

“Winter is over and spring will never end”.

DIONE (with Moritz Simon) [2020]



The music video for musician Harun's song "Dione" collages very meditative and naturalistic imagery, centred around a toy bird.



Everything in the video is animated or generated in different ways, composed together to keep the viewer questioning what is truly natural and what has been added digitally.

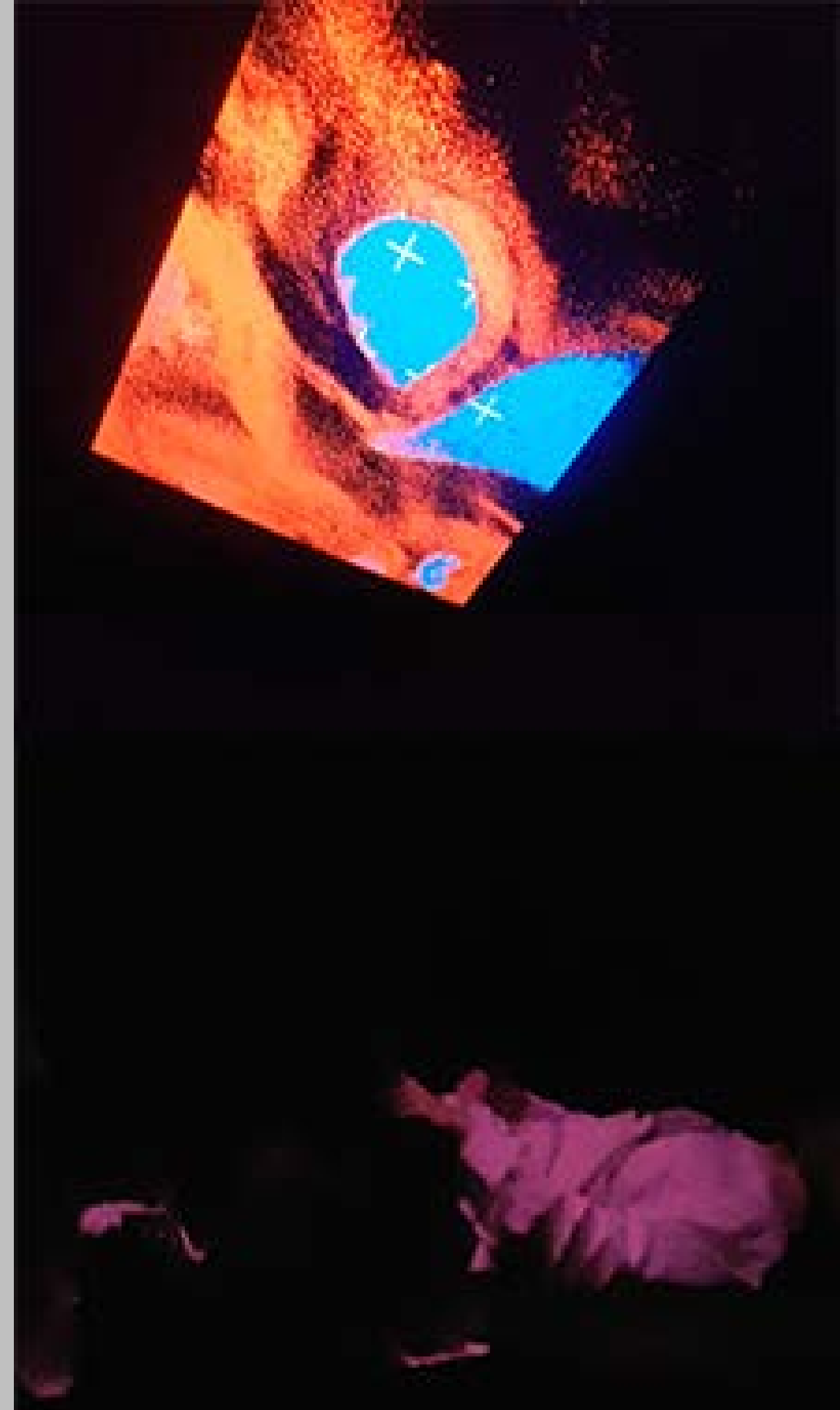


[CLICK HERE TO WATCH](#)

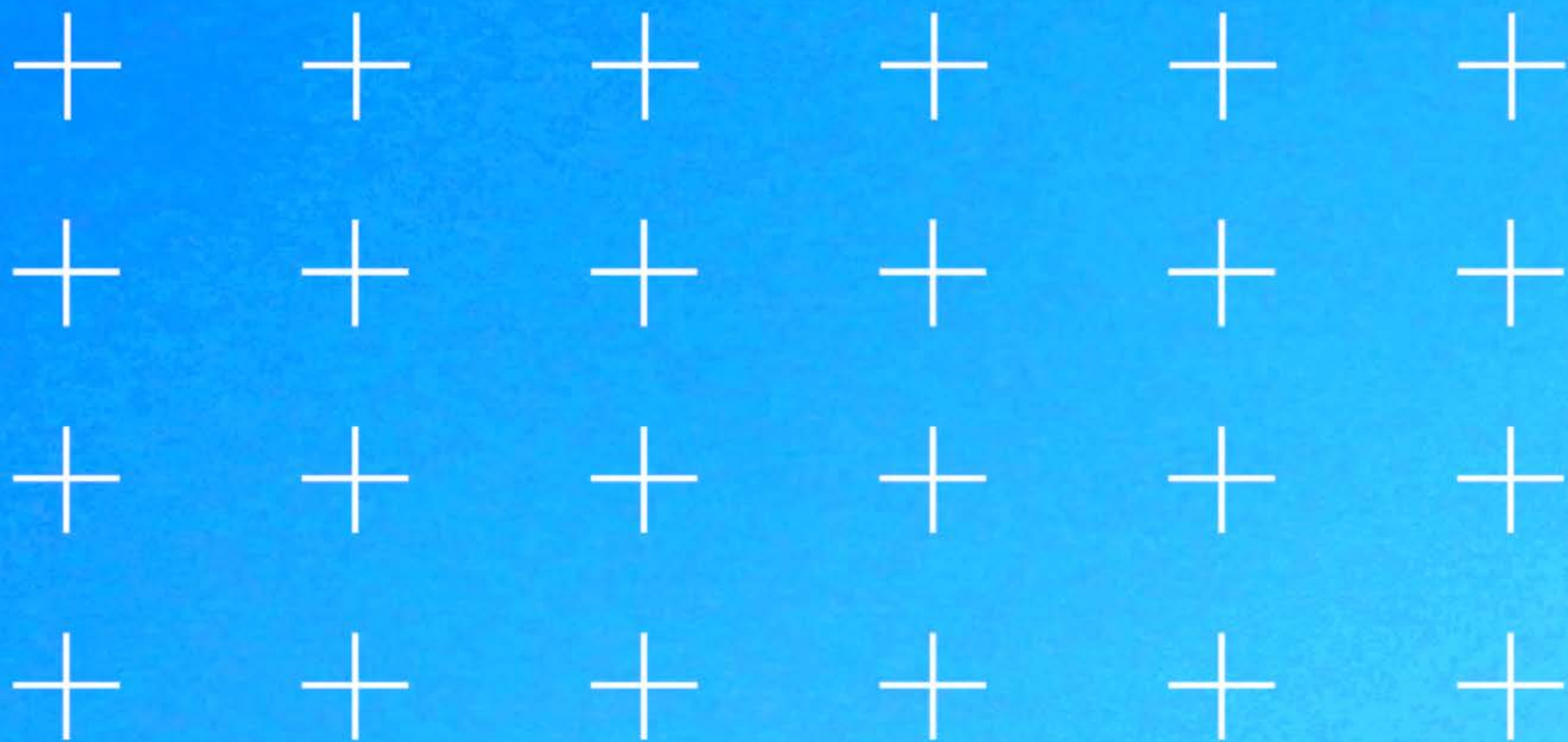
A CLOUD SHAPED CLOUD [2020]

An immersive video installation dissecting “the cloud” as a metaphor for the internet. Freeing the metaphor from the clouds contrary physicality expanded its mystical connotations by means of sound, video and narration. The installation opens up new sub-metaphors that are all rooted in nature, touching on different aspects of the internet and its emotional relation to humans.

With the projection screen installed on the ceiling and visitors and a mirror on the ground below it, the switch in the narrative setting, between sky and desert is supported. In a desert in which no cloud has ever been seen, one day a single cloud arrives, stops and hovers over the sand. The visitors get immersed in the mirror chamber of this metaphoric world.



9° 11' 23.8812'' S / 75° 0' 54.5472'' W



9° 11' 23.8812'' S / 75° 0' 54.5472'' W



[CLICK HERE TO WATCH](#)

TWINS! (with Tim Bartel) [2021]

TWINS IS

♣ + ♣ = ♣

* 2 2 2 15 18 2/2
2 2 2 10 10
2
20
21
2|2

2/2

<2

TWINS IS PRE 2
TIM BARTEL

A1 poster for Tim Bartel's intermediate exam show

DER APPARAT [2019]



Video essay reading three ancient stones, telling a fable of chaos
and the continuous mapping of the world.

after the full moon. The full moon doesn't rise until tonight."



Walking metaphorically through the timeline of computing, hare and tortoise play out the inherent problem computers have with true chaos.

“Impressive” said the rabbit.



[CLICK HERE TO WATCH](#)

and map it. And that hole will never again interfere with our plans.”

THE END NOW (with Vanessa Bosch and Sascia Reibel) [2021]

The 11 minute visualiser for the album release mix of musician TCV, touches on bodily metamorphosis, the cycle of birth, decay and rebirth.

THE END NOW (with Vanessa Bosch and Sascia Reibel) [2021]



Losely following the character Caliban from William Shakespears "The Tempest" it is accompanied by a collaged text underscoring every visual seen in the video.

THE END NOW (with Vanessa Bosch and Sascia Reibel) [2021]

[CLICK HERE TO WATCH](#)

WALKING UP, LOOKING DOWN. WALKING DOWN, LOOKING UP. SOMEWHERE AT A BILLBOARD [2021]



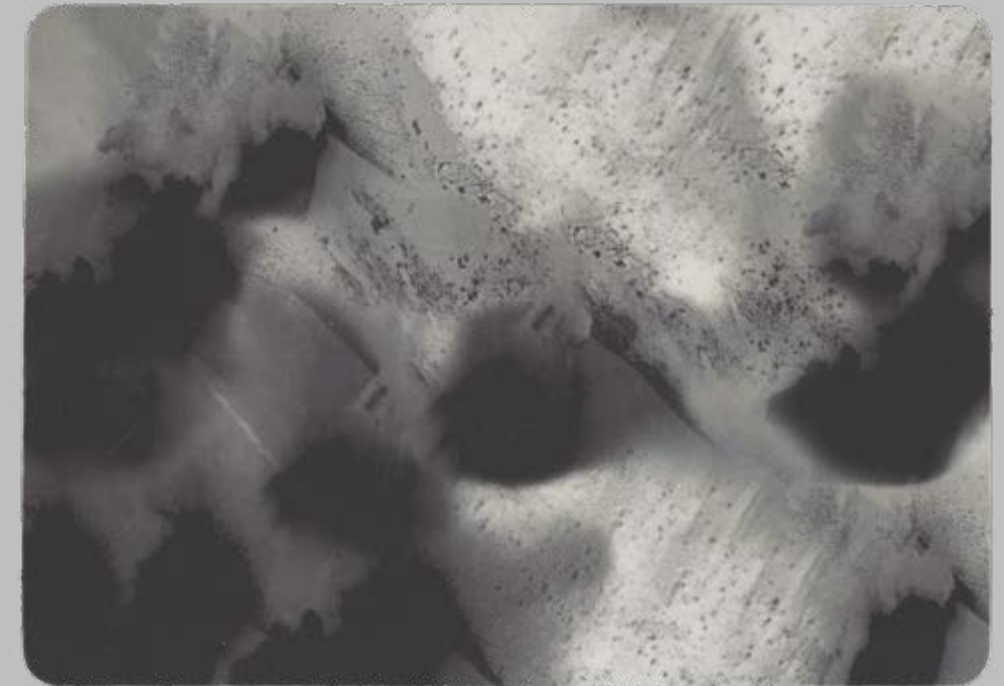
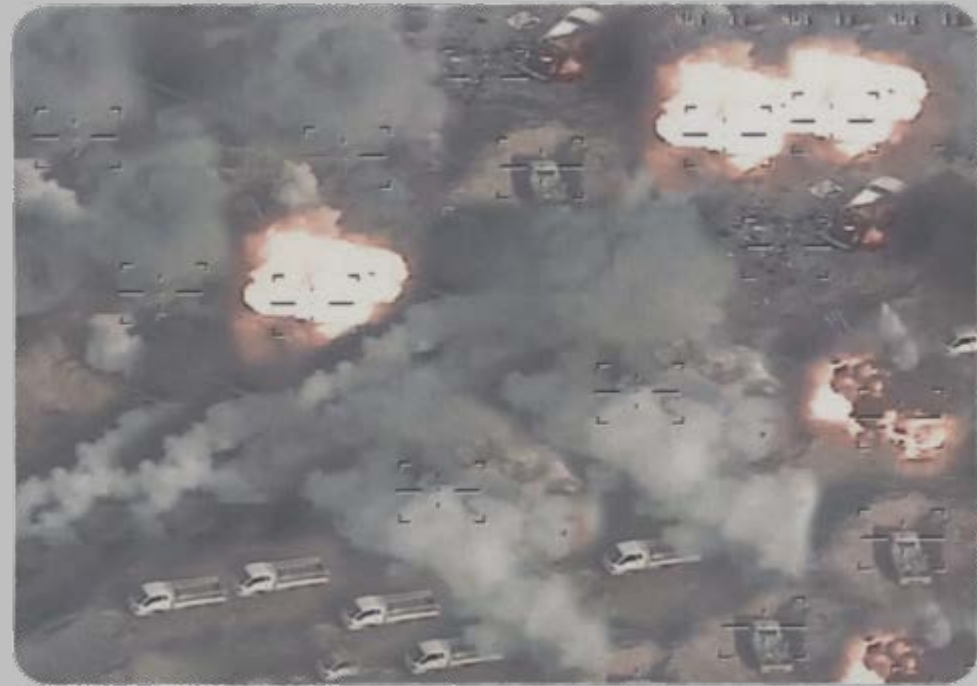
Exhibition of my video works in a Karlsruhe gallery space during the corona pandemic. The only object in the space was a billboard. It was constructed, slightly rotated, spanning from the floor to the ceiling, almost touching it. The four exhibited video works projected onto it were out of reach, the visitors unable to enter the space could only watch through the window.

WALKING UP, LOOKING DOWN. WALKING DOWN, LOOKING UP. SOMEWHERE AT A BILLBOARD [2021]



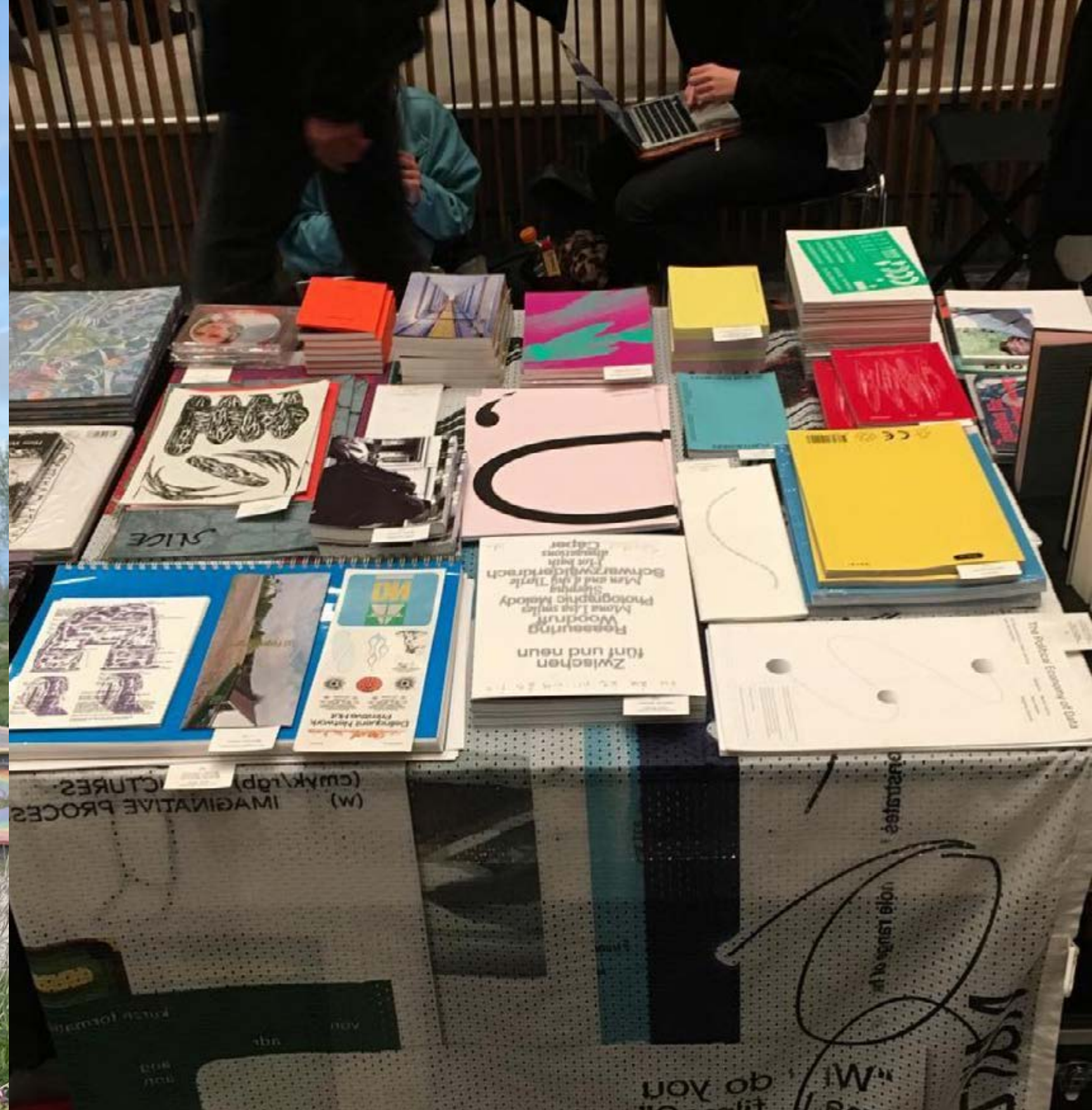
By day as the sun light poured in through the window, the exhibition was reduced to the object of the billboard, while by night the billboard vanished in the light of the projection.

DRONE THEORY [2018]



Series of 4 mousepads interweaving motives from seemingly contradictory worlds: nine-to-five workplace settings, computer game images and high-resolution pictures from US drone pilots recording their everyday work.

BOOKBOI* (with Bruno Jacoby and
Johanna Schäfer) [2020 - NOW]



As part of HfGK's student-run publishing house, we collect books designed and produced by students and take them to book fairs all over Europe.

The Bookboi* grant supports selected projects to be produced industrially and in higher print runs.

BOOKBOI* (with Bruno Jacoby and Johanna Schäfer) [2020 - NOW]

Today I am visiting the art book fair "i never read" in Basel!
In case you don't know me yet:
I am Karlsruhe University of Arts and Design's (HfG) // // // // //
publishing platform distributing, archiving and selling
publications made by members of all departments!

Look at all the beautiful books I have brought with me to the "i never read"! Some old! Some new! Have fun reading!

The books cost:

Questions?	20EUR
Nullnummer-#0	5EUR
Im Keller	5EUR
Lincos	10EUR
Der Konflikt	25EUR
2BR02B	10EUR
postcard	1EUR
After Sun	15EUR
ikea.cn	15EUR
cloud 24	15EUR
76666 Sampler no2	7EUR
MAS	1 for 3EUR 2 for 5EUR
Zwischen 5 & 9	20EUR
STF2 Zine	4EUR
Theoriejournal	5EUR

Symbolic Messages-----10EUR
Häuser zum Anfassen-----15EUR
the title is on the other side-----20EUR
hard looks, soft matter-----20EUR
Munitionsfabrik 27/18-----3EUR
self-portrait of the painting-----12EUR
Toby: a friendly party animal-----10EUR
Samantha in her 20s-----18EUR
Sun of an Ignored Putrid Productivity in medias res 1/2/3-----10EUR
Hofmanns Methode-----each for 20EUR

bookboy.hfg-karlsruhe.de @book_boy_hfgk See you! XOXO BookBoy*

This is the selection of books on the occasion of "i never read" at the art book fair 2020 in Basel.

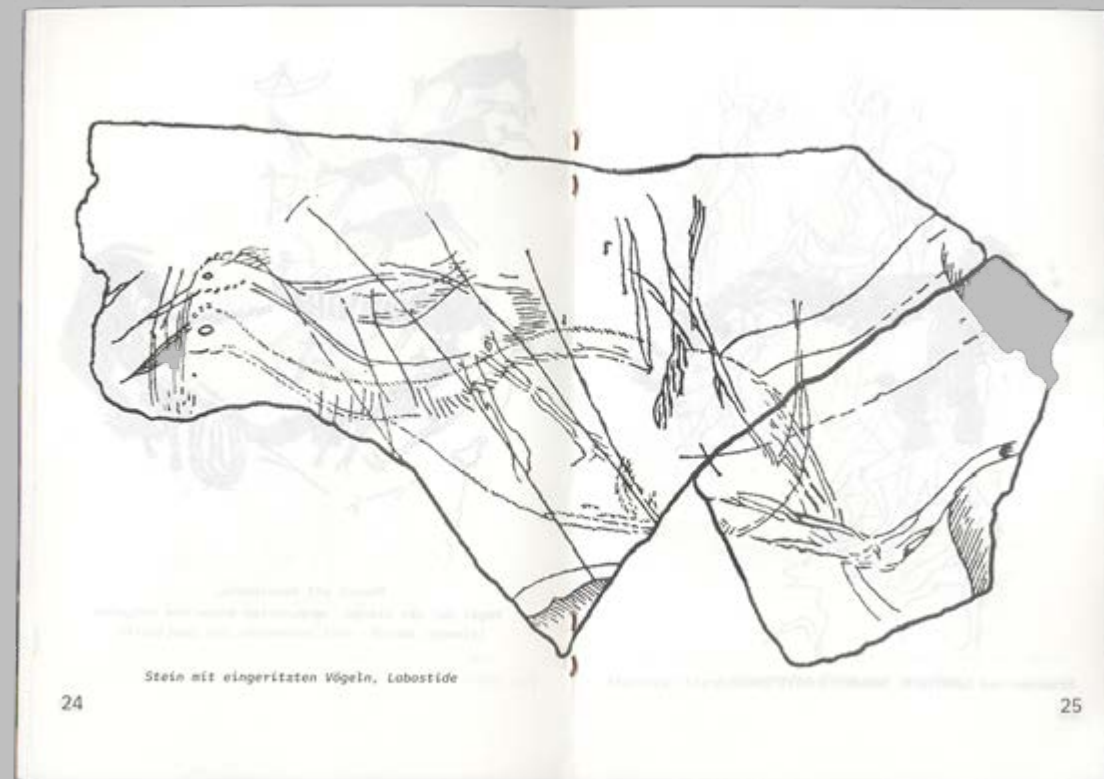
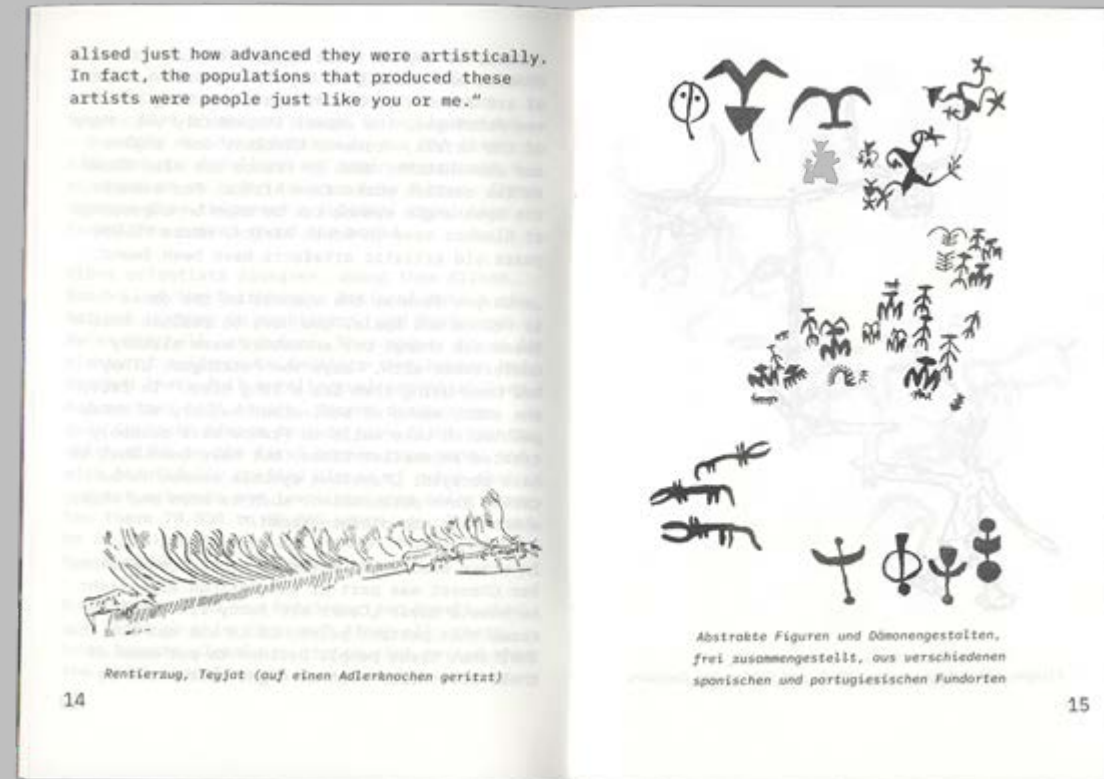
bookboy is a student's initiative from Karlsruhe, BookBoy publishes and distributes work by students and graduates of the Karlsruhe University of Arts and Design (HfG). It works as a platform to promote and distribute projects from students and graduates to a broader audience.

Questions?	20EUR
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Zwischen 5 & 9	20EUR
STF2 Zine	4EUR
Theoriejournal	5EUR

bookboy.hfg-karlsruhe.de @book_boy_hfgk See you! XOXO BookBoy*

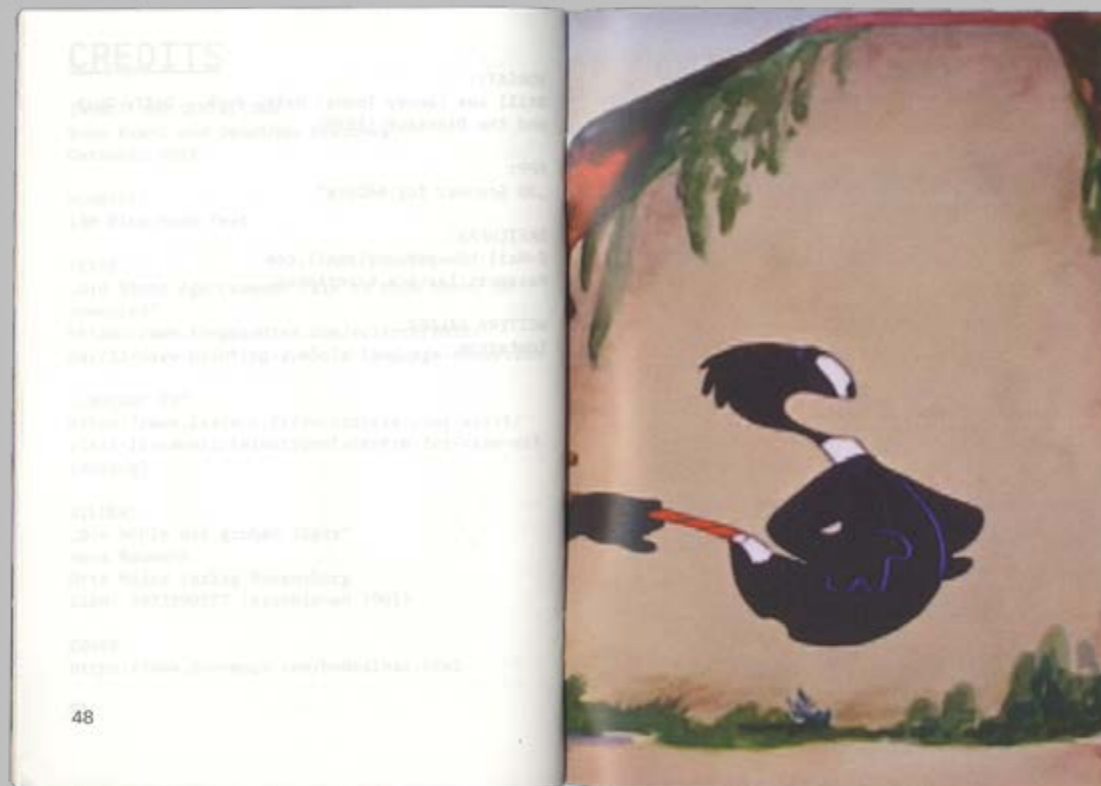
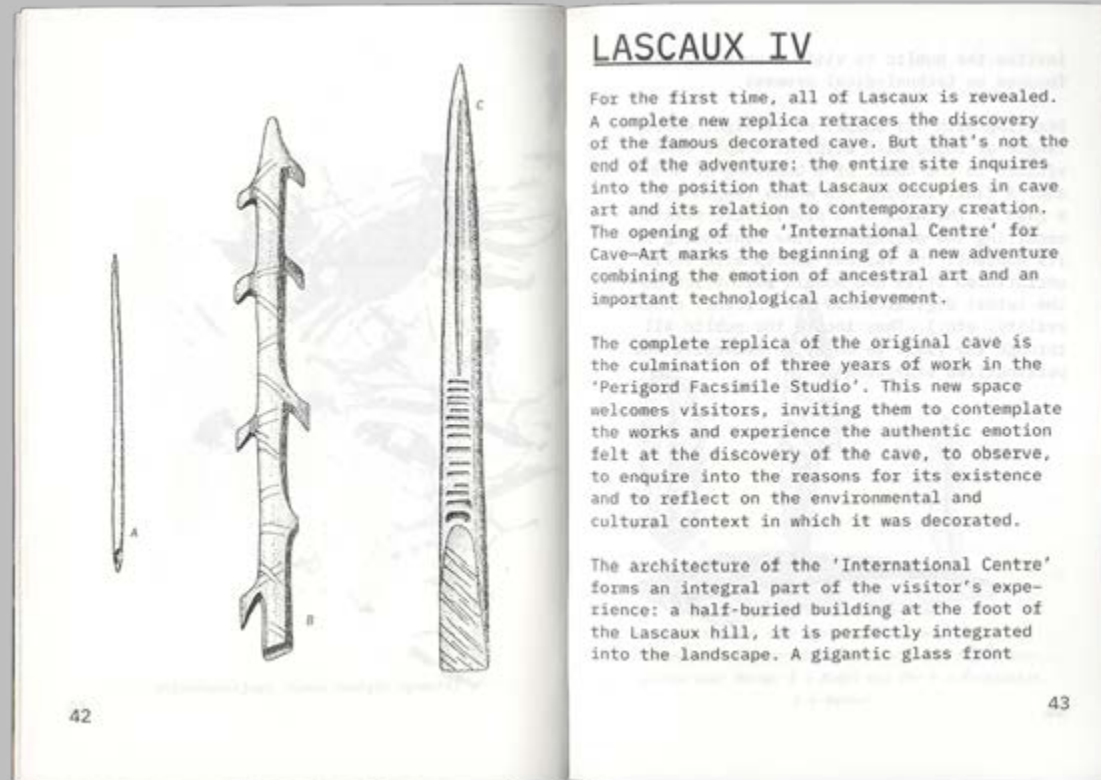
Flyers and price-lists take on different forms, experimenting for every fair that we visit. Their biggest purpose is to be a free gift to be taken by as many visitors as possible.

LASCAUX EXPERIENCE (with Sven Krahl) [2019]



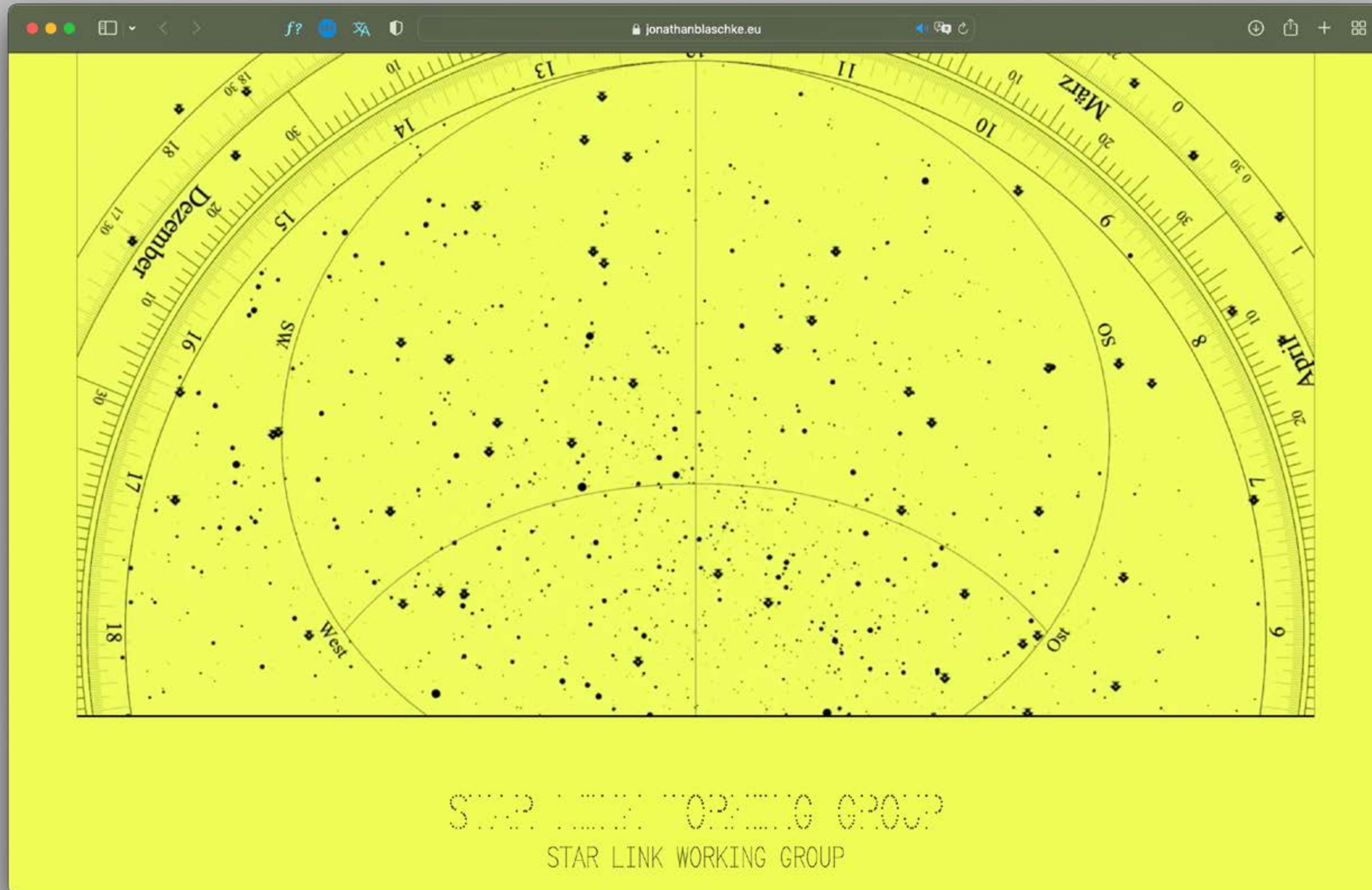
Workshop for first-year students at HfGK, translating mundane Instagram imagery into 3D pictograms. Accompanied by a reader collecting drawings and texts on the Lascaux cave-paintings and their digitalisation, transforming it into the "Lascaux experience".

LASCAUX EXPERIENCE (with Sven Krahl) [2019]



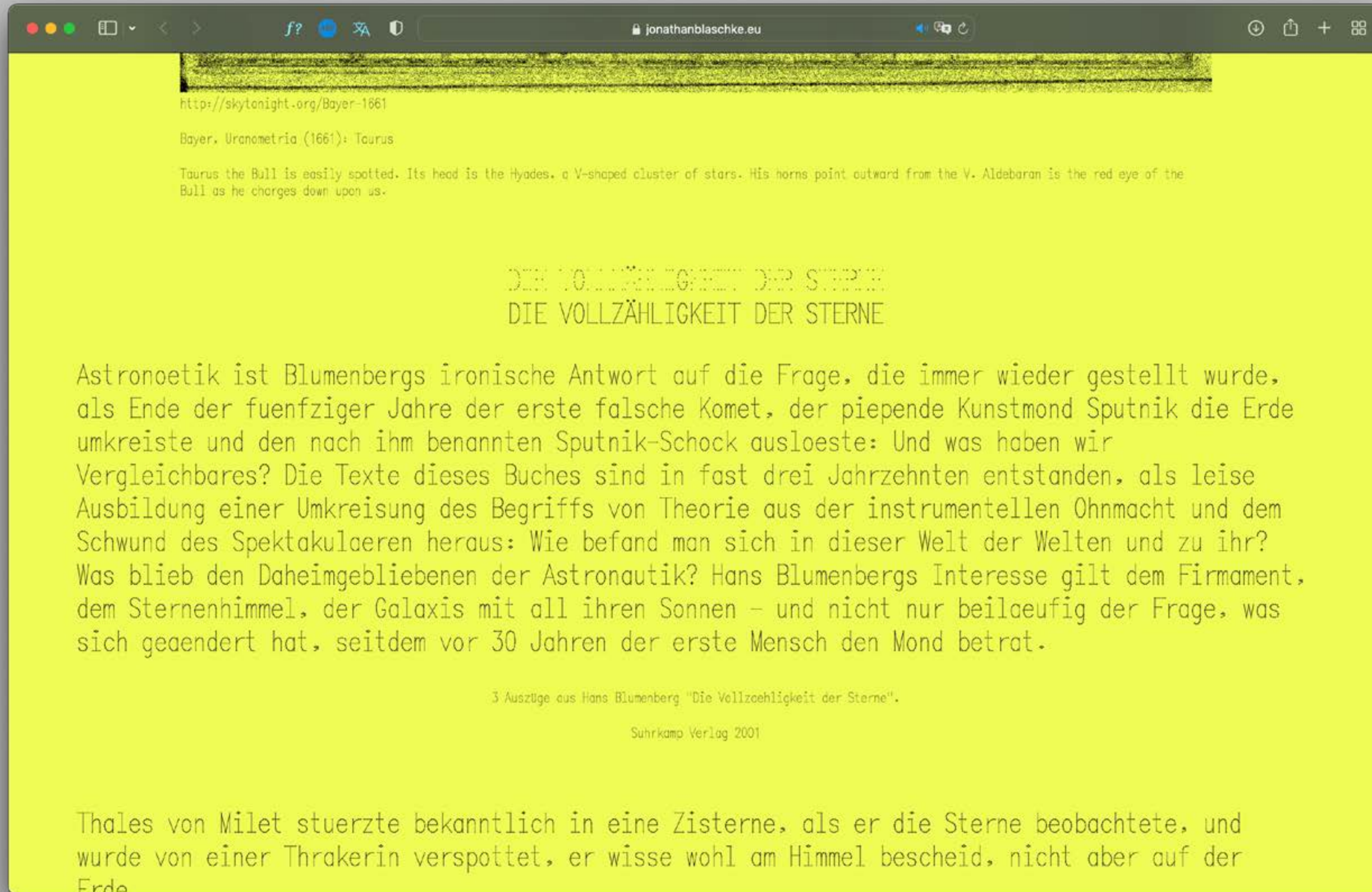
Over one day, students designed pictograms for distant-future readers. Spray-painted onto foil and scanned with accessible 3-D software, these models raise questions of natural and digital half-lives and durability.

STARLINK WORKING GROUP (with Sven Krahl) [2021]



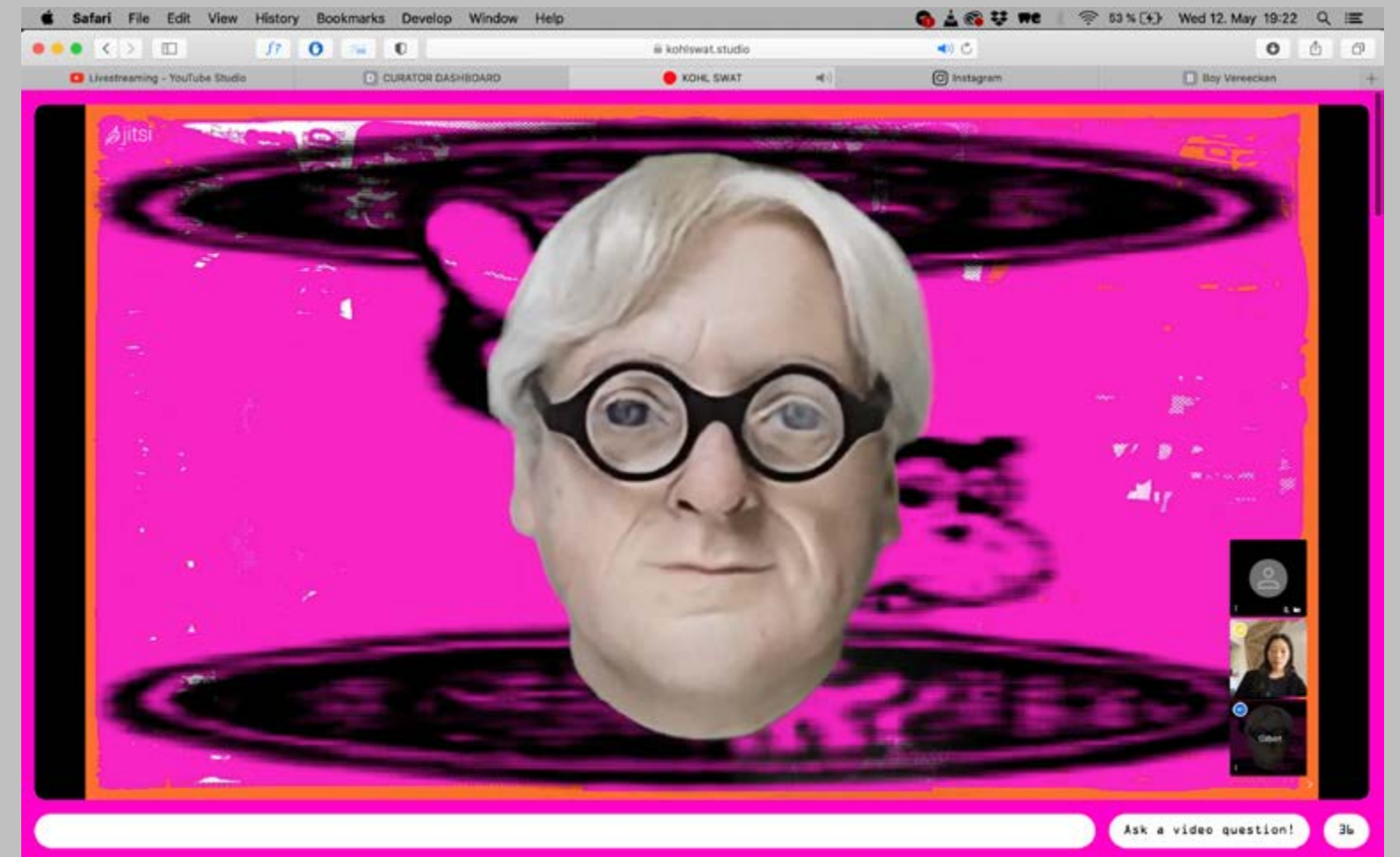
Connecting star constellations with the recently launched low flying “star link” satellites, this workshop asked students to connect stars and satellites.

STARLINK WORKING GROUP (with Sven Krahl) [2021]



Accompanied by texts from Hans Blumenberg's book "Die Vollzähligkeit der Sterne" the students made new contemporary star constellations and wrote short astrological myths.

KOHLSWAT (with Bruno Jacoby) [2021 - NOW]




Poster series for online talks at HfGK during the pandemic. Based on an orange grid, lifted from the website the talks were held on, the black Riso overprints are intuitive responses to each guest's work, highlighting interesting aspects by appropriating cartoons or formulating typographic responses.

SAD SANDWICH AVAILABLE TO HIRE
NO HIGHS
JUST WORK
WE BEAT A TEAM
I WORK FOR FREE
IT'S ALL GOOD,
TO GO ON MY CV
KEEP CALM,
AND CARRY ON
LIFE IS MORE

San de Groot (1980) works as a freelance... mostly in... collaboration with artist Paul... mostly in... He has been teaching at the graphic design department of the Gerrit Rietveld Academie since 2011.

Katharina Köhler enters the magical, but dangerous world of type design.



Swiftly, she rides from quest to quest. Battling this world of law and order, she strikes down any foe that dares to cross her path. Uniting knights from the castle of Leipzig and the Houses of Halle and Karlsruhe she lays the foundation for her own fortress: CAMELOT!

On Wednesday the 11th of November, 6 o'clock she will tell her tales on [kohlswat-studio](http://kohlswat-studio.com).

OUR FIGHT HAS JUST BEGUN AGAIN AND AGAIN

GENDER-FIL EIGHTEENTH OF NOVEMBER SIX PM ON KOHLSWAT DOT STUDIO



On the 27th of November 6PM Jesse Dijt talks about his work on kohlswat-studio.

Vera van de Seyp



log on to [kohlswat-studio](http://kohlswat-studio.com) on Dec 03 2020, 6PM

Yehwan Song shows her work December 16. Tune in to [kohlswat-studio](http://kohlswat-studio.com) at high noon.



JOIN THE YOUNG BOWLING CLUB TODAY



AMY SUO WU WILL NOT TALK ABOUT BOWLING ON JANUARY 13 2021 ON KOHLSWAT.STUDIO

ONE NIGHT ONLY:
COLINE SUNIER AND CHARLES MAZÉ!
 THEY WILL (PROBABLY) TALK ABOUT THE HISTORY OF PHALLIC DEPICTIONS, SO THIS IS THE ONLY CHANCE TO USE THIS FONT.
27.01. 6PM KOHLSWAT.COM

Who, me?



Because I believe we are all implicated in the problem of racism, my work addresses an audience that is diverse in ethnicity and gender. I am particularly interested in grappling with the 'Otherness' syndrome that infects the highly select and sophisticated audience that typically views my work. But the work functions differently depending on the composition of the audience. For a white viewer, it often has a didactic function. It communicates information and experiences that are new, or that challenge preconceptions about oneself and one's relation to blacks. For a black viewer, the work often has an affirmative or cathartic function: it expresses shared emotions or pride, rage, indignance, defiance, hope that remind us of the values and experiences we share in common... Some people align themselves with the standpoint from which I offer the critique. Others identify themselves as the target of the critique. Yet others feel completely alienated by the whole enterprise. There is no way of telling in advance whether any particular individual is going to feel attacked by my work, or affirmed, or alienated by it. So people sometimes learn something about who they are viewing my work. For me this is a proof of success.

- Adrian Piper, Out of Order, Out of Sight

KELLY WALTERS TALKS ABOUT HER RESEARCH ON THE 10TH OF FEB. AT 6 PM ON KOHLSWAT.STUDIO

The first season experiments freely around the offset printed grid, breaks and ignores it.

**CATHERINE BIOCÇA
TALKS ABOUT HER WORK**

ON APRIL 21ST AT 6 PM ON WWW.KOHLSWAT.STUDIO

Mensch ...

oder Maschine ?

Watch and ask big questions too by visiting kohlsawat.studio on the 28th of April at 6 PM.

There is a sunny spot
someone told me about.

A warm place
that can not
stop smiling.
I wonder
what
the people
living there
are doing.

Rebuilding
coral reefs,
pondering the
big questions
in life, tending
to a garden
between words
and images.

Don't feel alone on your island! Help is coming!
There will be another talk on kohlsawat.studio on May 26 at 6 pm.

**OFFSHORE
STUDIO**

"Who needs Charlie Brown?"

Rosen Eveleigh, talk, June 2nd
6 o'clock, kohlsawat.studio

Get spun into Nina Palm's happy net of critical connections on June 14 6 PM, kohlsawat.studio.

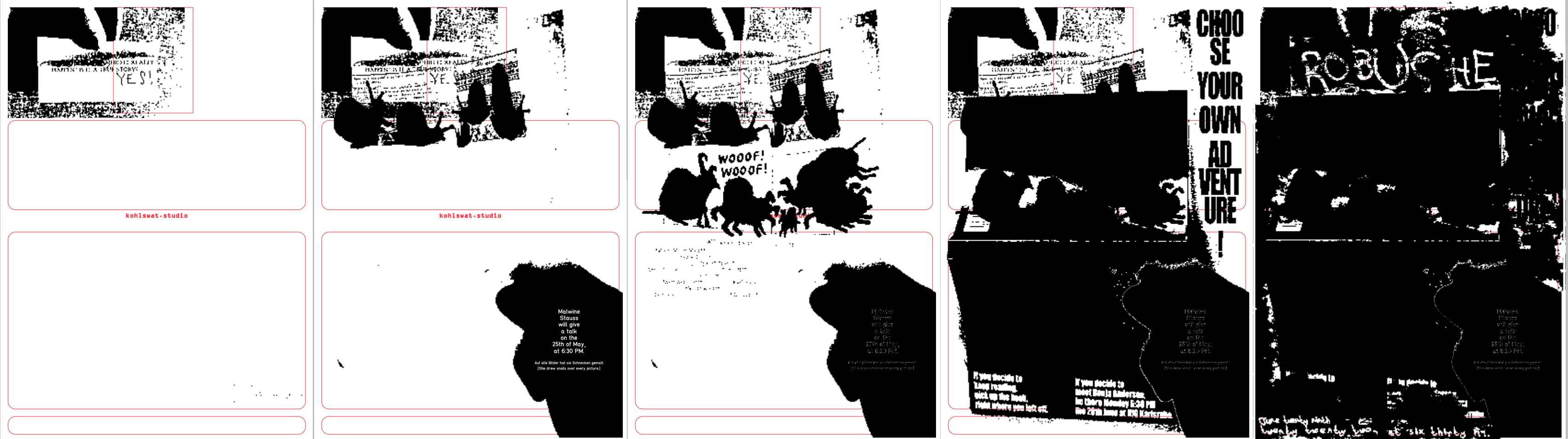
I am a letter, and I want to dance!
Luckily Roman Gornitzky is here
on June 25, 6PM, kohlsawat.studio!

Loraine Furler will give a talk on June 30th at 6 PM on the platform kohlsawat.studio

Loraine Furler is specialized in hybrid editorial design, publishing and intersectional activism.

Don't and the game is on! on Wednesday, July 17, 2PM, kohlsawat.studio

The second season features a silk-screen overprint leaving only traces of the original orange grid.



Returning to live talks and abandoning the platform made for online lectures, the posters for the 2022 season were overprinted for every event. Over the duration of the season the black RISO fills up the white space, while the different rasterized layers remain visible.

HA HA LOOK! [2021]

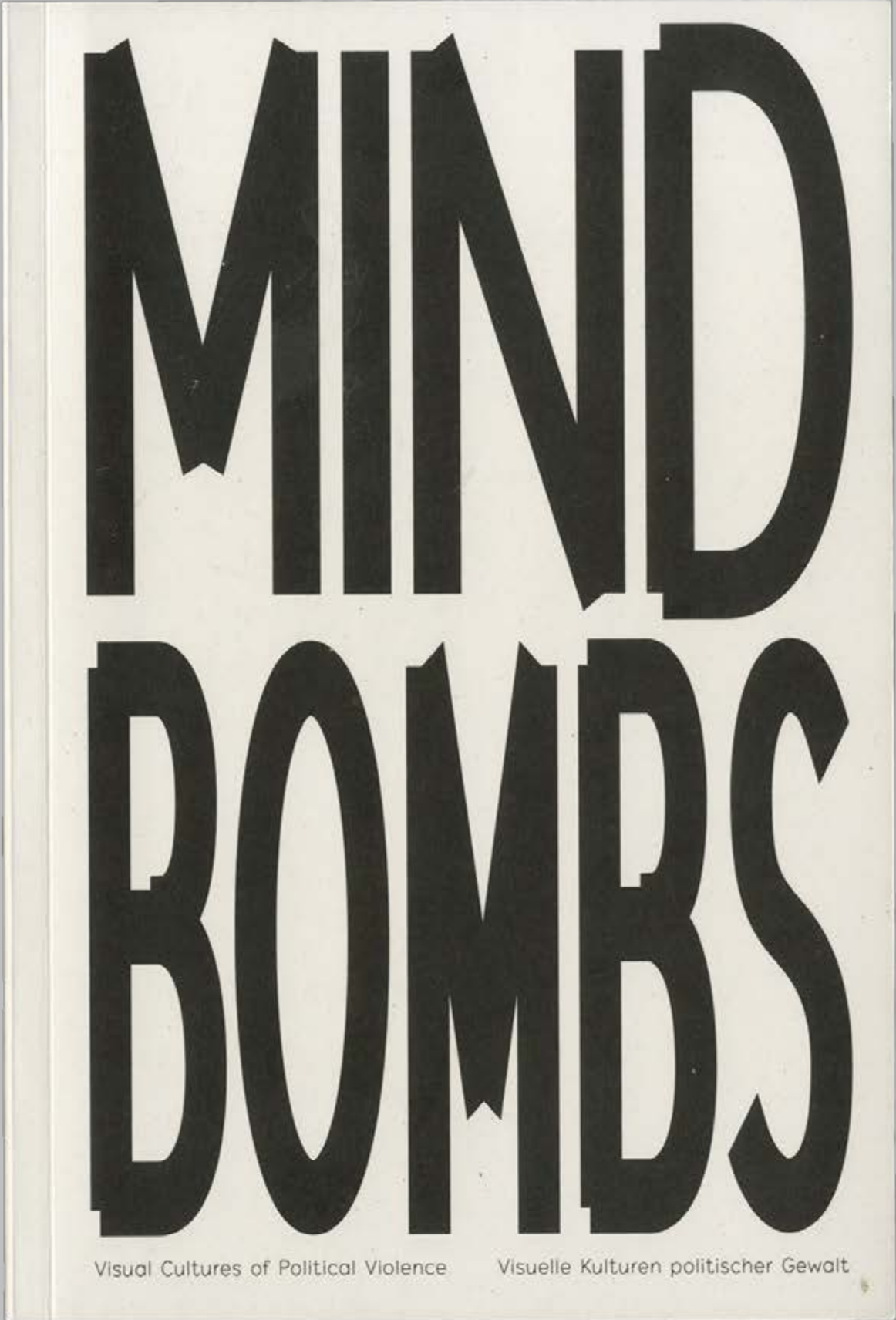


- [1] We woke up at the beach where we had been hunting for the unseen and the original.
- [2] Frantically, for with each hunt the days had become shorter.
- [3] Suddenly, over the waters the clouds parted and a multiheaded monster appeared in the sky. Behold, the Chimera, every head a visible trace of acts of copy and theft.
- [4] Transgressions marking its body, demanding the impossibility of redemption.
- [5] Its uncountable mouths called out: "Thou that has ears to hear and eyes to see, Gaze upon me and understand!, for I am not linear
- [6] nor do I ever loop or repeat an identical form." An aura of restlessness emanated from the creature.
- [7] I looked upon it, turned to you standing beside me and said: "I have stolen this image. You cannot call me out for I have called out myself. It has lost all meaning. Solely a suggestion of an emotional mode that may have been."

Lecture performance exploring contradictory cultural codes of authenticity.

Based on the image of the chimera, the text explores moments in contemporary pop culture that subvert conception of authentic / inauthentic behaviour.

MINDBOMBS (with Bruno Jacoby) [2021]



The catalogue “MINDBOMBS–Visual Cultures of Political Violence” for the exhibition of the same name at the Kunsthalle Mannheim.

MINDBOMBS (with Bruno Jacoby) [2021]

For example, on the front page of *L'Univers illustré* of February 17, 1894, the upper illustration features an almost filmlike depiction of the moment when a bomb exploded at the *Café Terminus* in Paris (fig. 4).



fig. 4

The guests are still seated at tables and the musicians have just been playing. Below, however, the arrest of the assassin is already taking place, and inside a white circle, placed in between the two prior scenes, the suspect is being interrogated at the police station, as if in a fade-out. The perpetrator was subsequently guillotined, but this was no longer depicted. Public executions had by then become unpopular.

The Nerve

Manet anticipated much of this pattern of illustrated reporting, which has been reiterated with every new act of terror since the late nineteenth century. Moreover, he already investigated, in his painting of 1868-69, its particular mode of sensation. At first, the newspapers featured illustrations that showed the explosion itself from the perspective of an eyewitness close to the scene. They were more often than not based on collated reports, but functioned much like the mobile phone images today that circulate on social media immediately following attacks. Yet little can be inferred about the events from depictions like this and many questions usually remain. Hence they are followed by a rapid succession of other images, which, above all, emphasize the swift intervention of security and rescue forces, as well as the quick identification of the assassins and the circulation of their portraits. The whole story usually only comes to an end when pictures of the arrest are made public. The predictability of this sequence of events has, however, a strange effect: instead of alerting the viewer to danger, it neutralizes the shock of the initial news.

The more intensively one studies the series of images released (Manet, too, was heavily dependent on them when creating *The Execution of Emperor Maximilian*, contrary to his normal way of working) the more narcotic is their effect — precisely what Georges Bataille attributed to the painting itself in 1955:

This image is strikingly reminiscent of the deadening of a nerve at the dentist's: one cannot help feeling the impression of drowsiness that emanates from it. One knows that the pain is there, but one does not feel it, one is not supposed to feel it.⁴³

The same can be said of the myriad of terror images that have circulated in the media since the late nineteenth century: the more you see of it, the more distant you appear from it, the more blunt the impact becomes — you are aware of the suffering, but you no longer feel it.



⁴³ Cited in Wittmann 2014 (see note 19), p. 289

figures:

fig. 1: Édouard Manet, *The Execution of Emperor Maximilian* 1868-69, oil on canvas, 252 x 302 cm, Kunsthalle Mannheim.

fig. 2: *The Execution of Ignacio Iturrón in Mexico*, *Le Monde illustré*, October 3, 1863, Bibliothèque nationale de France.

fig. 3: Édouard Manet, *The Execution of Emperor Maximilian*, 1867, oil on canvas, 196.9 x 269.7 cm, Museum of Fine Arts, Boston. Gift of Mr. and Mrs. Frank Gur Macomber, 30.444. Photograph © 2021 Museum of Fine Arts, Boston.

fig. 4: *Attack on the Café Terminus in Paris* on February 12, 1894, *L'Univers illustré*, February 17, 1894, Bibliothèque nationale de France.

Richter goes one step further and reproduces his own painting, which is why a copy of the edition is exhibited here. The digital print of a repro-photograph literally realizes what can be called, in reference to Walter Benjamin, "The work of art in the age of its terrorist reproducibility,"⁴⁴ the self-perpetuating "mindbomb"⁴⁵ of September 11, 2001.

Finally, a look at the *jpg NY01* (2004) created by Thomas Ruff (p.103). The German photo artist claims to have been in New York on September 11, but his photos of the burning towers and their collapse would not have revealed a quality that satisfied him. At the very least, the legend of the lost images is an argument for accessing the media memory of the Internet. Thomas Ruff, for his part, has therefore appropriated previously published photos of 9/11 and subjected them to processing. Out of low-resolution thumbnails of the burning and collapsing towers, Ruff has reconstructed oversized formats. The portrait format stems from this group and emphasizes the verticality of the architecture as well as the distance of the viewer. The conceptual basis of the work is digital, algorithm-based "image processing," which Ruff uses to construct a recognizable image from the pixel grid. With this process, the artist demonstrates the "iconic difference"⁴⁶ between the image and digital photography in particular. Where is the truth, the reference to reality in these technical images, whose content alludes to the iconic and indexical, and less so to symbolism? Ruff perceives in his own works the trace of the real, "the real image,"⁴⁶ using it to explain the archetypal structure of a visual culture of political violence. His *jpgs* function in a general way as part of a media memory from which the culture of remembrance calls up the photographic images of recollection and places them as "media icons" alongside the *vera ikon*, the icon in art history.



⁴³ Baden 2017 (see note 1), pp. 468-469.

⁴⁴ *Ibid.* pp. 95-96.

⁴⁵ Gottfried Boehm, "Die Wiederkehr der Bilder," in *idem*, ed., *Was ist ein Bild?* (Munich, Wilhelm Fink 1994), p. 30.

⁴⁶ Guy Lane, interview with Thomas Ruff, in *Foto8* [2009], foto8.com/live/thomas-ruff-interview/ (accessed July 16, 2021).



Anonymous / Anonym
Des Époques de la Révolution / From the Time of the Revolution /
Aus der Zeit der Revolution, from I, ab 1789
Colored etching / Kolorierter Kupferstich, 18 x 28 cm
Bibliothèque nationale de France

Anonymous / Anonym
Execution de Louis Capet. XVI, du nom le 21 Janvier 1793 /
The Execution of Louis Capet XVI on January 21, 1793 /
Die Hinrichtung von Louis Capet XVI, am 21. Januar 1793, 1793
Colored etching / Kolorierter Kupferstich, 52,7 x 69,5 cm
Bibliothèque nationale de France

Every text block is treated as a brick in a wall that is pulled to the baseline by gravity, held up by the footnotes or illustrations.

MINDBOMBS (with Bruno Jacoby) [2021]

DAS ATTENTÄTERVIDEO IM KONTEXT DIGITALER BILDKULTUREN: COMPUTERSPIEL, SELFIE UND LIVESTREAMING Verena Straub

Politische Attentate werden seit jeher von Bildern begleitet und durch diese bestimmt. Im Zeitalter digitaler Medien erleben wir dies so deutlich wie nie zuvor: Unmittelbar nach einem politischen Anschlag – immer häufiger sogar noch während des Anschlags selbst – werden Bilder öffentlich, die aus unterschiedlichen Perspektiven und mit diversen Zielsetzungen aufgenommen werden. Darunter Bilder von Überwachungskameras oder Handybilder, die das Attentat aus Sicht der Opfer oder Passant*innen zeigen. Eine zentrale Rolle spielen aber auch Videos, die von den militanten Akteuren selbst über Soziale Netzwerke in Umlauf gebracht werden und die ich im Folgenden unter dem Begriff der Attentätervideos fasse. Deren Spektrum reicht von Videotestamenten, die vor der Tat aufgenommen werden, über diverse Propagandavideos, die zu Ehren der Attentäter produziert werden, bis hin zu Livestreams vom Tatort selbst. Letztere haben 2019 einen grotesken Höhepunkt erreicht, als rechtsextreme Attentäter von Christchurch bis Halle ihre Morde in der Ästhetik von Egoshooter-Computerspielen im Netz übertrugen. Es ist die Rede von einem „neuen Tätertypus“, der sich in Online-Foren und Imageboards radikalisiert und seine Tat für eine Gaming-affine Netzgemeinde inszeniert.¹ Ähnliches lässt sich auch mit Blick auf dschihadistische Attentäter beobachten, deren Videos ebenso eng an digitalen Bildkulturen orientiert sind: Teilweise filmen sich die Attentäter im Selfie-Modus mit der Handykamera, mitunter werden von den Medienstellen des Islamischen Staats (IS) aber auch technisch aufwendig produzierte und computersimulierte Videos verbreitet, deren Gestaltung an die Bildwelt des Online-Gaming ebenso wie an die vernetzter Hightech-Kriege anschließt. Wenngleich Attentäter-Videos eine weitaus längere Geschichte aufweisen,² so liegt die Beobachtung nahe, dass sich nicht nur die Art und Weise ihrer Verbreitung, sondern auch deren Ästhetik und Operativität im Zeitalter des Web 2.0 grundlegend verändert haben.

Der Rekurs auf Computerspiele hat sich mittlerweile als fester Bestandteil von Attentätervideos des IS etabliert.³ Vermehrt lässt sich beobachten, wie Computersimulationen zum Einsatz kommen, die an Egoshooter-Spiele erinnern und dazu führen, dass man sich beim Betrachten der Videos selbst in die Rolle einer Akteurin oder eines Akteurs versetzt fühlt. Besonders bemerkenswert ist dies in einem Video, das 2008 vom IS verbreitet wurde und drei

saudische Selbstmordattentäter ehrt, die Sprengstoffattentate im Irak durchgeführt haben. Die Eingangssequenz zeigt eine vollständig computergenerierte Szenerie, in der ein sprengstoffbeladener Tanklastler zum Attentat aufricht (Abb. 1–2).



Abb. 1–2 (Seite 121)

Durch die Ego-Perspektive weist die Computersimulation den Zuschauenden im wahrsten Sinne des Wortes einen „Platz“ im filmischen Raum zu und bezieht sie damit auf geradezu körperlich erfahrbare Weise in das Geschehen mit ein. Wie bei Autorennspielen im First-Person-Modus wird hier eine Interaktivität simuliert, ganz so als könne man selbst das Steuer übernehmen und das Fahrzeug – und damit das Selbstmordattentat – virtuell lenken. Die immersive Gestaltung verknüpft das Videotestament mit denselben affektiven Registern, die auch in Computerspielen aufgerufen werden und mit zumeist positiven Erfahrungen von Eigenwirksamkeit, Wettbewerb und dem Erreichen von Spielzielen verbunden sind. Ein weiteres Beispiel ist ein Videotestament, das im Jahr 2016 vom IS veröffentlicht wurde und den bezeichnenden Titel trägt *The Racers to Paradise (Episode 2)* (Abb. 3–4).



Abb. 3–4 (Seite 122)

Auch hier wird das Selbstmordattentat als interaktive Bildoperation präsentiert, die scheinbar vom Bildschirm aus kontrolliert und gesteuert wird. Dabei geht es allerdings nicht darum, eine perspektivische Immersion im Stil eines Egoshooter-Spiels zu simulieren. Stattdessen erinnern die Bewegungen des Cursors, die Fadenkreuze und Metadaten, die auf

der virtuellen Bedienoberfläche erscheinen, an militärische Strategie-Computerspiele bzw. an die Bildoperationen bei Drohnenangriffen. Der IS eignet sich hier die Bildsprache hochtechnologischer und netzwerkbasierter Kriegsführung an, die sich gerade durch eine Ästhetik der Distanzierung auszeichnet und damit eigentlich im Kontrast zur brachialen Taktik des Selbstmordattentats steht, das mit denkbar einfachen Mitteln auskommt. Ähnlich wie bei einer militärischen Drohnenoffensive vermittelt das IS-Video letztlich den Eindruck, als liege zwischen dem Handeln im virtuellen Bild und dem Durchführen der tatsächlichen Operation nur noch ein kleiner Schritt.

Neben diesen technisch versierten Videoproduktionen bringen die Medienagenturen des Islamischen Staats gleichzeitig aber auch Selfies in Umlauf, die stattdessen auf eine Ästhetik des Amateurhaften, des Subjektiven und Authentischen setzen – und damit an alltägliche Bildpraktiken der Sozialen Medien anknüpfen. Ein besonders eindrückliches Beispiel eines Attentätervideos im Selfie-Format ist am 13. Juni 2016 im Kontext eines Attentats im Pariser Vorort Magnanville entstanden, als Larossi Abballa ein Polizistenpaar ermordete und deren dreijährigen Sohn in Geiselhaft nahm. Noch während sich der Attentäter mit dem Kleinkind im Wohnhaus der Opfer befand und die Polizei versuchte, mit ihm zu verhandeln, streamte er ein rund 13 Minuten langes Handyvideo auf Facebook Live (Abb. 5).⁴



Abb. 5 (Seite 123)

Darin rühmte er sich seiner Morde, rief zu weiteren Bluttaten auf und äußerte seinen Wunsch, als „Märtyrer“ des Islamischen Staats zu sterben. Allein die Tatsache, dass der Attentäter sein Bekenntnis am Tatort – der Privatwohnung der Ermordeten – aussendet, kann als triumphierende Geste und als erneute Herabwürdigung der Opfer gedeutet werden. Ein Selfie erhält seinen Sinn gerade durch seinen räumlichen und zeitlichen Kontext, in dem es aufgenommen wird und zu dem sich die darstellende Person ins Verhältnis setzt. Neben ihrer stark kontextbezogenen Dimension wird häufig die kommunikative Funktion von Selfies herausgehoben, die im Wesentlichen als Angebote zur Interaktion zu verstehen sind.⁵ Ähnlich wie schon beim Rekurs auf interaktive Gaming-Szenarien scheint es auch bei diesem Attentätervideo vor allem um eine Involvie-

rung der Betrachtenden zu gehen, was durch den Livestream zusätzlich verstärkt wird. Folgt man Augenzeugenberichten, so war an einer Stelle des Livestreams der dreijährige Sohn des ermordeten Paares im Hintergrund zu erkennen. Im gleichen Moment richtete sich der Attentäter an seine Facebook-Follower mit den Worten: „Ich weiß noch nicht, was ich mit ihm mache“. Auch wenn die beiden Morde bereits verübt waren, so war im Moment der Videoausstrahlung der Ausgang des Attentats noch offen und das Schicksal des in Geiselhaft befindlichen Jungen noch nicht entschieden. All jene, die das Video live am Bildschirm verfolgten, wurden augenblicklich in die Situation vor Ort involviert und zumindest prinzipiell in die Lage versetzt, mit dem Attentäter – quasi Auge in Auge – in Kontakt zu treten und damit aktiv in den Verlauf des Geschehens einzugreifen. Kommentare oder Emoticons, die während eines Livestreams auf Facebook Live gepostet werden, erscheinen für alle sichtbar im Bildfeld und ermöglichen prompte Reaktionen von Seiten des Senders. Würde das Selfie des Attentäters durch Likes affirmiert? Gab es auch kritische Kommentare, die das Vorgehen des Täters in Frage stellten? Welchen Einfluss hatte die Echtzeitkommunikation auf die Entscheidung des Attentäters, das Kind am Leben zu lassen? Ob und inwiefern es in diesem Fall zu einer interaktiven Situation zwischen dem Attentäter und seinem Medienpublikum kam, ist im Nachhinein nur noch schwer zu rekonstruieren. Allein die Möglichkeit, vom eigenen Bildschirm aus zu intervenieren, verdeutlicht jedoch, dass mit dem Betrachten eines solchen Livestreams eine gesteigerte Verantwortung einhergeht. Sobald man die Tragweite dessen begreift, was hier in Echtzeit bezeugt wird, ist ein Wegklicken, ein Wegsehen kaum mehr möglich. Es geht nicht mehr nur darum, ein entferntes Geschehen im Nachhinein medial zu bezeugen oder in die computergenerierte Simulation eines Attentats einzutauchen. Teilnehmende eines auf Interaktion angelegten Livestreams werden auf viel direktere Weise zu potenziellen Akteuren in einem Geschehen, das vom physischen Tatort in die digitale Sphäre erweitert wird.

Noch deutlicher wird dies, wenn nicht nur das Video-Bekenntnis vom Tatort gesendet wird, sondern das Morden selbst zum Inhalt von Attentätervideos wird. Sowohl der Bezug zu Computerspielen als auch das Livestreaming erfuhren im Kontext der jüngsten rechtsextremen Attentate ab 2019 neue Brisanz. Mit den rassistisch und antisemitisch motivierten Massakern in Christchurch, in El Paso, Oslo oder Halle rückte ein ganz bestimmter Tätertypus in den Fokus: Rechtsterroristen, deren Hass sich im Umfeld einer zynischen Internetsubkultur herausbildet, die ihre Taten im Netz ankündigt, in der Logik

¹ Vgl. Roland Sieber: „Terror als Spiel. Virtuell vernetzter Rechtsterrorismus rund um den Globus“. In: Jean-Philippe Baeck und Andreas Speit (Hg.): *Rechte Egoshooter. Von der virtuellen Hetze zum Livestream-Attentat*. Berlin 2020, S. 46–66, hier S. 46.
² Die Geschichte der Videotestamente von Selbstmordattentäter*innen habe ich in meiner Dissertation ausführlich dargestellt. Verena Straub: *Das Selbstmordattentat im Bild. Ästhetik und Geschichte von Märtyrervideos*. Bielefeld 2021 (im Erscheinen).
³ Zu den vielfältigen Aneignungsprozessen von Gaming-Elementen in der IS-Propaganda siehe insbesondere Andreas Rauscher: „Playing Propaganda. Die Games-Appropriationen des IS“. In: Bernd Zywiets (Hg.): *Propaganda der Islamischen Staats*. Formen und Formate*. Wiesbaden 2020, S. 161–184.

⁴ Zur Bedeutung dieses Livestreams vgl. Straub 2021, Kapitel 5.

⁵ Zur kommunikativen Funktion des Selfie-Formats siehe insbesondere André Günther: *Das geteilte Bild. Essays zur digitalen Fotografie*. Göttingen 2019, S. 158 und Wolfgang Ullrich: *Selfie*. Berlin 2019, S. 54.

German translations of all texts and tiny thumbnails of the referenced art pieces are in the back of the book.

G2 TERROR TYPEFACE (with Bruno Jacoby) [2021]

A B C D E F G H I J K L M

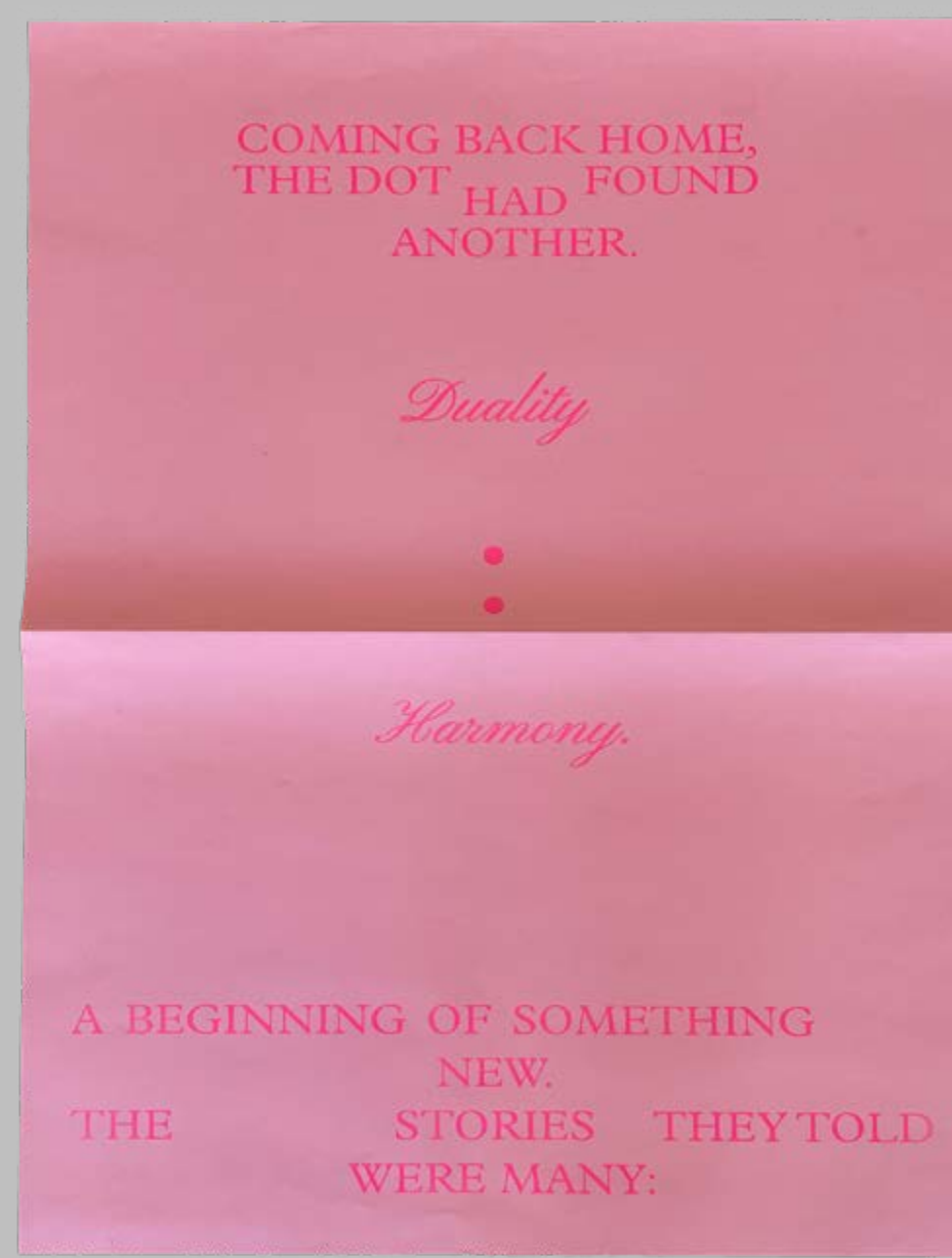
n o p q r s t u v w x y z

A B C D E F G H I J K L M

n o p q r s t u v w x y z

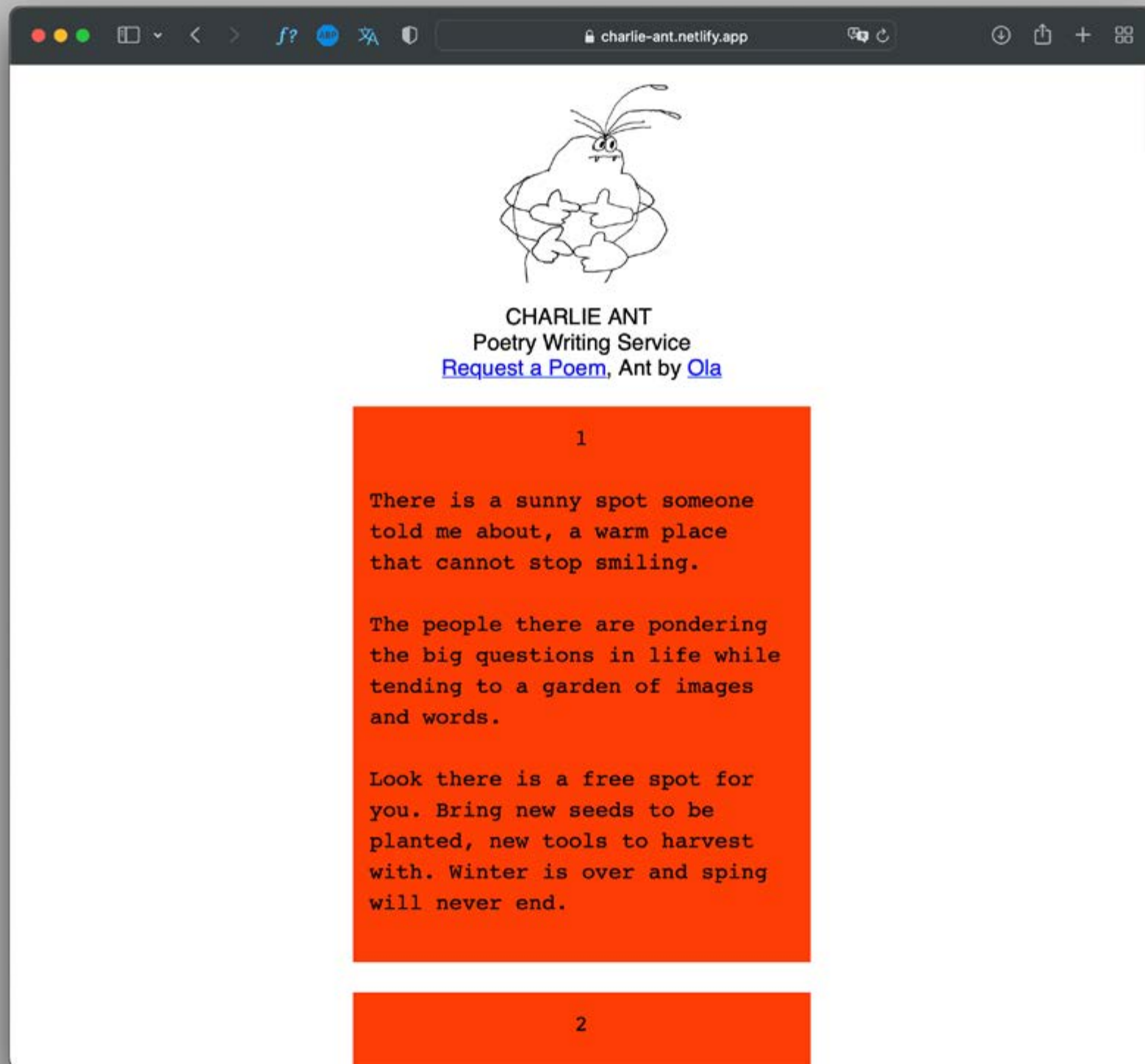
Made for the MINDBOMBS catalogue the custom typeface “G2 Terror” is a mono-line typeface that is easily stretchable or made bolder by adding an outline. Like the rest of the catalogue’s design, it is constructed with a sense of fragility.

. : ... [2021]



Three A2 posters, poetically telling the story of period, colon and ellipsis.

CHARLIE ANT (with Bruno Jacoby) [2020 - NOW]



Using typefaces of other graphic designers is common practice. But then you still have to write your own words to use these letters! Solving this problem, Bruno Jacoby and I are running a poem writing service where other designers can order texts from us that can be used in their designs.

YOU WILL NOT BELIEVE... (with Bruno Jacoby) [2022]



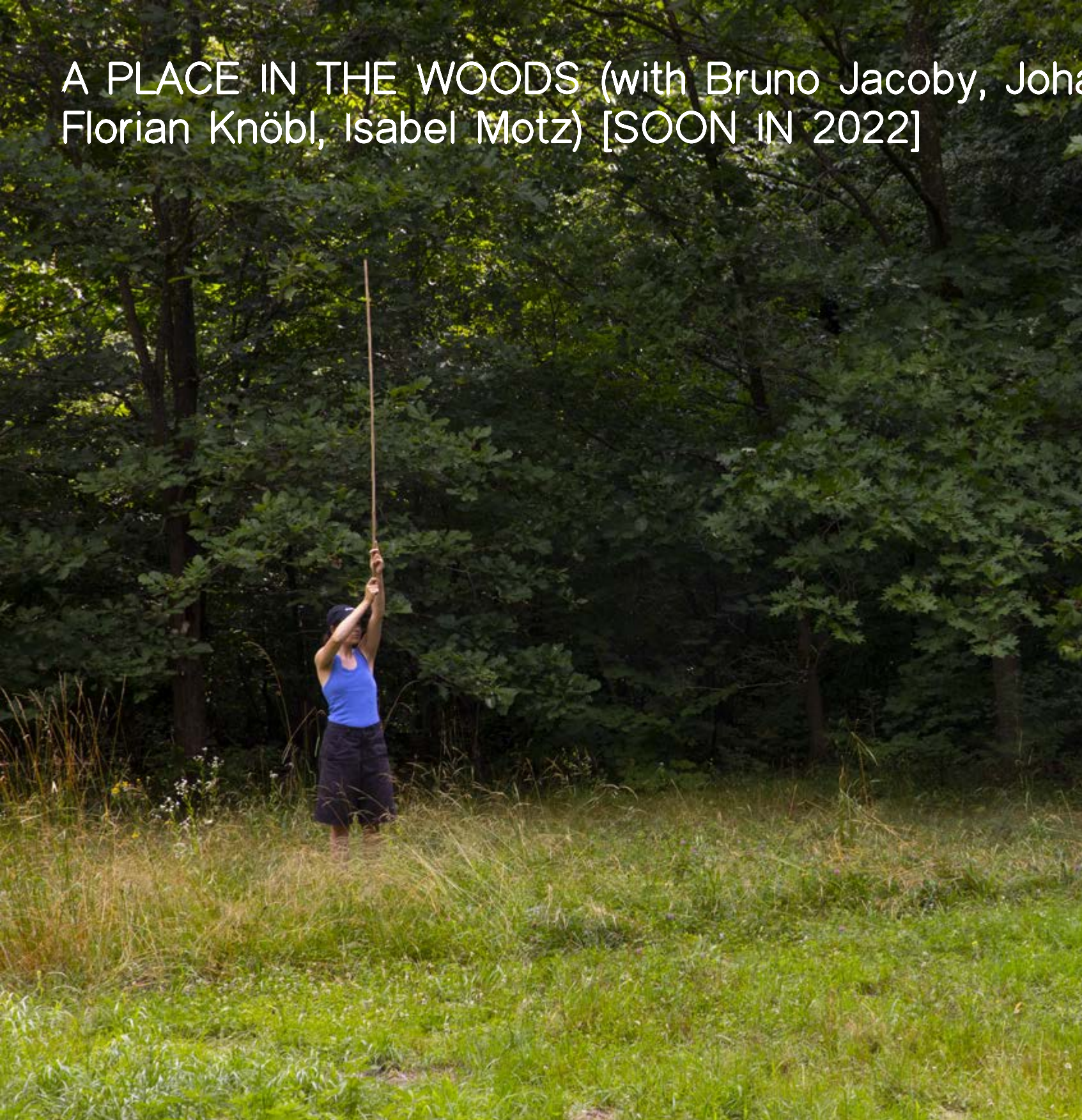
In an attempt to make art for wild animals as recipients, this small wooden billboard was constructed completely without the use of screws and printed with bio-degradable silkscreen paint. Set up in the forest in Arnhem, the Netherlands, it was left there as a teaser for something bigger happening soon.

A PLACE IN THE WOODS (with Bruno Jacoby, Johanna Schäfer, Florian Knöbl, Isabel Motz) [SOON IN 2022]



A Place in the Woods is an exhibition and event platform in Hardtwald, Karlsruhe, a temporary sculpture in public space and a three-month artist programme.

A PLACE IN THE WOODS (with Bruno Jacoby, Johanna Schäfer,
Florian Knöbl, Isabel Motz) [SOON IN 2022]



On an analog billboard and a digital website, two parallel spaces, APitW pursues the artistic examination of two questions: The position of the human being as the primary recipient of cultural production and the defining parameters of “place” as opposed to “landscape” or “environment”.

CV

Jonathan Blaschke (he/him)

*1998

studies Graphic Design at Hochschule für Gestaltung Karlsruhe (DE)

fluent in German and English

Contact:

info@jonathanblaschke.eu

(+49) 159 08120474

www.jonathanblaschke.eu

since 2017: Hochschule für Gestaltung Karlsruhe (DE)

prediploma: September 2020

exchange: September 2021 – February 2022: Graphic Design Arnhem, ArtEZ (NL)

Exhibitions:

2020: solo exhibition at Laube Karlsruhe (DE)

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2022: winner “100 Beste Plakate” (100 best posters)

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