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# **ALICE CREISCHER**

## **CULTURGEST LISBON 2017**

**„It is March, 24th 2000 which is compelling to be prospective“**

The work was exhibited at Culturgest in Lisbon, curated by Miguel Wandschneider, in February 2017 - among other works ( His Master's Voice, 2015, and The Greatest Happiness Principle Party, 2002). The issue of the work gathers personal and historical aspects which are leading to the so called „debt crisis“ in Portugal and the „PIGS“ States. It starts with the construction of the Agenda 2010 (inaugurated at the Lisbon Council 2000) which led to the German financial hegemony and its austerity dictat 10 years later. Therefore, I would like to show the work not only in Lisbon but also in the other „PIGS“ states. This discriminating term was invented by the rating agencies for the indebted countries Portugal, Ireland, Greece, Spain in 2011. I would like to show and modify the work in the special local contexts as well as to cooperate with other artists who are working about the same issue. This issue of indebtedness and debt economy might be now pushed to the news of yesterday but is dominating seriously the daily life of many people. I believe also that artistic work has certain difficulties to react immediately to political actuality. It needs time to „digest“ and find its ways of reflection and clarity. The work connects personal memories and images with so called scientific facts of the „debt crisis“ and dismantles them as (what Bourdieu called in his critique to the German finance technocrat Thietmeyer) a „deliberate delirium“. The work has 3 parts. These parts are accompanied by brochures where the audience can read more about the background of the installation as facts, sources as well as in form of poems.

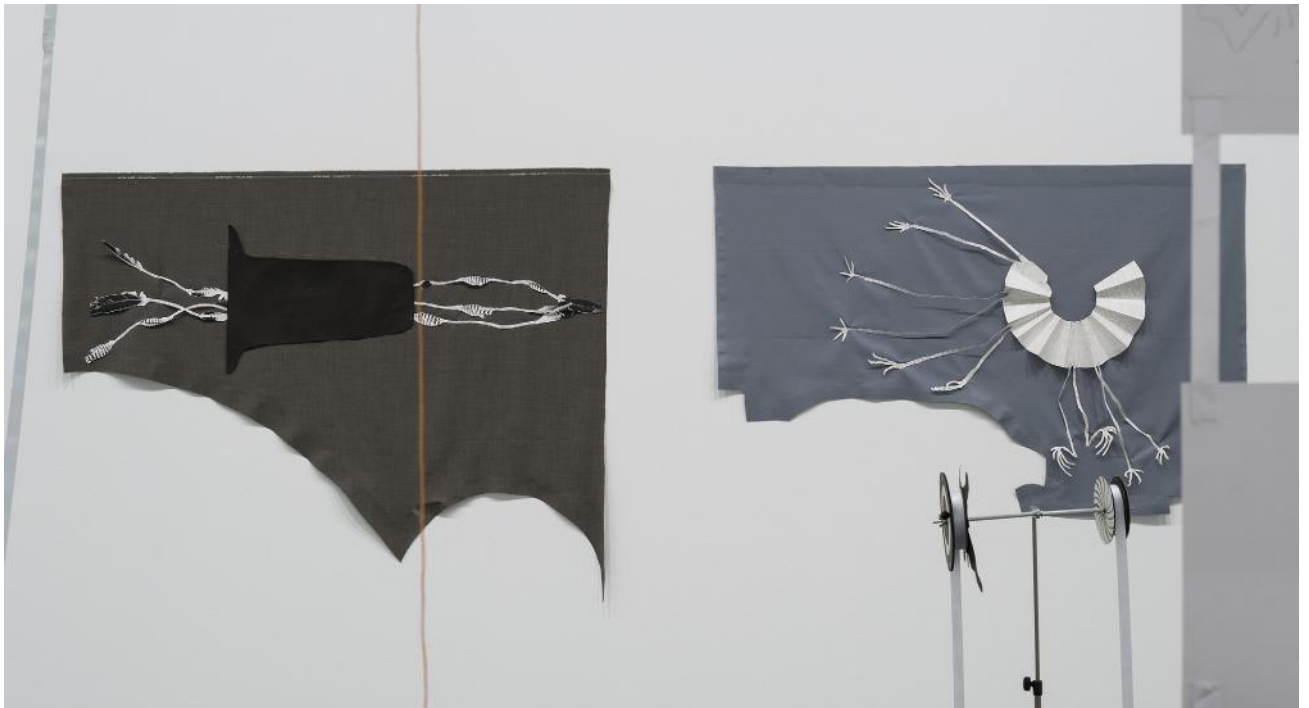
Alice Creischer

Alongside her artistic work, which frequently involves a regular collaboration with Andreas Siekmann, Alice Creischer (Gerolstein, Germany, 1960) has also developed a body of incisive criticism, not only in the form of texts about art and the institution of art in the age of advanced capitalism, but also through her curatorship of group exhibitions centred on capitalism and colonialism and involving a laborious research process. In her work, Creischer has adopted a specific method for approaching complex realities, based on painstaking investigation into current political and economic issues and its historic roots, associative thought processes and the use of collage and montage. The core of this exhibition is an extensive group of new works that problematize the so-called „sovereign debt crisis“ in various European countries, namely Portugal, and the austerity policies linked to this.

Miguel Wandschneider

**It is March 24 in the year 2000 which is compelling to be prospective.**

The Collar LISBON EUROPEAN COUNCIL wants to make Europe the most competitive and dynamic economic region in the world. Reforms are needed to this end. They create a whole—a single market—out of different countries.\*



**Hat**  
textile, drawings on paper

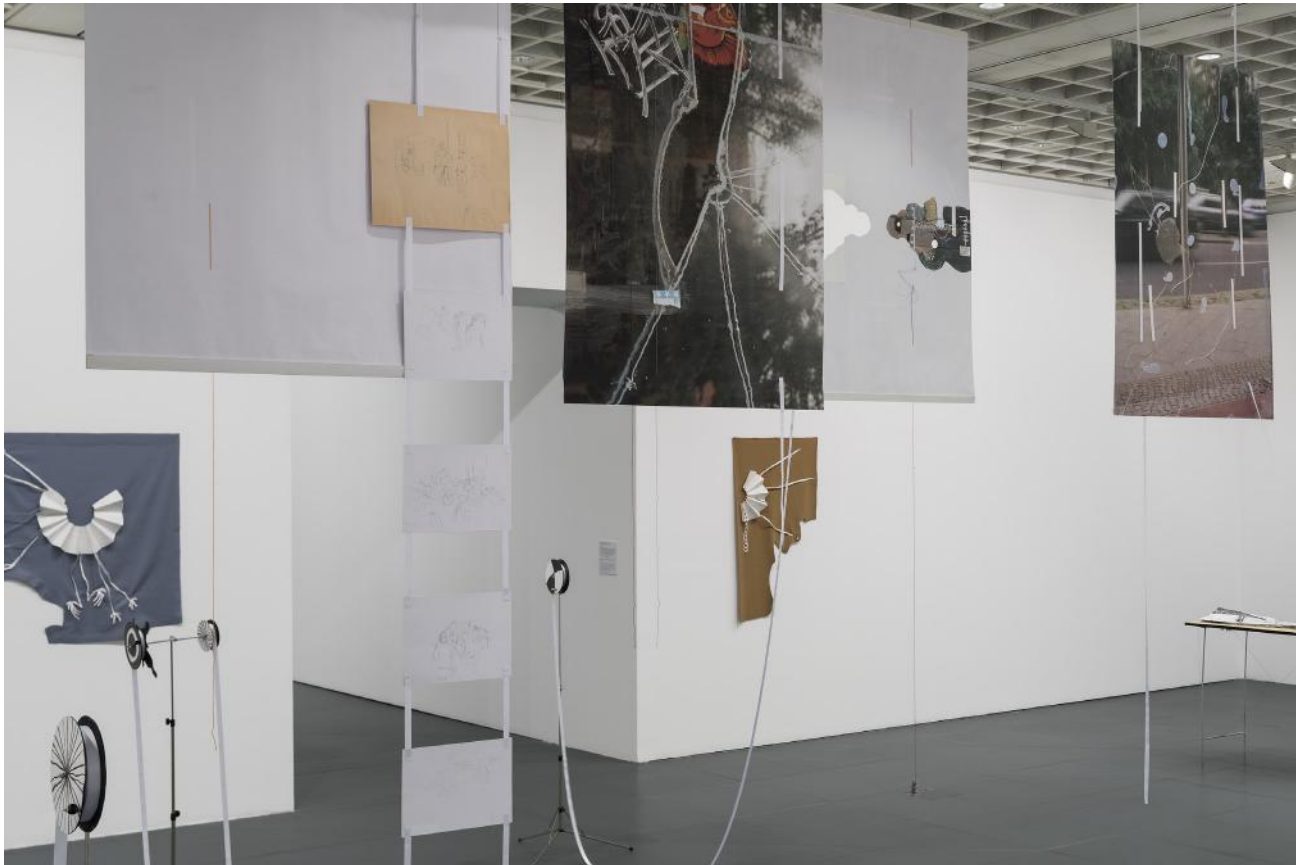
**Collar LISBON EUROPEAN COUNCIL**  
textile, drawings on paper

\* Extract from Chapter 1 brochure

## **It is March 24 in the year 2000 which is compelling to be prospective**

### **Chapter 1**

The first part starts with the Agenda 2000 approach, the personal memories of the de-regulation of social rights in Germany in the 2000s and the crisis in Argentina (the „mother-crisis“ to its followers 10 years later) which I personally witnessed. It shows 5 posters - enlarged fotos which I did in 2003 of the broken windows of the office of the Socialdemocratic Party in Berlin. The windows broke during the protest against the so called „Hartz“ laws.



## **It is March, 24th 2000 Which Is Compelling to be Prospective, 2016-17**

### **Chapter 1**

Mixed media installation: 5 posters, textile, collages on paper, collages on textile, drawings, reels, metal paper weights, table  
dimensions variable



## Chapter 1

The posters are weaved with white ribbons which will leave to the ceiling of the exhibition space and to reels with texts. The reels can be used by the audience to read texts. The reels are also some kind of archaic analog element of saving memory / language. \*



Reel ribbon with text - view in studio production

### \* Texts of the spools in Chapter 1 brochure:

Bourdieu, Warning against the model Thietmeyer, 1996; RAF, Manifest of the attack to Thietmeyer, 1985

Alice Creischer / Andreas Siekmann, Correspondence with Colectivo Situaciones, Buenos Aires, 2004; Peter Hartz, The Job Revolution, 2002; Creischer / Siekmann, Letters from Argentine, 2003



## Chapter 1



**2nd reel:** From the statement dated September 20/21, 1988, of the Rote Armee Fraktion, Kommando Khaled Aker

**1st reel:** Pierre Bourdieu: Warning Against the Model Tietmeyer  
texts are in Chapter 1 brochure

## Chapter 1

Some of the posters have holes from the cut outs of the person who did the fotos and was mirrored in the broken windows (me). This person appears as a collage at the backside of the posters. There are other materials mounted too with the posters - like drawings of one of the demonstrations against the Hartz laws, 2004.



Poster 1 front and back views  
Culturgest



## Chapter 1



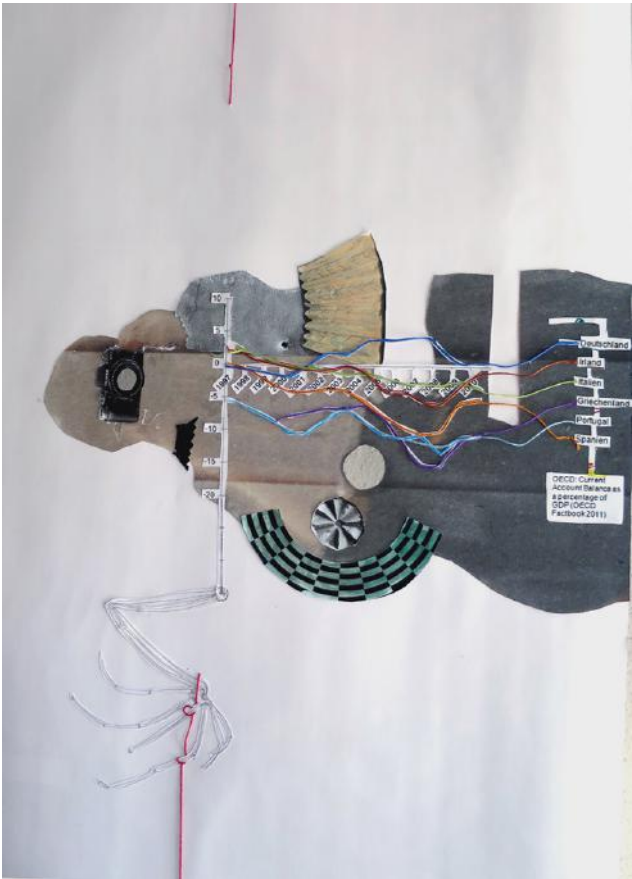
Poster 2 front and back views  
Culturgest



view from studio production in Berlin



Poster 3 front and back views  
Culturgest



Poster 4 front and back views

## Chapter 1

There are several objects associated to the first part - like a shroud (worned by merchants of the 16th century), a curtain with details of an ivory carving - related to the colonial history of trading in Portugal and the history of colonial art collecting in Germany. The issue of colonial trade as a foundation of indebted economy is one of the red lines of argumentation through the work.







details of Curtain Ivory Carving

### First curtain

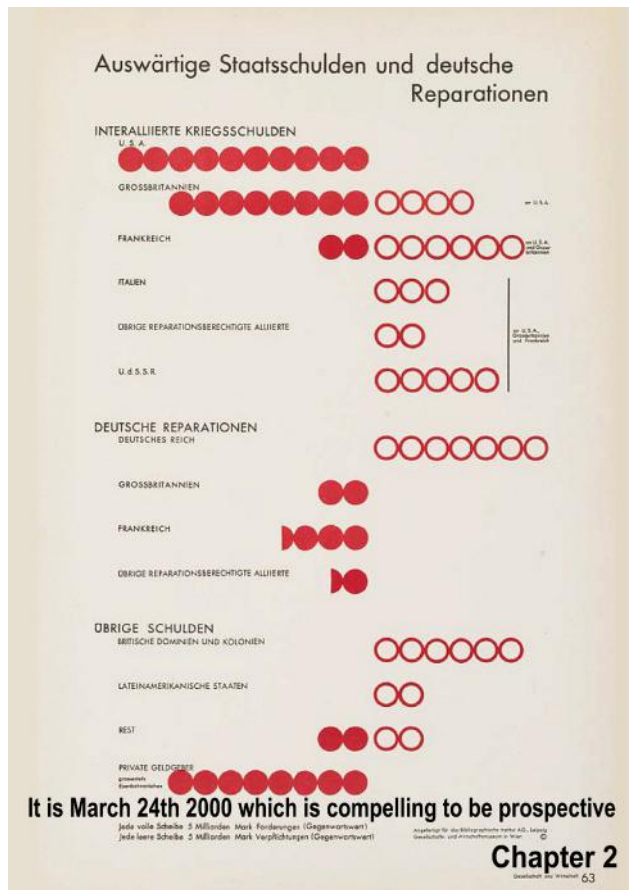
Mixed media installation: cardboard and textile curtains, collages on paper, collages on textile, metal, reel, video (found footage, Hamburg, 1917)  
dimensions variable



## Chapter 2

### First curtain

The first curtain shows the rating of Moodys in March 2011 which initiated the entrance of Portugal at the Troika system as well created the shortcut PIGS for the indebted states. It shows the scores and ratings of the PIGS states - with a special accent on the cds swaps.



Page 63, Foreign Government Debt and German Reparations,  
from: Society and Politics and Elementary Image Statistics, Atlas, 1929  
Viennese Institute of Visual Statistics, Gerd Arntz and Otto Neurath

Detail of front side of first curtain in studio:

Update of page 63, Elementary Image Statistics, Atlas Foreign Government Debt and  
German Reparations

## Chapter 2

### First curtain



The backside will show a collage of Milton Friedman visiting Chile and talking about his receipt to cure the Chilean economy. There will be a film projected on the circles about the healing of traumatized trembling soldiers of the first world in Germany war which was initiating the shock therapy.

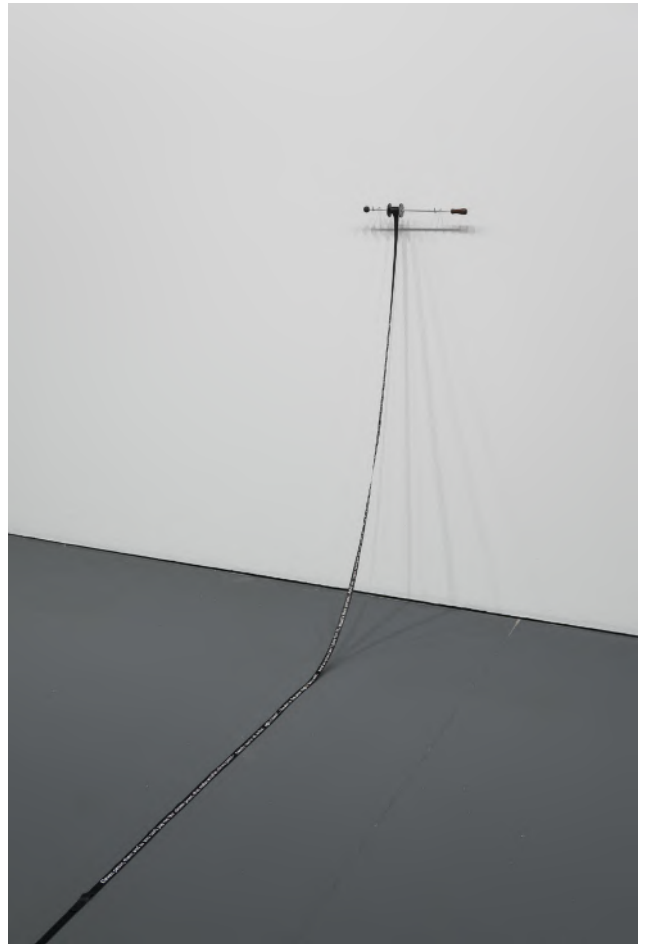
Back:

Video projection - Max Nonne suggests to a traumatized soldier under hypnosis that he doesn't have to tremble.

excerpts from:

Funktionell-motorische Reiz- und Lähmungszustände bei Kriegsteilnehmern  
und deren Heilung durch Suggestion in Hypnose,  
Allgemeines Krankenhaus Hamburg Eppendorf, 1917

<https://vimeo.com/115613516>



Details of first curtain  
Culturgest

## Chapter 2

### Second curtain

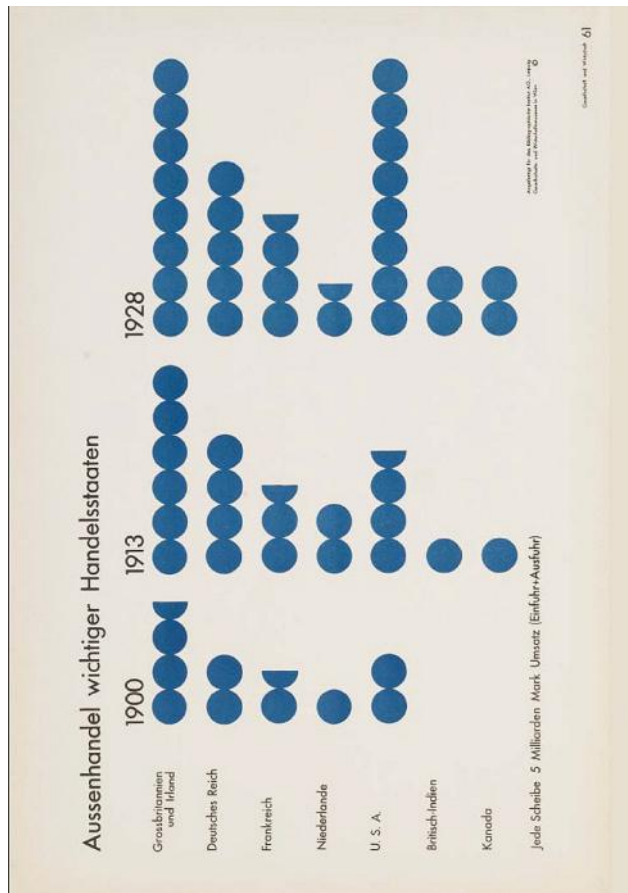


The second curtain shows the development of the trade balance for the „PIGS“ states together with Germany, 2000, 2003, 2010 which makes the German „Beggary neighbour policy“ obvious. On the blue „PLUS“ side there are paintings of pigs - phoning to Brussels or resuming about the theory of overproduction. Here especially I would like to modify this paintings due to the special local context of the exhibition.

Front: Update of page 61, *Society and Politics and Elementary Image Statistics, Atlas*, 1929

*Foreign Trade of Important Trading States*





Page 61, Foreign Trade of Important Trading States,  
from: *Society and Politics and Elementary Image Statistics, At-  
las*, 1929, Viennese Institute of Visual Statistics, Gerd Arntz and  
Otto Neurath

Detail of back of curtain: The Drama of „Having to Make a Plus“  
studio production view

Detail of back of curtain: „Pigs Phoning“  
studio production view

## Chapter 2

### Third curtain



The third curtain shows the „suggestions“ of the Memorandum of Understanding of IMF and EU to cut the state expenditures in Portugal. The backside shows two examples of lying numbers - one the growth of the cross national income in Chile after the coup (which was decreasing rapidly after the first year). The other is the decrease of the number of unemployed persons in Portugal after the „cure“ - actually generated by the huge migration wave from 2011 - 2014.

Front: Update of page 64, *Elementary Image Statistics, Atlas*

Government Expenditures

Each circle: 100 million cuts.

dark red: health - 550 million

light red: pensions - 445 million

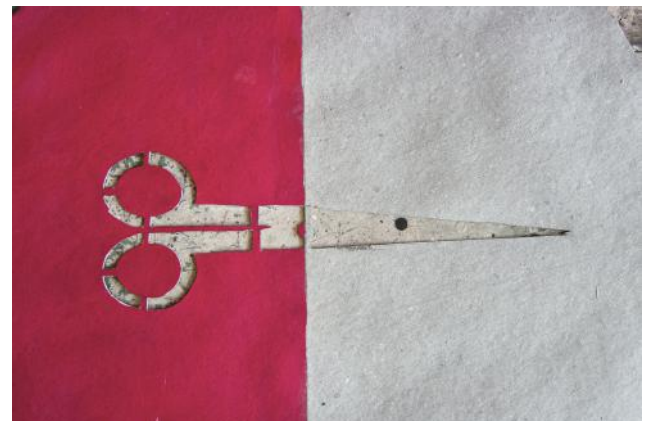
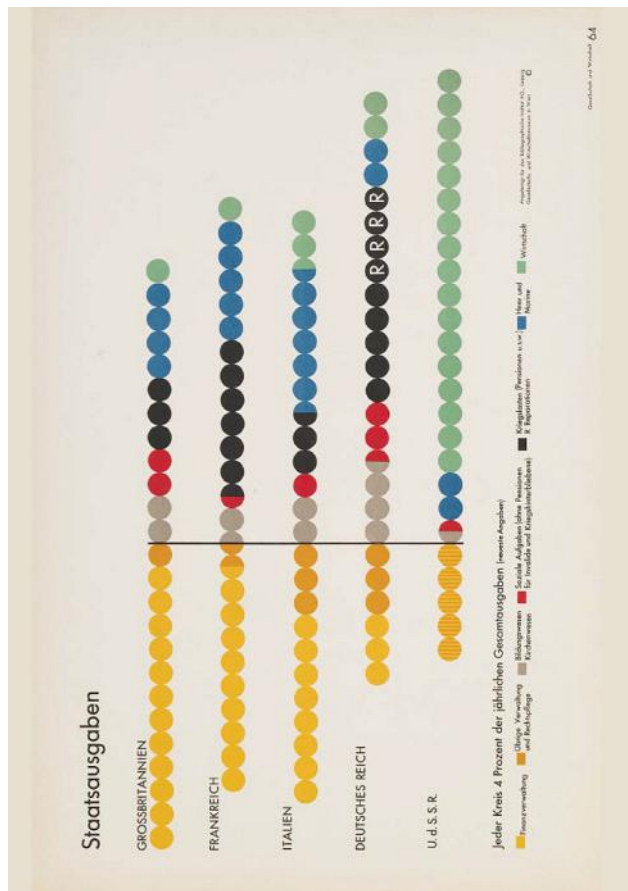
copper: state owned enterprises - 515 million

grey: education - 195 million

blue: unemployment insurance - 150 million

black: transfer capital to regional - 175 million



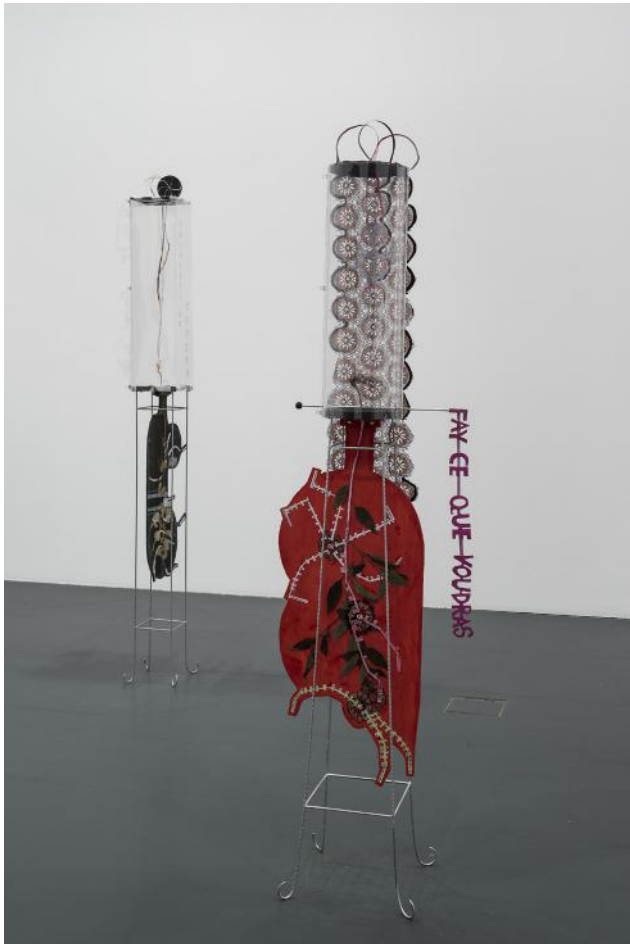


Page 64, Government expenditures,  
from: Society and Politics and Elementary Image Statistics, Atlas,  
1929, Viennese Institute of Visual Statistics, Gerd Arntz and Otto  
Neurath

**It is March 24 in the year 2000 which is compelling to be prospective**

### **Chapter 3**

Chapter 3 shows a world upside down. On one side it will show - in the forms of plants - economic organisation principles as well as personal biografies, mentioned in the first two parts. But the roots of the plants will show anarchistic movements and experiments of the carnation revolution which took place in Portugal at 1974. And to see what no one wants to see.



**It is March, 24th 2000 Which Is Compelling to be Prospective, 2016-17**

### **Chapter 3**

Mixed media installation: textile, collages on paper, collages on textile, wood, metal, collage, plants, video (Ich Kann Nicht, 2017) dimensions variable

The trees with their crowns upside down  
The cattle with its legs in the sky.  
And to see why people stare at us with open mouths  
and not to know why you are staring  
and why you aren't amazed at your own beauty.\*

## World Upside Down

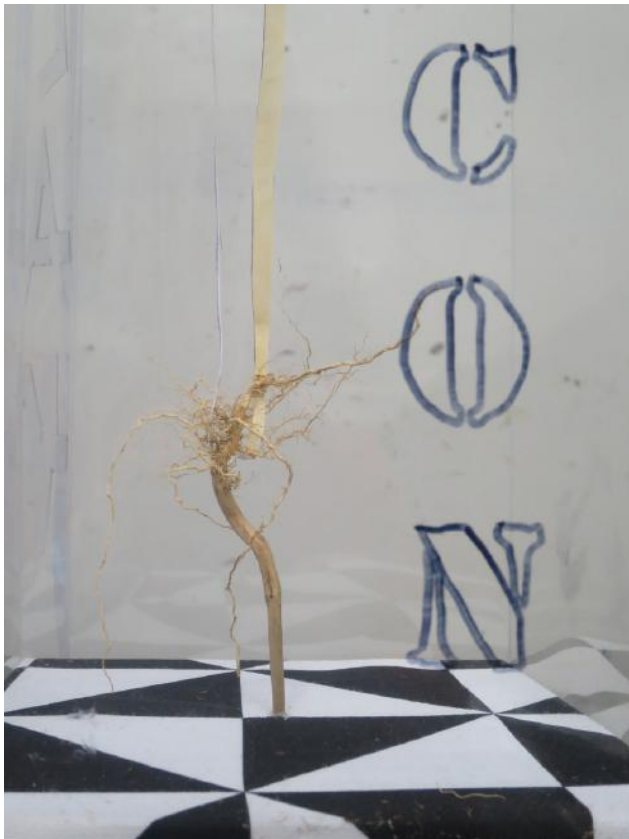
The last revolution in Europe is triggered by the liberation struggles in Angola, Mozambique, and Guinea Bissau. The military—exhausted by its own massacres—is the revolutionary protagonist. It degrades the Diadochs of the dead dictator.

The radical wing, the COPCON, briefly protects the self-government of the people against the power hunger of the new political parties.

This revolution was very familiar in Europe. It can be seen on photos depicting VW busses on the beach and smoking teenagers in old cafés.

People drive there on vacation.

This revolution has been completely forgotten in Europe. Its decisions can no longer be conceived, they are now totally absurd: the employees nationalize their banks overnight, the peons occupy millions of hectares of land in two weeks, factories are run by the workers' committees, people live in villas and hotels, where kitchens and playgrounds are installed, the rich clans are deported to their safe third countries after being expropriated.\*

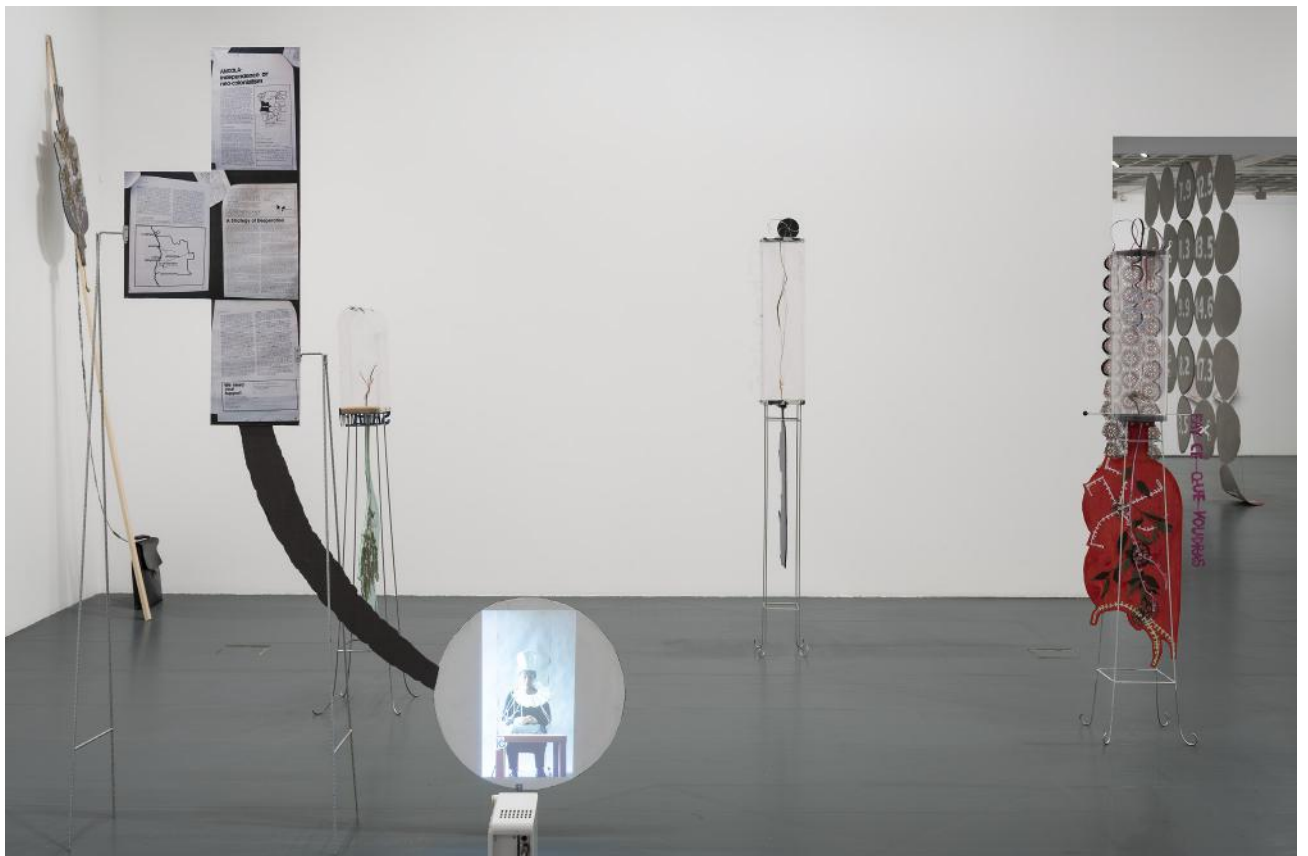


The motif of the world upside down appears in the songs of 15th and 16th centuries and describes the collapse of the power until then. But it also transports the uprising of an always already known form of self-governance.\*

\* text from brochure Chapter 3







**Ich Kann Nicht , 2017**

Film

Actors: Alice Creischer, Andreas Siekmann

Camera / Editing: Christian von Borries

**His Master's Voice, 2015**



**His Master's Voice, 2015**

Mixed media: wooden stand, record player with 2 speaker, 2 single vinyl records,  
wooden silhouette, collages on paper, collages on textile  
dimensions variable

### **The Greatest Happiness Principle Party, 2002**

The Greatest Happiness Principle Party stages a fictional party thrown by the Austrian Credit Institute in 1931, a bank that was heavily involved in financial speculation in the Balkan region during that period. The party is thrown at a time when the Austrian Credit Institute is on the brink of bankruptcy, an event which will trigger the second major world economic recession. The scene presents an ensemble of figures whose talk includes discussion of Jeremy Bentham's Fabric of Felicity a utilitarian theory of happiness. Behind them two cloakroom attendants instigate a militant investigation into the consequences of this bankruptcy, one of which is the impact it will have on European strategies of German capital and the establishment of the International Monetary Fund and the expansion of the market economy model.



### **The Greatest Happiness Principle Party, 2002**

Installation, 50 x 900 cm, 300 x 80 cm.

Materials: 7 life-sized wooden silhouettes, 1 textile banner, 9 drawings, some textile - clothed in various costumes





**The Greatest Happiness Principle Party, 2002**

Details of textile banner





**Alice Creischer**

**It is March 24 in the year 2000 which is compelling to be prospective**

Exhibition at Culturgest, Lissabon

Feb 4 – Apr 30, 2016

Photography: Alice Creischer and Culturgest

Text: Alice Creischer and Miguel Wandschneider

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