

eva kot'átková
 martina steckholzer
 ingrid hora
 linda jasmin mayer
 caroline profanter

unterOberwasser

unterOberwasser
 20.7. – 31.8.2025

Kartause Allerengelberg
 Karthaus im Schnalstal

Certosa di Monte
 di tutti gli Angeli
 Certosa Val Senales

organised by:



Kulturverein
 Schnals Associazione
 culturale Senales

karthaus 700

curated by
 Simone Mair & Lisa Mazza, BAU

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martina steckholzer *

program

19 July 2025 18:00

Exhibition opening and performance

by Eva Kot'átková

28/7 – 1/8/2025, 8:30-12:30

Workshop *Wie fängt man eine Wolke?*

with Ingrid Hora

In the fish school

(inner courtyard of the monastery, Charterhouse)

Children age 6-10

In collaboration with VKE Schnals / Senales

(for further information T +39 339 1459160)

Together with the artist, children will experiment with marbling, embroidery, and making prints of the sun - thus bringing to life new cloud-related stories. (for more info see p. 18)

2 August 2025 at 10:00

Guided tour of *Unteroberwasser*

with the co-curator Simone Mair

30 August 2025

Finissage

11:00-17:00

Sound workshop *Die Dichte der Stille*

with Caroline Profanter

In the fish school

(inner courtyard of the monastery, Charterhouse)

To register, write to info@kulturverein-schnals.it

Contribution to expenses: €15

In collaboration with BASIS, Venosta

The participants build a contact microphone, make field recordings and then listen together to the captured sounds.(for more info see p. 27)

17:00

Guided tour of *Unteroberwasser*

with curators Simone Mair and Lisa Mazza

18:00-20:00

Performance *La cena delle metamorfosi*

by Linda Jasmin Mayer

In collaboration with Gasthaus Grüner,

Karthaus / Certosa

introduction

Unteroberwasser

Art in the Carthusian Monastery

20/7/ – 31/8/2025

With works by Eva Kot'átková, Martina Steckholzer, Caroline Profanter, Linda Jasmin Mayer, Ingrid Hora
Curated by Simone Mair and Lisa Mazza, BAU –
Institute for Contemporary Art and Ecology

They drive in shoals. But soundless, and out of contact. They exchange no word, no spasm, not even anger. Not one touch. Many suspended together, forever apart, Each one alone with the waters, upon one wave with the rest.

– D. H. Lawrence, Fish (excerpt), 1923

A fish out of water finds itself on dry land, namely the meadow of the Allerengelberg monastery in Karthaus / Certosa, home to the Carthusian Order. It must adapt to life on the land, must learn to breathe and to move around differently. How did the fish arrive there? Does it intend to tell us how things used to be – or is it a harbinger of things to come? A surreal scene, one that permits us to look into the past and the future at the same time.

The exhibition *Unteroberwasser* (Underupperwater) – on show in the monastery's courtyard and cloisters as well as in public space in the town of Karthaus / Certosa – is inspired by the swarming and playfulness of our underwater kin: fish. The fish on the mountain reminds us of the historical importance of fishing for the monks here, as well as of ecological imbalance and its consequences. Carthusian monks never used to eat meat, while fish played a major role for them. Fishing rights were guaranteed and the monastery had its own fishermen on the Etsch / Adige and the Haidersee / Lago di San Valentine alla Muta lake. Porters carried the fish in so-called "Zummen", namely wooden barrels filled with water and worn like rucksacks, or they saddled them on pack animals to transport them to the fish pond near the Carthusian monastery.

The exhibition title *Unteroberwasser* is a reference both to fishes' suspended condition in the Zummen and their condition on dry land: it invites reflection on possibilities beyond what is conceivable. How can we let our imagination run wild? How can we avoid remaining in our comfort zone when it comes to how we live and think? Can our imagination help us grow close to other types of creature, in empathy, and so gain a better understanding of humans' relationship to other life forms? And is this a way to attain greater ecological awareness?

The site-specific installation *In the body of a fish out of water – A FISH CLASSROOM* by the artist **Eva Kot'átková** is an immersive work of art in the form of a fish: a school of fish or temporary fish school, so to speak, where we learn from more-than-human creatures. We can walk about the fish and explore its inner life, learning by doing, perhaps in silence.

On the facade of the once busy inn *Weißes Kreuz* we see a shoal of fish all swarming in the same direction, at the same distance from one another and without touching. And yet the fish are not lonely. **Martina Steckholzer's** painting *Vische* (fish) allows us to experience in an impressive way this “double life” of the shoal.

Sounds under water, sounds above water: did the Carthusian monks – who take a vow of silence – unconsciously communicate by means of sound? We listen to distant sounds emanating from the cosmos, captured and made to resonate within the walls of the cloister in the audio-installation *Während die Welt sich dreht* (While the world turns) by sound artist **Caroline Profanter**. Also, participants in a workshop (on 30 August 2025) can use technical aids to explore the sounds of the site, and to record them and render them audible.

Not a peep do they give, these still and silent bird-creatures in Linda **Jasmin Meyer's** *Dove fermarsi* (Where To Stop), a work on show in the windows of the monastery's cloister. On 30 August 2025 they will awaken as bird-human hybrids and accompany us throughout a performance on the village square.

Ingrid Hora's *Wie fängt man eine Wolke?* (How to catch a cloud?) will be on show in the cloister from 2 August 2025 onwards, in the form of a collective textile production. During a weekly workshop (28/7 – 1/8/2025), a group of children in the school of fish will creatively explore the issue of water scarcity. They will thereby test ideas as to how to catch clouds, so as to collect water for a fish on dry land.

We invite you to go through the village, mindful and alert, with an eagle eye or in a shoal with other fish, and to let the work in *Unteroberwasser* awaken all your senses and powers of imagination. How can other life-forms become teachers for us, able to train our resilience and serve as beacons of hope?

eva kot'átková



*1982 in Prague, lives and works in Prague.

Her work addresses the social, institutional and physical structures of everyday life: the rules and restrictions which shape how we think, learn, behave and create. She often focuses on the situation of groups or individuals who are excluded, discriminated or silenced for various reasons. Her work has been the focus of solo exhibitions held at the 60th Venice Biennale (2024); Nottingham Contemporary (2023); Arter Foundation, Istanbul (2023). Among many other group shows, Eva Kot'átková has participated in documenta, Kassel (2022); the 16th Istanbul Biennial (2019), JIWA: the Jakarta Biennial (2017), the New Museum's Triennial, NY (2015); Ar/Ge Kunst, Bolzano (2009).

In the body of a fish out of water – A FISH CLASSROOM, 2025

The site-specific installation *In the body of a fish out of water - A FISH CLASSROOM* by artist Eva Kot'átková is a walk-in installation in the shape of a fish – a fish school in which more-than-human beings also become teachers. You are invited to step inside the fish, explore its textured interior, and engage with the space both quietly and actively. Eva Kot'átková welcomes children, villagers, young people and guests to step into the perspective of other creatures – to listen, to lie beneath the fish's sky, to reflect. What can you hear? What can you smell? Where does your body end and where it begins? How does it feel to be out of the water? Can you adapt your lungs to this new situation? Inspired by the landscape and the cultural history of the Carthusians, the artist realised a gigantic body of a fish, a collective multi body which is brought up by villagers along the old path during the opening to rest in the meadow, exposed and evocative, echoing the historic "Zummen", barrels once used to transport the living fish up to Karthaus / Certosa on the backs.



*In the body of a fish out of water –
A FISH CLASSROOM, installation,
Eva Kot'átková, 2025*

For the artist, the metaphor of the fish on dry land is about imagination. The idea of being stuck in the body of a fish on dry land is a poetic yet brutal representation of a situation in which we are trapped in a difficult moment. In this hopeless situation, can our imagination be stimulated to think anew? How can we learn to live with uncertainty?



The series of textile pieces in the monastery corridors can be experienced through touch and invite the viewer for a walk through imaginary respiratory organs, some resembling human lungs, fish gills or their combination as well as less expectable respiratory apparatuses, air containers, circulation systems etc. During a preceding workshop different groups will gather and be invited to pay attention to our inner respiratory systems as well as to the connections we create through the act of breathing. How many other beings in the world do we inhale and exhale at the very same time and how does it feel to breathe in the collective planetary body?

martina steckholzer



*1974, Vipiteno/Sterzing, lives and works in Vienna. Her work is often inspired by the exploration of museum collections and exhibitions in order to re-enact some of what she encounters through painting. Brushwork is at the center and stands here as an essential tool for painting's capacity to pick and transport images and ideas to yet other physical stages and imaginary networks. Steckholzer's works on canvas and paper are seen in galleries and museums, such as the Belvedere in Vienna. Recent projects include "String Figures", a site-specific and permanent sculptural intervention in the Austrian Parliament in Vienna (2023) and "Joko", a memory-game for children published by Les Cerises (2025). She recently held her third solo exhibition at Galleria Doris Ghetta, Val Gardena/Gröden (2024).

Vische, 2025

On the village square we see fish swarming across the facade of the once lively inn *Weißes Kreuz*. They are in a shoal yet each fish is also alone. *Vische*, the original title of this work by Martina Steckholzer, derives from the Middle High German term for fish in use at the time when the Carthusian Order was founded in the eleventh century. Inspired on the one hand by the showcases for alpine fish in Vienna's Museum of Natural History and on the other by the significance of fish for Carthusian monks, Steckholzer forged with this mural a link between the solitary rural life of these monks and the vertebrates at home in water. The Carthusians are members of an order, and fish are part of a shoal – yet each individual is complete in and of itself. Affiliating as a group is a means both of selfprotection and of improving one's capacity to hunt. The complex social movement of fish in shoals is based on simple rules that foster a spatial connection between the fish as well as their continuous adaptation to the group; and moreover, it demands external changes. Is the behaviour of human beings and their animal kin between a solitary lifestyle and belonging to a group perhaps no contradiction? Can this imposing painting on the facade – although partly hidden in summer by a large chestnut tree – provoke us to

reconsider what place we hold in a new form of society? What if diversity – in relation to human beings and other more-than-human life forms, and the potential to redefine our co-existence – is negotiable? Are we all afloat in the same water – or in the proverbial same boat?

Vische, mixed media,
Martina Steckholzer, 2025



ingrid hora



*1976 in Bolzano/Bozen, lives and works in Berlin. Through her multidisciplinary artistic production, ranging from performative action, installation, drawing to video and public interventions Hora stages experiments that question socio-political conditions, challenge collectivity and investigate how democratic processes come into being. She has taught at the Architectural Association, Pasedena Art School, Freie Universität Bozen, Udk Berlin and London Met. Her work has been widely exhibited internationally, including the following institutions: MUSEION, Bolzano (2022); Biennale Gherdëina (2020); Museo Civico di Castelbuono (2018); Museum of Applied Arts, Vienna (2014); Kunsthalle Düsseldorf (2011).

Wie fängt man eine Wolke?, 2025

The work *Wie fängt man eine Wolke?* (How to catch a cloud?) will be on view from the beginning of August in the southern part of the monastery cloister as a collective textile production, the result of a one week workshop (28/7 – 1/8/2025). Along with a group of fifteen children aged 6 to 10, the artist Ingrid Hora explores the lack of ecological balance on Planet Earth. How can we deal with the shortage of water, today and in the future?

The lack of water makes itself felt also in the exhibition *Unteroberwasser*. A fish out of water, on dry land: not a drop anywhere. How can we get the fish to water or water to the fish? Inspiration can be found in the dragon tree, which is common south of the Sahara and may grow to be hundreds of years old, because even in drought conditions its broad branches can draw water from the clouds. Taking this example, the children investigate ways of getting water. How can we in Karthaus / Certosa draw water from the clouds? The fish school in the monastery cloister is a place for experimentation: by marbling, embroidering and making sun prints, new cloud stories are created.



Cyanotype on fabric, Morocco
photo Ingrid Hora, 2025

Dragon tree, Morocco
photo Ingrid Hora, 2025



linda jasmin mayer



*1986, Merano/Meran, lives and works in Gent.

Her work develops predominantly through mediums of video art and installation, often with sculptural and participatory aspects. She explores themes of social alienation and the interaction between human beings and nature. Her works are often the result of collaboration and participatory processes. In 2024 she received the Paul Flora Prize, awarded by the Province of Tyrol, Austria and the Autonomous Province of South Tyrol, Italy. Her work has been recently exhibited at Biennale Gherdëina 9 (2024); M Leuven, Belgium (2024); Museo Nazionale della Montagna, Torino (2024), BLANCO, Gent (2024); MUSEION, Bolzano (2023).

Dove fermarsi?, 2017–2025

Once upon a time, two parties of six monks, led by a townsman from Mauerbach, set off in search of their *locus horribilis* in Tyrol and found what they were after in the Schnals Valley. This is why four hybrids of human and bird accompany the artist to the former monastery in Karthaus / Certosa. Four of them settle down in the cloister for a period of six weeks; they differ in colour, in size and in temperament. The bearded vulture native to the Schnals / Senales Valley intervenes in conflicts; the European bee-eater is on a constant quest; the gleaming red Anna's hummingbird looks for its reflection in the lake; and the common Eurasian jay avoids all responsibility. Not a sound leaves their beaks as they linger, silent and still, in the windows of the monastery's cloister. On 30 August 2025, two more birds join the artist for a performance – the red bird of paradise, in its dazzling plumage, and the Victoria blue-crowned pigeon, a majestic sight. The bird-human masks are a part of the work *Dove fermarsi?* (Where to stop?) and were created in collaboration with the stage designer Andrea Ferri. The work is based on a study of the behaviour of migratory birds and the individual characteristics of highly diverse bird species, and it forges a connection between their histories and the challenges of migratory movements extending across different cultures and borders.



I. *Gypaetus Barbatus*,
bearded vulture, Senales / Schnals
Feathers, fur, fabric, resin,
various materials,
Linda Jasmin Mayer, 2022

II. *Merops Apiaster*,
European bee-eater, Northern Europe
Feathers, fabric, resin,
various materials,
Linda Jasmin Mayer, 2019

III. *Calypte Anna*,
hummingbird, South America
Feathers, fur, fabric, resin iridescent
colours, vaious materials,
Linda Jasmin Mayer, 2021

IV. *Garrulus Glandarius*,
Eurasian jay, Europe
Fur, fabric, resin,
various materials,
Linda Jasmin Mayer, 2022



caroline profanter



*1985, Bolzano/Bozen, lives and works in Bruxelles. Her work oscillates between acousmatic compositions, live-performed electroacoustic music and sound installations, creating densely textured soundscapes and sonic narratives. She is interested in spatial listening situations, using multiple speaker settings and feedback-systems, working in-situ with the given environment. She is part of the artistic team of Q-02 workspace of experimental music and sound art in Bruxelles. Her work was part of the group show Fort Biennale 01. , Fortezza / Franzensfeste (2024) and she performed at numerous international festivals: Sound of Stockholm Festival (2023); SOMA, Mexico City (2023); Archipel Festival, Geneva (2023).

Während die Welt sich dreht, 2025

Along the former cloister of the monastery we hear the sound of static, which is hard to identify. Behind the little wooden door, through which food used to be handed out to the people of Karthaus / Certosa, are located inconspicuous small radios, worldwide receivers, apparatuses of the imagination. From them come encrypted signals, snatches of voices, interference from distant spheres, and radio waves: relicts of an acoustic collection, fuelled by noise from the cosmos and the electromagnetic spectrum. Captured by SDR antennae, listened to by radio amateurs, these gadgets pick up a swooshing sound, whose effect is somewhat supernatural. In this contemplative atmosphere, the radical silence of Carthusian monks meets the cosmic whispering of satellites, far-travelled radio signals destined often for uncertain receivers, or scattered sounds from passing meteorites. The traces of sound in Caroline Profanter's work *Während die Welt sich dreht* (While the world is turning) follow a circular pattern, an organic cycle, the duration of a prayer, and are repeated at regular intervals. If we listen in, acoustic windows open up beyond the visible realm. The way the static sounds carries traces of the past, electromagnetic echoes from other eras.

What is the effect of monastic silence? Is it the presence or the absence of something indefinable? A vibration, that manifests also within us, whereby physical and spatial borders blur and expand their reach? The audio installation does not serve to break the silence but rather to expand it: a contemplative careful listening in to the depths of space. Between the walls of silence and the swoosh of outer space arises a sound of hope and imagination.

Sound workshop with Caroline Profanter

Die Dichte der Stille

30 August 2025, 11:00–17:00

Register at: info@kulturverein-schnals.it

Fee for material: 15,€

In collaboration with BASIS, Vinschgau

The life of the Carthusian monks, who consciously live in silence, prompts speculation: how did silence used to sound and how does it sound today? How can the architecture of a village be made to resound? Which noises are slumbering within its walls, in the inbetween spaces, in the ostensibly silent realm? Which acoustic traces has history left in its path – and which of them can be experienced in the here and now? The workshop *Die Dichte der Stille* (The density of silence) in the fish school invites you to experience afresh perceptions of sounds and vibrations. The experimental deployment of microphones, recording equipment and the acoustic architecture of the space, along with technical aids such as directional microphones, opens up new perspectives on the interplay of humans, sound and space. The participants build a contact microphone, make field recording and then listen together to the captured sounds.



Während die Welt sich dreht,
installation, material: (...)
3 radios, 3 different soundtracks
(duration: 4 min., every 30 minutes)
Caroline Profanter, 2025

BAU – Institute for Contemporary Art and Ecology

BAU deals with contemporary art projects that respond to questions of the present, conceiving of nature and culture together and regarding the human with its environment as part of an ecological cycle. The artistic direction has been with Simone Mair and Lisa Mazza since 2017.

art in the Charterhouse

Since 1987, the cloister and, over the years, other locations of the former Carthusian monastery “Allerengelberg” in Karthaus in the Schnals Valley have been transformed into a gallery from mid-July to the end of August, allowing visitors to experience the diverse forms of expression of contemporary art. Art in the Charterhouse offers itself as an important platform for artists.

In addition to the presentation of established positions, the Schnals Cultural Association attaches particular importance to the work of young creatives, who are offered a valuable opportunity in the Charterhouse to make their works accessible to a wider audience.

Curators: Simone Mair & Lisa Mazza, BAU
Assistant curator: Elisa Pezza
Organisation: Daniela Brugger
Exhibition set up: Filippo Contatore
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