

# LATEFA WIERSCH

Latefa Wiersch  
Hannibal  
Dortmunder Kunstverein  
19. January – 13. April 2025

Latefa Wiersch,  
Hannibal / Tic Tac Toe, installation view Dortmunder Kunstverein.  
Courtesy the artist, Dortmunder Kunstverein.  
Photo: Jens Franke



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Latefa Wiersch (\*1982 in Dortmund, DE) lives and works in Zurich. She studied art at the Berlin University of the Arts and the Bern University of the Arts.

Latefa Wiersch's installations and performances deal with questions of identity and the body in the post-colonial present. In order to investigate what it means to be human in our society, the artist often constructs clichéd images. The doll in particular is staged as an inanimate-animate counterpart. Another focus is satirically dedicated to themes of collective art production, institutional critique and the blending of the private and public as it appears in social networks.

Latefa Wiersch won the Swiss Art Award 2023 and the Swiss Performance Art Award 2022 in collaboration with Rhoda Davids Abel and Dandara Modesto. She has received grants and prizes from the Canton of Zurich and the City of Zurich, among others, and was Artist in Residence 2024 at the Swiss Institute, New York City.

International exhibitions, among others Dortmunder Kunstverein (2025), Bozar Centre for Fine Arts, Brussels (2024), Kunsthau Zürich (2024), la Ménagerie de verre, Paris (2024), Helmhaus Zürich (2024/25), Centre d'Art Contemporain Genève (2022), Palais Carli, Marseille / Systema 2023, Voiture14, (2023); Kunsthau Langenthal (2022, Solo and 2018), Werkschau 2023, Museum Haus Konstruktiv (2023, 2019 and 2021), Swiss Art Awards (2023, 2021), Stadtgalerie Bern (2021), Zentrum Paul Klee collaboration with Dampfzentrale (with Emma Murray, 2019), La Nef, Le Noirmont (2018), Shedhalle Zürich (2018), Dortmunder U (2015),

Performances at Kunsthau Zürich (2024), Galerie Barbara Seiler (2024), Festival "Les inaccoutumés printemps 24," Centre Culturel Suisse. On Tour with la Ménagerie de verre et le festival Belluard Bollwerk in Paris at the Horst Art & Music Festival, Vilvoorde (2023), the Fondazione Sant'Elia / Istituto Svizzero Palermo (2022), Kunstmuseum Luzern 2023, Schauspiel Dortmund (2021 and 2022), Dampfzentrale Bern (2022 and 2020) Rote Fabrik Zürich (2022).



CV

*1982	in Dortmund) lives and works in Zurich
2017-2019	Master Contemporary Arts Practice Hochschule der Künste Bern
2011 - 2012	Fine Art, Universität der Künste Berlin, Master student
2008 - 2011	Fine Art, Universität der Künste Berlin, Diplom
2007 - 2008	Fine Art, Kunstakademie Münster

ART AWARDS (SELECTION)

2024	Projekt grant „perform“, Pro Helvetia Artist-in-residence 2024, Swiss Institute, New York City
2023	Swiss Art Award
2022	Swiss Performance Art Award
2020 (and 2023)	Awards of the City of Zürich
2019 (and 2023)	Awards of the Kanton Zürich

EXHIBITIONS (SELECTION)

2025	Hannibal, Dortmunder Kunstverein (Solo)
2024	Original Features, La ménagerie de verre, Paris (Solo); Beyond the Circle (about Black Dada), Bozar Brussels; Ahoi, ahoi Des Admirals, Galerie Barbara Seiler Zürich Apropos Hodler, Kunsthaus Zürich; Verbinden, Helmhaus Zürich.
2023	Werkschau, Museum Haus Konstruktiv Zürich; Kunststipendien der Stadt Zürich, Helmhaus Zürich; Swiss Art Awards, Basel; Systema (with Fiona Omnes), Voiture 14, Palais Carli, Marseille;
2022	The Puppet Show, Centre d'Art Contemporain Genève, Genf; Kunstankäufe der Stadt Zürich 2011–2018, Helmhaus Zürich; Original Features, Kunsthaus Langenthal (Solo); Pulp, Mouches Volantes, Köln;
2021	Swiss Art Awards, Basel; Galleria Di Berna, Stadtgalerie Bern; Werkschau, Museum Haus Konstruktiv, Zürich Cockroach or Queen, Last Tango Zürich

2019	Werkschau, Museum Haus Konstruktiv, Zürich Extase, Zentrum Paul Klee, Bern / Dampfzentrale, Bern (mit Emma Murray); Festival des Artes, MA CAP, Kunsthaus/Centre d’art Pasquart, Biel/Bienne
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PERFORMANCES / COLLABORATIONS (SELECTION)

2024	Unknowing, Unearthing, Latefa Wiersch, New Kyd, Tiran Willemse, Helmhaus Zürich Pudding Club *Wiersch/Murray, Festival Les inaccoutumés printemps 24, Centre culturel suisse with la Ménagerie de verre et le festival Belluard Bollwerk; Dampzentrale Bern; Unknowing, Unearthing, Latefa Wiersch, New Kyd, Tiran Willemse, Galerie Barbara Seiler
Tiran 2023	Pudding Club *Wiersch/Murray: Horst Art & Music Festival, Vilvoorde. Yellow, or what Nature Implies, Bone Performance Festival, Bern; Werkschau, Museum Haus Konstruktiv, Zürich.
2022	Pudding Club *Wiersch/Murray Fondazione Sant’Elia / Istituto Svizzero, Palermo. Neon Bush Girl Society * with Rhoda Davids Abel, Dandara Modesto,Swiss Performance Art Award, Kunstmuseum Luzern; Rote Fabrik Zürich; Schauspiel Dortmund. Pudding Club, *Wiersch/Murray, Theater Südpol Luzern; Dampfzentrale Bern.
2021	Monsterhood Part II Sennentuntschi, Schauspiel Dortmund
2020	Monsterhood I, *Wiersch/Murray, Theater Südpol Luzern, Dampfzentrale Bern.

PRESS

Plattenbau-Kunst: Ausstellung in Dortmund – Laura Dresch, WDR 5 Scala - aktuelle Kultur. 17.01.2025  
Neue Ausstellung von Latefa Wiersch – der Puppenspielerin der afrodeutschen Diaspora,–Sandra Danneil, , 18. Januar 2025, Nordstadtblogger

Kunstbulletin 11/2022, Latefa Wiersch — Soziale Klischees mit groben Nadelstichen aufgespiesst, Fokus by Alice Henkes Kunstbulletin 06/2019, Kunstbulletin 11/2022,  
Deborah Keller - Editorial — Auf Spurensuche am Körper  
Digitale Kunst / Latefa Wiersch, Hinweis — Raffael Dörig  
Kunstbulletin, Werkschau 2023, Latefa Wiersch, Notebook — Selma Meuli  
Art Viewer, Latefa Wiersch at Kunsthaus Langenthal, October 7, 2022  
ORIGINAL FEATURES by LATEFA WIERSCH at KUNSTHAUS LANGENTHAL  
curated by RAFFAEL DÖRIG and EVA-MARIA KNÜSEL [from 20220825 to 20221113]  
Swiss Performance Art Award 2022 Jury report (deutsch)/ Swiss Performance Art Award Jury report (French)/Swiss Art Awards 2023, Jury report (English/ deutsch)  
Kunstbulletin 01/23, Kunstschaffen im Jetzt — Ein Stimmungsbild, Fokus — Meret Arnold

PUBLICATIONS

Latefa Wiersch: artpop insta Hrsg. Kunsthaus Langenthal und Präsens Editionen, 2022, Artist Book, Präsens Editionen , ISBN 978-3-906282-28-2  
Natanja von Stosch, Juliet Kothe und Matthias Kliefoth, B00BS – fe:male bodies in pictorial history, Distanz, 2023, ISBN: 978-3-95476-406-8;  
Barbara Basting und Ramona Brückner (Hrsg.) mit Beiträgen von Barbara Basting, Giulia Bernardi, Ramona Brückner, Raquel Brühlmann, Deborah Keller und Corine Mauch. Fotografien von Georg Aerni, Kunst für Zürich. Kunstankäufe der Stadt 2011–2021, Scheidegger & Spiess, 1. Auflage 2022, ISBN 978-3-03942-103-9;  
Priska Gisler, Laura Hadorn, Anna Hipp, Priska Ryffel, Digitales Kapital im Einsatz. Eine Ethnografie zur Transformation digitaler Praktiken in der Kunstausbildung, Transkript, 2022, ISBN 978-3-8376-6435-5;  
Josef Spiegel und Sigrun Brunsiek (Hrsg.), freiRAUM-Gründerzeit, Stiftung Künstlerdorf Schöppingen 2012, ISBN: 978-3-937828-30-5;  
Ursula Neugebauer und Katharina Hohmann, Von Inseln und Identitäten. Robinson und Freitag in Genf und Berlin, D’îleset d’identités. Robinson et Vendredi à Genève et Berlin, UdK Berlin 2011, ISBN 978-3-89462-204-6;  
Kunstakademie Münster (Hrsg.) New Grass, Münster 2008, ISBN: 978-3-86206-212-6



Latefa Wiersch

Hannibal

19. Januar – 13. April 2025

Dortmunder Kunstverein

Curator: Rebekka Seubert  
Assistant curator: Linda Schröer  
Construction: Robert Fernys  
Construction assistant: Nils Blumberg  
Press and Publicity: Philip Michael  
Wallpaper copyright: alamy (Repro Museen)



Some things are too large and overpowering to be able to be understood in the present by a single person; they can only be recognised in simulation and being lived through again, in their restaging. Latefa Wiersch (\*1982 in Dortmund, lives in Zurich) works with performance, sculpture, video and photography, and for several years has been creating roughly sewn puppet figures from variously coded materials such as fabric, clothing, leather, artificial hair, toys, found objects, sawn-up furniture, wire, wood and filling. Through the spatial installation of narrative scenes she breaks the social level down to an individual dimension in

order to examine the past and present of post-migrant identity in Germany. The puppets – with their social and cultural markers, their familiar attributes from pop culture and their multiple ambiguous references to contemporary history – are the doppelgänger of the artist and her social setting. From exhibition to exhibition they are re-clothed and re-contextualised, the figures differently staged and related to one another through their flexible skeleton structures. Their patched faces are mirrors of fragmented lives, gaps and the scars of racism and colonialism. The starting point of Latefa Wiersch’s exhibition at the Dortmunder Kunstverein is the high-rise district Hannibal II in Dortmund Dorstfeld, where Wiersch grew up in the 1980s and 90s. Hannibal II was constructed in 1976 as the architectural realisation of West Germany’s intended promise to all its citizens in the early 1970s: affordable, accessible housing and a social mix. But anonymity, dark corners, hostility, staff shortages, few meeting places and tenant fluctuation swiftly shattered these ideals here and in many other high-rise developments in Germany. In 2017 Hannibal II was compulsorily evacuated and closed off within only a few hours due to construction and planning defects in the ventilation. 753 people, unable to take much with them, became homeless, and renovation delays made Hannibal II a classic example of citizens’ powerlessness against internationally operating investors. The exhibition turns the utopia of the early 1970s into an architectural model once again, but this time life sized, like a space ship that has landed in the exhibition spaces. It is the backdrop and playing field for Latefa Wiersch’s figures and objects, through which the artist opens up an opportunity to review history and the reality spectrum of non-white German identities. Appearing early in the cultural history of play, the puppet is a focus for the projection of feelings and a means of exploring one’s own fantasies. In re-enacting stories, puppets can also serve to overcome experiences through repetition. In reference to the android puppet Olympia in E.T.A. Hoffmann’s short story ‘The Sandman’ (1816), the founder of psychoanalysis, Sigmund Freud, developed a theory of the uncanny (‘Das Unheimliche’, 1919). In his consideration of puppets he locates this feeling at the unclear threshold they occupy between dead object and living subject. Latefa Wiersch’s work recurrently balances on this threshold, which it concentrates into ambiguous scenes that seem to straddle times: Scene **Comeback** (2025), near the balconies, can be read as a self-portrait of the artist as a child. In superheroine costume,

seated on a motorcycle, she looks towards a miniature figure doing gymnastics on rings hanging from a climbing frame. Scene **The German Chapter** (2024) consists of a figure with facial features derived from the artist’s Dortmund-born grandfather, a sports reporter whose activities included co-editing an ambivalent volume on working-class sport in 1936. In a white shirt and tie he watches a life-sized gymnast on a climbing frame and a prizewinning pair of legs working out while leaning against a pillar. The interior of the Hannibal set is designed as an allusion to a teenager’s bedroom in which television is part of the space: **Tic Tac Toe** (2025) deals with the era of music TV with channels like VIVA and the first German-speaking black women’s band Tic Tac Toe (1995–2001, 2005–2007). The figures in room display miscellaneous references and codes reflecting a German perspective on the United States and the apparent implicitness of black artists there – an ambivalent attitude that arose at the time from a lack of role models in the German context and a treatment of blackness as something located elsewhere (othering). The staging pays homage to the three female rappers, and opens a door onto a historical turn different from the toxic media coverage experienced by the band. This is implied through a juxtaposition with the installation **Pssst...** (2025) in the same space. **Beyond the Circle (About Black Dada)** (2024) is a carrousel-like mobile that deals with the objectification and sexualisation of black bodies from a white perspective, and alongside a miniature puppet of Josephine Baker it also includes the face of Walt Disney’s Mickey Mouse. This figure alludes to portrayals in minstrel shows – racist entertainments originating in the United States in the early 19th century in which white people with blackpainted faces (blackfacing) and white gloves poked fun at black people. Upstairs the stop-motion animation **Original Features** (4’ 40’’, 2022) uses a hybrid figure – who might represent both the artist’s Moroccan father and the actor El Hedi ben Salem (1935–1977) – to follow the trail of lost North African identities in Europe. El Hedi ben Salem was the leading actor in Rainer Werner Fassbinder’s film Ali: Fear Eats the Soul (1974) and also the director’s lover. He died three years after filming under suspicious circumstances in a French prison. His similarity to Latefa Wiersch’s father, who came to Dortmund as a migrant worker at the Hoesch steelworks (today Thyssen Krupp) and other factories, dissolves in figure **Original Features** (2022), who looks down on the events below from the Hannibal balcony.

Text: Rebekka Seubert, Director und Curator,  
Dortmunder Kunstverein, 2025































































From everyday materials Latefa Wiersch creates objects and puppets that seem like strange hybrid beings of human, animal, plant. With her installations and performances, the artist reflects on what it means to be human in our society. Kunsthau Langenthal presents her first institutional solo exhibition.



Kunstbulletin 11/2022  
Fokus „Original Features“  
25.08.-13.11.22 Kunsthau Langenthal

Latefa Wiersch - Social clichés skewered with rough pinpricks by Alice Henkes

Like a guide through the exhibition, she stands in the corridor on the second floor of Kunsthau Langenthal: a life-size figure with a dark beard. The clothing mixes elements of Arab men's clothing with Western sportswear. The face is sewn with rough needle stitches, as if drawn with spontaneous, half-caricaturing, half-searching strokes. The deliberate imperfection, however, also creates a kind of vulnerability and thus gives the figure something very human, something touching. The facial features of the figure are based on those of the main character in Rainer Werner Fassbinder's film 'Angst essen Seele auf': El Hedi Ben Salem M'barek Mohammed Mustafa. When the film about the relationship between an aging German cleaner and a Moroccan immigrant was released in 1974, it was celebrated as an anti-racist statement. The situation of the Tunisian-Moroccan actor in Germany was not discussed. It was only in 2011 that filmmaker Viola Shafik elaborated in her documentary 'Jannat'Ali' that El Hedi Ben Salem M'barek Mohammed Mustafa had been treated with great indifference by Fassbinder and his team on the film set and in private. On the screen he might play the leading role, off it he lived in a sphere of invisibility in which most people with an immigrant background found themselves at the time.

**Femininity as machine-like**  
The figure in the white sportswear sweater with a familiar brand logo on the front leads visitors into this sphere of invisibility. A sphere that still exists today in the midst of Western society, where the so-called foreign and other mixes with the repressed and suppressed. A realm full of hidden longings and aggressions, unexpressed fears and desires. In Latefa Wiersch's first major solo exhibition, this sphere of invisibility becomes a place where the banal and the bizarre meet, the hilarious and the brutal, the stirring and the absurd. Wiersch creates figures out of everyday materials and textiles that seem to have stepped out of a Frankenstein laboratory and in which the human, the animal, the machine- like are mixed. In performances they become an equal counterpart to different actors. Horrifying, but also touching, strange, but also very familiar. They are figures that look strange and yet communicate in the same way. The gaze of the figure in the sports sweater goes in the direction of a small room in which stands a massive object that looks like a mix of human and building. Two huge breasts are emblazoned

above an archway that leads into the figure's interior. The bizarre overemphasis on female body parts makes femininity appear as something monstrous, but also as something purely mechanical: all one has to do is push, pull, rub in the right places and milk will flow, lust, warmth, perhaps even a child will emerge. The figure does not have a recognizable head, but what good is a head? The biology does its job well, there is no need to think about it further. Latefa Wiersch found inspiration for this work in the Swiss myth of the Sennentuntschi, but also in E.T.A. Hoffmann's tale of the 'Sandman' - material that deals with the creation of artificial humans, artificial women. With her interpretation of this, the artist shows a radical confrontation with traditional ideas of femininity, which are only seemingly outdated and pop up again and again in slightly modified form. It is one of the core themes of the artist, who was born in Dortmund and now lives in Zurich. For several years Latefa Wiersch has been running the Instagram account @artpop\_insta, on which she regularly posts photos showing a sewn alter ego, a doll cavorting at parties or in brothel stores, on display in the studio or at art events, in public moments but also in very private situations. With her Instagram project, Wiersch caricatures the trend toward permanent self-portrayal and the mixing of private and professional spheres that has become quite normal, especially for artists. In particular, she also questions how women present themselves in social media: Her artist doll appears again and again in new outfits, with new hairstyles, cool, hip and above all sexy.

**Wild and racy?**  
Latefa Wiersch challenges clichéd notions of femininity by working with drastic exaggerations. In a darkened room of the exhibition, where only the figures shown inside are illuminated with spotlights, sits a doll with a pregnancy belly and thick breasts. A C-section scar is visible on her round belly. Her arms and spread legs are in shiny black sheaths. This figure also has no head, only a luscious dark curly wig that identifies her as a "racy" black woman. The black vinyl clothing emphasizes her "wild" eroticism. Here, too, the seams that hold the figure together are clearly visible. Latefa Wiersch thus shows her way of working, and she also shows how cliché images are constructed, how we concoct ideas about the being of others. Her needle hits the mark, and from the coarseness with which the figure is worked, it becomes visible how inaccurate and empty is the gaze with which we look at and judge others.







wächst  
stunde Lust









Davon abgesehen läuft es schon wirklich gut.

Nach dem langen Tag der Abend, an dem El Hedi auserkoren wird und mit aufs Zimmer darf.

El Hedi im Gehen vor der Treppe, die Blicke im Rücken, El Hedi, der sich strafft und stufenweise wächst

El Hedis Triumph über die Blicke im Rücken, Triumph, der besser schmeckt, als die zu erwartende Lust.

Apart from that, things are going really well. After a long day, it's the evening when El Hedi is chosen and allowed into the room. El Hedi, walking in front of the stairs, the looks behind him, El Hedi tightening up and growing step by step, El Hedi's triumph over the looks behind him, triumph that tastes better than the expected pleasure.







El Hedi steht am Set rum. El Hedi, der nichts zu tun hat, während alle anderen geschäftig tun, während alle anderen die Köpfe zusammen stecken, während alle anderen an etwas sehr Genialem dran sind und in der Pause im plötzliches Gelächter ausbrechen, etwas musste gerade Lustig gewesen sein. El Hedi, der sich zu spät dazu gesetzt hat.

El Hedi spielt seine Rolle gut.

El Hedi stands around on the set. El Hedi, who has nothing to do while everyone else is busy, while everyone else is putting their heads together, while everyone else is working on something very brilliant and suddenly bursts out laughing during the break, something must have just been funny, El Hedi, who sat down too late. El Hedi plays his part well.





Yellow, or What Natur Implies, 2023, Kunsthau Zürich, Zürich Art Weekend, Image: Akosua Viktoria Adu-Sanyah, 2024

## PERFORMANCE BEWEGT

Since its inception, Zurich Art Weekend has established itself as a major event in the art world calendar. As an integral part of Zurich's art and culture scene, the annual event, which takes place in the run-up to Art Basel, attracts art enthusiasts and professionals from all over the world. The seventh edition, from 7 to 9 June, will feature more than 130 curated events throughout the city, as well as a major expansion in terms of content: for the first time, an extensive performance programme will be presented, extending beyond traditional art spaces into public and semi-public spaces. In this way, in-depth dialogues can be initiated on topics that move contemporary society.

At a time when artistic expression is increasingly used as a means of reflecting on and understanding global challenges, performance has a special role to play. Performance art is a multifaceted form of expression that has its roots in the early 20th century, when cabaret and vaudeville inspired aspects of Dadaist performance to meet the demands of popular art forms and mass cultural appeal. Even then, Zurich probably offered the best environment, for it was there that Hugo Ball opened his famous Cabaret Voltaire in 1916. The audience was critical: dance in costume without freedom of movement, poetry without a poem, but as a sequence of individual letters and a jumble of genres. In the 1960s, thanks to artists such as Yoko Ono, Marina Abramović and Chris Burden, performance finally became an established art form. Its ephemeral and time-bound nature makes it unique. It cannot be repeated in its original form. This uniqueness creates a special connection between the artists and the audience that is not present in more traditional media such as painting or sculpture. Performance usually uses the body as its primary medium, creating an immediate and often intense experience for both performer and audience.

In contrast to the passive viewing of art, the audience is actively involved in the artwork, whether through direct interaction, sensory experience or participation in a dialogic process. This interaction evokes an immediate response and extends the boundaries of what is traditionally understood as art. All these qualities give the performative act the ability to address crucial and provocative issues: Questions of identity, politics, society and the human condition.

These themes are also part of the Zurich Art Weekend's performance programme, which covers the entire city like a net in order to "capture" broad participation: from Schauspielhaus Zürich, Kunsthau Zürich, Theaterhaus Gessnerallee, Cabaret Voltaire, Löwenbräukunst Areal and Shedhalle to galleries and off-spaces such as Barbara Seiler Galerie, Galerie Gregor Staiger, OnCurating Project Space and WE ARE AIA | Awareness in Art. The content is wide-ranging: a solo exhibition of Nora Turato at Galerie Gregor Staiger, who performed at MoMA in 2022; a group exhibition of performance artists with Martina-Sofie Wildberger at Barbara Seiler Galerie, Gregory Tara Hari, Latefa Wiersch, Shana Lutker, Sophie Jung, Guillaume Pilet and Dina Danish; performances at Kunsthau Zürich by Swiss Art Award (2023) and Swiss Performance Art Award (2022) winner Latefa Wiersch and internationally acclaimed Swiss artist Izidora | LETHE; and a cross-location series by British Turner Prize nominee Monster Chetwynd. (...)

»Yellow, or what nature implies« by Latefa Wiersch explores the political implications of bodies at the Kunsthau Zürich. Bodies that symbolize so-called foreign countries and cultures. She confronts the social constructions of "untouched" nature that are often nourished in the Western hemisphere by supposedly apolitical HD images of deserted landscapes or traditionally dressed indigenous people.

Text: stayinart magazine, 06/24







## YELLOW, OR WHAT NATURE IMPLIES, 2023

Yellow, or What Nature Implies explores the political implications of bodies. Bodies that symbolise so-called foreign countries and cultures. Bodies that are a link to previous generations we have never known and places we have never been. Bodies we live in. Bodies as fixed ideas. The exotic, for example. Bodies that move, liberate and transform.

From today's perspective, the work deals with people who have migrated themselves or whose ancestors have migrated, with war, destruction and the exploitation of people and landscapes.

Processes of destruction and transformation of bodies reminiscent of people, animals and landscape elements attempt to make tangible the extent of brutality and violence that man was and is capable of today and centuries ago. The traces of the past are carried as a burden or a wound in people. Present and absent life reveals itself, travels around the globe, celebrates its transformation, its new self.

The performance takes as its starting point the Californian gold rush, triggered by the Swiss Johann August Sutter, self-appointed colonel and founder of the private colony "New Helvetia" in what is now California in 1839, and the creation of the world's first national park, "Yellow Stone", by American explorers in 1872,

during which the indigenous population was expelled and killed by the industrialised world power in favour of a landscape whose "purity" and "originality" they valued.

The soundtrack consists of historical and contemporary audio clips from various film and television formats. They refer on the one hand to the (unfulfilled) longing for a connection with nature and on the other hand to the strategic exploitation of the "Yellow Stone".

Destruction for the sake of change and the visible emergence of new narratives are thematised in an audio report on the demolition of the Sutter Statue in Sacramento in 2020.

A board game audio tutorial explains imperialism, resource extraction and oppression. Many popular video games, films etc. follow the same logic.

A leather and wool bison and its antagonist, an inflatable plastic dinosaur, battle for supremacy in the performance. On a meta level, they question stereotypical notions of the 'primitive' and the 'natural'.



































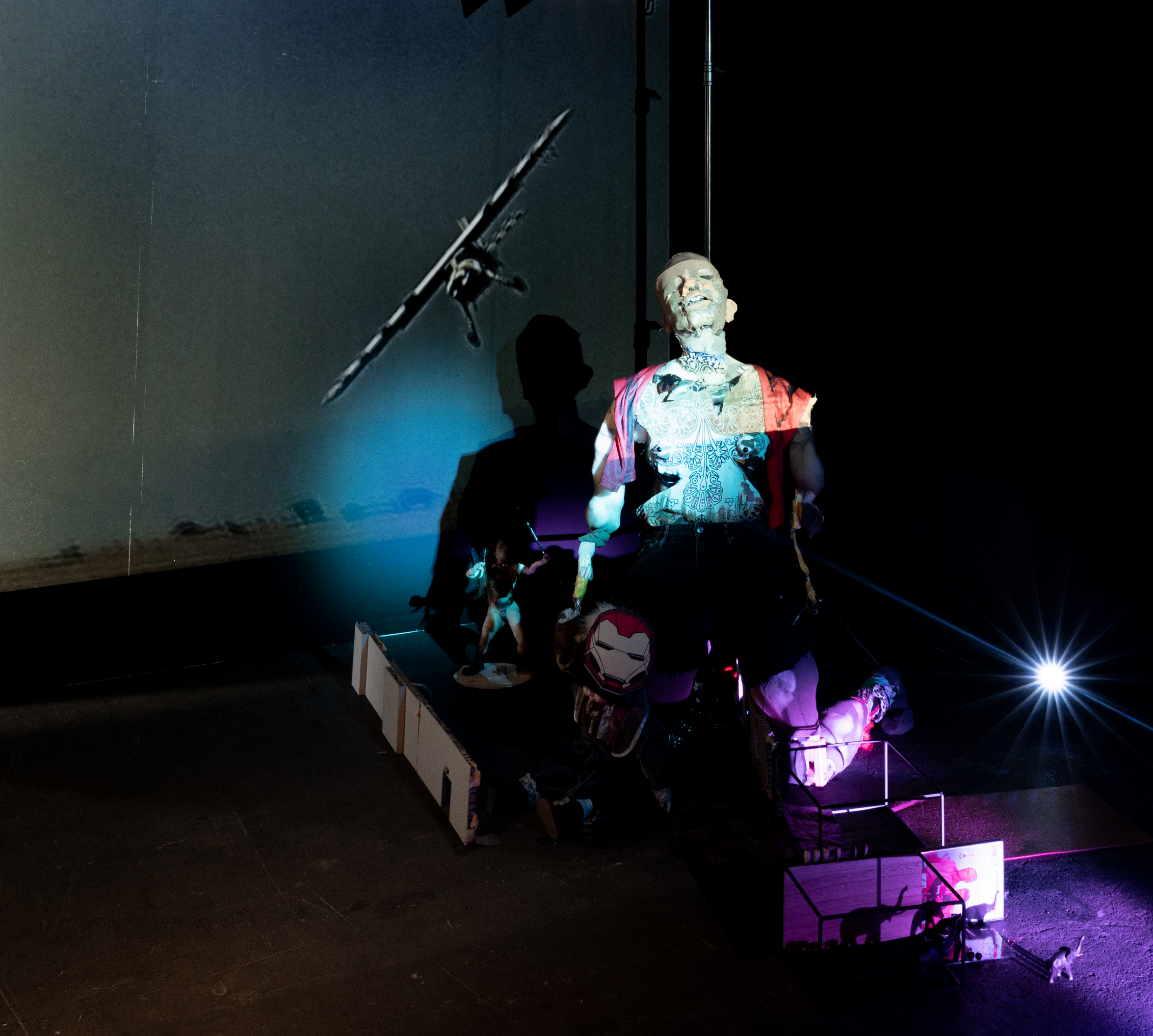






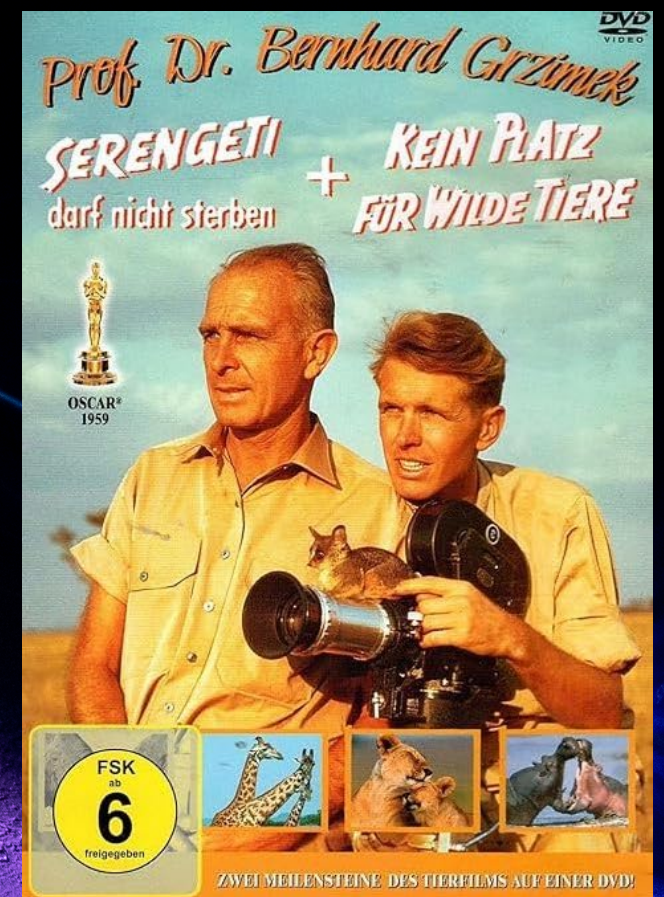






## SERENGETI, 2023

The Serengeti National Park in Tanzania, a former German colony, is a UNESCO World Heritage Site since 1981. Bernhard Grzimek (\*1909-87), a German zoologist and television star, campaigned for it with the documentary "Serengeti shall not die" (1959). In the installation, figures meet the landscapes from the documentary (original excerpts). Their costumes reference Safari, Ranger, and "Black Panther: Wakanda Forever" (2022). The Wakanda costumes, in turn, associate with the Maasai who comb for their land until today. Grzimek's zebra airplane stands today as a promotional decorative replica in the Zurich Zoo.





















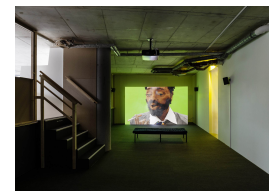
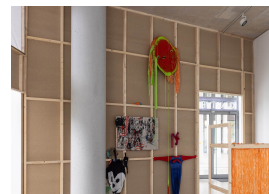


Alle Toten ihre Toten  
des Toten ihre Toten  
ersuchen. Aber  
nde und uns









## Hannibal, 2025

**Rauminstallation mit fast originalgrossem  
Gebäudemodell und lebensgroßen Puppen  
und Handpuppen**

### HD Video

MP4, Stop Motion. 4.52 minutes, Loop, Sound:

Daniel Mezger

Installation view:

Hannibal

Dortmunder Kunstverein

19. Januar – 13. April 2025

curated by Rebekka Seubert. All Images:

Latefa Wiersch, Hannibal, installation view

Dortmunder Kunstverein. Courtesy the artist,

Dortmunder Kunstverein. Photo: Jens Franke

**Rahmenprogramm und mehr Info:**

[Dortmunder Kunstverein](#)

[Plattenbau-Kunst: Ausstellung in Dortmund –](#)

[Laura Dresch, WDR 5 Scala - aktuelle Kultur.](#)

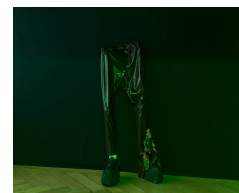
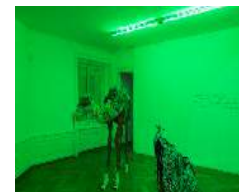
[17.01.2025](#)

[Neue Ausstellung von Latefa Wiersch – der](#)

[Puppenspielerin der afrodeutschen Diaspora,–](#)

[Sandra Danneil, , 18. Januar 2025,](#)

[Nordstadtblogger](#)



## Original Features, 2022

**Mixed Media Installation**

Dimensions variable,

HD Video

MP4, Stop Motion. 4.52 minutes, Loop,

Sound: Latefa Wiersch, Samples

Daniel Mezger

Installation view: Latefa Wiersch,

Original Features,

25.08.-13.11.22, Kunsthaus Langenthal,

kuriert von Raffael Dörig und Eva-

Maria Knüsel

Images (top): CE; Still: Latefa Wiersch

[Review von Alice Henkes,](#)

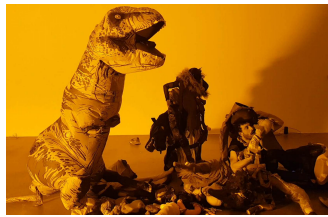
[Kunstbulletin 11/22.](#)

[Saalblatt, Kunsthaus Langenthal](#)

[Exhibition Text, Kunsthaus Langenthal](#)

[Art Viewer](#)





## **Yellow, or what Nature Implies, 2023**

### **Performance**

#### **Duration 20 minutes**

Werkschau, Museum Haus Konstruktiv 2023 and

Prozess, Bern/ Bone Performance Festival, 2023

Images: Anouk El Gabri, Latefa Wiersch,

Konzept. Objekte, Kostüme, Choreographie: Latefa

Wiersch, Assistenz: Anna Jazewitsch

Performance, Choreographie: New Kyd, Shebly Al-

Baw, Anna Jazewitsch, Tiran Willemse, Eman

Hussein

Sound: Latefa Wiersch, New Kyd, Tracks / Audio-

Excerpts, You Tube Videos: Nina Simone, Beautiful

Land; P.Noir, Side A, Videostills (gelbes Licht) der

Doku im Museum Haus Konstruktiv, 2023, Abbildung

unten: Kunsthaus Zürich / Apropos Hodler“, 2024

## **Artist Collective, 2022**

### **Mixed Media Installation (Detail) Dimensions**

#### **variable**

Installation view „Pulp“, Mouches Volants, Cologne

2022

Black Future Month 2022

In Kollaboration mit Moh Kanim, Anys Reimann,

Theresa Weber, [Ankündigungstext und mehr](#)

[Installationsansichten](#)



## **Artist Collective, 2022**

### **Mixed Media Installation with wall writings,**

#### **Dimension variable**

Installation view „The Puppet Show“ Centre

d’Art Contemporain Genève, curated by

Mohamed Almusibli, artists: Jasmine

Gregory, Nils Amadeus Lange, Reba

Maybury, Denis Savary, Linda Semadeni,

Ser Serpas, Latefa Wiersch

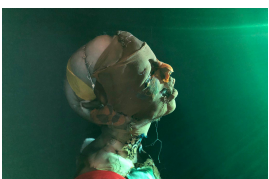
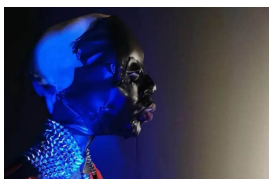
[Read exhibition text here](#)

[Read Review “The Puppet Show” Centre](#)

[d’Art Contemporain Genève by Olamiju](#)

[Fajemisin, Flash Art](#)





## **Serengeti, 2023**

### **Mixed Media Installation**

#### **Dimensions variable**

(Nebelmaschine, Spots, Holz, Kunstleder, Kunsthaar, Schaumstoff, Textilien, Shopartikel Zürich Zoo, Modellspielzeug, Kleidung: Marvel-Kostüm, Stranger Things-Shirt/ H&M, Nike-Mütze im Military-Look, Gegenstände und Second-Hand-Kleidung).

#### **HD video**

MP4, 10.37 minutes, Loop, Originalfootage aus Bernhard Grzimeks „Serengeti darf nicht sterben“, 1959 und Werbefilme und Aufnahmen von Modellen aus dem Zürich Zoo zur Besucherinformation; Sound: Belia Winnewisser Installation view Swiss Art Awards 2023

Images (top): BAK, Swiss Art

Awards 2023, Gina Folly,

Videostills (unten): Latefa Wiersch

[Watch short video Clip / Vernissage](#)

[TV, Swiss Art Awards](#)

[Watch video of the installation](#)

[Watch Trailer / Bernhard Grzimek,](#)

[„Serengeti soll nicht sterben, 1959](#)



## **Neon Bush Girl Society,**

**2022**

### **Performance,**

**Duration approx. 30**

**Minuten**

Swiss Performance Art

Award 2022,

Kunstmuseum Luzern,,

Images: Performance Art

Award 2022; Dortmund

Goes Black Festival,

Schauspiel Dortmund,

2021 Kollaboration mit

Rhoda Davids Abel,

Dandara Modesto

Text: Rhoda Davids Abel

Music: Dandara Modesto

Performative Spielfiguren

– Latefa Wiersch

Performance: Latefa,

Rhoda, Dandara

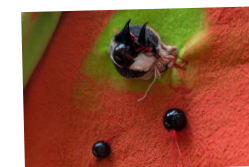
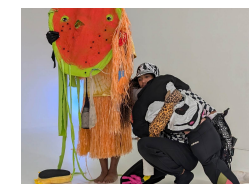
[Watch Video](#)

[Documentation and more](#)

[images](#)

[Jury report / Swiss](#)

[Performance Art Awards](#)



## **Unknowing, Unearthing, 2024**

### **Performance, Duration 30 Minuten**

Kollaboration mit New Kyd, Tiran Willemse

Image: Helmhaus Zürich, Dez. 24

[Watch Doku \(Galerie Barbara Seiler, 2024\)](#)

[\(Video: Benjamin Seiler, 2024\)](#)

## **The German Chapter, 2024 (Detail)**

### **Mixed Media Installation,**

#### **Dimension variable, lebensgroße Puppe**

#### **HD video**

MP4, 0.5 minutes, Loop. Textausschnitte einer Publikation von Heinz Berns und Hermann Wiersch, "Das Buch vom Deutschen Fußballmeister - Fritz Szepan und Ernst Kuzorra - Die Geschichte zweier Mannen und einer Mannschaft", Gelsenkirchen 1936). Installation view Helmhaus Zürich ,2024 im Rahmen der [Ausstellung „verbinden“](#).

## **Beyond the Circle (about Black Dada), 2024**

### **Sooundinstallation** (Drehscheibe, Textil, Draht,

Pappe, Audioplayer, Boxen, lebensgroße

Puppe, Teppich., Audiofile, Duration 27.27

minutes, Loop. Maße variabel

Kollaboration mit Daniel Mezger

Installation view Bozar Centre for Fine Arts,

2024 Brüssel

[Watch Videodocumentation](#)

