

# A BORING DYSTOPIA



## OPENING RECEPTION

Thursday  
May 8, 2025  
6:00-8:30 pm

## GALLERY HOURS

Monday-Thursday  
10am-6pm

**May 8 – July 17, 2025**

The Goethe-Institut New York is pleased to present the first US solo exhibition of artist Matthias Planitzer. This exhibition features an adapted version of the artist's video installation, *A Boring Dystopia* (2023).

*A Boring Dystopia* renders a hyper-real Manhattan, yet not all is as it should be. Envisioned as a societal psychogram (or, a psychological profile), the video follows one protagonist as he recites a soliloquy contemplating humans' role in a world increasingly overtaken and overdetermined by intelligent technology. With an attitude located somewhere between disillusioned and maligned, and with a glimmer of defiant optimism, the protagonist warns us that, despite our best intentions, subversion will always be subsumed itself. He tells several anecdotes, but the message is the same: Acts of resistance ultimately strengthen and reaffirm the system they oppose by stealing the logic of their own critique. Yet, he cannot fall into fatalistic nihilism.

Alongside our guide, we traverse the streets of the Financial District, into an eerie forest, and eventually confront an ethereal nothingness—the blank abyss upon which this game-engine world is constructed. Nevertheless, our protagonist persists onwards as the city collapses, inhabitants turn to dust, and the world falls out from below our feet. The architectural installation in which the video is viewed further elevates the uncanniness offered on screen and inspires emotions of unease. The seats, slightly inclined, suggest an upward motion—but will we be in free fall the next moment after?

For Press Inquiries and  
appointment viewings,  
please contact:  
[program-newyork@goethe.de](mailto:program-newyork@goethe.de)

## Goethe-Institut New York

30 Irving Place  
New York, NY 10003  
IG: @goetheinstitut\_newyork

Matthias Planitzer's artistic practice focuses on the conditions and interdependencies of technological processes. He investigates the interconnections between knowledge production and the technical claim to absoluteness, between opaque surfaces and inconspicuous structures, and between trace and artefact. In *A Boring Dystopia*, he prods: Can the tools of parallel-world construction, from 3D worldbuilding to artificial intelligence, be used to critique themselves?

**Curated by** Zachary B. Feldman  
with curatorial assistance by Mattis Thomsen and Anna Reimnitz

**Technical Support** Lukas Kandert, Jan Oelze, Clemens Schöll

**Installation Support** Khalid Alharbi, Christopher Daharsh,  
Zachary B. Feldman, Mark Holte, Randy Holte, Moritz Kreul,  
Rosa Lynn Pakusch, Anna Reimnitz, Mattis Thomsen

**Graphic Design** Moritz Kreul

**Thanks to** Akiko Bernhöft, Viktor Bone, Elisa Jule Braun,  
Erich Gutmann, Jack Tom Hogan, Can Kurucu, Lensbased Class,  
Marion Planitzer, Bruno Siegrist, Hito Steyerl, Moritz Stumm, Mizu Sugai

**For** Heiko-Thandeka Ncube

## Artist Bio

**Matthias Planitzer's** practice revolves around the fabrication, usage, and culture of political and scientific images, their epistemological substrates and operational applications. His further interest lies in the politics of computational decision making and the implications of automated reality. His work primarily employs a wide range of digital media, most notably video and video installations, computational imagery, and photography. Planitzer's recent exhibitions were held at venues such as Kunsthall Charlottenborg (Copenhagen), KW Institute for Contemporary Art (Berlin), Galerie Rudolfinum (Prague), Rijksmuseum Twenthe (Enschede), documenta fifteen (Kassel), and Museum for Photography (Berlin) among others. He holds degrees in Fine Arts and medicine from Universität der Künste (Berlin) and Charité (Berlin), respectively, and is co-editor of the "Uncanny Issues" book series. He lives and works in Berlin.

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