FPV ALWERAJE

Fabian Bechtle
Leon Kahane
(Forum DCCA)

Our work FPV ALWERAJE for The Esch Clinics deals with the meaning of memory in times of profound global social transformations. FPV means first person view and is widely used in the drone community. ALWERAJE was the name of a resistance group against the German occupation that was active in Luxembourg from June 1941 to August 1942.The starting point is the city of Esch - a place in the center of Europe, shaped by an industrial past and resistance against National Socialism. These two narratives are closely linked and are part of the current selfimage of the region, its inhabitants and the places of education and remembrance in Esch.

At the center of the work are specially produced video recordings. A drone explores the former industrial plants, the university grounds and symbolic places of collective memory. Aesthetically, the drone flights are based on TikTok videos from the so-called FPV drone community. The drone flights in the community are fast, precise and immersive. They are reminiscent of scenes from action films and video games. Such complicated filming was unthinkable just a few years ago. In the meantime, access to these technologies, as well as the feasibility of these productions, has become more and more popular. The technological developments of the recent past play a central role in the development and communication of political and, not least, populist messages and are increasingly testing our viewing habits. This reference to pop-cultural visual languages creates a deliberate friction with the gravity of the topics dealt with. The drone functions both as a contemporary means of image production and as a metaphor for surveillance, war, technological ambivalence and the “dual use” principle. Against the backdrop of the Russian war of aggression against Ukraine (since the end of February 2014 and especially after Russia’s attempt at an allencompassing invasion in February 2024), questions of memory, readiness for defense and the so-called ability to wage war are once again gaining importance in Europe. The European idea, which has been based on peace, democracy and cooperation for decades, is confronted with military and ideological threats. Terms from the 20th century are returning to the political discourse, and history - especially that of the Second World War - is once again moving conspicuously into the present. In Esch, past and present overlap in a special way: The town exemplifies social change, dealing with industrial heritage and the challenge of preserving democratic values in the present. The drone flights through former steelworks, some of which are now

FABIAN BECHTLE, born 1980 in Berlin. Studied fine art at the Academy of Visual Arts in Leipzig (HGB) and at the ENSBA Lyon. Between 2009 and 2011 master student at HGB and assistant to Armin Linke in Berlin. From 2014 to the end of 2017 lecturer in the class for installation and space at the HGB Leipzig. Since 2018 co-director of the Forum for Democratic Culture and Contemporary Art, Berlin. Exhibitions at HMKV Dortmund, Kunstinstituut Melly/Formerly known as Witte de With (Rotterdam), Trekhgornaya Manufaktura (Moscow), Museum of Yugoslav History (Belgrade), Fabbrica del Vapore (Milan), nGbK Berlin, Bonner Kunstverein and Kunsthalle Osnabrück, among others.

LEON KAHANE (born in Berlin in 1985) creates conceptual video works, photographs, and installations that center on themes of migration, identity, and coming to terms with majorities and minorities in a globalized society. His interest frequently focuses on geopolitical and social changes of the recent past. Time and again he calls attention to events and institutions that express the contradictions inherent in history. They reflect historical, political, economic, and biographical aspects, which he takes up and explores in his works.

CULTURES OF ASSEMBLY
Chair of the City of Esch
Prof. Dr. Markus Miessen
University of Luxembourg
www.culturesofassembly.org

24, Rue du Brill
L–4041 Esch-sur-Alzette

Team:
Markus Miessen, César Reyes,
Gustav Nielsen, Kristina Shatokhina

Associated with the
Master in Architecture Programme
Department of Geography and
Spatial Planning
University of Luxembourg
www.masterarchitecture.lu

used as educational facilities, make this visible. They not only document the current state as a visual testimony to the times, but also point to the aesthetics of decay, to post-industrial fascination, to geopolitical ruptures - and to the question of what needs to be remembered and defended in contemporary Europe. Memory is understood as an active, political act - as protection against loss of identity and as a basis for democratic decision-making processes. The filmed space becomes the carrier of a complex narrative about work, resistance, transformation and the future of Europe.



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