

Portfolio Andrea Winkler & Stefan Panhans



**»PUPIDRAMA – Dalla Notte Contemporanea« 2026, Andrea Winkler & Stefan Panhans
4K video, colour/sound, 23:38 min.**

Warriors in an identity crisis – whether paladins of Charlemagne, so-called Saracens, a supposed Indian princess, threefaced men, giants, dragons or other mythical creatures from the famous Sicilian "Teatro dei Pupi" – recognised as intangible cultural heritage of humanity – bruised and tired by countless battles and laden with centuries-old myths and legends of christian warriors heroism they all wake up in a nebulous place between stage, dream and a reality between neoliberal technofeudalism, a new militarism and the threat of war. The only thing they seem to know is that things can't go on like this and that they have to find new ways together instead of going on fighting each other over and over again.

Shot entirely with the fascinating traditional puppets ('Pupi') of the Compagnia Brigliadoro in Palermo and supported by a driving beat and the voice of well-known queer Berlin rapper Lena Stoehrfaktor the film plays with the mythological backgrounds of this folk theatre and interweaves it with current issues like the resurgency of outworn role models and the dizzying feeling of life in a stormy and warlike 'turn of an era' in which the world is no longer the one we knew.

Trailer (4:50mins):

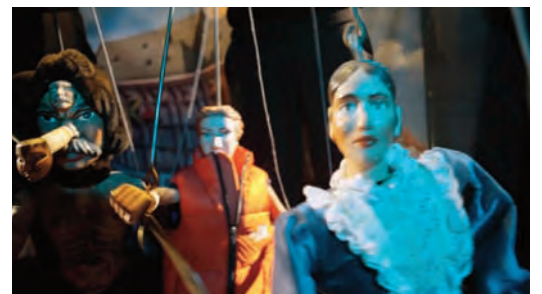
<https://vimeo.com/1170329956/ba014ebd2b>

Viewing Link and more information to full English version:

<https://vimeo.com/1125557908/7fe732f289?share=copy&fl=sv&fe=ci>

Viewing Link and more information to full German version:

<https://vimeo.com/1093686193/625e7f547c?share=copy&fl=sv&fe=ci>





Installation view »Auswahl 25« Aargauer Kunsthaus, 2026 (photo: Alex Spichale)



Screening »Perfomo, Performi, Performa« Festival del Cinema Tedesco, Cinema 4Fontane, Roma, 2026



»Freeroam À Rebounds, Mod#1.1 – Installation Version« 2017/2022/25, Andrea Winkler & Stefan Panhans

4K video, colour/sound, 16:13 min., guard rails, stage elements, crowd control systems, column protection, grandstand seats, Pirelli DIABLO™ Supercorsa tires, gaming chairs, motorcycle helmets, carbon fabric, silicone, mannequin legs, leggings, high performance functional shirt, etc., variable sizes

Taking its title in part from Joris-Karl Huysmans's 1884 novel *À Rebounds* (Against Nature) and in part from the multi-player 'freeroam' video-game mode in which story-line has been suspended to allow fans to collectively explore a game's environment at their leisure, Panhans and Winkler's installation shows dancers imitating gaming avatars. Homing in on the software's glitches and imperfections, strewing about the paraphernalia of crowd-control and big spectator events that appear also to have been put 'on hold', the artists show their characters living — and dying — in algorithmic loops. (Tom McCarthy, Anne Hilde Neset, Kunstneres Hus, Oslo)

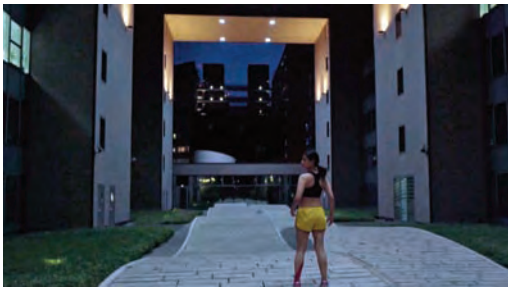
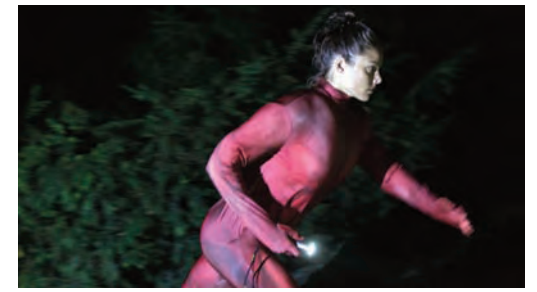
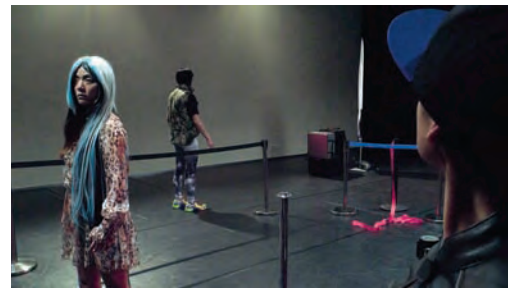
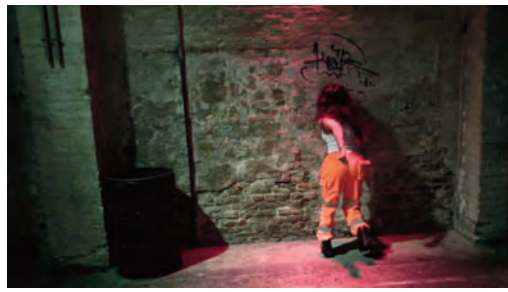
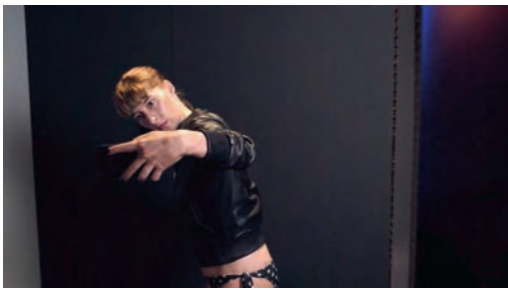
By restaging and transforming these 'failure scenarios' of the avatar aesthetic with human performers, the project exemplifies a kind of practicing insufficiency 'from within', and embraces the defects of the algorithmic machine instead of longing for its perfection. If one can read into the computer 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.

Trailer (2:45 mins):

<https://vimeo.com/1170762798/d900f2a6a2?share=copy&fl=sv&fe=ci>

Viewing Link to full version and more information:

<https://vimeo.com/859688599/f8b2015e23?share=copy&fl=sv&fe=ci>



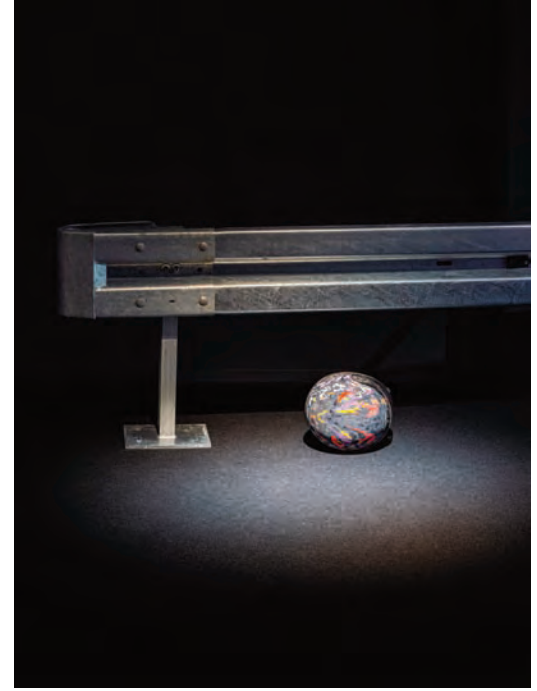
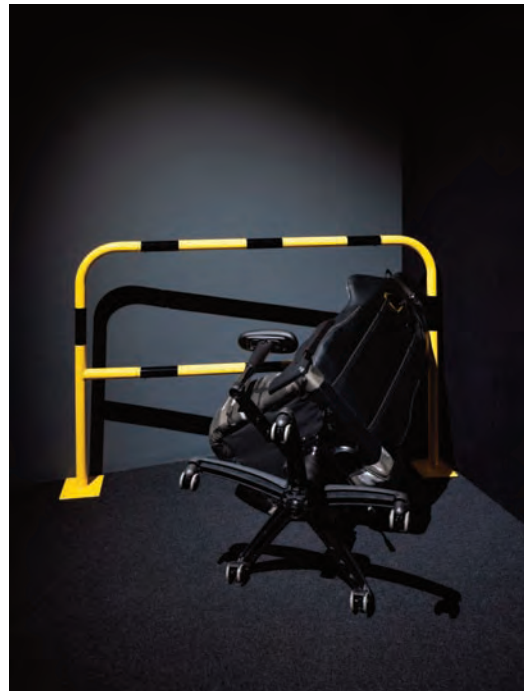
»Freeroam À Rebours, Mod#1.1 « video stills



Installation view »Holding Pattern«, HMKV–Hardware MedienKunstVerein, Dortmund, 2025 (photo: Jannis Wiebusch)



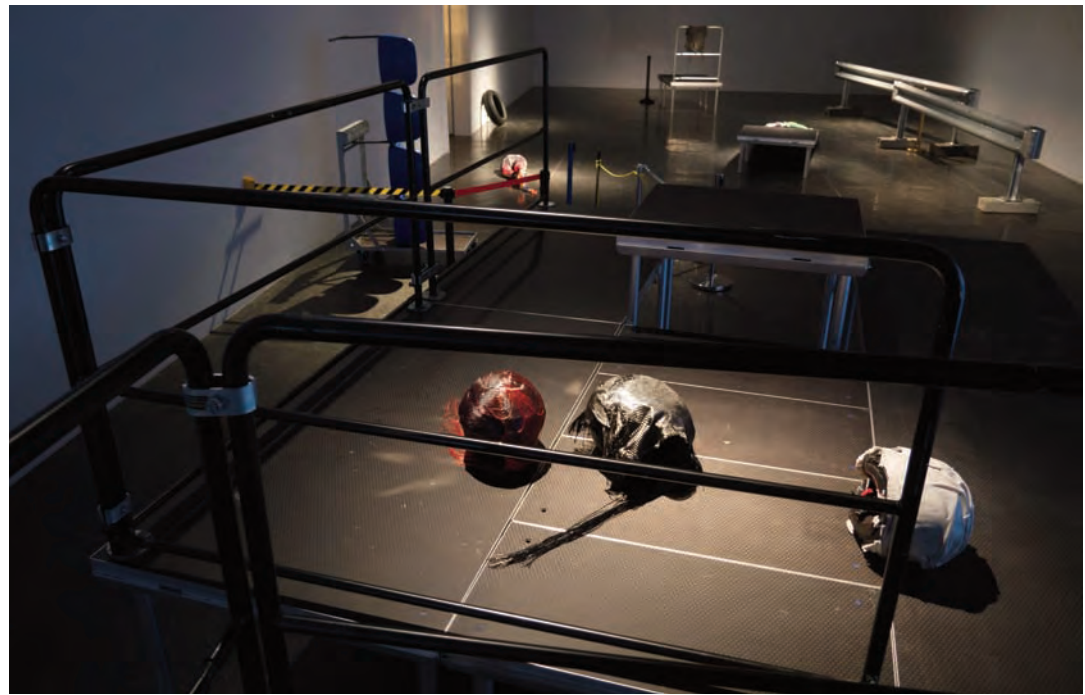
Installation view »Holding Pattern«, HMKV-Hardware MedienKunstVerein, Dortmund, 2025 (photo: Jannis Wiebusch)



»Holding Pattern«, HMKV–Hardware MedienKunstVerein, Dortmund, 2025 (photos: Jannis Wiebusch)



Installation view »Holding Pattern«, Kunstnernes Hus, Oslo, 2022 (photo: Vegard Kleven)



Installation view »Holding Pattern«, Kunstnernes Hus, Oslo, 2022 (photos: Vegard Kleven)



Installation view »Autonomous«, Brutus Art Space, Rotterdam, 2026

»Dude, Where Is My Habitus?«

Tom McCarthy, publication to the solo exhibition of Stefan Panhans & Andrea Winkler at HMKV – Hartware MedienKunstVerein, Dortmund, ed. Inke Arns

[...]More car parks feature in *Freeroam — A Rebounds, Mod#1.1*. A vast array of plots, their twists and permutations, have been put on hold in this piece too — quite literally, at a base coding level: ‘Freeroam’ is a mode, developed by devoted players of Grand Theft Auto, with no storyline. In the Freeroam version we see here, a further hack has furnished a ‘Tsunami’ setting, in which everything is underwater. Craftsmen, Belacqua all, we endlessly user-produce (‘prosume’) our own catastrophe. In a kind of meta-hack, Panhans and Winkler, in collaboration with choreographer Miriam Sögner, have unlocked the virtual or digital and opened it out into the analogue: in the piece, avatars made of human flesh and bones re-enact moves, gestures and sequences from the game’s world. Of course, the digital / analogue distinction was always a false framing, since the real’s already stuffed with codes and, conversely, the digital’s abstraction’s an illusion (not to mention neoliberal fantasy) sustained by huge material expenditure (of electricity and lithium and low-paid labour). Here, though, the artists have brought into view a kind of limbo-state, a state of in-betweenness in which neither supposed mode is able to even *pretend* dominion.

Once more, what’s being dramatised is, to some extent, the search for a habitus. One of the interactive settings affectlessly moved through by the dancers seems to represent a real-estate viewing by prospective tenants or home-buyers. And once more, camouflage figures, not only in the actual clothing that keeps changing with each *klick klick klick klick*, but also, at a coding level again, with the glitches that the artists’ editing (in diametric contrast to the GTA programmers’ efforts) keeps foregrounding, showing bodies merging with objects and backgrounds. For the dissident Surrealist Roger Caillois, camouflage in the natural world (of prey and predators, for instance) suggests

an analogous human state of ‘insectoid psychosis’, in which

the individual breaks the boundary of his skin and occupies the other side of his senses. He tries to look at himself from any point whatever in space. He feels himself becoming space, dark space where things cannot be put. He is similar, not similar to something, but just similar. And he invents spaces of which he is ‘the convulsive possession.’³

Panhans and Winkler have taken this formulation even further: in *Freeroam*, it’s not just the individual’s relation to space that’s gone psychotic, but also space’s relation to itself: when a motorbike crashes into a bridge underpass, and continues into (but not through) the concrete, running out of coded ‘space’ into which to advance, the haptic field goes haywire as it scrambles to reconfigure itself into some kind of credible continuum. The flesh-avatar people, meanwhile, stand-ins for their stand-ins, or just for themselves, reprise over and over the old ways, greeting one another, getting into and out of cars, cutting hair, holding up mirrors in which they fail to recognise themselves. If zombies endlessly repeat their living acts and gestures because they don’t know they’re dead, then these people are inverse zombies: ones who don’t know they’re alive.

³ Roger Caillois, ‘Mimicry and Legendary Psychasthenia’, originally published in French in the journal *Minotaure*, Number 7, 1935.



Production still: David Baltzer



»Anima Overdrive« 2023, Andrea Winkler & Stefan Panhans

4K video, colour/sound, 4:19 min.

»Deliver, deliver, deliver, deliver, I'm your deliver delivery, I'm your delivery deliver, I'm your delivery deliver delivery ... « raps the 'Delivery Heroine' in an unlabelled, armoured American football jersey and feral make-up alone in a kind of basement storage room addressing us directly by ignoring the 'fourth wall'. With her performance and the lyrics she 'deliverydelivers' the sound of rampant exhaustion in a world increasingly defined by algorithms and A.I. in the service of turbo-accelerated platform capitalism. The ubiquitous delivery services from Amazon to Gorillas to Zalando are only partly the point here – it's a world in which everything seems to have become a commodity: Labour, body, feelings, streets, movement patterns, facial expressions ... »I deliver everything!« The film plays with the form of a music video and references to the genre of underground rap, whose representatives do not belong to the commercial mainstream canon, but are often distinguished by 'socially conscious', partly queer, or feminist forms and texts.

Viewing Link and more information:

<https://vimeo.com/859759976?share=copy&fl=sv&fe=ci>



»Anima Overdrive« video stills



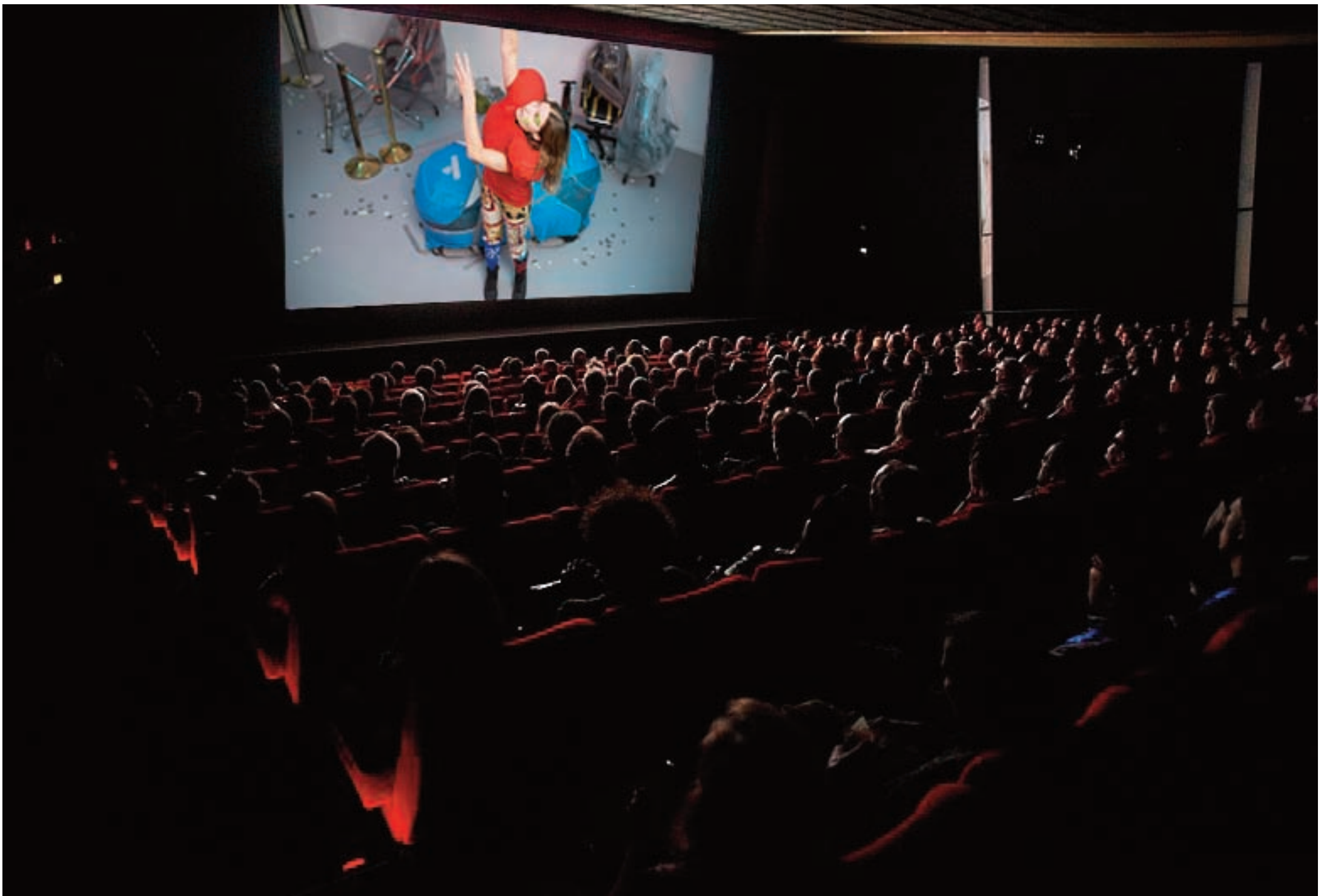
Installation views »PMB Price«, Große Kunstschau, Worpsswede, 2022 (photo: Jorg Sarbach)



Installation view »Vertigo–Video Scenarios of Rapid Changes« Fondazione MAST, Bologna, 2024 (photo: MAST)



installation views »Videonale.20«, 4k video, color/sound, 4:19 min., delivery van, logo sticker, energy drinks, seating cubes, Kunstmuseum Bonn + different locations in the city centre, 2025 (photos: David Ertl)



Screening »69th International Short Film Festival Oberhausen«, Lichtburg Oberhausen, 2023

»Anima Overdrive«

Vanina Saracino, Videonale.20

The overdrive is a state of heightened intensity, of working at full capacity. It's often associated with machines, particularly engines, where ›overdrive‹ refers to the gear that pushes the system beyond its normal limits. Anima Overdrive uses delivery services as a metaphor to portray our contemporary condition as turbo consumers of goods, as individuals pushed past a tolerable threshold, who have reached a state of mental and bodily exhaustion. Within an economic system that has commodified nearly everything, making these products ›deliverables‹ anywhere, anytime, and as quickly as possible has been a more recent frontier. The Covid-19 pandemic heavily contributed to intensifying this addiction; packages pile up at doorsteps, in basements, and are constantly returned, reordered and redelivered, in a Sisyphean cycle fueled by exploited workers and excessive consumption.

In Anima Overdrive, a performer ›delivers‹ a rap from a raided basement storage room, listing items available for delivery—from tangible goods (»I deliver liver«) to abstract concepts (»I deliver liveness«). The piece quotes Metallica's Nothing Else Matters (1991), often seen as a love song, but at its core, it is about burnout and the strain on personal connections as the creative industry demands more. In an era of constant digital connectivity and instant consumption, our activity shifts increasingly to screens, while physical spaces are left behind, and deliverers bear the burden with their bodies. The performer, in a battered quarterback outfit, symbolizes the exhausted deliverers in constant motion, caught in a cycle of labor, fatigue, and exploitation. Anima Overdrive is a commentary on the physical toll that contemporary capitalism's demands impose on both the body and the spirit.



Production still »Anima Overdrive«



»OPEN CALL«, 2024, Andrea Winkler & Stefan Panhans

4k video, colour/sound, 9:20 min.

»Hello, Hello, Helloooo you unlimited you-yous! Selfieselfyou, show you, explain you, define you, bring you, corporate you, bring the bring bring you!«

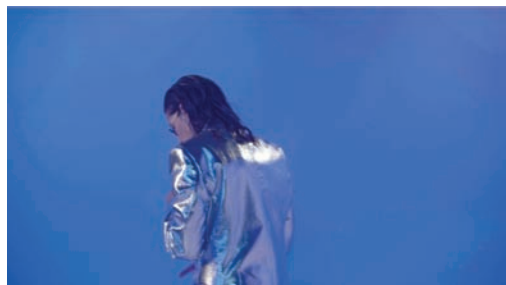
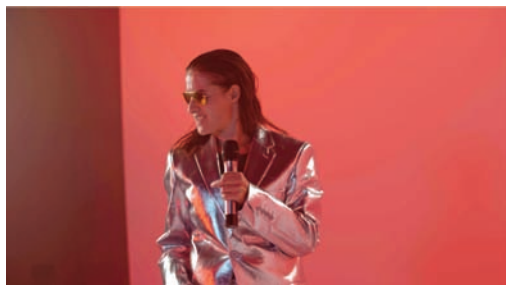
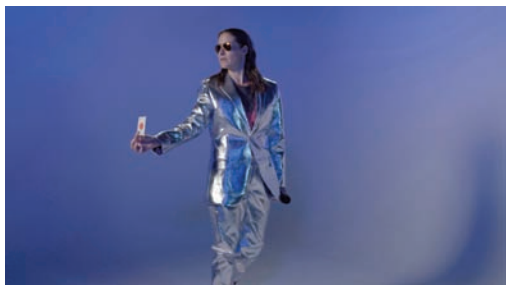
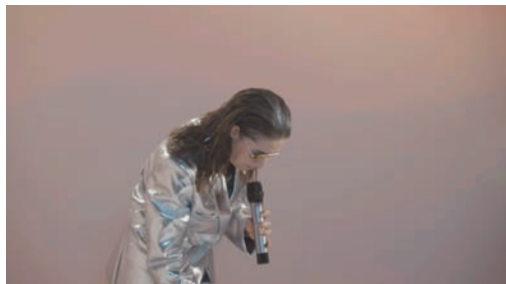
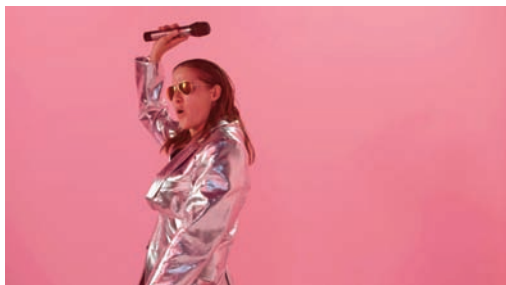
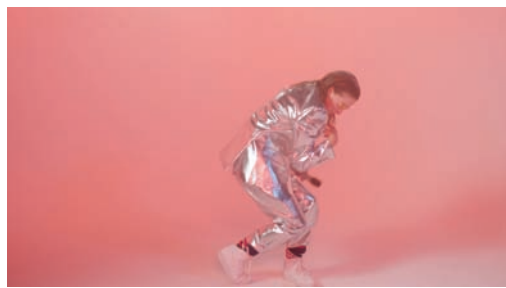
A glitzy showmaster in a silver suit conjures up an imagined audience almost like a neoliberal version of "Uncle Sam" with a kind of mystical business mantra that he preaches into the shimmering candy-colored void.

The key words and formulas seem to come from the latest global advertising campaigns and the bio-Darwinian phrases of current management coaching. They seem to be strung together by a confused A.I. who wants us to join in, to 'perform' in the best possible way, even if it's just "Becaaaauuuuuse, weee lovy lovy LOVE youuuuuuu!". An off-screen chorus increasingly expresses doubts about this.

The background to the film is the current manifestations of the political and ideological shift towards a society of total personal responsibility and merciless competition between rival individuals, and the increasing social coldness that goes hand in hand with this, which on the other hand leads to countless companies advertising their products to us with slogans in which they assure us how much they seem to love us, their products or even their work.

Viewing Link and more information:

<https://vimeo.com/865533646/c4a370181f?share=copy>



»OPEN CALL« video stills



Installation view »Studi Aperti« Villa Massimo 2025 (photo: Alberto Novelli)



Installation view »Loop Barcelona«, Barcelona, 2024



Installation view »Oh-oh-oh-yeah?« Drawing Room Hamburg, 2025



»DEFENDER – Installation Version« 2021

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

DEFENDER is a postindustrial (anti)musical. Three women form a kind of work or service team, which was sent on an unknown mission into an underground carpark. Only one single vehicle occupies the garage, seemingly a big black SUV disguised in an Erlkönig, a kind of 'Test Mule' camouflage usually used by the automotive industry to hide design novelties and at the same time to attract special attention during test drives.

Around the mysterious object, which functions like a McGuffin for the socially unconscious, a cataract-like triologue of stressed internalised self-improvement rhetoric, fragments from SUV commercials, and self-help messages from megachurch gurus, unfolds in permanent movement, interrupted by confusion and burn-out 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.

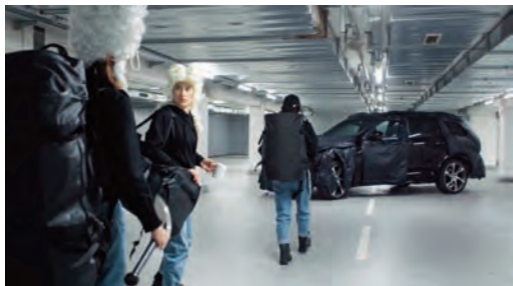
In the musical short film, moments of energy and resource waste and their social consequences are thematically linked to our contemporary working and living environment and permeate our individual fears, wishes and desires like a kind of feedback loop. Resilience training, SUVs, and pseudo-religion, at least, don't seem to be the answer.

Trailer (3 mins):

<https://vimeo.com/1170763526/a68004b616?share=copy&fl=sv&fe=ci>

Viewing Link to full version and more information:

<https://vimeo.com/861544752?share=copy>



»DEFENDER« video stills



Installation view »Paula Modersohn-Becker Prize« Große Kunstschau, Worswede, 2023 (photo: Jörg Sarbach)



Installation view »Andrea Winkler & Stefan Panhans – The Pow(d)er of I am, Klick, Klick, Klick, Klick, or a very very bad musical!«, HMKV–Hardware MedienKunstverein, 2021 (photo: Jannis Wiebusch)



Installation views (left) »Andrea Winkler & Stefan Panhans – The Pow(d)er of I am, Klick, Klick, Klick, Klick, or a very very bad musical!«, HMKV–Hartware MedienKunstverein, 2021 (photos: Jannis Wiebusch); (right) »Andrea Winkler & Stefan Panhans – HIIIIIIIT«, NOE-Kunstraum Niederösterreich, Wien (photos: Markus Gradwohl)

»Andrea Winkler & Stefan Panhans

Anima Overdriiiiive«

Cristian Nae, exhibition catalogue ed. Borderline Art Space Iași and Cristian Nae

According to the German philosopher Byung-Chul Han, "21st century society is no longer a disciplinary society, but rather an achievement society [Leistungsgesellschaft]. Its inhabitants are also no longer 'obedience subjects' but 'achievement subjects'".¹

Signaling the shift from subjectivisation through the internalization of social rules and prohibitions identified by Michel Foucault in industrial modernity to the cognitive-somatic-affective productivity specific to post-industrial social organization, in which "the impulse to maximize production inhabits the social unconscious", Byung-Chul Han identifies the burnout syndrome as the main effect of capitalist psychopolitics. In a possible dialogue with these ideas, the exhibition *Anima Overdriiiiive*, conceived by German artists Stefan Panhans and Andrea Winkler, explores the intersection between the imperative of achievement and productive efficiency specific to a society of emotional, cognitive and physical exhaustion, on the one hand, and the micro-political tactics through which art can generate counter-discourses, on the other.

The video works produced by Stefan Panhans and Andrea Winkler aim to subvert mainstream musical forms and the codes of visualization specific to dominant forms of entertainment. In the fragmented visual discourses and narratives contained in these works, anxiety, compulsive gestures, cognitive dissonance as well as the burnout syndrome generated by the accelerationism embedded in the capitalist way of life are understood not only as specific symptoms of contemporary post-industrial subjectivity, but also as means to produce experiential knowledge. They can generate micro-processes of anarchic resistance through hijacking, critical imitation and short-circuiting. Characterized by the repetition of automated and artificial processes of subjectivation, the characters constructed by the two artists refuse to be determined solely by the impera-

tive of making the activities they are meant to perform more efficient. Often, interactions are broken down into actions devoid of immediate utility, which disrupt the expectations of rationality of the social interactions staged, like NPCs in the video game universe waiting for tasks that they perform without understanding and without affectively attaching to them.

The video work *DEFENDER*, characterized by the artists as a "post-industrial anti-musical", constructs a narrative that accumulates behavioral stereotypes and incompletely internalized discursive fragments extracted from the motivational and self-improvement rhetoric of corporate culture, advertising, and the messianic rhetoric of pseudo-religiosity - false saving resources. Set in an underground car park, the dialogue initiated between female characters involved in a situation they do not fully understand accompanies a choreography in which the excess of energy consumed, for instance, through aerobic exercise, exposes (post)pandemic anxiety, translated into hyper-individualism, the imperative of self-actualization and excessive (self-)consumption. The ultimate consequence of these somatic and affective technologies of subjectivisation is the depletion of planetary resources, symbolized by the imposing presence of the SUV as the main scenographic element. The other video work, suggestively titled *Anima Overdrive*, evokes the underground imaginary of rap as a commercial non-mainstream music genre associated with minority social groups, including queer and feminist aesthetics in a broad sense. This time, the saccharine and rebellious discourse of the female character, dressed in American football sports gear exemplifying the imagery of male heroism, exposes, according to the artists, „the sound of 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.”

¹Byung-Chul Han, *The Burnout Society*, Stanford: Stanford University Press, 2015, 8.





»Border Control - HIIIIIT version« 2022

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

2 video monitors, fake rock, headphones, 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.

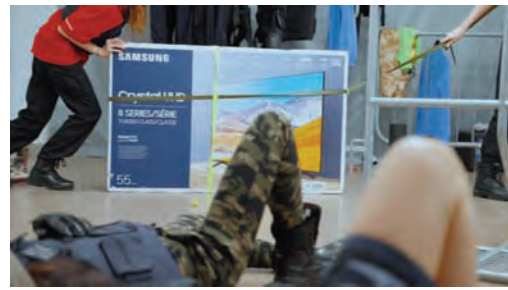
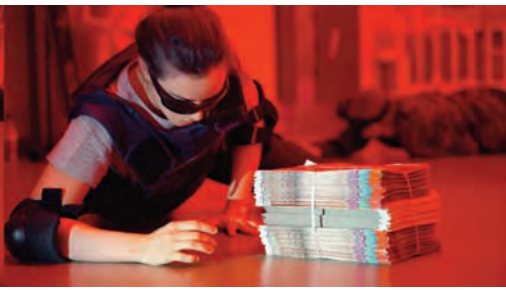
From the archive of these and other media 'role models' related to border protection and the so-called refugee crisis, from training videos for private and state security forces and mercenaries, from computer games, bootcamp documentaries, fitness videos, 'Men's Health' footage, etc., created during 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



Installation view »Andrea Winkler & Stefan Panhans – HIIIIIT«, Kunstraum Niederösterreich, Wien, 2022



Installation view »Andrea Winkler & Stefan Panhans – HIIIIIT«, Kunstraum Niederösterreich, Wien, 2022



Installation view »Andrea Winkler & Stefan Panhans – HIIIIIT«, Kunstraum Niederösterreich, Wien, 2022



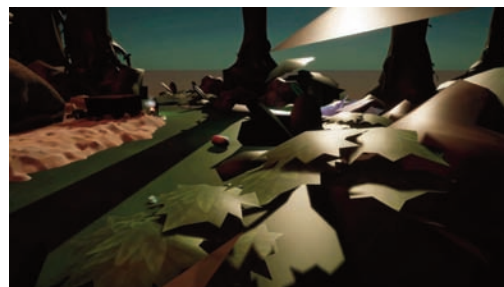
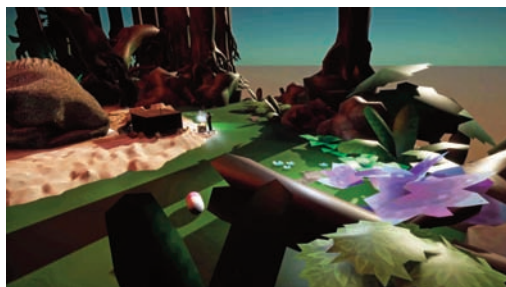
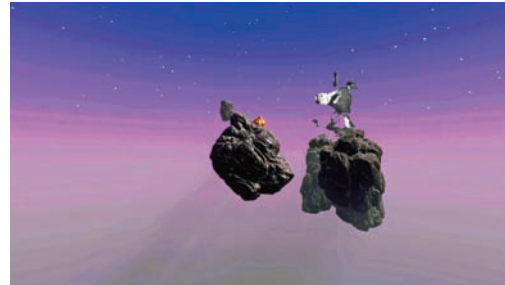
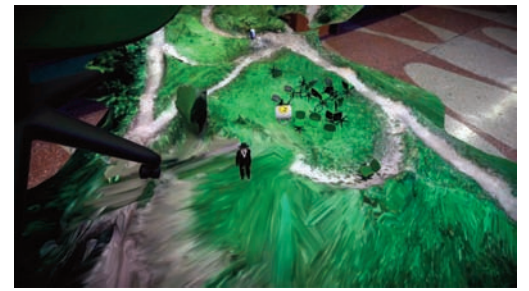
»If You Tell Me When Your Birthday Is (Machinima Version)« 2020

CGI 4K video, colour/sound, 12:18 mins

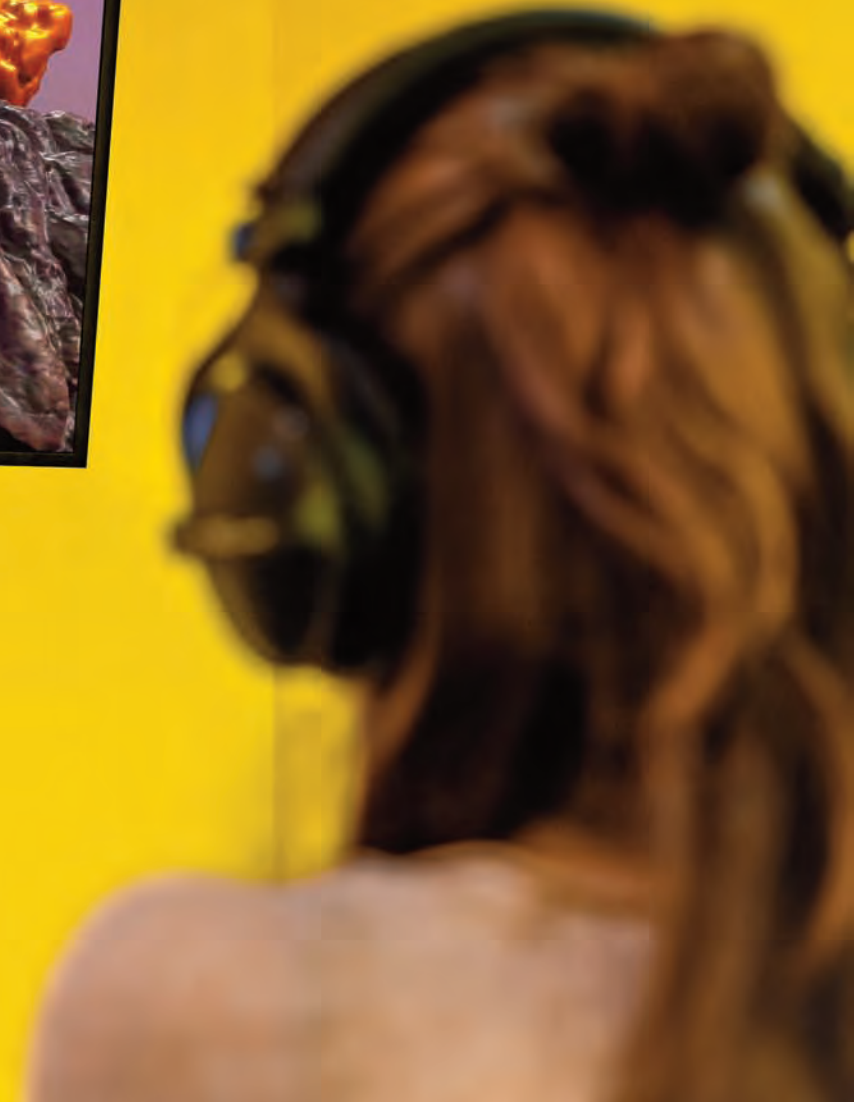
Stefan Panhans and Andrea Winkler's »If You Tell Me When Your Birthday Is« (Machinima version) merges 3D scanning, CGI, avatars, and motion capture with dialogue reflecting AI-driven communication, all set in a vibrantly constructed virtual world. This absurdist mini-drama, divided into three segments, employs real-time graphics to navigate through surreal landscapes - from a BMX course cluttered with office chairs to an otherworldly forest filled with giant pills. The narrative follows two characters wandering fantastical settings, their dialogue laden with misinterpretations and emotional depth, driven by digital patterns and AI mimesis. These avatars, combining 3D models with the actors' facial scans, move through a series of visually striking, absurd environments that blur the lines between the digital and the physical. Produced during a fellowship at the Academy of Theatre and Digitality in Dortmund, the film critically examines the intricacies of communication with artificial intelligences that saturate modern life. It intentionally highlights the digital-analog conflict and the charming flaws of integrating these realms, rejecting seamless integration for a portrayal filled with comedic and eerie inaccuracies. Through this, »If You Tell Me When Your Birthday Is« (Machinima version) not only entertains but also probes the complexities of our increasingly digital existence. (Matteo Bittanti, Milan Machinima Festival)

Viewing Link and more information:

<https://vimeo.com/432425569/6cc020cd38?share=copy&fl=sv&fe=ci>



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



Installation view »Andrea Winkler & Stefan Panhans – The Pow(d)er of I am, Klick, Klick, Klick, Klick, or a very very bad musical!«, HMKV–Hardware MedienKunstverein, 2021 (photo: Jannis Wiebusch)



Installation view »Andrea Winkler & Stefan Panhans – The Pow(d)er of I am, Klick, Klick, Klick, Klick, or a very very bad musical!«, HMKV–Hardware MedienKunstverein, 2021 (photo: Jannis Wiebusch)



Installation view »Andrea Winkler & Stefan Panhans–Anima Overdrive«, Kunstverein Rosa-Luxemburg-Platz, Berlin, 2022



»HOSTEL – Installation Version« 2018

4K video mini series, 4 episodes, colour/sound, 79:00 mins.

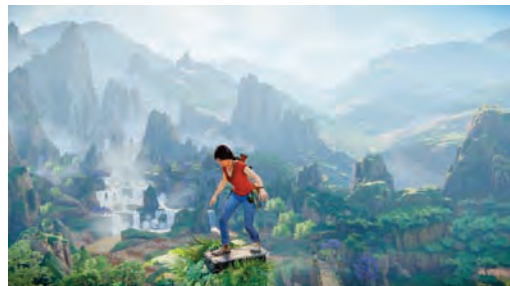
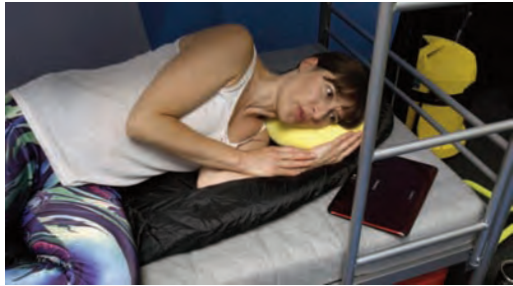
monitors, media players, headphones, amplifiers, loudspeakers, nonslip mats, beanbags, peanut ball, exercise ball, yoga mats, battle rope, folding camping stools, resistance bands, camping lamp, body power exercise equipment, etc., approx. 5 x 5 m

With everyday racism, celebrity worship, stereotypes, and the dominating power of the economic all on the rise, precariously and flexibly traveling cultural workers of different origin deliver a sort of spoken word battle about their experiences and dreams. They constantly switch roles and, at the same time, form a choir that clashes with the rapped reports of everyday life. As in a collaborative gymnastic exercise—surrounded by scenery made up of set pieces from outfits of airports, hostels, and courier services, from self-optimization tools and game show displays—they fight for a voice and to be heard, building new alliances along the way.

Viewing link and more information:

<https://vimeo.com/330947317>

password: HOSTEL ALL 4 EPISODES



»HOSTEL« video stills



Installation view »Andrea Winkler & Stefan Panhans – The Pow(d)er of I am, Klick, Klick, Klick, Klick, or a very very bad musical!«, HMKV–Hardware MedienKunstverein, 2021 (photo: Jannis Wiebusch)



Installation view »Andrea Winkler & Stefan Panhans – The Pow(d)er of I am, Klick, Klick, Klick, Klick, or a very very bad musical!«, HMKV–Hardware MedienKunstverein, 2021 (photo: Jannis Wiebusch)



Installation view »HOSTEL«, Edith-Russ Haus for Media Art / Pulvertrum, 2018



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

»HOSTEL«

Isabel Busch, Videonale

A hostel room as microcosm and symbol of the globalized world of the 21st century is the setting of the most recent video work by Stefan Panhans & Andrea Winkler. 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 Top-model 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.



Production still: Can Rastovic