

Norra Sidan

Tensta konsthall

META and *regina* are two magazines founded independently in the 1990s by two cultural producers, the curator Ute Meta Bauer and the artist Regina Möller. By using their first names as the titles of the magazines, they made a public statement by claiming space as women and invented a tool of institutional critique on normative concepts within the art system at the time. Although distinguished by their unusual characters and strategies, the two magazines — *META* and *regina* — share a common feminist position and subversive approach that make them “sisters in crime.”

Ute Meta Bauer founded *META* during her tenure as artistic director of Künstlerhaus Stuttgart (1990–1994), an artist-run institution with a focus on artistic production and curatorial experimentation. With *META*, Bauer initiated a periodical which, in print, re-negotiated aspects of the exhibition at this particular space. Hence the magazine was an expansion in format, as well as in content, of the curatorial program. Through the distribution of the publication, the bilingual periodical *META* could reach a broader audience than the one who was able to visit the projects on site.

Each issue had a thematic focus, as did the annual program of Künstlerhaus, ranging from “Art and its Site” “A new spirit in curating?” and “Radical Chic” and to “Atlases and Archives” which brought together artists, writers, and curators to reflect upon and expand the programmatic line of this artist-run space. For example in *META 3* the artist Liam Gillick interviews Dave Philips, the director of Soul Patrol Records, about his work and archiving, and in *META 4* the artist Tania Mouraud’s early radical concepts for outdoor spaces are presented. *META* deliberately chose the same format as the reputable art magazine *Artforum* but without any images on the front. *META*’s clean and pastel colored front page was only covered with its title in distinct letters, silk screened in particular colors. In a way this addressed the issue of in/

visibility and re/presentation in the art world of the time. *META* was often (hand) distributed by the editor herself to art book stores in Europe and the US.

regina was founded by Regina (Maria) Möller in 1994. *regina* is an artwork and an ongoing “periodical” that appears and is produced on invitation by international art institutions. The first issue *Das Große Herbstheft* (The Great Fall Issue) – *Reproduktion* was made at Künstlerhaus Stuttgart where Ute Meta Bauer was director. *regina*’s look is an adaptation of women fashion magazines, while its content surprises with a character that navigates between documentation and fiction, and deals with “identities” at large from various perspectives. So far eight issues have been published and each edition focuses on an umbrella topic ranging from for example *Reproduction*, *Profession Woman*, *Women & Production / Class & Distribution*, and *Her Stories*, to *Still Life*. *regina* enables the artist to distribute art to a wider audience. The covers always include Regina (Maria) Möller herself without visible clothing or accessories. *regina* uses a lower-case r to differentiate Regina (Maria) Möller from the fictional character *regina* but also to create a small amount of distance from German women’s magazines like *Brigitte* and *Petra*, or *Marie-Claire* in France and *Amelia* in Sweden.

Both magazines and their specific approaches, interests, and levels of aesthetic self-understanding are now key examples of a mode of artistic and curatorial production and discourse which reflects on its conditions of production, as well as its fields of operation. They especially aims to address the diversity and trans-disciplinary aspect of cultural production – at a time when this was still not commonly agreed on.

Ute Meta Bauer is a curator of exhibitions and presentations on contemporary art, film, video, and sound, with a focus on transdisciplinary formats. Bauer is since October

2013, the Founding Director of CCA – NTU, Centre for Contemporary Art, Singapore – a national research center of the Nanyang Technological University (NTU), where she also is professor at AMD, School of Art, Media and Design. From 2012–2013 she served as Dean of Fine Art at the Royal College of Art, London and from 2005-2012 as director of the Visual Arts Program and the Program in Art, Culture and Technology at the Massachusetts Institute of Technology, Cambridge, Ma. From 2003 to 2004 she was the Artistic Director of the 3rd Berlin Biennale for Contemporary Art, Berlin, a Co-Curator of Documenta11 (2001–2002), and the Founding Director of OCA in Norway (2001-2005). She recently curated “Theatrical Fields” commissioned by Bildmuseet Umeå, Sweden (2013/14), scheduled to be shown at the CCA in Singapore for summer/fall 2014. In 2015 Bauer and Paul Ha will co-curate the US pavilion for the 56th Venice Biennale, featuring the artist Joan Jonas.

Regina (Maria) Möller is an artist based in Berlin. Möller studied art education, art history and history of the middle ages at the Ludwig Maximilian University in Munich. Apart from being the founding editor of the magazine *regina*, she is the creator of the label embodiment, under which she designs art works that relate to interior design and clothing. Möller’s artistic practice involves a wide range of formats; for example interweaving complex stories and interrupting all too familiar expectations occupied by the media in use. The projects and works of Regina (Maria) Möller have been exhibited nationally and internationally in solo and group shows in venues including Manifesta 1, Aperto - Venice Biennial, Louisiana Museum of Modern Art, Kunstverein München, F.R.A.C./ Reims, Montpellier, Tate Liverpool, Wiener Secession, 3rd Berlin Biennial, Sprengel Museum Hannover, Tate St. Ives, ProjectBase / Cornwall, Passerelle – Centre d’Art, MuMoK. In 2012 she co-curated ZERO1 Biennial in San Jose / Silicon Valley. Currently she is

Professor at the Trondheim Academy of Fine Art / Faculty of Architecture and Fine Art / Norwegian University of Science and Technology (KiT / NTNU).

With support from Goethe-Institut Schweden. Special thanks to Richard Lampert for his support of the Eiermann table for *regina* display. www.richard-lampert.de.

Reading *META* and *regina* with Tensta konsthall staff and various groups

Wednesday 25.6, 18:00–20:00
Asrin Haidari

Wednesday 9.7, 15:00–17:00
Maja Andreasson

Wednesday 23.7, 13:00–15:00
Fahyma Alnablsi

Wednesday 13.8, 18:00–20:00
Emily Fahlén

Wednesday 10.9, 18:00–20:00
Hedvig Wiezell

Wednesday 24.9, 18:00–20:00
Ulrika Flink

A conversation between Asrin Haidari, Masha Taavoniku, Ute Meta Bauer and Regina (Maria) Möller

Asrin Haidari and Masha Taavoniku
Tell us about how *META* and *regina* started.

Ute Meta Bauer

As the artistic director of Künstlerhaus Stuttgart (1990–94) it was important for me to reach out to a wider community. I wanted to make the program visible and also highlight the fact that all we did was integrated and connected – no matter if it was an exhibition, a talk or a video or film screening. The magazine allowed the unfolding of certain topics that could take on different formats than in a physical space. One of the motivations to start *META* was that we, because of our location, never got any international reviews for our exhibitions. Out of curiosity I asked how much an ad in *Artforum* would cost. I realized for that amount of money I could almost publish my own magazine, full of content that would disseminate and expand upon what we did on site. To create an art magazine always also means referencing the history of art magazines, ranging from fanzines to conceptual approaches back to magazines of the Dadaist and Surrealist movements.

Regina (Maria) Möller

The idea to produce a magazine as an artwork came up when I lived in New York. Ute contacted me to do a solo show at the Künstlerhaus Stuttgart in 1993 when she had seen my work at “Aperto” Venice Biennale. I realized then that she was the one to turn to with this idea. She is a woman who is interested in feminism and the concept I had in mind for *regina* involved feminist issues. When she invited me I proposed to produce *regina* instead of doing a traditional exhibition. The Null-Nummer (first issue) of the magazine is called *regina – Das Große Herbstheft* (the big fall issue) and its subtitle “Reproduction” was imprinted inside the g in *regina*. The topic referred to Regina being pregnant with the idea

of publishing *regina* magazine. But it's also connected to "woman and reproduction" in the feminist and gender discourse, and to my work called "Reproduction" that includes enlarged reproductions of advertisements from when I was working as a child model. These photographs are accompanied with excerpts of an interview that I conducted with my mother about these times. The full interview was published in this first *regina* magazine and was entitled "Eltern" (parents) which also was the name of the German magazine I modeled for.

UMB

It's interesting the way *regina* used and deconstructed categories of everyday women's magazines. Under the topic of "living," in one of the early issues, Regina included an interview with the stepmother of Ulrike Meinhof, who spoke about Meinhof's prison cell in Stammheim. In *regina* "Special Issue" (1998) Anita Roddick wrote "Lessons to learn about Aids and the Invisible Women" about women with HIV. Such a perspective wouldn't be addressed in other women's magazines of that time. In *META* I also featured or reprinted texts by artists that usually were not published in most art magazines. The edition called "A new spirit in curating" was related to a symposium at Künstlerhaus Stuttgart with the same title, which was an ironic reference to the show *A New Spirit in Painting* at the Royal Academy of Arts, London (1981). Curating as we understand it today was something new then—independent curating didn't really exist.

AH and MT

In one edition of *META* the theme was "Radical Chic." You refer to Tom Wolfe's novel *Radical Chic and Mau Mauing the Flak Catchers* (1970) and his example of when Leonard and Felicia Bernstein invited the Black Panthers to a cocktail party. You asked the question: "How much chic can radicalism actually take?"

UMB

When I released *Radical Chic*, again connected to a symposium, we addressed the re-politicization of the art world in the early 1990s, after the art market crashed. On the one side there was a kind of depression but at the same time there was suddenly space for other art forms, like videos, and you could enter a major art space with quite political artwork. Well, it was simply a cheaper way to fill the spaces without much of a budget, to bridge the time until the market would be back in full force. We held a three-day conference at Künstlerhaus Stuttgart in November 1993, where we discussed our concern about the way politicized art got appropriated by art galleries and mainstream institutions, especially in North America, where art is mainly privately financed.

AH and MT

At Tensta Konsthall you're presenting the magazines in an archival exhibition. What are your thoughts on the magazine itself as an archive?

UMB

META is almost like an archive. If you look in an art magazine and read the editorials you might find an ad next to it. The content of the editorial and what you see in the ad might not necessarily represent the same ideology, so just by that juxtaposition you gain a wider sense of what was happening at that time. It's that combination that is so interesting and that makes it valuable as a resource—as an archive of its time.

R(M)M

regina is an ongoing project. It is the process of each production that fills my workspace like a container with a collection of ideas, conversations, all kinds of different materials and mediums—a living archive, which is viewed again with *regina*. What Ute and I bring across in this exhibition is really more the display of it – to show the history of magazine production. We worked with handmade storyboards and in collage systems. In the exhibition we include samples of material from

our individual archives that refer to the analogue graphic design processes of the early 1990s. This preserves another time – a different mode of production compared to the velocity and identity multiplications that are present in the digital arenas of today's information flow.

AH and MT

In the Sweden issue of *regina* there's a story by Michael Hancock that seems to deal with the physicality of the magazine, and the way an object like that can travel from place to place by accident. What aspects of the magazine are you drawn to?

R(M)M

Michel Hancock is a soap opera script writer, which at that time included societal issues drawn from realities. For that issue he wrote a short episode of a soap where the main character is the magazine *regina*—forgotten, lost on a bus and travelling from place to place. Each reader pays a different amount of attention to magazines, and throughout the journey *regina* unfolds its character—a magazine character—real and fictional, and sometimes confusing the reader about the difference between *regina* and Regina. This unfolding of a character is happening throughout the action of reading, reading between the lines and the relation between text and image, by turning the pages back and forth, which leaves traces. These traces build an additional layer to the magazine – a visible relationship between the magazine character and the reader. The ambition with *regina* is to not only speak to the public but to involve it.

UMB

Magazines are quite innovative in terms of form and content. Certain thoughts and ideas usually appear in a magazine way before they become published in a book. What I like about this format is its subversive potential.

AH and MT

regina could be mistaken for an ordinary women's fashion magazine, but it's more

like a hybrid of a magazine and an art object. How was it received as an art object?

R(M)M

I have always been interested in design; costume, furniture design, fashion design, and graphic design. As a feminist artist I defy categorizations, and my artwork and projects are blurring the boundaries between art and other creative disciplines that are driven by functionality. *regina* challenged expectations of readership. When displayed in the magazine racks of bookshops or kiosks it appears as an ordinary life style magazine, but on the other hand you can also find it between exhibition catalogues and artists books. The opinions were naturally divided, but it was well received and I continued.

I work with such questions of the functionality of art, or as Maria Lind asks: "What does art do?" If you make something portable or functional as an art object it's still deemed to not have an art value – although there is the acknowledged history of Bauhaus, Wiener Werkstätten, and more. This is very interesting to me.

UMB

regina comes off as a casual magazine but the topics were subverted by Regina. When I stated that *regina* and *META* are sisters in crime, I meant that both claim territory and question streamlined canons and notions of authority.

AH and MT

You mentioned that your paths crossed partly because you're both feminists. How did you experience feminism during those days?

R(M)M

It was quite a different time for women and for women artists in the Western societies. There were only a few female artists visible and acknowledged as artists, although one needs to say in general there were far less artists on this planet as in nowadays. I lived in the US in the late 80's / early 90's and was

lucky to experience the rise of “WAC” (Women Action Coalition) which had a strong impact on me. This loosely affiliated movement involved similar artists as those who were part of “Act Up.” Any woman could call herself a member of “WAC” and the generations ranged from teenagers up to women who were 90 years old. All came from different cultural backgrounds and from a variety of professions: Mothers, Grandmothers, Academics, Unemployed ... you name it. It was social, political, and highly controversial at the same time. What I did learn from this movement—to listen to usually un-heard and over-heard voices and to speak up—this made a difference.

UMB

It was during a time when we didn't have the voice that we have now. A friend just sent me a link to the “Fifty most important women in the art world in Europe” published by a magazine. Twenty years ago the title would have been “The five most important women....”. I remember when I collaborated with Tine Geissler and Sandra Hastenteufel on the *Information Service*, first presented during Documenta 9 in 1992. It was a “working archive” containing dossiers of female artists, created in order to reclaim space for feminist histories in the context of art exhibitions. For female artists even in the early nineties to participate in such key events was a different undertaking. If we don't know about these gaps in history—the background stories—then we will always have to reinvent the wheel. To me, counter-archives are key to understanding and questioning histories.

Asrin Haidari works as a communicator at Tensta Konsthall and Masha Taavoniku studies Art History at Stockholm University.

regina

regina – Das Grosse Herbstheft,
Nullnummer, October 1994
published with Künstlerhaus Stuttgart
(Artistic program Director: Ute Meta Bauer)
112 pages / German
Topic: REPRODUCTION

regina – Das Große Frühjahrsheft, No. 2,
March 1997
published with Kunstverein München
(Director: Dirk Snauwaert)
112 pages / German
Topic: PROFESSION WOMAN

regina – Special Issue, No. 3, May 1998
published with artranspennine '98 - Tate
Gallery Liverpool and Henry Moore
Sculpture Trust, Leeds
(Curator: Iwona Blazwick)
128 pages / English
Topic: WOMEN and PRODUCTION /
CLASS and DISTRIBUTION

regina – in Sweden, No. 4, December
2000
published with Moderna Museet Projekt
(Curator: Maria Lind)
112 pages / English
Topic: HER STORIES

regina – Special Issue ifu, No. 5, Decem-
ber 2000
published with Internationalen Fraue-
nuniversität – ifu
(international women's university)
112 pages / English
Topics: WATER, WORK, INFORMATION,
MIGRATION, BODY, CITY

regina – Stilleben, No. 6, September
2002
published with Kokerei Zollverein /
Zeitgenössische Kunst & Kritik
(Program Directors: Marius Babias,
Florian Waldvogel)
112 pages / German
Topic: STILL LIFE

regina – in Norway, No. 7, October 2005
published with Office of Contemporary
Art / OCA

(Curator: Christiane Erharter, Director:
Ute Meta Bauer)

112 pages / English Language

Topic: THE PATTERN

regina – in Cornwall, No. 8, July 2007

Published with ProjectBase, Cornwall

(Director: Sara Black)

112 pages / English Language

Topic: SURFING ENVIRONMENT

META

META 1, Die Kunst und ihr Ort (Art and
Its Location), January 1992

META 2, A new spirit in curating,
November 1992

META 3, Atlanten und Archive (Atlases
and Archives), November 1994

META 4, Radical chic, November 1993

Since 2012 Tensta konsthall's program
has focused on archives, libraries, and
collections. Previous projects in the
series:

12.1–30.9 2012 Bidoun Library, a mobile
library of publications that deal with the
image of the Middle East. By Bidoun
Projects.

25.10 2012–27.1 2013 Katitzi: A
Literary Character Rooted in Reality, an
archival exhibition on Katarina Taikon's
autobiographical character Katitzi, with
original editions of books, comics, and
albums, as well as illustrations by Björn
Hedlund.

14.3–2.6 2013 Two archives, a series of
works by Nasrin Tabatabai and Babak
Afrassiabi on Iran's modernization
process starting from two parallel
archives; Tehran's Museum's department
for modern Western art and an archive
established by British Petroleum (BP).

14.3–26.5 2013 What happened with
the art of the strike? An art project by
ingela Johansson (2010-), which included
the exhibition of The Miners' Strike Art
Collection, an art collection that come
about when eighty artists donated works
in conjunction with the major miners'
strike in 1969.

26.10 2013–12.1 2014 Building Tensta: a
constructed archive. The architect Erik
Stenberg's private archive that includes
original drawings by architect Igor
Dergalin and photographs and books
from Tensta's childhood.

18.1–18.5 2014 Grand Domestic
Revolution Library, a library created
as part of a research project initiated
by the art institution Casco in Utrecht,
carried out in order to examine the
power structures relating to alternative
economies and organization in the
home with questions around activist and
feminist strategies.

Staff at Tensta Konsthall

Fahyma Alnablsi, host

Maja Andreasson, assistant

Emily Fahlén, mediator

Ulrika Flink, assisting curator

Asrin Haidari, communication and press

Maria Lind, director

Hedvig Wiezell, producer

Hosts

Lars Hedelin

Evelina Hedin

Bruno Hibombo

Carl-Oskar Linné

Masha Taavoniku

Technical Staff

Lars Hedelin

Carl-Oskar Linné

Linda Persson

Johan Wahlgren