

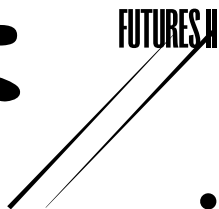
ARCHIVE



OF



FUTURES II



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29 July 2023  
Radialsystem

Montag Modus  
presents

Alicja Rogalska  
Przemek Kamiński  
Marta Ziótek  
Hollow

# ARCHIVE OF FUTURES II

Local cosmologies, queer practices of world-making and decolonial historiographies underpin Montag Modus' three-part project **archive of futures**. The second edition, a one-evening performance-exhibition at Radialsystem presents video works and performances by artist Alicja Rogalska, the collective Hollow and the choreographers Przemek Kamiński and Marta Ziótek. Drawing on worldbuilding strategies of Eastern European grassroots initiatives, the artists explore forms of resistance within queer and feminist communities, speculate on the potential of posthuman corporeality, and imagine alternative realities and futuristic scenarios.

**Montag Modus** is an interdisciplinary event series organized by the MM-praxis curatorial platform. The series centers around performance art, choreography and time-based media. Montag Modus is based in Berlin with a program that involves both local as well as artists and cultural workers from the regions of Central and Eastern Europe. Within one evening it features multiple works that are often presented alongside one another in an exhibition-like situation.

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**ALICJA ROGALSKA:**

News Medley & Dark Fibres  
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& NOVA

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**HOLLOW:**

Aura

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**PRZEMEK KAMIŃSKI:**

Drops of Tears Glistened  
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**MONTAG MODUS:**

archive of futures

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**MARTA ZIÓTEK:**

Future Rituals – Ring of Fire

TIME	HALLE GROUND FLOOR	SAAL GROUND FLOOR	SAAL GROUND FLOOR	STUDIO C 4 <sup>TH</sup> FLOOR
17:00	<b>17:00-19:15</b>  ALICJA ROGALSKA:  News Medley (09:21) Dark Fibres (05:16)	PRZEMEK KAMIŃSKI: Drops of Tears Glistened on the Flowers ↓  <b>ACT1: 18:00</b> Act 1  <b>ACT2: 18:30</b> Act 2  <b>ACT3+4: 19:30-20:00</b>  Act 3+4	<b>17:00-22:00</b>         ALICJA ROGALSKA:  The Feast (41:33) Dreamed Revolution (13:18) NOVA (27:40)	Hatched area
17:15				
17:30				
17:45				
18:00				
18:15				
18:30				
18:45				
19:00				
19:15				
19:30	<b>20:30-21:45</b>  HOLLOW: Aura	Hatched area	Hatched area	<b>18:45-19:20</b>  MARTA ZIÓŁEK: Future Rituals – Ring of Fire
19:45				<b>19:45-20:20</b>  MARTA ZIÓŁEK: Future Rituals – Ring of Fire
20:00				
20:15				
20:30				
20:45				
21:00				
21:15				
21:30				
21:45				
22:00	Hatched area	Hatched area	Hatched area	Hatched area

# Alicja Rogalska: The Feast, Dreamed Revolution & NOVA

Alicja Rogalska mostly works in specific contexts making situations, performances, videos and installations in collaboration with other people to collectively search for emancipatory ideas for the future. In this video triptych, she speculates on possible future scenarios, using utopia as a method to expand on different ways of thinking about societal and ecological problems.

**The Feast** (2022) documents a metabolic feast: a dinner-ritual commemorating the end of humanity's reliance on fossil fuels, happening sometime in the future when humans harness and distribute surplus energy generated by their metabolism and movements. The dinner guests consume fossil fuels and other substances once used in energy production, such as coal, crude oil, diesel, lithium and uranium, whilst discussing the strategies that could have facilitated a social transformation needed to avert the climate catastrophe. Mourning, fighting, redistribution and decolonisation are impersonated by the four performers, who - through a mostly improvised conversation - recall humanity's struggle to wean itself from dirty energy and create a more just global society.

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Commissioned by Art Exchange, The Faculty of Social Sciences at Essex University and Focal Point Gallery and curated by Jess Twyman.

**Dreamed Revolution** (2014-15) is a documentation of a performance conceived and directed by the artist, in which local activists were invited to take part in an experimental workshop in Teatr Nowy, Lodz, Poland. Hypnotized by professional hypnotist Jurij Mokriszczew, they collectively articulate possible scenarios for future societies. Hypnosis was not only used as a meditative tool to increase focus and facilitate creativity but also to remove learned thinking barriers. For the people not susceptible to hypnosis it was a chance to share their wild visions of the future in a safe space open to thought experimentations and contradictions. The project was an attempt to move beyond forms of subjectivity created by the ideological hegemony of global neoliberal capitalism which informs rational thinking and affectivity and limits the horizons of imagination.

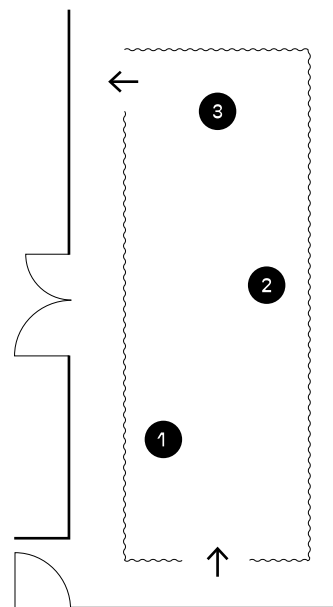
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Commissioned by Teatr Nowy and Muzeum Sztuki in Łódź for Avantgarde and Social Realism project and curated by Aleksandra Jach.

**NOVA** (2020), a collaboration with Ana de Almeida and Vanja Smiljanić, documents a Live Action Role Playing written for feminist and queer activists in Vienna. The activists collectively improvise and create a piece of feminist political fiction – a future world free of patriarchal oppression. Due to a structural imbalance of forces, grassroots initiatives are often limited to a reactive position. Fighting against attacks upon their organizations and for the survival of their activities, they are often left with the feeling of being one step behind. Creating a speculative space allows the participants to explore different identities, interpersonal relations, affects, desires and organizational ideas free from the sometimes suffocating weight of present conditions and structures.

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Commissioned by Kunsthalle Wien for Cybernetics of the Poor exhibition and supported by CHASE. Curated by Diedrich Diederichsen and Oier Etxeberria.



- ① The Feast (41:33)
- ② Dreamed Revolution (13:18)
- ③ NOVA (27:40)

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**Alicja Rogalska** is a Polish interdisciplinary artist based in London and Berlin and working internationally. Her research-based practice focuses on social structures and the political subtext of the everyday. Rogalska graduated with an MA in Cultural Studies from Warsaw University and an MFA in Fine Art from Goldsmiths College, where she is currently a PhD researcher

in the Art Department. She recently presented her work at National Gallery of Art (2023, Vilnius), Scherben, Berlin Art Prize (2022, main prize), Manifesta 14 (Prishtina, 2022), Temporary Gallery (Cologne, 2021-22), Kunsthalle Bratislava (2021), Kunsthalle Wien (Vienna, 2020-21) and OFF Biennale (Budapest, 2020-21).

# Alicja Rogalska: News Medley & Dark Fibres

Combining traditional melodies with contemporary lyrics underpins the video works **Dark Fibres** and **News Medley**. While revealing *invisible* infrastructures such as IT capitalism and the burden of *invisible* female labor, they highlight the workings of society and social inequalities.

In **News Medley** (2020), a collaboration with curator Katalin Erdődi and folk singer Réka Annus, the Women's Choir of Kartal sings about their lives in the Hungarian countryside.

A medley of five songs was chosen from the choir's repertoire and collectively re-written, bringing together personal stories with collective concerns about community life and the future of the village. The songs recount changes in political systems and lifestyles, and the hard-working realities of everyday life, as experienced by different generations of women. In times of polemic changes in the Hungarian media landscape and increasingly centralised information politics, **News Medley** experiments with folk songs as a form of grassroots' community broadcasting amplifying a heterogeneity of voices, while also asking what qualifies as news nowadays and which topics warrant media attention, especially with the rise of clickbait journalism.

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Commissioned by OFF Biennale Budapest and ART AT WORK Vienna.  
With the support of Adam Mickiewicz Institute and Austrian Cultural Forum Budapest.

**Dark Fibres** (2015-2021) is a song about scavenging, economic exploitation and post-internet reality performed by a Georgian polyphonic choir. It is based on the true story of Hayastan Shakarian – an elderly, illiterate woman from the village of Armazi near Mtskheta, who in 2011 allegedly cut the internet cable between Georgia and Armenia while looking for scrap metal to sell. The story became global news though Shakarian denied any involvement, famously saying she had never heard of the internet, and many people disputed its veracity. The lyrics were sung to the tune of Chakrulo, a medieval Georgian song about peasants preparing for armed rebellion against their feudal master. The song was sent into space in 1977 on Voyager 2.

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Commissioned by Arts Territory for Myth exhibition, Artisterium Festival, Tbilisi (song), filmed at Fraunhofer Institute for Applied Optics and Precision Engineering IOF and supported by the DAAD Artists-in-Berlin program (video).

# Przemek Kamiński: Drops of Tears Glistened on the Flowers

In **Drops of Tears Glistened on the Flowers**, choreographer Przemek Kamiński together with dancers Angelo Petracca and Fabian Riess dissect the movement vocabulary of Kujawiak, one of the Polish national dances. Developed in the late 18th and early 19th century in the region of Kujawy in central Poland, it initially emerged from the villages, from working class and peasantry – later to be embraced and appropriated by higher classes because of its *beauty*.

**Drops of Tears Glistened on the Flowers** unfolds in four distinct landscapes, where through sound and movement and by embodying and queering the dance, new flows and qualities of Kujawiak emerge.

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Choreography: Przemek Kamiński  
Creation & Performance:  
Angelo Petracca, Fabian Riess  
Dramaturgical Assistance: Anka Herbut  
Outside Eye: Julia Plawgo  
Music: Wojtek Blecharz  
Costumes: Maldoror  
Production Management: Ben Mohai  
Production: Przemek Kamiński  
Supported by Fonds Darstellende Künste  
with funds from the Federal Government  
Commissioner for Culture and Media within  
the program NEUSTART KULTUR.

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**Przemek Kamiński** is a Polish-born, Berlin-based choreographer, performer and facilitator. His expanded choreographic practice unfolds through various formats and media and engages with embodiment, imagination and sensuality, pleasure and desire. This interdisciplinary approach is reflected in his educational background. He holds a Bachelor of Arts in Dance, Context, Choreography (HZT Inter-University

Centre for Dance Berlin) and a Master of Arts in Visual and Media Anthropology (HMKW, Berlin). His choreographic works were presented, amongst others at Cine-dans Fest at Eye (Amsterdam), Diskurs Festival (Giessen), HAU Hebbel am Ufer (Berlin), K3 | Tanzplan Hamburg (Hamburg), Kunsthalle Zurich (Zurich), Museum of Art (Łódź), Nowy Teatr (Warsaw).

# Marta Ziótek: Future Rituals — Ring of Fire

**Future Rituals** is an ongoing research by choreographer Marta Ziótek that focuses on choreographic strategies for generating newly found ceremonial alliances.

In Poland these have recently been manifested through grassroots protests against further restrictions on abortion rights, in techno protests, as well as equality parades, where united in a common rhythm, physical and emotional tension could be discharged, raising a sense of solidarity.

In **Ring of Fire**, Ziótek in collaboration with Karolina Kraczkowska and Aleksandra Lemba will guide the audience through ceremonial modes using corporeal language of resistance and joy. The performative journey investigates the bridge between individual identity and the transindividual experience of the communal body.

Drawing on the power of the female body and sexuality, the focus shifts to erotic becoming and the sharing of space through breathing, vocal, and dancing practices.

How can movement become an engine for change? How can dance become a collective action that, similar to protests, can manifest as an act of collective resistance?

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Concept & Choreography: Marta Ziótek  
Creation & Performance: Karolina Kraczkowska,  
Aleksandra Lemba, Marta Ziótek,  
Masks: Mateusz Bidziński  
Music: Antonina Ulatowska [daisy cutter]

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**Marta Ziótek** is a choreographer, performer, educator who graduated in choreography from SNDO in Amsterdam. Referring to collective techniques of bodily participation, she explores the emancipatory and socially healing power of dance. Marta sees dance not only as a space for the individual manifestation of bodies but as a collective action that can become a tool of resistance and a kind of kinetic weapon. In her choreographies she creates hybrid

forms, moving from the rebellious gestures of street culture to art and deals with the issue of self-staging of the female body and voice. She works in dance, film and theater and offers empowerment workshops for women. Among others, she created the performances *Sir*, *Only Dances* (together with Anka Herbut), *Monstera*, *Poison*, *Make Yourself*, *Pamela*, *Larva* and *Free Bodies*.

# Hollow:

# Aura

In their immersive performance **Aura**, Hollow examines the relationship between theater and reality, as well as the world-making potential of shared imagination. The performance also raises the question of what emerges in a group beyond the sum of its members. Similarly to the collective's previous immersive works, the audience is invited to join an imaginary journey, evoked through poetics, media art, contemporary dance, role-playing, experimental electronic music and singing.

The starting point for the performance was an international research on world-building strategies of grassroots communities in Eastern Europe and began with the unearthing of hidden queer histories in Warsaw, Tbilisi, and Budapest.

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Creation: Gyula Muskovics,  
Tamás Páll, Viktor Szeri  
Music: Thea Soti, Yinna  
Performance: Márcio Kerber Canabarro,  
Patrik Kelemen, Gyula Muskovics,  
Tamás Páll, Viktor Szeri,  
Thea Soti, Júlia Vavra, Yinna  
Production: Trafó House of Contemporary  
Arts, Katlan Group Public Benefit Association,  
Bergen Kunsthall, MMpraxis/ Montag Modus

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**Hollow** embodies the shared hallucinations of dancer and choreographer Viktor Szeri, media artist and game designer Tamás Páll, and curator and writer Gyula Muskovics. They have been working collectively since 2018, combining their visible and immaterial forces with sound and game mechanics to create immersive environments and cross-reality experiences. They merge the methodologies of contemporary dance with poetics, new

media, augmented reality, and live action role-play to build world prototypes where the dominant systems of consensual reality can be questioned and modified. Hollow has worked on topics such as queer cruising, the hyperspace, millennial cults, the radicalization of the gamer subculture, among others, and performed at venues such as Trafó House of Contemporary Arts (Budapest, HU), MeetFactory (Prague, CZ) or Donaufestival (Krems, AT).

“We are traveling back and forth in time in order to subvert the present!... As retrofuturists we are not deleting the past.”<sup>1</sup>, the Hungarofuturists set programmatically their position towards the nonlinearity of time in history.

**archive of futures** finds itself somewhere on a similar timeline: between unfulfilled historical projections of the future and contemporary futurist practices that attempt to fill the gaps in narrating the past. The three-part project curated by the interdisciplinary series Montag Modus features artists and artistic positions primarily from Hungary and Poland and revolves around practices of queer world-making, local cosmologies and decolonial historiographies.

<sup>1</sup> Zsolt Miklósvölgyi and Mária Z. Nemes, Hungarofuturist Manifesto, trans. Adám Lovász, 2017, [www.technologieunddasunheimliche.com/hungarofuturism.html](http://www.technologieunddasunheimliche.com/hungarofuturism.html).

From its conception, Montag Modus gives special attention to artistic positions from Eastern Europe. This cycle's focus on Poland and Hungary is motivated by two things. On the one hand, it is the biographical link of the organizational team, on the other hand, it is above all an attempt to fill the gaps in the representation of these artistic positions in Berlin and Germany.

Poland and Hungary, being historically close allies in their political and cultural agenda, are situated between the remnants of the Cold War and carry-ons of Eastern European post-socialist past. Never fully accepted by Western European tightly run circles, they are struggling with (while residing in it) a dominant form of Eurocentric knowledge production. One of the claims that have been made about the current processes in these countries, is that this unresolved liminal position and the lack of a new subjectivity that goes beyond nation-state ideologies have over the years prepared the ground for the bloom of populist right-wing ideologies and the authoritarian turn.

Yet since Russia's full-scale invasion of Ukraine, the agendas and alliances have changed and both Poland and Hungary are experiencing dramatic shifts and schisms. The situation is even further complicated by asymmetrical power relations with their direct neighbors and the discrepancy between cities and rural areas.

**archive of futures** doesn't set itself the goal to embrace such sociopolitical complexities, nor to give a fully representative picture of the political and social situation in both countries. It is rather an invitation to think together about futures by expanding decolonial thinking in practice in its regional specificity through performative practices, embodied knowledge and dance. In times when tradition and national identity are serving as a base for fanciful, nationalistic myth-making processes, what visions of futures can one oppose and still claim the right for a local subjectivity and agency to write its own future and history?

The cycle of **archive of futures** started in April 2023 at Sophiensæle with a retrospective prospection. By embodying the past and linking it to the present, the performance and installation Figuring Age by Boglárka Börcsök and Andreas Bolm is looking at alternative embodied historiographies conceiving them as practices of future-making.

The second edition at Radialsystem in July 2023 looks into the intersection of contemporary performance and activism, exploring strategies of resistance, for instance “pleasure-activism” within queer communities in these countries. The practices of queer worldmaking are rooted in the acts, activism, and everyday lives. They envision and create worlds to project them into the future, while simultaneously exploring the potentialities of queer memories, archives and artifacts.

The third event organized together with Tanzfabrik Berlin in October 2023 focuses on local cosmologies in their complexities and multiplicities, and contemporary artistic speculations about possible futures.

Local cosmologies, as opposed to such terms as *tradition*, *religion* or *nation*, do not imply absolute *realness*. Rather they refer to emergent and contingent perceptions, values and beliefs regarding the order of things and being-in-the-world. They are a product of collective imagination that help navigate it and they are embodied, performed (from religious ceremonies to rituals of the state), and always situated.

Using local cosmologies as a worldbuilding practice may help to decenter and to de-link hegemonic narratives, to use and subvert our imagination and to envision possible futures in their multiplicity and asynchronous temporalities. In this exploration, the closing event features artists and artistic positions from other Eastern European countries as well.

The introductory text was written by curator Léna Szirmay-Kalos in close collaboration with the artist and author Maru Mushtrieva.

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CURATOR:  
Léna Szirmay-Kalos

PRODUCER:  
Magda Garlińska

PRODUCTION  
ASSISTANCE:  
Beatrice Zanesco

TECHNICAL TEAM:  
Bátor Tóth  
& Team of Radialsystem

VISUAL IDENTITY:  
Adrienn Császár

SPECIAL THANKS:  
Jette Büchsenschütz,  
Maru Mushtrieva,  
Zsuzsanna Zsuró

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Montag Modus: archive of futures is a production by the MMpraxis curatorial platform in collaboration with SOPHIENSÆLE, Radialsystem, Tanzfabrik Berlin and Bergen Kunsthall; funded by the Berlin Senate for Culture and Europe and supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and Media within the program NEUSTART KULTUR, Collegium Hungaricum Berlin (CHB) and Trafó – House of Contemporary Arts Budapest.







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