



NEUE GALERIE INNSBRUCK

19.11. – 17.12.2022

ARTISTS SUPPORT UKRAINE

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Office Ukraine
Shelter for Ukrainian Artists

Austria

TIROLER KÜNSTLER-INNENSCHAFT
TYROLEAN ARTISTS' ASSOCIATION

Image: KINDER ALBUM, 2022

ARTISTS SUPPORT UKRAINE

Daniil Galkin, Igor Gusev, Alevtina Kakhidze, Kinder Album,
Olexandra Kovaleva, Maria Kulikovska, Oksana Levchenya,
Anton Logov, Anna Naduda, Vlada Ralko, Oleksiy Sai,
Valerii Veduta, Oleksii Zolotariov

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An exhibition of the **Artists Support Ukraine Foundation** in cooperation with **Office Ukraine Innsbruck** and the **Tyrolean Artists' Association**.

The ready-to-print exhibition brings together works by Ukrainian artists created in response to the Russian war against Ukraine. The visual works are accompanied by statements by the artists describing how they experienced the beginning of the full-scale invasion.

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ARTISTS SUPPORT UKRAINE

The ready-to-print poster exhibition put together by the **Artists Support Ukraine Foundation** shows works by thirteen contemporary Ukrainian artists who address Russia's attack on Ukraine and the war that followed. For them and every Ukrainian, the outbreak of the war was a life-changing moment that continues to influence the world far beyond the borders of Ukraine.

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Each artwork in the exhibition is accompanied by personal statements of the artists. In these statements – written at the end of spring 2022 and shortly after the beginning of the full-scale invasion – the artists describe how they experienced the day of 24 February 2022. They share their feelings and reflect on the changes the war brought about in their lives. The artists' personal stories are complemented by their urgent appeals to the world. Their voices are blunt, demanding, pleading, furious, stinging, triumphal, hopeful, scared.

When entering the exhibition, the work *Ukraine Will Resist* by Lviv-based artist **Kinder Album** catches the eye. The deliberately simplified, child-like drawing exemplifies the artist's style, and is also played out in her pseudonym. The image portraying the two sides of the conflict is inspired by numerous incidents during the first weeks of war in March/April 2022. Amateur phone videos shared on social media platforms show Ukrainians fighting against the occupiers and attacking their military machinery, mostly tanks, with their bare hands. The antagonism is taken to the extreme by the nakedness of the resisting Ukrainians

against the fully armored Russian soldier. Like in a children's fairy tale, the image leaves no doubt about who is good and who is bad; there are no nuances or hesitation.

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A number of the following artworks in the entrance area and the first room were created as an immediate reaction to the first weeks of the full-scale invasion. They are reminiscent of a visual diary in which the incoming news and images are processed artistically. These immediate artistic responses to the atrocities of war may lack distance or deeper reflection, but for that very reason, they convey powerful emotions.

Vlada Ralko uses the artistic method of "fast-drawing" to create sketch-like images full of symbols and emotional tension, weaving a dark and heavy atmosphere. The exhibited artworks are part of the *Lviv Diary* series, which the artist developed after leaving Kyiv and finding shelter in Lviv. The name of the series alludes to a previous project of similar nature, *Kyiv Diary*, created in 2013-2014 during the Maidan Revolution and the annexation of Ukrainian territories that followed. **Alevtina Kakhidze**, a political artist, feminist activist, performer, and curator of Donbas origin, uses a similar artistic approach. Since the beginning of the full-scale invasion, she has published a daily drawing on her Facebook page based on the the day's events. Rooted in political satire and caricature, the artist embeds critical messages in her "graphic newspaper" and appeals to the global public, as exemplified in one of the exhibited works. Her second work refers to Bucha, a city in the agglomeration of Kyiv that was the scene of one of the worst massacres in Russia's war against Ukraine to date. The Bucha massacre became symbolic and appears

in the artworks of many Ukrainian artists, also in the exhibited work by the Kyiv-based artist **Anton Logov**. While the works referring to the war crimes in Bucha focus on a concrete event that is yet difficult to put into words, the multidisciplinary artist **Anna Naduda** takes up the looming threat of nuclear catastrophe and the strained relationship between humans, technology, and nature. Although the graphic collage *New Bionics. Invasion* was already created in 2014 as part of a long-term artistic project and research, it has lost none of its relevance and raises the question of how nature and humans will withstand catastrophes and destruction – a difficult process, as Ukrainians know since the Chornobyl catastrophe in 1986.

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Although the Russian attack on 24 February 2022 came as a surprise to the entire world, the armed conflict has been going on for several years in some regions as Russian troops have been present on Ukrainian territory (in Crimea and Donbas) since 20 February 2014. Therefore, it would be appropriate to say that the war has already lasted eight years and that in February 2022, a full-scale (Russian) invasion began, now affecting the entire Ukrainian territory.

The annexation of Ukrainian territories was an especially traumatic experience for Crimean and Donbas artists, who were forced to leave their then-occupied hometowns. For that reason, it is not surprising that war became the main topic for many artists. **Maria Kulikovska**, a performance artist, sculptor, and feminist activist from Kerch in Crimea, came up with the idea for her famous performance *254* in 2014. The number 254 was assigned to Kulikovska in Kyiv when Ukraine granted her refugee status after Russia annexed Crimea.

8 During the performance, the documentation of which is shown on a screen in the exhibition, the artist wrapped herself in a Ukrainian flag at the Manifesta Biennale in 2014 and, without official permission, laid down on the main staircase in the Hermitage Museum in Saint Petersburg, imitating the dead bodies of Ukrainians on the streets of Kyiv during the Maidan Revolution, in Crimea, and eastern Ukraine. After a few minutes, she was taken away by a museum guard and put under arrest for several hours. In April/May 2022, she repeated this performance on the stairs of the Neue Nationalgalerie in Berlin. She lay there, again covered with the Ukrainian flag, as she had become a displaced person for the second time in her life.

It is no coincidence that this performance took place on the stairs of the most important Russian museum. Russian culture and cultural institutions, largely controlled by the autocratic regime, became a weapon in its hands. As Mikhail Piotrovsky, the director of the State Hermitage Museum, stated in a recent interview, “Our recent exhibitions abroad are just a powerful cultural offensive. If you want, a kind of ‘special operation’, which a lot of people don’t like. But we are coming. And no one can be allowed to interfere with our offensive.”¹ This disturbing statement makes us look at the work *Swan Lake* by media artist **Oleksiy Sai** in a new light. In this collage, he combines Vladimir Putin, the Russian Army Choir and the Swan Lake ballet – a symbol of Russian culture – as they pursue the same political mission in the current context.

¹ The Art Newspaper [24.06.2022]: ‘No one can interfere with our offensive’: Hermitage director Mikhail Piotrovsky compares Russian export of culture to country’s ‘operation’ in Ukraine. URL: <https://www.theartnewspaper.com/2022/06/24/no-one-can-interfere-with-our-offensive-hermitage-director-mikhail-piotrovsky-compares-russian-export-of-culture-to-countrys-operation-in-ukraine>

Similarly, Odesa-based artist **Igor Gusev** plays with symbols of Russian culture, undermining its imperialist ambitions towards Ukraine and the presumed cultural superiority. The artist creates ironic images in which he rethinks the cornerstones of Russian culture. *The Russians Are Coming* combines two symbols important to Russian mass culture: the Lenin mausoleum in Moscow's Red Square and the hut on chicken legs where Baba Yaga – a popular figure in Russian folklore – lives. On its way, this grotesque creature leaves traces of blood. The second work by Gusev in this exhibition is taken from the *World War III* series. At first glance, it appears to be a reproduction of the well-known painting *Boyaryna Morozova* by the 19th-century Russian realist painter Vasily Surikov. Russian realism went down in art history as an internationally influential movement, and this painting is believed to represent the „essence“ of Russian life and history. However, Gusev replaces the figure of the rich noblewoman Morozova with a washing machine. By doing so, he refers to the numerous known cases of Russian soldiers robbing houses in the occupied settlements and sending goods such as washing machines, blenders, vacuum cleaners, cutlery, brand clothing, and expensive cosmetics as “gifts” to their families in Russia.

While these three positions contribute to the heated discussion about the boycott of Russian culture during the period of hostilities, the works in the next room look at the issue of the Russian-Ukrainian War with more distance. They were mainly created between 2014 and 2022, or, in the case of *Vova Putin* by **Oksana Levchenya** even before, as a premonition. The work is part of the *Dictators* series, including children's portraits and statements of prominent personalities. The

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set of chromosomes under the portrait reminds us that even though Homo sapiens have the same 23 pairs of chromosomes, one becomes a righteous person, another a tyrant, someone becomes Dalai Lama, someone becomes Putin. The quotes in the image are excerpts from Vladimir (short: Vova) Putin's speeches before the second Chechen war and, interestingly, are still relevant in the current war: "Russia was provoked to act as it does. One of the main tasks of the state is to enact laws. Whoever offends us – will not survive another three days!"

The poster near the window shows a work by **Oleksii Zolotariov**, created in 2014 when Ukrainian society was at a turning point (Euro-maidan, Russian intervention, annexation of the Crimea and Donbas territories). On the one hand, the cohesion of Ukrainian society was strengthened in the face of external attack; on the other hand, it was internally torn apart by opposing positions of various social groups with different worldviews and ideas of the Ukrainian future. The complex political situation brought to light all the tensions in Ukrainian society, which was at a crossroads. The sculpture embodying this fragmentation was to travel throughout the country and address people with different views from different regions. *Opposition* was initially exhibited in the center of Kyiv at the former site of the Lenin monument, which was toppled during the decommunization movement that began in 2014. After a very long discussion, Ukrainian society still couldn't agree on what should be put in place of the communist idol, and the sculpture was intended to convey that feeling.

The artistic project by **Daniil Galkin** on the opposite wall was also developed between 2014 and 2022. It illustrates the extent to

which the war has become the central theme of the Ukrainian art discourse in the past eight years. Daniil Galkin created a series of doormat templates based on illustrations taken from a manual for evacuating injured soldiers. The background pattern is decorated with embroidery – a traditional Ukrainian folk art medium. The second name of the project quotes a folk tale, *The Fox and the Wolf*. In the story, a “victim” becomes a donor for his captor. In the current circumstances of the war in Ukraine, the project takes on a new meaning: the war crimes of the Russian Federation against Ukraine are committed under the pretext of “saving” the Ukrainian people from “fascists”. However, the “liberators” prove themselves to be cold-blooded attackers of all Ukrainians, regardless of their political views.

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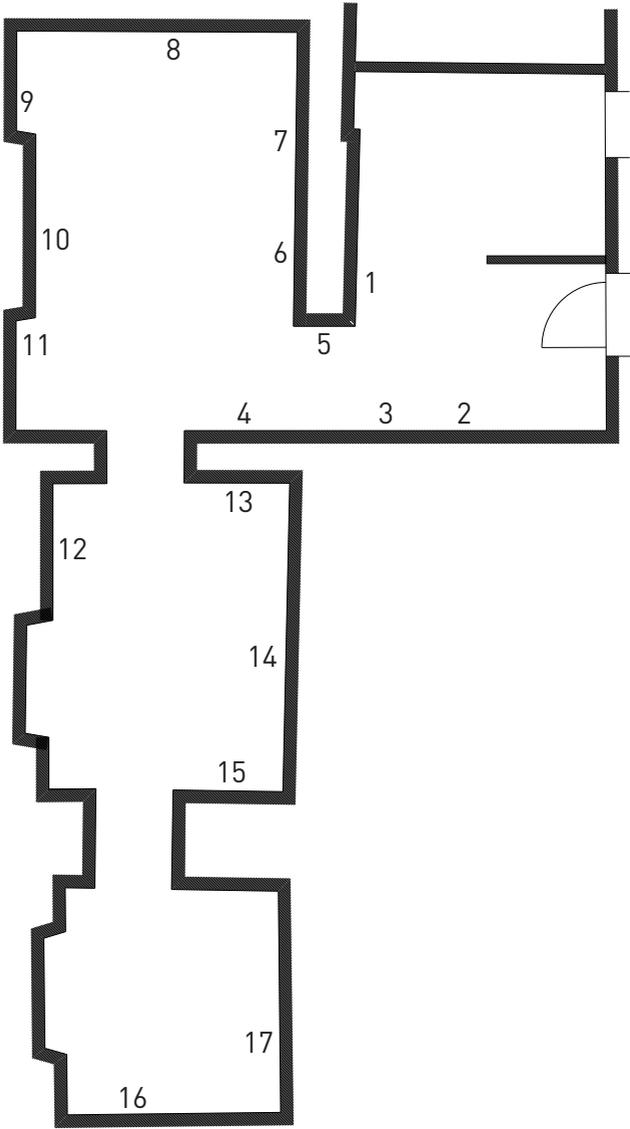
The last image in this room, *Genocide*, was created by the previously introduced artist **Oleksiy Sai**. Placed opposite Putin’s child portrait, the military awards seem to summarize his and the Russian army’s actions. However, instead of using the medals as a means of heroic glorification, the artist alludes to the terrible crimes committed. Besides ribbons in the colors of the Russian flag, we can see a ribbon of St. George (three black and two orange stripes) usually decorating military awards of the Russian Empire, the Soviet Union and today’s Russian Federation. In this way, the artist emphasizes the historical continuity and places the current acts of war in the centuries-long context.

The two works in the last room serve as an epilogue and allude to the significance of earth, soil, and living space in general in the context of this war. The performance *Blood Goes to Earth* by **Olexandra Kovaleva**

12 was created shortly before the full-scale invasion. The artist went to the war zone in Donbas to take soil from the ground which people fought for and on which they died. The bags of symbolically charged soil were sent by Ukrainian mail from Donbas to Kyiv. It was supposed to become part of an installation of Kovaleva's multimedia project *Fairytales*, which explores the "end of wars". However, the project was not realized at that time.

The defended ground, in return, gives shelter to its protectors. Millions of Ukrainians have been forced to hide from shelling for hours, sometimes days, in basements, metro stations or underground bunkers since March 2022. Ukrainian photo artist **Valerii Veduta** has depicted the terrifying new reality of life underground. Despite the hardships, Ukrainians have quickly adapted to the new circumstances: underground life, constant noise from air raid sirens and military planes, explosions, hours-long blackouts, curfews, online schooling, canned food. Under these difficult conditions, those who have stayed in Ukraine try to remain human and, despite everything, find moments of joy and happiness. This is what they will continue to do.

Text: Iryna Kurhanska



ENTRANCE

1. KINDER ALBUM | *Ukraine Will Resist*, 2022
2. VLADA RALKO | From the *Lviv Diary* series, 2022
3. VLADA RALKO | *Mother of a Russian Soldier*. From the *Lviv Diary* series, 2022
4. ANNA NADUDA | *New Bionics. Invasion*, 2014
5. ANTON LOGOV | *Bucha*, 2022

ROOM A

6. ALEVTINA KAKHIDZE | From the series *Visual Diary*, 2022
7. ALEVTINA KAKHIDZE | From the series *Visual Diary*, 2022
8. MARIA KULIKOVSKA | *254*. Documentation of the performance, 2014
9. OLEKSIY SAI | *Swan Lake*, 2022
10. IGOR GUSEV | From the Series *World War III*, 2022
11. IGOR GUSEV | *The Russians Are Coming*, 2022

ROOM B

12. OLEKSII ZOLOTARIOV | *Opposition*, 2014
13. OKSANA LEVCHENYA (KONSTANTINOVSKA) | *Vova Putin*.
From the *Dictators* series, 2008
14. DANIIL GALKIN | *Door Rugs or One That Has Been Caned Carries
the One Who Has Not Been*, 2015
15. OLEKSIY SAI | *Genocide*, 2022

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ROOM C

16. OLEXANDRA KOVALEVA | *Blood Goes to Earth*.
Documentation of the performance, 2021
17. VALERII VEDUTA | 2022

Daniil Galkin, also **Danylo Halkin**, (*1985, Dnipro) is a contemporary Ukrainian artist and curator. He studied at the Dnipropetrovsk Theatre and Art College and the Academy of Civil Engineering and Architecture. He is interested in public space and exploring human life within a system that entails all-encompassing control and oppression. He frequently collaborates with state and municipal art institutions, drawing attention to the objects of the Soviet heritage of Eastern Europe in order to further rethink and museumize them. His works have been exhibited in the US, Germany, the UK, the Netherlands, Israel, Lebanon, Slovakia, and the Czech Republic. He participated in the Gangwon International Biennale 2018 (South Korea) and is a co-founder of the NGO Pridneprovskiy barvinok (2018) and the exhibition space Barvinok Art Residence (2020). He is the winner of the Grand Prix MUHi 2011 and was shortlisted for the Pinchuk Art Centre Prize in 2011 and 2013, as well as for the Kandinsky Prize in 2012. Halkin was awarded the third special Pinchuk Art Center Prize in 2013. He was shortlisted for the M17 Sculpture Prize 2020.

Igor Gusev (*1970) is an Odesa-based artist, poet, and screenwriter. He graduated from the Odesa State Art College. Igor Gusev has participated in exhibitions since the early 1990s and is a representative of the so-called New Wave in Ukrainian contemporary art. He is the initiator of the actionist group Art Raiders and the founder of the underground gallery Norma. He had approximately 20 solo exhibitions in Ukraine and participated in numerous exhibitions abroad; in the UK, Austria, Germany, Italy, Czech Republic, and the US. In his paintings, the artist plays with elements of the classical art historical canons and adds additional elements such as slogans, quotations, intentional mistakes

or subtle details, thus subverting the formal standards. This approach is widespread in Ukrainian conceptual art of the 1990s and later.

Alevtina Kakhidze (*1973, Zhdanivka, Donetsk region) is based in Muzychi, 26 km from Kyiv. She attended the National Academy of Fine Arts and Architecture in Kyiv (1999-2004) and the Jan van Eyck Academy in the Netherlands (2004-2006). She is United Nations Tolerance Envoy in Ukraine since 2018 and won the Kazimir Malevich Artist Award in 2008. Kakhidze's works have been exhibited in European capitals such as Brussels, Prague, and Stockholm. She regularly teaches art to children and established an artist residency in Muzychi. Alevtina Kakhidze was a participant in the Berlin biennale (2011), Venice biennale (2011), Kyiv biennale (2012), and Manifesta 14 (2022). She is a well-known feminist and political performance artist and is considered the initiator of feminist performance in Ukraine. In 2013, she became interested in the concept of the garden as a political and social system. Her artistic practice is strongly connected with observing and researching the life of plants, which is why she prefers to be called an "artist and gardener". In April 2014 she initiated the project *Klubnika Andriivna*, dedicated to her mother's life under occupation in the so-called Donetsk People's Republic. The project ended on January 16, 2019, when her mother was killed at a checkpoint controlled by pro-Russian separatists.

Kinder Album (*1982) is an artist from Lviv. She studied architecture at the University of Lviv and at the Ostwestfalen-Lippe Technical University in Germany. In 2012, she created a Facebook page titled *Kinder Album* where she posts images that depict her dreams. She

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overpaints her child's drawings for this purpose. The artist works in drawing, painting, graphics, street art, photography, video, and installation. Kinder Album describes her project as "a collection of intentionally primitive drawings that depict stories as if a child was telling them to grown-ups." The artworks mostly deal with topics of sexuality and death – the naked essence of life, exploring the boundaries of intimacy and sexuality. Kinder Album's works have been exhibited in the UK, Lithuania, Poland, Montenegro, France, the Netherlands, Austria, Mexico, and Germany. She was nominated for the Pinchuk Art Center Prize 2015 and was a finalist in the MUHi 2017 competition.

Olexandra Kovaleva (*1984, Autonomous Republic of Crimea) lives and works in Kyiv. She is currently based in Paris, France. Kovaleva graduated from the Kyiv National I. K. Karpenko-Karyi Theatre, Cinema and Television University. She was one of the organizers of the Kyiv International Film Festival Molodist and worked as an editor and journalist. Her artistic practice includes mixed media, painting, performance, installation, and video art. Her works are in private collections in Ukraine, Switzerland, Israel, Belgium, and France. Furthermore, she participated in exhibitions in Ukraine, Italy, Spain, Norway, Sweden, Germany, and France.

Maria Kulikovska (*1988, Kerch, Autonomous Republic of Crimea) is a multimedia artist, architect, sculptor, political and feminist performance artist, researcher, and lecturer. She graduated from The National Academy of Fine Arts and Architecture in Kyiv and Konstfack University in Stockholm. Her art projects and performances took place

in Ukraine, Sweden, Germany, Czech Republic, UK, and Austria. Since 2022 she teaches at the University of Arts in Linz. She is co-founder of the MKUV Studio, gallery-shelter Garage33 in Kyiv, and the School of Political Performance (SPP). Besides her political performances, she is especially well-known for her sculptures that she refers to herself as “performative sculptures”, and which were produced in collaboration with Uleg Vinnichenko. She left several sculptures in Izolyatsia Art Centre (Donetsk), where after the occupation in 2014, a group of pro-Russian terrorists shot at the artworks with guns. Maria Kulikovska was placed on the list of banned artists in Russia because of her non-binary and political art.

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Oksana Levchenya (Konstantinovska) (*1975, Bershad, Vinnytsia region) lives and works in Kyiv. In 2005 she graduated from the School of Architectural Design in Kyiv. She received a special mention of excellence at the London Art Biennale 2017. Levchenya is the founder of OLK Manufactory, a Kyiv-based company that produces traditional as well modern hand-woven rugs and tapestries. She often incorporates these traditional crafting techniques in her artistic practice and furthermore, she does installations, photography, paintings and mixed media art. Colonial practices are central to her artistic interests. Her artworks have been exhibited in Ukraine, Belgium, Italy, the Netherlands, the UK, the US, and Switzerland.

Anton Logov (*1984, Rozdilna City, Odesa region) lives and works in Kyiv. Logov graduated from the Odesa State Art College in 2004. In 2008 he received a scholarship from the Ya Gallery art center. He graduated from the National Academy of Fine Arts and Architecture

in 2014. Since 2008, the artist has participated in several group and solo exhibitions in Ukraine and abroad. His works have been shown at Saatchi Gallery (London, UK), LITEXPO (Vilnius, Lithuania), Georgian National Museum (Tbilisi, Georgia) and in numerous galleries and museums in Ukraine. In 2020, he won the OBJECTS art prize 2020 for young artists. Logov is best known for his large-scale installations and oil paintings.

Anna Naduda (*1983, Kyiv) is a multidisciplinary artist. She graduated from the National Academy of Fine Arts and Architecture, Faculty of Graphic Arts. Naduda devotes herself mainly to graphics, sculpture, environmental art, and land art. She has participated in several artist-in-residence programs in Ukraine, France, Sweden, and India and received a grant in the context of the Burning Man Global Art Grants program. Her artworks have been exhibited in Ukraine, Poland, UK, Spain, and France. In her sculptures and site-specific art, she often collaborates with contemporary musicians to create interactive visual and acoustic installations. Her artworks mostly address ecological questions from a global perspective.

Vlada Ralko (*1969, Kyiv) lives and works in Kyiv. In 1994, she graduated from the National Academy of Fine Arts and Architecture in Kyiv. Since then she has been a member of the National Union of Artists of Ukraine. In 2017, Ralko was named among the top 100 most influential cultural figures in the Ukrainian art world. She is a winner of the All-Ukrainian Triennial of Painting (2001) and received the Cultural City Network Graz scholarship (2007). Her artworks were widely exhibited abroad — in Poland, Germany, Hungary, UK, Austria,

Czech Republic, Lithuania, and the US. Ralko mostly makes paintings and graphics in expressionistic manner on the topics of self-identity, pain, intimacy, suffering, sexuality, and death and addresses current social and political issues.

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Oleksiy Sai (*1975) lives and works in Kyiv. He graduated from the Kyiv College of Arts and Design with a degree in graphic design in 1993 and completed his studies at the Department of Easel Painting at the National Academy of Fine Arts and Architecture (Kyiv) in 2001. In 2009, he was nominated for the Pinchuk Art Centre Prize. His works were exhibited at Black Square Gallery (Miami, USA), Saatchi Gallery (London, UK), Bunsen Görtz Gallery (Nuremberg, Germany), amongst others. Oleksiy Sai uses different media, but is best known for his “Excel-Art”, a practice developed by the artist himself. Sai has been working with Excel software as a visual language tool since 2004.

Valerii Veduta (*1983, Kyiv) is a Ukrainian photographer. He graduated from the photography class at Viktor Marushchenko’s school in 2017 and from Sasha Rudenko’s photography class in 2018. He works mainly in the field of fashion photography. His photos have been published in Vogue Italia, Vogue Greece, Vogue Portugal, Vogue.it, Vogue.ua, Officiel-online, Harper’s Bazaar, Bird in Flight, fashionweek.ua, and others. He was a photography mentor at FAVR International Residence (2020) and teaches photography, including at the School of Conceptual and Fine Art Photography MYPH. Since the beginning of the full-scale invasion, he has been working on several projects on the topic of war.

22 **Oleksii Zolotariov** (*1985, Kyiv) graduated from the National Academy of Fine Arts and Architecture in Kyiv, Faculty of Easel and Monumental Sculpture in 2010. In 2011, he was awarded the Best Young Sculptor prize. In 2012, he won the competition Kyiv Sculpture Project and took part in the artist-in-residence program at Yorkshire Sculpture Park, United Kingdom. He won the Prize of Freedom awarded by the Ukrainian Media Center, for his sculpture Opposition. In 2016, he received the Kyiv Mayor Award for his artworks in public space. Zolotariov is a co-founder of the artist group GAZ, which is active in the fields of conceptual performance and installation. In 2018, Zolotariov established the international Radius residency in Kyiv. His artworks have been exhibited in Germany, Australia, Poland, Spain, Kazakhstan, and the UK. He works in sculpture, media art, as well as conceptual art. Zolotariov's sculptures are characterized by geometric forms that echo the traditions of the Ukrainian avant-garde of the 1920s and 1930s.

Organizers: Iryna Kurhanska, Veronika Riedl, Andrei Siclodi,
Cornelia Reinisch-Hofmann, Bettina Siegele

Exhibition technicians: Paul Irmann, Lukas Klestil

Visitors' text: Iryna Kurhanska

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Current information on events in the context of the exhibition
can be found on the websites www.buchsenhausen.at and
www.kuenstlerschaft.at

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Kunstpavillon: Wednesday – Friday 12.00 – 18.00 & Saturday 11.00 – 15.00

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Künstlerhaus Büchsenhausen: upon request

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