

30 YEARS KUNSTRAUM SCHWAZ

What happens between the knots

Anna Lerchbaumer

Kristina Kapeljuh

Martina Moro

Juri Velt

Nicole Weniger

12.10.2024 – 25.01.2025

curated by Nadja Ayoub

KUNSTRAUM SCHWAZ

Palais Enzenberg

Franz-Josef-Str. 27 | A-6130 Schwaz

Wed – Fri 1 – 6 pm, Sat 10 am – 3 pm

closed on Sundays and public holidays

*United by a thread we form a living quipu:
each person is a knot, and the performance is /
what happens between the knots.*

[Cecilia Vicuña]

Coinciding with the 30th anniversary of Kunstraum Schwaz, the exhibition is a celebration of togetherness and resonance. Inspired by a quote from Chilean artist Cecilia Vicuña, it explores the connections between all of us – the knots – and their reverberations.

Through their works, the five young artists demonstrate various aspects of “interconnectedness” – in the dynamic flow of time – incorporating humour, love, care, sincerity and a lot of dedication in relation to their own physical resonance with the external and the internal.

The exhibition looks at the micro in the macro, the things that naturally envelop our everyday lives, things fuelled by longing and overrun by acceleration. How do we relate to the world? Or in the words of German sociologist Hartmut Rosa: if acceleration is the problem, then perhaps resonance is the solution.¹

¹ Hartmut Rosa, Resonanz. Eine Soziologie der Weltbeziehung, Suhrkamp Taschenbuch, 8th edition, 2004

[13]

Anna Lerchbaumer's work examines the relationships humans have to technology and to nature. Her four sculptures are part of a multi-channel sound piece that looks at electricity as a natural current. Cables are omnipresent, and yet we strive to render them “invisible” behind walls, beneath roads or in within fixtures. Their contribution sustains our entire electronic network. Electromagnetic recordings are accompanied by other sounds like a rushing river and Elektra's voice. The effect is an interplay of different resonances from technology, humans and nature, and in a broader perspective also refers to the predominantly female personification of electricity since its technical application from the mid-19th century. Even today, with the advanced technical possibilities of digital assistants, AI and such, our soundscapes remain characterised by female voices.

[1, 2, 10, 11, 12]

Kristina Kapeljuh's work deals with the synergy of movement, fluidity and metamorphosis. Her core concept reflects contemporary metaphysics and dynamic patterns of materiality in a state of flux. Combining printmaking, intuitive drawing and digital media, her hybrid approach explores the complex relationships between materiality, temporality and form. At Kunstraum Schwaz, she presents three etchings and a frottage in which she documents the path of a 2000-year-old glacier. She initially bathed the sheets

of paper in the sea off the Norwegian coast, as documented on an accompanying video. Kapeljuh's sensitive approach echoes her own dialogue and resonance with the rugged mountains.

[9]

Multidisciplinary artist **Martina Moro**'s combinations of sculpture, video and sound communicate complex ideas, offering alternative narratives and perspectives on social forms. Her interactive and immersive experiences seek both emotional resonance and social reflection. Humour is also central. At Kunstraum Schwaz, six ceramic acrobats perform fabulous feats in a fountain. The figures depict joy, sadness and vulnerability, and form a small community in all their various facets, united by the water-spouting spectacle.

[3]

Juri Velt's artistic practice revolves around combining personal experiences, social issues and ecological challenges. Searching for possibilities for co-existence through centering on community and methods of resistance, Juri Velt repeatedly moves between language and material.

The ceramic sculptures presented here in Schwaz are companions, whose contours and surfaces test different relationships. What does it take for us to recognise a form as a being? At what point do we start attributing characteristics to a being based on its form?

The companions, positioned in separate groups, seem to be engaged in conversation, exchanging ideas, amongst themselves, present, forming communities, connecting with us.

[4, 5, 6, 7, 8]

Nicole Weniger's work visualises the relationship between people and their environment. She studies the way the environment influences how we form our identities and how we influence it in return. Her multidisciplinary practice combines photography, installation and performance in public space. In the exhibition „What happens between the knots“, she presents five photographs from a series on the Tyrolean glaciers. Ubiquitous climate change and its effects are depicted in a sensitive interplay of physical touch and emotional nurture. The glacier, swathed in white blankets, is stroked and embraced. People embed themselves within it, as though they were part of it. Protective hand gestures with painted eyes recall the hand of Fatima – the most effective defence against the evil eye and jinn. They seem to speak through touch: “I see you!” – a declaration of love to an ever-dwindling yearning that concerns us all.

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*If we wrap each other up, tie each other tightly, maybe you will feel me.
Maybe you will recognise me and I you
and together we will be able to see everyone else.
I might swing, or rub, or dance.
We would hold each other, embrace tightly and then release one another again.
I would flow, seep away, dissolve completely
to take on a new form in which to physically wrap myself around yours again.
There we would lie, alone and together, alongside all the others.*

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