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IGNITION CYCLE

ECOLOGY

OF

ATTENTION

#1

ALTE MÜNZE

BERLIN

29 AUGUST

6

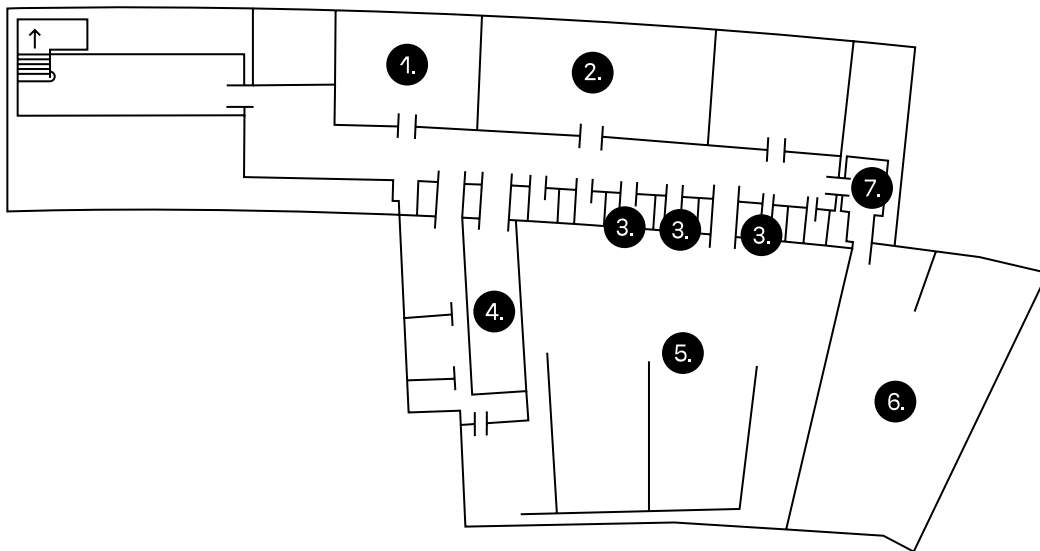
10PM

**TIMESLOT 1:**  
**18:00 – 19:45**

\*NO  
REGISTRATION  
NEEDED

\*HOLD A GHOST IS A SITE-SPECIFIC DRAMATURGY STARTING AT FELDFÜNF AT 16:00 AND ENDING AT THE COURTYARD OF ALTE MÜNZE BETWEEN 18:30 AND 19:30. THE PERFORMANCE IN THE COURTYARD TAKES AROUND 15 MINUTES.

**TIMESLOT 2:  
19:45 – 21:40**



1. CONSTANTIN HARTENSTEIN: SUSPEND  
MAX: 2 PEOPLE
2. ANIA NOWAK: INFLAMMATIONS (PANDEMIC EDITION)  
MAX: 8 PEOPLE
3. JANNE NORA KUMMER & ANTON KRAUSE: THE IMPLICIT ORDER  
MAX: 1 PERSON/CHAMBER
4. NGUYEN+TRANSITORY : TOPOGRAPHY OF VULNERABILITIES #2  
MAX: 4 PEOPLE
5. NICHOLAS GRAFIA AND MIKOŁAJ SOBCZAK: MILK TOOTH  
MAX: 38 PEOPLE
6. LILLY PFALZER: FROM ETHICS TO AESTHETICS  
MAX: 10 PEOPLE
7. ANIA NOWAK & ALEKSANDRA OSOWICZ: UNTITLED 3 (DON'T GIVE ADVICE!)

## CONSTANTIN HARTENSTEIN

### SUSPEND

2020,  
EPOXY RESIN, HOT BLOOD 3.0 BLUE GUARANA PRE-WORKOUT  
BOOSTER PARTICLES, ROPE, STEEL, ALUMINUM,  
LED, AI-GENERATED VIDEO LOOP, SOUNDTRACK,  
DIMENSIONS VARIABLE

Performer:  
Maciek Sado,  
Djibrill Sall  
and Yi-Wei Tien

Choreographic consultant:  
Jos McKain  
Sound design:  
Tommi Toivonen

Constantin Hartenstein's performative sculpture "Suspend" illuminates the limiting fragility of protective measures and distance which determine current social interactions. Through making the required social distance visible with hybrid sculptural material, the performers are put in a fragile state between careful proximity and non-negotiable stretch.

Constantin Hartenstein is an artist based in Berlin. Working with sculpture, video and performance, he explores how the individual human existence is immersed and embedded in artificial, mechanical environments. Here, machine processes and production cycles are embodied by repetitive patterns and hybrid material. Taking on a queer perspective, he aims to create a critical discussion around new forms of post-digital normativity within that technological realm. His installations reveal our voluntary dependencies on technology and thus question whether humans still use the machine as a tool or whether the opposite is the case.

#### WEBSITE

[www.constantinhartenstein.com](http://www.constantinhartenstein.com)

#### INSTAGRAM

<https://www.instagram.com/constantinhartenstein/>

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ANIA NOWAK

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INFLAMMATIONS (PANDEMIC EDITION)

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2020, PERFORMANCE

Performance: Angela Alves, Ania Nowak	Set design: Christopher Fülleman
Concept, Text, Choreography: Ania Nowak with the collaboration of Angela Alves and Laura Lulika	Sound: Justyna Stasiowska
Dramaturgical advice: Mateusz Szymanówka	Costume: Grzegorz Matlag

"INFLAMMATIONS (pandemic edition)" copes with chronic pain and the way it affects bodies, their relationship to time, work and pleasure. The performance stems from an interest in autoimmune diseases and difficult to treat medical conditions like fibromyalgia or chronic fatigue syndrome. It problematizes the boundaries between wellbeing and sickness, medical authority and felt experience. While recognizing chronic pain as a form of disability, it further speculates about fatigue as a possible persistent condition of both the performer's body and the capitalist subject.

In Inflammations, it is the everyday violence of language, its ability to stab, stiffen and infame, that is being examined by the performers. Words trap vivid experience into sterile medical discourse, penetrate like an instrument or organize the body into a peculiar anatomical theatre. The work looks for relief from pain and suffering by exploring possible infrastructures of care. Environments in which – through common play and rest – the game slows down, the mysterious becomes tamed and the fatigue presents its erotics.

Ania Nowak's expanded choreographic practice approaches vulnerability and desire as ways towards reimagining what bodies and language can do. She develops formats such as live and video performance, performative exhibition and text. Nowak's overall inquiry is into the political dimension of the body material and its immaterial aspects —affects, feelings and intuition— to think of new, embodied practices of care and companionship. She is especially interested in the latter when taking into account the unstable, transnational character of our lives and work in the Western world today, the experience of ageing, sickness and grief, as well as ethics of pleasure in times of climate and political urgency.

Angela Alves identifies as a female/crip/disabled artist, trying to find comfort in the art of unavailability and unpredictability. She studied dance at ArtEZ (NL) and Science of Dance at Freie Universität Berlin. Alves is based in Berlin and interested in artistic strategies of exhausted bodies. In 2014, she founded TURN. Neue Bewegung für Multiple Sklerose e.V., an association for artists with MS, which also offers dance workshops.

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ANIA NOWAK & ALEKSANDRA OSOWICZ

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UNTITLED 3 (DON'T GIVE ADVICE!)

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2018, VIDEO, 5:10 MIN

Text: excerpts from "How to Be Perfect" By Ron Padgett, "Oh Soul" by Rumi, Jayson Patterson

Produced by  
Ujazdowski Castle Centre for  
Contemporary Art, Warsaw

In this video self-help strategies, good advice and actual tenderness attempt to stir a revolution in the heart of a middle class freelance worker. Tragedy and farce intertwine as the point in history is unclear and the workload overwhelming.

WEBSITE

<https://technologiesoflove.tumblr.com>  
<http://angelaalves.de/kontakt/>

INSTAGRAM

<https://www.instagram.com/random.bodies/>

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JANNE NORA KUMMER, ANTON KRAUSE

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THE IMPLICIT ORDER (WORKING TITLE)

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2020, VR-INSTALLATION

The multimedia installation "The Implicit Order (Working Title)" is an anti-anxiety VR experience that empowers its users to resist the triggers implanted in our lives by the capitalist leisure industry. The immersive VR experience will help analyze how feelings of guilt are produced, mentally as well as physically, and how politics and the industry employ them to draw us into a spiral of compulsive behavior and infinite consumption. "The Implicit Order" is connected to an on-line multiplayer world, in which you can participate virtually under

[anton.hyperdramatik.net](http://anton.hyperdramatik.net).

Anton Krause studied Directing at the ADK in Ludwigsburg. Afterwards, he worked for three years for the Thalia-Theater in Hamburg. Since 2018, he has been studying in the frame of the master's program Spiel&Objekt at the HfS Ernst Busch. He works at the crossroads of theatre, games and installation. He is a core member of the collective "anne&ich" and collaborates as well with machina eX and doublelucky productions.

Janne Nora Kummer is a director, performer and multimedia artist based in Berlin. She teaches and researches in the frame of the master's program Spiel&Objekt at the HfS Ernst Busch. Her work is inspired by the theoretical concepts of the techno/cyberfeminist movement, of New Materialism and Other-Than-Human-Agency. In her practice, she seeks to explore and utilize the subversive potential of new technologies and tries to find a cure for capitalism.

#### WEBSITE

[www.jannenorakummer.de](http://www.jannenorakummer.de)

[www.virtuellestheater.net](http://www.virtuellestheater.net)

#### INSTAGRAM JANNE NORA KUMMER:

[https://www.instagram.com/\\_alaska.aka\\_/](https://www.instagram.com/_alaska.aka_/)

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## NGUYEN + TRANSITORY

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### TOPOGRAPHY OF VULNERABILITIES #2

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#### 2020, INSTALLATION

Two Plants, a Nagra and an Oscillator having a conversation on how do we continue to function and exist in conditions that are contributing to our extinction.

Expanding on the artists' ongoing research which started with "Bird Bird, Touch Touch, Sing Sing" (2019) on inter-dependency, vulnerability, closeness, disorientation, and trust, they are questioning the effects that the current and post-pandemic climate has on these themes, where the policing of intimacies has become unquestionable and normalised.

At Ignition Cycle and FOMO, the duo presents the latest iteration of "Topography of Vulnerabilities #2" which was first presented at the daadgalerie in July 2020. This time, the work evolves into an installation with sound, light and plant elements using generative electronic sounds, an unstable horizontal tape loop and two plants installed into a lightless subterranean environment - a continuation of the duo's attempts at impossibilities -, attempting to exist in an environment where conditions are detrimental to existence.

Nguyen + Transitory is composed of Nguyen Baly and Tara Transitory. Their work crosses the disciplines of sound, performance, and installation. Working mainly with modular synthesizers and analog tape, they attempt to approach sound, synthesis, noise, rhythm and performance from a less colonial lens - looking into how frequencies, the physicality of producing sounds and its incidental vibrations relate to cognitive memories, stored emotions and catharsis. Their practice involves as well efforts to empirically learn more about various Southeast Asian + diaspora queer existences and lost histories. Besides their artistic practice, they also run their own mastering studio called Queer Ear Mastering.

#### WEBSITE

<http://nguyentransitory.com>

#### INSTAGRAM

<https://www.instagram.com/nguyen.transitory/>

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## NICHOLAS GRAFIA AND MIKOŁAJ SOBCZAK

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### MILK TOOTH

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#### 2020, PERFORMANCE

In the performance "Milk Tooth", Nicholas Grafia and Mikołaj Sobczak re-contextualize events and personal narratives that have been erased from official history writing. Alluding to gothic fiction and referring to cross-culturally established mythologies, among other elements, they make use of narrative vehicles that navigate through past and present history of countercultural events as well as tales of marginalized subjects. The characters mediated through the performers refer to (psychological) colonizing mechanisms, global folklore as well as othering processes that lead to the creation of "strangers" and "deviants". It is in this juxtaposition, that they, moreover, visualize forms of resistance and contemplate methods that are essential in the fight against various oppressive political systems and structures.

Nicholas Grafia holds an MFA from the Kunstakademie Düsseldorf. He has previously studied at the Kunstakademie Münster, the School of Arts and Cultures in Newcastle (UK) as well as British, American and Postcolonial Studies at the University of Münster (DE). His paintings, videos and performances, frequently made in collaboration with Polish artist Mikołaj Sobczak, negotiate processes of memory formation, as well as the in- and exclusion of subjects from history writing.

Mikołaj Sobczak graduated from the Academy of Fine Arts Warsaw in the Studio of Spatial Activities, followed by a scholarship at Universität der Künste Berlin, and studied as well at Kunstakademie Münster. He works with video, paintings and ceramics, often including performative actions as well. He frequently collaborates with German artist Nicholas Grafia. His most recent exhibitions include shows at MoMA (Warsaw), Museum Ludwig (Cologne), Capitain Petzel Gallery (Berlin). In his work, Sobczak is focused on political issues and historical policy. Emphasizing the perspective and life of marginalized subjects, he builds narrations, and tracks down the reasons for current global and social issues.

#### INSTAGRAM NICHOLAS GRAFIA:

[https://www.instagram.com/nyck\\_rausch/](https://www.instagram.com/nyck_rausch/)

#### MIKOŁAJ SOBCZAK:

<https://www.instagram.com/mickowhysobchack/>

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LILLY PFALZER

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FROM ETHICS TO AESTHETICS

2020, INSTALLATION: VIDEO AND TEXTILE; 21:55 MIN

HOLD A GHOST  
2020

PERFORMANCE IN COLLABORATION  
WITH RONALD BERGER, MARIE CARANGI, HYUNSIN KIM,  
REBECCA KORANG AND BILLY MORGAN

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IGNITION CYCLE features Pfalzer's installation, "From ethics to aesthetics", combining a textile sculpture and a video. The latter is a recording of the eponymous performance which was developed in collaboration with La-Collectiz! in public space in Tel Aviv in 2019. The fictional gang performs in the gray zone between Tel Aviv Court, the military base HarKiryia and the Tel Aviv Museum. Their poetic singing tells stories of how these state-owned institutions affect the private lives of the performers. Benjamin Netanyahu was standing trial because of a corruption scandal at the same time. The sound accompanying the installation was developed with the musician DEBIT, reflecting the immersive character of the performance as well as the perception of the performers that time has decelerated.

"Hold a ghost and never redance history in 2053"

In the performance "Hold a ghost", Pfalzer, Ronald Berger, Marie Carangi, Olivia Hyunsin Kim, Rebecca Korang and Billy Morgan examine the history of the neighboring district Friedrichstadt. Through a site-specific dramaturgy starting at feldfünf e.V., and ending in the courtyard of Alte Münze, the group addresses personal as well as collective stories and monuments in order to investigate imperialist and colonialist gestures manifested in urban architecture. Lilly Pfalzer investigates the strengths and dangers of anonymity, communal bodies and collective identity in public space. Pfalzer's performances show groups of uniformed, flirtatious cockroaches or slugs crawling on the ground across town, blurring the borders between poetry, fiction and reality, between private and public.

Lilly Pfalzer studied Visual Art in Vienna and Mexico City. In their practice and in their life, they organize protests and are curious about the composition of communities. Pfalzer investigates new ways of embodying the relationship to our surroundings, which are influenced by political and historical complexity. Their methodology builds on embodied and representative attributes of protests and on the possibility of turning "being together" into a tool for empowerment.

WEBSITE

<https://lilypfalzer.net>

INSTAGRAM

[https://www.instagram.com/sunny\\_pfalzy/](https://www.instagram.com/sunny_pfalzy/)

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IGNITION

CYCLE

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ECOLOGY OF ATTENTION #1

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MONTAG MODUS IS AN INTERDISCIPLINARY EVENT SERIES ORGANIZED BY THE MMPRAXIS CURATORIAL PLATFORM. THE SERIES CENTERS AROUND PERFORMANCE ART, CHOREOGRAPHY AND TIME-BASED MEDIA, ENCOURAGING ARTISTS TO EXPERIMENT WITH DIFFERENT FORMATS WITHIN THE LIVE ARTS.

IN 2020, MONTAG MODUS' ECOLOGY OF ATTENTION SERIES FOCUSES ON ATTENTION IN THE DIGITAL AGE AND ON STRATEGIES FOR RESISTING THE ATTENTION ECONOMY OF LATE CAPITALISM. IT IS ORGANIZED IN FIVE CHAPTERS IN BERLIN AND PRAGUE WITH THE COLLABORATION OF BERLIN-BASED AND CZECH ARTISTS, CURATORS AND THEATER MAKERS.

CURATORS:

LÉNA SZIRMAY-KALOS & ALEXANDER WILMSCHEN

VISUAL IDENTITY:  
ADRIENN CSÁSZÁR

[https://www.instagram.com/drienn\\_csaszar/](https://www.instagram.com/drienn_csaszar/)

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WWW.MMPRAXIS.COM

FACEBOOK:  
MONTAGMODUS

INSTAGRAM:  
MONTAG\_MODUS

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ECOLOGY OF ATTENTION #2 FOMO  
ALTE MÜNZE, BERLIN  
31 AUGUST 2020

ECOLOGY OF ATTENTION #3  
FLUTGRABEN ATELIER HOUSE, BERLIN  
23 NOVEMBER 2020

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ECOLOGY OF ATTENTION #4  
X10 DIVADLO, PRAGUE  
08 JANUARY 2020

ECOLOGY OF ATTENTION #5  
FLUTGRABEN ATELIER HOUSE, BERLIN  
26 FEBRUARY 2020

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Montag Modus:

Ecology of Attention is funded by the Berlin Senate for Culture and Europe and the German-Czech Future Fond, and supported by Alte Münze (Berlin), Collegium Hungaricum Berlin, Divadlo X10 (Prague), Flutgraben e.V. (Berlin), Studio Public in Private, Federal Ministry for Arts, Culture, the Civil Service and Sport, and Land Niederösterreich.

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