

REPRINT

*“Lights, Camera, Now-Time! Polly II: Plan for a Revolution in Docklands”:  
Marina Vishmidt on a New Film by Anja Kirschner\**

Selected by Danny Hayward and Kerstin Stakemeier

\*Now Blaise Kirschner

“Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange.”  
—William Shakespeare, “Ariel’s Song,”  
from *The Tempest*, 1611

The following reprint of an early text by the writer, critical theorist, editor, and filmmaker Marina Vishmidt appears for a reason we can only regret: her early death, at age forty-seven, on April 26, 2024. The text, a review of a film by Marina’s friend and collaborator Blaise Kirschner, captures the complexity of Marina’s thinking at a point of inflection. In its politics and theoretical claims, it points forward: to theoretical arguments about material social relationships, mediation, antagonism, and the critique of the infrastructures of art institutions that would become the main focus of her work in the following decades. In the quickness and the impacted maximalism of its style, it points backward: to a decade of output as an author of DIY zines, speculative fiction, experimental film work, and feminist art theory and criticism, in an ever-shifting and expanding gyre of artistic and political collaboration, formal indiscipline, “fucking shit up,” mediation and exchange.

In its focus on infrastructure—in this case the infrastructure of an inundated East End, disappearing beneath the floodwaters of a nonspecific catastrophe—the text also brings into focus the concept that Marina would place at the center of her later theoretical work. The two of us, together with Larne Abse Gogarty, are currently at work on a synthesis of Marina’s writings with the title *Infrastructural Critique*. This work radicalizes institutional critique by theorizing its material conditions, stripping the institution down to its bare infrastructural bones and posing the testingly unprejudiced question of *what it is good for*. A second, smaller publication, titled *Marina’s Cues: Infrastructures of Disalienation*, will flank this one. Together, Marina and Kerstin were working on a radical rewrite of their 2016 book *Reproducing Autonomy*, moving their conversational format toward what they thought of as *de*-production: “autonomy” passing over into “infrastructure” and “disalienations” taking over from “reproduction.” The book will now contain the writings by Marina that were destined for it, as well as a larger conversation bringing in a group of friends and collaborators, taking up, and taking on, Marina’s cues.

Just as Blaise’s *Polly II* (2006) and Marina’s reading of it complement each other, the work of those of us currently (re)connecting around Marina’s writings is less about enforcing a citation circle than about shared

convictions, as well as the search for forms into which to translate them: organizing, writing, teaching, and producing in the arts, all of which Marina did. Her “infrastructural critique” brings into focus “that which is beyond representation or relation, a common world,” anatomizing the infrastructures *of* representation in order to produce a balance sheet of the conditions of self-activity within them, in a period in which representation is abundant and common worlds are in ever shorter supply.

Blaise’s *Polly II*, writes Marina, is a work of “fire, cultural idiomata, water and visual and cognitive layers.” An early film of Kirschner’s, emerging from intense collaborative work with and in the seafaring histories of capitalism, East London anti-gentrification struggles, punk music, and applied critical theory, the film is a brilliant time capsule. Employing a range of collaborators, many of whom were connected in some way to the London-based magazine of art and politics *Mute*, it appears today as a raw document of a community in the process of becoming, helping itself to everything it can lay its hands on in the process, including eighteenth-century literature, slash fiction, music, squats, friendship, DIY CGI, militant research—and criticism.

And that Marina takes joy from being its critic—in fact, this was the first review of any of Blaise’s films—may prove to be a pick for the lock of her own later theoretical practice. At the end of her text, anticipating Blaise’s forthcoming work on the most famous eighteenth-century thief, *The Last Days of Jack Sheppard* (2009), she tells us that “a cast of thousands is envisioned,” and that “the antique locks are waiting to be picked.” Even the locks themselves strain to spring open: in the language of love, everything works to be something other than itself. “This ‘other’ pulses through the texture of representation,” and the surface of reality undergoes a sea change as rich and strange as feeling itself.

The metaphor of the picked lock at the end of “Lights, Camera, Now-Time!” recurs in Marina’s writing; it appears again almost twenty years later, in an exchange in *Mousse* with Fulvia Carnevale, of the artist collective Claire Fontaine: “Tactical objects that can pick locks, shatter windows, and incinerate maps have all become tableaux in exhibitions.”<sup>1</sup> If the picked lock is itself a sort of master key for Marina’s thinking, *then this is because there are no objects that are not locked*, and there are no locked objects that are not also picks, and every pick is a lock and every art institution is of coral made. The “Nothing of him that doth fade, / But doth suffer a sea change / Into something rich and strange” is here basic strategic orientation. It is the commitment to the “non-identical” as that which ricochets forward into the present like a death ray focused on every criticism or class politics that defaults from the task of making things different from what they are, in obedience to the “winsome . . .

re-enactment culture[s]” that decorate and desecrate every cemetery of the nameless.

But what Marina would ten years later call “infrastructural critique” is from this perspective not the latest stage in the periodization of institutional critique, nor even institutional critique with its own locks picked. It is something richer and stranger. In Blaise’s *Polly II*, the “sea change” takes place through the staging, by an inevitably disparate revolutionary subject—one thrown up by the infrastructural struggles of East London’s gentrification—of a revamped version of John Gay’s forbidden opera *Polly* (1728), the sequel to his *The Beggar’s Opera* of the same year. Historical awareness in the film takes its cues from the pirates, thieves, and rebellions of the enslaved of Gay’s time, and treats modern revolutions and contemporary struggles through the lens of their experience. The unabashed contra-legality of such modes of life exists in direct opposition to the historical consciousness implied by the art-world trend of reenactment that Marina contests in her text’s opening paragraphs. *Polly II* counters these romanticist historicizations. It directs itself not simply against property, with real estate as its allegorical urban form, but against the continuity of legal forms that produce it, which is to say: against the centuries-long continuity of colonial warfare.

Here Blaise’s and Marina’s work are in a kind of elective alignment: both function infrastructurally in the sense that the present always contains the rubble of rebellions past. In Marina’s later writing, it is only when the art institution passes beyond its own limits—like so many nappies and bottles of champagne passed out from a looted store—and cultural struggle is joined to a much longer history of insurgency, that it can be said to have undergone a change full five fathoms deeper than any mere predictable succession of stages.

This is a species of historicism that Marina had abandoned already in 2006 to the gnawing of bureaucrats and lily-livered mice. That she stood for a materialism richer with the element of surprise, phase-shifting wines from shallow waters, is underlined by the fact that it was always in “the exhilarat[ing] negation of a violent and necrotic social stasis” that she was most evidently in her element.<sup>2</sup> For us, the exclamation point at the end of “Lights, Camera, Now-Time!” can only stand for the figure of Marina herself, and in this review you can see her bursting into language at her most exclamatory, in love with collective possibility, a lock pick for everything identical to itself, a conjurer of forms in the raw tactical tableaux of the present.

—Danny Hayward and Kerstin Stakemeier

History has of late proved a recalcitrant tease for practitioners of contemporary art. ‘Appropriation’ served as lynchpin du jour for this year’s Tate Triennial. An article in the 30th anniversary edition of *Art Monthly* marks time on the plethora of re-enactments that have in some measure infused post-conceptual work over the past decade as a more ‘active’ encounter with historical memory than the ‘purloining of the image’ dear to postmodernist strategy. The article ends with the aforementioned Triennial’s oracle Sturtevant’s injunction to ‘remake, reuse, reassemble, recombine – that’s the way to go’.

With important exceptions, much of the logic of re-enactment relies on mere transposition that domesticates both past and present as a Baudrillardian precession of simulacra, with retrieval itself gauged as a political act minus an accompanying concept of intervention in the present.<sup>\*</sup> Marina’s critique of art-world reenactments adds an important dimension to the now-common rejection of their historicism. In her view, reenactments offer a redemption of the present via an expanded postmodernism, in which the past returns as an image rather than as an action. This image comes to eclipse the present, flattening its, as much as the past’s, senses into a uniform vision. The 2002 exhibition *A Short History of Performance* at Whitechapel Gallery in East London had marked the institutional rise of reenactments in contemporary art as an artistic form of remaking (its own) history, while Artur Żmijewski’s overall application of reenactment *as* adaptive reality at the 7th Berlin Biennale (2012), which replaced the antagonisms of national liberation with a mistaken conception of nationalism *for* liberation, brought it to a reactionary close. In Marina’s horizon, history lingers within the present, as driftwood and ammunition, addressing all the senses and making felt how the histories of their capitalization produce accompliceship, not identity or resolution. In *Polly II*, Blaise is also radically attentive to this fact.

As such, it folds into what has been recently theorised as researched practice that draws the line at transposition and mediation of knowledge, rather than the production of new ‘knowledges’ and the social forms that would enable them, as well as the experience of ‘pastness’ purveyed by historical theme parks, memorably incised in Omer Fast’s ‘Godville’. But there are other ways to grapple with history, in which it is mined with critical payloads reasonably alien to tourists of the winsome verities of re-enactment culture. In *Polly II: Plan For a Revolution in Docklands*, recombination and retrieval announce an excess, but not just with respect to a past image; the constructivist landscape of ruins takes in the present. A frantic, fractal bricolage of narratives, fire, cultural idiomata, water and visual and cognitive layers resolves into a half-hour film, just about.



Blaise Kirschner, *Polly II: Plan for a Revolution in Docklands* (production still), 2006. Courtesy: the artist. Photo: Alessandra Chila

<sup>\*</sup>The original text by Marina Vishmidt is in blue. Danny Hayward and Kerstin Stakemeier have underlined passages and their comments appear in black text.

In her last published text, “A Future Everyone Can Get Behind” (2024), Marina argues that “emancipation is a concrete universal in the sense that it is a unity-in-difference of many historical realities and speculative tendencies, and is mediated through nature, labor, culture, and many other layers of experience, thought and production.”<sup>3</sup> What in her later writings she called “infrastructural critique” was defined by unexpected or surprise movements between these “layers,” which are themselves forms, or aspects, of an infrastructure whose own stability in time is defined by fixed internal relations and prescribed or obligatory directions of travel. “Critique” of infrastructure is itself complex and multilayered, but it always involves the practical transformation of fixed relations by transversal or non-prescribed movements and relations in both theory and practice. In Marina’s thinking, critique in this sense is inseparable from a materialist understanding of freedom, for which the “narratives, fire, cultural idiomata, water and visual and cognitive layers” of *Polly II* blaze a brilliant and paradoxical trail. The detritus of history fuels a cosmic death ray into the past that ricochets forward, as history erupts from an excess of now-time in a slash-fiction take on Walter Benjamin’s note that ‘History is . . . not homogeneous, empty time, but time filled by the presence of the now’. [Film](#) has always presented an ideal site for the complication of time, showing the relational character, and relativity, of temporal units as well as dramatic ones.

We are living in a moment in which the colonial cause of modern history does away with a crown jewel of its ideological repertoire, in that the invocation of “human rights” comes to demonstrate only that these are destined to designate humanity’s other. Kerstin recently read Orion J. Facey’s novel *The Virosexuals* (2021), from which Danny pointed onward, to Theo Montoya’s film *Anhell69* (2022). Both are plays on Blaise’s genre, science fiction, centering the dehumanizing core of modern humanism (read the sexualization of the civic via their racialization) and both, just like Blaise, meticulously formulate Marina’s “concrete universals” out of the scraps of communal matter lifted from all times, within a present that appears to make survival, rather than death, accidental.

In its ability to juxtapose the prosaic and the fantastic and extract meaning from the ‘unrelation’, the virus of unreality seeps into the constituted order of things, opening the file on why thus, and not otherwise. The ‘crystalline image’ furnishes more than enough facets for materialist historiography, cabaret and soap opera, for instance, to bend and involute one another’s claims on perception. Brecht’s ‘alienation effect’, though always posited as a technique of the anti-illusionistic ‘epic theatre’ rather than



Blaise Kirschner, *Polly II: Plan for a Revolution in Docklands* (stills), 2006. Courtesy: the artist



of film, is not far [behind](#). Brecht’s famous audience address—“Stop gawping so romantically!”—points to exactly the same plot: one demonstrating that revolutionary praxis is not a contest for the best-morals-within-bourgeois-measures, but a willful repurposing of all means within reach. In Blaise’s film, as in the most recent issue of *Diversity of Aesthetics* (a conversation between Saidiya Hartman, Christina Sharpe, and Rinaldo Walcott, moderated by Vicky Osterweil),<sup>4</sup> looting is a cause, not a means—the cause of expropriation. Its ongoing redistribution of means that establishes this wider horizon is omnipresent in Marina’s writing, in her commitment to not distinguishing good from bad means, and in her willingness to adopt all means necessary to the situation at hand, be that a film by a friend, organizing film as political praxis in Cinenova,<sup>5</sup> or her numerous collaborations, political engagements, and alliances.

When it comes to critical appraisal, Kirschner’s film *Polly II* has the advantage of existing within its own hybrid genre: Brechtian sci-fi musical agitprop action [thriller](#). Marina would perform as an extra in Blaise’s second take on Brecht, the 2010 film *The Empty Plan*, on which Blaise worked with David Panos.<sup>6</sup> Marina has a long and rich history of performing as an extra, for comrades, but also for money. You might see her when you watch some movie from the 2000s. It telescopes the 18th century underworld leitmotifs of John Gay’s *The Beggar’s Opera* and banned sequel *Polly* into a homegrown Katrina of an East London submerged under full five fathoms of rancid Thames water. Kirschner also deploys Brecht’s *Threepenny Opera* and his *lebrstuecke* (‘learning plays’), the conventions of disaster movies, Hogarth’s satirical prints, archival sources on piracy, leftist social history and contemporary chronicles by writers such as Peter Linebaugh, Marcus Rediker, Mike Davis and the London Particular. But a distant mirror can collect available light and focus it as a weapon. The inundated and bitterly polarised East End of *Polly II*’s near-future London is a play-within-a-play of the gentrification agendas that are on the march in that area, shifting into breakneck speed as the 2012 Olympics approach. And the projected massive redevelopment of the Thames Gateway has led not a few observers to warn of environmental consequences that would make the adroitly composited do it yourself CGI of Kirschner’s film redundant. The social visions of Gay and Brecht are ones where the poor are criminalised for surviving in a world arranged by the rich to legitimate their own plunder as law and order, and it’s a vision that requires only circumstantial updating in our current milieu of ‘disaster capitalism’ that seeks opportunities for growth in war, displacement and ecological collapse. In the film, waterside leisure complexes mushroom in

the Docklands floodplain, serviced by a working class, dwelling ad hoc in water-battered sink(ing) estates.

If it's true what Slavoj Žižek says in his latest aphorism about it being easier to imagine the end of the world than the end of capitalism, then the first thing to realise is that the implication doesn't run both ways. In Kirschner's film, the dangerous classes take matters into their own hands. Entrepreneurially plying the waterways, they are casual labourers, wily fixers, and buccaneers, some doing the 'social work' of redistribution and some 'robbing the rich and keeping the proceeds' as Polly Peachum, the narrator, explains. Even the airwaves aren't safe, as radio pirates spout grime while cohorts in 18th century dress plot fireballs on a map of Canary Wharf. The representatives of the ruling class are a lily-livered bureaucrat heading a 'consultation' meeting of the kind over familiar to London's council tenants and a young estate agent trussed up in the pirates' den. The look of the film is a febrile haze of smoke, grey river and lowering skies, with the flooding evoked by special effects that are neither naturalistic nor characters in their own right, instead achieving a digital uncanny that conjures both the photoshop-gothic of tourist brochures and moody Dutch landscape miniatures. Antagonistic relations subsist as forcefully and as obliquely in the image and in the script as they do within the social reality depicted. The heteronomy of post-apocalyptic daily life is matched at every turn by the heterogeneity of the pastiche that strives to express it, again leveraging the Brechtian dictum that art should be as impossible as life – 'In things, people and events there is something that makes them the way they are, and at the same time, there is something that makes them other' – and that sometimes life is only visible when converted into art. Neither for Brecht, nor for Blaise or Marina, are romanticist interiorities the place where the apocalyptic becomes articulate, or for that matter where it might become post-, ever. Rather, this is the solvent of the togetherness "that makes them the way they are," as both Blaise and Marina would go on to spell out in film and writing. And again, this all feels very contemporary. We see a similar idea in a text of Marina's from 2020: "If pain management is the horizon, the opioid abuse of politics—blaming the outsiders, blaming the different—hovers close at hand."<sup>7</sup> There is a passage in Alberto Toscano's 2023 *Late Fascism* that pushes this point further toward communal actions, like Blaise does in their film, moving from (melo)drama straight into farce, for good: "On a more optimistic note, that progressive or liberal reforms may appear to racists and reactionaries as signs of a communist dystopia that is almost already here could also be interpreted as the distorted recognition of utopian traces that demand to be blasted out of the continuum of reformism."<sup>8</sup>

This 'other' pulses through the texture of representation as of the represented, but rather than dissolve in the equivocal nature of the random and the unknowable as the mixing of art and life, it insists precisely on the distinction, as an index of all the distinctions that separate the real from the possible. The stylisation of the image, the soundtrack of grime, grubby rock, Lotte Lenya lieder and electronics, the arch pidgin of 18th century pirates, playwrights, MCs, cockney and government jargon prated by the 'types' – there are no templates to break for this, nor a tightly suspended mosaic of formalist ambition. At issue however, be it in the collage aesthetic or the historical bases, could be something beyond either representation or relation; we might refer here to the bringing into focus of a common world, what Jacques Rancière has recently written about as 'making visible that which was not visible, audible as speaking beings they who were merely heard as noisy animals.' This movement beyond "representation"—the specific reference here is to Rancière, but the concept travels along a number of distinct pathways:

- (1) Representation as the character of the art institution and its politics, delimited, attacked, and finally reinforced by "institutional critique," which is the only kind of politics possible as long as the institution is conceived as a theater of representation and not as a determinate material infrastructure;
- (2) Representation as the project of philosophy conceptualized and undermined by Gilles Deleuze in *Difference and Repetition* (1968), a book whose basic anarchist indiscipline as regards the epistemologies of representation continued to inform Marina's thinking, even as she dedicated herself to speculative aesthetic theory in the tradition of Hegel, Marx, and Adorno;
- (3) Representation as an "ethical" terminus for a liberal politics in which, as in Judith Butler's work on performative assembly, "recognition becomes the sole claim to amelioration possible to articulate . . . since no other collective power, no form of social invention, is conceivable, only relentless exposure (to harm, to one another) and the inescapability of this kind of life, lived in these same circumstances";<sup>9</sup>
- (4) Representation as the fruit of that "relentless exposure," a system of total and reciprocal visibility: a kind of high-cultural prisoner's dilemma played out in the "autonomous" contemporary museum, in which the meaning of "freedom" is limited to what it possible to do in a large room in which everyone is exposed to everyone else;



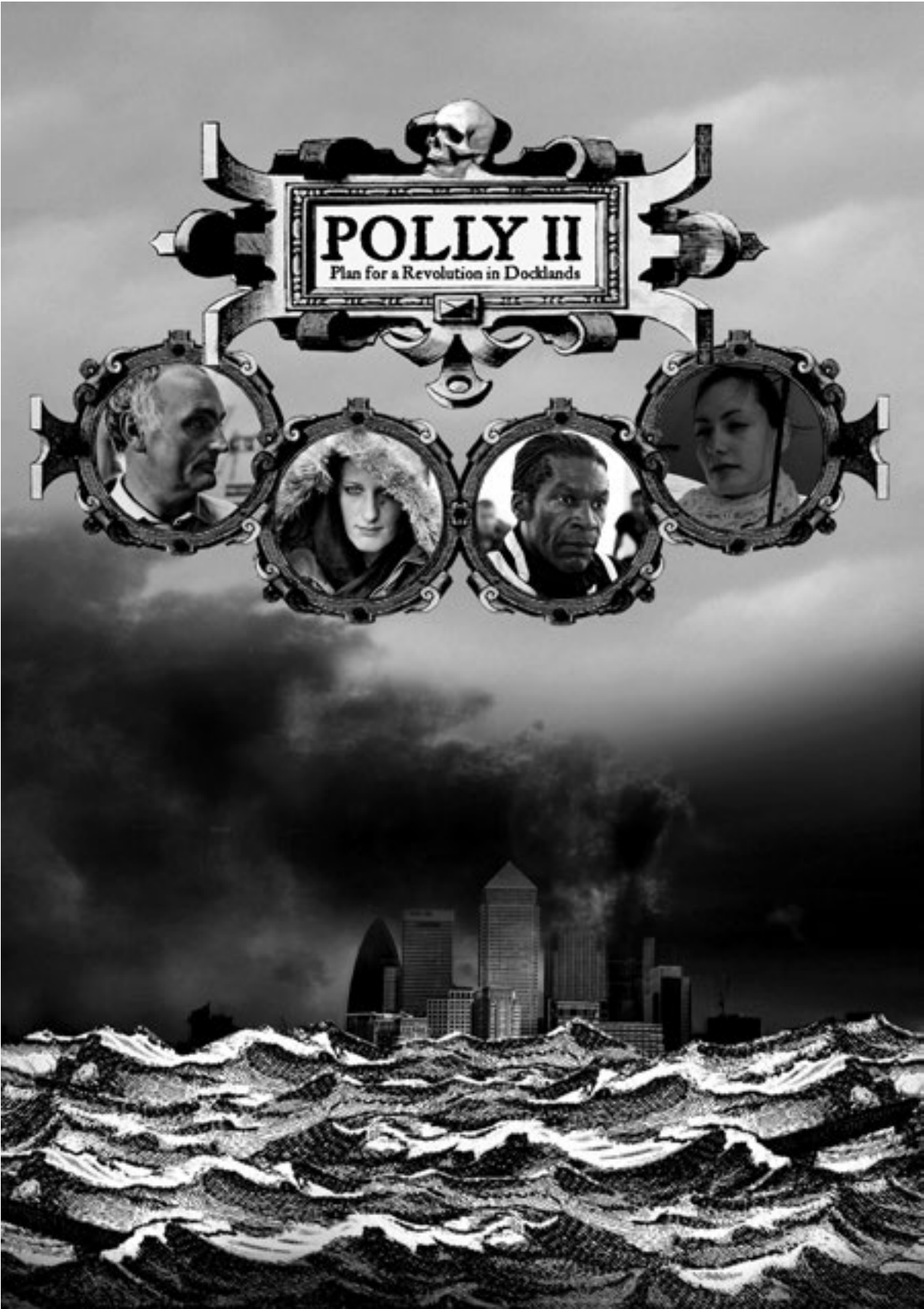
Blaise Kirschner, *Polly II: Plan for a Revolution in Docklands* (storyboard drawing), 2006. Courtesy: the artist

(5) “You do not always know what I am thinking” (Frank O’Hara): a definition derived from that experience: representation as acquiescence in the guise of autonomy;

(6) Various transversal relations of all the above. While abjuring the notion that art exists in order to ventriloquise those elsewhere rendered as scum, a work like *Polly II* detects in the contiguity of formal and feral the space where politics, now as ever, begins. But unlike Peter Watkins, for instance, her counter-histories are not pinned to the present by realist documentary tropes; instead, they are acted, and enacted, pluriform and proud, now *Eastenders*, now political theatre, now and then a living print. In Blaise’s films, as in Marina’s writings, this could be understood as their common sense of “dialectics,” not a philosophical game involving rhythmical antagonisms and inherited standards of excellence, but instead a shared life made of affirmatively impossible simultaneities.

Kirschner has made several short films preceding *Polly II*, and most of them were inspired by literary sources. *Supernumeraries* departed from Joseph Conrad’s novella *The Secret Sharer*, while the ideographic *She Really Is the Devil* was based on Alain Robbe-Grillet’s *The Voyeur* and won a Beck’s Futures Student Prize for Film and Video in 2002. With *Supernumeraries* as well as with *Polly II*, there was an attempt to counter the invisibility of the familiar with literary and historical elements. The figures of the stowaway, the pirate and the illegal migrant signalled the maritime struggle against exploitation, towards a provisional flight from capital that is strongest on land. Captivated by subversive social formations like the ‘maroon communities’ of slaves, sailors, pirates and other rabble in the colonial New World, the petty criminal underclass in Hogarth’s London, and self-organised working class communities and anti-heroes throughout time in general, Kirschner’s next project draws on another picaresque but radical item of social history. It will be an account of the notorious 18th century thief and escape artist Jack Shepherd, half of Henry Fielding’s inspiration for his *Jonathan Wild* (the other half was crooked Prime Minister Robert Walpole). It promises to be another fertile conflation of historical epochs and the raw present of London. A cast of thousands is envisioned and the antique locks are waiting to be picked.

- 1 Claire Fontaine in conversation with Marina Vishmidt, “We Can Refuse to Abdicate in a Number of Ways,” *Mousse*, no. 87 (Spring 2024): 223.
- 2 Marina Vishmidt and Andreas Petrossiants, “Spaces of Speculation: Movement Politics in the Infrastructure,” *Historical Materialism*, November 14, 2020, <https://www.historicalmaterialism.org/spaces-of-speculation-movement-politics-in-the-infrastructure/>.
- 3 Marina Vishmidt, “A Future Everyone Can Get Behind,” in *Aesthetic Protest Cultures: After the Avant-Garde*, ed. Mikkel Bolt Rasmussen (Wivenhoe, England: Minor Compositions, 2024), 105.
- 4 Saidiya Hartman, Vicky Osterweil, Christina Sharpe, and Rinaldo Walcott, *Looting*, vol. 3 of *Diversity of Aesthetics*, ed. Andreas Petrossiants and Jose Rosales (Brooklyn and Philadelphia: Common Notions, 2023).
- 5 Cinenova Working Group is a feminist film distributor based in London and elsewhere. See: <https://cinenova.org/>.
- 6 See: <https://blaisekirschner.com/project/the-empty-plan/>.
- 7 Marina Vishmidt, “Bodies in Space: On the Ends of Vulnerability,” *Radical Philosophy* 2, no. 8 (Autumn 2020): 33–46.
- 8 Alberto Toscano, *Late Fascism: Race, Capitalism and the Politics of Crisis* (London: Verso, 2023), 113.
- 9 Vishmidt, “Bodies in Space: On the Ends of Vulnerability,” 33–46.



Blaise Kirschner, *Polly II: Plan for a Revolution in Docklands* (poster), 2006. Courtesy: the artist

MARINA VISHMIDT (1976–2024) was a critical theorist and public intellectual who built transversal connections between political groups, theoretical approaches, and institutional domains. Her work encompassed the fields of contemporary art, partisan Marxist theory, and academia, while in recent years she was increasingly vocal as an activist and labor organizer. Her books include *Reproducing Autonomy* (Mute, 2016, with Kerstin Stakemeier), *Speculation as a Mode of Production: Forms of Value-Subjectivity in Art and Capital* (Brill, 2018 / Haymarket, 2019), *Speculation* (MIT Press, 2023), and the forthcoming *Infrastructural Critique* (2025).

KERSTIN STAKEMEIER is an educator at the Academy of Fine Arts Nuremberg. With Anselm Franke, she realized *Illiberal Arts*, Haus der Kulturen der Welt, Berlin (2021) and *Illiberal Lives*, Stiftung Moderne Kunst Ludwig Forum Aachen (2023). With Bill Dietz she authored *Universal Receptivity* (2021), and with Manuela Ammer, Eva Birkenstock, Jenny Nachtigall, and Stephanie Weber, the exhibition series and journal *Class Languages* (2017–18). In 2017 she published *Entgrenzter Formalismus. Verfahren einer antimodernen Ästhetik* (bbooks). With Marina Vishmidt she wrote *Reproducing Autonomy* (Mute, 2016). The second book she and Marina were working on, *Marina’s Cues: Infrastructures of Disalienation*, will come into being in 2025 with the help of Danny Hayward and a group of friends.

DANNY HAYWARD curates the PDF poetry archive Free Trials [www.pxxtry.com](http://www.pxxtry.com), where all of his own work eventually washes up. His latest book of poetry is *Loading Terminal* (The 87 Press, 2022), and his latest book of criticism is *Training Exercises* (Burley Fisher, 2024).

BLAISE KIRSCHNER (they/them) is an artist who primarily works in the moving image. Their video installations and films frequently reference histories from below and draw on popular genres, speculative fiction, and postcinematic media to address how fantasies and fears about socio-political, technological, and ecological developments are encoded in cultural forms. Kirschner was the winner of the Jarman Award (2011), and their work has been widely screened and exhibited internationally, most recently in the group shows *Illiberal Lives* at Ludwig Forum, Aachen (2023) and *Haunted Engines: UNICA and Other Films from Computer Generated Worlds* at BFI Southbank, London (2023); and in the solo show *UNICA* at Fluentum, Berlin (2022). Kirschner currently is a professor in Fine Art with a Focus on Moving Image at The Royal Institute of Art, Stockholm.