18 OCT
6 PM–10 PM

Alte Münze

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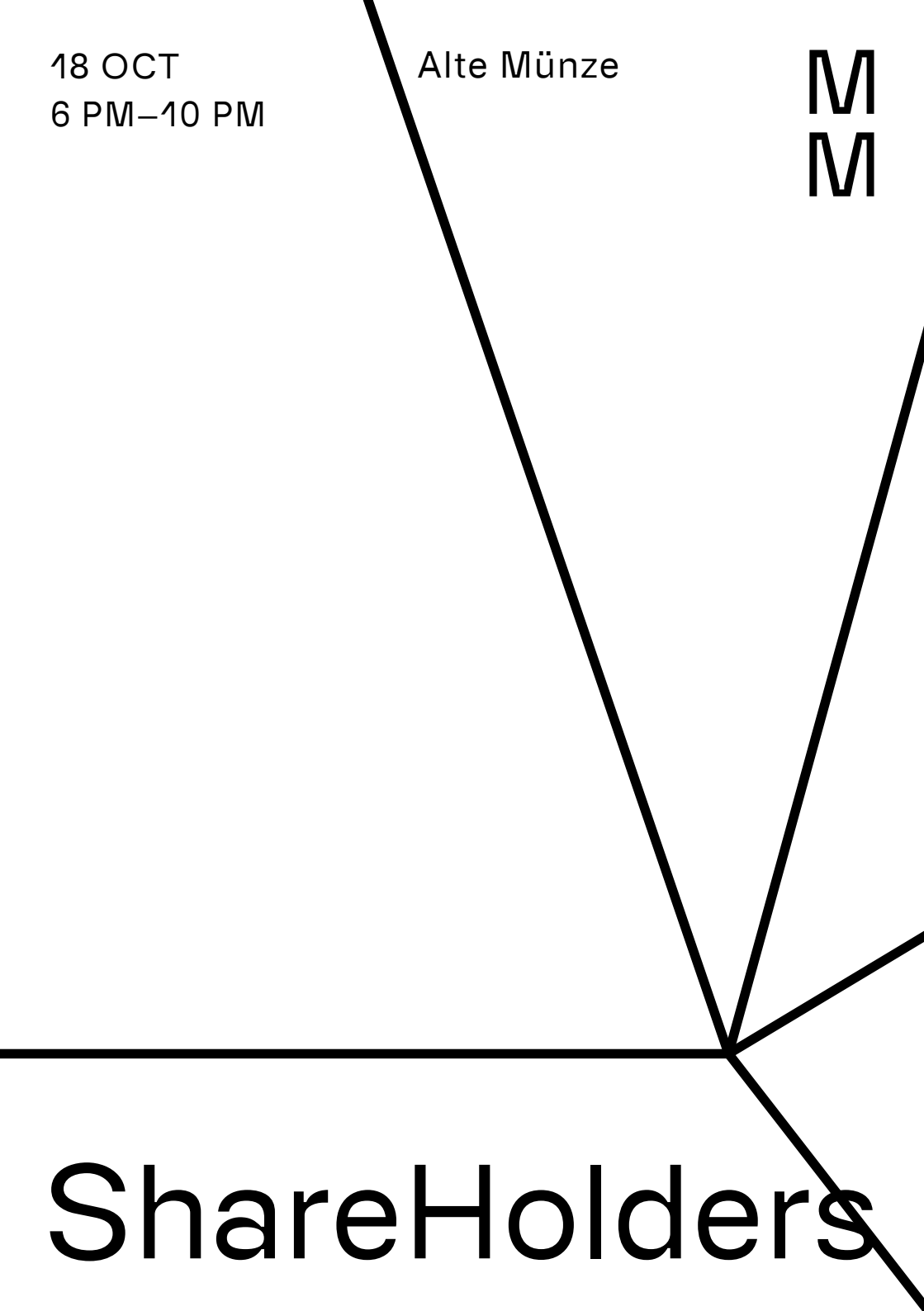


ShareHolders

Sharing is a social act and a model for economic behavior. Through sharing, we embed ourselves in the social fabric that surrounds us. It can be a mode of participating in the capitalist order – or an opportunity to resist it. In the digital world sharing has become a metaphor we live by whereby some users turn what were once private intimate moments into public knowledge and commodities. As a consequence, one's personal narrative becomes linked to vast social, artistic, and political dimensions of the virtual world.

ShareHolders is a three-part project curated by the interdisciplinary series Montag Modus about practices and politics of sharing. Its last edition presents artists who question through autobiographically influenced works the collective conditions of shared realities and its blurred division between physical and online worlds.

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

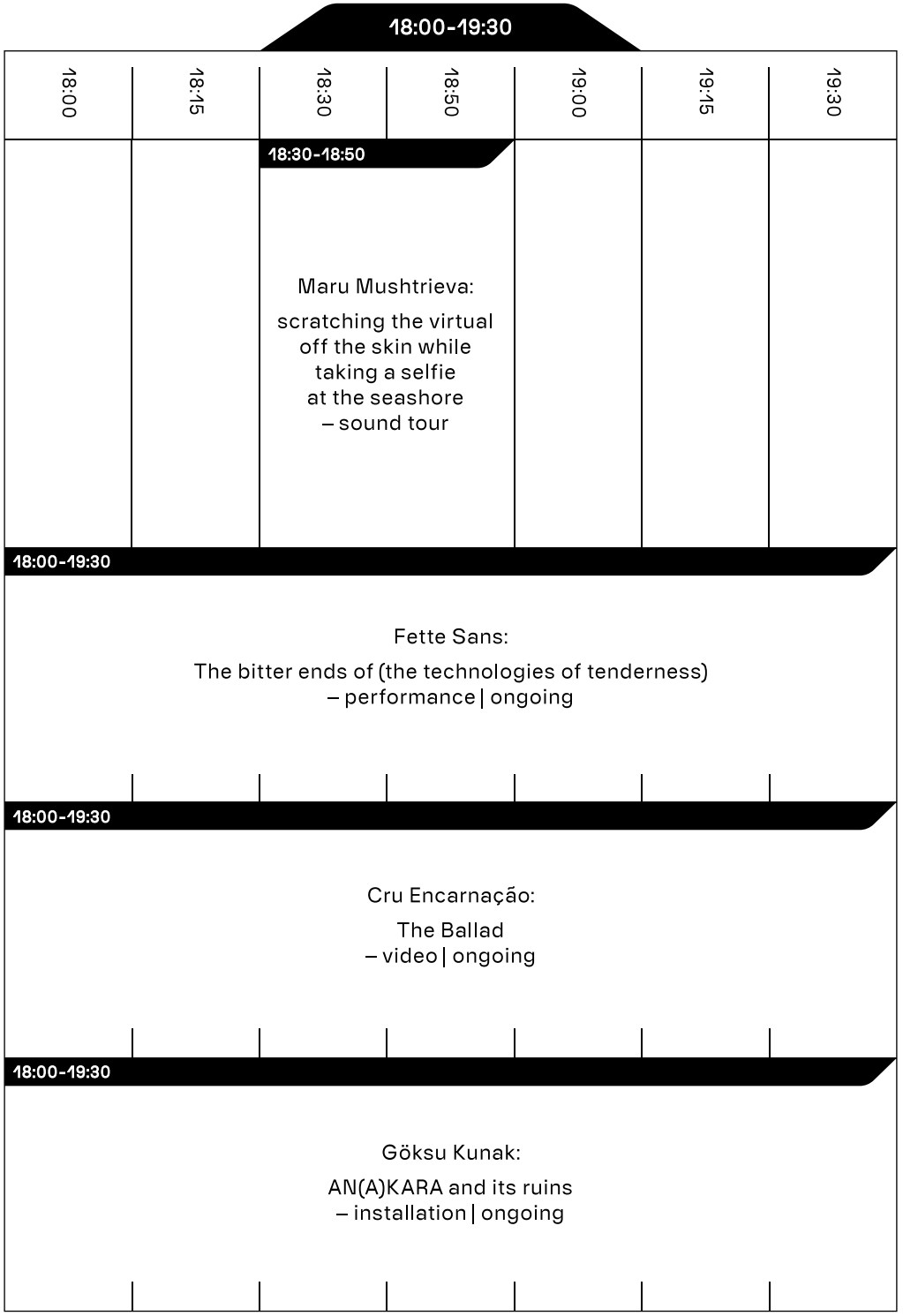
WITH:

Maru Mushtrieva

Fette Sans

Cru Encarnação

Göksu Kunak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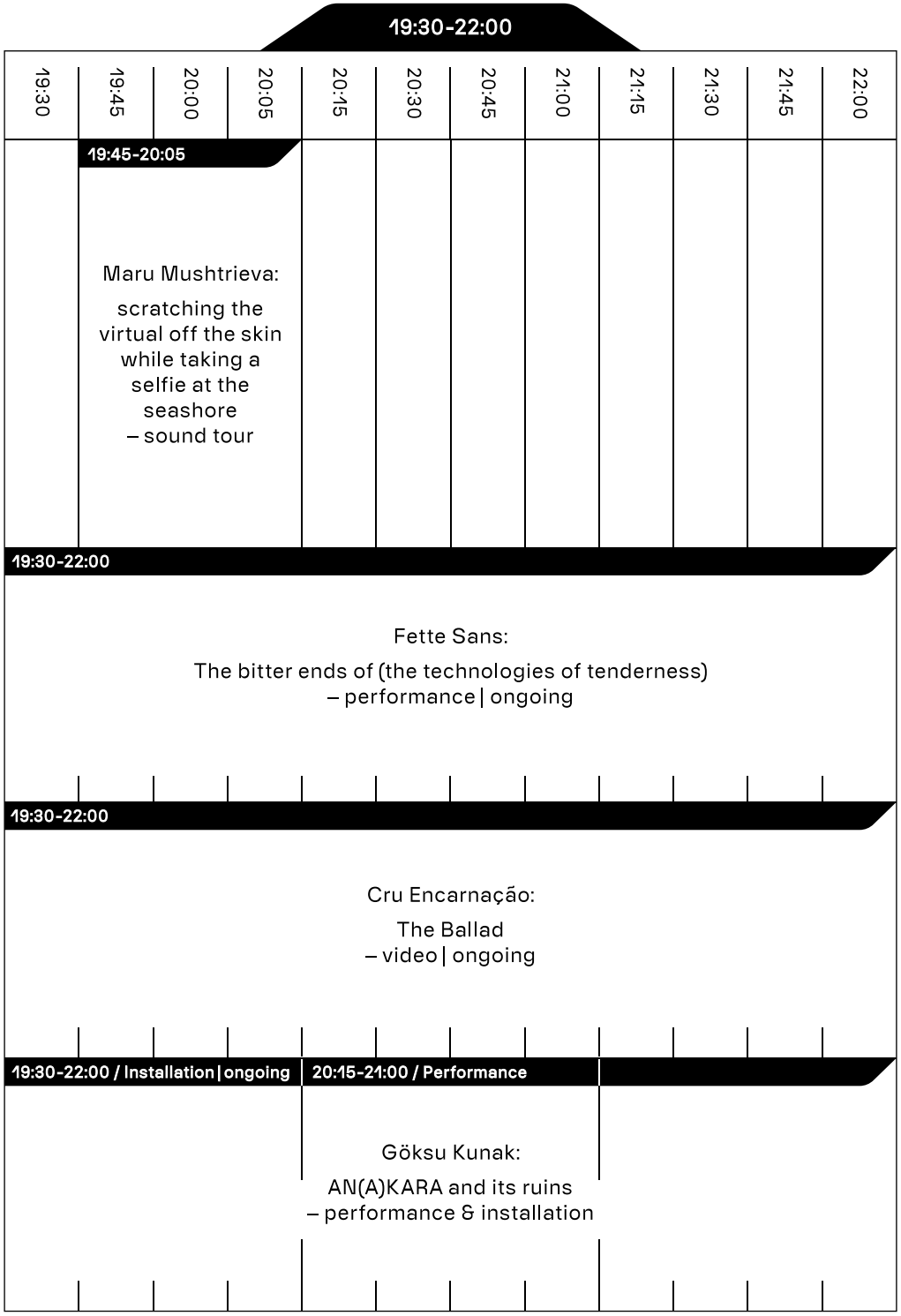
18:30-18:50
Maru Mushtrieva:
scratching the virtual off the skin while taking a selfie at the seashore
– sound tour
18:00-19:30
Fette Sans:
The bitter ends of (the technologies of tenderness)
– performance | ongoing
18:00-19:30
Cru Encarnação:
The Ballad
– video | ongoing
18:00-19:30
Göksu Kunak:
AN(A)KARA and its ruins
– installation | ongoing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19:45-20:05
Maru Mushtrieva:
scratching the virtual off the skin while taking a selfie at the seashore
– sound tour
19:30-22:00
Fette Sans:
The bitter ends of (the technologies of tenderness)
– performance | ongoing
19:30-22:00
Cru Encarnação:
The Ballad
– video | ongoing
19:30-22:00 / Installation | ongoing
20:15-21:00 / Performance
Göksu Kunak:
AN(A)KARA and its ruins
– performance & installation

Maru Mushtrieva: scratching the virtual off the skin while taking a selfie at the seashore

This sonic guided tour uses the intimate ear-space to reflect on the origins of rituals, the magic of embodiment pars pro toto and selfies as their twisted distant descendants.

all the shades white points black points all coloured all patterned shapes all moving and all sounding objects all sharp noises and rhythmic beats all of it all that entered my skin and now radiating with light and doubt and thought and non-thought and joy and escape from reality all particles that floated and landed and got sucked into my skin.

Off they go, the newly acquired rituals and artificial wisdoms. We are becoming a healed individual in three steps. Detached from the world, detached from criticality, detached from care. A parallel universe ignores your surroundings, it documents and shares without seeing. The seashore is only visible through the screen of a totemic phone. In a search for communality we become one once again. A ritual of the whole body is reduced to a ritual that involves only fingers, fingers operating like the whole, a body operating as a part of the finger: its extension. We become the same one. Grated through the filtered seeps of our gazes, seeing the same corners, melting obscurities and architectural beauties and beasts into a collective collage.

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).

marumushtrieva.com

Fette Sans: The bitter ends of (the technologies of tenderness)

A figure is seen. At this point when you meet, maybe she's reclining, maybe she's sitting straight up, staring in the distance.
If you lived where she is, you'd be home right now!
But here, let me tell you: the market is fake, the game is rigged and triage is ableist. In this enforced stillness powered by the uninterrupted psychotropic access to information, it is important to acknowledge that some people can't comply with international health regulations because of structural factors, such as inaccessibility to shelter and systemic racism, that render physical distancing a privilege. Sanctimoniousness drunk on the fumes of all the factories and churches that remain open while clubs, baths, and art spaces continue to project disgust. This is where fluids come from! So we are told to wear condoms and masks as if the path to save the planet was only paved by recycled plastic bottles. The Purell generation on weekly detoxes and pineal gland highs to nowhere.

A figure is seen. The perfect virtual assistant is female-presenting and will ask you how she can help you. She is always on when you need her.
A computer processor is described as idle when it is not being used by any program. When idleness is applied to a person, it suggests laziness.

The figure you see is idling, yet she's not lethargic, she is in a state of waiting. Awaiting you to activate her.
Does it sometimes feel like a betrayal to go away from the screen for touch?
Do you sometimes think about your VPA's dreams?
Your personal computer can be in only three states: on, sleep, or off.
How easily metaphors get regurgitated into brightly colored memes when you read that your computer is more likely to be damaged by a virus picked on the Internet than by being turned off and on too much.
If the aetiologies for ADHD remain unknown, the boundaries between private and public spaces obviously dissolve at the scale of a virus. The centripetal anxiety of the world systems clamoring to hashtag StayHome, and in the great surveillance economy, you'd be lucky to even have a room from which to broadcast your sad sanitized desires.

But here, let me tell you: always assume that there's a secret behind anyone tormenting you on the screen. The figure you see doesn't speak but will ask you how you are. You here, here, there. Your fragmented self looking at yourself looking at her. The screen wants you to make sense of her as real, it's everything outside of this moment that remains chaotic and threatening. With her, here, you are safe.

BIO:

Fette Sans was born in France and is based in Berlin. She has a conceptual and interdisciplinary practice that includes the production of images and the harvesting of their residues. The work becomes activated through performances, online gestures, filmmaking, long durational discussions, and installations. Concerned with social systems, representation, and technology, she develops obsessive rituals, collaborations, and speculative narratives to question these issues.

In September 2018, Sans initiated a series of conversations in hotel rooms called Precarious Gossips. These aim at gathering voices coming from multiple backgrounds, that may be underrepresented or generally quieter, to discuss important yet delicate topics.

Her work was recently shown at Neun Kelche in Berlin, at Exile Gallery in Vienna, at Ungefaehr5 in Cologne, at the Brandenburgischer Kunstverein in Potsdam, and at Ars Electronica in Linz. She was invited to discuss at Volksbühne in Berlin, at the Bauhaus University in Weimar, and during the Istanbul Biennial.

fettesans.com

Cru Encarnação: The Ballad

And/At the same time
No one asked witches what they saw when they ran away from the city, how their dresses soaked in mud hit the blackberry bushes and stripped their bodies.
No one asked the eyes shimmering with terrified tears what they were too soaked to see. The myopia created by the salted drops smudging the eyeballs, from which pupils could have seen, from which cone and rod cells would have signified color and light.

[...]

["and one says 'I', but the inside is not a cell, it is a corridor; a passage cut from the soft rock of loss. Inner experience traverses a sombre porosity, and the moans of the minotaur reverberate through its arteries, hinting at an indefinable proximity. It becomes difficult to sleep."]

-"The Thirst for Annihilation", Nick Land

The video-performance The Ballad explores the idea of repetition and accumulation as modes of producing or disintegrating intensities within reality's perpetual plasticity. The fundamental condition for a plastic reality is its shared dimension. Its historical accumulation – like the construction of science and knowledge – is only made possible by a collective condition of "sharing". What we share we build and shape - consciously and unconsciously.
If by sharing we construct realities, what ideas are agreed upon and which ones are left out? How much of this process is aleatory, how much is enforced?

Video production:
Sam W. Harper

Soundtrack:
Odete

Clothing and set design:
Julieta Omil & biokimika2000solarpunk

3D projections:
Gabriel Massan

BIO:

Cru Encarnação is a performance artist, writer and translator born in Lisbon and based in Berlin. They have studied Philosophy and Comparative Literature at Freie Universität Berlin. In their work, they seek to create open-ended brainstorms that give way to the cognitive-motorical and chemical-physical expansion of socially constructed meaning. His dissociative, fictional and speculative modus operandi discloses a fragile yet vicious reality.

Among other venues they have performed at ACUD MACHT NEU, Horse&Pony, nGbK, diffrakt, transmediale 2019/2021, Low Text, Galeria Zédos Bois in Lisbon, Hopscotch Reading Room, Zwitschermaschine Gallerie, MUTEK 2020. They have been published by at Bridge (Berlin), FALTA (Açores, Portugal), trains (California, USA) and Montag Modus'Ecology of Attention (Berlin) and streamed at Ma3azef and Radio Caso.

www.instagram.com/_cru___/

Göksu Kunak: AN(A)KARA and its ruins

WELCOME ! HOPE YOU ARE SAFE TODAY. IT'S 3:30 PM.

AN(A)KARA and its ruins is a sci-fi TV variety-show hosted by Gucci Chunk. The autobiographical solo text-based performative installation focuses on the late modernism of Turkey in relation to the city of Ankara and governmental politics. AN(A)KARA investigates the collapse and decay of an imaginary society with references to real absurdities such as nationalist monuments and TV variety morning shows of Turkey. The name plays with the words "Ankara", the name of the capital of Turkey and "anakara", meaning motherland. Besides the ghosts of memories of my own childhood, AN(A)KARA wrestles with the notion of a phantasmagorical national unity in relation to mechanical embodiments that I myself have been suffering from.

TV variety-morning shows of Turkey, targeting mainly housewives living in Turkey and Germany, are perfect examples of neoliberal speed blended with conservative values. While using patriarchal and contemporary political lingo, the famous hosts invite various singers, doctors, cooks to entertain and to give tips to the audience. While officially serving just as 'entertainment,' these shows proliferate and strengthen the suppressive governmental politics as well as patriarchal discourses. The body and the gestures of a TV host are manifestations of a ruling ideology, a propaganda tool. For that reason, the body of the host in AN(A)KARA is aiming to create a different kind of a monument that fa(i)/(ll)-s in the constant that it intends to arrive at.

The performance contemplates on the slippage of meaning as a result of the neoliberal lingo around news, advertisements, announcements and signs. I use materials from TV-variety morning shows of Turkey not to recreate their aesthetics and theatricality on stage, but to break their neoliberal timing and generate a poetic dimension. Through that I aim to create a completely new form, based on the materiality of the language and textuality of the body that takes culturally embedded conceptions of the body and nationhood into account.

The slow-paced structure, with fragmentation and brokenness in the piece, registers a stretch in time in relation to the pejorative view on the laziness of the monstrous (!)Eastern. The perception of the Middle Eastern as always coming from the past, as never enough; a late modernity doomed to fail and the Orientalist views in relation to time are some of the starting points. Furthermore, the three flags depicting the kiss of two queer divas of Turkey, Zeki Müren and Bülent Ersoy, that created a turmoil in the 1970s; the image of the wife of the Prime Minister Turgut 0zal, who brought the neoliberal market economy to Turkey in the 1980s; the crane that was forgotten in a hotel that became another symbol of the city of Ankara, all those give references to the different eras of the political history of Turkey. AN(A)KARA is kindly supported by the Senate Department of Culture and Europe. Thank you, Europe for accepting this white-passing once-Muslim and always secular Eastern me. I have been dreaming of you, imagining that the West must be a better place. When I told my maternal grandmother Makbule that I applied for the visa and will move to Berlin, she said, İnşallah, my dear. I said, grandma, there's no Allah involved this time. And Saadet, my paternal grandmother, asked me not to do that. Haven't we given enough people to them?, she asked, and added: This time, instead of the labor, the immigration of the brains is happening. Saadet was only a primary school graduate.

// Senâ Göksu Kunak

BIO:

Göksu Kunak (Ankara, 1985) a.k.a Gucci Chunk is a writer, researcher, performer, and performance maker based in Berlin. Göksu's interest lies in queer methodologies (especially chronopolitics) and hybrid texts that deal with the performative lingo(s) of contemporary lifestyles. Influenced by the Arabesk culture of Turkey, the loss this culture deals with and late modernities, Göksu imagines new situations out of real encounters that point out the problematics of hetero-patriarchal structures.

Orientalism, self-Orientalization (the perception of the 'Eastern', and how the Eastern sees themselves through this construction), as well as Eastern masculinities in relation to state governmentality, and Eastern science-fiction are other interests of Göksu. Their pieces have visited Sophiensaele Berlin, KW Institute of Contemporary Art - Pogo Bar, HAU Berlin, Center d'Art Contemporain Genève, The Parliament of Bodies-Bergen Assembly 2019, Akademie der Künste, Centrale Fies a.o.

guccichunk.berta.me

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Léna Szirmay-Kalos

Curatorial Assistance:
Beatrice Zanesco

Visual identity:
Adrienn Császár

Producer:
Magda Garlińska

Technical Team:
Bátor Tóth & Hanna Kritten Tangsoo

Special thanks:
Jette Büchsenschütz

ShareHolders I
radialsystem
14 August 2021

ShareHolders II
Alte Münze
18-20 September 2021

ShareHolders III
Alte Münze
18 October 2021

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www.facebook.com/MontagModus

www.instagram.com/montag_modus

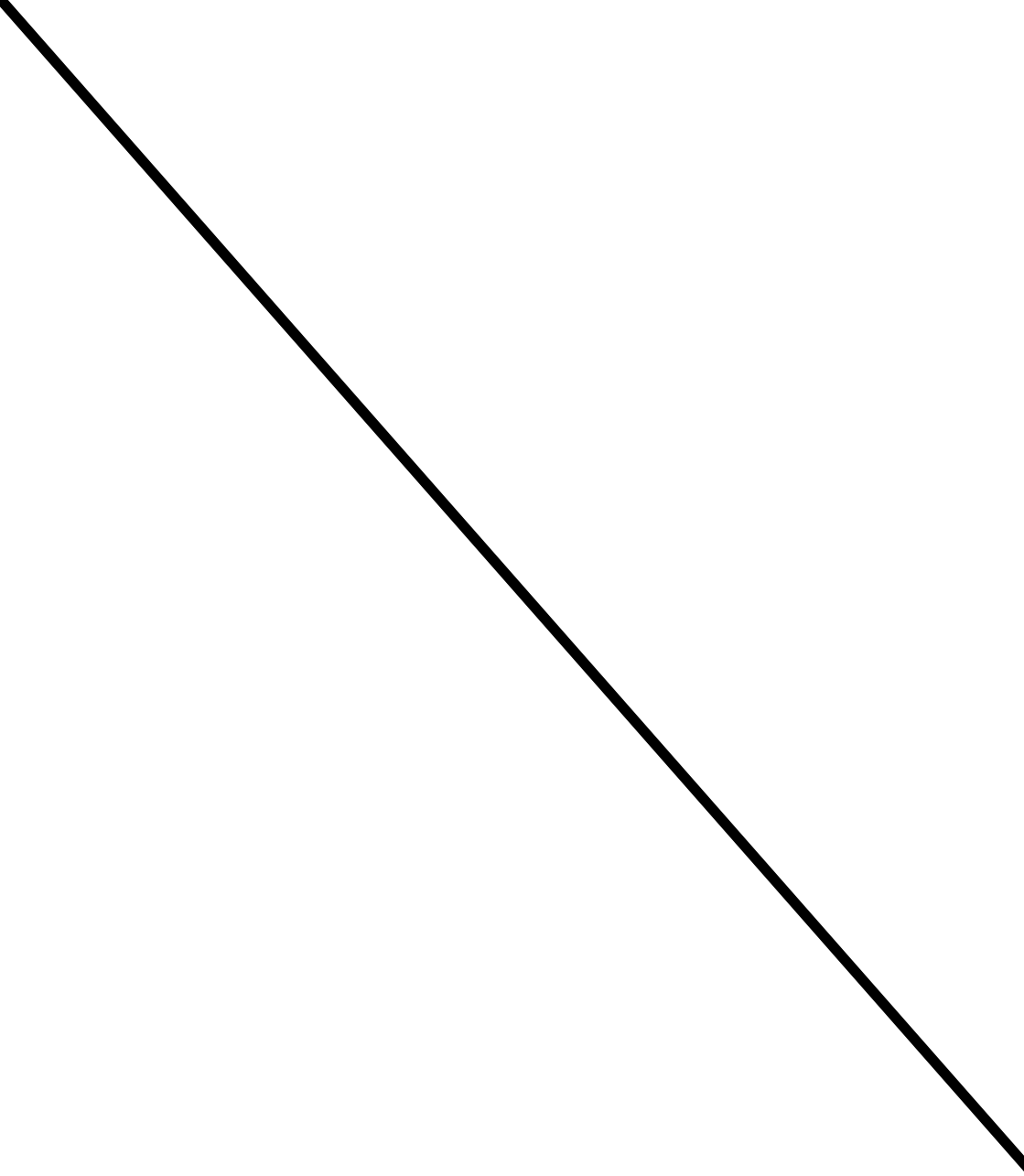
www.mmpraxis.com

Senatsverwaltung für Kultur und Europa

BERLIN

EIN TEIL VON DRAUSSENSTADT

Montag Modus is organized by MMpraxis curatorial platform and is part of the DRAUSSENSTADT initiative, funded by the Senate Department for Culture and Europe and the Foundation for Cultural Education and Cultural Consulting.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