

ONCE UPON A TIME...

A story about one week in Sankt Peteri. And now, after your visit, it has also become your story, yours and ours.

Sankt Peteri , a village somewhere in the Austrian mountains but right in the middle of Kuopio. A secluded village, which can only be reached by fortune - or misfortune. Coming to the village is difficult and it is really impossible to arrive. Because the people of Sankt Peteri want to stay among themselves. People from outside, near or far, are usually not wanted here. The world behind the gate is far away and in the opinion of Sankt Peteri it should stay that way. But that’s not how life works. Borders have always been crossed, inner and outer ones. People move, come and go, get lost, get stuck together, find each other, or perish. It’s been like that forever. Hau.

Johannes is determined to stay in Sankt. Peteri, although the word “Fremder” sticks to him like feathers to tar. He fell in love with Anna Liisa and got permission from her father to marry her. But as they say: he made the bill without the host. Or better, without the hostess: Husso Salama. She came back to the village with her son Mikko to demand what he deserves: the woman. Anna Liisa. But the woman wants to go her own way. She does not want to marry Mikko, her childhood sweetheart. She wants to stay with Johannes and start a family with him. But Husso and Mikko did not come back without a plan. They know Anna Liisa’s secret and threaten to reveal it if she does not yield. Because Anna Liisa got pregnant two years ago. When Mikko heard about it, he left out of fear the village, Anna Liisa and his dog Krambambuli. When the contractions began, Anna Liisa made her way to Husso, the village midwife, to give birth to the child. But she did not make it. The child was born in the forest, but his life there lasted only a moment. Anna Liisa sufocated it in a panic. When she arrived with the dead infant at Husso’s, she took the bundle and buried it. It was done. Later Husso came up with the idea of how she can turn the misfortune to the benefit of Mikko. She also left the village and worked from then on as an “angel maker” (what they used to call a woman who performs abortions). The money she made should one day allow Mikko to return as a man of means. That day was the beginning of my story and the end of your stay in Sankt Peteri.

For seven days Anna Liisa fought with Husso, Mikko and her conscience. And finally, she chose a path that no one in Sankt Peteri has ever gone before. The path of honesty. She confessed to the village and accepted all consequences. Sankt Peteri, they are deadly - but in the name of God! The village demands (self-) execution for atonement. Anna Liisa dies, Mikko marries her sister and life in the village goes on. And Johannes? He was expelled from the village. Not because he has something to do with the child murder, but simply because he is not from here and anger and (self-) contempt must find their outlet somehow. If he didn’t die, he’s probably still looking for a place to live and forget. In the last few hours you have had the chance to get to know the village and its inhabitants a little better. Its fears, hopes, strengths and weaknesses. They all make up the climate here in Sankt Peteri, highs and lows.

May you always be safe and fearless wherever life will take you. May you never have to experience such violence, such contempt and repression, as many had to endure in this village. May your life be a different story.

In „Anna Liisa Nesterval“, the Viennese performance collective Nesterval engages its audience in a dramatic wedding story with a fatal outcome and remixes feminist literature of the 19th century with sentimental Austrian country-style films and bleak mountain realism.

Figures and plot elements are based on the works „Krambambuli“ (1883) by the Austrian author and Humanist Marie von Ebner-Eschenbach and „Anna-Liisa“ (1895) by Minna Canth. Marie von Ebner-Eschenbach (1830-1916) is probably the most famous Austrian author of the 19th century with her socio-critical psychological narratives. Minna Canth (1844-1897) is one of the leading authors of Finnish realism and has become a major champion of women’s rights. Her birthday is a Finnish state holiday, the day of equal rights. With their socio-critical works, combined with the demand for emancipation, both authors made important political work in Austria and Finland. It is not known whether the two authors have ever met during their lifetime. But in „Anna Liisa Nesterval „ their works meet in the setting of Name of the Museum There are thematic (homeland, strangers, violence, love, guilt) and stylistic (naturalism) similarities, but only in the sense of parallels. Nesterval now connects them directly. In both works, the appearance of outsiders is already included. That they now come from each other’s pieces, makes them double strangers in the respective homeland stories. The fact that the imaginary Austrian village got literally transferred into a Finnish open-air museum represents the connection even more. But the two works were not the only source of the story: personal family stories of the performers were quoted as well as original folk song texts, (anti) Heimatfilm motives, insults and Stammtisch (no English word, maybe a Finnish one exists?) slogans from actual Austrian political forums.

The visitors find themselves in the middle of the action and in their group will find their own truth. In search of the magical place called home, they are confronted with questions about strangers, violence, love and guilt. Whom do I believe? Whose side do I stand on? Do I dare to judge? How far and where do I go? Am I saying something? Do I dare to ask myself? How deeply you dive into the story, depends also on how open you are to the strange(r) - and sometimes that’s not so easy. Because xenophobia and self-contempt lie close to each other in the small village away from the world...

„Anna Liisa Nesterval“ deals with the concept of home, from different perspectives, from inside and outside. Traditions are recorded, mixed and reinterpreted. In their new adventure, Nesterval mixes gender roles and role models and opens up the concept of home for a pluralistic society.

Cast

MINNA CANTH	KATARIINA VÄHÄKALLIO
ANNA-LIISA NESTERVAL	JESSICA KRÄKIN
TERESA NESTERVAL	RITA BRANDNEULINGER
ROOPE NESTERVAL	GANKERL WALANKA
TIINA NESTERVAL	PAMINA PULS
JOHANNES	NIKLAS-SVEN KERCK
KRAMBAMBULI	HERR FINNLAND
HUSSO SALAMA	WILLY MUTZENPACHNER
MIKKO SALAMA	SOFIA KETO-TOKO
ISO MATTI KOTILA	ASTÔN MATTERS
PIKKU MATTI KOTILA	PETER KRAUS
ELIISA KOTILA	JULIA FUCHS
FELIX	NIKOLAI KARENTZKI
HIISKI	ALKIS VLASSAKAKIS
ULLA ESKOLA	GISA FELLERER
MARI WIRTANEN	ELLE TURUNEN
JOSEF GSCHWANDNER	CHRISTOPHER WURMDOBLER
MOONIKA	ROMY HRUBEŠ
EVI	FRAU LÖFBERG
SCHURLI	AAPO HALME

A co- production of Nesterval and brut Wien. Kindly supported by the Cultural Department of the City of Vienna and the Austrian Federal Chancellery. Co-produced in Kuopio with Minna Canthin talo ry and Dance Theatre Minimi and produced in collaboration with The Old Kuopio Museum.

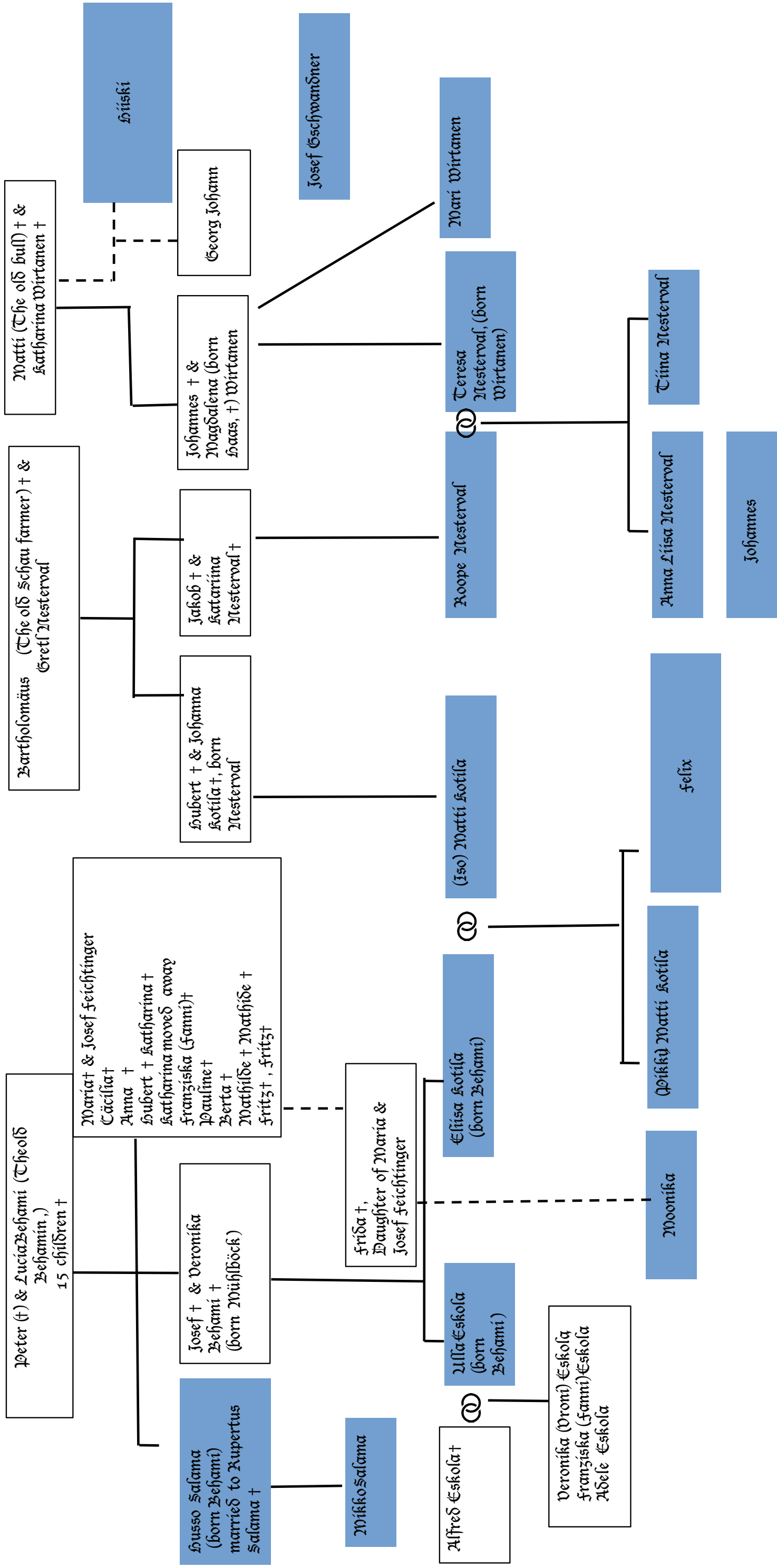


CHOREOGRAPHY Veza Fernández COSTUME Marlena Gubo

SOUNDDESIGN Alkis Vlassakakis GRAPHIC Bernd Eischeid / ANTI

PRODUCTION NESTERVAL Pamina Puls Willy Mutzenpachner

St. Peteri



THE MINNA CANTH HOUSE - A SPACE FOR
CREATIVE COMMUNITY USE

Minna Canth (1844-1879) was a writer, journalist, businesswoman, single-parent and a mother of a large family. She was also a strong social influencer whose life's work played a major role in developing Finland as a forerunner in education and equality. Canth was the first Finnish woman to have her own national flag day designated in the calendar on March 19th. The date marks her birthday and also celebrates equality in society.

The Minna Canth House, also known as Kanttila, is located in Kuopio. It is a building of historical and cultural value that was home to Minna Canth. She lived in Kanttila from 1853 to 1863 and again, when she was widowed, from 1880 to 1897. It was also a shop and a meeting place where civilization was defended and equality promoted. Today, Kanttila is being neglected and the house of Minna Canth is slowly falling apart. For this reason, we are now renovating Kanttila. At the heart of all Minna's work was Freedom which remains the most important legacy for us today too!

March 19th celebrates the birth of Minna Canth. It is a national flag day celebrating equality in society in addition to Minna Canth's trailblazing and stereotype-breaking work as a writer and journalist.

Minna Canth was born in 1844 and today she is considered one of the most influential playwrights and realist prosaists in the history of the Finnish language. She was also the first Finnish-speaking female journalist. Canth rose to fame in the late 19th century as a writer, intellectual and devout women's rights advocate.

In her writing, Minna Canth tackled difficult issues such as poverty, class, unhappy marriages and infanticide. The play *The Worker's Wife* is considered one of her most iconic pieces. Since then, Finland has taken massive leaps forward in terms of gender equality. Finnish women were the first in Europe to be given the right to vote and run for parliament over a hundred years ago in 1906.

On International Women's Day, The Economist ranked Finland the fourth best place

to be a working woman in its glass-ceiling index. This means women in Finland are more likely than men to have a university degree and have better representation in company boards and politics than in other OECD countries. There's still a lot to be done, however.

Minna Canth lived in Kanttila in her youth 1853-1863 and later as a widow from 1879 until her death. Kanttila served not only as her home, but also as a yarn shop and a general merchandise store. But most of all, it hosted famous discussion ranging from cultural affairs to issues on women's role in the society, they were visited by many cultural influencers such as Juhani Aho, Jean Sibelius and Aksel Gallen-Kallela, to mention but a few. Minna Canth died on May 12, 1897. The business was continued until 1974 by

Minna Canthin Perilliset Oy. After that, the property's ownership and purpose have varied greatly. The House has been modified with a heavy hand depending the needs of the architecture at the time. In 2003, the facade was finally protected. However, the interiors had already been heavily modified to serve as an office space, so today, the whole building will need to be rebuilt.

Founded in 2016, The Association of the Minna Canth House aims to implement extensive repair and renovation work at Kanttila and save it for the future use!