

MORE GAS! THE TSARMAKERS

Myriam Thyes, 2023

UHD video, portrait format, 23:25, stereo

In this video collage, images and video excerpts of parallel, contemporaneous events of the last decades come together, which could not be more different and yet are related to each other in political and economic terms.

The starting point is a painting of Tsar Peter the Great that hangs in Eutin Castle. The ducal house of Schleswig-Holstein-Gottorf engaged in marriage politics with the Russian tsar's family Romanov and was thus related to the Romanovs. Tsar Peter founded the city of St. Petersburg. Russian President Vladimir Putin comes from St. Petersburg and likes to think of himself as the Tsar's successor.

The images and video sequences from German and international media and sources of various kinds (all found on the web) contrast encounters between politicians and corporate leaders for the (supposed) mutual benefit of their countries with the wars and contract killings that Putin was able to order for over twenty years without being held accountable. The deals between BASF and Gazprom, E.ON Ruhrgas, Siemens, Daimler and other German and European companies with Russian (state) corporations also brought enormous personal profits to the Russian long-term president Putin and other oligarchs. Over the years, Putin became increasingly adept at winning over German and other European decision-makers for himself and his geopolitical interests. German decision-makers, in turn, were fixated on cheap energy and raw materials and big business.

The video collage shows on the „basic level“ relationships between representatives of governments and corporations from Germany (and other Western countries) and Russia since 2000. The images are superimposed with scenes of the wars waged by the Kremlin since 1999 in Chechnya, Georgia, Syria and Ukraine. In addition, images of opposition movements in Russia, Ukraine and Georgia appear, as well as of contract killings by Russia. Now and then, paintings of Tsar Peter the Great and later Tsar Ivan the Terrible appear. The video is structured in such a way that one minute corresponds to one year. Language and sound occur only sporadically, serving as historical orientations and to support the images, but in no way fulfilling the informative function of a documentary film. The work is more emotionally appealing and perhaps encourages people to look more deeply into these issues.

Declaration: This is an uncommercial political artwork that is not for sale. Myriam Thyes does not own any rights to the images and video sequences used. She explicitly thanks ARTE, ARD, ZDF and countless international journalists and photographers for their valuable work. All the material she uses has already been paid for and published at least once (including Thyes' broadcasting fee). Since digitally working artists can hardly earn money with their works, the time and financial effort to obtain the rights is unreasonable.



in the exhibition SYMPTOM : BAROCK at Eutin Castle, 2023