

Anna Reutinger

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CV

Anna Reutinger, b. 1991 in Oakland, California lives and works in Berlin. She is a tutor in the Dirty Art Department, Sandberg Institute, Amsterdam.

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EDUCATION

Sandberg Instituut, Gerrit Rietveld Academie Amsterdam, Netherlands — 2014 - 2016
M.F.A. Dirty Art
University of California, Los Angeles Los Angeles, CA — 2009 - 2013
B.A. Design Media Art, Minor: Digital Humanities, Magna Cum Laude

SOLO EXHIBITIONS

2021

Surcroissance, Villa Ruffieux, Sierre, CH. 29 Sept – 3 Oct.
Morte liiiiiiiiiffee, still naaaaaattuuree, duo-solo with Garance Wullschleger, Galerie NEF, Stockholm, SE. Aug 19 – 29.
Stuck in the same muck, Editorial, Vilnius, LT. 7 – 29 May.

2020

Palacon, with Elise Ehry and Daria Galabriel, with students of EBABX, CAPC musée d'art contemporain, Bordeaux, FR. 7 – 14 Dec.
Dust settles, soaps slip, in conversation with Marta Krześlak, Galeria Jedna Druga, Szczecin, POL. 4 Mar – 30 Apr.

2019

Morte liiiiiiiiiffee, still naaaaaattuuree, duo-solo with Garance Wullschleger, Petrohradská kolektiv, Prague, CZ. 7 – 15 Nov.
I'm wise to you, honey, Casino Palme, Berlin, DE. 26 Apr – 15 May.
Après moi, le déluge, duo-solo with Garance Wullschleger, KlaraKiss Zipspace, Zurich, CH. 15 Feb, 2019.

GROUP EXHIBITIONS

2022

Windchime Festival, curated by Ellie Hunter and Laurel Schwulst. Prospect Park, Brooklyn, USA
Upcoming (title TBD), Pauline Perplexe, Arcueil, FR. 3 Dec 2022 - 6 Jan 2023.

2021

Swans, Torsos, Holograms, Editorial Projects, Vilnius, LT. 17 Dec - 15 Jan.
Love Stain, SETU Festival, Elliant, Finistère, FR. 29 – 31 Aug.
All Corners Made to be Leaned. Attic at Bayenwerft Kunsthaus Rhenania, Köln, DE. 5 Mar – 18 Apr.
Glass, trash, donkey, pumpkin, belly, melody mit Alexandra Phillips, in der installation *Life on Planet Orsimanirana* by Jerszy Seymour, M&G Museum für Kunst und Gewerbe Hamburg, DE. 1 – 30 Feb.

2020

Body Occupation, collaboration with Maria Thrän, curated by Brunno Silva. Dada Post, Berlin, DE. 3 - 19 Oct.

2019

Open Beta Studio Beta, Berlin, DE. 7 Sept – 15 Nov 2019.

RESIDENCIES

Triangle – Astérides, Marseille, FR. 1 May – 26 July 2022.
Villa Ruffieux, Fondation du Chateau Mercier, Sierre, CH. Sept 2021.
Rupert, Vilnius, LT. Apr - May 2021.
Body Occupation: Inkubator Collective, Dada Post, Berlin, DE. Aug – Oct 2020.
Petrohradská kolektiv, Prague, CZ. Oct – Nov 2019.
Jan Van Eyck Academie, Maastricht, NL. Nov 2016 – Mar 2017.

PUBLICATIONS

Articulator, Nov 2021
Life on Planet Orsimanirana, Katalog, 2020
Après moi, le déluge, Feb 2019
A User's Guide to Not Getting Used, The Hmm, Sept 2019

GRANTS + AWARDS

Kulturfoerderung, Berlin Senatsverwaltung für Kultur und Europa, DE. 2022
Kulturaustauschstipendien des Landes Berlin Global, Berlin Senatsverwaltung für Kultur und Europa, DE. 2021
Working Grant, Fondation du Chateau Mercier, CH. 2021
Dirty Art Foundation Grant, NL. 2020
Jan van Eyck Labs Grant, Stimuleringsfonds, NL. 2016



This is not the first or the last time (working title)

Workshop, film, installation, watercolors

Triangle - Asterides

Friche la Belle de Mai

Marseille, FR

**This is documentation of work and research in process*

In the middle of the 14th century, 'a contagion of revolts' swept through Europe often led by textile workers, craftspeople and peasants, who, while realizing their new power after the Plague dramatically decreased their numbers, demanded from the ruling elite more just levels of taxation, the right to hold office and citizenship and other measures of equity. These uprisings often ended in brutal suppression, and surviving records of them contain obvious bias as they were produced and maintained by the elite whose control they targeted. They were not entirely in vain, as many led to real and lasting policy change and improved conditions for those who led them.¹ However while reading between the lines of these documents, alongside the surviving lists of demands and grievances that accompany them, it's difficult to see how very little progress we've actually made in terms of equity and an expansion of human rights. My interest in resuscitating these stories is to draw parallels between them and our contemporary plite of resource degradation, class and gender division, while also letting their protest techniques and methods for organizing breath energy into new forms of resistance.

The cabbage is a reoccurring motif as it was a staple in the diet of lower classes in this period. There was a belief that evil spirits lived in cabbages, and so by ingesting cabbage evil also lived within these people, acting as another system of oppression.

1. Samuel K. Cohn, Jr., *Popular Protest in Late Medieval Europe: Italy, France and Flanders* (Manchester: Manchester University Press, 2004).









Palacon

with Elise Ehry and Daría Galabriel

Performative Workshop + Video, 17 minutes

CAPC musée d'art contemporain de Bordeaux

2020

Photo credit: Arthur Pequín

Palacon is a 17 minute collectively produced post-apocalyptic musical film telling the story of a group of young dissidents who use one material in abundance—onions—to create a scenography of dissent from the outside world, momentarily forging a self-sustaining community who sing songs of protest in Esperanto and rebuild a world which has fallen apart.

Palacon means “palaces” in Esperanto, the language of hope and unification. The lyrics of these songs are descriptions of patriarchal architectures and their destruction, with calls to action to build together new palaces of equity and collectivity.

The onion has been used for apotropaic purposes (to ward off evil) across many cultures, and is a symbol for eternity, togetherness, and a search for hidden truth. The word “onion” derives from the Latin “unio” which means “unity” or “oneness”. Onions were one of the earliest known crops to be cultivated, 3,500 BCE. The use of the onion in *Palacon* is to take an ordinary element with symbolic value around which to build a new world.

Palacon was produced during a five day performative workshop held in the CAPC Bordeaux with students from the EBABX : Lina Maria Benmoussa, Vénus Berry, Antonin Blanchard, Anaëlle Cassagne, Juliette Fertin, Perrine Le Guennec, Irena Li, Louise Nicola de Lamballerie, Quentin Ribeiro.

Camera: Margaux Parillaud

Sound: Leandro Barzabal

Watch film here:

<https://youtu.be/wc2CwZi-rLw>







Stuck in the same muck

Editorial Projects, Vilnius, LT

2021

Photo credit: Jonas Balsevičius and Ugnius Gelguda

Apotropaic symbols were widely used in medieval times, to ward off evil spirits and protect those who applied them. They were stitched to the hems of garments, carried in concealed purses, woven and knit into the patterns of clothing, scratched into walls and carved into the tools of everyday life. These symbols often gave reference to natural elements—plants, animals, cosmological geometry and grotesque hybrids—while connecting to elaborate mythologies and visual proverbs. While illiteracy prevailed, these symbols can be seen as some of the only surviving first-hand traces of medieval non-elite, and their hopes, fears, and values.¹ Over a vast expanse of time, as values shifted—science negating the spiritual and craft giving way to industry—these symbols have slowly been consolidated and abstracted into abbreviations of their former significance.²

Following interviews with a few shades of craftspeople, preservationists and historians, alongside visual and textual research into symbology in ornament and craft as communication, Reutinger has developed a series of works stained and stitched with symbols of her own. *Stuck in the same muck* is an invitation to learn how to live together, as animals in the same pasture, and spin the semiotics of sentiment into the web of our world. Second hand textiles, dyes of lichen and bark, onion skins and rust, trash from the forest and bags from the market—Reutinger used material on-hand to color and shape a space to keep evils at bay.

1. Champion, Matthew. "Medieval Graffiti: The Lost Voices of England's Churches". Random House: 2015.

2. Tumėnas, Vytautas. "The textuality of diagonal ornamentation: Historical transformations of signification from the Baltic perspective." Department of Ethnology, Lithuanian Institute of History: 2014.

This work was made possible by:

Senatsverwaltung
für Kultur und Europa

be  **Berlin**







*Love Stain: mad wild narrow self, bitter buck sweet spear, creeping
bristly oxeye, Robert's purple foot everlasting*

SETU Festival

Elliant, Bretagne, FR

28 – 29 August, 2021

Photo credit: Yves de Orestis

Love stain is a collaborative apotropaic performance using madder, an ancient dye material which was also used in the middle ages as a contraceptive. From a tent in a lonely clearing, festival goers are invited through the lure of a new folk song to draw a face they once loved and the face they will love next, turning to the past to imagine new ways of living together in the future.

The song plays reference to the peasant and heretic uprisings described in Silvia Federici's "Caliban and the Witch", the mystery of the Shroud of Turin and current ecological changes, along with shared dreams and worries. Recorded with the voices of Melodie Gogu  -Meunier, Ann Lou Legrand, Pauline Todd, Coralie Goncalves, Margaux Parillaud and Anna Reutinger

Hier anh  ren:

<http://www.annareutinger.com/wp-content/uploads/2021/10/love-stain-master-01.mp3>







Morte liiiiiiiiifffeee, still naaaattuuuree

with Garance Wulschleger

Bed sheets, cotton canvas, coffee, beets, onion skins, rust,
beer, dahlias, soundtrack

Jedna Dva Tři Gallery, Prag

2019

Photo credit: We Give You Good

A note on process: We enlisted the help of our combined communities, who provided written descriptions of plants/ animals of the future which were interpreted into the imagery for this show. We appreciate the enthusiastic contributions of: Isabelle Albuquerque, Fina Anjou & Niklas Büe, Ingrid Blix, Francesca Brusa, Antoine Dochniak, Lena Heinz, Valentýna Janů, Annika Kappner, Štěpán Krahulec, Theis Madsen & David Haack Monberg, Monica Mays, Kaspar Molzberger, Roxie Perkins, Eva Reutinger, Nolwenn Salaün, Tomasz Skibicki, Géraldine Soares.

All fabric was sourced secondhand, thanks to Textile Mountain and Secondhand Land. Fabric was treated using natural dye matter found on site at Petrohradská Kolektiv, from rusty nails from the basement to used coffee from the cafe.

Listen to the audio here:

<http://www.annareutinger.com/wp-content/uploads/2019/11/morte-liiiiiiffee-still-naaaattuuuree-1.mp3>







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