

Preview Annual Programme 2024
Kunstpavillon & Neue Galerie Innsbruck

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THE RESISTANCE OF NOTHINGNESS

“Sister is an anagram for resist”

Bonnie Honig

Refusal as a conscious withdrawal from existent systems that have proven themselves toxic for societies as well as the environment, as a meaningful practice capable of empowering marginalized groups and individuals: this is a feminist emancipatory strategy with a long tradition, signalling that “enough is enough!” Non-participation is a deliberate oppositional programme.

With its annual programme in 2024, *THE RESISTANCE OF NOTHINGNESS*, the Künstler:innen Vereinigung Tirol will focus on this form of feminist refusal as a withdrawal from unjust patriarchal and neoliberal systems, and thus on a key issue of political philosophy.

To this end, it will be providing space, time and resources for exhibition projects and artistic interventions that embrace original narratives relating to our complex present, new ideas, and stimulating conversations.

The jury consisting of **Didem Yazıcı**, (Istanbul-Karlsruhe), curator and director of the gallery at Yapı Kredi Culture Arts and Publishing, Istanbul, **Michael Strasser**, artist (Vienna) & board member of the Künstler:innen Vereinigung Tirol, and **Bettina Siegele**, artistic and managing director of Kunstpavillon & Neue Galerie Innsbruck, selected five exhibition projects from over 415 international submissions. The chosen projects by the artists and artist collectives **Imane Djamil**, **Cornelia Herfurtner**, **Bethan Hughes**, **Center for Peripheries**, and **Magda Stützer-Tothova** are characterized by a precise, committed artistic methodology. In addition to revealing great artistic quality, they tell stories of our society from the perspectives of the often-underrepresented. The 2024 annual programme will be complemented by a solo exhibition featuring artist **Annja Krautgasser**, curated by Bettina Siegele, with the working title *The Resistance of Nothingness*.

Other plans for 2024 include the final exhibition of the Büchsenhausen Fellowship Program for Art and Theory, as well as an exhibition in cooperation with INNSBRUCK INTERNATIONAL.

[KUNSTPAVILLON]

09.02. – 04.05.2024

Cornelia Herfurtner

Formen des Ungehorsams (Forms of Disobedience)

24.05. – 10.08.2024

Exhibition Büchsenhausen Fellowship Program 2023/24*

Curated by Andrei Siclodi

11.10.2024 – January 2025

Bethan Hughes

Hevea Act 6: An Elastic Continuum (working title)

[NEUE GALERIE]

19.01. – 13.04.2024

Imane Djamil

Slow Days in the Fortunate Isle

03.05. – 26.05.2024

Innsbruck International*

14.06. – 17.08.2024

Magda Stützer-Tothova

Der Geist des Kumbhaka (The Spirit of Kumbhaka - working title)

06.09. – 09.11.2024

Annja Krautgasser

The Resistance of Nothingness (working title)

Curated by Bettina Siegele

29.11.2024 – January 2025

Center for Peripheries

Pillar of Societies/Die Stütze der Gesellschaften (working title)

* Not part of this year's theme, THE RESISTANCE OF NOTHINGNESS

Cornelia Herfurtner

Formen des Ungehorsams (Forms of Disobedience)

Curatorial support: Bettina Siegele

Opening: 08.02.2024

Exhibition duration: 09.02. – 04.05.2024

Artist Cornelia Herfurtner is using her first solo exhibition in Austria to advance her ongoing research into the right of assembly and its history, as well as social movement strategies for self-protection and the use of public space.

The Berlin sculptor has been working with wooden reliefs and complex multi-part installations on the freedom of assembly past and present for four years now. The starting point of this artistic work was research into Paragraph 17a of the Federal Republic of Germany's Assembly Act (VersG), which was introduced in 1985. This paragraph allows everyday objects carried to ensure one's physical safety to be defined as "passive" or "protective weapons".



left: Cornelia Herfurtner, view of the exhibition *realities left vacant*, n.b.k., Berlin 2023. Photo: Cornelia Herfurtner

right: Cornelia Herfurtner, *Schild des Schutzes (Overalls)*, 40 x 50cm, lime wood, 2022 in the exhibition *Von Luftmatratzen, Stroh und anderen Waffen*, alpha nova & Galerie Futura, Berlin 2023. Photo: Ivonne Thein

BIOGRAPHY:

Cornelia Herfurtner is a visual artist living in Berlin. She works both under her real name and in various collectives. Since summer 2020, she has been working on "passive weaponry". This is a valid legal construct in the Federal Republic of Germany that allows the criminalization of wearing or carrying everyday and other protective objects at demonstrations. Apart from repressive court judgements, she has come across a range of practices for self-protection at demonstrations that are used worldwide. She learnt wood carving for this cycle of works, and sculpts primarily in lime wood. From September to November 2022, she spent time in New York researching social movements and the history of engaged art practices from Heartfield to Decolonize this place.

Politically, the artist is involved in the alliance *Bündnis Rheinmetall Entwaffnen*, which campaigns to stop arms production and their export from the Federal Republic of Germany.

<http://www.corneliaherfurtner.net/>

Final exhibition of the Büchsenhausen Fellowship Program for Art and Theory 2023/24 (working title)

Curated by Andrei Siclodi

Opening: 23.05.2024

Exhibition duration: 24.05. – 10.08.2024

At the end of May, the final exhibition of the Büchsenhausen Fellowship Program for Art and Theory 2023-24 will open at the Kunstpavillon. Participants are **Agil Abdullayev, Tatiana Fiodorova-Lefter, Hori Izhani, Shahana Rajani** and **Jeanne Penjan Lassus**, among others, curated by Andrei Siclodi.

Bethan Hughes

Hevea Act 6: An Elastic Continuum

Curatorial support: Bettina Siegele

Opening: 10.10.2024

Exhibition duration: 11.10.2024 – January 2025

Hevea is an ongoing artistic research project that explores how rubber - an organic substance associated with the rise of capitalism, imperialism, and modernity - epitomises the ways in which humans and non-humans are closely intertwined with military-industrial contexts. Comprising a series of acts that combine research with moving images, sound, sculpture, installation and texts, the project seeks to make tangible the inextricable links between people, plants, politics, and power. *Hevea Act 6* traces the history of *taraxacum kok-saghyz* - also known as the Kazakh or Russian dandelion - a plant endemic to Kazakhstan and prized for the natural rubber found in its roots. From the Tien Shan Mountains to the collective farms of the Soviet Union, from greenhouses in Auschwitz to the laboratories of multinational rubber companies in Germany and Holland, the artist raises the following questions: What unnatural ecosystems do humans and plants exist in? How are they interwoven with the machinations of politics, wars, and trade? How can they evade such realities? How does natural rubber form an elastic continuum between human beings and the worlds they inhabit?

By tracing the route of the Kazakh dandelion via the development of *Hevea Act 6: An Elastic Continuum*, the artist also traces a history of (female) resistance. Whether it is the agitation of female agricultural labourers from Soviet Ukraine, or the sabotage practised by women in the Auschwitz subcamp Raisko, the story of *kok-saghyz* illustrates the close bonds as well as tensions between people and plants, politics and power.



Video stills: *Hevea Act 6* © Bethan Hughes, 2023

BIOGRAPHY:

Bethan Hughes is an artist and researcher who creates installations combining moving images, film, sculpture and texts to explore political, social and technological transformations. In December 2023, her latest work *Hevea Act 6* will premiere as part of the European Media Platform LABoral Centro de Arte y Creación Industrial in Spain. Bethan Hughes completed a PhD in Art and Cultural History at the University of Leeds (GBR) in 2020. Participation in numerous exhibitions and solo shows throughout Europe, including *Summer Interlude*, Flutgraben Project Space, Berlin (D) in 2023; *A Fluid Defence*, Künstlerhaus Sootborn, Hamburg (D) in 2022; *Hevea Act 4: Unnatural Ecologies*, feldfünf, Berlin (D) in 2021; *Hevea: frontviews*, HAUNT, Berlin (D) in 2018; *Softbodies*, Project Space, Leeds (GBR) in 2017. www.bethanhughes.com

Imane Djamil

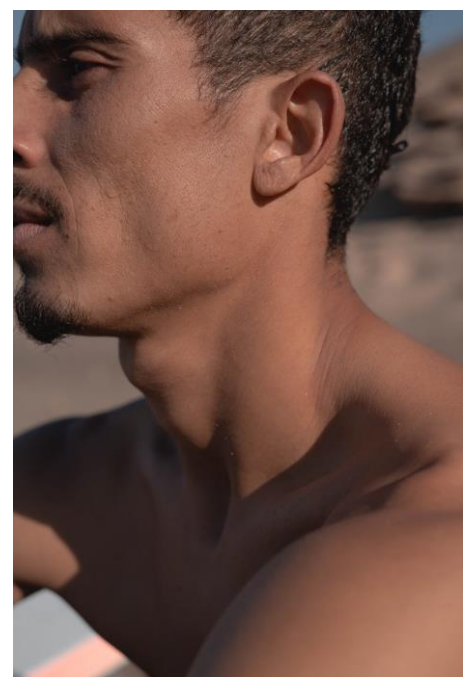
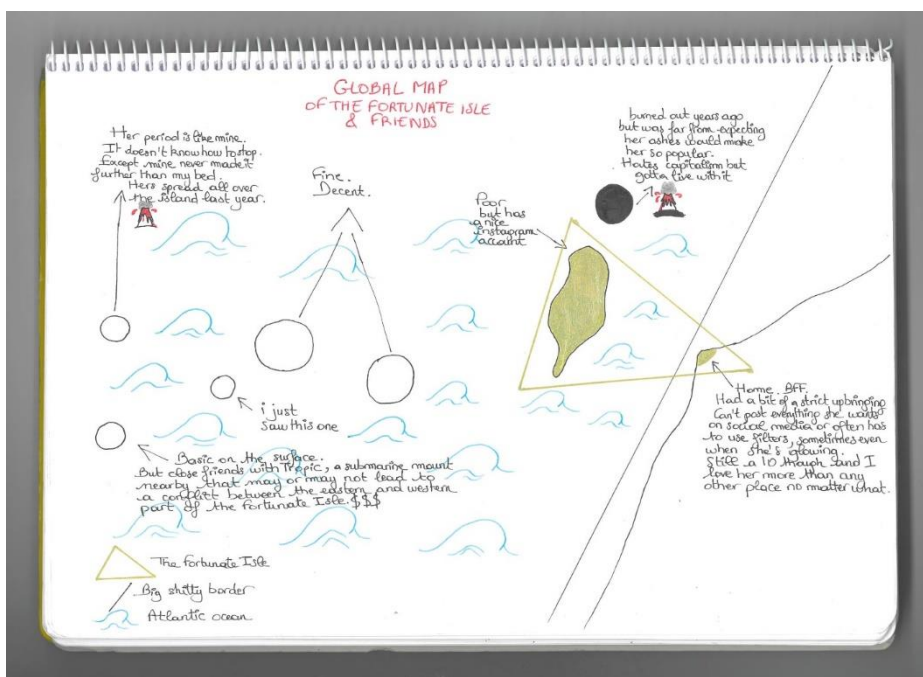
Slow Days in the Fortunate Isle

Curatorial support: Bettina Siegele

Opening: 18.01.2024

Exhibition duration: 19.01. – 13.04.2024

In her solo exhibition *Slow Days in the Fortunate Isle* at the Neue Galerie, Moroccan photographer and visual storyteller Imane Djamil tells the story of two places – Tarfaya and Fuerteventura – her favourite place and least favourite place. Less than 60 miles apart, the two places are emotionally inseparable, as to their often tragic migratory relationship. Yet, the exhibition does not talk about the complexity of international relations. It is an essay about how one feels in the middle of it.



From the series *Slow Days in the Fortunate Isle* © Imane Djamil

BIOGRAPHY:

Imane Djamil (born 1996 in Casablanca, Morocco) is a self-taught, Moroccan-based visual storyteller who works on commissions and long-term projects.

Her stories have been published in the *New York Times*, *Le Monde* and *Libération*, among others. She co-founded the collective KOZ with photographers M'hammed Kilito, Yasmine Hatimi and Seif Kousmate in 2020, as well as Cantara, a cultural entrepreneurship programme in Tarfaya (MAR). Djamil's work has been exhibited internationally, including at *A Room of One's Own*, Neimënster, European Month of Photography, Luxembourg (LUX), and *Ma aka Maaya ka ca y yere kono*, Bamako Biennale, Bamako (MLI) in 2023; *Who is Photography For*, Landskrona Festival (SWE) and Nordwärts, La Gacilly-Baden Photo, Baden (AUT) in 2022, and Festival Traits d'Union, Théâtre El Duende, Ivry-sur-Seine (FR) in 2018.

She has received numerous prizes for her work: 2022 - Arab Documentary Photography Program-Magnum Foundation, AFAC, Prince Claus; On the Road Again (KOZ/220 collectives) Pro-Helvetia; 2021 - 300-year anniversary grant from the British Council Morocco; New Narratives in Environmental Photography Prize; All Around Culture - L'Art Rue European Union.

<https://www.imanedjamil.com/>

Magda Stützer-Tothova

Der Geist des Kumbhaka (The Spirit of Kumbhaka - working title)

Curatorial support: Bettina Siegele

Opening: 13.06.2024

Exhibition duration: 14.06. – 17.08.2024

"Kumbhaka" is a term in yoga practice signifying the holding of one's breath. This pause between inhaling and exhaling is natural, and determines our breathing rate. Cultivating this pause enables the practitioner to recognise the standstill in movement and generate renewed strength from it as they go on breathing. "There is growth and a simultaneous retreat in this standstill," states the artist. There is a comparison with her own practice, in which, after initial dissonance, her role as a mother became an added facet of her life as an artist: a role in which Magda Stützer-Tothova struggles on several levels for visibility and orientation on necessity, the imperative and the justifiable.



I also feel what psychoanalytic theorist Lisa Baraitser calls the „intractable problem of how ... intellectual and maternal labor appear to cancel one another out“

Slide collages from the performative slideshow projection *Contradictions and fragments*, 2022-2024. © Magda Stützer-Tothova



Magda Stützer-Tothova,
81 Tage ohne Welt. A video diary, video still,
2020/2023

BIOGRAPHY:

Magda Stützer-Tothova (*1979 in Bratislava) lives and works in Berlin. She studied at the Gerrit Rietveld Academie, Amsterdam (NL), the School for Artistic Photography Vienna with F. Kubelka, and at the University of Applied Arts Vienna with G. Rothemann. Participation in residency programmes in Amsterdam, London, Chicago and Copenhagen. Stützer-Tothova is co-editor of an art magazine with a changing name (www.ztsrpt.net/). International exhibitions and exhibition participation, including: Galeria umelcov Spisa, Spišská Nová Ves (SK); Hilbert Raum, Berlin (D); Essener Lichtkunsttheater, Essen (D); Internationale Kurzfilmtage Oberhausen (D); Zollamt, Bad Radkersburg (D); Galery Syster, Luleå (SE); Latvian Centre for Contemporary Art, Riga (LVA); ADDS DONNA, Chicago (USA); The Kitchen, New York (USA); Haunch of Venison, London (GBR). www.magdatothova.com

Annja Krautgasser

The Resistance of Nothingness (working title)

Curated by Bettina Siegele

Opening: 05.09.2024

Exhibition duration: 06.09. – 09.11.2024

As part of the annual programme entitled *The Resistance of Nothingness*, the artistic and managing director of the Künstler:innen Vereinigung Tirol will be curating a thematically relevant exhibition at the Neue Galerie Innsbruck. The focus of this exhibition will be on practices of resistance and the rejection of prevailing structures as a means of artistic expression, at the same time visualizing the realities of life for various protagonists.

Artist Annja Krautgasser (member of the Künstler:innen Vereinigung Tirol since 2004) deals with a broad range of forms of resistance in her art. Among other things, the visual artist and filmmaker addresses the impact of our culture of representation, the motif of self-determination, and questions of systemic dependency.



© Annja Krautgasser, video still *Rollenszene*, 2019



© Annja Krautgasser, video still *Waldszene*, 2015

BIOGRAPHY:

Annja Krautgasser (born in Hall in Tyrol, 1971) lives and works in Vienna. Studied architecture and visual media design/new media. Her creative work is characterized by a combination of video, film, dance and the body as well as social intervention.

Exhibitions (selection): Fields, Arsenal Exhibition Hall of Latvian National Arts Museum, Riga (LVA); Paraphrasing Babel, View-master Foundation, Maastricht/Heerlen (NL); *I can't stand the quiet!* Tiroler Landesmuseum Ferdinandeum, 2011, Innsbruck (AUT); *Giants and mosquitoes*, Salzburger Kunstverein, Kabinett, 2011, Salzburg (AUT); *Translation is a mode*, Kunstraum Niederösterreich, 2010, Vienna (AUT); *Asymmetrical Focus*, Galerie Stadtpark, 2009, Krems (AUT); CINEPLEX, Secession, Vienna (AUT) in 2009; *Recent Changes - Änderungen vorbehalten*, Galerie 5020, Salzburg (AUT) in 2008.

Krautgasser has participated in Artist-in-Residence programmes in London, Los Angeles (MAK Schindler), Paliano (ITA) and Amsterdam (NL), BMUKK Scholarship Krumau 2014 (CZ, Cesky Krumlov); **Scholarships & Awards:** State Scholarship for Fine Arts 2009; RLB Art Prize 2010; Hildegard Goldschmidt Prize 2011; City of Innsbruck Prize for Artistic Creation 2012; Major Art Acquisition by the Province of Tyrol 2015; Paul Flora Prize 2017; 36th Austrian Graphic Design Award, Prize of the Federal City of Vienna 2019; Hilde-Zach Art Scholarship of the City of Innsbruck 2019. www.annjakrautgasser.net

Center for Peripheries

Pillar of Societies (working title)

Curatorial support: Bettina Siegele

Opening: 28.11.2024

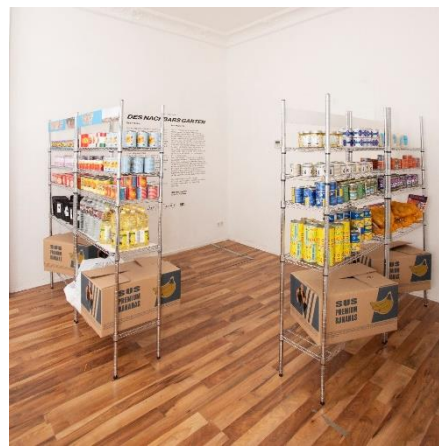
Exhibition duration: 29.11.2024 – January 2025

Many major cities have neighbourhoods with names such as "Chinatown" and "Koreatown", "Little Italy", "Little India" or "Little Iraq", as well as "Balkan Mile" or "Tehrangles". These so-called ethnic enclaves, in which networks of migrant communities are tangible, are often vibrant areas characterized by difference, friction and dichotomy. The exhibition *Pillar of Societies* delves into such dichotomies by exploring the urban landscapes of Western (European) cities and the place-affirming gestures of minorities. Unlike strategies or tactics, which require a form of organization, a defined goal and a structured plan, gestures are everyday actions that may be subsequently charged with resistance. *Pillar of Societies* explores the everyday rituals of resisting the disappearance that often goes hand in hand with forced integration.

BIOGRAPHY:

Center for Peripheries is an artist collective working at the intersection of social research and space-related art. It comprises three artists who originate from various peripheral areas of Europe (Middle East, Caucasus, Balkans) but live and work together in Berlin - one of Europe's most important centres and the EU city with the highest population (statistically), which has embodied the dialectic of East and West in recent history. Aiming to explore power relations and the mechanisms of otherness within and beyond the boundaries of this dialectic, Center for Peripheries uses its interventions to deal with various notions of everyday life and expand them into analyses of broader political contexts.

www.centerforperipheries.com



left: *Alles Muss Raus*, 2021 (spatial installation - lightbox, canvas, digital textile print). Photo: Center for Peripheries

right: *Des Nachbars Garten*, 2022 (spatial installation - metal shelves, tins, boxes, bags, bottles). Photo: Szymon Stępnia

- interessenvertretung
- kunst pavillon
- neue galerie