

KLASSE TRÖGER

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REPRODUKTION UND GLITCH

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We, the glitch, will encrypt.

Only as refusal will our data continue to perform, transform, transmute, transmogrify, travel.

Like computer viruses, anti-bodies we escape extinction through our ability to morph and survive, exist in perpetual motion, navigating parallel conditions of time and memory.

We, the glitch are, an error, a mistake, a failure to function. Within technoculture, we are part of machinic anxiety, indicators of something having gone wrong.

The trial of reproduction produces errors, failures that are something new that could expand your reality.

To glitch the body requires the simultaneous occupation of some-where and no-where, no-thing and every-thing.

Within reproduction, it's to be only body or nobody.

As encrypted (machinic, social, cultural) material we remind you that there are gaps and hidden histories, parts of the ... file that ... cannot [be] heard and stories ... [that] will never [be] know[n]" to certain audiences.

Encryption, as a process, indicates the encoding of a message, rendering it unreadable or inaccessible to those unauthorized to decipher it. To consider us, the glitch, as a form of encryption, render the plaintext of the body (e.g., the body viewed through a normative, binary lens) as ciphertext (e.g., a glitched body, queered and encrypted).

[...] we want to ghost the binary body.

*stolen meaning:

maybe it turns out, that you don't need the first meaning anymore. you can follow the interruptions now. something happened so that they (the objects, my objects, the objects of my desire) suddenly lost their status and their signification within my system of meaning and references.

the properly romantic-poetic-task is not to dissipate or reabsorb chaos, but to construct it or to make a work from disorganization.

„Fantasy images, framed image-objects and what we see around us are three different things existing in different spaces. Each involves different relations between subject and look. The actualisation of fantasy scenarios into framed image-objects (still or moving) necessarily passes through the defiles of the signifier [...] as well as through the distortion processes unconscious signifiers are subjected to when passing into consciousness“

**borrowed words from: glitch feminism, Pein der Form, Looks and frictions