

Preview Annual Programme 2025
Kunstpavillon & Neue Galerie



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KUNSTPAVILLON

13.02.2025 - 17.05.2025

Vik Bayer und Kaja Clara Joo

Tipping Point Phantoms

12.06.2025 - 06.09.2025

Exhibition Büchsenhausen Fellowship-Programme for Art and Theory*

Curated by Andrei Siclodi

25.09.2025 - 10.01.2026

Ahu Dural

Spaces of Belonging (working title)

NEUE GALERIE

27.02.2025 - 03.05.2025

Miriam Bajtala

Working Class Daughters (working title)

22.05.2025 - 09.08.2025

Janine Weger

A creator of epic pictures - blindspots in historical and contemporary times

28.08.2025 - 08.11.2025

Lana Čmajčanin

Chronopolitical Explorations

Curated by Bettina Siegele

20.11.2025 - 07.02.2026

Annelies Senfter

ACTA (working title)

* not part of the thematic annual programme Chronopolitical Explorations.

Programme 2025:

Chronopolitical Explorations

Its annual theme in 2025, *Chronopolitical Explorations*, offers the *Künstler*innen Vereinigung Tirol* an opportunity to focus on the assumption that narratives and developments are influenced by social, political and economic (power) structures. Depending on an individual's or group's localisation, these developments will take different courses and therefore cannot be approached along a linear narrative.

The curatorial concept behind our annual programme in 2025 centres on the permanently reshaping relationships between societies, time, and knowledge. Space and resources will be provided for exhibition projects and artistic interventions that critically question the present, past, and future on the basis of complex intersectionality.

The 2025 exhibition programme of the *Künstler*innen Vereinigung* consists of five exhibitions selected by a jury after an open call, an exhibition curated by Bettina Siegele in line with the annual theme, and the final exhibition of the Büchsenhausen Fellowship Programme for Art and Theory.

JURY STATEMENT:

The jury, consisting of **Andrea Popelka** (curator and researcher, Vienna), **Johanna Tinzl** (artist and board member of the *Künstler*innen Vereinigung Tirol*, until autumn 2024, Vienna) and **Bettina Siegele** (artistic and managing directress of the *Künstler*innen Vereinigung Tirol*, Kunstpavillon, Neue Galerie & Interessenvertretung), selected five exhibition projects from a total of 288 international submissions. The juried projects are characterised by their high artistic quality and their engagement with the theme of this year's programme. On different levels, they deal with concepts of class, intersectionality, temporality and coping with the present, and draft possible future scenarios:

The artist **Miriam BAJTALA** has been addressing classism and the depiction of a chronological unravelling and entanglement in her work for several years now. She is interested in an attempt to connect personal history and collective memory. For her solo exhibition at the **Neue Galerie**, Bajtala plans to interweave time-based media, photographs and drawings.

The video installation *Slo-mo visions of refusal of unfulfilled promises* by **Vik BAYER** is part of an ongoing relationship of solidarity with agricultural workers in Sicily. Here, the possibility of alternative economies and a counter-proposal to the prevailing systems of extractivism seems to emerge. In the multimedia installation *Signar Taupe* by artist **Kaja Clara JOO**, a narrative unfolds around a young woman who falls in love with an oil auger - emblematic for a society of the Anthropocene. Both submissions take different, divergent approaches to the topic of sustainability and the use of natural resources. The jury therefore decided to combine the proposals of the two artists Vik Bayer and Kaja Clara Joo for a double exhibition in the **Kunstpavillon**.

The Berlin based sculptor **Ahu DURAL**, who will have a solo exhibition at the **Kunstpavillon** in autumn 2025, deals with the architecture and spaces of socialization as well as biographical memory and remembrance in her works. She considers the places of socialization as a catalyst for her own childhood memories and at the same time, as a place where social, migration and economic histories converge. As the daughter of a Turkish immigrant family, Dural places a particular focus on the materials used for her sculptures, which her mother had to deal with during wage labor in a factory.

In 2025, artist **Annelies SENFTER** (*member of the Künstler*innen Vereinigung Tirol) dedicates her exhibition at the **Neue Galerie** to the local culture of remembrance. Her projects not only pursue the goal of carefully placing the past in a new context, but also create the conditions for future remembrance. In her research-based artistic practice on resistance and escape assistance during the Nazi era, Senfter also refers to eyewitness accounts recorded by journalist Michael Mayr in Sillian, East Tyrol, in the 1980s. Chronopolitical explorations and their influence on art and culture are the focus of the exhibition of paintings and projections by **Janine WEGER** (*member of the Künstler*innen Vereinigung Tirol), also at the **Neue Galerie** of the Künstler*innen Vereinigung Tirol. Based on historical developments during the Cold War, when art was used specifically for propaganda and manipulation, she addresses the social and cultural-political implications of our post-truth society of fake news and idealized representations of the past.

KUNSTPAVILLON

Tipping Point Phantoms

Artists: Vik Bayer and Kaja Clara Joo

Duration: 13.02. – 17.05.2025

The work *Slo-mo visions of refusal of unfulfilled promises* by Vik Bayer is embedded in a longer practice of reflecting on specific agricultural practices that involve the possibility of care and the development of alternative infrastructures as opposed to systems of extractivism. The whole installation is influenced by a Sicilian agricultural consortium that Bayer knows through membership of a Viennese food coop and is connected through direct trade. The consortium has begun to develop solidarity-economy methods to counter the ever-worsening climatic conditions in which these farmers operate. The film presented goes beyond this story and uses terms such as 'risk' and 'uncertainty' to address the reality shaped by financial capitalism. With a quote from Stefano Harney, the absurdity is brought into play that, at a certain point in 1998, it became crucial to create volatility and thus make risk productive in the sense of value creation through instability. From the farmers' perspective, on the other hand, risk is something that must be reduced. It is these opposing dynamics that form the framework for the film, which searches for a language that expresses a threat without showing it directly, but rather focuses on the structure behind it.

Simultaneity, tension, interruption and a variety of speeds become the central motifs of the installation: While the farmers and harvest workers incessantly go about their work, they are juxtaposed with scenes in which firefighters from the Sicilian fire brigade are shown waiting while two other people build a seemingly banal device to extinguish fires.

The film's method of image production is based on the refusal to create a spectacle with images of catastrophe and instead focuses on the desire for a more subtle way of storytelling in order to create an awareness of the difficulties associated with the multiple crises of the present.



Exhibition view, *Slo-mo visions of refusal of unfulfilled promises*, Vik Bayer, 2024 © kunst-dokumentation.com



Exhibition view, *Slo-mo visions of refusal of unfulfilled promises*, Vik Bayer, 2024, © kunst-dokumentation.com



Exhibition view, *Slo-mo visions of refusal of unfulfilled promises*, Vik Bayer, 2024,
© kunst-dokumentation.com



Exhibition view, *Slo-mo visions of refusal of unfulfilled promises*, Vik Bayer, 2024,
© kunst-dokumentation.com

The multimedia installation *Signar Taupe* by artist Kaja Clara Joo provides the viewer with a fictional team centred around the eponymous art figure Signar Taupe. Wanting to escape from her dull everyday life, she falls in love with a piece of construction site equipment during a walk one day: an oil auger. She herself as the protagonist reflects the collective image of a younger, frantic society. It is capital, the age of progress, the era of oil that characterise younger post-industrial generations. In order to give this narrative space and form, the artist utilises various interlocking aspects: it is a convergence between living, amorphous entities and imaging apparatuses that we use to build, depict and shape our (political and social) environment.

In the scenario set in front of the viewer, everything seems to happen simultaneously: a narrative by means of an artist's book reveals the aforementioned story in several chapters. At the same time, an alien-looking auger, broken in the centre, rotates at slow speed, with oil beads glistening at its ends. Constructed from natural rubber and steel, the object is both air- and light-sensitive. It is only remotely reminiscent of the classic augers that often appear as massive sculptural elements in cities. Like an aged fragment from a time unknown to us, the instrument suggests something alien. The auger and the artist's book are complemented by a photographic edition and a multi-channel video installation.

Kaja Clara Joo allows the viewer to glide across a narrative space through variable sculptural and moving entities. The violent intrusion of humans into their (geological) environment is shown on multiple levels. It is the interweaving of technology, nature and society, as well as a changed image of the individual in a post-capitalist era, whose greatest asset is the resources hidden in the depths of the earth. *Signar Taupe* reflects a powerless relationship to global oil and energy policy.



Exhibition views, *Signar Taupe*, Kaja Clara Joo



Exhibition view, *Signar Taupe*, Kaja Clara Joo

Biographies:

Vik Bayer lives, films, edits, writes, builds, and reads. They believe in collaboration as a mode of production, one that translates into sculptural installations, films, reading groups, teaching projects, and books. Their work focuses on forms of agriculture that carry the potential to challenge the dominant extractivist economy. Vik is also interested in how the crises haunting the present are affecting ways of storytelling. Both of these interests led to an extensive exchange with Sicilian farmers who cultivate a solidarity-based economy in response to the growing struggles caused by climate crises and the fictions of the free market. This exchange materialized in the video installation *Slo-mo visions of refusal of unfulfilled promises*, which was awarded the Theodor Körner Prize and the Appreciation Award of the Academy of Fine Arts Vienna, where they graduated in 2024.

Kaja Clara Joo:

In the expansive, transdisciplinary works by the Austrian-Korean artist Kaja Clara Joo (*1991), physical as well as narrative boundaries are explored. Cultural, social and political patterns of behaviour and human intervention in the resources and environment around us are a central concern of her artistic practice. Joo often works site- and space-specifically, creating meticulously staged sculptures that spread the artist's intended narrative across the space.

Fiona Liewehr, artistic director of the FJK-Project Space in Vienna, writes about Joo in the art magazine *PARNASS*: *“With her process-oriented explorations of materials, the artist has written herself into the current debate on the ‘New Materiality’. Her artistic reflections focus on the life of things and the meaning that artefacts transfer and reveal about the history of societies.”*

She graduated with honours in Fine Arts from the University of Applied Arts in Vienna in 2024. Her solo presentations include those at Sotheby's Art Quarterly, the MQ Artbox, Bildraum 07, Periscope Salzburg, Gallery Monitor, Czech Republic, SPARK Art Fair and dialogue exhibitions at the SWAB Art Fair Barcelona, among others. She has won several scholarships and residencies, including the Lee Ungno Museum Residency in South Korea in 2024. www.kajajoo.com

Exhibition of the Büchsenhausen Fellowship-Programme 2024/25 (working title)

Curator: Andrei Siclodi

Artists: Ren Loren Britton, Kris Dittel, Felix Kalmenson and muSa mattiuzzi

Duration: 12.06. – 06.09.2025

The final exhibition of the Büchsenhausen Fellowship Programme 2024/25 with **Ren Loren Britton, Kris Dittel, Felix Kalmenson** and **muSa mattiuzzi**, curated by Andrei Siclodi, director of Künstler*innehaus Büchsenhausen, will open in June.

***Spaces of Belonging* (working title)**

Artist: Ahu Dural

Duration: 25.09.2025 – 10.01.2026

As a visual artist, Ahu Dural is known for her large-scale installations and collages as well as her graphic approach to spaces and surfaces. Her multifaceted artistic practice explores the connections between architecture, art history, design, gender theories and identity politics. In her most recent works, she combines emotional biographical stories with furniture objects. Since 2020, she has been exploring the questions: 'What is and was the defining aspect of the place of my socialisation for me as an artist? How did my mother's working-class biography shape me?'

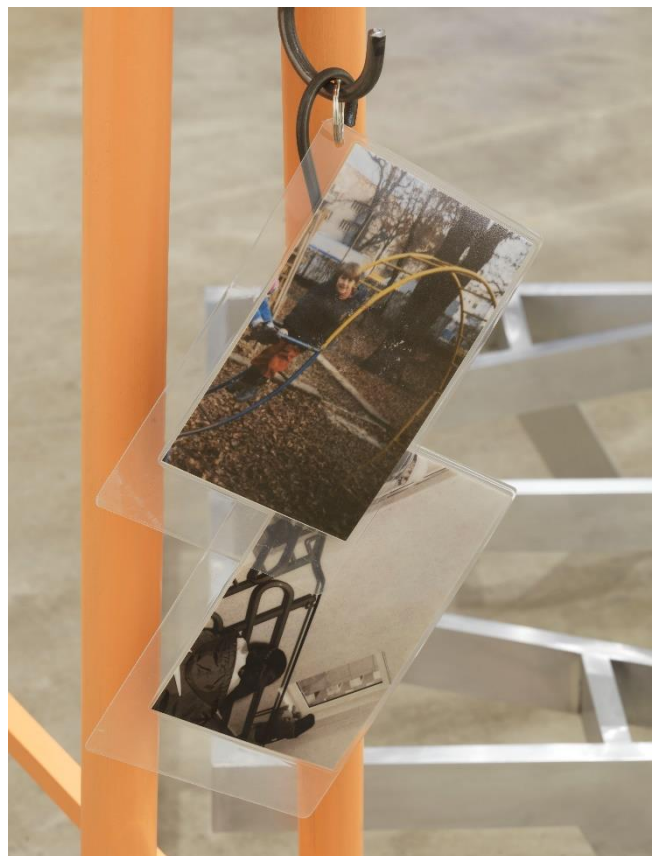
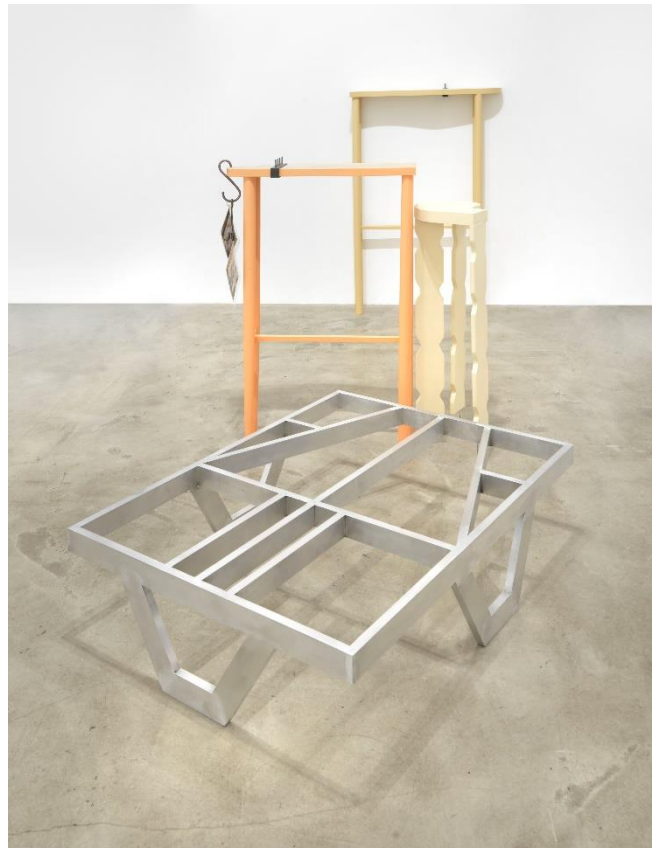
As the eldest daughter of Turkish immigrants, Ahu Dural grew up in Siemensstadt, a modernist Berlin housing estate. Working on a piecework basis - her mother assembled microchips for Siemens devices - her parents gave her and her two sisters the chance to live a life beyond the Siemens production facilities. As a sculptor, the artist transforms memories, stories, archive material and sketches into reinterpretations and new interpretations in the form of sculptural spatial objects that evoke their own narrative strand.

For the annual programme *Chronopolitical Explorations* in 2025, Dural will continue her sculptural cycle of works and develop a sequence of works specially compiled for the Kunstpavillon that presents new sources of inspiration, local architecture and reinterpreted archive material about workers. In this way, the history of industry and housing for workers in and around Innsbruck will be incorporated into the final works. Her own socialisation serves as a catalyst for the artist, bringing together social, migration and economic histories shaped by industry and childhood memories.

For her solo exhibition at the Kunstpavillon, the aim is to continue these and other approaches as well as incorporating objects and materials that are closely associated with her mother's fine motorised piecework - such as bringing together hands, smock skirts, matt shiny metal, company logos and factory architecture - in a new form and aesthetic to create an expanded culture of remembrance.



Exhibition view, *GIGS*, Kreuzberg Pavillon, Ahu Dural, 2024, Photo: Joe Clark



top left: Exhibition view, *GIGS*, Kreuzberg Pavillon, Ahu Dural, 2024, Photo: Joe Clark

top right: Exhibition view, *Realities Left Vacant*, n.b.k. Ahu Dural, 2023, Photo: n. b. k., Jens Ziehe

below: Exhibition view, *Realities Left Vacant*, n.b.k. Ahu Dural, 2023, Photo: n. b. k., Jens Ziehe



Exhibition view, *Mutual Matters*, Goldrausch, Ahu Dural, 2021, Photo: Sebastian Egger

Biography:

Ahu Dural (*1984, Berlin), who grew up in Berlin-Siemensstadt, is currently exploring the history and architecture of the places of her childhood. After studying Illustrative Drawing at Berlin University of the Arts, she expanded her artistic research in Vienna, where she studied Performative Art and Sculpture with Monica Bonvicini at the Academy of Fine Arts. Dural has received some important prizes and scholarships with the following group exhibitions, among others 2021 the scholarship of the Goldrausch Künstlerinnenprojekts, where she presented her most recent works in the exhibition *Mutual Matters* in the spaces of the *Fahrbereitschaft* of the Haubrok Foundation (Berlin). Furthermore, she received the funding for contemporary history and remembrance culture projects, Berlin (2023), the *Berliner Arbeitsstipendium* with the exhibition *Realities Left Vacant* at the n.b.k. Berlin (2022/2023), as well as the KUNSTFONDS Scholarship of the Kunstfond Foundation (Bonn, GER) in 2024, including an exhibition at the Saxony-Anhalt Art Foundation in Halle (GER) in 2025. In June 2025 her works will be shown for the first time in the museum exhibition *Family Matters* in the Museum of Fine Arts in Leipzig.

Other prizes she has received are the Gustav-Peichl-Prize for architectural drawing (2016) and the prize of the Best Austrian Animation Festival (2014). Her most recent solo-projects have been, among others, *neues bauen 80/30*, public city space, Berlin – Siemensstadt (2024); the solo-exhibition *Beautiful Collars*, Lage Egal – in the Rack Room, Berlin (2024); *neues bauen 13629*, Scharaun, Berlin (2020), *Her Shattering Room*, Bildraum 07, Vienna (2019); *Zwischen den Laken*, SOX, Berlin (2017), as well as *She Sees Nothing*, Collection Friedrichshof, Vienna (2016). Numerous group exhibitions complement her catalogue raisonné, including: 2024: *Sovereign Tales*, Galerie Laetitia Gorsy, Spinnerei, Leipzig; *[intimacy] – Von Menschen und Orten*, DA Kunsthaus Kloster Gravenhorst, Kreis Steinfurt; *GIGS*, Kreuzberg Pavillon, Berlin; *Strangers I Know: Remapping Emotional Landscapes*, Culterim Galerie, Berlin. 2023: *Communitas*, Pakhus Galleriet (DN); *No Time to Make Me Lurking*, Bistro21, Leipzig (GER); *Studio Siemensstadt – Lecture and exhibition participation*, Kunstverein München (GER); *Studio Siemensstadt – Artist Walk and exhibition participation*, Scharaun, Berlin; *Realities Left Vacant*, n.b.k., exhibition of the scholarship holders of the Arbeitsstipendium, Berlin. www.ahudural.com

NEUE GALERIE

Working Class Daughters (working title)

Artist: Miriam Bajtala

Duration: 27.02. – 03.05.2025

“...In classical anthropology, there’s a rigid distinction between “field” and “home.” Field’s where you go to do your research, immersing yourself, sometimes at great personal risk, in a maelstrom of raw, unsorted happening. Home’s where you go to sort and tame it: catalogue it, analyze it, transform it into something meaningful. But when the object of your study is completely interwoven with your own life and its rhythms, this distinction vanishes: Where (I asked, repeatedly) does home end and field begin?”¹

Classism and the representability of chronological unravelling and entanglements are themes that the artist Miriam Bajtala has been working on intensely for several years. For her solo exhibition *Working Class Daughters*² (working title) at the Neue Galerie in 2025, the artist links her personal history and collective memory, depicting the relationship between social structures and individual experience both cinematically and spatially. Using different forms of expression and media, Bajtala poetically addresses the reproduction of inequalities, societal and social power relations, and strategies of self-empowerment.

The exhibition will also include the video installation *In den Körpern* (2024), in which the 18 floor plans of the apartments in which the artist once lived can be seen as a film set and as red outlines on a meadow on a scale of 1:1. This is a spatial life story that fragmentarily thematizes the artist’s growing up. Experiences are related on the basis of these graphic templates, partly in an exemplary and abstract way, partly with concrete references to personal stories, of and through space. The sequences shown convey impressions, memories, insights and dreams that address various possibilities of self-reflection. What does it mean to be “at a disadvantage” and to come from an economically underprivileged, patriarchal and culturally uneducated family with a migration “foreground”? What does the word “self-empowerment” mean, and how can such a story be told cinematically and three-dimensionally? Ranging from simple physical observations to questions of identity and the mechanisms of social attributions, autofiction, documents, feature film elements and experimental representations are all mixed and combined. The video installation ends with the photograph *Die Augen der Anderen* (The Eyes of Others), which will also be on display in the exhibition: Sculpturally and symbolically condensed into a human dumpling, the final image of *In den Körpern* marks the beginning of Miriam Bajtala’s life as an artist.

¹ Cf.: Tom McCarthy, *Satin Island*, <https://longreads.com/2015/04/14/the-woes-of-the-corporate-anthropologist>, German source: Tom McCarthy, *Satin Island* (DVA, 2016), p. 34; The quote is used by Miriam Bajtala in the video installation *In den Körpern*.

² Title taken from the book *Working Class Daughters, Talking about Class*, Kristina and Karolina Dreit. Published by Mandelbaum Verlag, 2024.

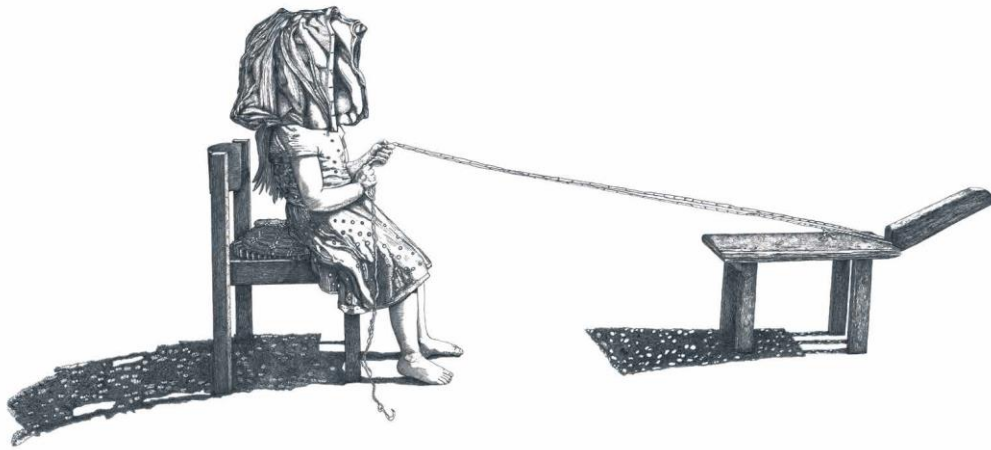


left: Video still, *Die Augen der Anderen*, Miriam Bajatala, 2023, © Bildrecht.

right: Video still, *Becoming Outline*, Miriam Bajatala, 2024, © Bildrecht / Wittinghofer



Exhibition view, *18 Räume*, KunstRaum Goethestrasse xtd, Linz, 2024, © Bildrecht



Miriam Bajtala, *Mädchen mit Pferd (Girl with horse)*, drawing, 118.9 x 168.2 cm, 2020.

Biography:

Miriam Bajtala (born in Bratislava) lives, sleeps, and works mostly in Vienna. The themes of her artistic exploration revolve around perception, space, memory, (self-) empowerment, witnessing, representation and the power of poetry. Bajtala's works can be seen in exhibitions and at film festivals.

1998 - 2002: Academy of Fine Arts in Vienna; **2011 - 18:** University assistant and lecturer at the Experimental, Kunstuniversität Linz

Scholarships and prizes: Gabriele Heidecker Prize (2021), Outstanding Artist Award for Fine Arts (2012), artist-in residencies in Rome, Krumlov, Paris and Los Angeles (Schindler Scholarship).

Solo (S)- and group exhibitions, Screenings (selection): **2024:** *18 Räume*, Kunstraum Goethestrasse, Linz (S); **2023:** *In den Körpern*, Bildraum 01, Vienna (S); **2022:** *Oikos: 'the house'*, Wienwoche, Vienna; **2021:** *Kairos, Recall of Earth*, MIET, Thessaloniki, Greece; **2020:** *dichtegeschichte*, Kunstraum Weikendorf (S), Art in public space NÖ; **2019:** *Displacement*, Musrara Festival, Jerusalem (ISR); **2017:** *PERFORM, Videonale 16*, Kunstmuseum Bonn (DE); **2016:** *Welt des Sprechens*, Trans-Positionen-Festival Werkleitz, Halle (DE); 62. Internationale Kurzfilmtage Oberhausen (DE); Duisburger Filmwochen No.40 (DE); **2015:** *Das Als-ob-Prinzip*, Magazin 4, Bregenzer Kunstverein, Bregenz; **2013:** *In meinem Namen*, Secession, Vienna (EA); **2011:** *terms of decision*, Austrian Cultural Forum, London (GBR); **2010:** *Nichts als Gespenster*, Forum Stadtpark, Graz (S); www.miriambajtala.org

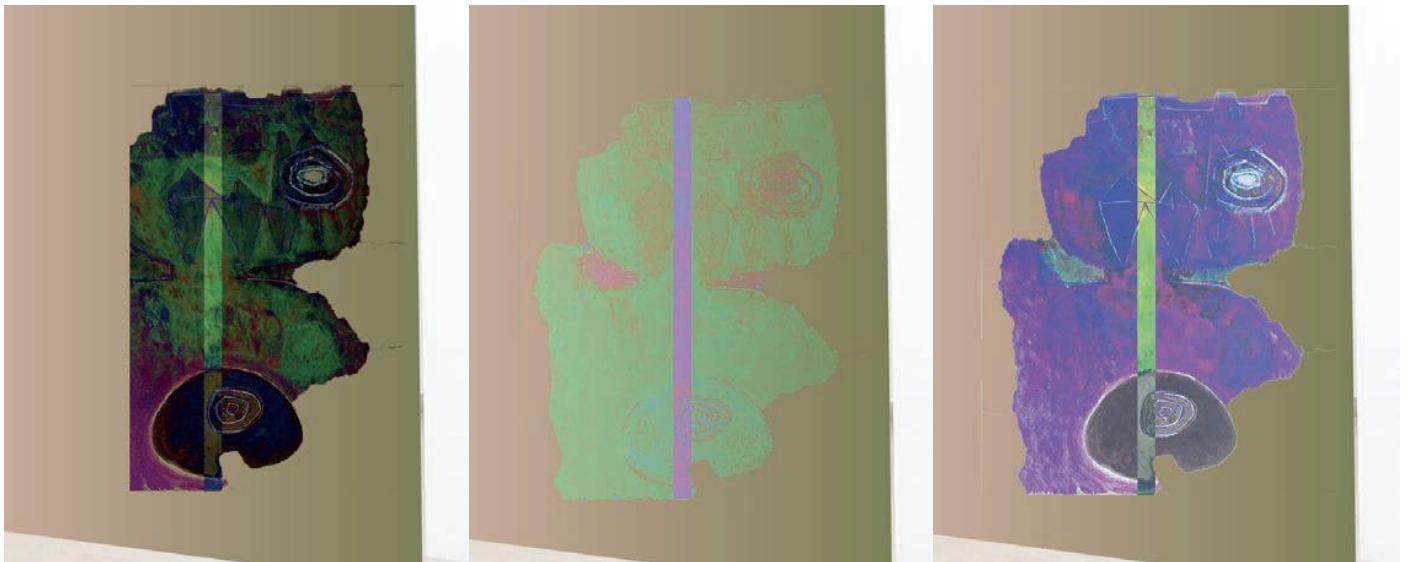
A creator of epic pictures – blind spots in historical and contemporary times

Artist: Janine Weger

Duration: 22.05. – 09.08.2025

The exhibition by Janine Weger takes as its starting point the way in which the art and culture scene in West Germany during the Cold War was deliberately steered by a secret propaganda machine in such a way that America's ideology could be manipulated against critical individuals. This secret operation involved not only the promotion of certain individuals and intellectuals in the field of art and culture, but also a strategic plan that was tactically implemented by the CIA, step by step over almost two decades. Since the support of abstract painting and its ideology was crucial for the propagation of "individual freedom" and capitalism in the West, "modern painting geniuses" in abstract painting represented the embodiment of progress *per se*. By promoting certain artists such as Pollock, Rothko and other abstract expressionists, the CIA's plan could be implemented.

The exhibition planned by Weger aims to critically question, using artistic means, both current and past examples of chronopolitical phases (such as those of the post-war period) and the influence on society. In times of post-truth, in which society is shaped more than ever by external manipulation (whether by politicians, states, new media, images, the internet or social media), this historical development during the Cold War is intended to serve as an example for today's developments. In the exhibition, the tools of manipulation techniques are presented on fictitious "billboards" taken from advertising. These are painted and partially projected screens that, through their collision of digital and analogue colour space, create illusions that trigger visitors to accept a manipulated image of what they see.



© Janine Weger, 2024



Exhibition view, *Nonlinear Narrative Disorder*, AAA Festival, FLUX II, die Angewandte Wien, Janine Weger, 2024

Biography:

Janine Weger (1993, Hall i.T.) attended the painting class at the University for the Creative Arts in Canterbury (England) with Professor Jost Münster from 2014 to 2017 and the TransArts class (Transdisciplinary Arts) at the University of Applied Arts, Vienna from 2020 to 2024.

Group exhibitions, including *Platform-Graduate-Award Exhibition* at Turner Contemporary in Margate (England), Folkestone (England) at Folkestone Triennial 2017, London (Copeland Gallery), Tokyo, Innsbruck (Kunstpavillon) and Vienna (Kunsthalle Wien, flat1, Masc Foundation).

Solo exhibitions include *Space to be* (Plattform 6020, Innsbruck, 2019), *movement; shift* (3331 Arts Chiyoda, Tokyo, 2018), *Pinse(re)aktionen* (Die Kulturbackstube, Innsbruck, 2018) and *Structural Encounters (or a city retreat)* (CRATE Project Space Margate, 2021).

In her interdisciplinary artistic practice, Weger understands painting as a performative act. In doing so, she constantly questions the boundaries and roles of the medium in an art context increasingly characterized by new media. The specific dimensions of her image carriers and their placement in space and architecture often result in installations that also question the painting as an object. The connection between the pictorial object and the analogue and digital colour space, as well as the intersection of art, advertising and politics in today's post-truth era are a major concern of her work.

Weger lives and works in Vienna. www.janineweger.net

Curated exhibition for the annual theme: *Chronopolitische Erkundungen (working title)*

Artist: Lana Čmajčanin

Curator: Bettina Siegele

Duration: 28.08. - 08.11.2025

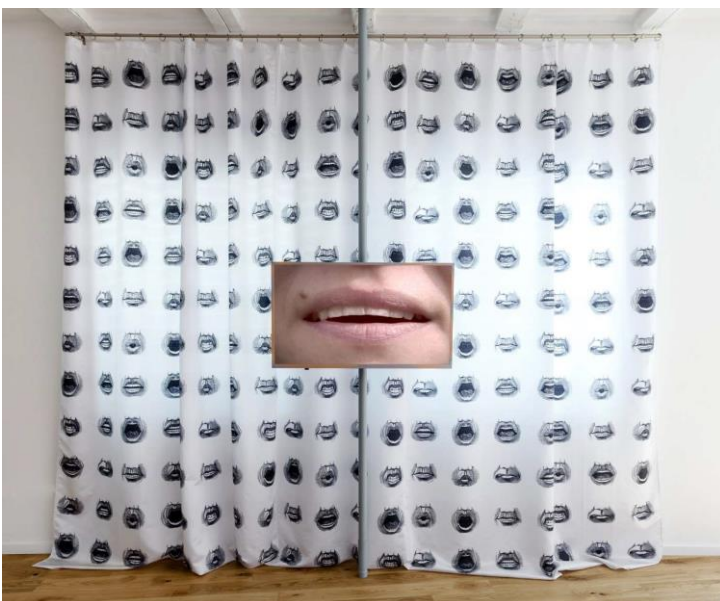
In her work, Lana Čmajčanin deals with the interconnectedness of economic, geographical, historical and imperial politics and their visualization. To this end, the artist works with geopolitical mapping, political contexts and the female-read body. In her multimedia installations, objects and video works, she also explores structural violence, the politics of memory, practices of nationalist politics and the neoliberal treatment of trauma.

Čmajčanin's artistic works shed light on significant historical events and how they correlate with contemporary politics and the current geopolitical landscape of Europe. In the context of the annual theme *Chronopolitical Explorations*, she not only merges past and present, but also reveals different perspectives on (historical) events. Her artistic research questions the relationship between past and present from a post-Yugoslavian perspective and examines the political relationships between “center” and “periphery” as well as the construction of history.



left: Lana Čmajčanin, *Don't Dream Dreams*, 2023

right: Lana Čmajčanin, *Once we were brothers*, 2021.



Lana Čmajčanin, *Anatomy of Speech*, 2022.



Installation view, *Balkangreul*, Lana Čmajčanin, 2020.

Biography:

Lana Čmajčanin, born in Sarajevo, Bosnia and Herzegovina, holds a Master's degree in sculpture from the Academy of Fine Arts, University of Sarajevo, and is currently pursuing a doctorate at the Academy of Fine Arts in Vienna. Her multidisciplinary practice spans installations, video, sound, photography, and media art, focusing on geopolitical mapping, social power structures, and the impact of control mechanisms. Lana's work addresses issues of responsibility, manipulation, structural and gendered violence, and the politics of memory. Through extensive research, she examines historical events, cultural narratives, and personal histories, particularly within the Balkans' complex socio-political context. Her art challenges conventional narratives, amplifying women's agency and advocating for marginalized voices. Lana has exhibited internationally at prominent venues including the Van Abbemuseum, Eindhoven; Photography & Multimedia Museum, Tbilisi; MAXXI Museum, Rome; and Stedelijk Museum, Amsterdam, among others. Her work has been featured in Manifesta 14, the Venice Biennial, and the Moscow International Biennial. She has received numerous awards, nominations, and scholarships for her contributions to contemporary art. www.lanacmajcanin.com

ACTA

Artist: Annelies Senfter

Duration: 20.11.2025 - 07.02.2026

Protokoll des Schweigens [Protocol of Silence] (2018-2022), is the second project by artist Annelies Senfter on the subject of remembrance culture after *Asking the Trees* (2015-2021). It is dedicated to those people who helped people to escape as well as victims of Nazi rule in connection with the border crossing from Austria to Italy in Sillian/Arnbach (East Tyrol). The power of silence, still perceptible in Sillian after 80 years, is central to the two interventions that Senfter has developed. The artist's projects in the remembrance tradition not only aim to carefully place the past in a new context, but also to remind us of an appreciative and respectful coexistence in the present and thus for the future. Following in-depth research into resistance and escape assistance during the Nazi period and an examination of the research findings of the East Tyrolean contemporary historian Martin Kofler, the artist Annelies Senfter also refers to eyewitness reports recorded by the journalist Michael Mayr in Sillian in the 1980s. The interrogation methods and mistreatment by the Gestapo are mentioned in these reports – however, the artist realises even more what can or no longer wants to be remembered or said about the time of the Nazi regime.



Protokoll des Schweigens, installation, *Ohne Titel*, archive pigment print on paper, 2022



Protokoll des Schweigens, installation, Acta, 1-27/27; *Draus gett des nimma von an Mensche*, Annelies Senfter, 2018-2022



Annelies Senfter, *Ein Garten im Wald*, 2022-, planting Star of Bethlehem at Perlunger Hof, Sillian, 2022



Annelies Senfter, *Ein Garten im Wald*, 2022-, plantation Star of Bethlehem at Perlunger Hof, Sillian, 2024

Biography:

In **Annelies Senfter's** works, distinct movements of searching, sensing and interweaving combine to form a lyrical unity. Her visual attention to often seemingly inconspicuous signs and traces of everyday life; to the temporality behind the present; to history and memory are all derived from a specific photographic way of thinking that is at the core of many of her works. Although it is not always primarily about photography, it is in fact an extension and derivation of the medium. Equally important elements of her practice are research, archiving and collecting, and consciously conducted conversations with experts, but also with random counterparts, which sometimes turn out to be unexpectedly interesting and revealing. (Jürgen Tabor)

Annelies Senfter, born in Lienz, lives and works as a visual artist in Salzburg. She has received numerous awards and scholarships, including the Austrian State Scholarship for Artistic Photography (2018), the Tyrolean Förderpreis for Contemporary Art (2021) and the Annual Scholarship for Photography, Province of Salzburg (2024). In recent years, she has had institutional solo and group exhibitions at the Salzburger Kunstverein, Kabinett (*Coming to See*, 2017), the Museum der Moderne, Salzburg Mönchsberg (*all natural. 100% Collections*, 2019), the Kunstpavillon and Neue Galerie, Innsbruck (*Convergence*, 2020), and the RLB Atelier Lienz (*Mit eigenen Augen*, 2023). www.anneliessenfter.at

- interessenvertretung
- kunst pavillon
- neue galerie