



The Great Success Machine

is a LARP (Live-Action-Role-Play) about neo-liberal professionalization workshops in art education institutions and the careers that they propose.

The Great Success Machine adapts the format of a career building workshop turned group therapy. Embarking on a journey through an artist career starting just out of art education, the participants will develop an artist persona that finds itself looking ahead at a life filled with smaller and occasionally larger disappointments, compromises, and changes of circumstance. The role playing game thereby reflects on the question of what an art education can and should provide? What types of artists does the neo-liberal paradigm of teaching art produce? How can artists under these circumstance develop a relevant and sustainable practice?

The LARP includes performative elements taken from Forum Theater, Psychodrama, table top RPGs, systemic constellation therapy, as well writing and drawing exercises.

Fact Sheet

Commitment time: 6 h

Introduction – 30 min

Character development workshop – 1,5 h

Game play – 3,5 h

Post-game discussion – 30 min

Number of participants: max. 20

Skill level: no previous LARP experience necessary

Experience of being in an art education is helpful

What to bring: comfortable clothes to move around in

Needed for the event: room, white- or black board, tables and chairs

The Great Success Machine has been played at

- University of the Arts Berlin, 2017 (*Lensbased*-class of Prof. Hito Steyerl)
- University of the Arts Hamburg, 2017 (class of Prof. Thomas Demand)
- UCLA game lab, 2018
- Halle Giebichenstein Kunsthochschule Halle, 2019

Artist statement and bios

The Great Success Machine is a collaboration between the artists Till Wittwer and Kristof Trakal. They have co-produced several formats on art education at the University of the Arts in Berlin including *Money on Monday*, *The Trader House Rules* and *Lo(o)se Grip*.

The GSM's post game discussion offers an opportunity to discuss the economic influence that art education institutions have on our practices. Students as well as non-students can distinguish the entrepreneurial turn in education discourses through language and game strategies. What makes our education neo-liberal and what kind of artists does the institution hope to produce through career workshops? Can we come up with demands for a different art education based on a different idea of careers?

Till Wittwer is an artist, writer and researcher.

He creates research-based narratives which he often presents as speculative propositions to act upon. They come in the form of essays, publications, lectures, and performances. He organizes initiatives to implement these propositions as well as platforms for critical exchange and learning. Amongst other places, his work has been shown at Hammer Museum L.A., Biennial of Design Brno, and HKW Berlin. He is involved in the self-education platforms Parallel School (parallel-school.org) and Open End-Ed (open-end-ed.org). Till lives and works in Berlin.

Kristof Trakal is an experimental film maker, writer and participatory artist.

Trakal works with histories of resistance in immersive collaborative environments that engage the viewers as creators. Trakal's pieces have been shown at numerous institutions including Folkwang Museum Essen, Julia Stoschek Collection Düsseldorf and Savvy Contemporary Berlin. He is currently participant at the Whitney ISP. Trakal is based in Los Angeles and Berlin.