

MEDIA INFORMATION

HIIIIIIIT

Opening: TH, 29 09 2022, 7:00 pm

Duration: FR, 30 09 2022 – SA, 26 11 2022

Artists: Stefan Panhans & Andrea Winkler

Curator: Katharina Brandl

PRESS TOUR: WE, 28 09 2022, 10:00 am

**PRESS and
IMAGE MATERIAL:** www.kunstraum.net/en/press

PROGRAMME:

Public Guided Tours

SA, 01 10 2022, 1:00 pm, with curator Katharina Brandl
SA, 15 10 2022, 1:00 pm, with accompanying children's programme
SA, 26 11 2022, 1:00 pm with curator Katharina Brandl

Long Night of Museums

SA 01 10 2022, 6:00 pm – 1:00 am, with accompanying children's programme

Workshops

Digging into the Archive V – we will figure it out, Concept and realisation: Performatorium (Olivia Jaques and Marlies Surtmann), Guest Input: Tiina Sööt and Dorothea Zeyringer, Cooperation between Kunstraum Niederoesterreich and Performatorium
SA 22 10 2022, 11:00 am – 3:00 pm

Teen-Spirit Self-Defense, Sunny Pfalzer (two days)
SA 29 10 2022 & SA 19 11 2022, 12:00 – 3:00 pm

HIIIIIT

The last two and a half years have proven it sufficiently: Even coping with global crises is becoming more and more a private matter. Where social and health systems are eroding, the pressure on the “self-care competencies” of each and every individual is growing. Creative, fit, independent and well prepared for the next case of emergency – this is the profile of the neoliberal subject in crisis mode.

In *HIIIIIT*, their first joint exhibition in Austria, Stefan Panhans and Andrea Winkler take a look at the different social manifestations and contexts of this neoliberal ethos of personal responsibility and private crisis and risk management. In a pointedly composed multimedia ensemble of film, photography, performance, and installation, they draw the portrait of a society for which the state of emergency has long since become the norm. *HIIIIIT*, writes exhibition curator Katharina Brandl, “reflects individual and societal notions of risk management and defensibility while asking: How do we carry out our compulsive attempts to hedge ourselves against chronic, systemic crises?” The exhibition title plays off the name of the contemporary fitness trend “High Intensity Interval Training”, or HIIT for short, a form of circuit training that promises maximum fat-burning and muscle-building with minimum time commitment. The fact that there has been a real HIIT boom around the world in the past two years of the corona pandemic is hardly surprising. The workouts can be done conveniently in the comfort of your own home, between e-meetings and webinars.

Panhans and Winkler’s two-channel video installation *Border Control* (2021), in which a group of dancers performatively interpret the movement patterns of training programmes from national border and disaster protection, is an impressive demonstration of just how thin the line between private fitness and survival training can be. It recalls, for instance, the 2018 border protection exercise “Pro Borders”, where units from the Austrian army and police rehearsed a concerted defense operation against a “migrant onslaught” on the Austrian border. The abysses and absurdities of neoliberal crisis management also inspired the photo series *Bringing the WOW Home* (Stefan Panhans, 2021). We see actress Lisa Marie Janke re-enacting certain threatening and combative gestures from the fantasy role-playing game World of Warcraft. The setting: Janke’s private kitchen. Training for the real thing – even in lockdown? Loosely alluding to Martha Rosler’s famous *House Beautiful: Bringing the War Home* series from the 1970s, Panhans’s photographs stage the home version of a test run for the worst: preventive self-tenacity drills for the global total collapse.

The second large-scale video installation in *HIIIIIT*, also a co-production by Panhans and Winkler, already bears the theme of defensibility in its title: *DEFENDER* (2021). In order to stay fit and alert, the three protagonists sing motivational slogans to each other – lent from pop,

advertising, and revivalist Christian self-help guides – while they spin, as if remote-controlled, around a huge brand-new SUV with an electric motor. Thematically somewhat different, but no less abundant in critical commentary is the work *HOSTEL* (Stefan Panhans, 2018, assistant director & set designer Andrea Winkler). In this four-episode hybrid of mini-telenovela, game show, and post-dramatic chamber play, we meet five – rather disillusioned – cultural workers who discuss the key questions of their industry, such as: “What do I have to write in the next application so that it works out okay with the job?”

In the dramaturgy of the Kunstraum annual program *Stages of Grief, HIIIIIIIT* – as the third and last major exhibition of this year – assumes the role of the finale: the “grief home stretch”, if you will. According to “positive psychology”, this stage in the grieving process heralds the transition to the so-called resilience phase: The mourner accepts the loss and henceforth devotes him/her*self to optimising his/her* mental defenses and resistance. Grief as fitness for the soul? In their exhibition, Stefan Panhans and Andrea Winkler certainly do not make any overtures to “maximise resilience”. On the contrary: Against the neoliberal imperative of self-tenacity drills, self-optimisation and self-mobilisation on all fronts, they advocate an act of mourning that acknowledges weakness and vulnerability. Perhaps this is what makes the characters in the works of *HIIIIIIIT* so fascinating and sympathetic: They are not self-sufficient and resilient but can be – with others and for others – vulnerable.

Artists

Stefan Panhans lives and works in Hamburg and Berlin. He works primarily with the media of video and photography to investigate the medial character of our present, the (power) structure behind processes of digitalisation, and their effects on our thinking and our bodies. In addition to various film festivals, his works have been shown at Haus am Waldsee, Berlin, La Panacée, Montpellier, Museum für Gegenwartskunst Siegen, mumok cinema, Escola de Artes Visuais d Parque Lage – EAV, Rio de Janeiro, Deichtorhallen Hamburg, Fluentum Collection, Berlin, Camera Austria, Graz, Goethe Institute Porto Alegre, W139, Amsterdam, or the Edith-Russ-Haus for Media Art, among others.

Andrea Winkler lives and works in Hamburg and Berlin. The artist develops expansive installations with a scenographic effect. She recontextualises the semantics of objects that intervene choreographically in public space, such as barrier tapes or chains. Winkler studied at the Hochschule für bildende Künste Hamburg and at the Slade School of Fine Art in London. Her works have been shown at n.b.k. and nGbK, both in Berlin, Kunsthau Aarau, Devening Projects, Chicago, Shedhalle Zurich, Kai 10 | Arthena Foundation Düsseldorf, Frankfurter Kunstverein, Neue Kunsthalle St. Gallen, and Istanbul Modern, among others

Images available for download for press purposes (selection)



© Stefan Panhans/Andrea Winkler, *Border Control*, 2021, video still



© Stefan Panhans/Andrea Winkler, *Border Control*, 2021, video still (detail)



© Stefan Panhans/Andrea Winkler, *DEFENDER*, 2021, video still



© Stefan Panhans/Andrea Winkler, *DEFENDER*, 2021, video still



© Stefan Panhans/Andrea Winkler, *HOSTEL*, 2018, video still

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Image material: www.kunstraum.net/en/press

Opening hours: Tuesday–Friday, 11:00 am – 7:00 pm, and Saturday 11:00 am – 3:00 pm

Free entrance