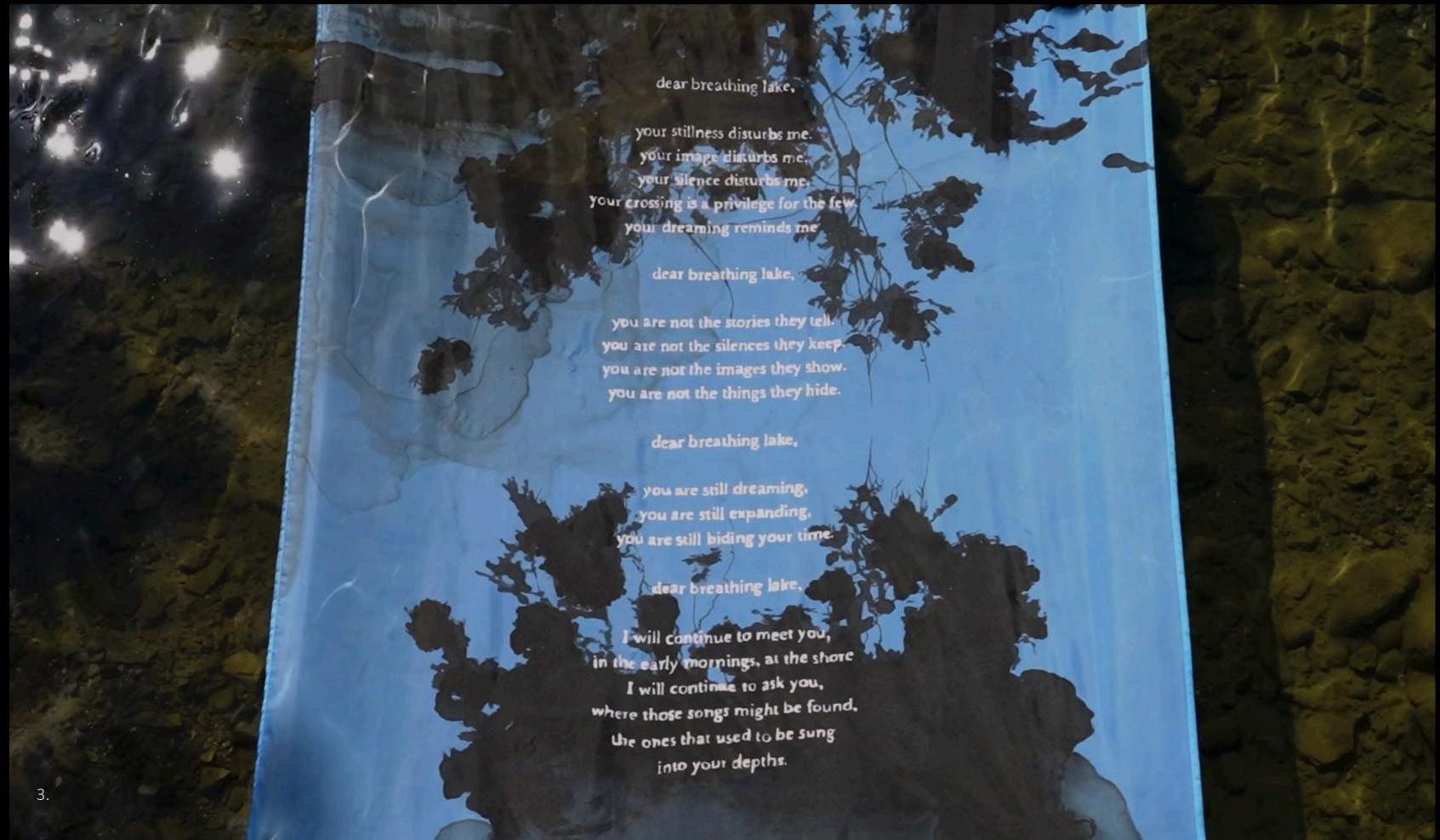
All that I am carrying,
is turning into dust.
All that I am carrying,
is held in the earth.



Breathing Lake: dreams of the uprooted

Master Thesis Documentation Hannah Beilharz 2024

Master of Arts in Fine Arts, Major Art in Public Spheres
Lucerne University of Applied Sciences (HSLU)



'Breathing Lake: dreams of the uprooted' is an ongoing artistic research project on the loss of belonging to place due to climate crisis and colonial legacies. Through an extended artistic research process between Australia, Germany and Switzerland from 2021-2024, the project examined personal migration stories of the artist's ancestors, the present contexts of Australia and destructive climate change effects, the lake Lucerne and Swiss perceptions of landscape. These places were drawn together in the creative exploration of how climate change creates the loss of home on a global scale.

At the 2024 Studiolab days at Südpol cultural centre in Lucerne, the project took multiple forms, including an artist book, a video and sound installation, and a live sound performance. The installation brought two places into dialogue with each other: Lake Lucerne and the lands of the Dja Dja Wurrung in Australia- the area where the artist grew up. The work moved between places that are still there and places that have disappeared because of climate change and now only exist in memory. It explored how the legacies of colonialism continue to reverberate and create a world characterised by ecological crises.

Working with sounds, images, textiles, poetry and songs, the video and sound works wove two distinct places into a conversation that centred on the disappearance of place, the instability of memory, and how grieving can create a space of reflection and transformation. Present in the work is a third, 'ghost' place, the German settlement village of Wilhelma in historic Palestine where the artist's ancestors lived before moving to Australia in 1948. Using archival images and the combined mediums of water and film, this third presence speaks to the repetition of colonial acts, and how these continue in the effects of climate change today.

The written master thesis took the form of an artist book that used the format of letters, addressed to human ancestors, more-than-human entities like the Lake Lucerne, and places now lost or disappeared. Working with relief linocut prints as handwritten memories of water, they follow the letters through the book alongside archival images and poetry.

The sound performance combined reading a letter written to the audience, and a 'Song for Breathing' performed by the artist that was in the form of an acapella lament. The song explored the position of the artist within these fragmented places, their own and ancestor's memories. The sound work included field recordings from the locations the installation touches, bringing them into a live space and dialogue with the audience.





Image captions:

1. Lyrics for Song for Breathing, Hannah Beilharz, 2024.
2. Breathing lake, photo documentation of installation, Hannah Beilharz, 2024.
3. Breathing lake, video still 1, Hannah Beilharz, 2024.
4. Breathing Lake, video still 2, Hannah Beilharz, 2024.
5. Relief print sample from artist book, Hannah Beilharz, 2024.

Work Links:

1. Dear Country and Breathing Lake excerpt, 2024, (sound works from installation), duration: 04:46. To listen click [here](#).
2. Song for Breathing excerpt, 2024, (song and live sound performance), duration: 02:23. To listen click [here](#).
3. Breathing Lake: dreams of the uprooted video excerpt, 2024, duration: 03:31. To watch video click [here](#).
4. Pdf copy of the artist book 'Breathing Lake: dreams of the uprooted' accessible [here](#).

Biography:

Hannah Beilharz is a multidisciplinary artist and poet based between Naarm (Melbourne) Australia, and Switzerland. She is currently working on a creative research project undertaken from 2021-2024 in Lucerne, Switzerland and Berlin, Germany as part of a Master of Art in Public Spheres at Lucerne University of Applied Sciences, and the Master of Spatial Strategies program at Weissensee Kunsthochschule.

Her work has been shown in numerous group and solo exhibitions and public projects in Australia and Europe. She is involved in several curatorial and collaborative projects detailed further in the included CV. Her work seeks to make space for silenced voices from the so-called margins through storytelling, inter-weaving images, poetry, violence, and memories personal and ancestral. Her work is deeply invested in the practices of decolonizing and radical hope against the climate collapse caused by imperialist extractive capitalism. She is currently working with retelling ancestral histories from unknown perspectives and positions, the power of imagination and collective, commons-based practices.

For contact and Portfolio click [here](#).

CV

HANNAH BEILHARZ

B. 1994

SOLO EXHIBITIONS

2023

Becoming-lands, becoming earth- Exhibition Lab, Kriens, Switzerland

Archives of land: collecting disappearance- Bibliothek Vitrine HSLU D&K, Lucerne, Switzerland

2021

Ashen Shadows – Trocadero Artspace, Melbourne

Tracing Horizons: Anamorphic Visions -- Yarra Sculpture Gallery, Melbourne

2020

Structures of Survival – Red Gallery, Melbourne

Tandem Breaths – Jacombe Artist-Run-Initiative, Myrniong, Australia

2019

When Leaves Trace Skin – Red Gallery, Melbourne

Traces – Yarra Sculpture Gallery Summer Residency exhibition, Melbourne

2018

Anamorphic Visions – Trocadero Artspace, Melbourne

Clouds are not our bodies (but they dreamt they were) – Alternating Current Artspace, Melbourne

CURATORIAL AND COLLECTIVE PROJECTS

2023

Presenter of collective Orto 745 project at Beyond the Catastrophe symposium, Sapienza University of Rome, Italy

Curator for Corto Film Screening with collective Orto 745, Lucerne, Switzerland

Curator for research symposium Master Dialog Finding Home symposium, Lucerne University, Switzerland

Contributor to Ctrl+P Online Biennale issue – with Laseumo Collective

Curator of collective film screening, Belonging Across Borders and Space – Composite Moving Image, Melbourne

2022- 2024

Orto x Baroda exchange project between Orto_745, Luzern, Switzerland and Baroda, India

Orto-745 @orto_745 ecology and public space project – Lucerne University, Switzerland

2022

Participant of Talking Gazes Bang Bang, Lumpen Station radio- Tinguely Museum, Basel, Switzerland

Performer in Subversive Gang @gang_subversive_performances – Tinguely Museum, Basel, Switzerland

Workshop and Postgraduate Presenter at symposium Sentient Performativities – Art.Earth, United Kingdom

Performer and author of Survival Broadcast with Lumpen Station Radio- ACT Festival, Biel/Bienne, Switzerland

Member of Lasuemo women artist's collective – various locations, international

RESIDENCIES

2023

Klosterdornach artist Residency, Basel, Switzerland

2022

Studio development/Performance Archive residency – Amerbach Studios, Basel, Switzerland

2019

Yarra Sculpture Gallery Summer Residency- Melbourne, Australia

2018

Projection Masterclass in professional development – Centre for Projection Art, Melbourne, Australia

COLLECTIONS

Private Collections, Australia

Public Collections:

RMIT University School of Art

Curtin University

National Art School Sydney

University of Southern Queensland

AWARDS

2020

Finalist in National Works on Paper- Mornington Peninsula Regional gallery, Australia

2019

CCP Ilford Salon of Photography– Centre for Contemporary Photography, Melbourne

GROUP EXHIBITIONS

2024

Common Soil, SAVVY Contemporary, Berlin, Germany

Radiant Opacity, Kunsthalle am Hamburgerplatz, Berlin, Germany

2023

Subterranean Lullaby, Sound performance at ACT festival Basel 2023, & Südpol Master Kunst Studiolab days, Switzerland

Performer in Kneading Memories, with Sawi Laila, ACT Festival Geneva 2023, Switzerland

Leftovers (Remix) Artist collectives and artist books – Zentral Wäscherei, Toni Areal, Zurich, Switzerland

Regional Luzern – Willisau Rathaus, Willisau, Switzerland

Collective Film Screening: Belonging Across Borders and Place – Composite Moving Image, Melbourne

2022

Personal Structures – Palazzo Mora, Collateral Event of the Venice Biennale, Italy

Mental Painting Research Residency- Garage Emma, Luzern, Switzerland

Where We Live? – Austellungsraum project space, Luzern University, Switzerland

2020

National Works on Paper exhibition – Mornington Peninsula Regional gallery, Australia

2019

CCP Ilford Salon – Centre for Contemporary Photography, Melbourne

Moreland Summer Show – Cunihan Gallery, Melbourne

Contemporary Sculptors Association Annual members show – Yarra Sculpture Gallery, Melbourne

Red Gallery Annual Fundraiser – Red Gallery, Melbourne

EDUCATION

2023-2024

Master Spatial Strategies (Exchange Semester) Kunsthochschule Weißensee, Berlin, Germany

2021-2024

Master of Art in Public Spheres (completion date June 2024)

Lucerne University of Applied Sciences and Arts, Lucerne, Switzerland

2016-2017

Bachelor of Arts (Fine Art) Honors First Class (Video, Sculpture, and Installation)

RMIT University, Melbourne

2014-2016

Bachelor of Arts (Fine Art) (Printmaking and Photography)

RMIT University, Melbourne

2015

Bachelor of Arts Exchange program (Film, Printmaking and Photography)

University of Westminster, London, United Kingdom

