

• neue
galerie

ACTA

Annelies Senfter

21.11.2025–01.02.2026

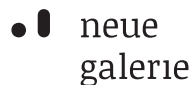


[ENGLISH]

curatorial support: Bettina Siegele

Content

- 3 Exhibition Text
- 8 *Ein Garten im Wald / A Garden in the Forest*
- 12 *Room Plan*
- 13 *List of Works*
- 16 *Biography*
- 17 *Dates*
- 18 *Credits*



Rennweg 1, Großes Tor, Hofburg, Innsbruck
Tel. +43 512 57 81 54, office@kuveti.at, kuveti.at
Mon–Fri 12:00–17:00 | Sat 11:00–15:00

ACTA Annelies Senfter

Annelies Senfter's exhibition *ACTA* at the Neue Galerie presents her series *Protokoll des Schweigens (Protocol of Silence)*, which is dedicated to those who helped refugees as well as to the victims of the Nazi era in East Tyrol, reflecting their fates poetically. It centres on a community's collective memory and its silence, passed down through generations and still palpable, even today. In her artistic practice, Senfter carefully puts the past into a fresh context to foster respectful coexistence in the present as well as creating a foundation for remembrance in the future.

After the annexation of Austria in 1938, East Tyrol became part of the Nazi Reich. The border region emerged as a silent escape route for those persecuted under National Socialism. Many refugees arrived at Sillian station by train from Vienna; once arrived, a local taxi driver would help them reach the border and continue to Italy on foot from there. Besides the Stallbaumer taxi company, many other people in the town acted as escape helpers, providing temporary shelter or marking the route across the mountains. Today, the community tends to maintain a silence around this aspect of its history. When the artist Annelies Senfter began her research at the request of a local resident in 2018, she encountered a wall of silence. Much remained hidden even during her research—a situation to which the artist responds poetically in her work.

The invitation to engage with the town's Nazi history was prompted by the upcoming 80th anniversary of the death of Rosa Stallbaumer from Sillian, who was murdered in Auschwitz for helping two Jewish sisters from Vienna escape to Italy. Based on her extensive research into resistance and those aiding and abetting escape, visits to farms located

Exhibition Text

Exhibition Text

near the border, and the findings of contemporary historian Martin Kofler, Annelies Senfter also draws on transcripts of eyewitness accounts from the 1980s compiled by journalist Michael Mayr. These accounts address gestapo interrogation methods and mishandling, as well as denunciations and falsified reports. However, the artist is most interested in what was left unsaid in those accounts: the gaps between the lines, things unspoken, the subtle yet palpable undertones, and thus the question of how collective and individual memory functions.

She produced a total of ten files of differing sizes, which have now been set out in the Neue Galerie of the Künstler*innen Vereinigung Tirol, occupying a space 29 metres long. Each of these files begins with a quotation from eyewitness accounts, hinting at the unspoken, and is dedicated to a specific person. These ten individuals, two of whom were victims and eight of whom helped people to escape (including the taxi operator Stallbaumer), are named in a separate typewritten document at the beginning of the work. However, which file refers to which person is left deliberately ambiguous, allowing viewers to draw their own conclusions. The artist typed the quotes using a vintage typewriter, thus alluding to the gestapo interrogations often mentioned in the reports.

“Acta” – Latin for “actions” – is written on the file covers, but her research and the associated documents also revolve around actions, inaction, mishandling, and their consequences. The resulting artwork focuses on action as well. In a performative act, Senfter crumpled a specific type of paper together with blue carbon paper in her hands until it acquired a leathery texture and cracked. Only then was the

action, and with it one file, complete. The artist repeated this process a total of ten times with a different type of paper each time, making each file a unique testament to materiality, persistence, and intensity, calling for both emotional and physical strength. Despite this act of repetition, differences remain perceptible and visible – each action leaves its own unique mark. Seemingly small variations, such as the type of paper, define the outcome.

The files were complemented by the site-specific work *Ein Garten im Wald* (A Garden in the Forest) at Perlunger Hof¹ in Sillian, East Tyrol. Since the first presentation of the series of works in November 2022, every year Annelies Senfter plants Star of Bethlehem tubers in the field behind the farm on the border with Italy.

Senfter chose the *Star of Bethlehem*, which is called *Dolden-Milchstern* in German, for several reasons: based on the German name of the plant in remembrance of the farmer, who offered a bowl of milk to a refugee woman; as a symbol of remembrance for the Jewish victims of the Holocaust, and because of its purported healing properties – it purportedly helps to treat shock, trauma, and emotional suffering.

The series *Protokoll des Schweigens* (Protocol of Silence) is Annelies Senfter’s third artistic project on the culture of remembrance, and as before, she dedicates herself here to the concept and potential of displacement: small shifts within an existing system are used to make the hidden and unspoken visible, returning them to our collective memory.

Bettina Siegele

¹ Perlunger Hof in Sillian was the home of escape helper Gertraud Schneider.



Photos: Annelies Senfter

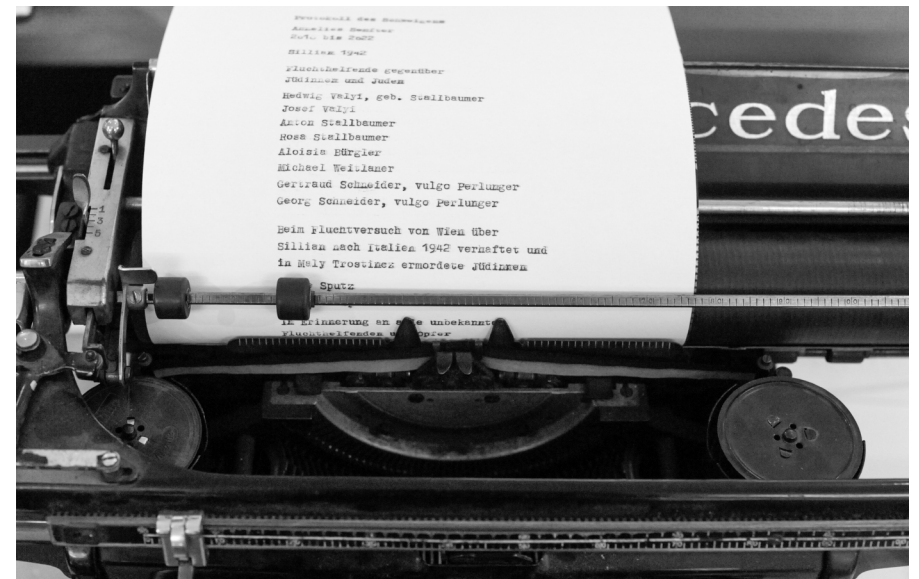


Photo: Annelies Senfter

Annelies Senfter
Ein Garten im Wald / A Garden in the Forest
2022– (work in progress)

Site-specific work, planting of *Dolden-Milchstern* (*Star of Bethlehem*), Perlunger Hof



Photo: Annelies Senfter

A Garden in the Forest

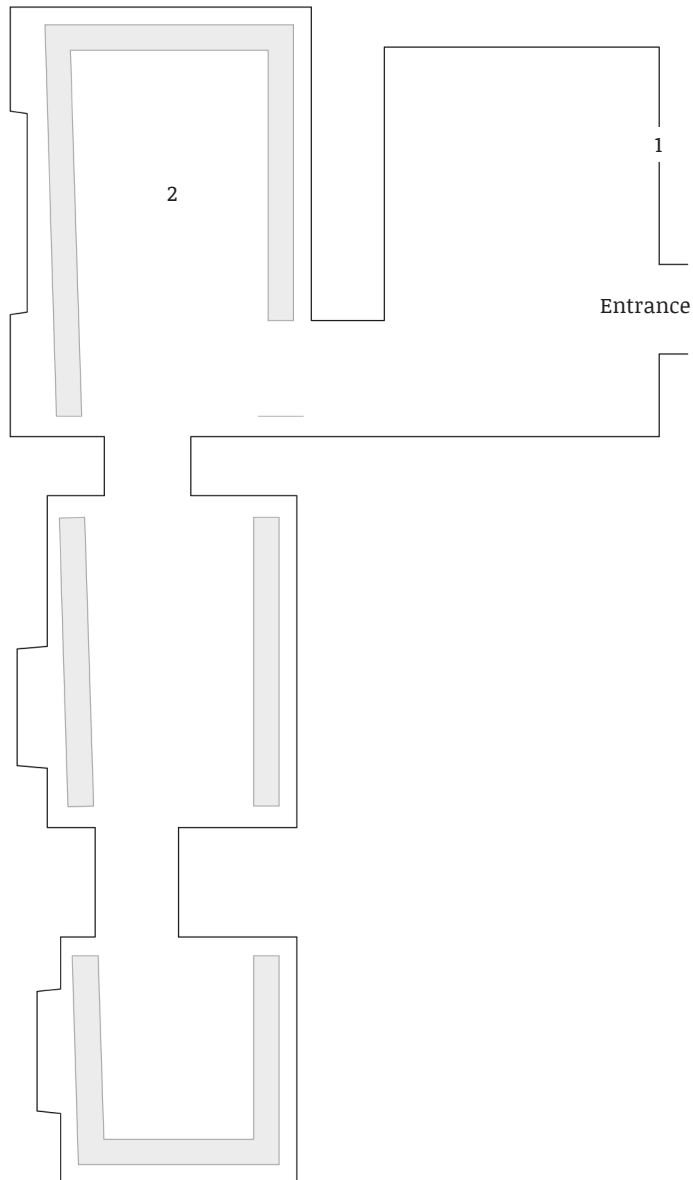


Photo: Martha Wiedemair



Photo: Annelies Senfter

Room Plan



List of Works

1 Quotes

Source: Eyewitness interviews conducted in Sillian in the 1980s by Michael Mayr.

Acta, 1–27/27

Draus gett des nimma von an Mensche.

You can never get it out of a person.

Acta, 2–5/5

Da san so kemm dotschuddot, vo Blaue und vo Flecke, unmöglich einfoch hot man se zuigirichtrn.

They came back totally dishevelled. Covered in bruises. They were abused dreadfully.

Acta, 3–17/17

Des gett et olls zi dozähln. Des isch zi viel.

No one can talk about all that. It's too much.

Acta, 4–6/6

Noa hosche vo de Frauen nicht ma gheart.

Then we heard no more about the women.

Acta, 5–29/29

Do hott man nicht giderft redn und nicht tian.

So, you weren't allowed to say or do anything.

Acta, 6–14/14

In Goschthaus hotta von KZ dozählt. Noa hommse gsogg, „A der isch la a Schmettra. Des isch ett wohr.“

So hommse girett.

At the inn, he told them about the concentration camp.

They said, „Oh, he's a liar. That's not true.“ That's the way they talked.

List of Works

List of Works

Acta, 7–3/3

*Na i will do gor ett redn. I kann ett redn.
No, I don't want to talk at all. I can't talk.*

Acta, 8–5/5

*Do honn de Leit gor ka Ohnung.
People there have no idea.*

Acta, 9–27/27

*De Kindo worn still, als wenn se taubstumm warn.
The children were silent, as if they were deaf and dumb.*

Acta, 10–9/9

*Vogessn tut man nicht.
You don't forget anything.*

2 Annelies Senfter

List of Works

Protokoll des Schweigens / Protocol of Silence
2018–2022

Room Installation

Files

22 x 32 cm closed, various types of paper, grey cardboard

Color photography

Pigment print on archival paper, 42 x 63 cm

Wall text

typed by hand, 29,7 x 21 cm, paper

Protokoll des Schweigens / Protocol of Silence
Annelies Senfter
2018–2022

Sillian 1942

*Helpers who assisted Jewish women and men in fleeing
Hedwig Valyi, née Stallbaumer; Josef Valyi; Anton Stallbaumer;
Rosa Stallbaumer;
Aloisia Bürgler; Michael Weitlaner; Gertaud Schneider, known
as Perlunger; Georg Schneider, known as Perlunger*

*Jewish women arrested during their 1942 attempt to escape
from Vienna via Sillian to Italy and murdered in Maly Trostinec
Irene Sputz, Cornelia Sputz*

In remembrance of all unknown helpers and victims.

Biography

Biography

Various gestures of searching, sensing, and interweaving merge to create a lyrical unity in **Annelies Senfter's** work. Her visual attention to rather inconspicuous signs and traces in everyday life, to the temporality behind the present, to history and memory, derives from a photographic mode of thought, fundamental to many of her works—even if they are not always produced using photography itself, but instead with extensions and echoes of that medium. She completed her studies at the Mozarteum University Salzburg in 2017. Annelies Senfter's artistic practice encompasses photography, text, spatial installations, and site-specific and context-related works. Her practice is characterized by a meticulous approach to historical themes and figures, together with in-depth research. In recent years, she has created several site-specific pieces and exhibited her art in renowned institutions such as Museum der Moderne Salzburg Mönchsberg, in der Galerie Sophia Vonier Salzburg, der Künstler*innen Vereinigung Tirol, RLB-Atelier Lienz, dem kunstraum pro Arte Hallein und dem Raum der Stille Linz.

She has received various grants, nominations, and awards for her contribution to contemporary art, including the Austrian State Grant for Artistic Photography, the Salzburg State Annual Grant for Photography, the Tyrol State Prize for Contemporary Art (Emerging Artist Award), and the RLB Art Prize (Emerging Artist Award).

www.anneliessenfter.at

Dates

Opening

Thursday 20.11.2025, 19.00
Welcoming: Benajmin Zanon (member of the board)
Introduction: Bettina Siegele

29.11.2025 | 11.30
Exhibition tour Art & Coffee

17.12.2025 | 17.30
Curator's tour with Bettina Siegele

01.02.2026 | 11.00
Closing matinee & book presentation with Annelies Senfter

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

www.kuveti.at

Dates

Credits

Curatorial Support: Bettina Siegele

Exhibition Technique: Paul Irmann, Nicolas Rich

Production: Cornelia Reinisch-Hofmann

Exhibition Booklet: Milena Thurner

Exhibition Booklet Editorial: Bettina Siegele & Cornelia Reinisch-Hofmann

Graphic design Booklet: Marille. Büro für Grafik und Text

ACTA is part of the annual program Chronopolitical Explorations, curated by Bettina Siegele.

Jury for the 2025 program: Andrea Popelka (curator and researcher, Vienna), Johanna Tinzl (artist and, until autumn 2024, board member of the Artists' Association Tyrol, Vienna), and Bettina Siegele (artistic director and managing director of Kunstpavillon, Neue Galerie, and advocacy body).

We thank the Bischöfliche Mensa Innsbruck for the loan.



Credits

Many thanks to everyone who has contributed to this project: In particular, to Monika Reindl for her initial impetus and on-site organizational support; Martin Kofler for his professional expertise; Michael Mayr for transcribing the interviews with eyewitnesses he conducted in Sillian in the 1980s, and Georg Pranter for allowing us to realize the work *Ein Garten im Wald/ A Garden in the Forest* at Perlunger Hof.

To the supporters and sponsors of the project. To the helpers and assistants on site. Architect Stallbaumer, Bildungshaus Osttirol, Diocese of Innsbruck, Municipality of Heinfels, Municipality of Sillian, Catholic Education Center Tyrol, State of Tyrol, Raiffeisenbank Sillian, Pastoral Area Hochpustertal.

Link to the digital version of the **exhibition booklet**:

