

## **Ursula Krinzinger in conversation with Zenita Komad**

UK: How would you describe the relationship between the different media of painting, installation and film in your work taken as a whole?

Z: They are all part of the same spiritual body and directly dependent on one another. Each work contributes to the visualisation of this mystery!

UK: You very often use texts in your painting and installations. Language also plays a large part in your films. Can your visual world be separated from language?

Z: not really ... perhaps in a few years ... who knows ...

UK: Many of the texts you use have a literary source. You lift the texts from their original setting and then imbed them in your own context. Which authors interest you here? Do you just happen to come across a few lines and then use them or do you actively search for them?

Z: I am very attentive and constantly searching for contents which concern my surroundings in an intensive way. I tap into many sources, sometimes waking up in the middle of the night to note down a sentence. No word is really safe from me: I combine it and expect something new!!!

UK: Your exhibitions and films are always very cleverly thought out. It seems that you place a great of value on how the viewer responds to your exhibitions and showings – to what extent would you say the aspect of production is decisive in you work?

Z: Research and preparation for the exhibitions develop a unique dynamic with a nobleness of heart which, at certain point is then transmitted to the public. The production, with its rules and what it has to offer then facilitates the freedom to be multi-dimensionally surrounded and as part of a whole. Just like the game of chess, for example, a formally comprehensive framework conceals within it such an infinite number of movements, levels and moves.

UK: To what extent do you see yourself as part of your work?

Z: I am a slave to my work.

UK: You very often work with friends of people close to you – how important is it for you to work within familiar surroundings?

Z: Familiar surroundings come about during the course of the work cycles. Very clear affinities of soul, loves and friendships have developed over time. Naturally! During the work on films and productions, a collective vision develops! The heart is the master!

UK: You exhibited in Vevey together with Marina Abramovic and Otto Muehl. Do you see a connection to Actionism?

Z: After Actionism comes Operationalism! I have been able to personally and very intensively experience all the Vienna Actionists (apart from Schwarzkogler, who died far too early) and have been full fascination and curiosity for them and their work. At some point it was time for

patricide.

They have meanwhile become friends of mine ... things move on!!! ...