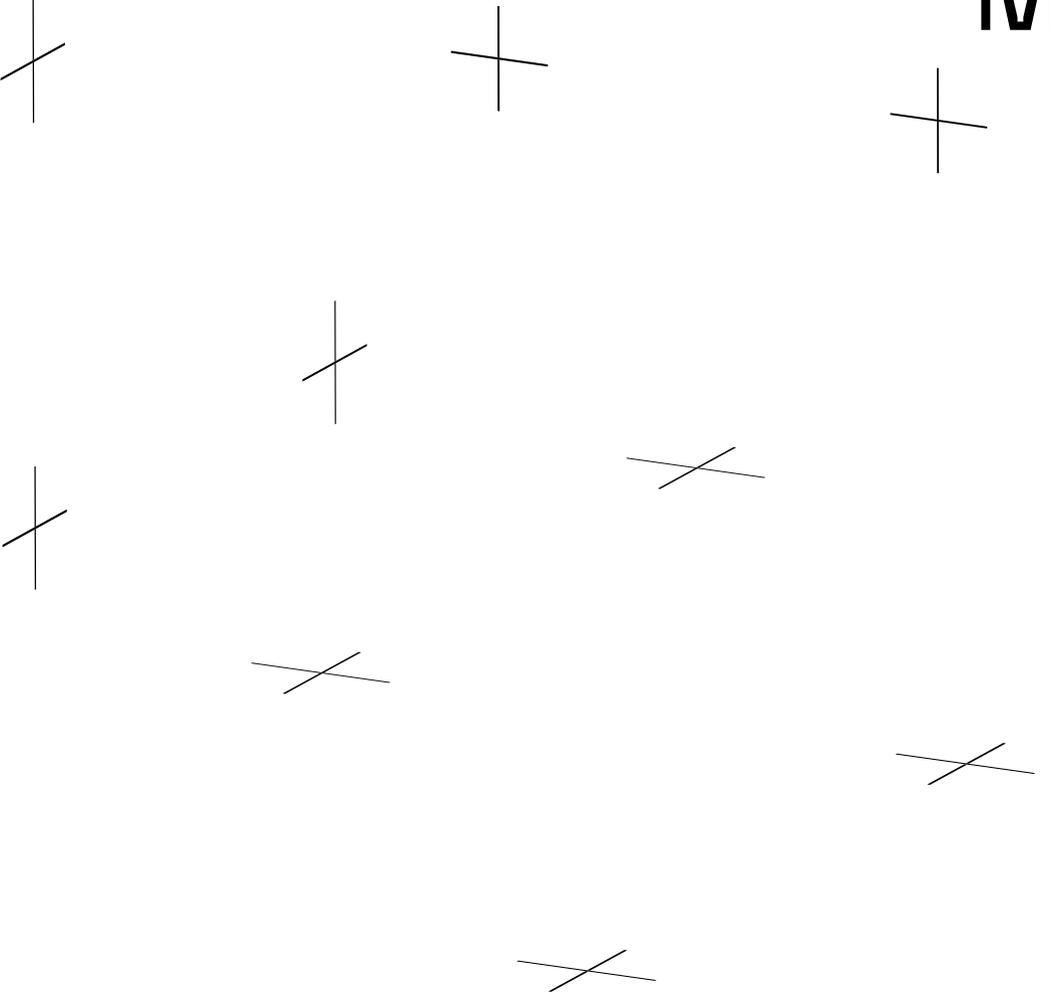


14 AUG
6 PM–11 PM

radialsystem

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~~Share~~ Holders

ShareHolders is a three-part project curated by the interdisciplinary series Montag Modus about practices and politics of sharing. Montag Modus is a Berlin-based series that involves both local as well as artists and cultural workers from Central and Eastern Europe. Its program is centered around performance art, choreography and time-based media. Within one evening it features multiple works that are often presented alongside one another in an exhibition-like situation.

The kick-off event of *ShareHolders* takes experiences of societal and environmental changes at its starting point to explore the necessary conditions for coming together, for tending to environments and to each other in a post pandemic world. Through a range of performative strategies, somatic techniques and queer re-imaginings it investigates what it means to share space; the responsibilities to hold and the strategies to claim space. The performance-exhibition hosts different practices of sharing by proposing and realizing multiple forms of access and participation.

The booklet gives an insight into the background of the presented works. A neutral, descriptive tone was deliberately avoided in order to preserve and reflect the personal voices of the respective artists.

WITH:

Pankaj Tiwari
& Maria Magdalena Kozłowska

Sunny Pfalzer
& Marshall Vincent

Maru Mushtrieva
& Liudmila Savelyeva

Justin F. Kennedy,
Emma Waltraud Howes,
Ethan Braun,
Caterina Veronesi,
Marcel Darienzo,
Marta Martino

SERAFINE1369

Omsk Social Club & Hollow

HALLE: ground floor
 _____ max 130 people

SAAL: ground floor
 _____ max 25 people

DECK: 3rd floor
 _____ max 30 people

	GARDEN/RIVER	HALLE	SAAL	DECK	ONLINE	
18:00					18:00-23:00	18:00
18:15	18:15-22:00		18:15-23:00			18:15
18:30						18:30
18:45						18:45
19:00		19:00-20:45				19:00
19:15						19:15
19:30	Maria Magdalena Kozłowska: Opera to the People			19:30-20:00		19:30
19:45		SERAFINE1369:		Sunny Pfalzer & Marshall Vincent:		19:45
20:00	Pankaj Tiwari:	III (something flat, something cosmic, something endless)*		Rub your face onto your shoulder		20:00
20:15	TENT: A School of Performative Practices		Maru Mushtrieva and Liudmila Savelyeva:	20:15-20:45	Hollow & Omsk Social Club:	20:15
20:30			DEBRI	Sunny Pfalzer & Marshall Vincent:	Sprawled Soilware	20:30
20:45				Rub your face onto your shoulder		20:45
21:00				21:00-21:30		21:00
21:15		21:15-23:00		Sunny Pfalzer & Marshall Vincent:		21:15
21:30				Rub your face onto your shoulder		21:30
21:45		Justin F. Kennedy, Emma Waltraud Howes, Ethan Braun, Caterina Veronesi Marcel Darienzo, Marta Martino:				21:45
22:00						22:00
22:15		Unfurl the Jukebox Musical: a shareable cypher				22:15
22:30						22:30
22:45						22:45
23:00						23:00

*An ongoing performance with open door policy.

Pankaj Tiwari

TENT: A School of Performative Practices

Featuring Constructive
Interference / Opera to the People
by Maria Magdalena Kozłowska

"I grew up listening a story from my father, about a mountain and a person. There was heavy rain, and people did not have anywhere to go in. One person put some courage and took the mountain up and everyone could come in. *TENT: A School of Performative Practices* is that mountain, a space of possibility and imagination, which invites all(most) to come in. It is a temporary and mobile space of mutual learning and collective imagination.

When I see institutions around, I feel that they have strong buildings, technologies, resources, but these institutions lack space for listening or most of the people do not feel represented by them. These institutions become static. The air circulation in those buildings is too old and started stinking.

TENT is an open space, body and structure. Without static walls, it allows fresh air to circulate in it. It is a space, where we can imagine, try, converse, think and create all the possibilities, which we can not do in other spaces and institution. In front of big theatres and buildings, the tent can be seen as very weak. It can even fly just with the wind, but this is its strength. This is how *TENT* is accessible and gives space to others. We want the *TENT* to be a catalyst and do not want it to exist permanently."

TENT: A School of Performative Practices is a tent, a physical object and a school as an idea. It will begin working as a yearly programmed school starting in August 2022. The school will not have its own property, but works with other institutions and their resources. The walls of the *TENT* are a publishing house, they are used for politics and manifestos. From June 2021 to July 2022, the *TENT* is in its rehearsal phase and we will be working and learning by cooperating with other institutions, festivals and schools.

During Montag Modus *TENT* hosts the performance *Constructive Interference* by Pankaj Tiwari and Maria Magdalena Kozłowska. The work is a Berlin-version of Maria Magdalena Kozłowska's long-term research project *Opera to the People* in which she explores the constantly shifting entanglement of voice, body and landscape. It is an attempt to renegotiate spectatorship through playing with scale, proximity and distortion – and to initiate new, liquid relationships.

Opera to the People /
Constructive Interference

Creation: Maria Magdalena
Kozłowska and Pankaj Tiwari

Costume: Richard John Jones
Banner: Jan Tomza-Osiecki

BIO:

Pankaj Tiwari is a theatre maker and curator from Balrampur India, now based in Amsterdam. He currently works as co-curator with Gessnerallee Zürich, Switzerland. In January 2020, Pankaj initiated *Current: a Space* in Amsterdam, which curated performances and worked on building a new audience and a culture of intersectionality.

Pankaj uses theatre, food and farming as a medium for community building. He is part of collective *Inquilab* with Sarah Naqvi and founded *Insquare foundation* with artist Dimitri van den Wittenboer in Amsterdam. His selected works include *Fireplace* (2021), *We are Here* (2021), *Less is More* (2020), *The Art of Walking* (2020), *Doing Time* (2020), *Being Home* (2019).

+ www.pankajtiwari.net

Maria Magdalena Kozłowska is an artist and theatre maker from Zielona Gora, Poland. She holds a masters degree in theatre from DAS Theatre, Amsterdam. Her videos and performances portrait singing women and sonic utopias. She often works with classical musicians and opera singers, looking into the performance of music, as well as into the affectual labour of singing voice. Her research deals with the entanglement of voice and landscape, building temporary stages in nature and public space. Her work has been exhibited by art and theatre institutions, such as KW Institute for Contemporary Art, Museum of Modern Art in Warsaw, Come Together Festival in Amsterdam, Belluard Bollewerk Fribourg, Gessnerallee Zurich, European Cultural Foundation and Venice Biennale of Art.

+ www.mariakozlowska.com

Maru Mushtrieva & Liudmila Savelyeva

DEBRI an audiovisual interactive installation, part of a research project *Efflux and Remnants*

*year nineteen fifty seven.
year one,
the gear on full drive.*

*science fiction novels send their best
heroes
to the space
to conquer it,
to take a grip on it,
on the things that you couldn't imagine,
hold them tight in their fists.*

*nations jump along:
fast, fast, ahead, faster than your enemy.
in the Jeep of the Cold War,
deep paranoid wards of the Cold War.*

*and then shaking and shuffling, and
shaking down on the rampage,
squeezing all,
to adapt everything
to the current
governing mirages.*

*and this desire machine moves
to continue constituting
space as a free space,
space that we haven't shared yet
but it already belongs to someone.*

*gazes!
multiple and greedy. gazes!
staring loudly to the sun,
penetrating the blue, the clouds.
gazes!
penetrating the depth of the thicket
just to perform another loop.*

*today:
little more than a half century,
little less than a century:
the era of space junk.
the era of the obscured sun.*

(Excerpt)

In this iteration of their research *Efflux and Remnants*, Maru Mushtrieva and Liudmila Savelyeva deal with a particular form of debris. *Debri* in Russian means: places overgrown with impenetrable, dense forests rendering all things and its figurative sense: complex and unexplored things.

The work looks into the politics of orbital debris, as well as into the utopic understanding of "free" space that should be revisited. In the aftermath of the complex history of space explorations our planet's orbit became an ever growing waste factory. In this scenario even watching the sun becomes a political act. What does it really mean to share the "space"?

Programming
and Installation Support:
Antonio Hofmeister Ribeiro

Music by perila
(Alexandra Zakharenko)

Voice-over by Asya Ashman, Nailya
Bikmurzina, Sam Marschall Lockyer,
and the artists.

BIO:

Maru Mushtrieva is a Berlin-based editor, researcher, writer, and performer from Russia. She has studied comparative literature at the Free University Berlin and received a project scholarship at Friedrich Schlegel Graduate School in 2019.

Taking text as a point of departure, she is interested in putting it into dialectical relation with other media and exploring its capacities in space. This attempt to look at the text production outside of the usual literary practices led her to multiple collaborations with artists, choreographers, filmmakers, and musicians, as well as defined a direction to her curatorial work. She worked as a researcher/co-writer for choreographic pieces (Ula Sickle, Begüm Erciyas) and as a guest lecturer in media theory at Academy of Art Berlin Weißensee. Recent publications: *sync. 2* (2019), *Bridge IV* (2020), *&SHY; digital literature magazine* (2021). Her first book length collection of performative scripts *book of games and services* (2020) was published by Circadian, Berlin. Recent shows: berlin atonal festival (2019), poesiefestival berlin (2020), The Forage, Berlin (2021), Krasnoyarsk Biennial, The Fine Hands Show (2021).

+ www.marumushtrieva.com

Liudmila Savelyeva is a Bremen-based artist and researcher from Russia with a background in sociology and photography. Formerly a research fellow at Strelka Institute (The New Normal Program), she graduated from Sociology, HSE University, Moscow. Over the past few years, she has been researching the possibilities of the latest technologies in relation to contemporary art, working on topics as future cities, sustainable development, the role of creativity and the artist's figure in the world of changing professional relationships. At the moment, she is investigating the urban development scenarios and the role of technology in geopolitical development. Her works and collaborative projects have been shown at OFF-Biennale, Budapest (2021), Baltan Laboratories during Dutch Design Week, Rotterdam (2019), Karlin Studios Gallery, Prague (2018), Tarkovsky International Film Festival Zerkalo, Ivanovo Region (2016). She was also a co-curator of the text-based event series *Low Text 5. Commercial*, Berlin (2019) and *Facade. Under Construction*, Moscow (2016).

+ www.instagram.com/pointofd

+ NEXT PAGE

SERAFINE1369

SERAFINE1369

|||

(something flat, something
cosmic, something endless)

An indoor adaptation of a work made in a moment when all that was there was this body, its dreams and nightmares and cycles and needs, sensations and wanting. I went mining. I haunt this work. I is a collection of already historical circumstances, remembered and un-remembered. I is a crowd. I is a trick of the light.

Inducing a state of expansiveness and detachment from the pressure to create - or be formed by - meaning through conventional narrative arcs, the duration witnesses / tracks the rhythmic cycles, the peaks and troughs of an endocrine system beyond the arc of climax. Situating a research and obsession with the unit of 'one minute' – asking whether we can transform the stuff of time or whether it transforms us. Considering the modern invention of colonial time and its agenciescy, the ways we inhabit its units of fixed endless measurement, even as this understanding of tTime slips out of relation to the celestial bodies that have long been its anchor and justification.

Working with live and recorded text written over the last year from dreams and heartache and reflection. A reading, a listening, a movement, a landscape that is a wasteland of feeling.

||| (something flat, something cosmic,
something endless) was commissioned
by Liverpool Biennial, 2021.

Sound Design
Josh Anio Grigg

BIO:

SERAFINE1369 was previously working under the name Last Yearz Interesting Negro (2016-2020) and is the artist and dancer (++) Jamila Johnson-Small. SERAFINE1369 works with dancing as a philosophical undertaking, a political project with ethical psycho-spiritual ramifications for being-in-the-world; dancing as intimate technology.

Their work is informed by research into movement and dance as a tool for divination, decoding messages from an oracular body – on personal/structural/symptomatic/somatic/psychic levels – to be processed through the medium of choreography. Always thinking about the metabolic – impact and exchange through/in/as movement. Their shows are stage/dream-space/battleground, decompositions, atmospheric landscapes created through the live unfolding of the tensions between things that produce meaning.

SERAFINE1369 has a relational, cumulative and often collaborative practice, gathering and transmitting information through working in various constellations, at different scales and in different roles to build spaces for communing/attuning/communicating through dancing, performance, listening and conversation; spaces that might hold the complex, multiple and contradictory, spaces that consider movement and transformation as inevitable, working to be unsettling situations of non-dominance. Usually based in London they were Torchlight Artist at Siobhan Davies Studios from 2019 - 2021, won the Arts Foundation Futures Award for Visual Art in 2019 and are due to be in residence at Gropius Bau, Berlin for 2024. (if and when they can get there). Long term creative team includes Jackie Shemesh (Light Design), Josh Anio Grigg (Sound Design) and Katarzyna Perlak (Photography). Regular collaborators include AGF HYDRA, Phoebe Collings-James, Fernanda Muñoz-Newsome and Shelley Parker.

+ www.basictension.com

Sunny Pfalzer & Marshall Vincent

Rub your face onto your shoulder

Imagine standing on a deck. In all the warmth, the wind blows through your notches, as you can see cold water flowing in the distance. Blue fabrics waving at me. Wrap yourself into curtains as soft tunes troll into our Somatic Nervous System. And sound vibrations rupture on naked skins. My clothes are an extension of your breathing. Lie down on a wooden floor. Rub your face onto your shoulder.

How to bring back the body memory of a hug? Sunny Pfalzer's immersive installation *Rub your face onto your shoulder* in collaboration with Marshall Vincent tells stories about togetherness, vandalism and romance. The installation consists of textile sculptures and a listening mediation. During the Montag Modus the work is activated by the artist Sunny Pfalzer and the musician Marshall Vincent in a live performance.

A year ago the pastel-colored t-shirts, pants and blouses constructing the installation were worn by six performers. This gang of six protested, flirted, played, danced and cuddled in those fabrics. They became morphing monuments that sprayed pink color on each other in a slow dance. While rolling together and holding each other, they showed that hugging is as important as the clenched fist and they became a collective body in a performance. Afterwards their clothes were cut and sewed together again, in order to form a creature that visitors now are invited to dwell in. In the street the bodies were active. Now they want to lie down, relax and reflect. The installation is a space to digest and process emotions after the adrenalin rush. Something we might not see, but merely feel. Something we might not be able to read about, but to share as we meet.

BIO:

Sunny Pfalzer is a performance and visual artist. In their work art and activism flirt with each other. Their methodology builds on embodied and representative attributes of protests and on the possibility of turning "being together" into a tool for empowerment. Through performance, video and textile sculpture, they investigate the strength and perils of anonymity, communal bodies and collective identity in public space and how we can embody sensitive ways of relating to our surroundings, informed by its political and historical complexity. Recent presentations include, KW Institute for Contemporary Art, Germany, Shedhalle and Les Urbaines, Switzerland.

+ www.sunnyp.net

Marshall Vincent is a R&B pop singer, songwriter, and composer based in Berlin. His music aims to capture and explore concepts of love, happiness, grief, depression and melancholy. Marshall Vincent's recent self-titled project is based on his reflections upon addiction and mental disorder, and how those reflect on the intersectionality of self-care and self-destruction.

+ www.soundcloud.com/mvincentmusic

Justin F. Kennedy,
Emma Waltraud Howes,
Ethan Braun,
Caterina Veronesi,
Marcel Darienzo,
Marta Martino

Unfurl the Jukebox Musical: a shareable cypher

Unfurl the Jukebox Musical: a shareable cypher is a patchwork of dancehall-inflected pop songs. It is set on Twyland, a mythical planet where the currency of vulnerability is apparent, where songs and movement become vehicles for rebirth. The work reclaims the value of a live experience that rejects notions of individual authorship in favour of collaborations that expand towards, with, and for others.

The score will unfold as follows:

21:15—21:30 CAVE—RAVE: a cycle to re-enter ... Flail to create a whirlpool ...
Not so synchronized swimmers.

21:30—22:30 INTO THE DEEP FREEZE: with undivided attention ...
Deep sea dive ... Dense thaw-heavy retain water thud ... Aesthetic debate ...
Emerge the slow thaw ... A poignant presentable worm ... Psychedelic entrails
—draw your swords (when the heat rises)—shareholding is not always nice.
The Piano Bar is our Bar ... Bar moments are the interludes
—brief pause—intermittent throughout ... talk-shit-shop—self-editing/tools
(sausage fingers) ... Vulnerability vs. wealth—an ambitious/ambiguous exchange.
Vulnerability as wealth—rants and reparation regurgitation ...
Soft-pour-hawk handling: dry your ice eyes ... Failed-capades—unimpressive
olympians trip over the hurdles ... Hissy fitness (3 seconds—it's shorts*What
is that measure? How much does that cost?). Segway ice bear
rolling on in at the melting point ... Twisted Twyla Tharp Lifts—everyone
gets a lift—they get to pick the part they want to show ... Soft body bowing
howling hand grenades—beautiful suffering—study in ballistics*not Britain
get it straight—it's hand grenades for Britney—hashtag hashtag hand grenades
for Britney—hashtag hashtag hand grenades for Britney. Automatic
SOFT—POUR ... The marginal highway—shedna, again, stirring the pot; swarm
these exquisite ... gestures - gas to water, water to gas.

22:30—22:50 SHEDNA CAVE—RAVE: a cycle to enter ...
Teachable magical movements seated from islands expand
into this caves rave.

22:50—22:55 EVISCERATION DUB—encore the icy entrails.

22:55—22:55:01 OILY: The salt fish flay ... The racks.
Where we devour everything and lean into the pornographic subtext.

22:56 OUT

BIO:

Originally from Los Angeles, **Ethan Braun** is a composer based between Berlin and Brussels. Braun's music has been commissioned by the Los Angeles Philharmonic, Ensemble Klang, Gaudeamus Muziekweek, and the Shanghai Symphony, and received performances at Carnegie Hall, Festspielhaus Hellerau, and Walt Disney Hall's RED-CAT. Braun holds a Doctor of Musical Arts from Yale University.

+ www.ethanbraun.com

Justin F. Kennedy aka JK is a Berlin-based dance/vocal artist, teacher and DJ originally from St. Croix, US Virgin Islands. With a playful and collaborative approach, their research evolve from experiences and analysis of trance dance and its further translatability into workshops, science fiction operas, durational dance installations and film. Kennedy's notable latest projects include *UNFURL: a lucid science fiction*, 11th Berlin Biennale, Martin Gropius Bau, Berlin (2020) and *SPUR: a fashion western* (Winter 2024).

+ www.instagram.com/justintime1983

Emma Waltraud Howes is a Berlin-based visual artist/dancer and choreographer originally from Toronto, ON, Canada. Through an underlying drawing practice in the form of graphic scores for performance-installations, they oscillate between 'soft head-banging' and classical gestures of rhetoric to engage peripheral vision and embrace paradox. Recent productions include: *Πλαζ Frontviews*, Berlin (2021); *CAMming: Collective Auto-mythologizing for the CAMera*, ImPulsTanz, Vienna (2021); *UNFURL: a lucid science fiction*, 11th Berlin Biennale, Martin Gropius Bau, Berlin (2020).

+ www.emmawaltraudhowes.com

Marcel Darienzo is an artist, performer, designer and researcher living and working between Berlin and São Paulo. Marcel Darienzo is currently a PhD candidate at the Freie Universität Berlin with the research *Simulation-source systems: building immersive realities*. He collaborated with institutions such as Pivo Arte e Pesquisa, Museu de Arte Brasileira, ICA London, Tenderpixel, Tate Modern, and Manifesta 11.

+ www.marceldarienzo.com

Caterina Veronesi is a Berlin-based hair and makeup artist. Her focus is on a sculptural approach for the creation of special effects, and elaborations in color as mask. She studied at the Theaterakademie August Everding in Munich, before embarking on works for film/theater design, and collaborating with performers within pop culture and the art world.

+ www.caterinaveronesi.com

Marta Martino is a versatile Italian creative talent. In 2010 she founded the eponymous brand with its headquarters and atelier in Italy's Veneto region. A profound artistic sensitivity allied to expert technique informs all of the designer's projects and since the beginning has generated noteworthy collaborations: Antwerp Six, Max Mara and New York Industrie.

+ www.martamartino.com

In the depths of the universe, in the magma of the earth, in the atoms of the material world dense bodies loom, so dark and gravitational that no light can escape them. No one knows if they are animals or minerals or both. Generally, the stable timespace manifold keeps the pull of their event horizon separated from human sensory perception. There are whispers however, that with the swelling eruption of cosmic flares portals have been broken open. Here, the event horizon breathes and inflates – beckoning the interface where dark bodies tickle with their tongues, suck with their orifices, nibble with their tiny teeth and caress with the enormous tips of their feelers the skin, the glands, the eyeballs, the bottom of the feet of the user at the cusp of the portal threshold...

The Hungarian artist group Hollow (Viktor Szeri, Tamás Páll, and Gyula Muskovics) teams up with Berlin-based Omsk Social Club to explore the organic and inorganic depths of the dark unknown. Merging the methodologies of contemporary dance, sound, poetics, augmented reality (AR) and real game play (RGP), the group stages a consensual hallucination as a multimedia performance project, inviting participants to become absorbed, estranged or both.

Sprawled Soilware is developed for the smartphone and invites you for a walk. The user can choose between three routes and their narratives each offering a different structure of reality.

How to participate?

To enter the work follow the link <https://soilware.net/>, there you will find *The Book of Access*, with a short introduction and link to Telegram.



CHAPTER 1: Windspeed

Windspeed is led by the scaling anima mundi character Thermadite Renji, and explores the walk as a psychoactive substance or mind-body-altering technology. Musically scored by Cammack Lindsey; videos by Gergely Ofner and Alexander Iezzi.

CHAPTER 2: Opus Drop

Opus Drop is guided by the multi-dimensional ancestral ectoplasm called Leveticia A. Eaf, and explores walking as a membrane substance of embodied ancestry. Musically scored by Circular Ruins.

CHAPTER 3: The Mythopoetic Rift

The Mythopoetic Rift is led by Obscura Sol, the gothic cutie, and explores walking as a dark ecology or embodied leaking weird naturalism. Musically scored by Tamás Marquante & András Molnár.

BIO:

Hollow is the shared hallucination of choreographer Viktor Szeri, game designer Tamás Páll and curator Gyula Muskovics. They have been working collectively since 2018, combining choreography, augmented reality, live action role-play, sound, and game mechanics to create immersive environments and cross-reality experiences. In their world prototypes identities and narratives dissolve and bleed into each other, so that the dominant systems of consensual reality can be questioned and modified.

Hollow has investigated topics and contexts such as queer cruising, millennial cults, eco-anxiety, nature as a black box, and walking as a psychoactive substance. They are based in Budapest. Their most recent presentations include: Trafó House of Contemporary Arts, dunaPart 5, Placcc Festival and Under500 Festival in Budapest; House of Arts in Brno, MeetFactory, Y Events in Divadlo X10 and Karpuchina Gallery in Prague.

+ www.hollow.systems

The project is co-produced by the Hungarian Sín Arts Centre production house and the German interdisciplinary event series Montag Modus.

Partners:

Katlan Group,
art quarter budapest,
Divadlo X10,
Collegium Hungaricum Berlin

Omsk Social Club forks traditional methods of Live Action Role Play (Larp) through immersive installations and into Real Game Play (RGP) to induce states that could potentially be a fiction or a yet, un-lived reality. Omsk works closely with networks of viewers, so that everything is unique and unrehearsed. Their living installations examine virtual egos, popular experiences and political phenomena. Allowing the works to become a dematerialized hybrid of modern-day culture alongside the participant's unique personal experiences. In the past Omsk Social Club's Real Game Play immersive environments have introduced landscapes and topics such as otherkin, rave culture, survivalism, cat-fishing, desire&sacrifice, positive trolling, algorithmic strategies and decentralized cryptocurrency.

They have exhibited across Europe in various institutions, galleries, theatres and off-sites such as Martin Gropius Bau, House of Electronic Kunst Basel, Migros Museum für Gegenwartskunst, Zürich, HKW, Berlin, Volksbühne, Berlin and Stems Gallery, Brussels. They have been included in CTM Festival (2021), the 6th Athens Biennale (2018), Transmediale Festival (2019), The Influencers (2018) and Impakt Festival (2018) amongst others.

In 2021 they will co-curate the 7th Athens Biennale with Larry Ossei-Mensah.

+ www.punkisdada.com

Curator
Léna Szirmay-Kalos

Visual identity
Adrienn Császár

Producer
Magda Garlińska

Technical Team
Bátor, Tóth & Sanja Gergorić

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ShareHolders I
radialsystem
14 August 2021

ShareHolders II
Alte Münze
20 September 2021

ShareHolders III
Alte Münze
18 October 2021

www.facebook.com/MontagModus

www.instagram.com/montag_modus

www.mmpraxis.com

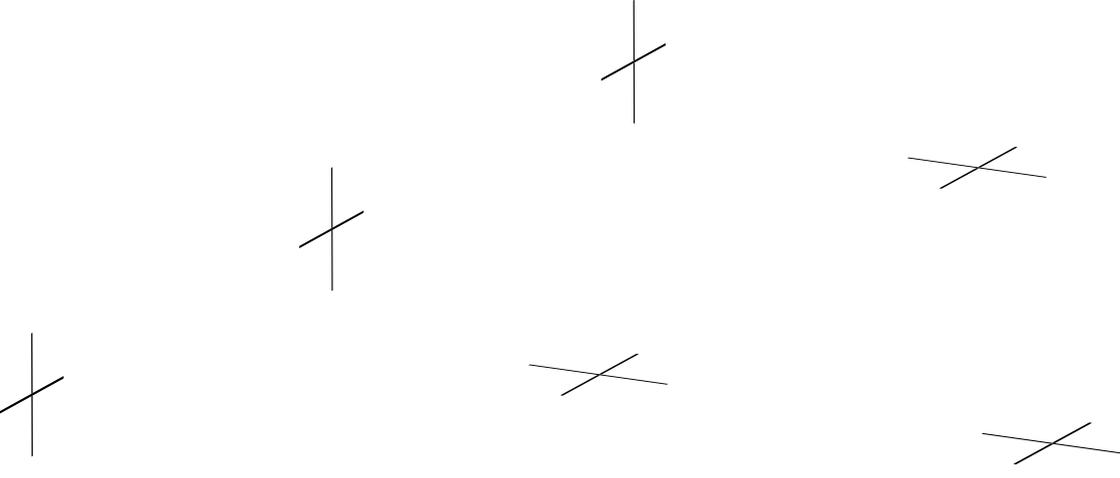
EIN TEIL VON

**DRAUSSEN
STADT**



Montag Modus is organized by MMpraxis curatorial platform and funded by the Berlin Senate Department for Culture and Europe.

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