

● kunst
pavillon

Landscapes of Unrest:
Bodies, Memories, Revolt

Bitá Bell

Kandis Friesen

Jeanna Kolesova

Olia Sosnovskaya

22.05.–01.08.2026



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Mi–Fr 12.00–18.00 | Sa 11.00–15.00

Landscapes of Unrest **Bodies, Memories, Revolt** Bita Bell, Kandis Friesen, Jeanna Kolesova, Olia Sosnovskaya

curated by Barbara Mahlknecht

The exhibition brings together works by the **2025–26 Fellows Bita Bell, Kandis Friesen, Jeanna Kolesova and Olia Sosnovskaya**, whose practices move across performance, moving image, textile work, sculpture, installation and publication. Working from distinct geographies and political urgencies, the artists approach landscape both literally and metaphorically: as one of the last remaining old-growth forest areas; as wetlands and peatlands across the European territories of the former Soviet Union; as architectural remnants of a former Gulag system. Landscape appears here as a multilayered terrain shaped by pasts and presents of violent militarised border zones, ecological extraction and imperial expansion but also, equally, as a corporeal and affective field — taking the form of bodies and gestures. It extends to public squares and streets charged by political unrest, from Enghelab Street — literally ‘Revolution Street’ in Tehran — to the protests at Gezi Park in Istanbul, where the situated body itself becomes a site of resistance and collective memory. Across the exhibition, landscape thus emerges not as passive scenery for contemplation, untouched nature or a distant historical backdrop, but as something inhabited, inscribed and contested: a terrain that has been, and continues to be, transformed by extraction and dispossession, as well as by survival and revolt.

If landscapes throughout the exhibition appear as being marked by political and historical forces, they also emerge as choreographies: as bodies occupying space, refusing movement, repeating gestures and unsettling established orders. The exhibition departs from the scale of the human body – Bita Bell’s poetic sentence, ‘she stood here holding a gesture’, installed on a plinth on the floor outside the Kunstpavillon – asking how acts of resistance can become

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inscribed in collective memory and how a single gesture might reverberate beyond its immediate moment of appearance.

Bit a Bells' contribution to the exhibition unfolds across three interconnected works—performance, publication, and spatial text installation—each emerging from her ongoing artistic research project *Echoes of Solo Resistance and Autonomous Protest*. Situated between expanded choreography and queer feminist theory, the project investigates individual acts of protest in public space: gestures performed by single bodies under conditions of urgency and precarity. Unlike mass demonstrations or organised movements, these autonomous actions often appear without institutional support, collective protection, or guaranteed visibility. They emerge in moments of rupture—sometimes lasting only seconds—yet continue to repeat through images, recordings, and reenactments. Bit a Bell's research asks how bodies claim public space, how gestures confront authority, and under which historical, racialised, gendered, or geopolitical conditions one body can become tangible and legible.

Installed throughout the exhibition space and designed spatially with Peter Oroszlany, *becoming a living monument* (#1) translates six selected protests into short poetic sentences—part instruction, part invocation, part choreographic score. Distributed across walls, corners, entrances, and thresholds, these fragments call bodies into relation: to stand, to wait, to elevate, to refuse, to remain. They reference historical acts of resistance while simultaneously proposing present and future ones. These choreographic scores draw from charged historical images:

the anonymous 'Tank Man' facing military columns during the Tiananmen Square protests; Erdem Gündüz's *Standing Man* during the Gezi Park protests; Julia Butterfly Hill in the Redwood Forest of California, where she occupied endangered landscapes; and *Naked Athena*, a protest in Portland, where a naked female body confronted militarised police lines during the Black Lives Matter uprisings of 2020. Yet Bit a Bell's research is equally concerned with the uneven afterlives of such visual documentation. Why does one gesture become collective memory, while another remains an isolated image? Which bodies are granted power and which remain symbolic?

Presented in public space at the square beside the Tiroler Landestheater and the Kunstpavillon, Bit a Bell's performance *If not me, then you?* embodies this research into a live performative encounter. Rather than reenacting protest as spectacle, the work traces a constellation of ephemeral actions that have emerged globally over the past decade, allowing archival gestures to reappear through the body. Monumental and fleeting at once, the artist's movements oscillate between stillness, suspension, confrontation, and disappearance—between the body in centre and the body at risk. The title itself carries both invitation and challenge: if one body refuses to move, who follows? If one body takes the risk of appearing, who bears witness and joins?

The performance draws from specific acts of resistance whose circulation has shaped contemporary political imaginaries. One of its central references is the protest of Vida Movahed in Tehran, who in 2017 stood elevated on a utility box, silently holding a white headscarf above her head in protest against compulsory veiling. Her gesture—simple, vertical, unmistakably visible—sparked a chain of

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repetitions which led to the movement *The Girls of Revolution Street*, transforming an individual act into an international feminist symbol. Bita Bell reactivates this gesture in front of the Kunstpavillon, allowing it to become what she calls a 'living monument': not fixed in bronze or stone, but carried through bodies willing to repeat it.

These issues continue in the publication ***Against Default Temporality*** (#5), written and edited by the artist during her fellowship at the Büchsenhausen Program. The publication combines theoretical framework, fabulative texts, archival materials and practice-based dialogues and conversations with artists including Biba Bell, Alireza Khosroabadi, Giulia Damiani and Sebastian Blasius. Designed by Peter Oroszlany, the book functions not simply as documentation, but as an extension of the choreographic research itself—an expanding archive of gestures that refuses the linear temporality of news cycles, social media feeds, or institutional memory.

Rather than commemorating protest as a finished event, Bita Bell's work insists that resistance is choreographic — something that must be embodied, repeated and continuously reactivated in relation to bodies and the environment in public space. Across performance, publication and installation, *Echoes of Solo Resistance and Autonomous Protest* asks not only what one body can do, but how the afterimage of a single gesture might continue to move others into action.

Yet the exhibition also asks what happens when resistance no longer persists primarily through the visible body in public space, but through quieter forms of transmission: through ruins, fragments, songs, architectural remains

and dispersed material traces. If Bell's work follows the afterlife of gestures through repetition and embodiment, the other works turn towards landscapes that remember differently — where memory becomes embedded in objects, infrastructures, architectural and ecological sites whose histories continue to reverberate across time. Here, acts of remembrance — carried through oral histories, songs, minor objects, fragmented architectures and embodied forms of knowledge — become forms of resistance against the violent omission and denial embedded within hegemonic narratives.

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© Bita Bell, *If not me, then you?*, performance, 2026. Photo: Daniel Jarosch

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For instance, **Kandis Friesen's** research unfolds through what the artist calls the 'dispersed monumental': a form of memory that refuses the permanence, fixity, scale and singular authority of conventional monuments. The dispersed monumental moves through bodies, songs, buildings, objects, stories, banners, ruins and everyday acts of transmission. It exists as something portable, grafted and relational—capable of being carried across generations and geographies, while remaining anchored in specific histories of violence and survival. For Friesen, this concept offers a way to think through the tension between official state memory and informal, intimate, fragile and interior forms of remembrance. It is an ephemeral monumental form—scattered, yet able to circulate across absence as much as presence, through fragments as much as totalities, through the rhythm of what remains half-spoken, inherited or withheld. Her work composes from these unstable elements, composing an exilic grammar of memory in the making: diasporic, layered and resistant to closure.

Developed during her fellowship at Büchsenhausen, ***Karaganda, Karaganda*** extends this research through an investigation into the afterlives of Karlag, one of the largest labour camp complexes of the Soviet Gulag system, located in the Karaganda region of Kazakhstan. Operating between 1930 and 1959, Karlag incarcerated an estimated one million prisoners, many sentenced as so-called 'enemies of the people'. Artists, poets, musicians, intellectuals and dissident party members were among those first incarcerated there, exiled from across the Soviet Union and Soviet Kazakhstan. The construction of Karlag was concurrent with the Asharshylyk of 1931–1933, during which nearly half of the nomadic Kazakh population died through forced sedentarisation, alongside wider mass displacements,

famines and repressions. The city of Karaganda itself was built by the forced labour of Karlag prisoners under brutal conditions, as Karlag functioned as a colonial-industrial infrastructure supplying labour to the expanding industries of central Kazakhstan, including the Karaganda coal basin. Much of this infrastructure remains in use today: trees, canals, roads, fields, mines and processing plants; yet despite the Gulag's central role in the Soviet system, its afterlives are fragmented—camps dismantled, repurposed or left to deteriorate, their histories partially preserved through hegemonic museum narratives.

Karaganda, Karaganda takes material form in the Kunstpavillon exhibition through two works: a sculptural series composed of approximately twenty-one carved wooden panels distributed across the exhibition walls and a single-channel video work. Moving through the site almost as an archaeologist of the present—yet equally as a listener attentive to what continues to resonate from the past—Friesen approaches Karlag as an unfinished social, political, cultural and architectural landscape. While its histories remain fragmented and obscured, shaped by politically mediated forms of preservation, the artist turns toward more fragile and informal traces of memory: oral histories, songs and sounds, repurposed infrastructures, found fragments of Soviet-era mosaics and minor material traces through which lives, losses and acts of survival continue to circulate.

Installed throughout the exhibition space, ***ABTTP (2026)*** (#3) unfolds as a variable sculptural composition of sixty carved panels made from Eurasian cherry wood. Each panel corresponds to a single fallen mosaic tile collected by the artist from a rooftop directly beneath *Art Belongs*

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to the People, a seemingly anonymous Soviet-era mosaic on Nurken Abdirov Avenue in central Karaganda. Created in the 1970s, the mosaic stands apart from the grand socialist realist monuments that define much of the city's visual landscape. Modest in scale and materially fragile, it depicts weavers, dancers, musicians and a sun-bird motif, accompanied only by a small Vladimir Lenin quote: 'Art belongs to the people'. Unlike many monumental Soviet works authored by celebrated artists, this work appears to have been collectively or anonymously produced and has been left to quietly disintegrate.

For each displaced tile, Friesen has produced a corresponding relief carving: subtle plateaus in wood that register the contours of what has disappeared. The resulting panels function as both transcription and transposition—a new constellation built from the displaced fragments of a monument whose author, history and conservation remain uncertain. Installed in responsive arrangements that shift with each exhibitionary context, the panels resemble a fragmented visual score—an abstract notation system that allows for a spatial and poetic reading through appearance and disappearance, dispersal and reconstruction. Carved in cherry wood, the work also evokes another layer of Karlag's material history—the tens of thousands of trees planted by forced prison labourers across the Karaganda steppe.

The accompanying video work, *Dolinka Shyoti, Score for Abacus* (2026) (#4), offers another form of accounting. Filmed in the village of Dolinka—once the administrative centre of Karlag—the seven-minute video centres on the right hand of Irena, a local cashier and descendant of Gulag exiles, as she performs a mathematical score on her inherited wooden abacus. The numbers she counts are



© Kandis Friesen, Mosaic, *Art Belongs to the People* (artist unknown) located on Nurken Abdirov Avenue in Karaganda, 2026. Photo: Kandis Friesen

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© Kandis Friesen, *Dolinka Shyoti, Score for Abacus*, 2026. Video still of the single-channel video installation, HD video, colour, stereo sound, 7 min.

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drawn from statistical panels in the nearby Karlag museum: deported ethnic groups, hectares of forced agricultural labour, confiscated livestock, crop yields, choirs, orchestras and production quotas—ingredients of a bureaucratic language of state violence, coercion and control. In the intimate space of a neighbour's living room, these numbers are translated into another rhythm: the soft clicking of wooden beads, whispered counting, pauses, corrections, breath. A temporal score emerges—a sonic calendar tracing extraction, displacement and survival, brought back into the scale of the human hand.

Rather than monumentalising Karlag's inheritance through analytical closure or historical containment, Friesen decomposes and recomposes a non-monumental, archival, ephemeral and poetic texture through the dispersed monumental—fragments, gestures, materials, sounds and rhythms through which memory evolves as contingent, relational, provisional and tentative acts of mnemonic artistic labour.

Another register of memory and unrest emerges through landscapes shaped by soil – sand, silt, clay and deposited sediments; by water – surface water, groundwater and seasonal flooding patterns; by vegetation – mosses, grasses, sedges and reeds; as well as by organic matter and microorganisms. Histories of extraction and violence become sedimented within environments whose surfaces are unstable and porous, compressed into geological and material layers that continue to carry traces of forced labour, extractive practices and political and ecological transformation.

Jeanna Kolesova's experimental documentary *In Zombie Fire (2026)* (#7) is the first chapter of an ongoing trilogy examining European peatlands as ecological, political, and cultural witnesses to histories of extraction, environmental violence and imperial transformation. Shot in black and white and moving between speculative fiction, archival research and experimental documentary, the film approaches wetlands as living archives—terrains in which political ideologies, economic infrastructures, and embodied labour have left lasting marks. Spanning sites across the European Part of the Soviet Union, *In Zombie Fire* traces how peatlands have been repeatedly transformed in the service of energy production, agricultural expansion and state-building, while asking how these landscapes continue to shape the present.

Peatlands occupy a paradoxical place within European environmental imaginaries. For centuries, bogs and marshes were framed as unproductive wastelands—territories to be drained, cultivated, industrialised or militarily secured. Peat is the dense, carbon-rich layer of partially decomposed plant matter that accumulates over thousands of years in waterlogged ground, making peatlands among the largest natural carbon stores on earth. Under Soviet modernisation, peat became an especially important fuel source, and wetland extraction was tied to broader projects of electrification, industrial labour and territorial control. Draining bogs promised progress, productivity and conquest over 'wild' nature. Yet these infrastructures of extraction were never only technological; they were deeply gendered. Women from rural areas—among the most economically and socially disadvantaged—were recruited into physically brutal peat labour, their bodies integrated into systems of production that mirrored

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broader ideological demands around socialist labour, reproduction and collective sacrifice. In Kolesova's film, the gendered body becomes a central site through which these histories of environmental transformation and political violence are made legible.

At the centre of the film are three female peat workers, exhausted by repetitive labour and the dehumanising rhythms of extraction. Moving through drained wetlands, industrial ruins and unstable terrain, they encounter an uncanny presence in the bog: the Swamp Spirit, a speculative entity developed by the artist to embody memory, loss, and ecological resilience. Neither ghost nor mythological creature in a conventional sense, the Spirit emerges as a more-than-human witness—a testimony to landscape memory against the violence of national hegemonic history. Through this encounter, the workers are confronted with a revelation: their labour has not only transformed the land but has also implicated their bodies within this landscape—infrastructures of extractive conquest. The film's central tension emerges here—between complicity and refusal, between inherited systems of violence and the possibility of aligning with other forms of life.

The title refers to the phenomenon of 'zombie fires'—peat fires that continue smouldering underground for months, sometimes surviving entire winters before reigniting on the surface. Kolesova invokes this ecological phenomenon as a political metaphor. Just as peat can retain heat and combustion beneath layers of soil, histories of extraction, imperial ideology and environmental violence persist beneath contemporary narratives of sustainability, energy transition and restoration. Today, peatlands are increasingly

recast as 'carbon sinks', 'climate superheroes', or even strategic natural barriers in times of military conflict. Yet the film suggests that such narratives often leave unresolved the deeper histories embedded in these landscapes: colonial land management, industrial exploitation, gendered labour and the afterlives of state violence.

Rather than offering a documentary account of ecological restoration, *In Zombie Fire* inhabits the unstable territory between myth, political memory and environmental testimony. Through the figure of the Swamp Spirit, the film asks what landscapes remember, what histories continue to smoulder beneath official narratives and what forms of solidarity might emerge when the human is no longer positioned at the centre of ecological history.

Installed alongside the film, Kolesova's textile work **Wetness (2026)** (#6) extends these questions into another material register. Composed of embroidery on reflective polyester, muslin and cotton, the large-scale work imagines peatlands as seen from above—an aerial view of saturated wetlands shaped by memory, distance, and embodied recollection. Inspired by landscapes the artist grew up with or can no longer physically access, the work translates marshes, bog pools, and fragmented vegetation into a constellation of reflective surfaces and stitched green forms. The reflective material evokes the mirror-like quality of water in flooded peatlands, while the embroidered 'islands' suggest ecosystems suspended between submersion and emergence. Created in parallel to the film, *Wetness* also reflects Kolesova's process of making: embroidery becomes a meditative and bodily counter-practice to the digitally intensive labour of research, editing and post-production. If the film excavates wetlands as archives

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© Jeanna Kolesova, *In Zombie Fire*, 2026. Video still of speculative documentary film.

shaped by extraction and violence, the textile offers another mode of relation—slower, tactile, intimate—through which landscape becomes not only a site of analysis but of embodied remembrance, orientation and imaginative regeneration.

Elsewhere, political and ecological histories become entangled within landscapes shaped by multiple histories of violence and survival. Traces of war, displacement, forced movement and contemporary violent border regimes coexist within terrains marked by precarious forms of passage, refuge and resistant inhabitation.

Olia Sosnovskaya's film *Fog is the Bison of History* (#1) unfolds in the Białowieża Forest, one of Europe's last remaining primeval lowland forests, yet the film quickly makes clear that this landscape is not approached as untouched wilderness. Rather, the forest emerges as an archive—dense with political contestation, ecological extraction and embodied histories that resist linear narration. Moving between essay film, poetic testimony, documentary research and performative text, the work examines Białowieża as a site where imperial violence, conservation regimes, forced migration and contested memories overlap. Borrowing its title from Valzhyna Mort's poetry collection *Music for the Dead and Resurrected* (2020), the film enters into Mort's larger inquiry into how histories marked by censorship, propaganda and political erasure can be mourned, remembered and spoken after silence. In Mort's writing, Belarusian landscapes—forests, fog, animals, soil—become witnesses to lives omitted from official histories. Sosnovskaya extends this gesture into the moving image, treating fog not simply as atmosphere but as a medium through which displaced histories persist: elusive, layered and resistant to capture.

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Stretching across the border between Poland and Belarus, Białowieża Forest is both a UNESCO World Heritage site and a heavily mediated political landscape. As one of Europe's last old-growth forest ecosystems, it is central to biodiversity conservation and climate research; yet its ecology remains inseparable from histories of extraction, occupation and state violence. During the twentieth century, the forest was logged under imperial and military rule, became refuge for partisans and a site of mass executions during World War II and was later divided by the postwar border between Poland and the Soviet Union. Today, as an external frontier of the European Union, it has become a militarised border regime, where surveillance, pushbacks and selective mobility expose the forest as both ecological sanctuary and racialised infrastructure.

Structured in three movements—entering the forest, walking and leaving the museum—the film begins with a simple proposition: every story starts with an action. To enter the forest is also to cross a border, although, as the narration suggests, a border often appears only once one has already reached its end. The opening scene stages this threshold through the language of instruction: tourist signage, rules of entry, warnings and official designations. Addressed as 'Dear tourist', the viewer stands before the gate to an 'extraordinary forest', introduced at once as protected wilderness, national heritage and regulated territory.

In the second movement, walking becomes both method and political gesture—a way of reading traces, of moving through landscapes marked by violence, migration and acts of local care. Walking becomes the film's central method and metaphor. To walk in Białowieża is to move through overlapping temporalities, tracing what remains visible and

what has been made to disappear. One might search for tracks, excrement, disturbed soil—signs of animal presence. Local residents search with reluctance, fearing they may encounter the bodies of refugees who attempted to cross the border. Graves of Jews, Soviet soldiers, Belarusian and Polish partisans and unnamed dead punctuate the forest floor, transforming landscape into an unstable memorial. Walking thus becomes both research and witness, a choreography of survival, state violence and care.

The figure of the bison operates as both ecological fact and political metaphor. Once hunted nearly to extinction by empires and monarchies and later reintroduced as an object of conservation, the bison embodies histories of control disguised as protection. Parallel to this is the concept of tuteishy—'those from here'—a category used by people in Belarus as well as in Poland, Ukraine and Lithuania to describe a form of local belonging that refuses fixed national identity. Like fog, like animal traces, tuteishy remains difficult to classify, map or govern.

Throughout the film, the forest appears in deep blue, violet and pink-tinted images whose visual texture recalls thermal cameras, night-vision systems and negative exposures, while also evoking the display aesthetics of natural history museums. Drawing on visual languages of ecological observation, scientific classification and surveillance technologies alike—used by forestry offices, research institutions, environmental agencies as well as police, border guards and military infrastructures—the images render the landscape estranged, as if already captured, archived and organised through systems of observation and detection. There is no voice-over; instead, the film's narration unfolds entirely through text layered

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© Olya Sosnovskaya, *Fog is the Bison of History*, 2026. Single-channel video installation, 4K video, colour, stereo sound. Duration 23 min.

onto the image in large capital serif letters, accompanied by ornamental graphics of leaves, roots and almost hieroglyphic signs. The screen becomes both field guide and coded archive: poetic text, bureaucratic inscription and tracking interface at once. A dense, atmospheric soundscape reinforces the film's central motif of fog—not as meteorological backdrop, but as a medium of history: shifting, opaque and resistant to capture.

Only in the final scenes does a human voice emerge, through a reworked and remixed version of the Soviet-era song *Belovezhskaya Pushcha* (1975), composed by Aleksandra Pakhmutova with lyrics by Nikolai Dobronravov and later popularised by the Belarusian ensemble Pesniary. Commissioned from Zosia Hołubowska and performed with Sosnovskaya's own vocals, the reworking shifts the song from its original Russian version sung by a male voice into a Belarusian translation, introducing yet another layer of historical narration—one shaped by Soviet cultural mythmaking and reopened in the film through acts of translation, citation and displacement.

Reframed through the film, the line 'I understand your centuries-old sorrow, / Belovezhskaya Pushcha, Belovezhskaya Pushcha' is stripped of its Soviet pathos of heroic landscape and national belonging, becoming instead a question of what it means to mourn a forest shaped by extraction and extinction, by massacre and political erasure, by displaced bodies, militarised borders and histories that remain unequally remembered—or deliberately left unspoken—after a century of occupation, propaganda and silence.

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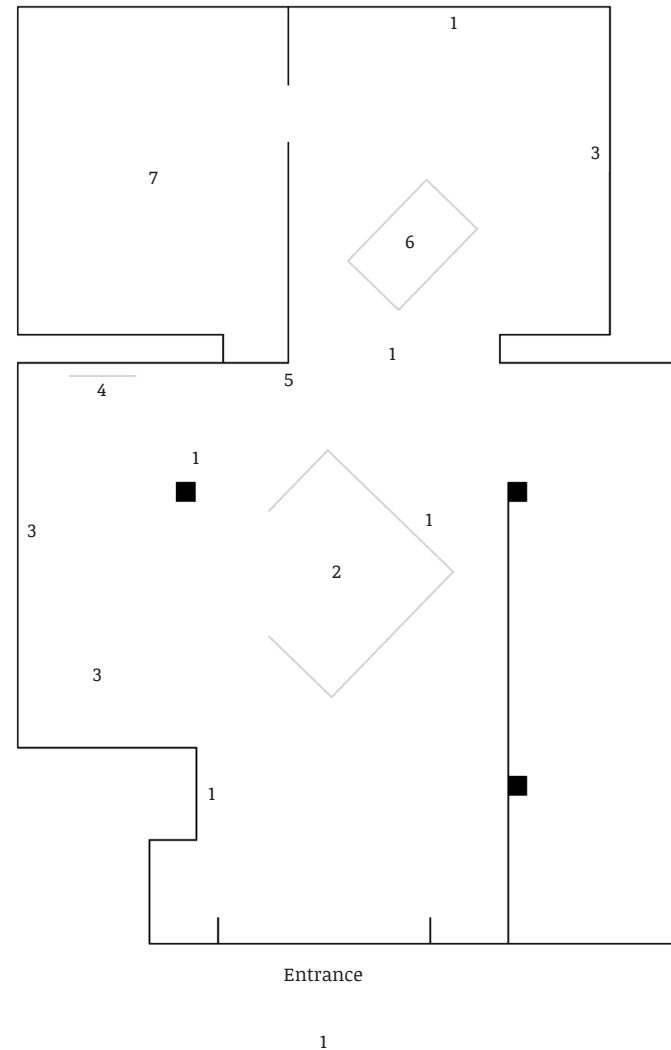
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A queer-feminist, queer-ecological, anti-imperial, anti-colonial and materially grounded sensibility runs through the exhibition: an attentiveness directed towards bodies placed at risk, terrains marked by colonial and capitalist violence and the subtle ways in which resistance and unrest are enacted through performative movement, listening, storytelling, speculation and artistic fabulation. Rather than offering singular narratives or fixed positions, the artworks operate through shifting scales, echoes, glitches, repetitions and poetic gestures. They move between visibility and obscurity, testimony and opacity, monumentality and ephemerality.

The exhibition returns to the multiple and entangled histories of violence, extraction and displacement, not in order to stabilise them but to remain with their ongoing reverberations. Landscapes and the bodies moving through them emerge as living archives of struggle, carrying unfinished histories that continue to accumulate, shift and demand new forms of care, attention and listening.

Barbara Mahlkecht

Floor Plan



List of Works, Credits

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- 1 Bita Bell, *becoming a living monument*, 2026. Spatial text installation comprising six choreographic scores based on selected solo protest performances. Vinyl cut. Various sizes.
- 2 Olia Sosnovskaya, *Fog is the Bison of History*, 2026. Single-channel video installation, 4K video, colour, stereo sound. Duration 23 min.

 Camera: Olia Sosnovskaya, Alena Sasnouskaya
 Concept, editing, text: Olia Sosnovskaya
 Assistance: Aleksei Borisionok
 Music: Беловежская пушча [Belovezhskaya pushcha] (1975, composer Alexandra Pakhmutova, lyrics Nikolai Dobronravov)
 Rework, mixing and recording: Zosia Hołubowska
 Voice: Olia Sosnovskaya

 Special thanks to Alpenzoo Innsbruck for permission to film the bison.
- 3 Kandis Friesen, *ABTTP*, 2026. Sculptural installation, carved panels of Eurasian cherry wood, collected fallen mosaic tiles from the mosaic *Art Belongs to the People* (artist unknown) located on Nurken Abdirov Avenue in Karaganda. Dimensions and installation variable, composed of sixty panels, each 2 × 16 × 16 cm, 2 × 16 × 32 cm, 2 × 16 × 48 cm, 2 × 16 × 64 cm.
- 4 Kandis Friesen, *Dolinka Shyoti, Score for Abacus*, 2026. Single-channel video installation, HD video, colour, stereo sound, 7 min.

 Research supported by the Graham Foundation and the Canada Council for the Arts.

- 5 Bita Bell, *Against Default Temporality*, 2026. Publication. Editorial design by Peter Oroszlany. Language: English. Risograph print at Bilder_Nische, Universität Mozarteum Innsbruck, colour, 94 pages, 10 risograph images (1c), 8 digital print images (4c). Printed on Munken Pure 80g / Munken Pure 170g / Munken Polar 130g. 148 × 210 mm.
- 6 Jeanna Kolesova, *Wetness*, 2026. Embroidery, reflective polyester, muslin, cotton, 195 × 140 cm.
- 7 Jeanna Kolesova, *In Zombie Fire*, 2026. Speculative documentary film, 35 min 47 sec, black and white, sound. Spoken languages: Russian, Chuvash, Tatar and English. English subtitles.

 Director: Jeanna Kolesova Writers: Wren Bisley & Jeanna Kolesova
 Producers: Sam W. Harper & Jeanna Kolesova
 Cast: Anisa Nadeeva, Victoriia Saltar
 Director of Photography: Valentin Müri
 Sound Recordist & Sound Design: Georgii Malykh
 Production Assistant: Merve Cansiz
 Interview Recordist: Elena M. Former
 Peat Workers: Nadezhda P., Nataliia V.
 Voice Actors: Maksim Avdeev, Jeanna Kolesova

 Archival Materials: Helsinki National Audiovisual Institute; TASS Photo Chronicle; Gosteleradiofond

 Source Material: Katja Bruisch, *Burning Swamps: Peat and the Forgotten Margins of Russia's Fossil Economy* (2025)

 Research Support: Stiftung Kunstfonds Bonn; Karl Schmidt-Rottluff Scholarship

List of Works, Credits

Production Support: Künstler*innenhaus
Büchsenhausen

Special Thanks: Tilman Fries, Ekaterina Selenkina,
Laura Nitsch, Lena Kocutar, Elisa Jule Braun, Mariam
Aslanishvili, Dāvis Bušs, Susa Husse, Hans Joosten,
Katja Bruisch, Wolfgang Siederer

Bit a Bell, *If not me, then you?*, 2026. Choreography and
performance, underpass and public square adjacent
to the Tiroler Landestheater and Hofgarten Innsbruck,
Innsbruck, 21.05.2026. 20 min.

Public Programme

21.05.2026

18.30 | Performance *If not me, then you?*

Choreography and Performance by **Bit a Bell** (Fellow)

Location: Underpass and square next to the Landestheater

19.00 | Exhibition Opening

Welcome: **Benjamin Zanon** (member of the board of the
Künstler*innen Vereinigung Tirol)

Introduction: **Barbara Mahlkecht** (Curator)

Location: Kunstpavillon

If not me, then you? is a performance in public space by
Bit a Bell. It echoes and traces a series of individual protests
that have taken place globally over the past decade. The
performance conjures monumental gestures, fugitive
moments and fleeting presences from these historical
archives, re-enlivening them through reenactment and
gathering audiences into a shared performative experience
in public space.

22.05.2026

**16.00 – 18.00 | *Stinging science – Institute for Multi-
Species-Singing: Cooking & Listening Session* by Yasmeen
Al-Qaisi** (Artist), invited by **Jeanna Kolesova** (Fellow)
Künstler*innenhaus Büchsenhausen

Al-Qaisi, the only fixed member of the Institute for Multi-
Species-Singing, imagines swamps through cooking
and tasting nettle, listening, speculating and playing
in conjunction with the work of researcher, artist and
filmmaker Jeanna Kolesova, present as current resident
of Künstler*innenhaus Büchsenhausen. How do we find
wetlands and what do they whisper to us in nowadays
greedy modernity? What water stories do they tell?

The two artists, Yasmeen and Jeanna, look for language in the calls of birds and frogs, the bubbly whispers of humid mosses and the sonorous murmuring of the world of insects, always in conjunction with history, science and their data. Together, we aim to uncover new ways to use our imagination and critical thinking, plus other artistic methods to get curious about our immediate surroundings.

Yasmeen Al-Qaisi (often misspelled) is a writer for voice and paper, appearing sometimes in other forms such as a walking scientist, the *schnelle musikalische hilfe service*, or as the only agent for the self-entitled-self-entitlement-office. Yasmeen is also listening with her hands and makes waves on free, independent, temporary, mobile radios and public radios, writing with sound.

23.05.2026

15.00 – 16.30 | Assembling Practices of Resonance and Dispersal: Excursion & Listening Session by **Talya Lubinsky** (Artist), invited by **Kandis Friesen** (Fellow)

Meeting point: Höttinger quarry

17.00 – 18.15 | Conversation (hybrid), **Tammy Langtry** (Curator, Cultural producer, Researcher) & **Talya Lubinsky** (Artist, Organiser) with **Kandis Friesen** (Fellow)

Location: Kunstpavillon

The event opens with a site-specific listening session at the Höttinger Steinbruch, followed by a return walk to the Kunstpavillon for an artist talk and discussion with Tammy Langtry and Talya Lubinsky, moderated by Kandis Friesen.

At the Höttinger Quarry, Lubinsky will present two audio pieces, developed in collaboration with Langtry in the

framework of their long-term artistic research project, *Sedimenting Stories*. The project is centred around the Strand Street Quarry, situated at the edge of Table Mountain in Cape Town, South Africa. Here, stone was mined by enslaved people since the beginning of slavery in the Dutch Cape Colony in 1653. With these stones, the city's colonial buildings were constructed and cobblestone roads were paved.

We begin at the Höttinger quarry as a reference to the quarry as a resonant site, the emptied contents of which have been used to build durable and monumental forms. No longer concentrated in one easily identifiable location, the dispersed stones allude to the ways in which histories and their attendant presents are embedded in the fabric of everyday life. Together, the listening session and talk propose the Strand Street Quarry not only as a historically significant site, but as a conceptual framework for thinking through the extraction of geological matter and human labour. The absence of the quarry is a hole that can hold, a container for multiple circulating stories, songs, and presences.

This invitation extends from Kandis Friesen's current fellowship research project *Karaganda, Karaganda*, anchored in the slow dissolution of Karlag, a massive former Soviet gulag (forced labour camp) in central Kazakhstan. Opened in 1931 as a coal mining complex, it was quietly closed in 1959 and subsumed into daily life, its structures remaining in partial but practical ruins. Friesen approaches the site as an expansive structure of memory, focused on the ways in which land, architecture, and sound hold and transmit historical memory: through muted voids and absences, grafted narratives and structures, slow pilings and gaping holes.

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In both projects, two specific sites of violent extraction are conceptualised as frameworks for thinking through, and with, notions of resonance and dispersal. Through assembly and gathering, each site is approached as a space that holds and transmits sonic and historical resonances. In coming together, we are attuned to the dispersal of both materials and narratives that circulate and constitute the worlds in which we live.

Tammy Langtry is an independent curator, cultural producer and researcher based in South Africa. A graduate of the University of the Witwatersrand, her curatorial research explores urban, spatial and familial histories in Southern Africa, with particular interest in how artistic practice engages archives, memory and place. Her work develops collaborative, research-led projects with artists that examine critical histories in the making of Southern African cities. Langtry has held fellowships with the Àsikò Fellowship in Cairo (2025) and the Creative Knowledge Resource (CKR) research fellowship (2024-2025). She is Managing Editor of *Ellipses Journal for Creative Research* and a sessional lecturer in the Fine Art Department at the University of the Witwatersrand, where she teaches *Professional Practice: Ecologies of Practice*.

Talya Lubinsky is an artist and organiser from Johannesburg, currently based in Berlin. Her recent artistic practice investigates the poetic and material qualities of elemental matter as aggregates to bring into conversation seemingly disparate geographic and temporal contexts. Solo exhibitions include *Melting Stone*, Flossenbürg Concentration Camp Memorial, Flossenbürg (2022), *Marble Dust*, Künstlerhaus Bethanien, Berlin (2020), *Floating Bodies*, Iwalewahaus, Bayreuth, (2017) and *If we burn, there is ash*, Wits Anthropology Museum, Johannesburg (2016).

Lubinsky received an MFA with distinction from University of Witwatersrand, Johannesburg. She is a PhD candidate at the University of the Western Cape, in the Department of History.

28.05.2026

17.00 – 17.45 | *Against Default Temporality: Publication Binding & Presenting* by Bitá Bell (Fellow)

Location: Kunstpavillon

Against Default Temporality is a publication written and edited by Bitá Bell, assembled during the fellowship and residency at the Büchsenhausen Program for Art and Theory 2025–26. The publication gathers texts, conversations and research materials emerging from the ongoing artistic research project *Echoes of Solo Resistance and Autonomous Protest*. During this gathering, Bitá Bell will give insights into her research and participants will fold and bind the publication together. (Written and edited by Bitá Bell, with contributions by Alireza Khosroabadi, Biba Bell, Giulia Damiani, Sebastian Blasius.)

28.05.2026

18.00 – 19.30 *Revolutionary Desires. Multiple Imperialisms and Solidarity from Below: Discussion* (hybrid) with Tatsiana Shchurko (Researcher, Activist) & Leila Al Shami (Writer, Organiser), invited by Olia Sosnovskaya (Fellow)
Location: Kunstpavillon

How to forge transnational solidarities, fostering reciprocity across borders, histories and struggles? The discussion brings together Leila Al Shami, British-Syrian writer and organiser, and Tatsiana Shchurko, a queer feminist

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researcher and activist from Belarus. Revolutionary self-governance and grass-roots mobilising were at the core of the Syrian revolution, resisting both the authoritarian state and multiple imperialisms. However, it has been largely invisibilized by the international left. Leila Al Shami will speak about the lessons that we can take from the failure of solidarity with the Syrian revolution in building internationalism from below. Tatsiana Shchurko departs from historical documents and events, such as the encounter between Audre Lorde and Antonina Kymytval', to articulate how solidarity and queer intimacies are intertwined in the anti-colonial struggle. And how sites — once monuments to failed internationalisms and violent geopolitics, such as Bangalore Square in Minsk — can become spaces for enacting and re-imagining dissent, relationality and solidarity against imperial and authoritarian presents and pasts.

Leila Al Shami is a British-Syrian writer and organiser. She is co-author of 'Burning Country: Syrians in Revolution and War'. She's a co-founder of From the Periphery media collective and a member of The Peoples Want network.

Tatsiana Shchurko is an Assistant Professor of Instruction in the Department of Women's, Gender, and Sexuality Studies at the University of South Florida. A queer feminist researcher and activist from Belarus, Shchurko works at the intersection of transnational and intersectional feminist theory, postsocialism, decolonial critique, and empire studies. Her scholarship explores links between U.S. Black women's activism and Eurasian knowledge production. She also develops the digital project The Archive Revisited (www.thearchivevisited.com).

10.06.2026

18.00 | Curator's Tour with **Barbara Mahlknecht**

Location: Kunstpavillon

01.08.2026

11.30 | Exhibition Tour: Art & Coffee

Location: Kunstpavillon

Registration for 22.05., 23.05. and 28.05. & online participation: office@buchsenshausen.at

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

www.kuveti.at

www.buchsenshausen.at

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Artist Biographies

Artist Biographies

Bitabell is a Vienna-based dance artist, composer and writer. Her practice is grounded in the concept of the body as archive and focuses on the intersections between collective memory and individual narrative. She was a Fellow at the THIRD DAS Graduate School in Amsterdam and received both the Start Grant for Music and Performing Arts from the Austrian Federal Ministry and the danceWEB scholarship of the ImPulsTanz Festival. Her most recent performance *The Sun Is Gone* premiered at and was co-produced with TanzQuartier Wien.

www.bitabell.com

Kandis Friesen works with the decaying and dispersed monumental. Her recent works in video, sculpture, sound and installation use history as a central material, creating provisional structures for resonance, repositioning and decay. She often works with methods of transplanting and republishing — making something public again — amplifying site-specific histories and the structures that preserve and transmit them. Her work has been exhibited and screened internationally, including at Galerie im Turm (Berlin), Kunst im Stadtraum (Berlin), the National Art Museum Odessa (Odessa), CAFKA Biennial for Art in Public Space (Waterloo), Roman Susan, the Chicago Architecture Biennial (Chicago), Plug In ICA (Winnipeg), Festival International du Film sur l'Art (Montréal), MIX (NYC), Jihlava IDFF (Jihlava) and Images Festival (Toronto). Friesen's work has been supported by grants from the Graham Foundation and the Canada Council for the Arts, and by residencies at Rupert, Bemis Centre and Künstlerhaus Bethanien. She is from Winnipeg and Montréal and lives in Berlin.

www.kandisfriesen.com

Artist Biographies

Artist Biographies

Jeanna Kolesova is an artist, filmmaker and researcher whose work engages with the manipulation of history and collective memory, as well as the 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 the Universität der Künste Berlin. Their artistic practice encompasses film, video installations, lecture performances and writing, weaving together personal and collective narratives to demythologise dominant nationalist and colonial narratives. Kolesova's work has been supported by the Karl Hofer Stipendium (2023), Stiftung Kunstfonds (2024), Goldrausch Künstlerinnenprojekt (2024), Schloss Wiepersdorf (2025) and the Karl Schmidt-Rottluff Stipendium (2025-2027). Recent exhibitions include Brücke Museum Berlin (2025), Fotograf Festival Prague (2024), Kunstraum Kreuzberg Berlin (2024), nGbK Berlin (2023), EMOP Berlin (2023), HYBRID Biennale Dresden (2022), Staatliche Kunsthalle Baden-Baden (2021) and Museum für Fotografie Berlin (2021).

www.jeannakolesova.com

Artist Biographies

Olia Sosnovskaya is an artist, writer and cultural organiser, born in Minsk (BLR), living in Vienna. Her artistic and scholarly practice combines performance, visual art, text- and workshop-based activities, and engages with forms of political organisation, protest choreographies, movement scores and the intersections between festivity and politics. She is a member of the self-organised platform WHPH / Decentric Circles (www.workhardplay.pw) and the artistic research group Problem Collective, which engages with strikes, archives, reading practices and tools for addressing overlooked histories and social struggles (www.problemcollective.org). She is currently a doctoral candidate at the Academy of Fine Arts Vienna. Her individual and collective works have been presented at, among others, Kunsthalle Wien, e-flux, Tanzquartier Wien, the Museum of Modern Art Warsaw, Kyiv Biennial, Biennale Matter of Art Prague, HKW Berlin, HAU Berlin, Manifesta Biennial Kosovo and documenta fifteen.

www.oliasosnovskaya.com

Colophon

Colophon

Exhibition

Curator: Barbara Mahlkecht

Production: Cornelia Reinisch-Hofmann, Nayra Hammann

Installation and media technology: Paul Irmann, Nicolas Rich, Kilian Sprenger

Booklet

Texts and editing: Barbara Mahlkecht, based on texts by Bita Bell, Kandis Friesen, Jeanna Kolesova and Olya Sosnovskaya

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