

17.–18.03.

24.–25.03.

31.03.–01.04.

POST

APOKALYPTISCHER

REALISMUS

IT'S AFTER THE END OF THE WORLD. DON'T YOU KNOW THAT?

POST APOKALYP TISCHER REALISMUS

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DE

Darstellungen einer Welt am Abgrund bestimmen gegenwärtig nicht nur Science-Fiction-Filme, -Literatur oder Videogames, sondern auch die Debatten der Geistes- und Naturwissenschaften sowie die täglichen Nachrichten. Es sind Erzählungen einer Gegenwart oder auch nahen Zukunft, in der lebensnotwendige Rohstoffe knapp geworden, ökologische und politische Systeme zusammengebrochen sind und ökonomische Ungleichheiten sich verschärft haben, während kriegsähnliche Zustände und Krisen kein Ende finden. Diese postapokalyptischen Erzählungen entwerfen ein poröses Gewebe, in dem fiktive und faktische, projizierte und erfahrene, vergangene wie gegenwärtige und zukünftige Bedrohungen unauflösbar verflochten scheinen. Zumeist beschreiben sie eine Welt im oder kurz nach dem Zusammenbruch und nehmen dabei den fragilen Status des Menschen als Ausgangspunkt. Geradeso führen sie auch ein grundlegendes Narrativ der Moderne fort: das Narrativ eines Selbst, dem der Boden unter den Füßen entglitten ist, das seinen Ort in einer aus den Fugen geratenen Welt verloren hat. Zugleich bergen postapokalyptische Erzählungen in den grundlegend durchlässigen Bereichen der Dokumentation, der Wissenschaft, der Fiktion, oder eben der Science-Fiction, ein kritisches und utopisches Potential. Denn sie konturieren auch, wie das Dasein humaner und nicht humaner biotechnologischer Wesen und Dinge in einer immer schon versehrten Welt gedacht und gestaltet werden kann.

Der Begriff „postapokalyptischer Realismus“ bezieht sich – wie sein historischer Vorläufer – auf eine grundlegende Zugewandtheit zur Welt. Der Realismus bezeichnet im Allgemeinen künstlerische wie literarische Äußerungen im 19. Jahrhundert, die die vielseitigen gesellschaftlichen Spannungen, Unsicherheiten und Widersprüche der modernen Welt zu beschreiben versuchen. Dabei entwickelt der Realismus Vorgehensweisen, die sich über die historische Epoche hinaus für die künstlerische Auseinandersetzung mit sozialen, technologischen und wissenschaftlichen Umbrüchen als grundlegend erweisen. Die Verschränkung von Realität und Fiktion, Hoch- und Populärkultur, die Verfahrensweisen der Aneignung, Karikatur, Montage und des Détournements bieten bis in die Gegenwart Mittel der Beschreibung, aber auch der Analyse und Kritik, zeitgenössischer Bedingungen. An diese Strategien schließt ein „postapokalyptischer Realismus“ an. In einer Gegenwart, die von Erzählungen des drohenden und bereits stattfindenden sozialen, politischen, ökonomischen und ökologischen Zusammenbruchs dominiert wird, kann er Möglichkeiten eröffnen, diese Erzählungen zu untersuchen und neu auszuloten.

Konzeption: Tonio Kröner und Tanja Widmann
Die Veranstaltungen finden in englischer Sprache und bei freiem Eintritt statt.

Die Veranstaltungsreihe schließt an den Workshop „Postapokalyptische Selbstreflexion“ (Konzeption: Barbara Reisinger und Tanja Widmann, Wien 2016, www.postapocalypse.com) an.

Nina Könnemann
Free WiFi 2

Live streaming apps have come to prominence as tools for citizen journalism, but most people use them to share their boredom. One of these apps, Periscope, provides a platform for the video performance “Free WiFi 2”, in which multiple participants create a real time montage consisting of live video and texting. Part of the performance’s content is prearranged, but the format is also open to contingencies, technical shortcomings, and interference by strangers. The broadcasts in the performance are all streamed from locations offering Free WiFi. Diverse public and commercial settings, such as waiting lounges, coffee chains, and libraries merge with virtual online space to create an imaginary Free WiFi continuum. While these spaces are becoming obsolete, due to the proliferation of mobile data plans, they are still valuable for the homeless, tourists, and digital nomads.

Nina Könnemann is an artist living in Berlin, working with video and sculpture. “Free WiFi” is the title of a series of live video performances, first shown at Oststation (Vienna) 2016. Solo presentations include: Toronto International Film Festival 2016; Taylor Macklin (Zurich) 2015; Halle für Kunst (Lüneburg) 2013; Ikon Gallery (Birmingham) 2013; Museum of Modern Art (New York) 2010; Portikus (Frankfurt a.M.) 2009.

Inka Meißner
Paper cut

Last year I started to enquire a complex of narrations (equally present in literature and real life) that I was very much drawn to for several reasons. These narrations were spanning over a couple of decades and territories and within them the dismembered and tormented woman’s body took a central role. It functioned as a sort of identification badge, one that not least rendered visible the dark underground economies coming along with consumer and producer relations between the centers of the west and their peripheries in postcolonial globalized times. Strategies to sabotage narrations, e.g. those in which violence against the female body appears to be a key moment of identification, can consist of denying the reproduction of a crucial limb or a segment of the DNA of the narrative system. A rather simple way to do that could be to ignore some normative differentiations, e.g. between fiction and reality or analogy and sameness.

Inka Meißner is an artist working and living in Berlin. She studied fine art in Leipzig and recently finished a Master’s degree in Critical Studies in Vienna. Her work evolves around descriptive systems and appears in various formats and collaborations.

Hassan Khan
Blind Ambition

“Blind Ambition” (2012) is a 46 minute long film shot with a Samsung SII cell phone. There are twenty-seven actors who appear in nine different episodes all shot in public places. All background noise and on location sound has been removed during post-production.

EN

Accounts of a world teetering on the brink of the abyss characterize not only science fiction films, literature or video games nowadays, but also debates within natural sciences and the humanities, not to mention the daily news. These narratives suggest a present or a near future in which resources essential for sustaining life have become scarce, ecological and political systems have collapsed and economic disparity is exacerbated while quasi war and crises carry on unabated. These post-apocalyptic narratives create a porous fabric in which fiction and fact, projected and experienced, past, present, and future threats seem to be inextricably interwoven. For the most part, these narratives describe a world shortly before or after catastrophic collapse and take humankind’s fragile status as a starting point. Thus, one might say, they continue a seminal modernist narrative, namely the narrative of a self that has lost its ground and place in a world that has long been out of joint. At the same time, post-apocalyptic narra-tions in the fundamentally permeable fields of documentation, science, fiction or, indeed, science fiction harbor a both critical and utopian potential. For they outline ways in which the existence of human and non-human biotechnological beings and things in what has always been a damaged world can be reflected upon and designed.

Just like its historical precursor, the term “post-apocalyptic realism” refers to a fundamental affinity with the world. In general, realism designates a strain of literary and artistic expressions from the nine-teenth century that tried to capture the multifarious tensions, uncer-tainties and contradictions of the modern world. As a result, realism developed methodologies that proved to be fundamental down the years for the artistic involvement with and examination of radical changes in the social, technological and scientific field. The spling of reality and fiction, high-brow culture and its popular counterpart, the techniques of appropriation, caricature and détournement, offer modes of description, but also of analysis and critique of contemporary conditions up until the present day. A “post-apocalyptic realism” draws on these strategies. In a present dominated by narratives of an impending or, indeed, a social, political, economic and ecological collapse that has already taken place, it can provide ways to examine and re-evaluate these narratives.

Concept: Tonio Kröner and Tanja Widmann
All events are held in English and admission is free of charge.

The program of events follows the workshop Post-apocalyptic Self-reflection (concept: Barbara Reisinger and Tanja Widmann, Vienna 2016, www.postapocalypse.com).

Die dialogue has been recorded and synchronized post-shoot in a dubbing studio. The film is therefore completely silent except for the moments when the subjects speak; at those moments only the voice of the speaking actor can be heard. After the screening the filmmaker will speak briefly about his film, its sources, how it was produced and why it has taken this specific form. He will also address why he thinks it is being shown in this context.

Hassan Khan is an artist, musician and writer. He lives and works in Cairo, Egypt.

Tanja Widmann in collab w/ Robert Müller, [[[ALTAR:THRON]]], a.o.
CRASHCRACK SLAM BOW

A five verse poem based on Gustave Flaubert’s “Salammbô” (1862) will be staged for the first time at the Museum Brandhorst. The ancient city of Carthage ca. 200 B.C. is the site for this (science) fiction. Glimpses of the past written in the future reframing the present in its course. Drafting a world in terror and war that is going under while it is rebuilt while it is awaiting its next ending. Moody transactions, crazy deals fuel the downfall. In the midst of it all, the mercenaries. Power, profits and trophies dreamt of, gained and lost in the blink of an eye. World of Warcraft. League of Legends. Can we un-dream this anew? Slap-bang in the middle, wide awake, she is too. Mistress of the snake, goddess of the veil (illusive that is), daughter of the moon. Strong and, alas!, forlorn. That is. [Not, not!] Yet... CRASHCRACK SLAM BOW

Tanja Widmann is an artist and writer who lives and works in Vienna. Her practice evolves from language and its potential to trigger social and visual forms, non-sense and montages of art and non-art matter. Robert Müller is an artist living in Berlin and Vienna. He organizes the exhibition series “Noussmoules”. [[[ALTAR:THRON]]] was founded in 2008 in Vienna and consists of Franz Zar (guitar, voice, drum samples) and Markus Krispel (bass, drum samples).

Juan Atkins
R9

Detroit in the 1980s. The city crumbles as businesses close and its motor industry implodes – but from its decaying streets the sound of the future is born when human spirit becomes entwined with technology to prevail in the face of economic and social decline. Juan Atkins utilizes the synthesizer technology at his hands to usher in a futuristic electronic soundscape and names this new sound techno. His visionary quest was to soundtrack the future, a future where, unbeknownst to him, emotions are slowly being eroded away. Going back to the song “R9” (Revelations 9) that Atkins released with the group Cybotron in 1984 and touching upon the “Post Apocalyptic EP” of his daughter Milan Ariel Atkins he will approach and discuss the (post)apocalypitical scenarios of the contemporary.

Juan Atkins is widely credited as the originator of techno, specifically Detroit techno along with Derrick May and Kevin Saunderson.

CHAPTER 1

17.03.

16.30: INTRODUCTION
17.00: ANJA KIRSCHNER MODERATION: WASTED TEMPORALITIES, CONTAMINATED SUBJECTS STATEMENT AND DISCUSSION

18.03.

15.00: DANA LUCIANO THE MEMORY OF WATER STATEMENT AND DISCUSSION

16.30: JACKY CONNOLLY HUDSON VALLEY RUINS: WORLD-MAKING AND REENACTMENT THROUGH VIRTUAL FILMMAKING PRACTICES STATEMENT AND DISCUSSION

18.30: COFFEE BREAK
19.00: GEORGIA SAGRI MY FIRST SCIENCE FICTION BOOK, RELIGION STATEMENT AND DISCUSSION

Anja Kirschner
Moderation: Wasted Temporalities, Contaminated Subjects

Anja Kirschner’s film “Moderation” (2016, 149min)—set in Egypt, Greece and Italy—revolves around a female horror film director and her collaborators. Their latest project is haunted by encounters with its “raw material” and by the way horror traverses the realities of their lives on and off screen. Combining low-fi special effects with hand-held video, mobile phone and Skype footage, the film unleashes a disintegrating and destabilizing vision of lived experience that is contaminated by material, virtual and temporal glitches and ruptures. Following the screening Kirschner will talk about her influences, from horror cinema of Cold War Europe, Infitah-era Egypt and post-junta Greece to feminist appropriations of psychoanalytical theory. In her talk Kirschner will outline how the notion of catastrophic times should not be framed as end time but as the unHINGING of an unbearable present.

Kirschner’s films deal with materiality, digitality and narrativity and their share in (de)formation of subjectivities and political agency by drawing on factual, literary and pop-cultural sources. She is the winner of the 2011 Jarman Award. Her films have been exhibited at the Secession (Vienna), Neuer Berliner Kunstverein, Tate Modern (London) and were screened at the Berlinale, the BFI London Film Festival and the International Short Film Festival Oberhausen. “Moderation” was commissioned by Polyeco Contemporary Art Initiative, co-produced by Beirut and Nomas Foundation and supported by the Elephant Trust and the Greek Film Centre.

Dana Luciano
The Memory of Water

This talk considers the notion of “water memory” as it has intersected with environmental crisis and social death over the past two centuries. I open with an examination of the controversial claim that water can retain the memory of substances that have passed through it, a controversy that intensified after the 1988 publication, in the science journal “Nature”, of a paper by Jacques Benveniste claiming scientific support for this theory. I turn from this controversy to recent considerations of ocean acidification in literature, film, and new materialist thought, connecting these to Samuel Babbage’s 1838 condemnation of the transatlantic slave trade and his claim that the memory of oceanic waters would eventually result in the justice that humans had thus far denied. To what extent, I ask, do these posthuman explorations of transmaterial connectedness inspire, or, conversely, evade human responsibility to the planet and its inhabitants?

Dana Luciano is an associate professor of English at Georgetown University, where she teaches courses in 19th c. American literature, queer theory, and environmental humanities. Her publications include Queer Inhumanisms, a special issue of GLQ: A Journal of Lesbian and Gay Studies co-edited with Mel Y. Chen (2015). She is currently at work on a monograph exploring speculative writing about geology and affect titled How the Earth Feels: Geological Fantasy in the Nineteenth-Century US.

Michael Smith
A Voyage of Growth and Discovery: One step forward and two steps back

For over thirty years, video/performance/installation artist Michael Smith has built an extensive body of work based on two performance personae: Mike, a hopeful innocent who continually falls victim to trends and fashions outside his reach; and Baby Ikki, an ambiguously aged toddler who follows his impulses down unsupervised and often precipitous paths. Both characters are convenient narrative vehicles for Smith to engage the tragicomic aspects of contemporary culture, teasing out facets of loneliness, consumerism, and measuras of success and failure. Following the screening of Baby Ikki’s trip to the Burning Man Festival (“A Voyage of Growth and Discovery”, Michael Smith and Mike Kelley, 2010, 87min), Smith will trace the origins of each persona back to the mid-1970s, discussing how feminism, the silent majority, blandness and the media informed their separate and arrested development.

Smith exhibited widely at fine art and popular venues, including museums, galleries, theaters, festivals, nightclubs, children’s parties, on television, online, and in the street. His work was shown at the Whitney Museum, Museum of Modern Art, New Museum, and Greene Naftali Gallery (New York), Glasgow International, Tate Modern and Hales Gallery (London), Dan Gunn Gallery (Berlin), Le Magasin (Grenoble) and mumok (Vienna). He lives in Brooklyn and Austin.

Helmut Draxler
“I have survived!”
The Post-Apocalyptic Subject and the Trauma of Psychoanalysis

Psychoanalysis is haunted by traumatic experience. It tries to resist, to deviate that experience into the realm of phantasy, or to naturalize it as a death drive. Even the category of the Real is still affected by trauma. However, there is no direct link between incidence and experience, narration and interpretation, or between the Real and the Symbolic. There is always a sort of mediated platform, on which the “Ego” as a constitutive interface can only appear. Subjectivity and objectivity of trauma interfere within this interface as well as affection and transference. Cultures and Media of the Post-apocalypse stage that interference as a “collapse”; they confuse the borders in between tragedy and narcissistic enjoyment. In contrast, what is at stake could be outlined as the possibility in differentiation that only the Ego accomplishes in its inter-subjective, inter-objective and inter-normative dimensions. Hence, the Ego can be understood as the “critical form” of the post-apocalyptic subject, recognizing trauma and keeping it distant at the same time.

Helmut Draxler is an art historian, cultural theorist and curator. He teaches Art Theory at the University of Applied Arts Vienna. Publications include: Abdrift des Wollens. Eine Theorie der Vermittlung (2016), Gefährliche Substanzen. Zum Verhältnis von Kritik und Kunst (2007), Ein kritischer Modus? Die Form der Theorie und der Inhalt der Kunst, co-edited by Tanja Widmann (2013), Theorien der Passivität, co-edited by Kathrin Busch (2013).

Jacky Connolly
Hudson Valley Ruins: World-making and Reenactment through Virtual Filmmaking Practices

“Hudson Valley Ruins” (2016, 30min) is a machinima exploration of a virtual suburban-rural world, based on various locations around New York’s Hudson Valley region. In this film, two young avatars are seen in a series of parallel vignettes that depict their loneliness, alienation, and eventual flight into fantasy, culminating in a natural disaster. Production took place entirely in The Sims 3, a life simulation computer game. The film was inspired by works of Hollywood hyperlink cinema and the 19th century Bildungsroman. The game world is utilized to explore the conventions of cinematic and literary genres in a virtual reality setting. As we increase our abilities to record or simulate time through technological modes of world-making, this film reflects on how simulation and reanimation of life experience become derealized in the process of their encapsulation.

Jacky Connolly is an artist and filmmaker based in New York. Connolly’s film works are indebted to cinematic and literary genre influences, as well as an innovative use of machinima technique for imaginative world-making and storytelling.

Georgia Sagri
my first science fiction book, Religion

Sagri will present “my first science fiction book, Religion” (2015, 47min), a film in 3D format made out of the recorded footage of an 8 hour performance piece presented in 2015, with the same title.

[...]Sagri conceives of this ongoing present as creating space through opening and expansion. This structure is fundamentally opposed to the capitalist future-obsessed structure of compensated-time and leisure-time rewards. In finance, only the future bears a profit; the past is a burden of replete landscapes, and present too fleeting, immediately lost to the past, obsolete. For Sagri time is intimate and malleable, as it is in science fiction: it is lost, gained or stretched by human bodies traveling across vast (outer) space, incompatible with human scale. What if creatures from different planets could meet this kind of time? And what if it were simply people from different cultures and beliefs who were to meet there?...!.(Adele Yawitz)

In her talk Sagri will elaborate on the notions of science fiction, tempo and transition in relation to her film and her work in general.

Georgia Sagri lives and works in New York and Athens. At the core of her practice lies the exploration of performance as an ever evolving field within social and visual life. Recently her work was presented at Kunsthalle Basel „Mona Lisa Effect” (2014, curated by Adam Szymczyk) and included in „Public Programs documenta 14: Exercises on Freedom” (2016, Manifesto by Paul B. Preciado) and „What people do for money” (2016, MALONesta 11, Zurich. She founded the audio only magazine FORTÉ, San Francisco and initiated YAn[Matter]HYLE a semi-personal/semi-public space in the heart of Athens.

Peter Wächtler
Kaputter als der Staat 3

Peter Wächtler will read a new text. The text’s protagonist makes his way through a wintery capital in search of understanding his actions and thoughts that are deeply challenged by professional and private impositions by the dozen. Needy, hysterical and alone he meets his landlord, a very rich and careless man dressed in heavy green cloth, before rejoining with his partner to have dinner at a famous Italian restaurant, as Italian food is after all his favorite food. As much as the Italian cuisine helped him on other occasions, it lets him down this time and he has to face the fact that the sympathetic habits and soothing rituals that define him most, are not only becoming stale and empty, but also aim to uproot his being and destroy his existence.

Peter Wächtler is an artist and writer who lives and works in Brussels and Berlin. Sternberg Press published a collection of Wächtler’s texts in 2013, titled Come On. He is a member of the exhibition space Établissement d’en face (Brussels) and together with Hans-Christian Lotz founded the exhibition space sotoso (Brussels) that ran from 2010 to 2014.

Jutta Zimmermann
Family Big Hand

In the beginning of the film “Family Big Hand” (2016, 45min) a date is given: 2034. Family Big Hand, the family of the big hand or as the big hand, that also works together or rather works on something, possibly art, prefers varying degrees of closeness. Diverse fingers enter the stage from the other side. The neck of the woods where the play is set is a very dark place and a number of traumatic encounters go down. “The daughter wakes up. Rubbing her eyes she sits up and sees from far away the windows of her home glowing into the night. The space around her is huge and slightly cold, there are no stars and no moon. She wonders what is happening in there, leaves the brick behind and walks back.”

Jutta Zimmermann lives and works as an artist in Berlin. She has recently shown at Lars Friedrich Gallery (Berlin) and Nousmoules (Vienna). This year, she co-founded the Berlin based film production company Family Big Hand together with Anke Dyes.