Written in the shadow of 1930s Europe, Horváth's plays act as witnesses, undertaking a deceptively simple awareness of a chapter coming undone at its seams. Pull back and see a panic-stricken nationalism bitterly tied to a collapse of currencies, all while fascism rises like damp through the walls. *Tales from the Vienna Woods* watches its characters with the lucidness of someone who can show how ordinary self-interest conspires inside the extraordinary. *Italian Night* turns on a single, embittered coincidence: a group of friends who have chosen a day for their republican gathering, only to find the streets already claimed by a fascist parade.

Or as rewritten by Jan Kunkel and Christian Eisenberg, *"A fascist enters like a baritone in an opera, boots out of sync with the music."*

In Jan Kunkel and Christian Eisenberg's adaptation, *Italian Night* also conspires, by way of a mirror resituated to this moment. Its tension is heightened by the concurrence that this exhibition will overlap with Antifascist Day on April 25th and run through the end of the month. In precisely that repositioning, the distance between 81, or so, years ago collapses, until what once felt like political memory begins to feel like a present tense. What has transpired makes clear nothing is confined to just that; it must continue–and reify.

The play's prologue is set up as an annotation:

> *The formal framework for this Volksstück mit Totenstille (People's Play in Dead Silence) consists of six images, each operating as a psycho-political montage. No "acts" appear, only temporal frames of repression, denial, alleged catharsis, de-sublimation, and repetition. Every character performs ideology, not personality. Constitutive contradictions are lived through them, not resolved in them. Psychological development is suspended: no redemption arcs, only the structural compulsion to repeat. The premise draws on anti-climactic registers — a disavowed array of genocides beneath garlands.*

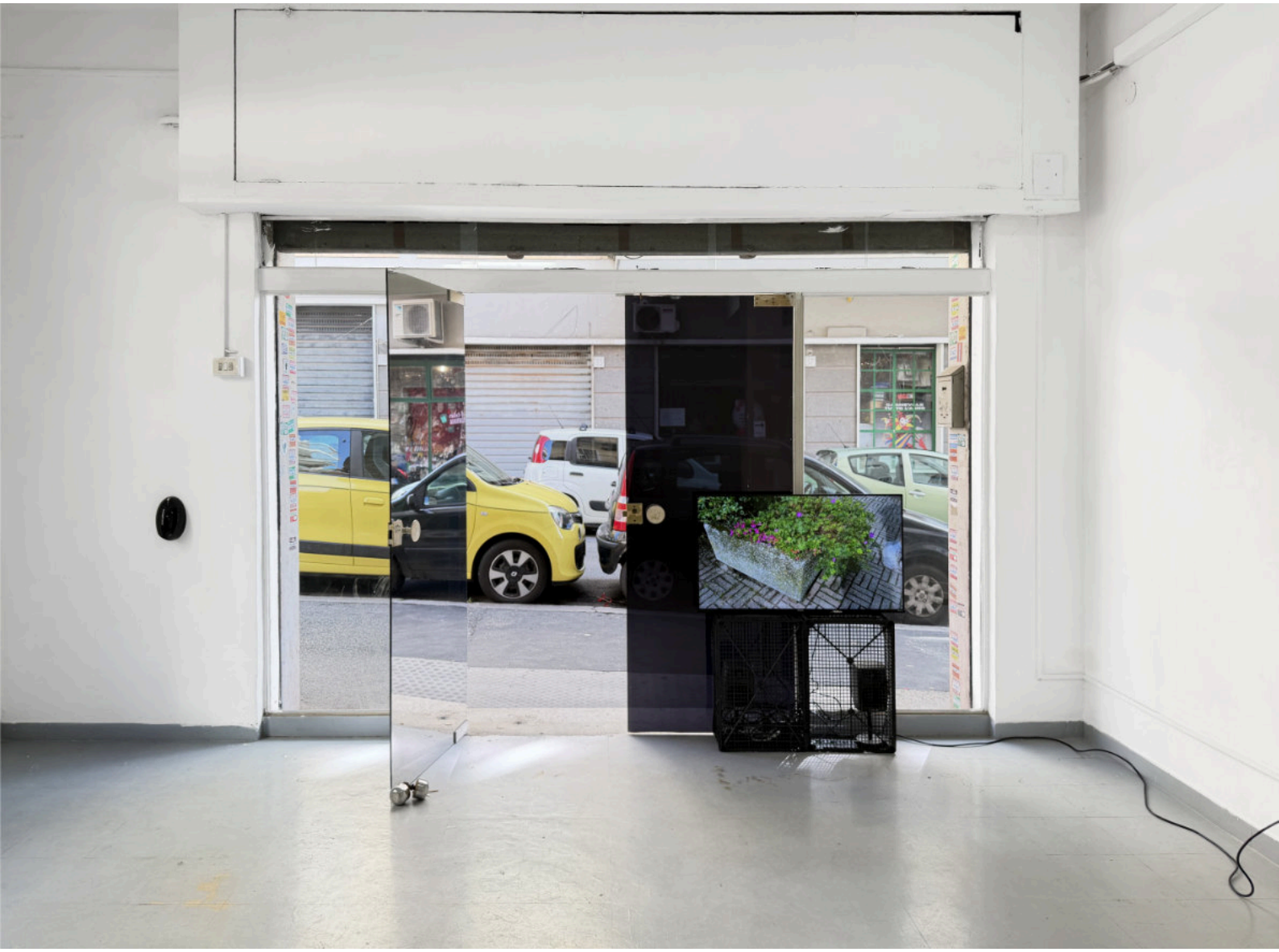
To stage this as a drama is, in a sense, to commit to a continuous act of watching. To name what it is, and what is at stake (the fascist, also the *Poller*), and bodies placed in opposition against it all, then there's the question of letting contradiction march along without resolution.

*Dramen* works within a tradition of gatherings; theatrical works conducted around not-so-latent circumstances and to the social and political conditions that make them, sooner or later, unavoidable. An investment in that, as a form of witness, through six images, with the last one being *Ballata della Notte Italiana:*

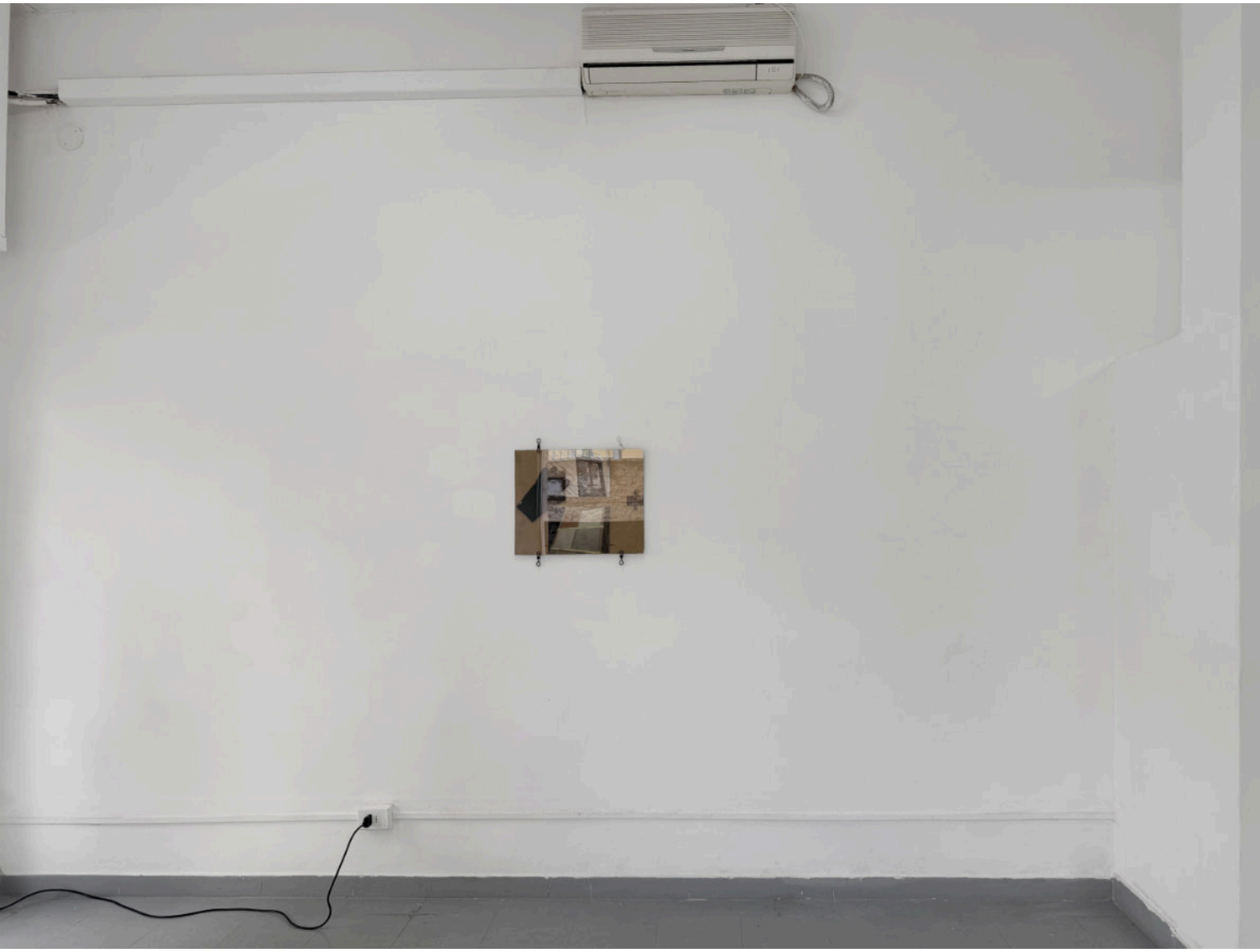
> *You held a dance, you called it light —*
> *You called it "freedom" in the night.*

*—Jazmina Figueroa*

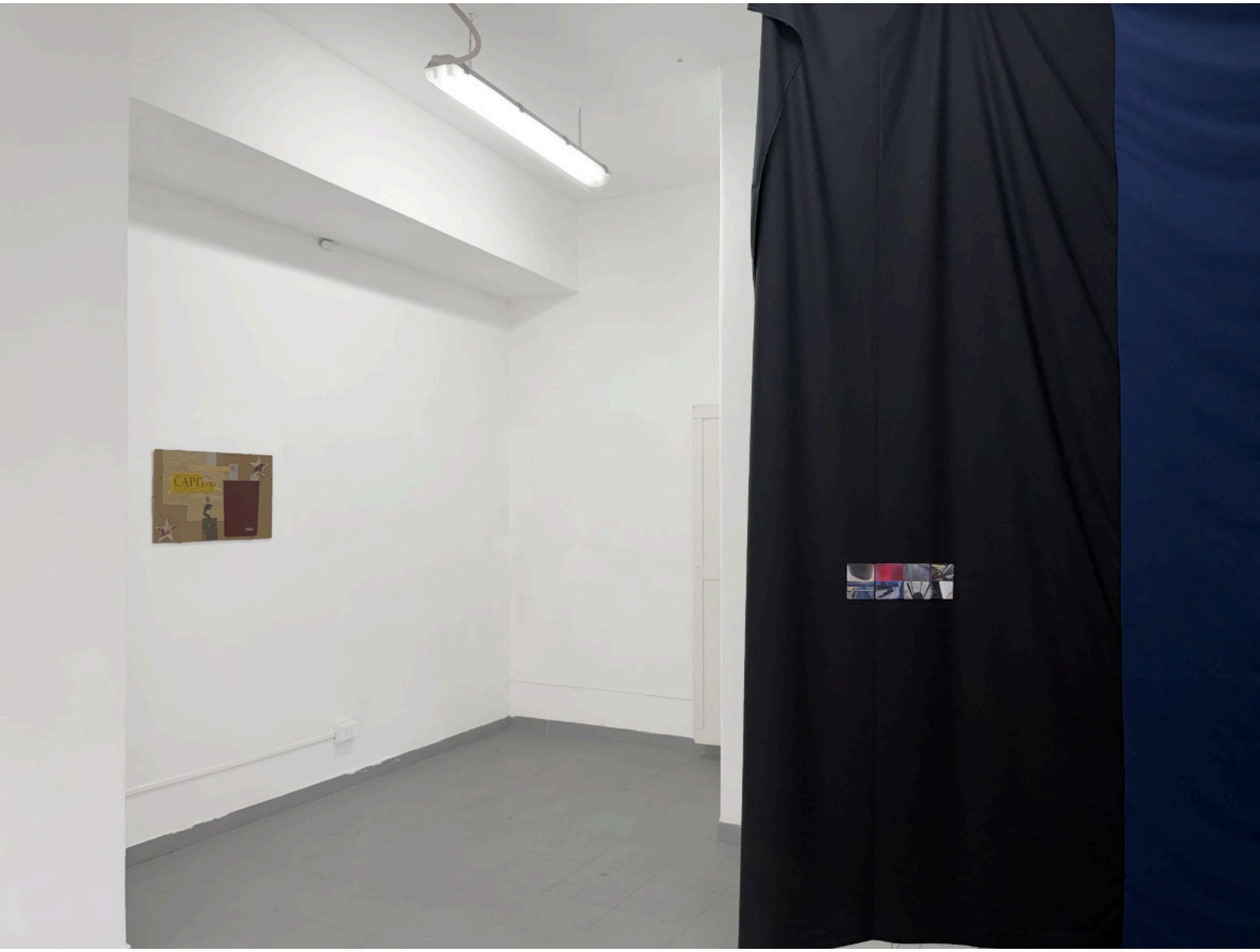

28
26













*Dramen* reworks Ödön von Horváth's 1931 play to probe persistent authoritarian habits in contemporary Europe. Using Horváth's "Italian Night" as its conceptual frame, the installation turns the play's dramaturgy into a spatial constellation of sculpture, video, and textual fragments. The exhibition space becomes a stage where scenes of celebration - think décor, conviviality - gradually reveal underlying violence and complicity. Central to the question of mediation is what's transferred and reframed across media, making it a critical practice in which political memory is confronted.

Dramen includes voice work by Martina Francesca Cavalot, audio mastering by Sebastian Holl, and, on the occasion of the exhibition at Lateral Roma, a text by Jazmina Figueroa.

Christian Eisenberg is an artist working with several materials, objects and institutional structures. He was a resident at Cité internationale des arts in Paris and other scholarship programs. Selected exhibitions include Fuocherello Turin (2025), Clementin Seedorf Cologne (2024), di volta in volta Paris (2024), Austin Space Munich (2024), Rinde am Rhein Düsseldorf (2024), Milchstraße 4 Munich (2023).

Jan Kunkel is an artist whose work focuses on the relay between language, objects, and their dissimulation. Closely invested in challenging monographic authorship, her research-intensive approach traces sensory gaps where image production becomes integral to the pictorial everyday and its surfaces. Across collaborative initiatives and solo practice, she uses various materials to articulate the intricacies between procurement and collusion, attending to the social antagonisms that structure sites of critique. Recent exhibitions and performances include Kunstverein München, Munich (2023); Studiengalerie 1.357, Frankfurt (2023); di volta in volta, Paris (2024); au Jus, Brussels (2025); Haus am Waldsee, Berlin (2025); Hours, Berlin (2025); Perdu, Amsterdam (2025); and elsewhere.



*Jan Kunkel and Christian Eisenberg*
*Untitled (Italienische Nacht)*
*HD video, 37:23 min. (loop)*

*Jan Kunkel*
*Untitled (Grosseto, Naples, Turin, Munich, Berlin)*
*Various materials*
*54 x 87 x 41 cmv*



*Christian Eisenberg*
*Untitled (On the go)*
*C-prints on paper*
*61 x 180 x 2 cm*




*Jan Kunkel*
*Untitled (Coat check)*
*Various materials*
*51 x 50 x 3 cm*




*Jan Kunkel*
*Untitled (Grosseto, Naples, Turin, Munich, Berlin)*
*Various materials*
*54 x 87 x 41 cm*





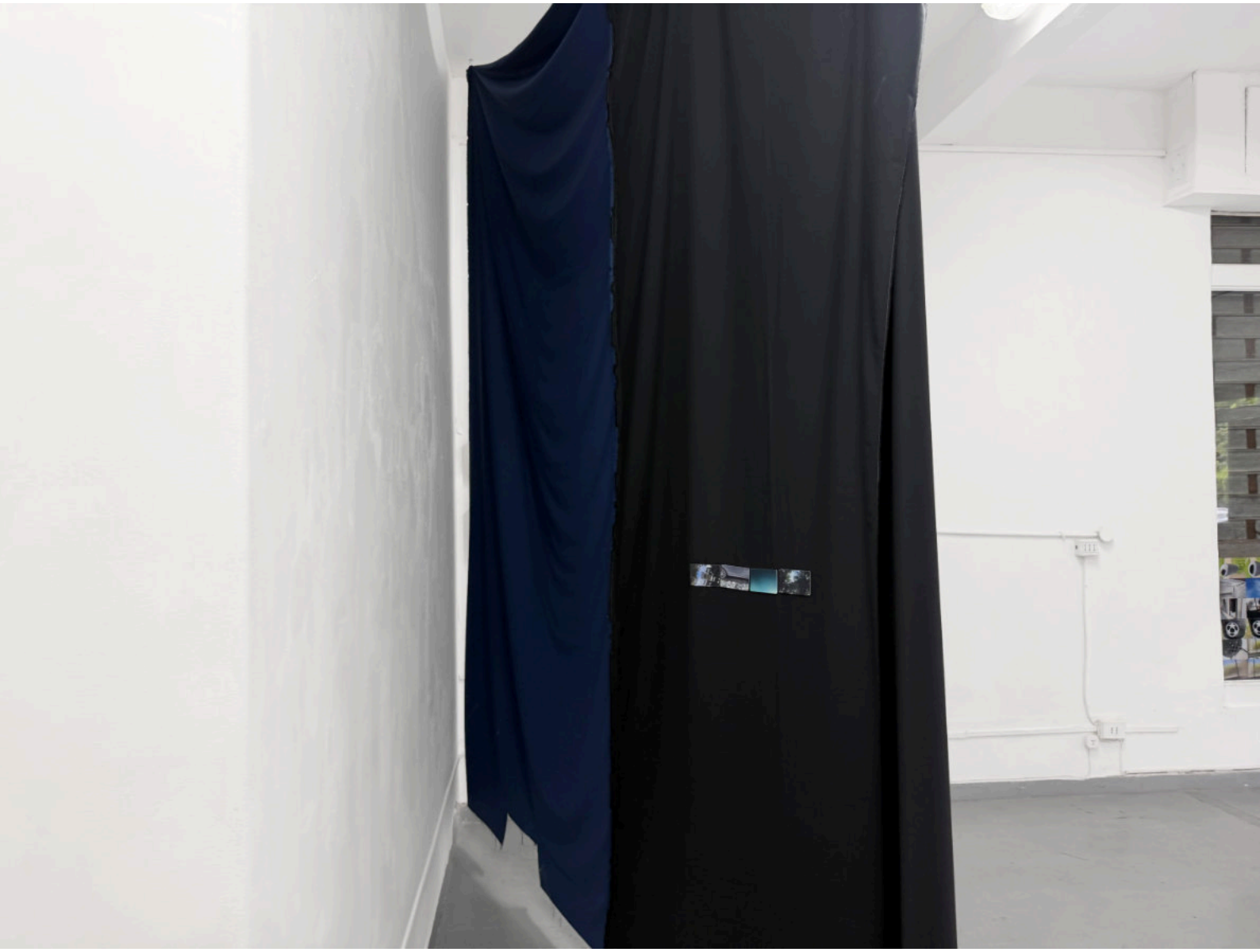
*Jan Kunkel*
*Stars (Languished sun)*
*Various materials*
*40,5 x 60 x 1,5 cm*



*Christian Eisenberg*
*Untitled (Walking home from work)*
*Prinst on plastic cards, tailored suit fabric*
*Dimensions variable*



*Christian Eisenberg*
*Untitled (Walking home from work)*
*Prinst on plastic cards, tailored suit fabric*
*Dimensions variable*

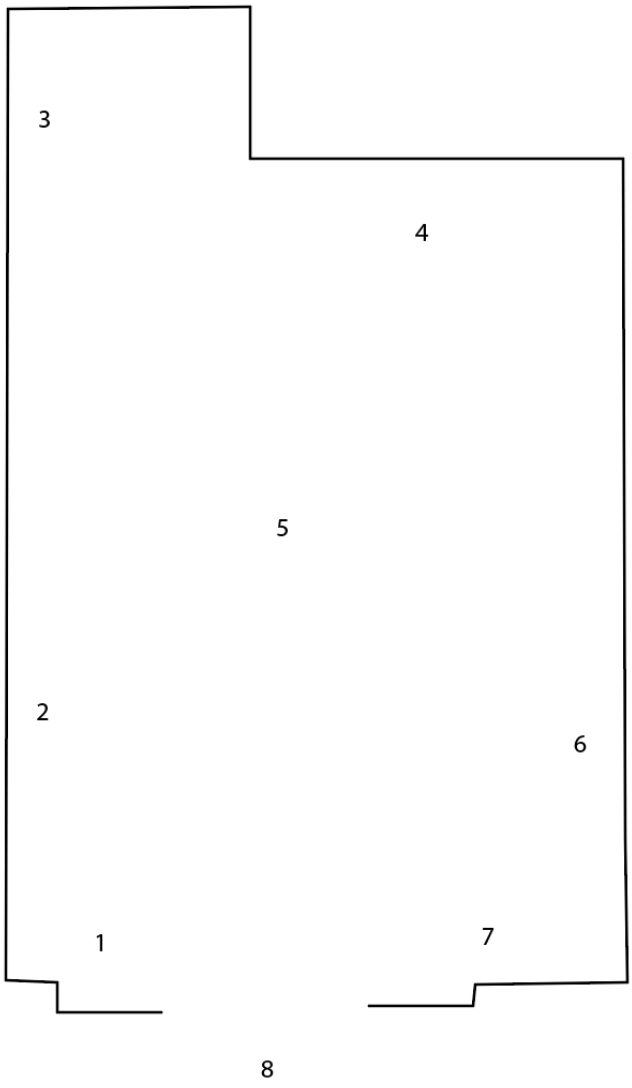





*Jan Kunkel*
*Stars (Languished sun)*
*Various materials*
*40,5 x 60 x 1,5 cm*



*Christian Eisenberg*
*Untitled*
*Mirror cap*
*14 x 21 x 10 cmv*




*1*
*Jan Kunkel and Christian Eisenberg*
*Untitled (Italienische Nacht)*
*HD video, 37:23 min. (loop)*

*2*
*Jan Kunkel*
*Untitled (Coat check)*
*Various materials*
*51 x 50 x 3 cm*

*3*
*Jan Kunkel*
*Stars (Languished sun)*
*Various materials*
*40,5 x 60 x 1,5 cm*

*4*
*Christian Eisenberg*
*Untitled (Walking home from work)*
*Prinst on plastic cards, tailored suit fabric*
*Dimensions variable*

*5*
*Jan Kunkel*
*Untitled (Grosseto, Naples, Turin, Munich, Berlin)*
*Various materials*
*54 x 87 x 41 cm*

*6*
*Christian Eisenberg*
*Untitled (On the go)*
*C-prints on paper*
*61 x 180 x 2 cm*

*7*
*Christian Eisenberg*
*Untitled*
*Mirror cap*
*14 x 21 x 10 cm*

*8*
*Jan Kunkel and Christian Eisenberg*
*Untitled (Red banner)*
*Vinyl*
*68 x 324 cm*

# »Italienische Nacht«











# Lateral Roma

Jan Kunkel e Christian Eisenberg
April 10 – April 30 2026
Opening April 10, 6–9 pm
Via Ferdinando Ughelli 28
00179 Roma RM

# Dramen

