



## »OPEN CALL«

**A film by Stefan Panhans & Andrea Winkler**

2024, 4K video, colour/sound, 9:20 min.

### Credits

Written, produced and directed by Stefan Panhans & Andrea Winkler

Performing: Lisa Marie Janke

Chorus: Aurore Ineza, Mila Kreft-Sietnicka, Daria Kostina, Andrea Winkler, Florian Winkler

Director of Photography: Lilli Thalgott

2nd Camera: Florian Winkler

On Set Sound: Andreas Mohnke

On Set Support: Aurore Ineza, Mila Kreft-Sietnicka, Daria Kostina

Set Design, Costume, Make Up: Andrea Winkler & Stefan Panhans

Text: Stefan Panhans

Music: Jannik Giger & Lukas Huber

Audiomix & Mastering: Andreas Mohnke

Editing & Colors: Lilli Thalgott

Made possible by the generous support of BIMM Institute Berlin, Poolhaus Blankenese Stiftung and Sabine Brunckhorst

### Synopsis

“Hello, Hello, Helloooo you unlimited you-yous! Selfieselfyou, show you, explain you, define you, bring you, corporate you, bring the bring bring you – becaaauuuuuse we lovy lovy LOVE you, yes!”

A glitzy emcee in a silver suit conjures up the absent audience including us viewers almost like a neoliberal wizard version of “Uncle Sam” by invoking a kind of mystical self realization business mantra in a dimensionless and hazy space bathed in iridescent candy-colored light. Keywords and formulas seem to be pasted together from recent worldwide advertising campaigns of global player companies, partly overlapping with the bio-darwinist jargon and ideology of the latest kind of disruptive management coaching phrases. They appear to be randomly lined up as if by a seemingly somewhat confused A.I. that wants to get us to join in, if only “Becaaaauuuuse, weee lovy lovy LOVE youuuuuu!!”. A chorus from the off expresses increasing doubts about the preached calls and love testimonies. The film deals with the current manifestations of the ideological shift towards a society of complete personal responsibility and mercilessly competing transgressive individuals that can be found in management coaching jargon, but also in advertising slogans such as for example, “Break Barriers, Break Traditions, Bring Performance, Bring Fury, Bring Fire ...”, as we are currently being asked to do on huge posters of a very large sportswear company, while we and all sorts of products, from hamburgers to cars, assurances, public transfer, food companies, etc. etc., are absurdly bombarded with sugar-sweet expressions of love at the same time ... – but how much can you love a coffee machine?



»OPEN CALL« video stills



**»Anima Overdrive«**  
**Panhans/Winkler, 2022**  
**4k video, colour/sound, 4:19 min.**

"Deliver, deliver, deliver, deliver, I'm your deliver delivery, I'm your delivery deliver delivery ... I deliver everything!" raps the 'delivery anti-heroine' in a battered quarterback outfit, alone in a kind of basement storage room. Her performance 'delivers' the sound of a rebellious exhaustion in a world increasingly dominated by algorithms and AI in the service of a turbo-accelerated platform capitalism, where everything, without exception, threatens to become a commodity, and we all breathless suppliers.

The film plays with the form of the music video and the reference to the genre of 'underground rap', whose representatives do not belong to the commercial mainstream canon, and in contrast to it often distinguish themselves through 'socially conscious', partly also queer, or feminist forms and texts.





»Anima Overdrive« video stills



»Anima Overdrive«, 4k video, color/sound, 4:19 min., gaming chairs, crashpads, headphones  
Installation view »Paula Modersohn-Becker Preis« Große Kunstschau, Worpswede, 2022





»DEFENDER – Installation version«

Panhans/Winkler, 2021

4K video, colour/sound, 30:00 min, single-channel projection, gaming-chairs, crashpads, headphones, variable sizes

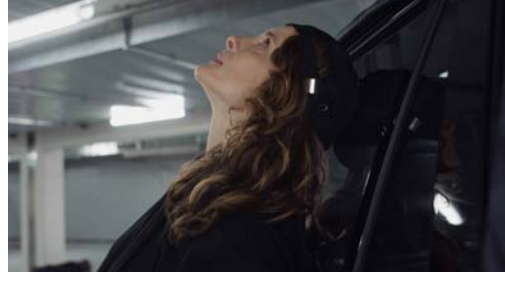
*DEFENDER* is a post-industrial (anti-)musical. Three women form a kind of work or service team that has been sent on an unknown mission to an underground car park. In the garage there is only one vehicle, apparently a large black SUV, disguised in a kind of "Erlkönig" camouflage, commonly used by the automotive industry to hide design novelties while attracting special attention during prototype test drives.

Not knowing what they are supposed to be doing or how they got there, a triologue unfolds with vocal interludes consisting of, among other things, stressed internalized self-improvement rhetoric, fragments from SUV commercials, and self-help messages from megachurch gurus, interspersed with moments of confusion and burn-out-like symptoms, as well as the SUV's voice assistant named Concierge quoting from the beginning of Georg Büchner's "Lenz." In constant motion, interspersed with work-out elements, dance and aerobic exercises, they circle the enigmatic object without result and, after an almost ritualistic vocal invocation of the same, seem to lapse into a state of liberation from it all, suddenly and seamlessly emitting only animal sounds at the end.

That the world's resources are finite is nothing new. In *DEFENDER*, the overtly obvious moments of energy and resource waste inscribed in the SUV theme are interwoven with the flexibilized and self-optimized inner lives of today's individuals-whose energy may also eventually run out-and traced back to the desires, fantasies, and longings that arise from the current conditions of our living and working worlds. Many of them are paradigmatically served by appearances and the advertising world around the SUV phenomenon, which is booming more and more - and even increasingly in the pandemic crisis - and which functions here like a kind of 'MacGuffin' for the social unconscious.

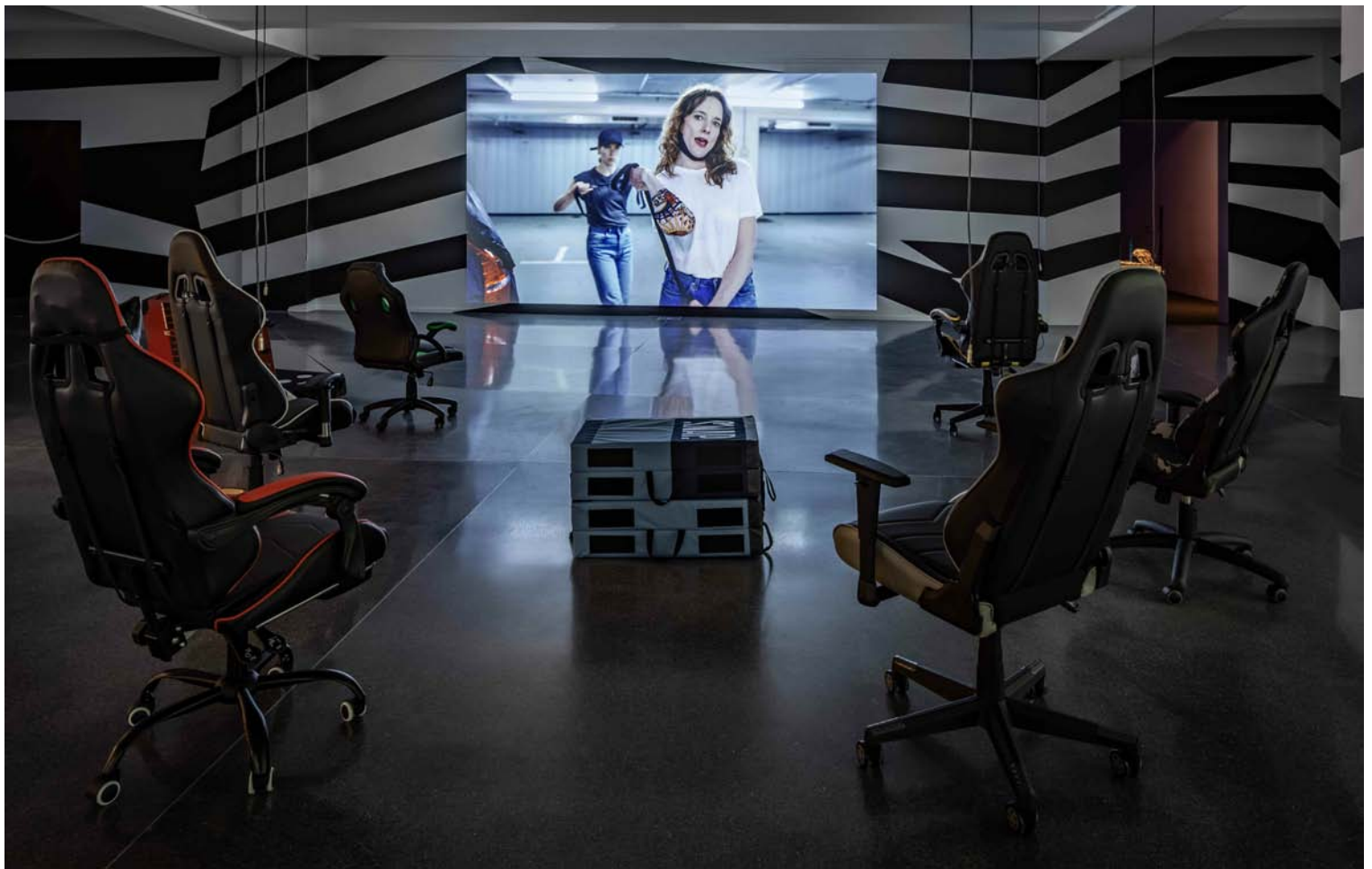
Symptoms of the conditions of our working and living environments are directly linked to our individual fears, wishes and desires. Resilience training, SUVs, and pseudo-religion, at least, don't seem to be the answer.

Viewing Link and more information:  
<https://vimeo.com/478973980/b17186e692?share=copy>



»DEFENDER« video stills





»DEFENDER - Installation Version« 4K single-channel projection, gaming chairs, crashpads, headphones  
Installation views »Stefan Panhans & Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick and a  
very very bad bad musical!« HMKV–Hartware MedienKunstVerein, Dortmund, 2021





»DEFENDER - Installation Version« 4K single-channel projection, gaming chairs, crashpads, headphones  
Installation view »Paula Modersohn-Becker Preis« Große Kunstschau, Worpswede, 2022





»DEFENDER - HIIIIIIIT Version« 4K single-channel projection, saloon door, gaming chairs, crashpads, headphones  
installation views »Stefan Panhans & Andrea Winkler – HIIIIIIIT«, Kunstraum Niederösterreich, Wien, 2022





**»Border Control«**

**Panhans/Winkler, 2021**

**4K video, two-channel projection, (2 x 16:9), colour/sound, 24:00 mins.**

**changing room bench, discounter advertising leaflets, etc., variable sizes**

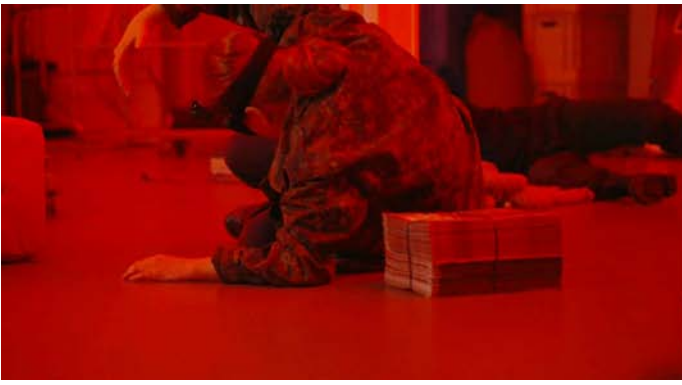
The inspiration behind *Border Control* was a high-profile exercise that the Austrian government held at the Slovenian border in the summer of 2018. Hundreds of highly equipped officers and soldiers of the new police border patrol unit “Puma” rehearsed measures to combat mass border crossings – surrounded by numerous journalists and television cameras – The protection of the European external border comes across as theatrical performance and display of defence force, as training session and workout. From the archive of these and other media 'role models' related to border protection and the so-called refugee crisis, from training videos for private and state security forces and mercenaries, from computer games, bootcamp documentaries, fitness videos, 'Men's Health' footage, etc., created during the research for the work, feed the scenes that a group of dancers physically appropriates and at the same time performs, performatively transforms and reinterprets.

A hybrid space between office, low-cost airport back office, training room for police, private security forces, or self-appointed vigilantes, an abandoned (media) warehouse and reception center for asylum seekers, interspersed with offsets of our increasing online shopping and delivery culture and their operating companies forms the surreal dream-like condensed 'stage' for this transdisciplinary collaboration.

**Viewing Link and more information:**

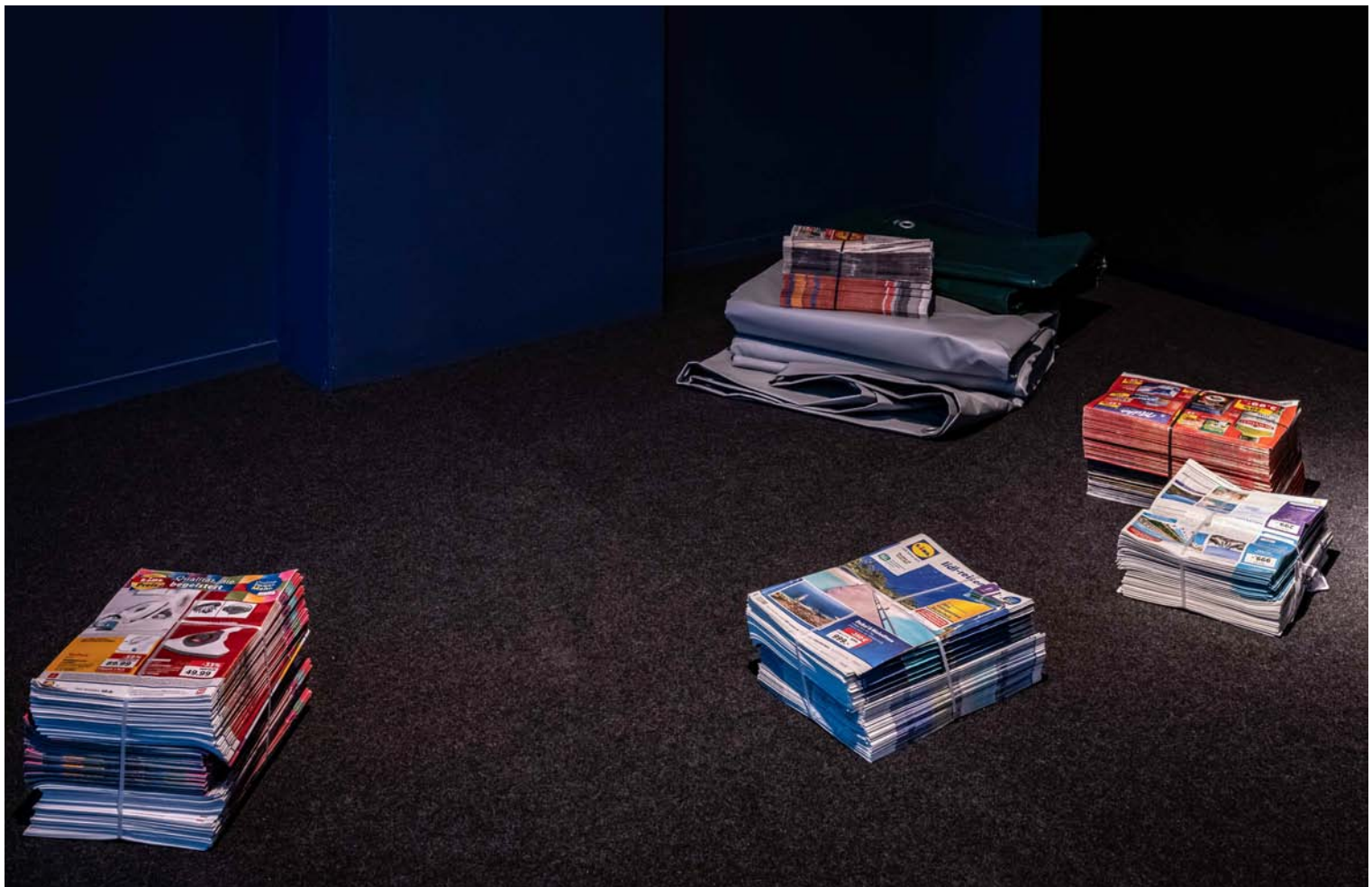
**<https://vimeo.com/547075328>**

**Password: borderborder**



»Border Control« video stills



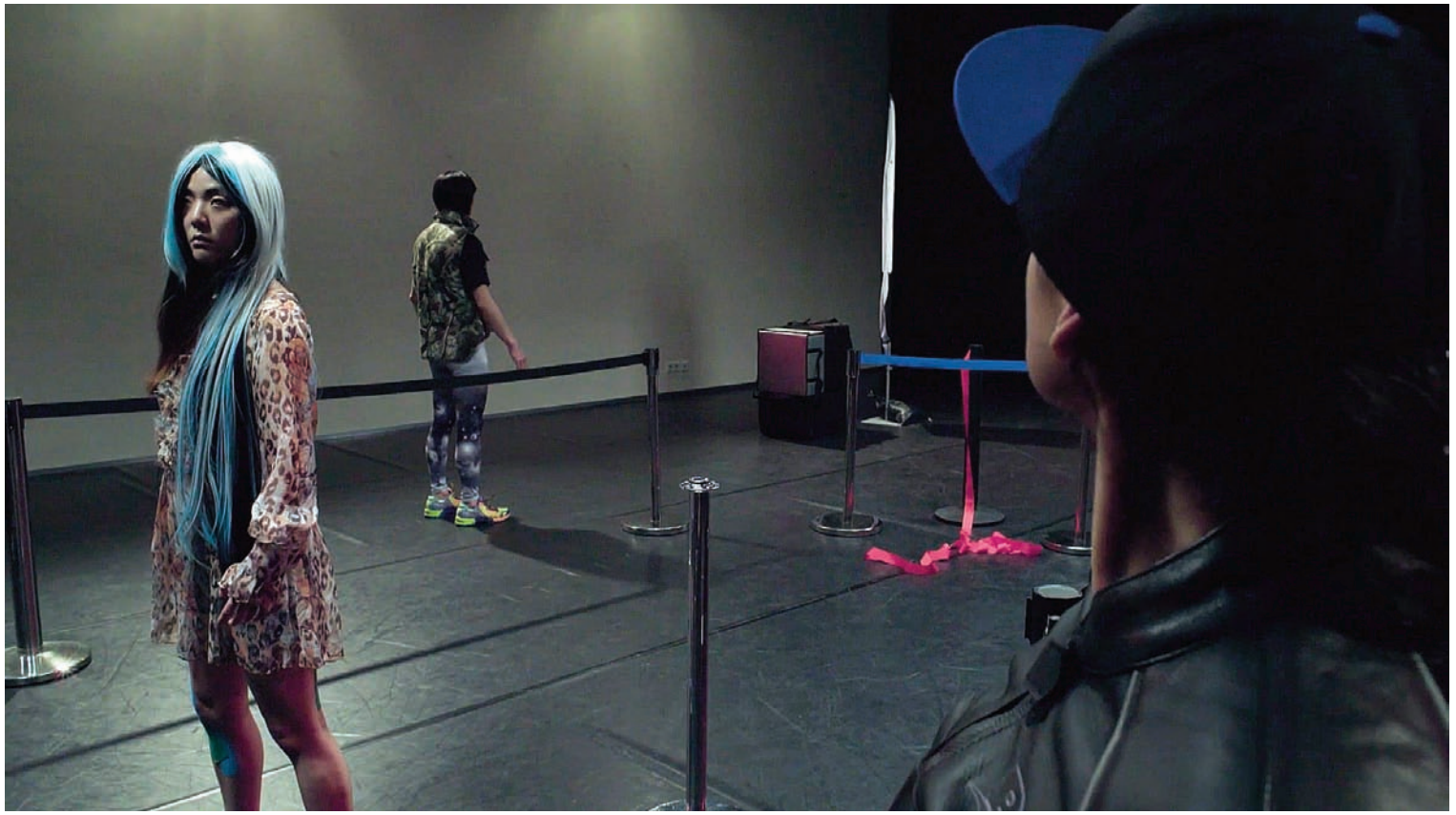


»**Border Control**« 4k video, two-channel video projection, (2 x 16:9), color/sound, 24:00 min., discount store junk mail, locker room bench.  
Installation views »**Stefan Panhans/Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!**«  
HMKV–Hardware MedienKunstVerein, Dortmund, 2021



»Border Control - HIIIIIIIT Version«, 4k video, two-channel video projection, color/sound, artificial rock  
Installation view »Stefan Panhans/Andrea Winkler – HIIIIIIIT« Kunstraum Niederösterreich, Wien, 2022





**»Freeroam À Rebours, Mod#I.1 – Installation Version«**

**Panhans/Winkler, 2017/2021**

**4K video, single-channel-projection, colour/sound, 16:13 mins.,**

**stage elements, crowd control systems, chains, handbags, motorbike helmets,**

**carbon fibre, silicone, pizza-delivery-bag, functional shirt, novel, etc.,**

**variable sizes**

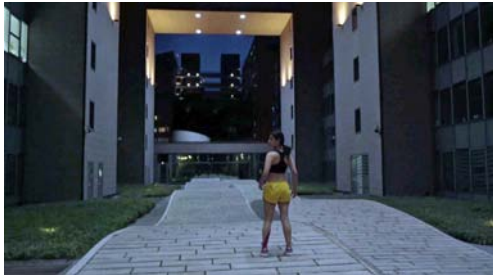
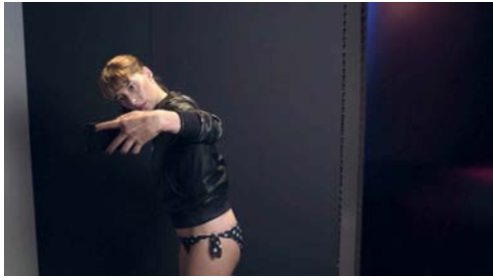
The starting point for *Freeroam À Rebours Mod#I.1* lies in deficiencies in the behaviour of human-controlled avatars in computer games. These 'error scenarios' are then translated back into the real bodies of performers and restaged using film techniques.

Displacement activities, idling modes, failing to repeat attempted actions, the imperfect imitation of human movements and gestures and other 'behavioural flaws' by avatars in the game are usually regarded as inefficiency and incompetence in a society whose characteristic aims are functionalisation, economy and (self-)optimisation. However, the film works with just such 'flaws', operating where experimental film, videoclips, performance and forms of contemporary dance overlap. By restaging and transforming these 'failure scenarios' of the avatar aesthetic with human performers, the project exemplifies a kind of practicing insufficiency 'from within', and embraces the defects of the algorithmic machine instead of longing for its perfection. If one can read into the computer game an ideology of practicing skills, efficiency, and optimization, the game characters in the video are copied aesthetics of failure and a choreography of hesitation that are revealing in the context of current theories of passivity and inefficiency, and formulates an almost utopian content through the unintentional passivation of the characters in the computer game.

The film was developed in close collaboration with a choreographer who worked intensively with avatar movements. The camera movement is embedded in the film's movement choreography, making references to the aesthetics and movement patterns of action computer games, as does the editing process. The video is accompanied by a digitally composed soundtrack that, together with the editing, forms the driving, rhythmically structured montage, unfolding in part in a staged set based on two alienated versions of a retail space in a computer game.

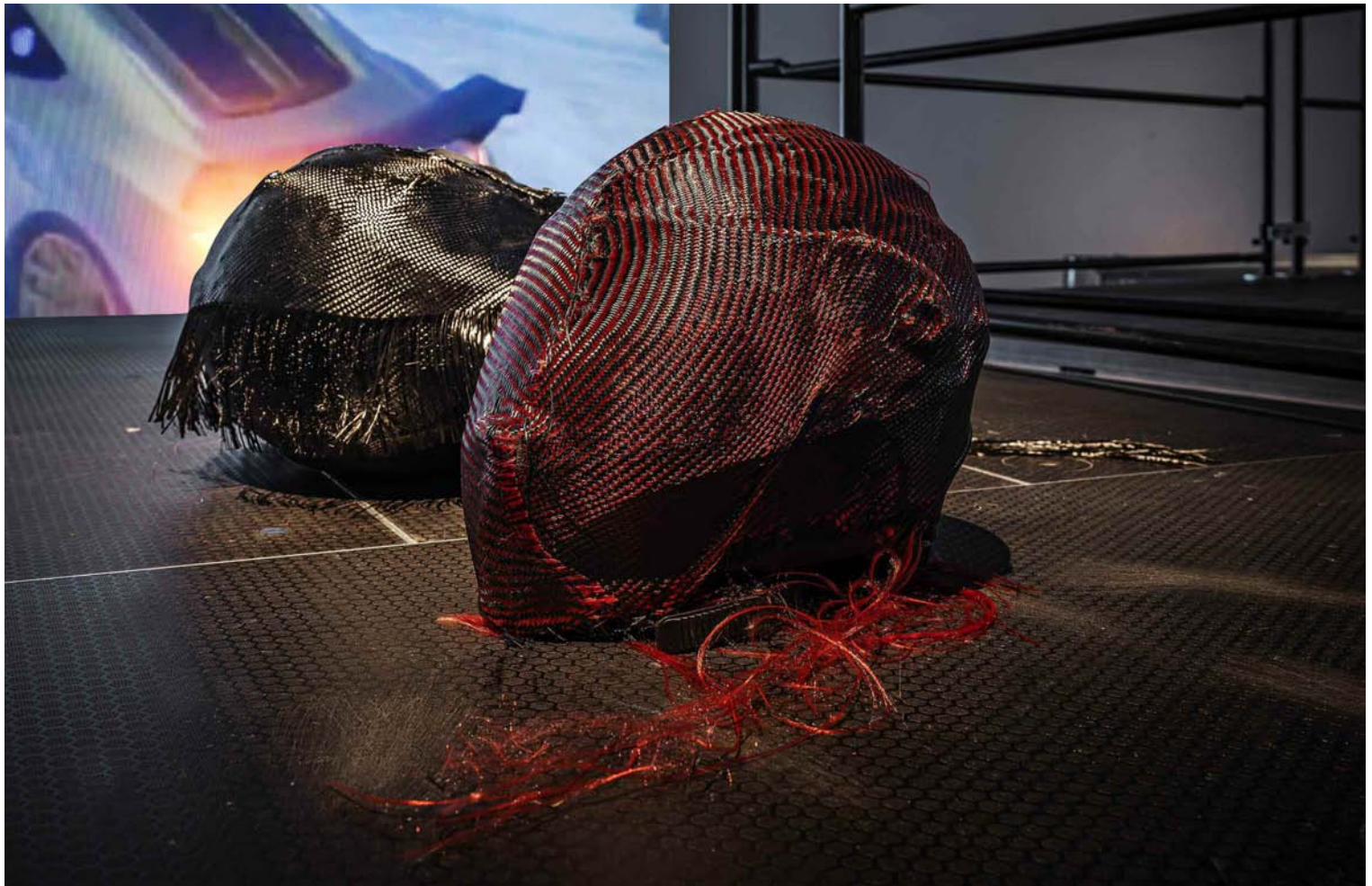
Installation: a stage, half set up, the space in semi-darkness, the objects, some of which are used as props in the film, are sculptures in their own right here. Here the re-staging of an abstractly transformed showroom from the computer game overlaps with the sculptural installation that has been placed in the exhibition space: an hybrid space is created in which the filmic and the real, physical exhibition space merge to form an expanded narrative.

**Viewing Link and more information:**  
<https://vimeo.com/585932080/dcb2cb907a?share=copy>



»Freeroam À Rebours, Mod#1.1« video stills

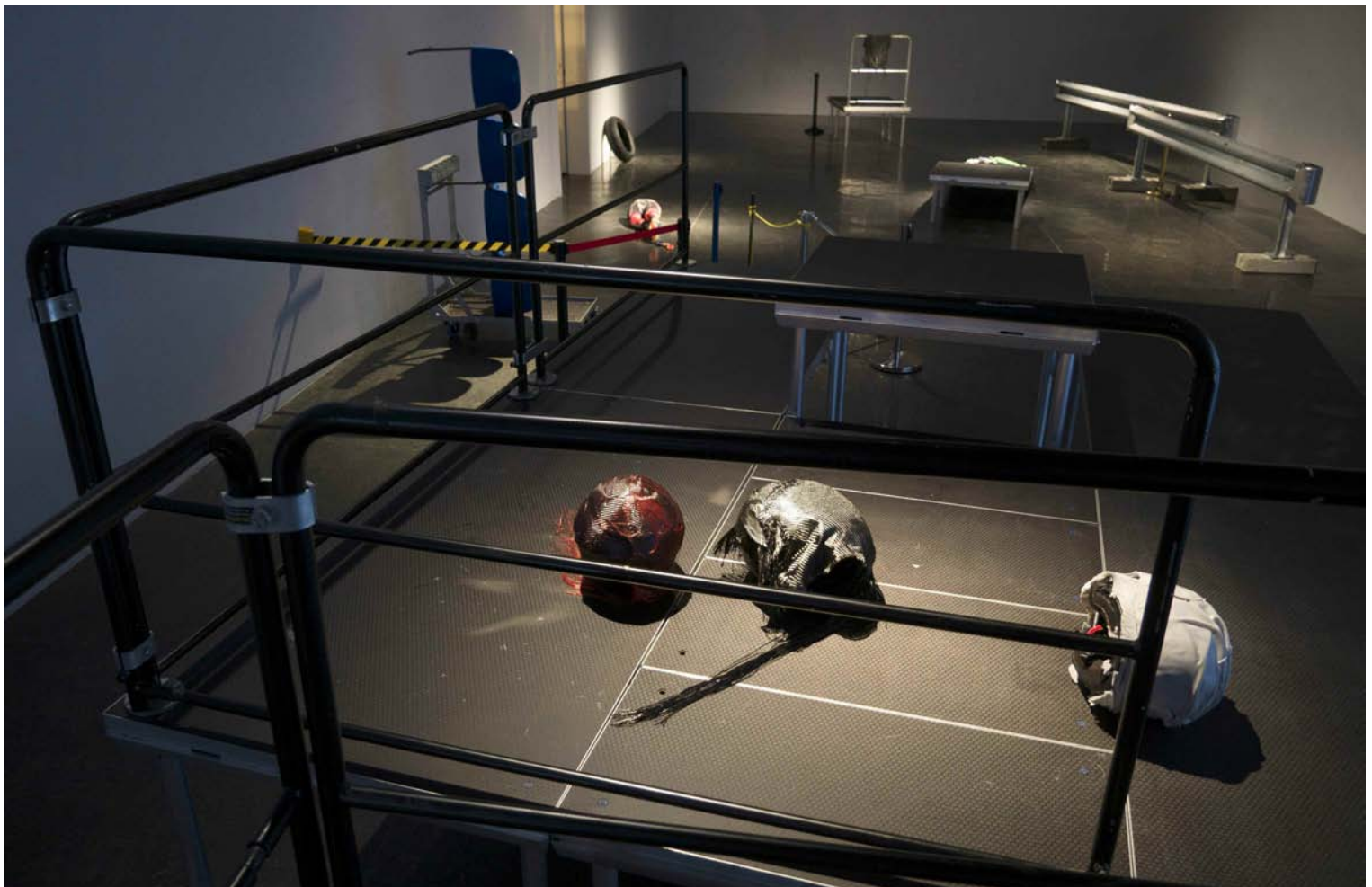




»Freeroam À Rebour, Mod#I.1 – Installation Version«, stage elements, crowd control systems, chains, motorcycle helmets, carbon fabric, silicone, mannequin legs, leggings, functional shirts, etc.

Installation views *top*: »Stefan Panhans & Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!« HMKV–Hartware MedienKunstVerein, Dortmund, 2021; *bottom*: »Zin Ex. Expanded Cinema – From Abstraction to Algorithm«, TABAKALERA, International Centre for Contemporary Culture, San Sebastian, 2020





»Freeroam À Rebours, Mod#I.1 – Installation Version All Choices All Endings«, 4K video, color/sound, 16:13 min., single-channel projection, stage elements, crowd control systems, grandstand seats, guard rails, Pirelli DIABLO™ Supercorsa tires, chains, motorcycle helmets, carbon fabric, silicone, mannequin legs, leggings, pizza delivery bags, museum barrier ropes, functional shirt, etc. Installation views »Holding Pattern«, Kunstneres Hus, Oslo, 2022





»Freeroam À Rebours, Mod#I.1 – Installation Version All Choices All Endings«, 4K video, color/sound, 16:13 min., single-channel projection, stage elements, crowd control systems, grandstand seats, guard rails, Pirelli DIABLO™ Supercorsa tires, chains, motorcycle helmets, carbon fabric, silicone, mannequin legs, leggings, pizza delivery bags, museum barrier ropes, functional shirt, etc. Installation views »Holding Pattern«, Kunstneres Hus, Oslo, 2022





»Freeroam À Rebours, Mod#I.1 – Installation Version All Choices All Endings«, 4K video, color/sound, 16:13 min., single-channel projection, stage elements, crowd control systems, grandstand seats, guard rails, Pirelli DIABLO™ Supercorsa tires, chains, motorcycle helmets, carbon fabric, silicone, mannequin legs, leggings, pizza delivery bags, museum barrier ropes, functional shirt, etc. Installation views »Holding Pattern«, Kunstneres Hus, Oslo, 2022





»DEFENDER«, »HOSTEL«

Installation view »Stefan Panhans/Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!« HMKV–Hartware MedienKunstVerein, Dortmund, 2021





**»HOSTEL – Installation Version«**

**Panhans/Winkler, 2018**

**4K video mini series, 4 episodes, colour/sound, 79:00 mins., 2 UHD video monitors, media players, headphones, amplifiers, loudspeakers, nonslip mats, beanbags, peanut ball, exercise ball, yoga mats, battle rope, folding camping stools, resistance bands, camping lamp, body power exercise equipment, etc., approx. 5 x 5 m**

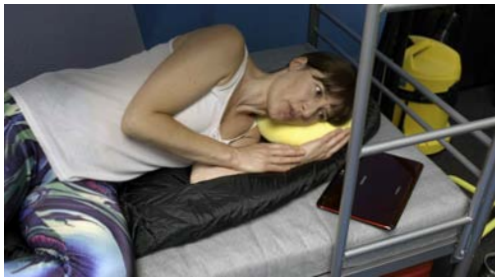
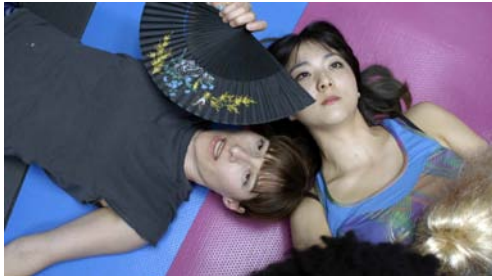
Conceived as a series, HOSTEL entails four episodes. They take place in a fully occupied hostel room, equipped with metal bunk beds and sleeping bags, as well as sports paraphernalia like yoga mats, exercise balls, a stepper and climbing ropes. The five protagonists are workers of the cultural sector, living precarious and flexibilized lives. In a dialog with, or directly addressing the camera, they fight a restless spoken word battle. At this point, the voice of Apple's personal assistant Siri and several other avatars from computer games also get involved; their animated rooms are repeatedly faded in. The actors establish themselves in the scene, they try to obtain a voice and attention, they nervously exercise at one of the pieces of sports equipment or with one or even several smartphones or tablets at once. The script is a collage of descriptions of the increasingly accelerating cultural working sector, precarious living conditions, experiences of racism in the job and daily life are woven together with phrases from emails and passages from literature, theory and popular culture; amongst others from the series *Heroes*, songs by Kate Tempest and Kendrick Lamar, excerpts from interviews with Renee Alway, the finalist of America's Next Topmodel 2007, the sociologist Eva Illouz and citations of Frantz Fanon, a pioneer of decolonization.

At the same time, texts are circulating between the performers, who then take on parts of the identity of the other. National attributions are distributed in form of cliché garments like a Pakistani Anarkali, a traditional alpine jacket, a blonde wig and an Asian cone hat. This principle is similar to the selection of video game characters and their layout with hairstyles, clothes and accessories. These types are often characterized by racist clichés like for instance the dark-skinned gangster. The characters in HOSTEL on the other hand come together as the voice of a multiple identity that deconstructs clichés and makes similarities recognizable.

A hostel functions as a setting for this chamber play about a globalized and increasingly burnt out society, an exemplary non-space in the sense of Marc Augé; as a transitional space for different cultures and nations. The number of such spaces has increased in the past years, due to a stronger global network and mobility, which has become more affordable. Ryanair, Flixbus and precisely hostels have become the non-space of those who would like to keep up with the fast pace of globalization. If Michel Houellebecq spoke of the economy driven world as a supermarket in the 1990s, then today the world has become a discounter. (Isabel Busch, Videonale)

**Viewing Link and more information:**  
<https://vimeo.com/330947317>  
 password: HOSTEL ALL 4 EPISODES





»HOSTEL« video stills





»HOSTEL« 4k Video Miniserie, 4 Episoden, Farbe/Ton, 79:00 min, 2 UHD Videomonitore, Mediaplayer, Kopfhörer, Verstärker, Lautsprecher, Anti-Rutsch Matten, Beanbags, Peanut Ball, Gymnastikball, Yoga Matten, Battle Rope Seil, Camping Klapphocker, Flexbänder, Campinglampe, Body Power Trainingsgerät, etc., ca. 5 x 5 m  
 Installationsansichten *oben*: »Something Between Us«, Kunsthalle Nürnberg, 2022; *unten*: »Stefan Panhans/Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!« HMKV–Hardware MedienKunstVerein, Dortmund, 2021





**»HOSTEL Sequel #1: Please Be Careful Out There, Lisa Marie – Hybrid Version«, 2018**  
 Performance, 30 min.,  
 Uraufführung 31.01.2018  
 face value | transmediale festival  
 HKW - Lecture Hall

Für den Eröffnungsabend der Transmediale entwickelt, kombiniert diese Performance-Fassung des ersten Teils der filmischen Mini-Serie HOSTEL Installation, stakkato Bühnenlesung und filmische Elemente.



»HOSTEL Sequel #1: Please Be Careful Out There, Lisa Marie – Hybrid Version«, installation, staccato stage reading and cinematic elements  
Installation view face value | transmediale festival, HKW - Haus der Kulturen der Welt, Berlin





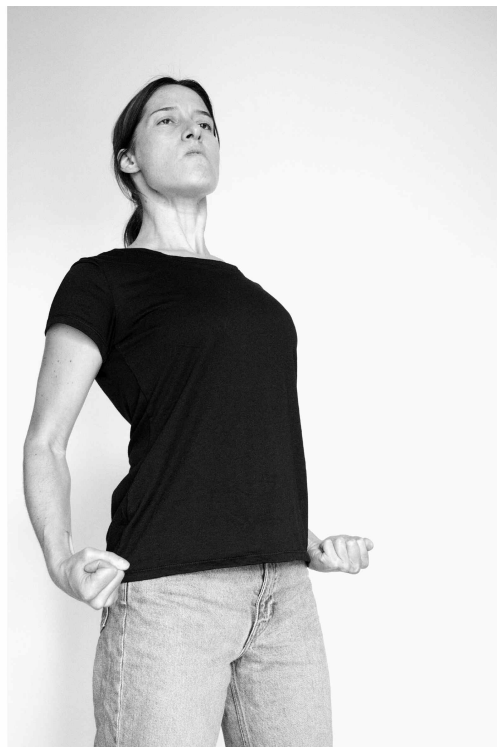
## "Bringing the WoW Home"

Stefan Panhans, 2020/21

13 part photo series, b/w fine arts prints, 45 x 30 / 30 x 45 cm

In the photo series *Bringing the WoW Home* the actress Lisa Marie Janke imitates the fighting positions of monstrous avatars from the digital blockbuster game *World of Warcraft*. On Martha Rosler's photomontage series *House Beautiful: Bringing the War Home* (1967-72), in which advertising images for stylish interiors are combined with photos of the Vietnam War, Panhans places the WoW poses in an entirely different context than the fantasy battlefields of the computer game: based on Panhans' and Janke's fascination with the bombastic and monstrous hero figures of the world's most popular multiplayer online role-playing game, the actress' kitchen becomes the scene of brutal battle scenarios. Completely without weapons or exuberant costumes, the body itself becomes a suit of armor or a battle suit that has to defend itself against dangers. With a view the lockdown caused by the pandemic, in which the photo series was taken, the fighting poses evoke not only defense against trolls, orcs and other WoW opponents but also the longed-for defense against the real threat of viruses.

Another dimension of the works opens up with a view to the rage that speaks from Janke's poses, which in *World of Warcraft* is denied to the sexualized female avatars as a decidedly masculine connotation. *Bringing the WoW Home* thus points to the potentially feminist appropriation of an emotion that makes men appear powerful in the public perception, but is often interpreted as a sign of hysteria and insanity in women.







»Bringing the WoW Home« Stefan Panhans, 2020/21, S/W Fine Arts Prints, 45 x 30 / 30 x 45 cm

Installation view »Stefan Panhans & Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!« HMKV–Hardware MedienKunstVerein, Dortmund, 2021



»If You Tell Me When Your Birthday Is (Machinima Version)«  
Panhans/Winkler, 2020  
CGI 4K video, colour/sound, 12:18 mins., monitor, head phones,  
separation turnstile, variable sizes

*If You Tell Me When Your Birthday Is* is a 'lost in translation' machinima mini-drama in three fragments. A film that combines 3D scans of real objects, CGI worldbuilding, avatars and motion-capture elements with dialogue based on current qualities of textual and linguistic communication with and between artificial intelligences.

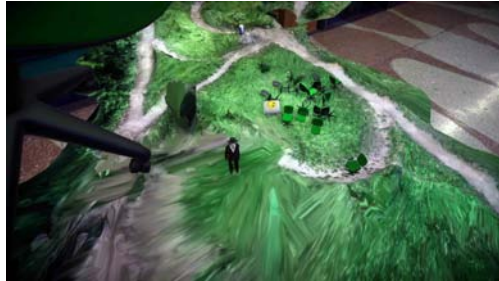
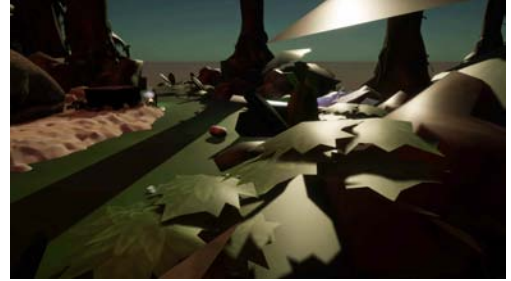
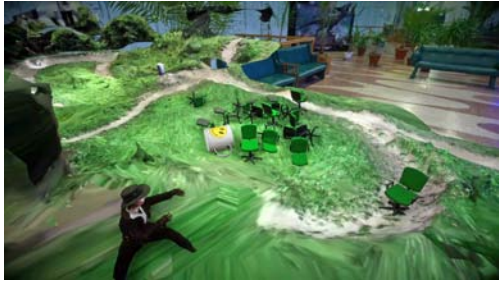
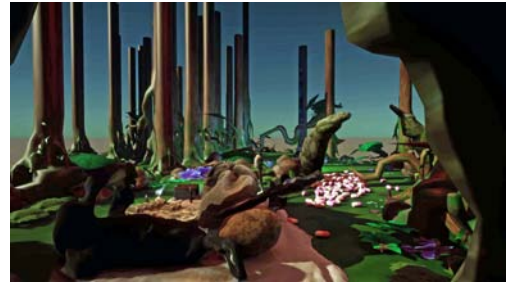
The film uses real-time computer graphics engines, and was entirely 'filmed' in the animation produced with them. Two desperado avatars move strangely around through montages of various computer game-like landscapes, incessantly shouting something at each other. Their dialogue is characterized by very ambivalent qualities - misunderstandings, nonsensical repetitions, intellectual hubris coupled with a dull lack of understanding of the simplest things, seemingly mutual caring and loyalty with completely unexpected incoherent changes of topics, etc.

The protagonists animated here are avatars that combine prefabricated, digital 3D figures with scans of the heads of two actors. The aesthetic qualities of its specific fusion of analogue and digital elements into a 'film body' facilitate the appearance of a particular form of contemporary reality and highlight its problems – Through the various analog and digital techniques used in a specifically collage-like and absurd manner, among other things, the conflict between the analogue physical and virtual digital worlds is written into the 'rips' in the interface that pop up in between these two worlds. Here the absurd, comic and even uncanny short-comings of these techniques remain deliberately transparent, rather than striving for absolute seamlessness and perfect consumability.

The film is part of an artistic research project during a fellowship at the Academy for Theater and Digitality, Dortmund. It focuses on current qualities of textual and linguistic communication with artificial intelligences such as chatbots, virtual assistants, and other A.I.-based tools that now increasingly permeate our everyday lives in many different contexts. It uses and reflects in a poetic manner the peculiarities of and differences between this kind of communication and that from person to person as well as the features that they both share.

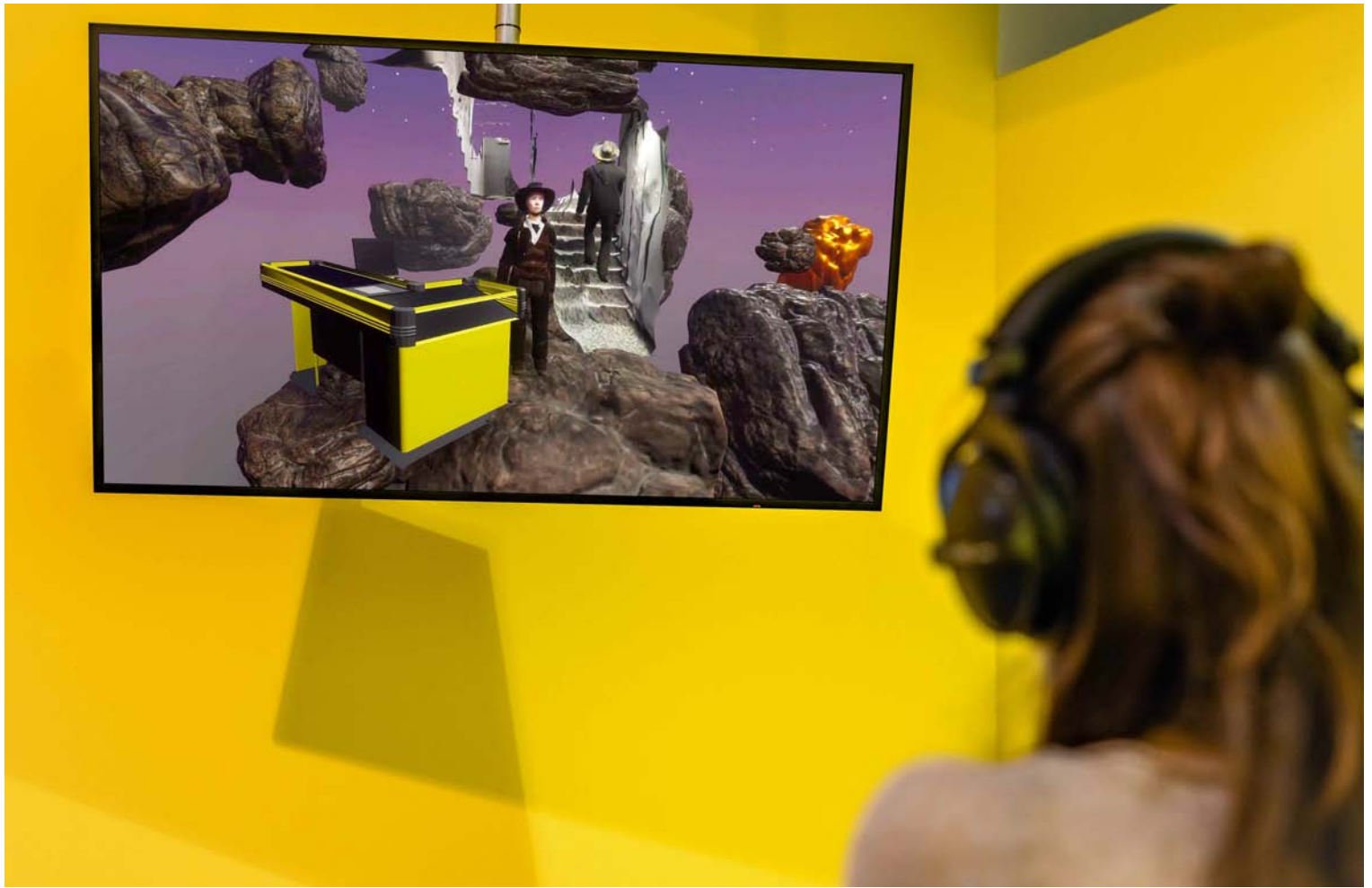
Viewing Link and more information:  
<https://vimeo.com/432425569/6cc020cd38?share=copy>





»If You Tell Me When Your Birthday Is (Machinima Version)« video stills





»If You Tell Me When Your Birthday Is (Machinima Version)«, 4K video, monitor, headphones, separation turnstile  
Installation views »Stefan Panhans/Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!«  
HMKV–Hardware MedienKunstVerein, Dortmund, 2021





»If You Tell Me When Your Birthday Is (Machinima Version)«, 4K video, monitor, headphones, separation turnstile  
Installation views »Stefan Panhans/Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!«  
HMKV–Hardware MedienKunstVerein, Dortmund, 2021





»If You Tell Me When Your Birthday Is (Machinima Version)«, 4K video, monitor, headphones, high-tech fabrics, wool, mosquito net  
Installation view »Stefan Panhans/Andrea Winkler – Anima Overdrive« Kunstverein am Rosa-Luxemburg-Platz, Berlin, 2022





**»Predactors«**

**Andrea Winkler, 2021/22**

**Functional and high-tech textiles, wool, mosquito net, handles, volume fleece, shoulder pads, tension straps, etc., various dimensions**

Andrea Winkler's textile objects are distributed throughout the room. They are sculptural, three-dimensional fabric collages in which a wide variety of textiles are assembled into fragmentary objects that oscillate between body part and garment. Whether special squad or video game avatar, the focus is on the defensible material properties that hold out the prospect of invulnerability and the compensation of human deficits. The works were created in the context of Winkler's research during her participation in the TaDA (Textile and Design Alliance) residency program - on "high-performance" garments, in other words, that are intended to protect the body in extreme situations and enhance its performance. But the vests seem to have lost their hardness and protective function: They are soft, deformed and fragile. Their overuse and the visible seams that join the different textiles together make visible the precarious aspects of a longed-for being armed. Thus, in the collage of the various protective outfits, in the attempt to create a body shell with which its wearers are armed against all threats, the actual fragility and instability of the subject emerges all the more clearly.

*(Jashua Jäggi, HIIIIIT, NOE Kunstraum Niederösterreich Wien)*

**»Predactors«** Installation views *above and ff.*: **»Stefan Panhans/Andrea Winkler – Anima Overdrive«**, Kunstverein am Rosa-Luxemburg-Platz, Berlin, 2022; TaDa Textile and Design Alliance, Ostschweiz, 2021; **»Stefan Panhans/Andrea Winkler – HIIIIIT«**, NOE Kunstraum Niederösterreich, Wien, 2022







»Predactors« Installation views »Stefan Pahansl/Andrea Winkler – HIIIIIIIT«, Kunstraum Niederösterreich, Wien 2022







»Erlkönig«

**Andrea Winkler, 2021/22**

**Dazzle camouflage for an SUV, down jacket fabric, volume fleece, fly gauze, viscose, metal substructure.**

»The SUV in *DEFENDER* wears a Erlkönig by Andrea Winkler: camouflage suits for car models that are meant to remain invisible. The Erlkönig sculpture illustrates the principle of a marketing empty phrase. Since the SUV didn't fit in HMKV's freight elevator, we now see - in a punchline à la The Emperor's New Clothes, only reversed - nothingness, enclosed in a supple padded shell that appears as a hybrid between image, sculpture and body.«  
(*Celina Basra, Springerin*)

»Erlkönig« Installation view »**Stefan Panhans/Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!**«, HMKV, Dortmund, 2021



»Erlkönig«, down jacket fabric, volume fleece, fly gauze, viscose, etc.  
Installation views *top*: »Stefan Panhans/Andrea Winkler – The Pow(d)er of I Am Klick Klick Klick Klick and a very very bad bad musical!«, HMKV, Dortmund, 2021; *bottom*: »Paula Modersohn-Becker Preis« Große Kunstschau, Worpswede, 2022