

• neue
galerie

The Resistance of
Nothingness
Annja Krautgasser

05.09.–09.11.2024

**FANGEN WIR
JETZT AN?
...WIR HABEN
NICHT MEHR
VIEL ZEIT.**

curated by Bettina Siegele

GUT.

Content

3	<i>Visitors Text</i>
9	<i>Lyrics</i>
12	<i>Room Plan</i>
13	<i>List of Works</i>
15	<i>Filmcredits</i>
22	<i>Biography</i>
23	<i>Credits</i>
24	<i>Dates</i>

• **neue
galerie**

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Mi–Fr 12.00–17.00 | Sa 11.00–15.00

The Resistance of Nothingness

Annja Krautgasser

In this cycle of six films entitled *Szenen-Zyklus*, made between 2015 and 2024, artist and filmmaker Annja Krautgasser explores various concepts relating to collective fears, systemic dependencies, heteronomy and self-determination as well as individual resistance. The four essayistic film works selected for her solo exhibition at the Neue Galerie negotiate these topics using complex referential systems on several levels of social coexistence.

Visitors Text

In the realm of the opening the performance ***Rollenszenen Reloaded***, an adapted version of the video work *Rollenszenen - Nothing to Say* took place in the entrance area. Here, right from the start, the visitors are put in the position of observers at an interrogation; the scene takes place in a barren, unembellished room with a white table and a chair in the corner. The camera angle positions the viewers directly opposite the protagonist, who is wearing a white overall and thus robbed of any social attribution or individuality.

The original text used for *Rollenszenen*, Nick Hauser's *Protokoll*, opens ambivalent associations enabling both identification with and distancing from the interrogated woman. An anonymous narrator's voice begins a monologue that turns into indirect instructions for action, asking personal and intimate as well as general questions without leaving time for answers.

From off-screen, the artist's voice through a megaphone interrupts the narrator with stage directions and direct orders to the protagonist, who is forced into a passive role and only gets to speak on command – she is made to repeat degrading and patronising passages again and again. 'You have to speak? You really need to say something!' the narrator's voice continues but without letting her counterpart speak.

Visitors Text

The ‘handing over’ of a blindfold reinforces both the impression of heteronomy and the blind obedience of the protagonist. It is only when the narrator’s monologue starts up again that the interrogated woman empowers herself. In *Rollenszenen - Nothing to Say*, Krautgasser poses questions about (sense of) duty, fear, assumptions, manipulation, and perspectives that shape our behaviour.

Other people’s perspectives and assumptions also play a key part in the most recent work in the exhibition: ***Ich und die Anderen*** was released in 2024 and is a filmic excerpt from *Beziehungs:szenen*, the sixth part of the *Szenen-Zyklus*. Here, Annja Krautgasser uses a family constellation to examine “the diversity of multi-layered relationship structures within a family group - in general”.¹ The roles assigned to us and to our relatives within the family structure not only influence us, but also make an impact on our lives outside the bonds of family. In *Ich und die Anderen*, the artist blurs the boundaries between staged and acted scenes and a supposed look behind the scenes. The first scene shows a meeting at which the actors, the director and a psychosocial counsellor discuss the family constellation and its realisation on stage. The individual characters are then positioned in an area indicated by floor markings before they begin to act. Movements and interaction or non-interaction rapidly visualise the personality structures and dynamics within the group. It remains unclear whether this is a re-enactment of a true family constellation or artistic fiction. Using the psychosocial therapy method, *Ich und die Anderen* not only deals with the unconscious influence exerted by family systems and one’s own perceived position, but also with the various constellations of power structures, self-determination and heteronomy within a family, and

¹ Annja Krautgasser, *Szenen-Zyklus* (Vienna: abo verlag, 2024), 83.

the transgenerational transmission that leads to unresolved traumas being passed down to a family's next generations. The characters in *Ich und die Anderen* are inspired by *performative sculptures* based on the idea of *forum theatre* conceived by Brazilian theatre-maker Augusto Boal. This form of theatre allows the audience, after actors have performed a scene, to participate actively in further run-throughs of the same scene and so change the plot:

From the moment when the spectator has replaced the actor and sought to implement his or her solution to the problem, he or she – as the actor – encounters resistance from all sides. The aim is to show how difficult it is to model reality. It is a game of spectators versus actors, the will to change versus conformity or conservatism: the world as it is – the world as it should be.²

The screen prints **Monolog 01-04** with citations from the film *Beziehungs:szenen* again reflect, on the basis of text fragments, the various levels of belonging and dependency in families and relationships. The diagram-like drawings of different constellations in a family line-up on the opposite wall, entitled *Ich und die Anderen*, function like a script for the film, with the people involved in the line-up being depicted as circles. There are also so-called “Randarbeiten” (‘marginal works’) in the central gallery space. Krautgasser created the two tree frottages **816** and **1025** for the film **Waldszenen**, and named them after their cadastral listings. The film excerpt from *Waldszenen* chosen for the exhibition shows the re-enactment of the interview scene from *One plus One/Sympathy for the Devil* by Jean-Luc Godard from

² Original Quote in German from: Augusto Boal, *Theater der Unterdrückten*, 8th edition (Frankfurt am Main: Suhrkamp, 2021), 84.

Visitors Text

1968, as well as a telephone conversation in a forest which no one seems, or is able to answer, since the protagonist, Alva, is interrupted by an interviewer approaching. A one-sided question-and-answer game begins, touching on systemic dependencies, politics, identity, culture (politics), sexuality and gender as well as society, with brief yes-or-no answers. The game lasts until Alva withdraws from the situation with no further comment. Although completed in 2015, the questions and answers in this scene are still highly topical. This supposed timelessness is depressing and at the same time emphasises the issues' urgency without falling into a dictum of 'must and should'.

In the fourth film in the exhibition, Krautgasser uses another historical document to address widespread contemporary issues. Canzun de Sontga Margriata, the song of St Margret in **Talszenen: Das verzauberte Tal**, is a 7th-century song handed down in Rhaeto-Romanic, making it one of the oldest contemporary literary documents. Canzun de Sontga Margriata is about St Margret, who lives disguised as a man among the dairymen in a fertile valley. When a shepherd boy threatens to expose her true identity, Margret – a Diala, a wild, natural being from the world of Rhaeto-Romanic legend – attempts to bribe him with various magical gifts. However, all her efforts to prevent the shepherd boy from betraying her remain unsuccessful. Ultimately, she flees the valley, which later becomes desolate.

As Diala, Margreta embodies the archetypal figure of the wild, self-determined, fairy-like woman, who wants to decide for herself what she does.³

³ Original Quote in German from: Barbara Horvath, „Talszenen: Das Verzauberte Tal“, in *Szenen-Zyklus*, ed. by Annja Krautgasser (Vienna: abo verlag, 2024), 70.

Visitors Text

The pagan tale of St Margret symbolises the fear of the unknown, the unpredictable, and transience. Her disguise as a man is necessary to live freely in a patriarchal society. Similar narratives can be found in many cultures and eras, and their cultural and historical relevance lies in the raising of questions about gender roles, self-determination, and identity.

The film is accompanied by four images of a stone, which is also found as a prop in the exhibition, as well as the white, futuristic-looking costume worn by Saint Margret.

The exhibition staging also picks up on the concept of resistance common to the four films. They are presented on a display made of untreated MDF panels, whose inclined, slanting position challenges the white cube. By breaking up the spatial constraints of the gallery, they themselves become a moment of resistance in the space.

In *Szenen-Zyklus*, filmmaker and artist Annja Krautgasser reveals the complexity of social and societal dependencies and power constructs on both individual and collective levels, thereby uncovering subtle forms of resistance in a society characterised by upheaval.

'Shall we begin now? ... We don't have much time left. Good.'

This quote, not only echoed in Annja Krautgartner's work *Rollenszenen - Nothing to say*, represents the overall aim of the Künstler*innen Vereinigung Tirol's annual theme of the same name this year, *The Resistance of Nothingness*, for which this exhibition was specially curated. For one year, the association is showing exhibition concepts that address the complexity of our present day, and resistance as a

Visitors Text

retreat from existing systems that have proven toxic for both society and the environment. The quote becomes a symbol of the many current crises: and whether in respect to the impending climate catastrophe, femicides, war, violence, oppression and rising far-right populism... 'we don't have much time left'.

Bettina Siegele

CANZUN DE SONTGA MARGRIATA*

*St Margreth spent seven summers on
the alp, less fifteen days.
She once went down to the church.
And fell on a wicked slab of stone,
revealing the gleam of her heart.*

Wall text

*The shepherd boy saw it:
'Our dairyman must know,
what a beatific maiden we have.'*

*'But if the dairyman need not know,
I'll give you three beautiful sheep,
which you can shear three times a year,
Each shearing giving twenty-four skeins of wool.'
'I don't want that, I won't take that,
Our dairyman must know,
what a beatific maiden we have.'*

*'But if the dairyman need not know,
Then I will give you three fine brown cows,
That you can milk three times a day,
a bucket full of milk each time.'
'I don't want that, I won't take that,
Our dairyman must know,
what a beatific maiden we have.'*

*'But if the dairyman need not know,
Then I will give you a beautiful meadow,
Where you can mow three times a year,
for a great haystack every time.'
'I don't want that, I won't take that,
Our dairyman must know,
what a beatific maiden we have.'*

Wall text

*But if the dairyman must know,
then sink to the bottom, up to your neck!
'O good, holy Margreth, O help me up!
Our dairyman shall not know.'
She helped him up, but he proclaimed:
'Our dairyman must know,
what a beatific maiden we have.'*

*'But if the dairyman must know,
Then you shall sink three fathoms.'*

*Then St Margreth quickly went
And bade farewell all round.*

*'Farewell, my good dairyman!
Farewell, my alpine valley,
Farewell, you, my butter churn,
Farewell, my little hearth,
Where I had my sleeping place,
Why did you do this, good shepherd boy?
Farewell, my good cows.
Your milk will dry up,
Oh, farewell, farewell to all!
God knows when I will return!'*

*Then she went over the Kunkels,
Beyond the milk churn, and after the cows,
So far, they could see her departing,
They did not cease to weep.*

Wall text

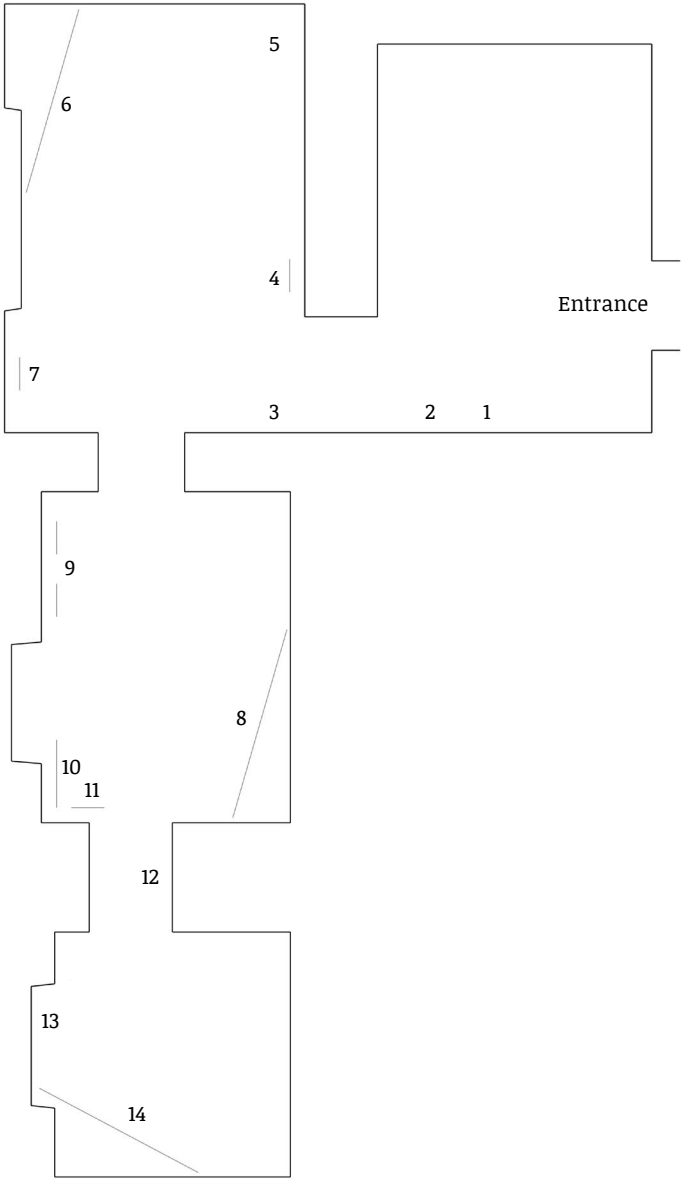
*Then she passed a well
And sang: 'O well, O little well,
When I go from hence,
You will surely dry up!
And the well dried up.*

*Then she went across the lush slope
And sang: 'O slope, O dear slope,
When I go from hence,
You will surely wither and die.'
And the slope withered.*

*'Oh, good herbs,
When I go from hence,
You will shrink and never be green again.'
And the herbs shrank, and were
never green again.*

**Translation of the wall text Canzun de Sontga Margriata
(please see the floor plan and list of works on the following
pages).*

Room Plan



List of Works

List of Works

- 1 *Polaroids*
2 x 2 Polaroids, unframed
11 x 10 cm, 2024
- 2 *Rollenszenen - Nothing to Say*
11 min | HD 16:9 | colour | stereo | OmdU
Edition of 3 + 1 AE, 2019
- 3 *Walk around the Table*
8 drawings, framed unique pieces
19,5 x 13,5 cm, 2021
- 4 *Monolog 1 - 4*
Screen print, 2 colours, 1 x framed
35 x 50 cm, 2024
- 5 *Dotts 1-7*
Ceramic discs, handmade,
ø 13 cm, edition of 5 + AE, 2024
- 6 *Ich und die Anderen*
14:30 min | HD 16:9 | colour | stereo | OmeU
Edition of 3 + 1 AE, 2024
- 7 *Die Aufstellung*
2 x screen print, pencil drawing, 2 colours,
1 x framed, 50 x 70 cm, 2024
- 8 *Waldszenen*
Excerpt, 8:22 min | HD 16:9 | colour | stereo | OmeU
Edition of 3 + 1 AE, 2015

List of Works

- 9 *Der Baum [816] + [1025]*
2 frottages, unique pieces, 70 × 50 cm, 2023
- 10 *Der Stein*
Bird's-eye view, top view I, top view II, side view
4 drawings, 30 x 42 cm, 2023
- 11 *Requisite #7 (Diese Stimmen in meinem Kopf...)*
Stone from the Trojertal, 10 x 15 x 5 cm, 2022
- 12 *Canzun de Sontga Margriata*
The Song of St Margriata (Canzun de Sontga Margriata) is one of the oldest literary contemporary documents of the early Middle Ages (7th century) and was handed down in Rhaeto-Romanic.
See Caminada, Christian, *Die verzauberten Täler: Die urgeschichtlichen Kulte und Bräuche im alten Rätien. Wasserkultus, Feuerkultus, Steinkultus, Baum- und Feldkultus, Tierkultus u. Fruchtbarkeitskultus*, Olten und Freiburg im Breisgau: M Walter-Verlag, 1962
and Caminada, Christian, *Graubünden. Die verzauberten Täler*, 1986
- 13 *Requisite #11 (Schütze oder demaskiere mich)*
Protection suit, 30 x 30 x 5 cm, 2024
- 14 *Talszenen: Das verzauberte Tal*
28:50 min | HD 16:9 | colour | stereo | OmdU,
Edition of 3 + 1 AE, 2022

Filmcredits

Waldszenen

A 2015 | 30 min | HD 16:9 | colour | stereo | OmeU
Excerpt for the exhibition: 8:22 min

Filmcredits

Year of origin: 2015

Country of origin: AT

Length: 30 min

Format: HD 16:9 | DCP

Colour & Sound: Colour | DCP 5.1

Language: German (OmeU)

Production: Annja Krautgasser and Verein Occer

Screenplay | Director | Editor: Annja Krautgasser

Camera: Martin Putz

Camera assistance: Wolfgang Oblasser

Research assistance: Gerald Straub

Production assistance | Casting: Anna Spanlang

Dramaturgical advice: Marie-Therese Thill

Sound recording | Sound editing | Mixing: Peter Kutin

Costume: Mark S. Baigent, Annja Krautgasser

Make-up: Mark S. Baigent

Dolly-Grip: David Auner

Animal trainer: Herbert Pecher (www.animalstars.at)

Colour correction: Bernhard Schlick

English translation: Chris Michalski

Text: from the novel *so viele Tage* (Agnès Hoffmann)

Voice-over: Juliane Zöllner

Protagonists: Juliane Zöllner (Alva), Alexander Ebeert
(Journalist), Peter Kutin and Gerald Straub (Crew)

Reenactment of the interview scene: *One plus One/
Sympathy for the Devil* (UK 1968, R: Jean-Luc Godard)

Transcription of the interview text: Annja Krautgasser,
Gerald Straub

Filmcredits

Reenactment of the pilgrimage scene: *Forst* (AT/DE 2005, R: Ascan Breuer, Ursula Hansbauer, Wolfgang Konrad in cooperation with Julia Lazarus and Ben Pointeker)
Statists: Alina Acs, Juser Fumberger, Nadja Gänser, Monika Grill, Heidi Hillbrand, Christa Holzinger, Catharina Köberl, Christian Köberl, Ehrentraud Köberl, Herbert Köberl, Karl Köberl, Tanja Köberl, Alois Kreuzwieser, Werner Kronfuss, Elisabeth Nitsche, Franziska Nitsche, Christa Pomberger, Barbara Schönauer, Bernadette Schönauer, Carina Selent, Michaela Selent, Simone Selent, Reinhard Steindacher, Gerhard Ziermeier and Waltraud Ziermeier

Reenactment of the Demon summoning from: *Tropical Malady* (TH 2004, R: Apichatpong Weerasethakul)
Insurance: Aon Jauch & Hübener Gmbh, Regine Reiger
Production Consulting: Hanne Lassl

Special thanks for Location-Scouting: Klaus Hens (Wild Media, ÖBF), Thomas Kranabitzl (Revierleiter Altaussee) and Lukas Stepanek (Revierleiter Pernitz)

Thanks to: Miriam Bajtala, Annemarie Blasser, Ernst Dangel Gmbh, Gerald Hüttl, Christina Farka (Land Tirol), Hagan Lodges (Altaussee), Irmgard Hannemann-Klinger (BKA), Gerald Hauser (St. Jakob), Karl Hufnagl (BKA), Kaiser Bar (Bad Aussee), Werner Kopp, Dariusz Kowalski, Ivette Löcker, Vivien Löschner, Stefan Németh, Wolfgang Paterno, Julia Petritsch, Ingrid Pröller, Hannes Salat, Matthias Schlickhofer, Magdalena Schrefel, Dietmar Schwärzler, Michaela Schwentner, Axel Stockburger, Nik Thoenen and Geri Weber

Rollenszenen - Nothing to Say

Filmcredits

A 2019 | 11 min | HD 16:9 | colour | stereo | OmdU

Year of origin: 2019

Country of origin: AT

Length: 11 min

Format: HD 16:9 | DCP

Colour & Sound: Colour | DCP 5.1

Language: English (OmdU)

Production | Sound: Annja Krautgasser

Director: Annja Krautgasser in cooperation with Nina Fog

Camera: statische Kamera

Camera assistance: Martin Putz

Protagonist: Nina Fog

Voice-over: Nina Fog

Off-voice (Megafon): Annja Krautgasser

Music: Ursula Winterauer

Mastering: Sebastian Meyer

Original Text: Protokoll (2019, Nick Hauser)

Adaptation: Annja Krautgasser

Location: Neuer Kunstverein Wien, Goethegasse 1, 1010 Wien,
www.neuer-kunstverein-wien.at

The video was created as part of the opening performance for the exhibition *SET THIS HOUSE IN ORDER I* on 6 March 2019 in the premises of the Neuen Kunstvereins Wien.

Thanks to: Neuer Kunstverein Wien and Kasia Matt-Uszynska

Filmcredits

Talszenen

A 2022 | 28:50 min | HD 16:9 | colour | stereo | OmdeU
Excerpt for the exhibition: 7:15 min

Year of origin: 2022

Country of origin: AT

Length: 28:50 min

Format: HD 16:9 | DCP

Colour & Sound: Colour | DCP 5.1

Language: Rhaeto-Romanic (OmdU and OmeU)

Production | Director: Annja Krautgasser

Camera: Martin Putz

Set tone: Julia Sternthal, Ursula Winterauer

Sound design: Ursula Winterauer

Cut: Julia Sternthal, Annja Krautgasser

Colour correction: Martin Putz

Sound mixing: Sebastian Meyer

Assistance: Wolfgang Oblasser

Costume: Inès Fogarasi

Rhaeto-Romanic Language coach: Remo Arpagaus

German Translation: Pater Maurus Carnot

Protagonist: Nina Fog (Margriata)

Singing: Nozomi Yoshizawa (Margriata), Jonathan Reich
(sheperd boy), Kurt Kempf (narrator)

Folklore counselling: Werner Kopp

Literature source: *Die verzauberten Täler* (Christian
Caminada)

Thanks to: Uli Fussenegger, Gemeinde St. Jakob in
Deferegggen, Dariusz Kowalski, Maria Krautgasser,
Neue Reichenberger Hütte, Jausenstation Trojeralm,
Wegegemeinschaft Trojeralm

The Song of St Margriata (Canzun de Sontga Margriata) is one of the oldest literary documents of the early Middle Ages (7th century) and was handed down in Rhaeto-Romanic.

Filmcredits

 Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport

 **Land
Wien**



Filmcredits

Ich und die Anderen

A 2024 | 14:30 min | HD 16:9 | colour | stereo | OmeU

Year of origin: 2024

Country of origin: AT

Length: 80 min

Format: HD 16:9 | DCP

Colour & Sound: colour | DCP 5.1

Language: German (OmeU)

Production | Concept | Director: Annja Krautgasser

Assistant director: Gerald Straub

Dramaturgical advice: Chris Michalski

1. Camera: Martin Putz

2. Camera: Katharina Simunic

Cut: Annja Krautgasser, Julia Sternthal

Set tone: Sebastian Meyer, Ursula Winterauer

Sound mixing: Sebastian Meyer

Voice-over: Lilith Friedmann

Protagonists: Matthias Böhm (Herbert, Alvas father), Joachim Brandl (Stefan, Alvas brother), Nina Fog (group leader), Alexander Linhardt (Egon, Alvas husband), Christina Reichsthaler (Elfriede, Alvas mother), Sophie Resch (Alva, Alter Ego), Gerald Straub (blank space), Juliane Zöllner (Paula, Alvas half sister)

Filmcredits

Colour correction: Annja Krautgasser

Make-up: Nora Eglesz, Katja Hofer

Casting: Julia Reiter

Catering: Emilia Lopez

Room acoustics: Sebastian Meyer

Construction team | Assistance: Gerald Straub, Wolfgang Oblasser

Location: Akademie der bildenden Künste Wien, Department for Performative art, Schillerplatz 1, 1010 Wien

Reference: *Augusto Boal, Übungen und Spiele für Schauspieler und Nicht-Schauspieler*, Suhrkamp Verlag Berlin 2013

Thanks to: Ingeborg Erhart, Andreas Fogarasi, Irmgard Hannemann-Klingler (BKA), Stephan Hilge, Barbara Höller, Arnold Löschnauer (Gbt Aka), Vivian Löschner, Eva Mayer, Silvia Meisterle, Albert Sackl, Andrea Salzmann

The „performative sculptures“ in the film are based on Augusto Boal's concept of „forum theatre“. The family constellation was accompanied by the psychosocial counsellor Stella Hiesmayr.

 Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport

 **Land
Wien**

 **LAND
TIROL**

Biography

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 & Festivals (selection): Diagonale 2024, Graz; Fields, Arsenal's Exhibition Hall of Latvian National Arts Museum, Riga (LVA); Paraphrasing Babel, Viewmaster 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)

Stipendien & Preise: 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

Credits

Curator: Bettina Siegele

Credits

Exhibition Technique: Paul Irmann, Lukas Klestil

Production: Cornelia Reinisch-Hofmann

Exhibition Booklet: Milena Thurner

Exhibition Booklet Editorial: Bettina Siegele & Cornelia Reinisch-Hofmann

Grafic design Booklet: Marille. Büro für Grafik und Text

The exhibition *The Resistance of Nothingness* is part of the eponymous annual programme curated by Bettina Siegele.

Dates

Dates

Opening & Performance

Wednesday 04.09.2024, 19.00
Performance *Rollenszenen Reloaded*
by Annja Krautgasser with Nina Fog

12.09.2024 | 17.30
Curator's tour with Bettina Siegele

21.09.2024 | 11.30
Exhibition tour Art & Coffee

15.10.2024 | 20.30
Szenen-Zyklus: Screening in the realm of the exhibition at the Cinematograph

09.11.2024 | 15.00
Finissage and Artist Talk as part of the Premierentage

Current information on the events and outreach in the realm of the exhibition can be found on our website:

www.kuveti.at

