



Preview annual program 2026
Kunstpavillon and Neue Galerie
Artist's Union

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Program 2026:

Under Pressure

Under Pressure – two words oscillating between collective mood and individual experience. Whether societal pressure, divisive tendencies, ecological tipping points, psychological strain, economic restrictions, or performative stress: the present day is characterized by any number of tensions.

To mark its 80th anniversary, the Künstler*innen Vereinigung Tirol, with its annual curatorial concept *Under Pressure*, is presenting a series of exhibition projects that foster connections and confront areas of tension as well as their consequences. These projects capture the prevailing complexity of our contemporary reality and show an openness to new and alternative ideas, making change conceivable.

The jury, consisting of **Nele Kaczmarek** (director of Kunstverein Nürnberg – Albrecht Dürer Gesellschaft), **Kata Hinterlechner** (artist and board member of the Künstler*innen Vereinigung Tirol), and **Bettina Siegele** (artistic director of Kunstpavillon and Neue Galerie), selected four exhibition projects from a total of 1,015 submissions.

The annual program will be complemented by a thematically fitting solo exhibition by the artist Stephanie Stern, curated by Bettina Siegele, the final exhibition of the Büchsenhausen Fellowship Program for Art and Theory, as well as a members' exhibition marking the 80th anniversary of the Künstler*innen Vereinigung Tirol.

KUNSTPAVILLON

27.02.–25.04.2026

Mahsa Aleph

After the Corpse

22.05.–01.08.2026

Final exhibition of the Büchsenhausen Fellowship Program for Art and Theory

2025–26*

curated by N. N.

05.09.–07.11.2026

Members' exhibition

curated by Johannes Reisigl

27.11.2026 bis Februar 2027

Lucila Pacheco Dehne

Roots Are Tongues That Speak a Million Angry Languages (working title)

NEUE GALERIE

13.02.–18.04.2026

Nicolas Cilins

Victoria Square Is Not a Metaphor

25.04.–03.05.2026

Innsbruck International Biennial of the Arts*

Cooperation

12.06.–08.08.2026

Stephanie Stern

Under Pressure (working title)

curated by Bettina Siegele

05.09.–07.11.2026

Members' Exhibition

curated by Johannes Reisigl

20.11.2026 bis Februar 2027

Othmar Eder

Revolution – Nature (working title)

* are not part of the thematic annual program *Under Pressure*

KUNSTPAVILLON

Exhibition from the Open Call: *After the Corpse*

Artist: Mahsa Aleph

Dates: 27.02.–25.04.2026

Excerpt from the jury statement: “*The work of Mahsa Aleph is characterized by deep engagement with the concept of erosion – wear and tear –, with endurance and resilience, with loss and complex types of uprooting – geographical and cultural.*”

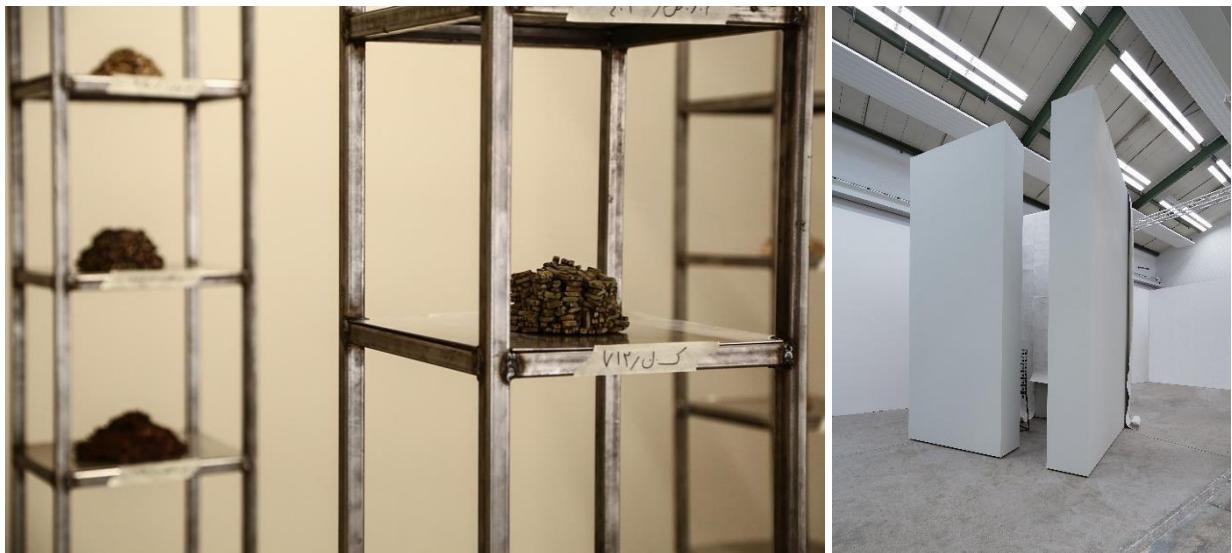
For her solo exhibition in the Kunstpavillon in 2026, artist Mahsa Aleph plans to continue with her two long-term projects *Corpse* and *Remnants: Myth of House*.

The art project *Corpse* began in 2019 as a collaboration with 18 inmates at a prison on the outskirts of Tehran, all of whom were serving life sentences or facing execution. Over a period of six months, they filed and polished thousands of date pits. This act and the resulting objects did not signify craftsmanship or resistance, but traces of time passed aimlessly. The handling and filing of date pits, for example to make prayer beads, has had a long tradition in Iranian prisons. Especially for those in solitary confinement, isolated and without permission to make anything, collecting and shaping date pits can turn into an act of survival.

For her exhibition at the Kunstpavillon, Mahsa Aleph plans to display a large number of these filed date pits—a total of 35,000 now comprise the work *Corpse*—individually. Visitors will have to move between the pits, creating an archive of past moments relating to now absent bodies.

In the installation *Remnants: Myth of House* Mahsa Aleph pursues an alphabet of loss. The project is evolving from fragments of complex types of repression: geographical, cultural and personal. Space becomes an unstable home—a house oscillating between being and being seen, between private and public, between refuge and exclusion. The continuation of this multi-part work in Innsbruck focuses on three elements: a photograph, a text-banner and a short film.

Another work of the exhibition is a four-meter-long banner made of plastic burlap, a material used in Iran and Afghanistan for storing food, and often recycled by women who thread wool through the fabric to make handwoven mats. This labour-intensive technique transforms the material into a vehicle for memory, language, and diverse identities. The third part of the installation, a short film, will be shown for the first time in the Kunstpavillon and follows the journey of doors discarded at demolition sites to a scrapyard in Tehran. However, they are kept there only briefly, as such doors are popular material for the construction of informal shacks and huts.



left: *Corpse*, detail view: 712 filed date pits by K. N., Mahsa Aleph, 2019.

right: *Jowhar*, Mahsa Aleph, 2021.

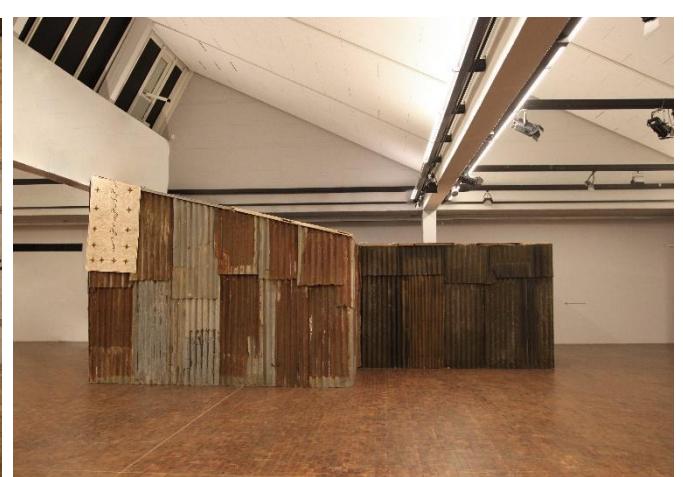


above left: *Remnants: Myth Of House*, detail, Mahsa Aleph, 2024.

above right: *Home returns home*, detail of the installation *Remnants: Myth Of House*, Mahsa Aleph, 2024.

below left: *Remnants: Myth Of House*, detail, Mahsa Aleph, 2024.

below right: *Remnants: Myth Of House*, Mahsa Aleph, 2024.



Biography:

Mahsa Aleph is a Berlin-based installation artist who studied fine art at Tehran Academy of Fine Art. Her projects engage with classical Persian literature, which she reinterprets in physical form, as if transforming the abstract essence of words into something concrete and tangible. Her work focuses on existential questions about human identity and its nature, the relationship between any being and its environment. The “historical memory” of materials and objects is a key motif in her installations.

Individual exhibitions (selection): **2023** *Container Made of the Contained*, Künstlerhaus Bethanien, Berlin (DEU); **2019** *The Container Made of the Contained*, Mohsen Gallery, Teheran (IRN); **2018** *The Aleph Archive*, Mohsen Gallery, Teheran (IRN).

Group exhibitions (selection): **2024** *Be here now*, Haus am Kleistpark, Berlin (DEU); *The Breath of a House is the Sound of Voices Within*, Akademie der Künste, Berlin (DEU); **2023** *Jowhar*, Ars Electronica, Linz (AUT); *to be or to be*, Akademie der Künste, Berlin (DEU); **2021** *What I needed was imagination ...*, HBK Braunschweig (DEU), The 8th Tehran National Sculpture Biennial, Vahdat Hall, Teheran (IRN); **2018** *Vicious Circle*, Mahe Mehr Gallery, Teheran (IRN); **2017** The 7th Tehran National Sculpture Biennial, Teheran (IRN); **2016** Vista Prize 2017, Vista Gallery, Teheran (IRN); **2014** *The Line*, Matne Emrooz Gallery, Isfahan (IRN); **2013** The 4th Annual Persbook Contemporary Art Festival, Teheran (IRN), **2013** *Small Paintings*, Aria Gallery, Teheran (IRN).

Prizes (selection): **2023** Ars Electronica Main Award, State of the ART(ist), Linz (AUT); **2017** First Prize, 7th Tehran National Sculpture Biennial, Teheran (IRN).

Grants and Artist Residencies: **2023** research grant, Berlin Senate (DEU); **2022** Berlin Fellowship at the Akademie der Künste, Berlin (DEU); **2021** Brunswick Project Grant, HBK Braunschweig (DEU).

www.mahsaaleph.com



Installation views: *The Container Made of The Contained*, Mahsa Aleph, 2019.

Final exhibition of Büchsenhausen Fellowship Program for Art and Theory 2025-26

Artists: Bita Bell, Kandis Friesen, Jeanna Kolesova and Olia Sosnovskaya

curated by N. N.

Dates: 22.05.–01.08.2025

The curatorial vision is a gradual development of the exhibition's concept and display in parallel with the projects by the participating artists, who will be working at Künstler*innenhaus Büchsenhausen between October 2025 and May 2026 as part of the Fellowship Program for Art and Theory. Additional artists may be invited to participate (names not yet decided).

The Künstler*innenhaus Büchsenhausen is a section of the Künstler*innen Vereinigung Tirol

Fellowship Program 2025–26 (October 2025 to June 2026)

Bita Bell: *Echoes of Solo Resistance and Autonomous Protest*

Echoes of Solo Resistance and Autonomous Protest is an artistic research project examining individual acts of protest in public space via choreographic analysis. Building on previous research begun during the *Jin, Jiyān, Azadi – Woman, Life, Freedom* revolution, the project explores the power of embodied gestures in times of sociopolitical upheaval and resistance.

Unlike collective movements, these autonomous actions arise from necessity and a sense of precariousness. They spread through images (often circulating on social media) and memories, embodying both fragility and strength. The project asks: How do individual bodies claim space, confront authority, and prompt others to act? Which bodies bear risks, and which ones acquire symbolic weight? How does the choreographic staging of such actions inspire us to use our own bodies? Drawing on critical and de-colonial queer-feminist theories, performance studies, descriptions of movement, and poetic texts, the research analyses performance strategies of individual resistance. The fellowship will culminate in a publication and a lecture-performance—an embodied interweaving of theory, archive, sound and gesture.



Merged Carpets, Bita Bell, Photo: Ali Yaghoubi.



left: *Pussy Riot* / for the magazine cover of Yves.2c, Bita Bell, Photo: Mafia Mashi.
right: *DAS THIRD* Installation, Bita Bell, Photo: Thomas Lenden.



a dance manifesto of hope and fury, workshop, Bita Bell, Photo: workshop participant.



Containing Multitudes at Times Fragmented, Zine, Bita Bell, Photo: Jonas Matyassy.

Kandis Friesen: Karaganda, Karaganda

Karaganda, Karaganda is a site-specific research project examining the slow, gradual decay of Karlag, a former Soviet Gulag in Karaganda, Kazakhstan. Built in 1931, the Gulag was quietly closed down and integrated into everyday life in 1959; its structures remain partially intact as ruins. The project approaches the site as a sprawling structure of memory, relying on visits and listening, and focusing on the ways that architecture, land and sound can preserve and convey historical memories. Although an official museum now exists, most of the Gulag is unmarked, and its history is passed on only through unofficial channels: oral traditions, songs, self-organized micro-museums, architectural re-use, intact buildings, and a dozen unmarked mass graves, which have stayed in the public consciousness primarily through storytelling. The project is structured in loose chapters, creating a composite framework of monumental memory superimposed upon the ruinous forms on site. It arises from the concept of diasporic site specificity, where the diasporic logic and grammar of exile generate a poetic and spatial knowledge somewhere between the solidity of official memory and the spreading of intimate, unofficial forms. The circulation of coal and songs is central: each carries forward material and ephemeral Gulag histories into the present, while simultaneously sharing the circulating pathways of the lungs and breath, which remain hidden within the body for many years. This correlation—between the inside and the outside, the legible and the opaque, the unknown and awareness of not knowing—maintains a continuity with the unmarked mass graves of the Gulag. Structured as an extended video essay, *Karaganda, Karaganda* is a long-term project that unfolds in iterative, interconnected works: exhibitions, publications, walks, workshops, film screenings and site-specific formats, as well as in collaboration with artists, curators, residents and historians who are all engaging with the legacy of the Karlag.



Production still from the site of the former Kazak drama theatre, Stary Gorod, Karaganda, Kazakhstan, 2025. © Kandis Friesen.



left: former powerhouse of the Karlag Gulag, still used as an electricity station and maintenance office, Dolinka, Karaganda region, Kazakhstan, 2023. © Kandis Friesen. // centre: pile of coal in front of a house, formerly the home of a Karlag officer, Dolinka, Karaganda region, Kazakhstan, 2025. © Kandis Friesen. // right: interior of the former canteen for Karlag officers, Dolinka, Karaganda region, Kazakhstan, 2023. © Kandis Friesen.



left: detail view of the relief designed by artist Petr Antonenko and produced by artists imprisoned at the Karlag in the main hall of the station at Karaganda, opened 1954, Karaganda, Kazakhstan, 2023. © Kandis Friesen.
right: reconstruction of an original fountain in the inside courtyard of Karlag Museum, former main administration block of the Karlag, Dolinka, Karaganda region, Kazakhstan, 2023. © Kandis Friesen.



Miner's Glory, bronze sculpture by artist A. P. Bilyk dating from 1974, an official Soviet memorial to the work of the miners in Central Park, Karaganda, Kazakhstan, 2025. © Kandis Friesen.

Jeanna Kolesova: *In Zombie Fire*

In Zombie Fire is a speculative documentary examining European moorlands as ecological, political, and cultural archives of ongoing violent transformation. Focusing on the Baltic states, Finland, Germany, and Russia, it explores the ways in which wetlands have been shaped by the history of resource extraction and imperial ideologies, and how such areas continue to bear witness to cycles of trauma and survival.

Moorlands have been drained to fuel ideology, industry, and agriculture. Today, they are redefined as “climate superheroes” or “natural defence lines”, but such fresh narratives often obscure any entanglements with colonial and capitalist violence and ongoing environmental destruction. The metaphor of the “zombie fire”—a peat fire that continues to smoulder underground even in winter—encapsulates this state of affairs: suppressed histories and imperial narratives can reignite in times of ecological crisis and military aggression.

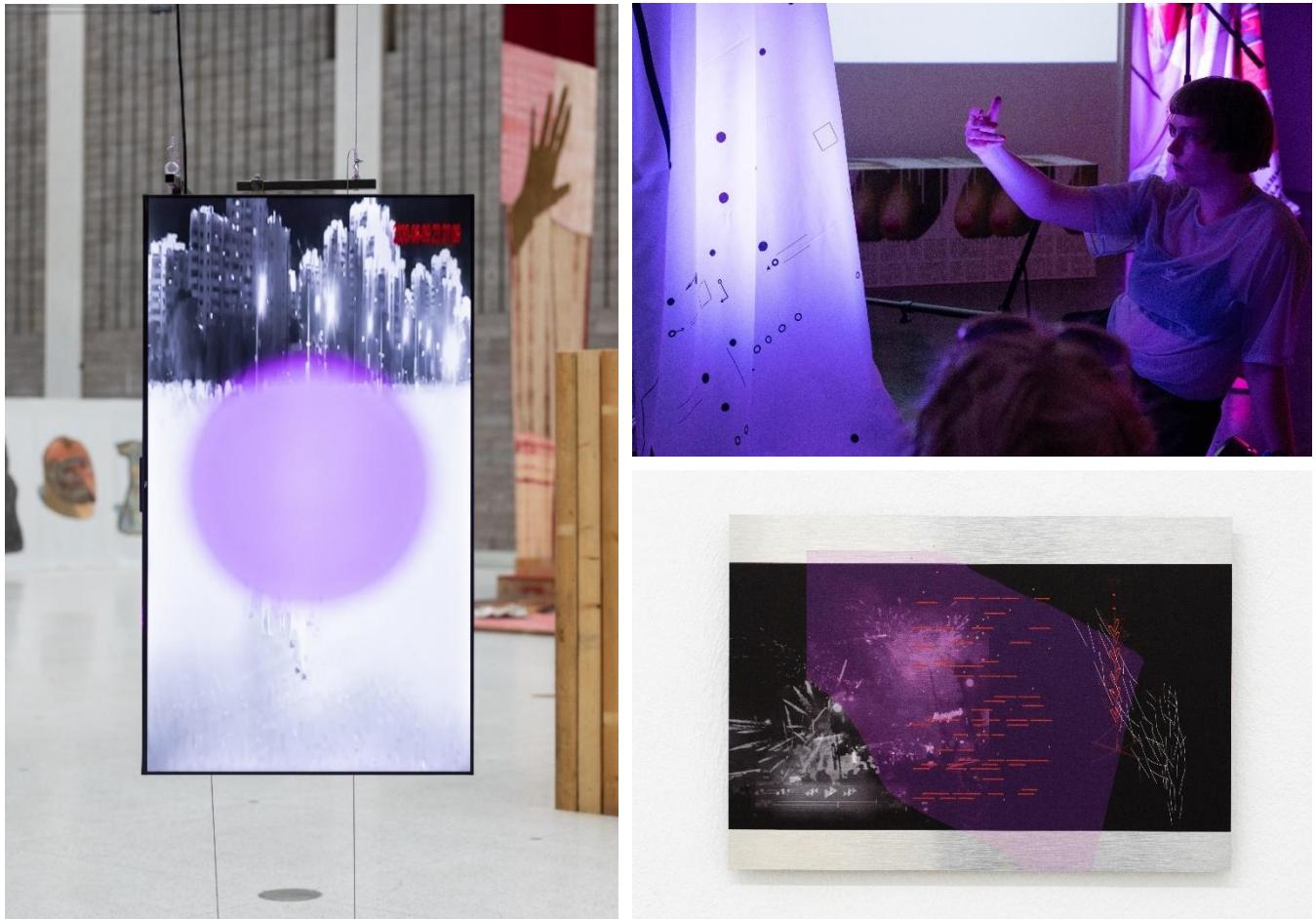
The film centres around the figure of the “swamp spirit”, an imaginary entity Kolesova created to embody loss, memory and resilience. The spirit moves through drained bogs, remnants of archives and restoration sites, connecting different times and local experiences. It invites viewers to stop viewing bogs as silent resources, and instead as living witnesses—archives inscribed with their history of exploitation, endurance, and regeneration.



In Zombie Fire (work in process), film stills, 2024–2025. © Jeanna Kolesova.

Olia Sosnovskaya: *Fog is the bison of history*

Fog is the bison of history focuses on the Białowieża Forest as a site of sedimented history, charged with struggles, oppression, imperialism and contested borders. Historically, Białowieża was part of several empires and states, witnessing each one's collapse and partisan uprisings. Today, it is one of the largest remaining areas of primeval forest in Europe, home to the endangered European bison. As a region on the current EU border and, since 2021, setting of the so-called "refugee crisis", Białowieża is a site of conflict encompassing collective memory and nation-building, resource extraction and environmental policy, border regimes, knowledge production, and the (non-)linear quality of political time. The project's title is a quote from the poem *Music for Girl's Voice and Bison* by Valzhyna Mort, published in 2018.



left: Olia Sosnovskaya. Slides for lecture-performance (video; 2024). Photo credit: Jonáš Verešpej.

above right: Olia Sosnovskaya. *Citing sources* (performance; 2021). Photo credit: Kunstraum Memphis (Jakob Dietrich).

below right: Olia Sosnovskaya. *Outdoors, gunpowder burns quietly. In a closed space gunpowder explodes* (digital collage, print on aluminium; 2024) Photo credit: Philipp Pess.

Biographies:

Bita Bell is a dance artist and composer with a BA in music composition and an MFA in dance. She has lived in Vienna since 2020. Her artistic research and practice are based on the idea of the body as an archive of collective memories, visceral sensations, radical gentleness, and playful improvisation. Her work aims to uncover, question and subvert sociopolitical issues that disrupt the joy of everyday life. She recently completed an artistic research fellowship at the THIRD DAS Graduate School in Amsterdam, where she self-published a zine entitled *containing multitudes, at times fragmented*. She has collaborated and performed internationally with various artists, including Pussy Riot, Jennifer Tee, and Esben Weile Kjaer. Her solo performance *The Sun Is Gone* is being co-produced by Tanzquartier Wien and will premiere there in December. She was a recipient of the 2023 Start Scholarship for Music and Performing Arts from the Federal Ministry for Arts and Culture and the 2024 danceWeb Scholarship for ImPulsTanz – Vienna International Dance Festival, directed by Isabel Lewis. www.bitabell.com

Kandis Friesen works with the disintegration and scattering of the monumental. Her recent works in video, sculpture, sound and installation use history as their key material, creating provisional structures for the purposes of resonance, repositioning and decay. She often employs methods of transplantation and republishing (as in making something public once again), thereby amplifying site-specific histories and the structures preserving and transmitting them. Her work has been exhibited internationally, including at Galerie im Turm, Berlin; Kunst im Stadtraum, Berlin; the National Art Museum Odessa; the CAFKA Biennial of Public Art, Waterloo; Roman Susan; the Chicago Architecture Biennial; Plug In ICA, Winnipeg; Festival International du Film sur l'Art, Montreal; MIX, NYC; Jihlava IDFF, and Images Festival, Toronto. Friesen's work has been supported by grants from the Graham Foundation and Canada Council for the Arts, as well as residencies at Rupert, Bemis Centre, and Künstlerhaus Bethanien. She comes from Winnipeg and Montreal and lives in Berlin. www.kandisfriesen.com

Jeanna Kolesova is an artist, filmmaker, and researcher. Her work explores the manipulation of history and collective memory, as well as the sustained influence of imperial infrastructures on human and non-human bodies and landscapes.

Kolesova studied documentary film and photography in St. Petersburg, interactive media at CalArts, and experimental film and new media at Berlin University of the Arts. Her artistic practice encompasses film, video installations, lecture performances and writing, as well as the interweaving of personal and collective stories to demythologize dominant nationalist and colonial narratives.

Kolesova's work has been supported by a Karl Hofer Fellowship (2023), the foundation Kunstfonds (2024), the Goldrausch Artists' Project (2024), Schloss Wiepersdorf (2025), and a Karl Schmidt-Rottluff Fellowship (2025–2027).

Selected exhibitions: 2025 Brücke Museum Berlin; 2024 Photographer Festival, Prague; Kunstraum Kreuzberg, Berlin; 2023 nGbK, Berlin; EMOP Berlin; 2022 HYBRID Biennale, Dresden; 2021 Staatliche Kunsthalle Baden-Baden; Museum für Fotografie, Berlin.

Olia Sosnovskaya, born in Minsk, Belarus, is an artist, writer and cultural organizer based in Vienna. Her artistic and academic practice combines performance, visual arts, text-based and workshop-based activities, exploring forms of political organization, protest choreography, movement scores, and the intersections between festivity and politics. She is a member of the self-organized platform WHPH/Decentric Circles (<https://workhardplay.pw/>) and the artistic-research group Problem Collective, which focuses on strikes, archives, reading practices, and tools to engage with often-forgotten histories and social struggles (<https://problemcollective.org/>).

She is a doctoral candidate at the Academy of Fine Arts Vienna.

Her individual and collective works have been presented at venues including Kunsthalle Wien, e-flux, Tanzquartier Wien, the Museum of Modern Art Warsaw, Kyiv Biennial, the Prague Biennale Matter of Art, HKW Berlin, HAU Berlin, the Manifesta Biennial Kosovo, and documenta fifteen Kassel. <http://oliasosnovskaya.com>

Members' exhibition to mark the association's 80th anniversary

curated by Johannes Reisigl

Dates: 5.09. –7.11. 2026

To mark the 80th anniversary of the Künstler*innen Vereinigung Tirol, the association has secured Johannes Reisigl as curator. Drawing on his experience as an artist and cultural worker, he expands the concept of the “exhibition” with his contemporary curatorial approach, incorporating the concept of the Artists’ Assembly.

Anchored within the 2026 program, among other things the members’ exhibition will address the following overarching questions:

- How can artists’ associations confront pressing issues and crises in society and build resilience?
- What defines a contemporary artists’ association?
- How can and should we address the issue of precariousness in art and culture?

As one component of the Artists’ Assembly, the members’ exhibition will explore different forms of caregiving and collective action; it will also investigate what we, as an artists’ association, can learn from other perspectives within the queer, BIPOC, or neurodiverse communities, for example. The discursive program comprises contributions from both members and international guests.

Dealing with emotions also plays a significant part in the concept of the members’ exhibition: guilt, shame, and fatigue are feelings familiar to many visual artists. However, keeping such negative emotions private can be detrimental to the precarious situation in which many artists find themselves.

Several events in various formats are due to take place throughout the exhibition. It begins with a kick-off weekend, offering room for discussion. At the concluding event of the exhibition, a publication produced as part of the Artists’ Assembly will also be presented.



Image provided by
Johannes Reisigl.



Images provided by
Johannes Reisigl.



Image provided by Johannes Reisigl.

Biography:

Johannes Reisigl MA (*1995) is an artist, curator and facilitator. He moves regularly between urban and rural areas in Austria. Currently, he is a guest curator at *Dogo Residence for New Art* (since 2023), initiator of the *Alpine Changemaker Network* (since 2025), and the *Rural Commons Assembly* (since 2021). He is also a board member of *Openspace Innsbruck* (since 2025) and part of the artistic advisory board of *Klimakultur Tirol* (since 2022). He recently curated the symposia *Culture in the Village/Village Culture* together with TKI – Tyrolean Cultural Initiatives (2023, 2025), served as board member of the Grammophon Cultural Association (2021–2023), and was co-founder of the study group *Strategies of Relationality* (2019–2021). Reisigl studied fine arts and design at Gerrit Rietveld Academie in Amsterdam and Cooper Union for the Advancement of Science and Art in New York City, subsequently graduating with an MA in Practice Held in Common from ArtEZ University of the Arts in Arnhem. He has participated in international residencies and summer schools, including the *Community Economies in Action* retreat (2023). He has also completed formal training in Nonviolent Communication and a train-the-trainer program for sustainable work culture initiated by Die Bäckerei and Trans Europe Halles (2023–2024).

Artists: The participating artists are members of the Künstler*innen Vereinigung Tirol and will be invited to participate with an open call. A complete list of the participating artists will be available after this call for submissions.

**Exhibition from the Open Call: Roots Are Tongues That Speak a Million Angry Languages
(working title)**

Artist: Lucila Pacheco Dehne

Dates: 27.11.2026 until February 2027

Excerpt from the jury statement: *"In her exhibition project with the working title Roots Are Tongues That Speak a Million Angry Languages, artist Lucila Pacheco Dehne examines various forms of repression against plants in the EU, as well as their migration histories. Furthermore, her sculptural works illustrate the global impact of the climate crisis on the plant world and linguistic parallels to xenophobic policies."*

In *Roots Are Tongues That Speak a Million Angry Languages*, artist Lucila Pacheco Dehne examines various forms of repression practised against plants in the EU. She traces the migration history of three groups of plants: plants listed as highly invasive, agricultural crops such as corn, tomatoes, and peppers subject to strict European regulations, and medicinal plants that were banned in the past because they were used for contraception and abortion. The artist uses her plant sculptures to raise questions about migration, gender, the right to self-determination and physical autonomy, and increasing pressure on the bodies of FLINTA*, queer people, and individuals with a migration background during the prevailing shift towards the right. Lucila Pacheco Dehne also works on a linguistic level, drawing parallels between European states' xenophobic language and policies towards migrants and the treatment of migrant plants. Original texts from European regulations for combating invasive species are displayed in the exhibition, along with a manifesto emphasizing the right to self-determination with regard to one's own body.

The plant sculptures become guardians of essential rights that were hard-won but—instead of being enshrined as inviolable—are now being drastically restricted worldwide. They therefore bear the vision of Sea-Watch: "For the right to leave. For the right to arrive. For the right to stay. For the right to move."

Lucila Pacheco Dehne is planning to include new sculptures in her solo exhibition at the Kunspavillon; the show will explore neophytes and migrated plants from the region around Innsbruck, as well as presenting drawings depicting other plants and their legal/illegal documentation processes within the EU.

The exhibition will be accompanied by a performative program - a performance-lecture or an art-education walk focusing on plants in the gallery's immediate surroundings.



Lucila Pacheco Dehne, *Tlaolli*, glass, steel, cotton, natural dyes, sheep's wool, tin, 190 x 50 cm + roots variable, 2025.
Photo: Maarten Nauw.



left: Lucila Pacheco Dehne, *Chilli*, glass, steel, cotton, natural dyes, sheep's wool, tin 130 x 40 cm + roots, variable, 2025.
right: *Tomatl*, corn, turmeric, beeswax, steel, cotton, natural dyes, sheep's wool, engraved spoon, Fiqué 150 x 50 cm + roots variable, 2025. © Lucila Pacheco Dehne.



Lucila Pacheco Dehne, *For The Right to Stay*, corn leaves, blackberry leaves, popcorn, beeswax, steel, cotton, natural dyes, sheep's wool 200 x 70 cm + roots variable, 2025.

Lucila Pacheco Dehne, *For The Right to Stay*, corn leaves, blackberry leaves, popcorn, beeswax, steel, cotton, natural dyes, sheep's wool, 200 x 70 cm + roots variable, 2025.



left and right: Lucila Pacheco Dehne, *Luna A Luna (The right to bodily self-determination)*, glazed ceramics, steel, cotton, natural dyes, sheep's wool, tin, juniper berries, daisies, beeswax, 45 x 50 cm + roots variable, 2025.

Biography:

Starting from sculptural and installation work, **Lucila Pacheco Dehne** (born 1994) explores themes of intercultural resistance, fragile identities, and the environment. Employing fictional myths, in her texts she describes utopias and parallel worlds, creating new hybrids and searching for aspects of solidarity. Among other things, her work examines the political, emotional, and ecological dimensions of migration and colonial memories, particularly via relationships between human beings and plants. She expands on her material-based works with readings and culinary performances designed to foster community, as well as workshops that facilitate collective learning.

In 2021, she graduated with a fine art degree from Brunswick University of Art (HBK Braunschweig). From 2023 to 2025, she studied Planetary Poetics at the Sandberg Institute in Amsterdam.

Lucila Pacheco Dehne's work has been exhibited at venues including the Kestner Gesellschaft, Hanover; Kunstverein Lüneburg; Framer Framed, Amsterdam; Kunsthalle Wilhelmshaven, and Kunstmuseum Weimar. In 2022, she was awarded the Paula Modersohn-Becker Emerging Artist Prize, and in 2025, she received the Georg Meistermann Scholarship.

She lives and works in Amsterdam and Berlin.

NEUE GALERIE

Exhibition from the Open Call: *Victoria Square Is Not a Metaphor*

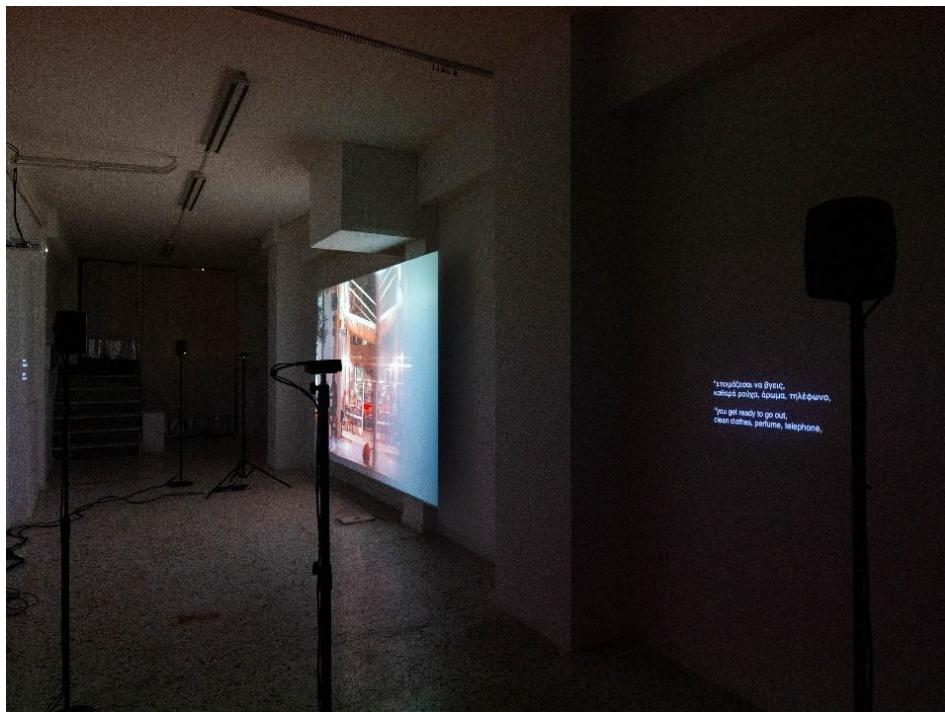
Artist: Nicolas Cilins

Dates: 13.02.–18.04.2026

Excerpt from the jury statement: “Nicolas Cilins’ spatial and video installation *Pathways, Encounters, Thresholds: Victoria Square* addresses the question of how bodies under constant surveillance and exclusion manifest in public space. It highlights the failure of European migration policy, the consequences of prolonged austerity, and the increasing gap between the representation of queer people and the reality they experience.”

The spatial and video installation *Pathways, Encounters, Thresholds: Victoria Square* by Nicolas Cilins is designed to protect the privacy and anonymity of young male migrant sex workers who operate within a network of clandestine night bars around Victoria Square in Athens. The voices and words of the young men that Cilins tracked over three years of research are vital to the installation. Their statements are spoken with a collective voice in Arabic, Farsi, Greek and French, recorded by research participants and observers. Together with fragmented images of subway entrances and public benches, and with aerial photographs, these testimonies create a polyphony of resilience and survival, bearing witness to Europe’s dual policies of economic austerity and isolationist borders. At the same time, this polyphony transforms apparently individual fates into a collective narrative.

The installation will occupy the entire space of the Neue Galerie. Visitors will pass between large projections, voice sequences, and sound recordings, as well as project texts projected onto the walls. Projectors, sound systems, cables, and similar items turn into sculptural elements inside the space. This divided presentation of the work reinforces the concept of threshold inherent in the piece. The fragmentation of the work’s elements removes any voyeuristic tendency from the installation and requires visitors to engage with the narrative both physically and emotionally.



Installation view: *Pathways, Encounters, Thresholds: Victoria Square*, P. E. T Projects, Athen (GRC).
© Bruno D'Hubert.



Installation view: *Pathways, Encounters, Thresholds: Victoria Square*, P. E. T Projects, Athen (GRC).
© Bruno D'Hubert.



Installation view: *Pathways, Encounters, Thresholds: Victoria Square*, P. E. T Projects, Athen (GRC). © Bruno D'Hubert.



Installation view: *Pathways, Encounters, Thresholds: Victoria Square*, P. E. T Projects, Athen (GRC). © Bruno D'Hubert.

Biography:

Nicolas Cilins (they/them) is a queer conceptual, video, and performance artist from Geneva, Switzerland. Cilins' practice unfolds via collaborative processes and site-specific interventions, engaging with archives and translations—both linguistic and cultural. By fostering connections between individuals and communities, Cilins explores situations that challenge our capacity to form and care for collective communities.

Cilin's work has been shown in museums and centres for contemporary art such as MAC VAL, Paris; Kunstmuseum Bern; Kunsthalle Geneva; Sàn Art, Ho Chi Minh City; the Academy of Arts, Berlin; Mucem, Marseille, and Cabaret Voltaire, Zurich, as well as in theatres and venues such as the Festspielhaus Hellerau, Dresden; Théâtre Arsenic, Lausanne; Gessnerallee, Zurich, and Nouvelle scène nationale de Cergy-Pontoise/Val d'Oise. Cilin's films have been screened internationally at festivals including the Berlinale (Forum Expanded), BIEFF, Bucharest; Côté Court; Pantin; Kashish, Mumbai; FID Marseille, and Solothurn Film Festival.

Nicolas Cilins received the Swiss Art Award in 2018, the Swiss Grand Prix Theater in 2019 for their collaboration with the collective Dreams Come True, and the Geneva Art Award in 2020. They have been supported by grants and residencies from organizations including the Conseil du Léman, Geneva; the Golden Mask Festival, Moscow; the Cité Internationale des Arts, Paris; the Literary Colloquium, Berlin, and the Cinémathèque de Tanger.

Cilins's works can be found in several public collections, including Arsenal – Institute for Film and Video Art, Berlin; FRAC Poitou-Charentes, Angoulême; Kunstmuseum Bern; the International Red Cross and Red Crescent Museum, Geneva; the Fonds cantonal d'art contemporain (FCAC), and the Fonds municipal d'art contemporain (FMAC), Geneva.

Exhibition in cooperation with INNSBRUCK INTERNATIONAL – Biennial of the Arts

Dates: 25.04.–03.05.2026

INNSBRUCK INTERNATIONAL. Biennial of the Arts 2026

RENDEZ-VOUS

Schmerzen schmecken, Träume sehen

25.04.–03.05.2026

Exhibition: *Under Pressure* (working title)

Artist: Stephanie Stern

Dates: 12.06.–08.08.2026

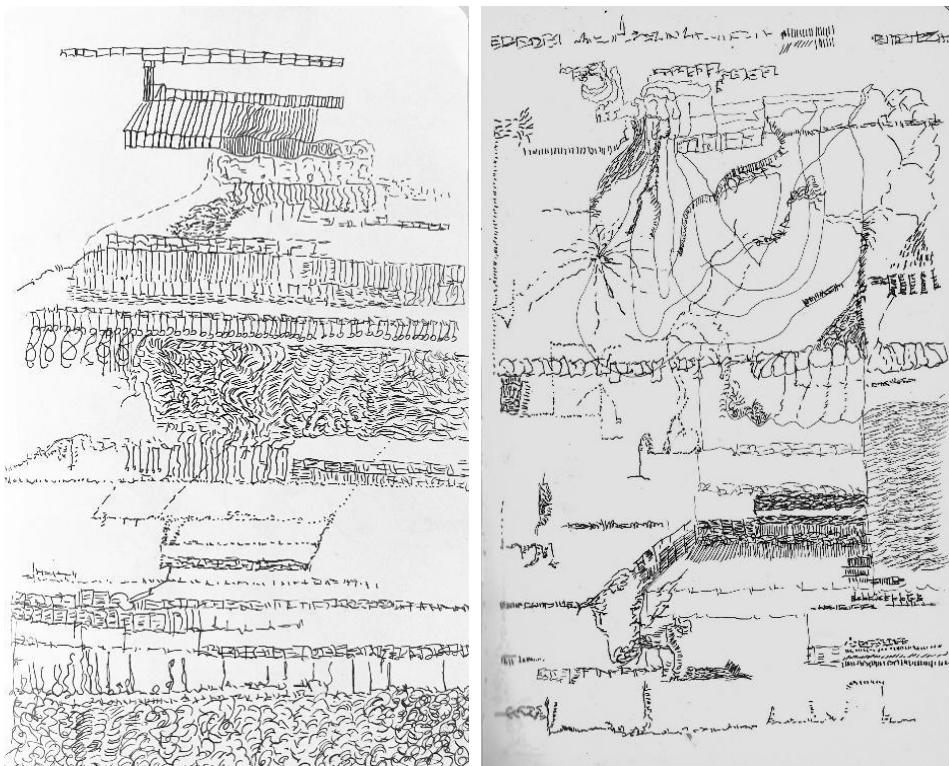
curated by Bettina Siegele

The solo exhibition *Under Pressure* (working title) by artist Stephanie Stern is being curated by artistic director Bettina Siegele, in keeping with our annual theme of the same name.

In her artistic practice, Stephanie Stern approaches the translation of images into different visual techniques and systems, the materiality of images, and the relationships between people, materials, form, technology, and meaning. In her drawings, photographs, assemblages, and installations, she engages in a subtle way with social norms and interpersonal relationships across cultural boundaries. Stern reflects on her immediate circumstances, materials, and limitations in her work, understanding it as a form of collaborative survival based on the union of people and material.

A central medium of her artistic practice is photography, which Stern attempts to deconstruct as such – or at least the truth attributed to photography: the medium of photography as a tool of separation, which separates the subject (viewer) from the depicted world. She is particularly interested in how this separation can be dissolved. In her assemblages, Stern juxtaposes opposites and allows different forms and materials to merge, creating new patterns and relationships that refer to the complexity of temporal rhythms and divergent life paths. Furthermore, still life and its reception are the subject of ongoing artistic and theoretical exploration in Stern's practice.

In her drawings, Stephanie Stern investigates the complexity of our present, expressing inner states and structures. In this respect, drawings serve as a much more physical medium than photography.



Drawings
© Stephanie Stern



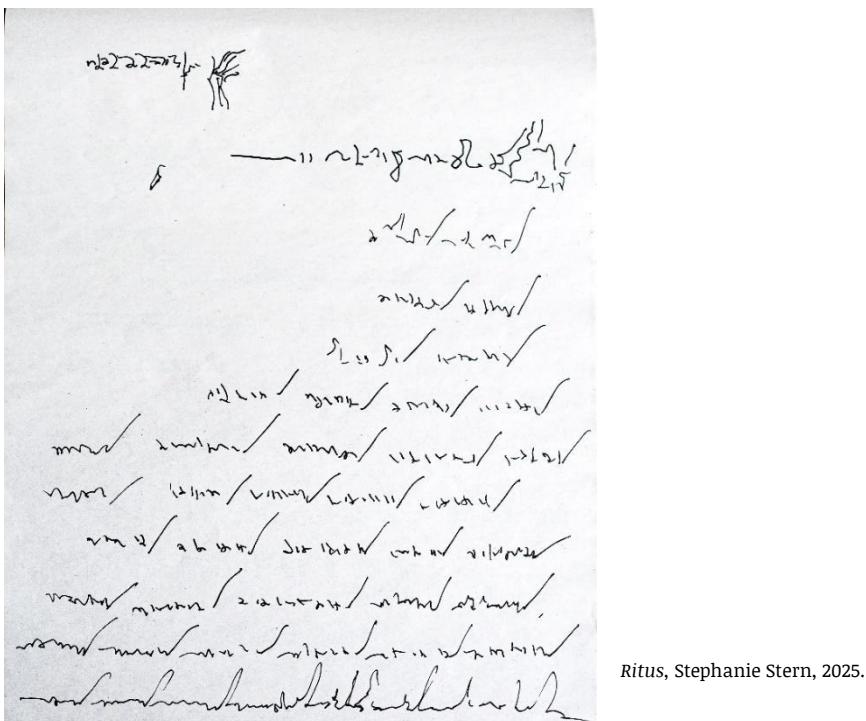
The Variable Tablet I & II, inkjet print on baryta paper, 42 x 43 cm, Stephanie Stern, 2023.



left: *Anticipation of Flow*, inkjet print on awagami kozo paper, 140 x 90 cm, Stephanie Stern, 2024. Photo: Martin Lugger.
right: *Ecological Guild*, inkjet print on awagami kozo paper, 33 x 26 cm, Stephanie Stern, 2024.



As if thousands of Points Wove a Fur, inkjet print on canvas, 200 × 150 cm, exhibition view, *Ritus Mat*, Städtische Galerie Theodor Hörmann (Imst/Tyrol), Stephanie Stern, 2025.



Biography:

Stephanie Stern, born in Tyrol in 1986, studied at the Academy of Fine Arts Vienna, the Slade School of Fine Art – UCL London (sculpture), and the Friedl Kubelka School. Her artistic practice encompasses mainly drawing, photography and installation. In densely interwoven assemblages, she uses an ongoing process of translation to explore our relationships to material, form and rhythm, as well as the shifting of contexts. Stern lives and works in Vienna.

Solo exhibitions (selection): 2024 *Polyphonic Shifts*, RLB Atelier Lienz; 2021–2022 *Win and Hot Water!* Gabriele Senn Gallery, Vienna

Members' exhibition to mark the association's 80th anniversary

curated by Johannes Reisigl

Dates: 05.09.-07.11.2026

- See program preview of the Kunsthalle

Exhibition from the Open Call: *Revolution – Nature* (working title)

Artist: Othmar Eder (member of Künstler*innen Vereinigung Tirol)

Dates: 20.11.2025 until February 2027

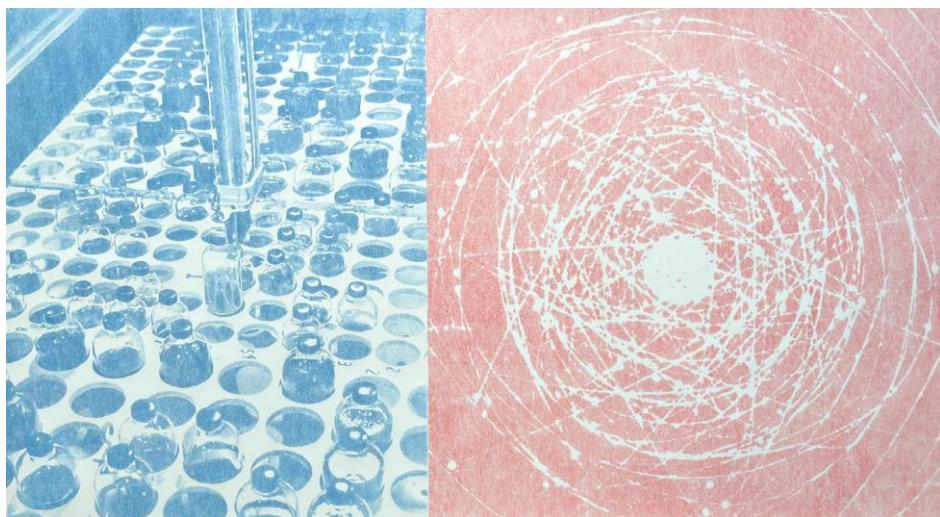
Excerpt from the jury statement: “The works of Othmar Eder (member of the Künstler*innen Vereinigung Tirol) also address depictions of nature as part of a shared political and social reality in flux. His drawings, conceived as diptychs, work with reduction, fragmentation and rhythm, opening up space for interpretation, contradiction and changes in perspective.”

Othmar Eder explores the tensions between political protest and personal perceptions of nature in his exhibition concept *Revolution – Nature*. His graphic exploration starts out from historical photographs of past revolutions—depictions of social events and movements—, which the artist transfers onto paper and sets into dialogue with depictions of nature. However, these are not presented as romantic counterpoints, but as parts of a shared reality in flux. Global, collective, or political events are juxtaposed with individual, local experiences – not as opposites but to highlight their interrelationships. This visual juxtaposition illustrates the consequences of social pressure and upheaval for an exploited natural world pushed to its limits by climate change and extractivism.

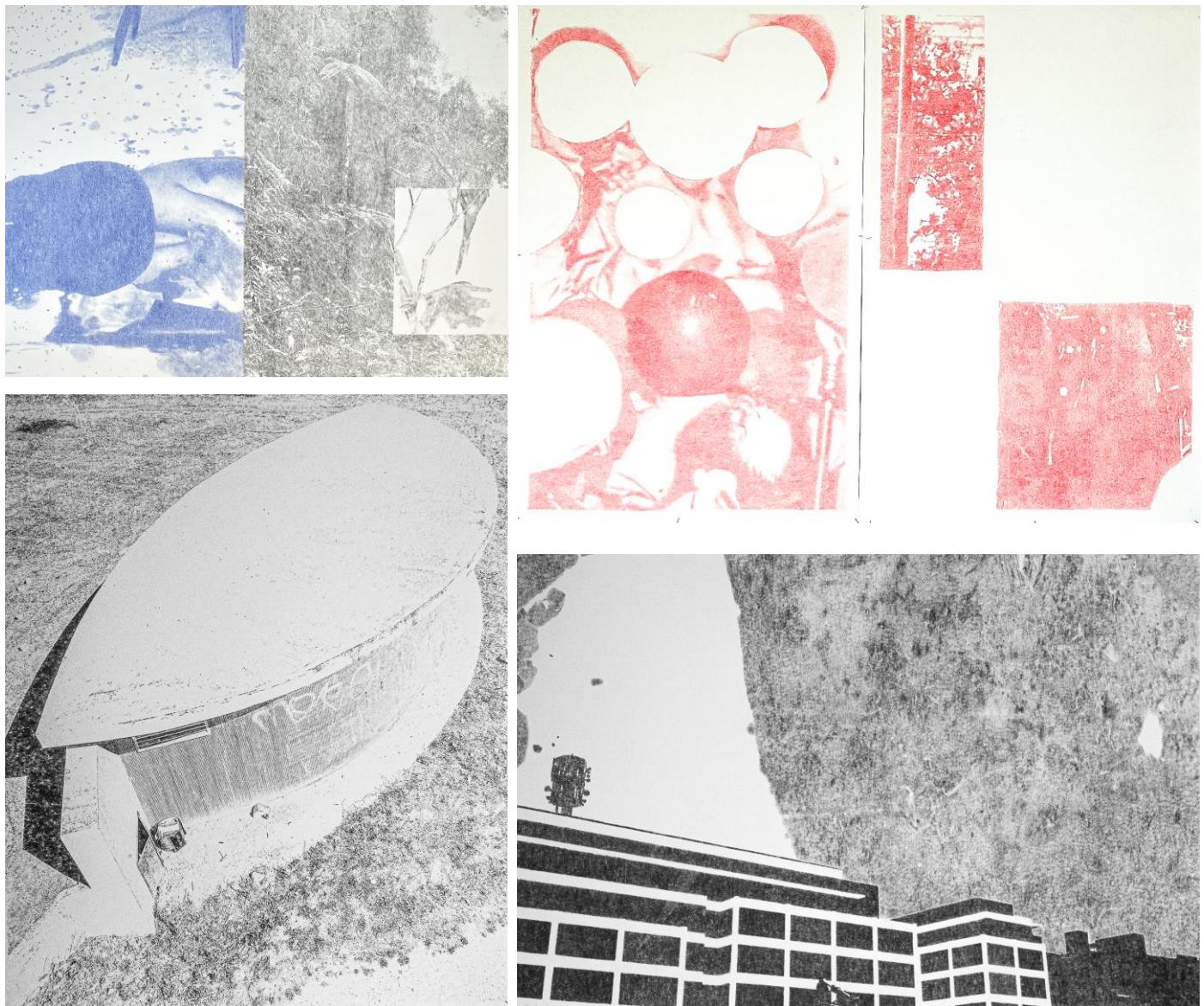
In Othmar Eder’s work, nature does not appear as a backdrop, but as an active pictorial space. Forests, meadows and lakes represent tranquillity, change and vulnerability; they also indicate memory and resilience. Traces in the landscape tell of past interventions and traumas, as well as processes of gradual disappearance. In Eder’s work, nature becomes a space resonating with socially relevant themes but without becoming obsolete symbolically.

Revolution – Nature does not seek simple solutions; it reveals interconnections. It visualizes the ways that political and ecological processes intertwine; the ways external and internal landscapes interact – and how both face pressure. It testifies to fields of tension and uncovers liminal spaces in which the artist sees potential for change.

In his drawing practice, Othmar Eder works with reduction, fragmentation and rhythm. The lines not only trace what is visible; they also outline the atmospheric.



Othmar Eder, *Labor 3*,
drawing on paper,
70 x 126,5 cm, 2025.



above left: Othmar Eder, *Revolution – Natur*, drawing on paper, 70 x 95 cm, 2024.

above right: Othmar Eder, *Revolution – Natur*, drawing on paper, each 109 x 70 cm, 2025.

below left: Othmar Eder, *Objekt – Lisboa*, drawing on paper, 110,5 x 91 cm, 2022.

below right: Othmar Eder, *Fotofundstück – Lisboa*, drawing on paper, 84 x 128 cm, 2023.

Biography:

Othmar Eder (born 1955 in Kufstein, Austria) studied at the Academy of Fine Arts Vienna from 1977 to 1982; he has lived and worked in Switzerland since 1982. He works with various media, including drawing, video, photography, painting and sculpture. He has received grants and scholarships from the cantons of Thurgau, Schaffhausen and Zurich, as well as from the city of Weinfelden, the city of Vienna, the Austrian Federal Ministry of Education and the Arts, the State of Tyrol, and the UBS Culture Foundation. Othmar Eder is the recipient of the Thurgau Culture Prize 2025.

He exhibits regularly in Switzerland, Austria, and Germany. Numerous works are held in private and public collections.

Exhibitions (selection): **2025** *fragile*, Kunsthalle Wil (CHE), together with Gisela Hoffmann; *La Habana*, Galerie am Platz, Eglisau (CHE); *Die Urner Strahler – neue Gotthardröhre*, Kapelle Fremdenspital, Altdorf (CHE); *Werkschau*, Werk2, Arbon (CHE); **2024** *Tiefer als die Sterne*, Galleria Graziosa Giger, Leuk-Stadt (CHE); *Die Urner Strahler – neue Gotthardröhre*, Naturmuseum

Thurgau, Frauenfeld (CHE); *Über See*, Museum und Galerie Lände, Kressbronn (DEU); *Die Spuren jenseits des Tores*, MUK Kunstverein Zirndorf (DEU); *Staunen und Ordnen*, Haus zur Glocke, Steckborn (CHE); **2023** *Die Stadt in den Augen*, Vebikus Kunsthalle Schaffhausen (CHE); *Erinnerungsräume – Espaços de Memória*, Galerie Marenzi, Leibnitz (AUT); **2022** *stilles Tal*, Kunstverein Frauenfeld (CHE); www.othmareder.ch

KUNSTVERMITTLUNG/OUTREACH

Numerous events are being planned to accompany the 2026 program of exhibitions. With a mix of artist talks, guided tours, interactive discussions, performances and workshops, the Künstler*innen Vereinigung Tirol aims to provide a range of formats and so reach the widest possible audience.

OUTREACH FORMATS

ART & COFFEE

all age groups

As part of the “Art & Coffee” series at the Kunstpavillon and the Neue Galerie, Künstler*innen Vereinigung Tirol invites you to a free guided tour and discussion of the exhibition on selected Saturdays. This event provides initial insights into the current exhibition from the perspective of our team, offering an opportunity for discussion and an exchange of ideas. Afterwards, there will be ample time to explore the exhibition in your own time as well as enjoying a coffee.

TOURS WITH THE CURATORS

all age groups

During a guided tour of the exhibition, the curator will provide insights into the artistic positions on show, as well as the curatorial and theoretical deliberations behind the exhibition. The works on display will be discussed, as well as practical considerations regarding their staging and display design.

DIALOGUE GROUP TOURS

on request, all age groups

Whether school classes, university lecture groups, clubs, companies or similar – on request we are happy to provide guided tours through our exhibitions tailored to the visitors' individual interests and priorities.

-  interessen
vertretung
-  kunst
pavillon
-  neue
galerie