



»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, 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 a 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 become a commodity: Labour, body, feelings, streets, movement patterns, facial expressions ... »I deliver everything!«

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, but are often distinguished by 'socially conscious', partly queer, or feminist forms and texts.

Viewing Link and more information:
<https://vimeo.com/743893682/2048b139eb>



»Anima Overdrive« video stills



»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

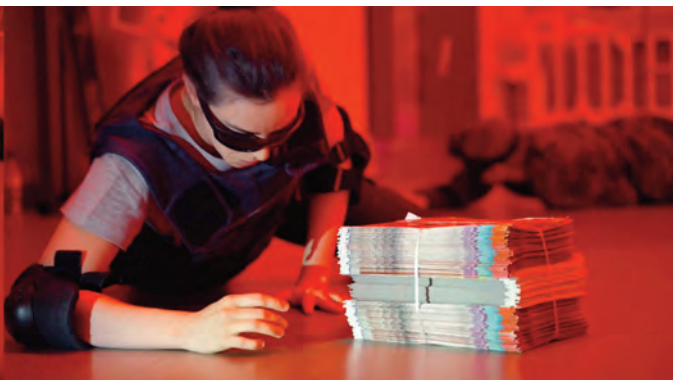
The inspiration behind *Border Control* was a high-profile exercise that the Austrian government held at the Slovenian border in the summer of 2018. Hundreds of highly equipped officers and soldiers of the new police border patrol unit “Puma” rehearsed measures to combat mass border crossings – surrounded 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« 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–Hartware MedienKunstVerein, Dortmund, 2021

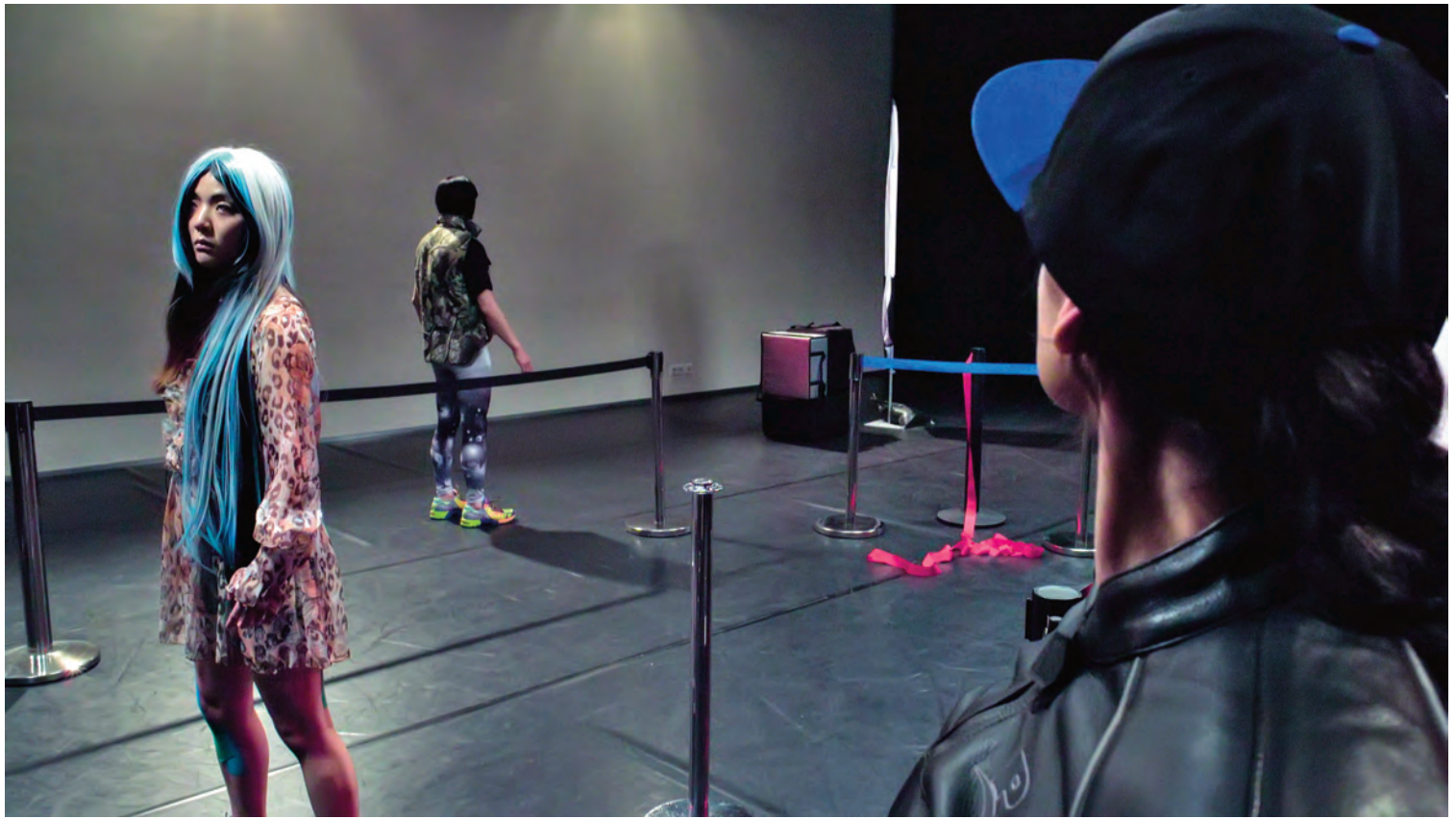
photos: Jannis Wiebusch



»Border Control«, 2021 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

photo: Jannis Wiebusch



»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,

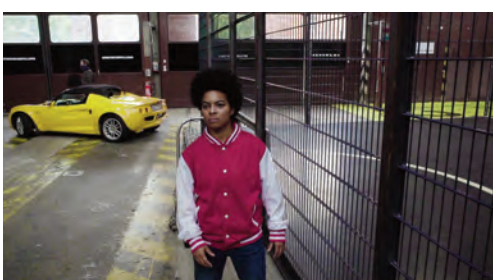
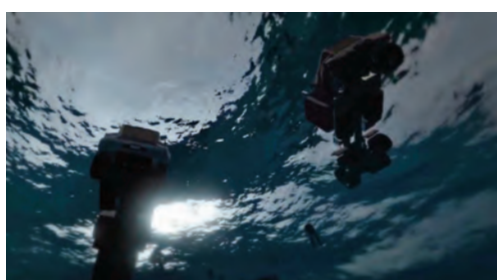
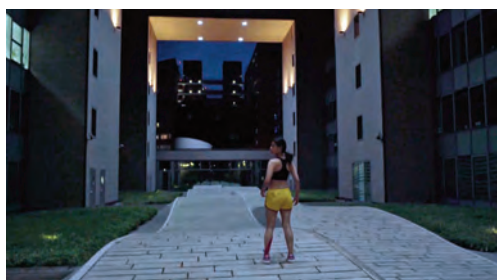
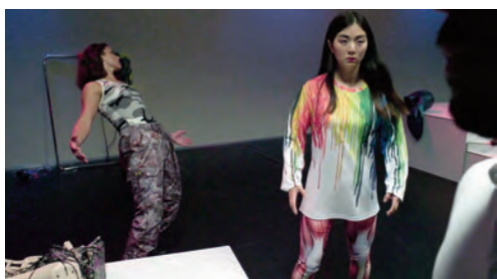
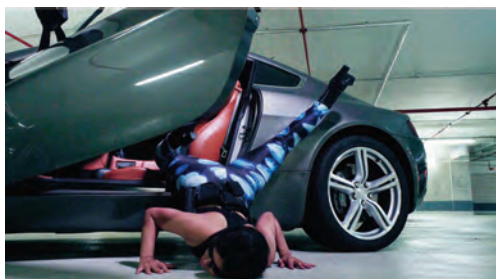
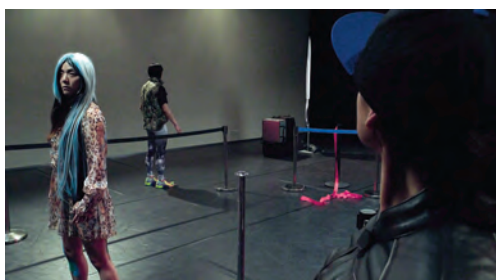
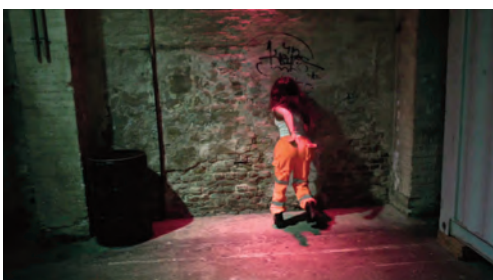
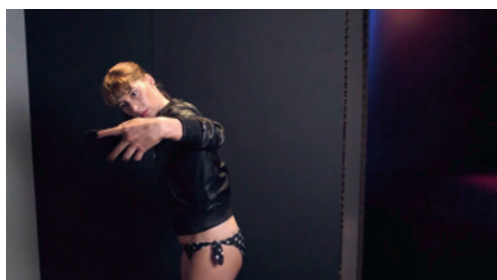
carbon fibre, silicone, pizza-delivery-bag, functional shirt, novel, etc.,

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>
password: Freeroam



»Freeroam À Rebours, Mod#1.1« video stills



»Freeroam À Rebours, Mod#1.«, 2021 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

photo: Jannis Wiebusch



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

installation views:

»A Gallerina's Dream (Arbeitstitel) - wieviel verdienst du hier eigentlich?«,
Galerie im Turm, Berlin, 2017;

»Expanded Cinema – From Abstraction to Algorithm«, TABAKALERA International Centre for Contemporary Culture, San Sebastian, 2020;

»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



»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

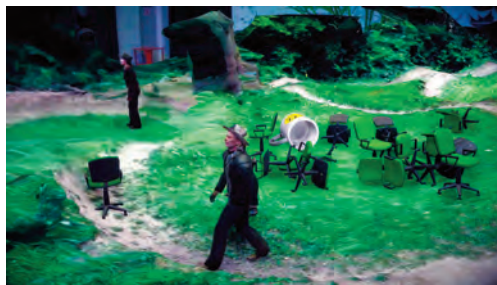
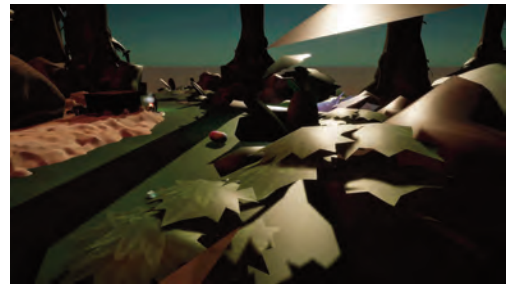
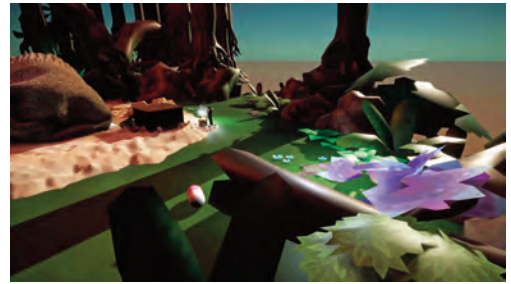
If You Tell Me When Your Birthday Is is a 'lost in translation' machinima mini-drama in three fragments. A film that combines 3D scans of real objects, CGI worldbuilding, avatars and motion-capture elements with dialogue based on current qualities of textual and linguistic textual and linguistic communication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



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



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

photos: Jannis Wiebusch



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

photo: Jannis Wiebusch



»DEFENDER – Installation version«

Panhans/Winkler, 2021

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

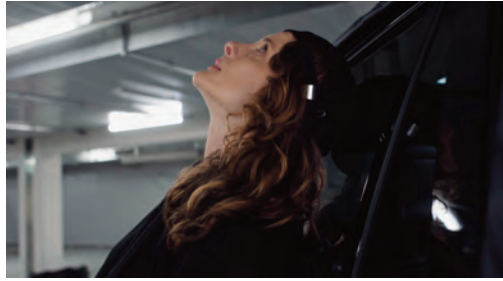
DEFENDER is a post-industrial (anti-)musical. Three women form a kind of work or service team that has been sent on an unknown mission to an underground car park. In the garage there is only one vehicle, apparently a large black SUV, disguised in a kind of "Erlkönig" camouflage, commonly used by the 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 trialogue 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>
Password: #DEFENDER_PREVIEW



»DEFENDER« video stills



»DEFENDER« installations 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

photos: Jannis Wiebusch



»Erlkoenig«, 2020 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

photos: Jannis Wiebusch



»DEFENDER«, 2021 und »HOSTEL«, 2018 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

photo: Jannis Wiebusch



»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

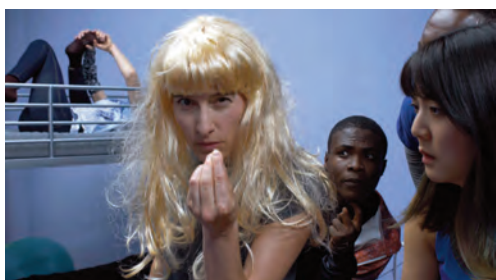
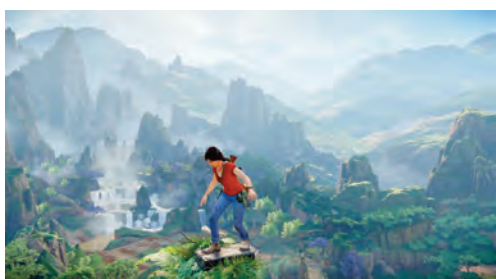
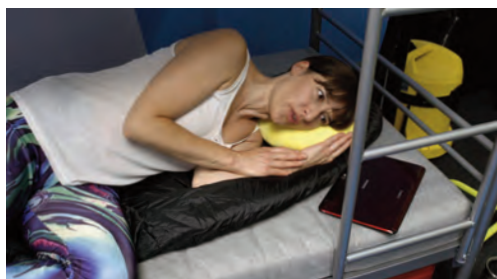
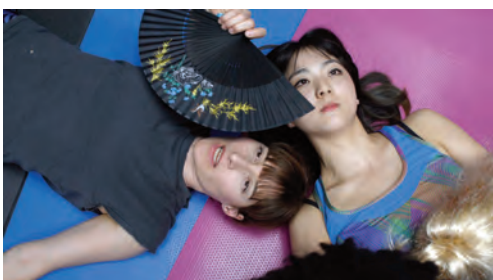
Conceived as a series, HOSTEL entails four episodes. They take place in a fully occupied hostel room, equipped with metal bunk beds and sleeping bags, as well as sports paraphernalia like yoga mats, exercise balls, a stepper and climbing ropes. The five protagonists are workers of the cultural sector, 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« installation views

»Something Between Us«, Kunsthalle Nürnberg, 2022;

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

Developed for the opening night of Transmediale, this performance version of the first part of the cinematic mini-series HOSTEL combines installation, staccato stage reading and cinematic elements.



»HOSTEL Sequel #1: Please Be Careful Out There, Lisa Marie – Hybrid Version«, 2018 installation view
face value | transmediale festival, HKW - Haus der Kulturen der Welt, Berlin