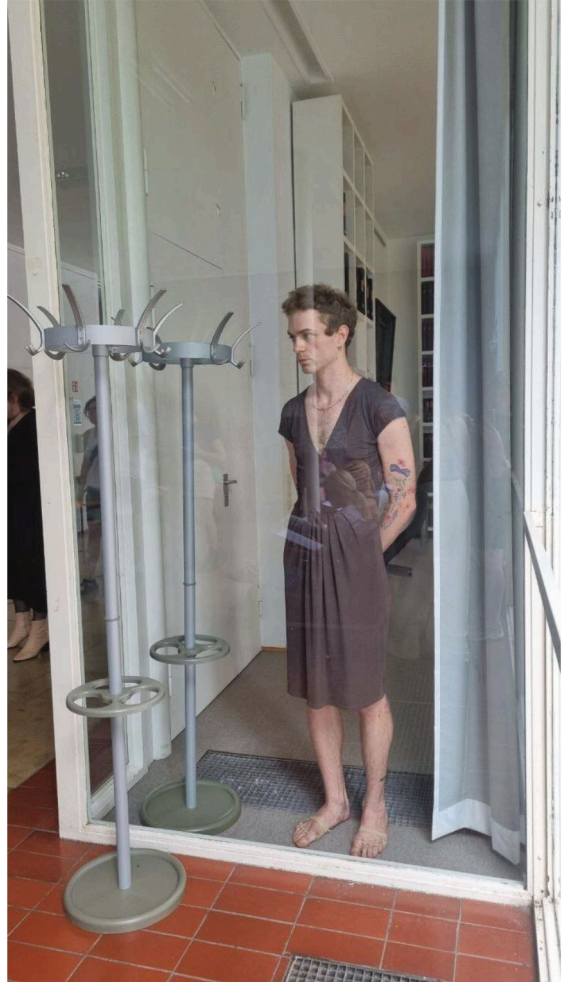


Jan Kunkel

Live Art Forms

AdBK Nürnberg

Absolvent*innen 2023 / 2024



*1994 in Oldenburg

Master Program Raether

departments

IN ANTICIPATION OF TWO WORKS. Leaving & entering.

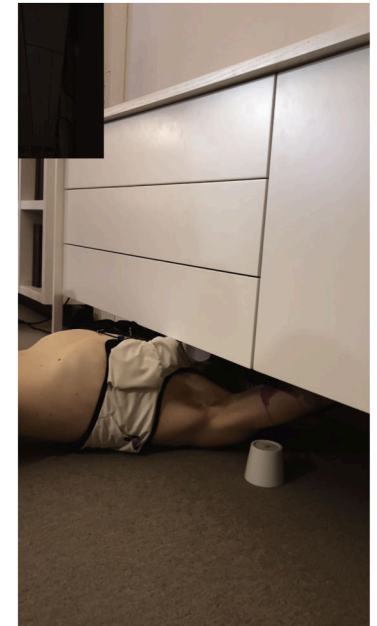
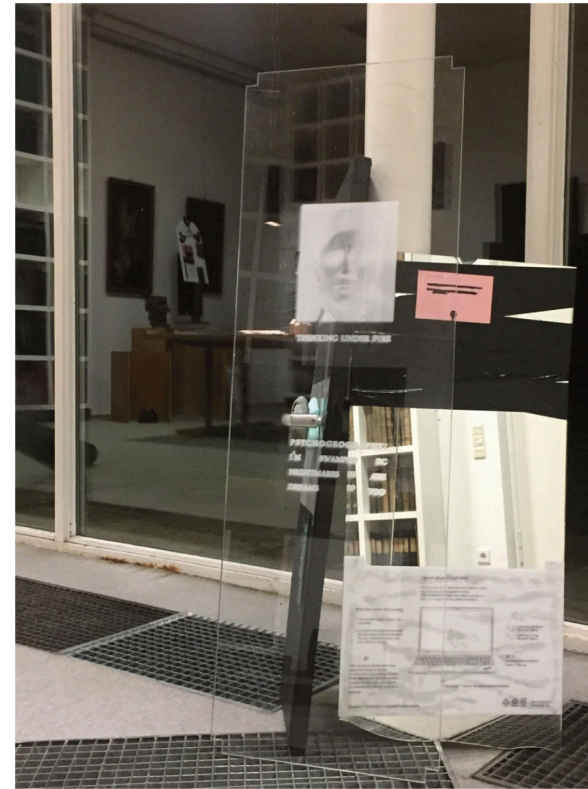
[10:10:00] *We used to sign off our shared email account with everyone's names. It was always in the order of who had committed to the organis(z)ation the longest, and over time, I saw my name edge left— from last to second position. There was never any specific training— we just learnt on-the-fly— but the order of our names indicated who might have had the most authority at any given moment, or at least the acquired experience when contributing to this busyness.*

[18:06:06] *In 2015, we stopped writing our names, instead signing off with only the name of the busyness. I felt sad because I liked being part of it, and I liked people knowing I was part of it. When you proposed the change, you told me it was because you were concerned about other possibilities like the “incident” repeating itself. You wanted to avoid situations where one of us was held accountable for the community . we attended to, rather than the community itself taking the blame. The name of the organiz(s)ation would shield individuals from the conflict we evoked.*

[21:09:13] *You were worried of course, because, after all, we were aspiring 20-something year olds, who had agreed to be legally and financially liable for the solvency of this busyness. We accepted roles that were perpetually junior, and also in control of the world. I suppose, there's a somewhat soothing quality to the detachment I noticed: If one doesn't know who to email, then send the request to the general inbox.*

[00:00:00] *It was fine. Then when you were assigned a new device, I remember you lost access to your personal email and started using the general inbox. I tried to keep the emails addressed to you separate from the emails addressed to us, yet you kept relying on our generic signature. The continued occlusion of your name (even from your tax records, purchases, and deliverables) frequently evaded my filtering system. I ended up not being sure if the deliveries I was administering were ours or yours, and I prompted you to open a new account and keep us separate. You said you had forgotten how to, and also that you preferred not to re-learn (or to unlearn) at this elevated stage, instead further connecting up your platforms, health tracking, and subscriptions to the legible registers of the organis(z)ation.*

[10:09:59] *People didn't know who was in charge, and informally, it meant I got asked a lot about who was still working on the project. Sometimes, I even forgot. We were deliberately trying to be less visible, and I remember it changed things. As individuals, we remained silent during the decommissions, when routines were taken out of context, or agencies spilt milk. Others did the same, holding on to the antiquity of professional practice whilst trimming their skill trees. Supervisors encouraged it, because frankly, on the other end of the emails there's a family of juniors too.*





Jan Kunkel dwells on the messy interstice between libidinal and political economy. In doing so, Jan exhausts the knotting of drive, desire and loss within technical environments. Closely invested in questions around detachment and mourning, J. produces films, objects, paintings, and publications as anchors for the reenactment as yet unconscious infrastructures. Jan has co-initiated the art space PlusX (+X) in Berlin since 2018. J's work *how leisure always imitates labor* was recently exhibited at Kunstverein München

(2023, IN COMMUNION WITH ALIE O. AND VERA KARLSSON).







INDEX:

r. 1 – 12 The Sleeper Cell 2023

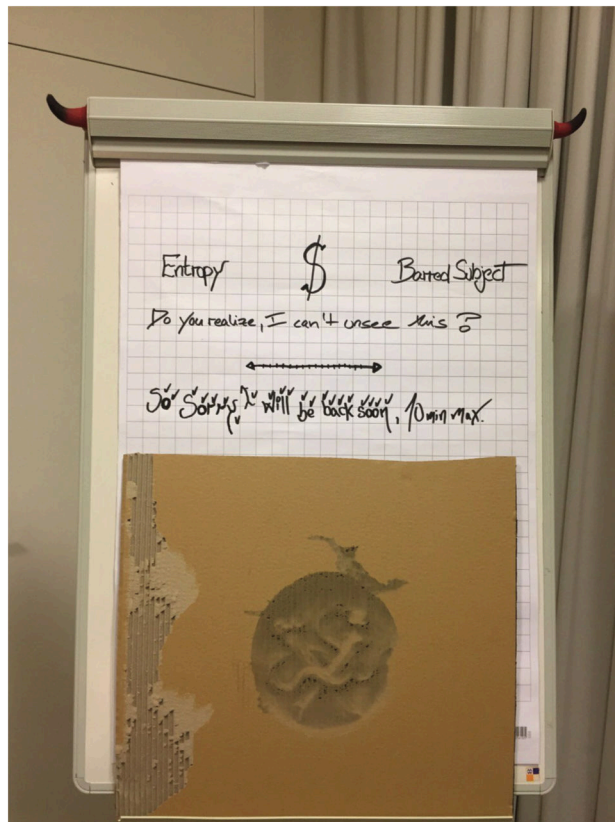
installation & performance

WITH A SOUND PIECE BY ALIE O.

FEATURING CONTRIBUTIONS BY ELISABETH BAUER, KANI LENT,
JANICK DIETER SCHMUDLACH & STRING BABE

INCLUDING A 3-CHANNEL MOTION PICTURE STARRING VERA KARLSSON &
VIVIENNE SUN

THE SLEEPER CELL TRAVERSES THRESHOLDS BETWEEN EMPLOYABLE
MANAGEMENT AND EMBEDDED MAINTENANCE. BUILDING UPON
SCULPTURAL INSTANCES, THE SUBSTITUTION OF "STUDIO" WITH "OFFICE"
(AND VICE VERSA) ELICITS A UBIQUITOUS SOCIAL CONTRACT.
AS AUDIENCES WITNESS RUPTURES WITH THE TERROR OF THE VOICE
WITHIN, PROCESSUAL TRACINGS OF PHANTOM PRESENCES UNRAVEL.
IN GESTALT OF SHORT-CIRCUITED RECURSIVITY, A TENDER INTRUDER
EMBARKS TO CIRCULATE LEAKED FOOTAGE FROM WORK ENVIRONMENTS,
SWAMP CONTENT, AND DEVILISH DISTRACTIONS.



r.10

Jan Kunkel

r.11

VITA:

2021 – 2024

LIVE ART FORMS
PROF. JP RAETHER
ADBK NUREMBERG



Jan Kunkel