

DREI

'they, them'

curated by Tiril Hasselknippe

with

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Scenario 1: A play situated in post apocalyptic Berlin, where only a few artist are left to continue art as a tradition.

Scenario 2: A 15 hour Ken Burns documentary about the pandemic that hit abstract painters hard in 2016.

Scenario 3: The exchange between Walter Benjamin's ghost and a haunted Theodor Adorno on the latter's deathbed in LA in 1969.

Scenario 4: A sculptor and a video artist survives WW3, and seeks refuge into an abandoned warehouse. They find a way to get the power aggregate going. They start marking their territory with artworks and trade labour to execute installations.

Scenario 5: The German kunstvereins are at war with the general audience, which turned on art a long time ago. A state of emergency has been called after the Ministry of Culture was reformed and renamed the Ministry of Entertainment and Sports.

Scenario 5b: Art is no longer merely deemed unnecessary but a symptom of failure in the system for stealing resources and slowing down efficiency. The general consensus is that the field needs to be eradicated.

Scenario 5c: Most artist have traded occupations and are working their abilities for big brands and corporations, though some go into politics to try to change the system. But those who do not conform and choose to perform art in public spaces still are categorized as terrorists and subjected to arrests, punishments and isolation.

Scenario 5d: The Revolt of the Pedestrian, 1928.

Scenario 6: An installation shot from the Venice Biennial is sent into space as a warning.

Scenario 7: Academia abandons the arts to fend for their own.

Scenario 8: The artist joins the ranks of marked minorities, whom shall only display outwardly emotions like contentment and willingness, and especially signs of aggression are strictly forbidden.

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