

"The time has come to change society by means of art."

"What's the point? Nobody will change because of art."

THE ART OF INCONSEQUENTIALITY

A film about the purpose of art in times of environmental disaster by Jakob Brossmann & Friedrich von Borries

> with Albert Meisl, Katharina Meves, Ahmed Soura, Tadzio Müller, Antje Stahl and Milo Rau



"In order to accomplish an ecological transformation, our society has to agree on what we all consider to be a meaningful existence. Because what we currently consider to be a successful life is precisely what caused the state of destruction we experience today."

Friedrich von Borries, TC 0:13:07

THE ART OF INCONSEQUENTIALITY

A film by Jakob Brossmann & Friedrich von Borries G/A 2021 | 67 minutes | 2k digital, colour | stereo Production: NFP*, Finali Film & Wortschatz Produktion Contact: jakob@finali.at | +43 699 123 54 735

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Synopsis short

A film about the power of art to show us ways out of the climate disaster. That was the plan. But things turn out differently on set. Actors, protagonists, and filmmakers come face to face with their wishes and fears, with revolution, self-delusion, and the environmental consequences of their own actions. Doubts revolve around the allegation of inconsequentiality. The utopian »Art of Inconsequentiality« emerges as a way of leading your life without harming anyone: an impossible yet desirable ideal. Fictional culmination meets documentary reflection and celebrates the beauty of failing and the parting of success.

"Lamb of God,
who takes away
the sin of climate change!
Give us today our daily Tesla
and forgive us our carbon emissions,
as we forgive those
who trespass against the climate.
And lead us not into temptation,
but deliver us from the greenhouse effect."

Albert Meisl and Katharina Meves invent a prayer, TC 0:39:05

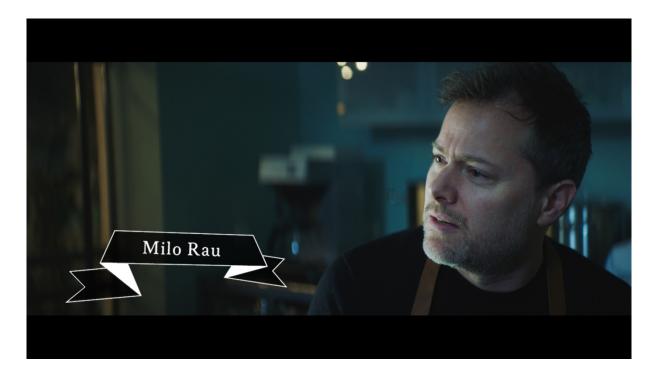
Synopsis long

"Art is looking for new ways out of the climate disaster." - After a successful fundraising dinner, Chief Curator Cornelia Stohmann (Katharina Meves) writes a press release for the "Museum of Ecological Art". Florian Booreau (Albert Meisl), the enfant terrible of conceptual art, however, suddenly recognises it as a grand delusion. His opening exhibition: a fig leaf. The sponsors: dishonest. The discourse on sustainability: inconsequential. We know everything and still continue our lives as before. His sweeping blow of rage also draws the waiter Issa (Ahmed Soura) into the conflict, who ultimately reveals an unexpected perspective on a successful life in harmony with the limitation of our planet.

At least that is what the script said. But things turn out differently on set. While the production schedule falls to pieces, everybody is confronted with their self-image. Is art really a "transformative force"? Is the idea of sustainability as an economic concept from the 18th century the right motif for the necessary transformation? A radical self-interrogation that neither the supporting roles such as the theatre producer Milo Rau, the critic Antje Stahl and the co-founder of "Ende-Gelände" Tadzio Müller nor the filmmakers themselves can escape. The »Art of Inconsequentiality« emerges as an utopian ideal. Between fictional culmination and authentic reflection, the film celebrates the beauty of failing and the parting of success.



"In the future it is not going to be important what you do –
the important thing is what you don't do."
Ahmed Soura as ISSA, TC 1:03:35



"What is an artistic act? If it's a creative act that changes the social order (...) – then revolution is the highest form of art."

Milo Rau, TC 0:34:24

Press releases of the festival | DOK.fest München

Logline:

Living without consequences in oder to save the world? Friedrich von Borries` theoretical concept enacted as a film within a film within a film.

Teaser:

A hunger for profit is destroying our world. Can art intervene or are artists merely the jesters of capitalism? And can the world be saved through living without ecological consequences? These topics are discussed - in front of and behind the camera and far beyond...

Long text:

"What, at the moment, is considered a meaningful live has, after all, led to the state of destruction of our nature that we are now experiencing." The architect and design theorist Friedrich von Borries has a counter-proposal: live without

consequences! Renounce success and growth. Taking up this idea, director Jakob Brossmann develops an artfully interwoven hybrid scenario, confronts documentary with fictional and, within the various levels, allows figures and performers - and not least von Borries and himself - to have their say. What is art, what can and should it achieve politically? How important is success and what does it mean to lead a life that has no negative consequences? A film that is inviting to join in the discussion!

Selime Schauer-Altinbilek



"Of course we need a political examination of the world. Absolutely!"

Antje Stahl, TC 0:21:25



<u>Director's Statement by Jakob Brossmann & Friedrich von Borries</u>

There is one aspect that connects the art world with every other field of human endeavor. Economy, politics, activism – even ecological struggle. All of these fields are dominated by an idea of success that could be described as leaving a mark, leaving something behind, engraving oneself in the history of our wonderful planet. But what if this is part of the problem? What if this struggle for fulfillment, self-fulfillment or legacy is part of what destroys our environment, part of what pushes our climate over the edge? And we can't see it, because we are too busy explaining to ourselves that all of it is part of the game and a necessity in changing the world for good. Simply greenwashing ourselves. Living a lie.

THE ART OF INCONSEQUETIALITY raises these questions - not only to the audience but also to ourselves, the crew behind this production. In the end, it boils down to the one essential question: do we have the courage, to do less? Can we really follow the path that our artistic process is opening up and do less? Or is all of it in the end an intellectual game?

These ideas and questions challenged the whole team, including us in our role as screenwriter, actor and director - also in a personal way. Not only intellectually but also emotionally. "Inconsequentiality" is a scary allegation, but at the same time it might be the most daring ideal of a new era, an important individual and cultural insight that will help us to preserve the planet for generations to come.

Cast & their stories



"I'm interested in non-compliant niche lifestyles.(...) Poverty, modesty and a simple life is as eco-friendly as it gets."

Albert Meisl, TC 0:24:00

Albert Meisl, director and actor, as the artist FLORIAN

Born in Munich, Germany. He studied German literature and film science in Munich and Berlin, acting at Salzburg's Mozarteum, and directing and scriptwriting at the Film Academy Vienna. He works as a cultural journalist, dramatic advisor for the theatre, and as an assistant film director and script supervisor for Austrian cinema films. Aside from acting in various short and independent films, his own short films and documentaries (author, director) received numerous awards.



"Letting go of an intention definitely creates energy – but it comes at a consequence! I'm enjoying the consequence of letting go."

Katharina Meves, TC 0:53:00

Katharina Meves, dancer and actress, as the curator CORNELIA

Born in Germany, she received her dance education at SEAD, Salzburg, and the danceWEB scholarship in 2009. She lives in Vienna and Berlin, and has been a member of Liquid Loft / Chris Haring since 2007. The company often realises collaborations between visual artists and filmmakers, and develops performances for the stage as well as museums and the public space. As a dancer, actress and voice actress, she has been in productions receiving countless multiple awards.

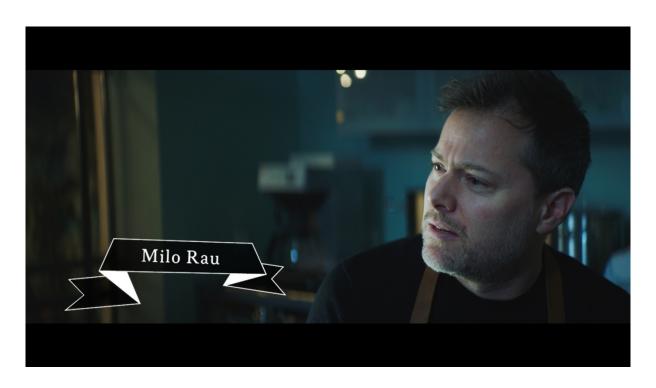


"Art must respond to the pain of society."

Ahmed Soura, TC 0:31:10

Ahmed Soura, dancer and cultural activist, as head waiter ISSA

Born in Burkina Faso, Ahmed studied traditional and contemporary African dance at the National Institute of Artistic and Cultural Training in Ouagadougou, while also training with the Kompagnie Salia Ni Seydou. He continued his studies at the Centre Chorégraphique National de Montpellier in France and has been the artistic director of the traditional dance company KÔRO since 2006. Aside from working with various dance companies and renowned artists, Ahmed Soura has been travelling back and forth between the continents for several years.



"I think the primary goal of art is to bring people together, to create spaces for solidarity and struggles."

Milo Rau, TC 0:31:10

Milo Rau, the legendary theatre maker, as the kitchen helper ADRIAN

Milo Rau studied sociology, German and Romance philology in Paris, Zurich and Berlin; his teachers included Tzvetan Todorov and Pierre Bourdieu. After his first reporting journeys to Chiapas and Cuba, he started writing for "Neue Zürcher Zeitung" in 2000. Aside from founding the theatre and film production company "IIPM - International Institute of Political Murder" in 2007, Milo Rau has been writing and directing in film and theatre, and teaches at universities and art academies. The father of two daughters has been the artistic director of NTGent since 2018/19 and lives in Cologne, Zurich, and southern France.



"There was this great concept from Melville, Bartleby's I WOULD PREFER NOT TO, which caused this huge hype about 15 years ago. And I was so upset because it was so decadent. - As if I could afford to say NO."

Antje Stahl, TC 0:50:40

Antje Stahl, NZZ cultural critic, as the kitchen helper SIMONE

Antje Stahl works as an author for the cultural section of "Neue Zürcher Zeitung" and as a lecturer at the Institute for History and Theory of Architecture, ETH Zurich. She was the editor of NZZ's Architecture & Design dossier; before that she worked as an editor for "Monopol - Magazin für Kunst und Leben in Berlin" and as an author for "Frankfurter Allgemeine Zeitung". Antje Stahl studied art history, modern German literature and philosophy at Humboldt University Berlin, Université Paris 1 Panthéon-Sorbonne and New York University. Her newborn son Cosmo supports her in writing a new volume of essays as best as he can. She lives and works in Zurich and Berlin.



"We must now decide to do the most consequential of actions, start a revolution or something! So things can return to being inconsequential again afterwards.

Inconsequentiality is impossible without that. Capitalism only has one consequence: the destruction of this world. If we don't stop that, inconsequentiality is just a vain mindfuck."

Tadzio Müller, TC 0:54:39

Tadzio Müller, the queer power plant occupier, as the kitchen helper JOCHEN

Tadzio Müller (born 1976 in Frankfurt am Main) is a German climate and LGBT activist; and political scientist. He works as a speaker on climate justice and international politics at the Center for International Dialogue and Cooperation of the Rosa Luxemburg Foundation. Müller is also a climate activist and spokesperson for "Ende Gelände", a network that engages in mass acts of civil disobedience to blockade brown coal infrastructure. He has been active in the environmental and climate movement since the 2000s. Tadzio Müller is HIV positive and works publicly against the discrimination of people living with HIV. Since 2019 he has been campaigning for solidarity between the LGBT movement and the climate movement.



Friedrich von Borries

Prof. Dr. Friedrich von Borries, born in 1974 in Berlin, has been a professor for design theory at the University of Fine Arts (HFBK) Hamburg since 2009. His work focuses on the relationship between design and social development. In doing so, he operates between the fields of art, design and architecture. His works, including research projects, novels, art projects, design objects and works of architecture, received numerous awards and can be found at the Museum for Applied Arts Vienna, Museum for Applied Arts Frankfurt and the New Collection of the Pinakothek der Moderne in Munich.

He was the commissioner-general and curator of the German contribution to the 11th Architecture Biennale of Venice in 2008. In Berlin, he heads the Friedrich von Borries Project Office. His novel "Fest der Folgenlosigkeit" ["Feast of Inconsequentiality"] was published by Suhrkamp in summer 2021.

Exhibitions (a selection)

Climate Capsules. Museum für Kunst und Gewerbe, Hamburg 2010.

The Berlin World Improvement Machine. Hamburger Bahnhof - Museum der Gegenwart, Berlin 2013.

Politics of Design, Design of Politics. Pinakothek der Moderne, Munich 2018.

Publications (a selection)

1WTC, novel, Suhrkamp 2011.

RLF. Das richtige Leben im Falschen [RLF. The right life within the wrong], novel, Suhrkamp 2013.

Weltentwerfen. Eine politische Designtheorie [Designing a world. A political theory of design], Suhrkamp 2016.

Filmography (a selection)

by: Romuald Karmakar, ZDF/3sat, 2012.

Problemzonengymnastik [Problem-area-gymnastics], web series for Arte Creative (concept, protagonist and production), directed by: Hannes Gieseler, 2011. Attack on Democracy - An Intervention. Documentary film (protagonist), directed

RLF. Kunstprotest aus Berlin [RLF. Art protest from Berlin], mockumentary (concept, screenplay and protagonist), directed by: Alexander Dluzak, UFA/Arte/ZDF, 2013.



Jakob Brossmann

Jakob Brossmann, born in 1986 in Vienna, studied stage and film design (scenography) with Professor Bernhard Kleber at the University for Applied Arts Vienna. He works as a director, producer, stage designer and visual artist. He alternately works on documentary films and theatre projects.

Together with the collective "konstantin gabel", he developed the spatial concept for the conversion of the "dieTheater Künstlerhaus" into the "BRUT Wien" in 2007. After that, he was assistant to Prof. Bernhard Kleber at the "Opernhaus Zürich" twice.

In 2010, the documentary film "#unibrennt - Bildungsprotest 2.0" was released in cinemas. He collaborated in the project as part of the directing collective "AG Doku".

As a stage designer, he regularly cooperates with Nikolaus Habjan. Since the production of the play "The Misunderstanding" having been awarded with the "Nestroypreis", they have been developing theatre and opera productions in which puppets, actors and actresses take equal parts. He created stage designs for productions at the "Schauspielhaus Graz", "Next Liberty Graz", "Volkstheater Wien", "Bayerische Staatsoper" in Munich, "Residenztheater München", "Schauspielhaus Zürich", "Akademietheater Wien", "Theater an der Wien", "Oper Dortmund" and "Semperoper Dresden".

In 2015, he produced a detailed DVD of the play "F.ZAWREL" by N. Habjan and S. Meusburger, which was awarded with the "Nestroypreis".

The same year, his 93-minute documentary film LAMPEDUSA IN WINTER was premiered at the Semaine de la Critique, Locarno Film Festival. Since then, the documentary has received numerous awards, such as the "Wiener Filmpreis" in 2015, the "Boccalino d'Oro"-Award, the audience award at the "Duisburger Filmwoche", the "Austrian Academy Award" for the best documentary film in 2016, the "Europa-Staatspreis für Berichterstattung" and the "Royal Anthropological Institute Film Prize".

Together with "Finali Film & Wortschatz Produktion", he works on various interdisciplinary film and cultural projects which support social diversity and multilingualism. He holds lectures at Festivals and Universities around the world, such as the Cornell University, the Docudays Kiev, Belgrade Magnificent 7 Filmfestival, Ethnocineca Filmfestival Vienna and the WienXtra-media centre. Since 2017, he has been teaching at the University of Applied Arts Vienna.

Commissioned by Arte and Dor-Film, he created three episodes of the documentary series "Dokumente, die die Welt bewegen", featuring, amongst others, Karl Markovics, Harald Krassnitzer and Ilija Trojanow.

Co-directed with David Paede and in cooperation with "Nikolaus Geyrhalter Filmproduktion" he produced the 90-minute documentary film LISTEN TO THE RADIO (GEHÖRT, GESEHEN - Ein Radiofilm) about the Austrian radio programme "Österreich 1" and the art of producing radio. The film received the audience award at the Diagonale Film Festival in 2019 and was nominated for best documentary film with the "Austrian Academy Award".

He worked repeatedly with Friedrich von Borries, for example developing the video content for the application "Schule der Folgenlosigkeit" ["School of Inconsequentiality"].

<u>Staff</u>

DOP (fiction) Fabian Spuck

DOP (documentary) Serafin Spitzer

Editor Lisa Zoe Geretschläger, a.e.a.

Production Design Koral Elci

Art Director Robert Kraatz

Music Kyrre Kvam

Sound (fiction) Andreas Mohnke

Sound (documentary) Axel Traun

Lighting, design Moritz Virmond

Lighting technicians Johanna Biallas

Samuel von Mackensen

Costume Magdalena Cichonska

First assistant camera Facundo Altube

Second assistant camera Paul Sommerhalter

Boom Operator (fiction) Elias Lindermann

Daniel Stevens, Lisa Zoe Geretschläger, Jasmin

Subtitles Schenk Vitale / Wortschatz Produktion

Grading Fabian Spuck

Titledesign Ingo Offermanns & Saki Ho

Sounddesign Andreas Mohnke, Jochen Jessuzek

Production Assistant Ana Kockott

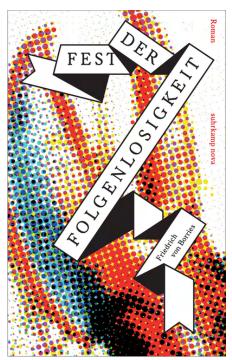
Line Producer Florian Miller

Producer Christian Ehrhardt & Clara von Fürstenberg

Clemens Schaeffer, Friedrich von Borries & Jakob

Creative Producer Brossmann

Production NFP*, Finali Film & Wortschatz Produktion



Announcement Suhrkamp
Novel "Fest der Folgenlosigkeit"
["Feast of Inconsquentiality"]
by Friedrich von Borries – available in German only

The manager Cornelia asks curator Florian to develop a "museum for ecological art" for the "Foundation for Sustainability of the German Industry". How might a life look like, which remains - from an ecological perspective - free of any consequences?

Florian's project introduces him to Lisa, an artist who plants trees to produce charcoal with which she creates installations and drawings – and thus, through creating her artworks, absorbs CO_2 from the atmosphere. He meets John, a radical eco-

activist, who fights against the coal industry and the deforestation of the "Goldbach Forest". He meets Issa, a refugee, who questions Florian's self-confidence; he meets Suzanna, a frustrated PR practitioner, who works for the European Union's environmental policy, yet would much more prefer to keep bees, and Ronald, a miner, who is worried about his job. The over-estimation of one's own abilities meets the fear for life, desperation meets hope, activism meets violence. Unexpected relationships develop, which reach their dramatic climax in the extravagant "Feast of Inconsequentiality".

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