

Anne of Brussels & InfoKino presents
Good Cowboy, Bad Cowboy,
8.5.2026 - 7pm

In his 1956 essay “A User’s Guide to Détournement,” Guy Debord wrote that “all known means of expression are going to converge in a general movement of propaganda that must encompass all the perceptually interacting aspects of social reality.” Not only did these prophetic words manifest in civil uprisings and student revolt, they were eventually absorbed by consumerist society. Montage, sampling, hacking or parody, which belonged to movements of the anti-establishment, find themselves in a revamped echo chamber where détournement, which Debord called “a powerful cultural weapon in the service of real class struggle,” remains the language of a revolution whose “good side” is more subjective than ever.

Good Cowboy, Bad Cowboy, the title of a collaborative film, also titles a time-based programme which will be presented in Basel’s InfoKino. Through the invitation of artists and their work, the film and adjacent programme function as an exhibition; original or existing contributions are collected and edited into a new context. Shot in Texas during the fall of 2025, *Good Cowboy, Bad Cowboy* makes a case of the subjective camera, focusing on each of its subjects for 60 seconds, revealing the gazer behind the gaze. A study on the production, circulation and treatment of information, the edit and its contributions interrupt the contemplation by bringing alternative readings of the commonplace, evidence of montage’s essential role in the interpretation of reality.

This programme features contributions by Alexandre Bianchini, Eleanor Ivory Weber, Hagar Tenenbaum, Lucy Grauman, Nicolas Ponce, Steven Warwick and Tess Sahara on invitation of Anne of Brussels. In addition to his contribution to the film, Steven Warwick will premiere his new performance “VISTA (OR: KATE BUSH IN THE STYLE OF ORLANDO).” Alexandre Bianchini’s 2011 film “Mad Transmission” will be screened as an opening to the programme.