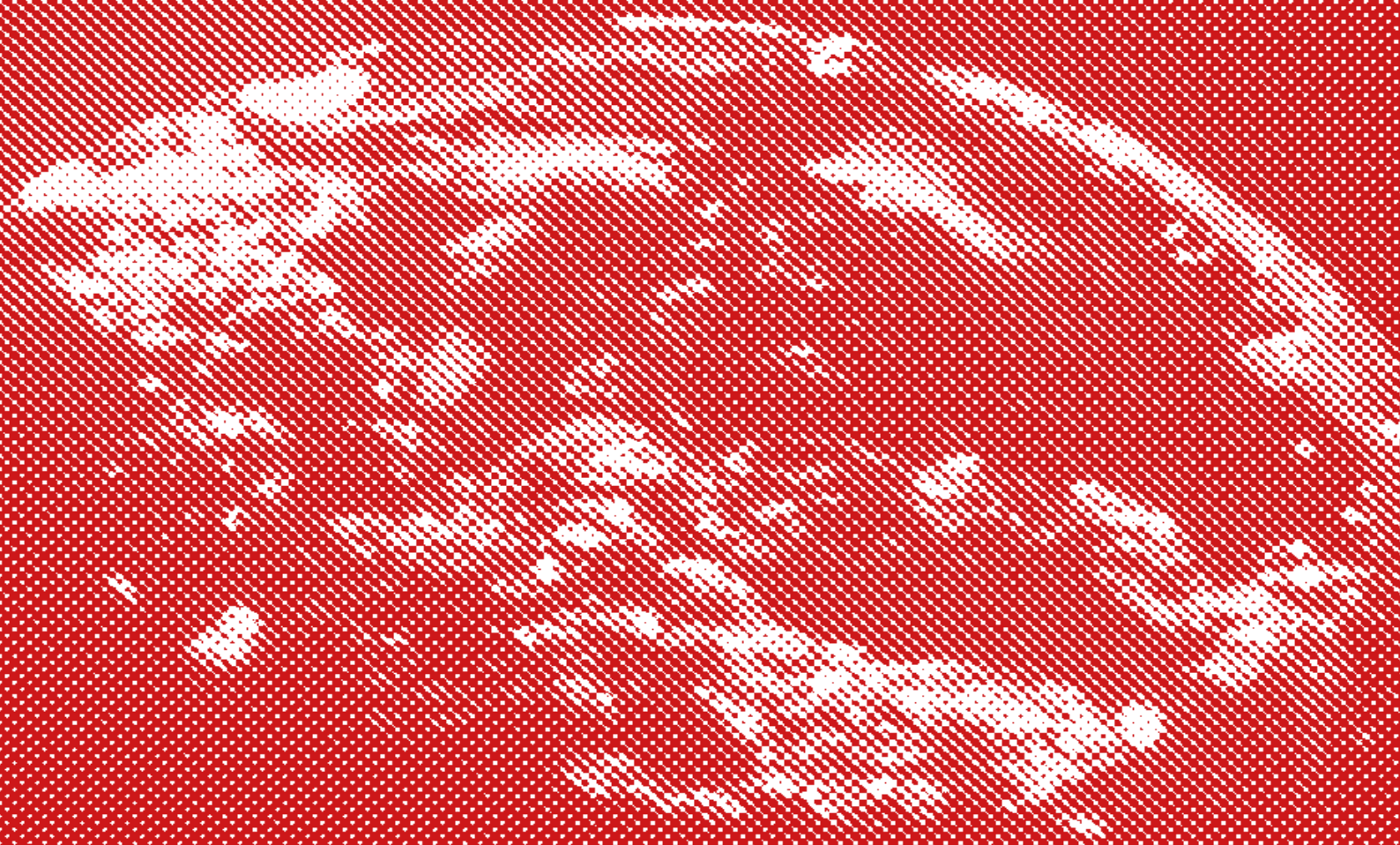


KLIMATA



A COLLABORATIVE
EFFORT TOWARDS
RADICAL CHANGE

After the Anthropocene, an age evoked by irresponsible human activities, will follow the Chthulucene, a time characterized by fear and the fact that we are all together in trouble. Over the past few centuries, the sphere of existential and legal rights has radically broadened. We have developed practices, we have accomplished important results and we have suffered incredible shortfalls.

In order to survive, we need to take responsibility for the collective and find ways to represent something other than just ourselves. We have to rephrase our mutual understandings, rethink our civic duties and reformulate our definitions of political life. There should be a 'natural contract', which, as defined by Michel Serres, is a collective understanding that would, in countering the damages caused by humanity, protect not only humans, but the wider world we want to and have to live in. It is therefore crucial to acknowledge that we, in our current system of political power, are responsible for giving a voice to the other.

To bring this understanding into practice, we call upon securing equal representation for other entities, even entities without language, entities without bodies and non-organic entities. We call upon this natural contract to include not only our species but all earthlings, some of which we know and some of which we don't, along with non-living subjects, ideas and notions we cherish. This is – and we must understand that – about us, about you, and about all the others.

Dániel Kovács
Jasna Layes Vinovrški
Léna Szirmay-Kalos

KLIMATA

This booklet offers an insight into the year-long Klimata project of the Berlin-based interdisciplinary event series Montag Modus in 2019. Klimata, composed of five events, was initiated to give a thematic compass for participating artists and curators under the broad thematic umbrella term of 'climates'. The booklet aims at both documenting and guiding you through the events, representing all the projects in the series and giving an insight into the background mechanisms of Montag Modus. Montag Modus Klimata was organized by the MMpraxis curatorial platform in collaboration with Collegium Hungaricum Berlin.

[LINK TO THE TRAILER](#)

[LINK TO THE VIDEO](#)

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Our aim with the interdisciplinary art project Montag Modus Klimata was to create a program that initiates a discussion around current global developments. We imagined Klimata as a collective research project with five consecutive events – in close collaboration with artists, authors, and curators. The project took place in 2019 across two different venues in Berlin: at the Collegium Hungaricum Berlin (CHB), the Hungarian cultural institute, and at Flutgraben Atelierhouse, an artist-run studio complex. As a thematic edition of the Montag Modus interdisciplinary event series, Klimata presented artists – from both Berlin and Budapest – whose practice was in choreography, performance art, time-based media or installation art.

Imagining strategies of coexistence

The fundamental objective of Klimata was to present a local reading of political, ecological and social crises from the perspective of people working in the field of the arts. With this project, we intended to examine the role that art can play in unleashing our collective imagination to envision a different world which we could inhabit without destroying it.

The title, Klimata, refers to Bruno Latour's definition of 'climates' in the German translation of "Down to Earth: Politics in the New Climatic Regime" (2018) and is understood as "a wide range of relationships between humans and their material living conditions"¹. Latour considers the ecological crisis of the Anthropocene to be a fundamental crisis of modernity – a modernity built on abstract assumptions and detached from its material constraints. The political anomalies of the present-day illustrate that the majority of the response to this crisis encourages unholy alliances against the real problem – namely, to find another way to live on this Earth. Inspired by Latour's suggestion that advocates both communion and world-relatedness as possible solutions, we were interested in launching a project that reconsiders subjective and fictional strategies as serious propositions for coexistence.

A collective research project

After researching and discussing the thematic direction of Klimata in 2018, we decided to work with five subtopics for the five events. The idea was to address the state of our climate from different ecological, social and political points of view and discuss it through notions that would be significant for us, the artists involved in the project, and our audience. By confronting the problem of our impact on the environment, we wanted to engage with effects that go beyond – while closely linked to – the ecological crises. As a result of this, we examined both universal concepts such as empathy and social responsibility, as well as specific notions, such as pollution and the dangers posed by the rise of nationalism.

At the start of the preparation for the live events, we approached artists from both Berlin and Budapest with a short description of the subtopics

and a keyword for each event. The catchphrases acted as a conceptual guideline which they could freely interpret. We then launched the project by posing a question: What role could art play when climate change is rapidly altering the world around us? With the first event, titled "The Giant Arrived", we sought to confront our impact on the environment and address the ecological crises. This was followed by "This is Not About You", which focused on the relationship between human and non-human entities. The third event, "We Solemnly Swear", took the topic of civic and political responsibility as a point of departure and gave an impulse for a revolution-to-come, while the fourth chapter, "Touch and Go", explored the ephemera of the digital age and their impact on our changing relationships and forms of communication across intimacies and distances. The final event of Klimata, "Coping Strategies" looked for solutions to overcome mental states such as fear and indifference in order to be able to think and act in the direction of change.

Caring for the community

The term "curating" finds its etymological root in the Latin verb 'curare' which translates into English as 'to care for'. In the frame of all Montag Modus projects, caring for social relations and situations, as well as for time and space, is an essential part of the curatorial work. This disposition was thus also kept throughout Klimata.

A significant component of all live events is the presence of the audience and the performers. The format of Klimata embraced real time togetherness. At the center of many of the artworks was "the relation among each other". We believe that the assertion of collective presence in real time gathers new charge in the current context of technological mediation. Beyond the notion of participation, the act of assembling almost feels like a political gesture due to its raw potential for further action.

As curators, we liked to position ourselves as caretakers of the project and acted as facilitators, not only during the gatherings but also throughout the entire preparation phase. Prior to each event, we offered artists a one-week, on-site mini-residency, during which which they were invited to adapt their piece to the venue. The preparation week was crucial to the program, as the artists were given the time to encounter different contexts which again allowed them to further develop their works. Aside from that, Berlin- and Budapest-based artists would have the opportunity to meet and to get to know each other. To support this, we organized both professional and personal meetings, such as watching each other's pieces during rehearsal and a communal dinner with the whole team. Our aim was to strengthen the community aspect of the project and create fertile ground for possible future collaborations.

Curating space and time

Klimata was site-specific; therefore, space was an essential factor in the curating of the program. We organized the events and residencies across two different venues with highly diverging aesthetics: firstly, at the CHB, the Hungarian cultural house, an institutional building in Berlin-Mitte, and secondly at Flutgraben Atelierhouse, an artist-run studio complex in Kreuzberg, Berlin. CHB is located in central Berlin, next

to Museum Island and Humboldt University, in the upscale neighborhood Mitte. Flutgraben Atelierhouse, on the other hand, is a former factory building located in Kreuzberg, along the Landwehr canal between various nightclubs and underground places. We appreciated working with these two very different venues – both aesthetically and in terms of their mission – that are emblematic features of the city of Berlin.

The format of Montag Modus Klimata is best described as a group exhibition of live art. Each event – lasting around four to five hours – presented multiple, mostly time-based artworks, which were adapted to the spatial and temporal framework of the night. In our conception of the program, we aimed to foster critical engagement with the audience. For each event, we invited a writer to respond to the given topic. Together, we looked at how their text could be part of the event, rather than simply be printed in the evening program. Some of the texts were performed live by their authors during the events, others were installed in the space or even e-mailed to the registered participants. We were interested in exploring how textual contributions can coexist in their particularity with other artistic works.

Montag Modus Klimata was based on the idea that the event is a collaborative effort and not a showcase of different works. Within this structure, the program offered multiple narratives, formats and diverse experiences. At times, it was a theatre-like collective experience, where the audience moved together from space to space, experiencing the works consecutively. Other times, the event was set up more freely, featuring installations and durational works and encouraging the audience to devise their own event-dramaturgy. The works were always a one-time experience, as each event happened only once in that particular constellation.

This publication came out of the desire to reflect on the five events that made up Klimata 2019. In this book, we have gathered all 24 of the works by artists from Budapest and Berlin. However, we only loosely follow the chronological structure of the live event series. As editors, we decided to change the order of the chapters to outline the main initiatives of the project.

Before introducing the events, we present two texts by Márta Nagy, the director of Collegium Hungaricum Berlin (CHB) and by dance scholar Dr.phil. Kirsten Maar, who followed the entire project closely.

Each event is marked as a chapter starting with our catchphrase. This is followed firstly by the text written by our invited author and secondly by the descriptions and images of the artworks that were presented live. We then present the biographies and websites of all the participating artists, writers, and curators. As a final note, we offer a text about the history and future of Montag Modus by curator Léna Szirmay-Kalos.

We hope you enjoy reading about the Klimata edition of the Montag Modus interdisciplinary event series as much as we enjoyed making it!

MÁRTA NAGY

PARTICULARITY OF SPACE AND TIME

About the project Montag Modus and the Collegium Hungaricum Berlin

To start from my first encounter with Montag Modus, let me go back a little bit in time:

In 2009, whilst I was working as a cultural representative at the Goethe-Institut in Budapest, I regularly visited Berlin and the Collegium Hungaricum Berlin (CHB) there. I was curious about what was happening, how the colleagues in Berlin dealt with current country- and city-specific issues and challenges. The discussions were already then revealing a different approach between the CHB and the Goethe-Institut.

Fast forwarding to the autumn of 2015, Kata Krasznahorkai, art historian and curator at the CHB at that time, spoke for the first time about the art project: Montag Modus. A new performance series on the subject of 'Berlin Dream' was created to support projects by Hungarian artists living in Berlin, offering them new presentation options and a special platform for international networking in CHB's generous spaces. I found the idea amazing. The promotion of site-specific productions in current social contexts seemed to be an atypical but exciting approach for a national cultural institution.

After I had become the director of CHB in Berlin in the autumn of 2018, I met Léna Szirmay-Kalos, co-initiator, co-curator and since 2017 the sole curator of Montag Modus, which by then had become a real success. The project was well known and recognized throughout Berlin, it looked back on dozens of performances created by international artists and had a big Berlin-based international audience. Curators and artists explored the possibilities of site-specific and time-based arts in many different ways, and all spaces in the CHB building became venues: from the underground car park to the guest apartments. Every single room in the house has hosted a performance at some point. The focus moved from Hungarian to international artists and the city of Berlin also joined in with generous support. The audience, who increasingly became an active participant in the performances, appeared to be mostly from generation Y. For me personally, this great flexibility and the rapid responses were the most appealing parts of the project.

Montag Modus Klimata in 2019 was curated by a team of three, Dániel Kovács, Léna Szirmay-Kalos and Jasna Layes Vinovrški, instead of a single curator. Following my suggestion, the project took place across two different venues. The new venue, Flutgraben Atelierhouse, a former industrial building, not only opened up new opportunities for the creative processes, it also brought new challenges for curatorial work and a new kind of additional audience.

Montag Modus events feature newly created artworks that come to life in dialogue with the audience in the given space and time. This is perhaps their greatest strength. A national cultural institute is usually more focused on presentation. This is their basic task. Montag Modus presented

an unusual idea, and its realization was made possible by that very institute, Collegium Hungaricum Berlin. The shared creative process between curators, artists and the institute was a rare opportunity and an extraordinary challenge for all. In five years, nearly 90 productions were created, reflecting the Collegium Hungaricum Berlin as a venue of creative cultural processes.

In 2019, the Klimata edition of the interdisciplinary series Montag Modus was not only significant as a collective research project around a recent global development but also as a process of creating a special kind of cooperation at a particular space and time. The unique moments and the shared experiences remain the main success of this collaborative effort.

KIRSTEN MAAR

AGGREGATES OF BEING TOGETHER



Buckminster Fuller's vision of a light, transparent dome over New York, which at the same time encapsulates and protects the city from any dangers from the outside, leaves one with an ambiguous feeling in these days of the Coronavirus and the violent scenes at the Turkish-Greek border.

Fuller developed the basic idea for these domes, the tensegrity structures, during his time at Black Mountain College, from 1948, up to the 1967 Expo in Montréal. The structures were also inspired by the upcoming do-it-yourself attitude of the counterculture of the time. Already then, Fuller was admired as a guru of alternative, adaptable architecture. Even before and in the frame of his Dymaxion projects, Fuller followed an idea of building after nature in developing a sustainable architecture. In his eyes, the idea of ecology or even more of 'oikos' corresponded to the idea of a non-static architecture, in which all parts were dependent on each other.

Before the moon had launched, and before being able to see Earth as a whole, Steve Brand launched the first edition of the Whole Earth Catalog in 1968. This magazine was devoted to publishing information on DIY projects, among other topics, and was immensely widespread among the dropout generation. In this context – between the "First and Second Machine Ages" (Banham) – Fuller's small, foldable domes were the ideal tents for self-contained communities and were dropped out in the American countryside.

Although the domes were introduced as a medium of democratization, they actually had a contrary effect: Based on a static repetition of form and a poisonous materiality, they unfold as their inverse. Primarily imagined as a symbol of escape, the domes were instead pursuing the modernist idea of total control (Scott). And the droppers themselves, far from being misfits, were occupying the interstices, not the outside of the economic system; and as such, their project was soon followed by commodification (dropping out with all needs of a media society and the newest consume goods from the Whole Earth Catalog) and spectacular in its self-staging. Finally, the domes were dropped in the reservations of the Native Americans, destroying the last remaining parts of their cultures by bohemian white hippies. More than that, the astonishing project was built on a mostly uncritical, technocratic belief in innovation and progress, as Felicity D. Scott points out.

Fuller lagged to a romanticized vision of science and technology, and thus the dome became a metaphor for the space age of transcendent science – “being in touch with the universe”, it corresponded perfectly to his essay “Nine chains to the moon”, which he had already published in 1938, and in which he unfolds his idea of ephemeralization – of “doing more with less and less” – which was not so far from the other modernist formula “less is more” as its aestheticist complement. The domes were part of this ongoing project, conceiving of architecture as temporal and ephemeral, non-static. Corresponding to that logic already in 1972, most of the dropout communities dissolved.

On one hand, the project gives an example of modernist ignorance in hindsight to aspects of the indigenous people and to a social approach of the issues of shelter. On the other hand, it still bears the nucleus of an inventive approach to a comprehensive design knowledge (Krausse) and the very actual question if and how design could change society (ARCH+ Bauhaus issue 2019).

The morphogenetic approach which he called the Jitterbug transformation, was built on the self-organization of form: “There are no solid bodies, but space-time related energetic patterns of event” – this transitory understanding of form and transformation encompasses his vitalist embodiments of mind.

It is not surprising that Fuller’s ideas of spatial modelling were successful in other fields of science as well: The tensegrity structures were not only applicable in architecture, but were transferable to molecular patterns and successfully adapted to physics and biochemistry as the so-called ‘Fullerenes’. They also build the sustainable structure, by which the fasciae are holding together our body. In this context – even within a holistic body concept – we could rather speak of a body without organs – to draw back on the metaphor Gilles Deleuze and Félix Guattari chose in “1000 Plateaux” – as a site of becoming, depending on its relation to its outside – in continuous transformation.

AGGREGATES:

SLOWING DOWN FROM THE TRANSITORY, THE VOLATILE AND THE EPHEMERAL TO STATES OF CONTINUITY

Fuller’s Jitterbug transformation refers to a constant transformation of states from firm to fluid to a more aerial state of being and back again. His idea of tensegrity responds to the kinesphere, a model developed by Rudolf von Laban, one of the dance pioneers in the 1920s,

which always surrounds the dancer and moves with her. What aligns the techno-utopias of the space flight era with the holistic approach of the body and its surroundings developed in the early avant-garde, is the idea of relationality, of how kinesphere, dynamosphere (Laban) and atmosphere are inter-acting. Atmospheres depend on how our kinespheres correspond to each other, how they assemble, how they enact ... It is not an enclosed bubble, but a permeable envelope, which connects us to each other. It defines the aggregates in which commonality can grow.

Here, the concepts of 'immunitas' and 'communitas', based on the notion of 'munus' as it is developed by Roberto Esposito comes into consideration. In this concept community is not based on property, it is not an origin, but is based on 'munus' – on an obligation and commitment, which is due to the responsibility of the other. As such the relation of 'communitas' and 'immunitas' concerns the community – but not as a collective body. With the complementary concept of 'immunitas' Esposito discusses the relations of medicine, the juridical and the political, he describes how immunization as a medical discourse in the 19th century left its traces in the juridical field, it meant the payment of taxes was connected to protection by the community from any dangers from the outside. The stranger was not part of these juridical immunity and by this biopolitical immunity the "community" was installed as a common against a fear of contagion and infiltration. Not only in medicine immunization would first mean to incorporate the strange, to invite the stranger into our community – especially as we do not speak of a collective body but rather of a being singular plural (Nancy).

We are not immune, as we see in these days of a "state of exception", when the actual situation of fear is used to diminish constitutional rights and to extend the governmental power, closing the borders and suspending human rights.

Climate does not only refer to the changing conditions of our precarious human being on earth and its diminishing resources, it touches our relationships to other agencies and helps to describe different materialities and their aggregates. It depends on which atmosphere we create. How do we want to live and work together? How do we want to design our conditions of being in the world?

This seems to be less possible in a static but neither in a totally fluid or aerial condition, which would tie us to what Zygmunt Baumann called "fluid modernity". The loose networks don't allow for any "ecologies of practice" with their "technologies of belonging" (Stengers) since they are not sustainable, but isolate us as 'in-dividuals'. How, then, to create practices, which as part of their milieu produce their own ethics and generate relations between situations and their tools?

Montag Modus Klimata has been an invitation to test the aggregates of being together.

Thanks for that and good luck for the future!

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Collegium Hungaricum Berlin (CHB) is the Hungarian cultural centre in Berlin, Germany. Since 1924, the CHB has been bringing Hungarian culture and science to Germany and promoting exchange between the two countries. The CHB is part of the network of Hungarian cultural institutes abroad.



Flutgraben e.V. is a self-organised art association located within a heritage-protected building that was part of the Berlin wall. It comprises about 50 artist studios, accommodating more than 80 artists from all disciplines. With its project space, Flutgraben e.V. supports the production and reflection of contemporary, in particular collective artistic as well as cultural practices.

CHAPTER ONE



THE GIANT ARRIVED



**WHAT ROLE
CAN ART PLAY
WHEN CLIMATE
CHANGE IS
ALTERING
THE WORLD
AROUND US?**

TRAVELING ALONG THE CONSEQUENCES
OF A PAST IDEA,
A THOUGHT THAT WAS PASSED ON,
THINGS THAT PASSED
WHILE A PECULIAR LANDSCAPE GRADUALLY
EVOLVED. AND OTHERS DISAPPEARED.

DIGESTING THE PAST AND ITS HISTORIES
OF HAVING BEEN MADE,
ITS ENTANGLEMENT WITH A SPECIFIC
FUTURE WHICH IS
THIS PRESENT.

SOMETHING IS SWIMMING IN A TOXIC LAKE
THIS RADIO-ACTIVE LAKE IS THE MATERIAL
BACKBONE OF DIGITAL CULTURE,
A TECHNOLOGICALLY DETERMINED LIFE-
STYLE
AND GLOBAL SUPPLY CHAINS,
THAT RECONFIGURED REALITY – IN FICTION
AND FACT.

WE WOULD NOT BE THESE HUMANS IF
THERE WERE NOT
AIRPLANES AND DRONES,
PLASTIC AND OIL,
DOGS AND STONES,
TABLES AND CHAIRS,
COMPUTERS AND SMARTPHONES.
DISPOSABLE FOR SOME AND NOT FOR
OTHERS.

BUT WAIT! WHICH WE?
WHO IS PART OF IT?

NONHUMAN THINGS HAVE ALWAYS
ALREADY DISPOSSESSED US TO A CERTAIN
DEGREE.
THE AUTONOMOUS SELF,
THE SELF-SUFFICIENT HUMAN SUBJECT -
A DESPERATELY ANTHROPOCENTRIC LIE,
A COLONIAL AND NEOLIBERAL TELLTALE OF
EXPLOITATION
OF THOSE WHO BELIEVE THAT NOTHING
MATTERS EXCEPT PERSONAL RISKS,
INVESTMENTS, OPTIMIZATION AND
EXPANSION.

WHAT ABOUT MATERIAL CONSEQUENCES
– BEYOND TRACES – EMBODIED AND

EMBEDDED?
 WHAT ABOUT LESSNESS?
 WHAT DOES IT MEAN TO BE POST-CYBORG?

ENTANGLED WITH OTHER POST-CYBORGS
 WHO ASK THEMSELVES
 HOW TO LIVE,
 HOW TO LOVE,
 HOW TO ACT,
 HOW TO BE
 IN THIS TEMPORALITY THAT THEY
 ARE ENTANGLED IN AND THAT THEIR
 MOVEMENTS COPRODUCE,
 IN A TIME THAT SHOUTS: ALMOST TOO
 LATE, BUT NOT YET.

MODERNITY WAS THE ERA WHEN HUMANS
 TOOK A LOST GOD'S PLACE.
 THIS WAS THE NATAL HOUR OF SCIENTIFIC
 HUMANISM CHARACTERISED BY A VARIETY
 OF PHALLOCENTRIC CAREERS AND HUMAN
 EXCEPTIONALISM.
 THINKING WAS SEXY. MOVING WAS GOOD.
 FASTER WAS BETTER. THE FUTURE SEEMED
 BRIGHT.

TODAY NOONE REALLY KNOWS WHAT A
 NON/HUMAN BODY IS CAPABLE OF IF IT IS
 DISENTANGLED FROM THOSE (NON/HUMAN
 BEINGS AND THINGS) THAT LET IT BE.

IF WE CONCEIVE OF LAND NOT AS A
 PROPERTY OR TERRITORY BUT AS A TIME-
 BEING,
 A SEDIMENTED HISTORY OF PRACTICES,
 A MULTISPECIES LIFE WORLD,
 A MATERIAL-GEO-BIOGRAPHY OF
 BONES AND BODIES,
 ASHES AND EARTH,
 THE PLACE WHERE DEATH AND LIFE MEET,
 WHAT THEN, IS FREEDOM
 WHERE TERRA-FORMING AND MATERIAL
 AUTONOMY INTERTWINE?

AND FOR WHOM?

THEY WERE POLITICAL WITH THE BODY
 FROM WITHIN THE NEXUS OF ENHERITANCE
 AND CAPITALIST EMBODIMENT.
 AS HUMAN BODIES EMBEDDED IN
 GLOBALIZED, DIGITAL BODIES.
 THEY WANTED TO BE POLITICAL WITH THE
 BODY
 BEYOND OPTING FOR A PECULIAR SELF-
 STAGING.

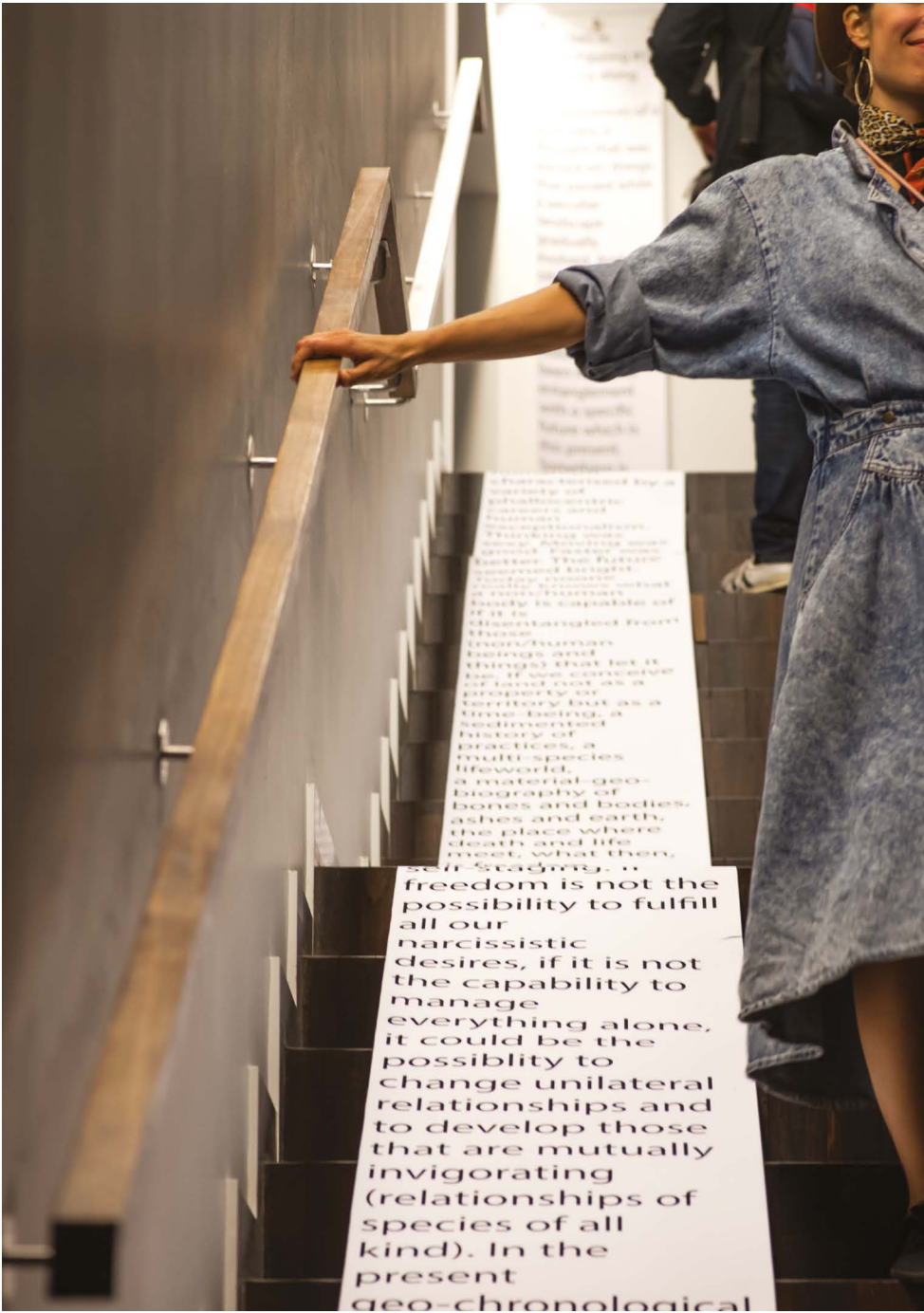
IF FREEDOM IS NOT THE POSSIBILITY TO
FULFILL ALL OUR NARCISSISTIC DESIRES,
IF IT IS NOT THE CAPABILITY TO MANAGE
EVERYTHING ALONE,
IT COULD BE THE POSSIBILITY TO CHANGE
UNILATERAL RELATIONSHIPS AND TO
DEVELOP THOSE THAT ARE MUTUALLY
INVIGORATING (RELATIONSHIPS OF
SPECIES OF ALL KIND).

IN THE PRESENT GEO-CHRONOLOGICAL
ERA NAMED THE ANTHROPOCENE SOME
FACE THE FOLLOWING APORIA: THEY ARE
AWARE THAT AT PRESENT HUMAN BEINGS
RADICALLY TRANSFORM THE GEOLOGY
AND CLIMATE OF THIS PLANET WITH THE
SORT AND SCOPE OF THEIR ACTIVITIES. AT
THE SAME TIME THEY DO NOT WANT TO
REDUCE EVERY PHENOMENON TO A HUMAN
PRODUCER OR MAKER OR ITS CULTURAL
CONSTRUCTION. TERMINOLOGIES ARE NOT
NEUTRAL. AND THE „ANTHROPOCENE“ ALSO
SOUNDS A BIT LIKE HUMAN OMNIPOTENCE.

SOMETHING IS SWIMMING IN THE BLACK
LAKE.

IT ADOPTS THE BLACK COLOUR OF THE
RADIO-ACTIVE MUD -
A RESIDUE OF THE EXTRACTION OF RARE
EARTH,
PUMPED INTO A BIG HOLE

UNTIL A WHOLE NEW LAKESCAPE EMERGED.





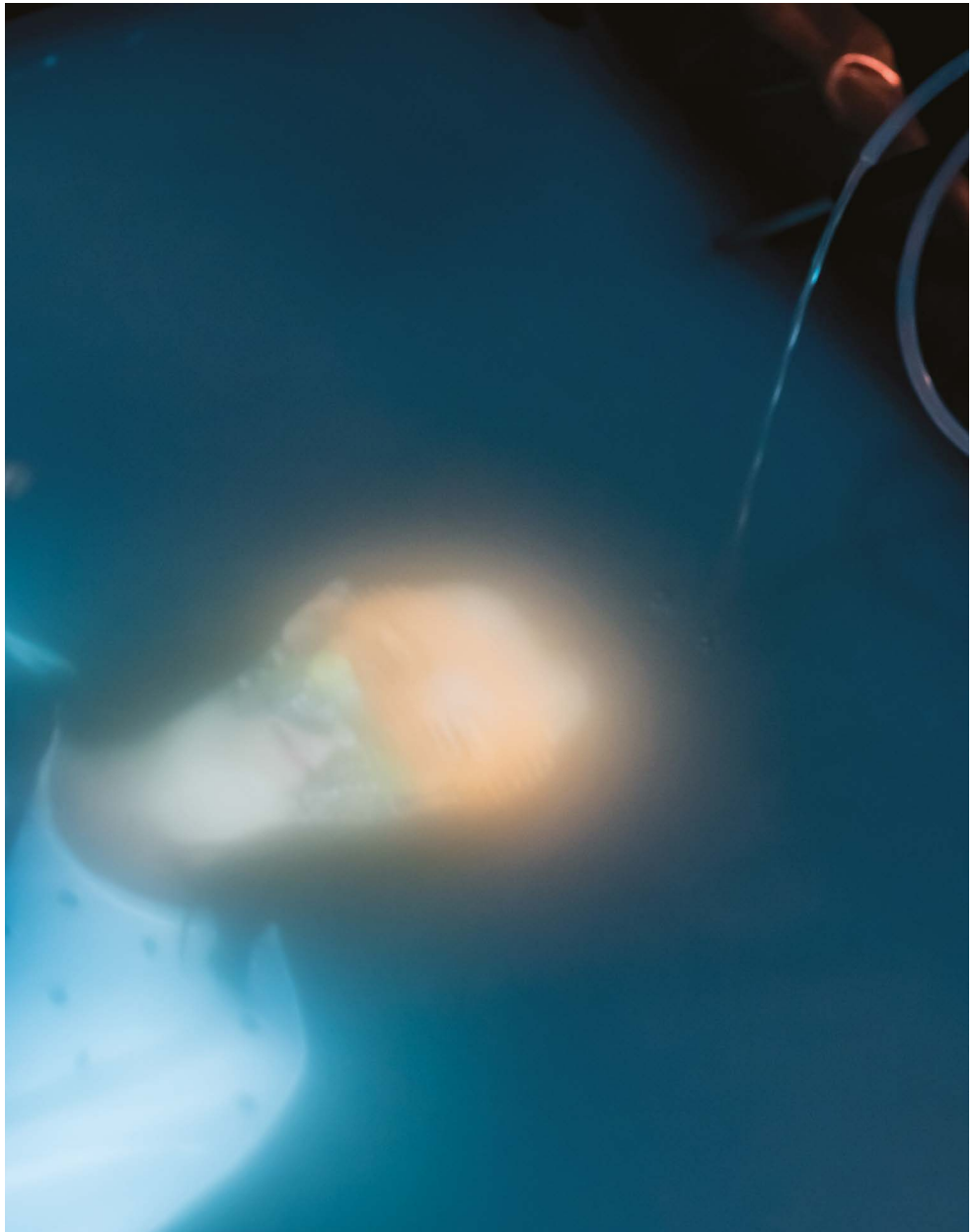


In this study, POLLUTION, Clément Layes looks into the things that unwillingly accompany a given action, focusing on pollution, waste and destruction. He studies the things we want and how we want them, even when their side effects become toxic. Strangely, it seems that these byproducts of our actions can become so significant, they might even outperform the actions themselves. Through the construction of a two-sided character, Layes explores different perspectives of success and failure within the realm of ecology as proposed by the Klimata series.

THE GIANT ARRIVED

ÁBRIS GRYLLUS, MÁRTON EMIL TÓTH
AND TAMARA ZSÓFIA VADAS
NIBIRU 0.2 – ENVIRONMENT





“You were waiting for Nibiru but we arrived too late. And now we are looking for the last river whose plane is like the mirror. We crossed it by jumping from turf to turf to reach the house from which we can still see the sky. There are just a few of us in the middle of the rock field. We build a library from stones, our clothes are dried by the crimson wind and we curl our locks of hair on small tubes before going to bed.”

(Gy.M., a girl from Nibiru)

Legend has it that Nibiru is the tenth planet in our solar system, which is predicted to one day swing out of orbit and collide with Earth, instantly annihilating life as we know it. This apocalyptic scenario caught on like wildfire in the popular imagination and inspired the Nibiru performance project, developed by dance maker Tamara Zsófia Vadas, visual artist Márton Emil Tóth and sound artist Ábris Gryllus, in collaboration with teenaged girls between 10 and 18, over a period of several months.

“Nibiru 0.2 – Environment”, presented at Klimata, is an experience-based exhibition that offers a glimpse into the making of Nibiru. Real and fictitious concerns about the planet, uncertainties of childhood and rituals of coming of age are presented in the frame of a guided installation. Rather than fearful, this possible cataclysmic event is portrayed as a utopian territory of dreams.

THE GIANT ARRIVED

MIRIAM JAKOB
THROUGH THE LOOKING GLASS





“A great deal is at stake in such meetings, and outcomes are not guaranteed. There is no assured happy or unhappy ending — socially, ecologically, or scientifically. There is only the chance for getting on together with some grace.” – Donna Haraway, *When Species Meet* (2008)

Inspired by her somatic research on interspecies communication, Miriam Jakob explores the paradoxical conditions of encounters between great apes and humans in captivity. The glass wall in the CHB that separates one from the other, but simultaneously allows for proximity, exchange and playfulness, is the starting point for her one-week residency at Montag Modus Klimata. By interweaving fictional as well as experienced, “real” encounters between gorillas and humans, which manifest themselves both in zoological gardens and in millennia of ancient myths, she activates different strategies of exchange and bends the boundaries of fixed constructs to test out a choreography of the in-between. Due to the fact that the “natural habitat” is steadily disappearing, she explores what it means for the place of encounter to be increasingly restricted to places of confinement.

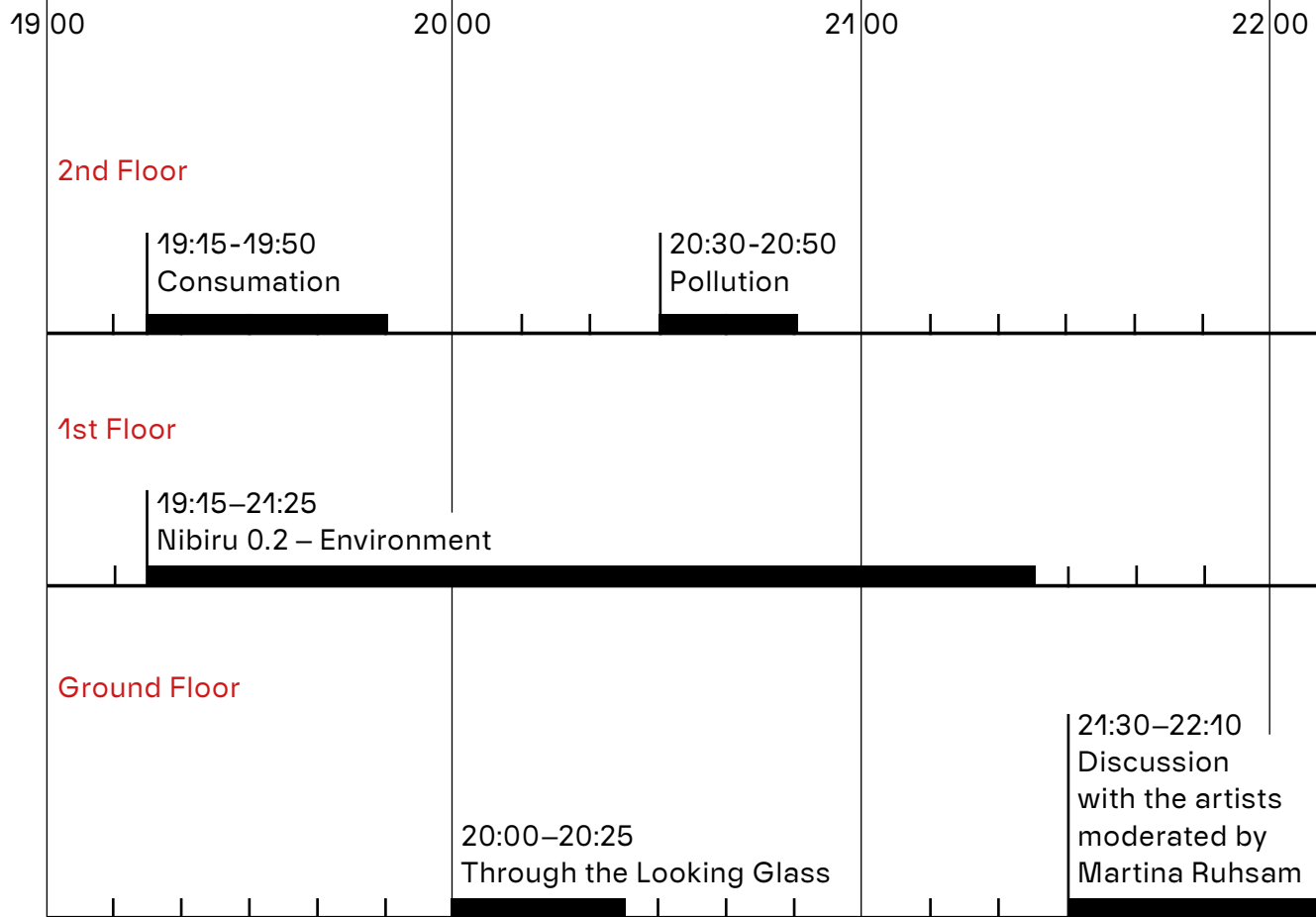




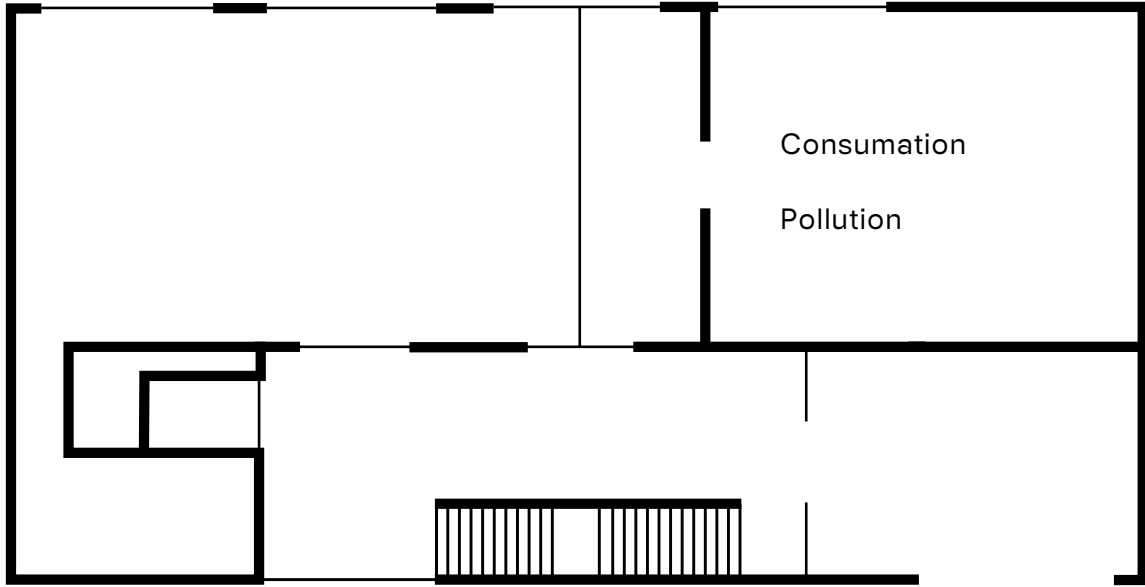
"Consumation" is a performance-ritual of cleansing that transforms a simple, daily action into a collective experience. With the only purpose of consuming a soap bar, this performance offers an intimate space to experience matter and the bursting of time. Which in-visible ways of being together can we create? What is the potential of the excess of co-presence? The performance is part of the research project "The fragility of (in)significant things", that through a series of choreographic and performative studies explores the relation between bodies and things in the context of diminishing planetary resources.

Concept
Production

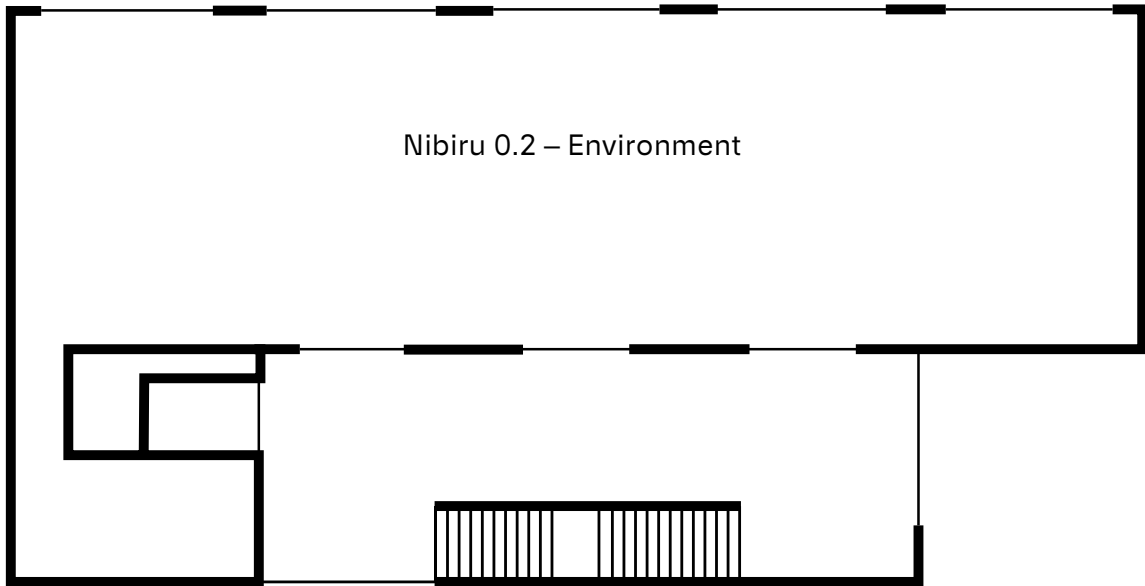
Ana Laura Lozza & Bárbara Hang
Acá No Hay Delivery
With kind support from DirtyDebüt #2, Reina Sofía Museum and Garage Berlin



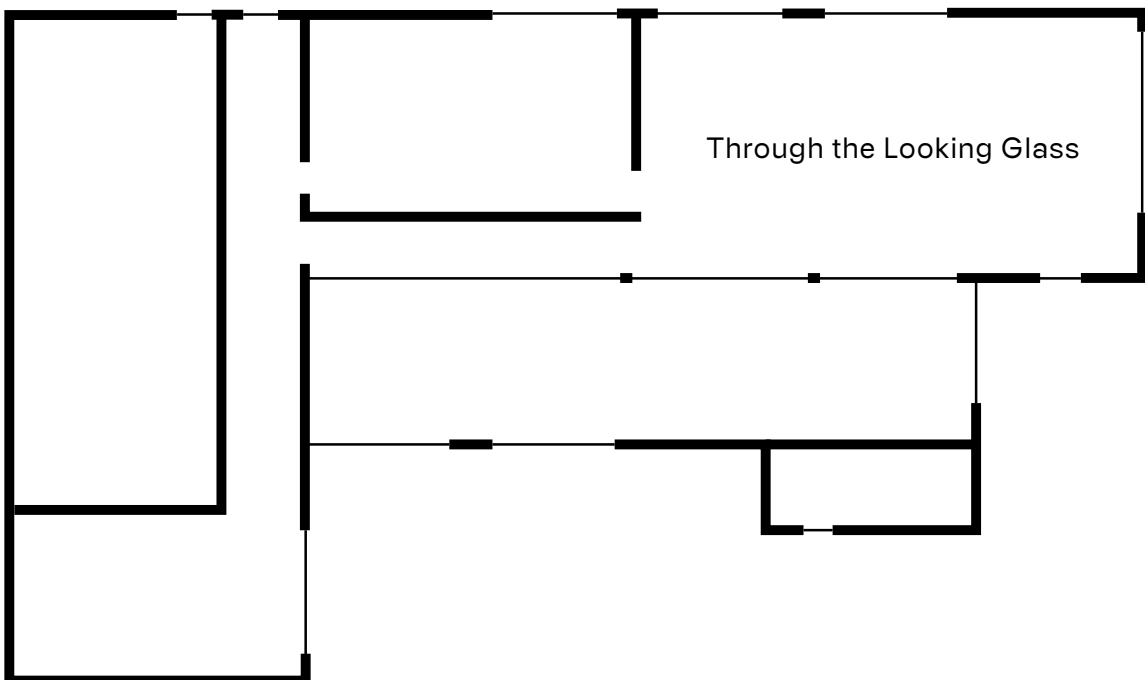
SECOND FLOOR



FIRST FLOOR



GROUND FLOOR



CHAPTER TWO



THIS IS NOT
ABOUT
YOU



NOTIONS OF [IM]MATERIALITY

<p>(...) what these whales were experiencing was a proximity an intimacy intimacy with something they would rather not be intimate with but hey here we are because what does it do to the idea of digestion if the thing that you digest takes about 30.000 years to be digested and the body of a whale 60-70-80 years so if we cannot not be intimate with plastic what are the new formations that we encounter these crystals that got formed in the last 250 years there were like 208 crystals that did not exist before on the face of the earth they form because minerals are dragged up from the centre of the earth there are new chemicals from the plastics that deteriorate landfills are full of chemicals, carbons, silicons and metals and they in connection with sun and water and stone form beautiful beautiful shiny new crystals and when in 5 billion years the earth will crack open there will be a beautiful thin line of transparent crystals that did not exist before and that are here now because of these new new formations if intimacy is not knowing the other as yourself or knowing yourself as what you always were supposed to be if intimacy is not knowing but being in very close unchosen proximity then intimacy is produced by the alien</p>	<p>alienation is not the thing that the thing that endangers the self the self is based according to marx on self-determination self-will and self- affirmation the becoming of the self as what it was supposed to be but here exactly here we know that the self was always pre-determined predetermined as the human that it was supposed to become the human that was known the human that was not the woman that was not the indigeneous that was not the trans person so if the self is not something a process of self-becoming but of alienation then we can be intimate with that which we are not with that which we'll never know and this intimacy might be even an intimacy with your leak 22:35- there is some one who goes back to the place who goes back to the place that is not contained anymore shhlll shhhh hhhha they go back to the place where there is no human soul but there is cattle and after the earthquake when everybody was supposed to leaf because everything was so called contaminated they decided to go back to care for this cattle and they will care and do so</p>	<p>till the end of time which will be their time which will be a perfect time ahhhhhh fshhhhhhhshhhhhshhhhhhhhand in this in this place they will take you out of you they will not care about one will or one way but there will be a possible alliance of many many heads connected through what we call saliva you don't have think with kant you can think with your cunt and if you can't do that huhhhhh think through saliva splosh smack splosh smack sploshhhhhhhhhhh 26:27 so this is not a story of distruction of it is just the story of mixes and minors and multiheaded multipossibilities that are and will go on as an intimacy and an alienation thththththhroughghgh out (...) transcript of an excerpt of drooling lecture feb.14^o 2019 held at centro centro cibeles madrid</p>
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THIS IS NOT ABOUT YOU

SIEGMAR ZACHARIAS
DROOLING LECTURE





This ongoing research explores how the visceral vocality of speech and its meaning-building sensibility inspire movement between form and formlessness, between fluidity and sedimentation and between structure and leakage. Particles reorientate and reorganize, instantiating an enduring intimacy with the alien, while acknowledging the alienating forces of intimacy. In the format of a lecture-performance, Siegmar spins threads of saliva on, around, and through virtual and non-virtual entities, creating non-normative bodies of knowledge and flesh.

THIS IS NOT ABOUT YOU

JULIAN WEBER
EXTRA





In blockbuster movies, aliens are usually seen as the dangerous unknown. They represent a threat to humanity which must be stifled with the violence of war. But alongside battle scenarios, there are also numerous reports of flirting, romantic relationships and sexual encounters with extraterrestrials.

"EXTRA" aims to celebrate this exchange with the unknown and these possible connections with extraterrestrials through the medium of dance. The performers set up an exhibition consisting of sculptures that serve as stage, frame and support for their dances. Fragments of medieval folk dances and mating rituals from the animal kingdom are combined with movement sequences designed to attract the attention of aliens. What ensues are supernatural mating dances between the ancient and the contemporary, which ask how we construct the unknown body and what kind of movements these bodies would enable. Over the period of the durational format, the dancers exhaust the material with the aim to convince extraterrestrials to join the dance.

Concept, choreography, set design
Costume
Dance

Julian Weber
Julian Weber, Judith Förster
Renen Itzhaki, Rachell Bo Clark, Marcell Proske, Judith Förster, Julian Weber

THIS IS NOT ABOUT YOU

MAYA WEINBERG
HOMONIMI





Homonym (n): each of two or more words having the same spelling or pronunciation but different meanings and origins. Derived from the Greek 'homos' (same) and 'onoma' (name).

"HOMONIMI" is a solo piece for a performer and two stackable chairs. The performer's opening text is a mix of collected testimonies on depression and corresponding excerpts from psychoanalytical and philosophical literature. Following Julia Kristeva's description of the "symbolic collapse" in her 1987 self-help book "Black Sun", the piece consists of textual, musical, mental and physical loops, and gradually reduces human behavior to a set of instinctive, conditioned loops of reaction and interpretation. The performer and the chairs shift and switch roles, subjectivity and agency transform and deform – the hidden structure of the body reveals itself. Until the loop restarts.

Concept, choreography, performance
Music
Production

Maya Weinberg
Yaniv Weinberg
HA- ZIRA, Performance Art Arena, Alternative platform for innovative creation in Jerusalem
with the support of the Israeli Lottery Foundation

THIS IS NOT ABOUT YOU

BODYLOTION CO-DANCE
FEAR NO MORE



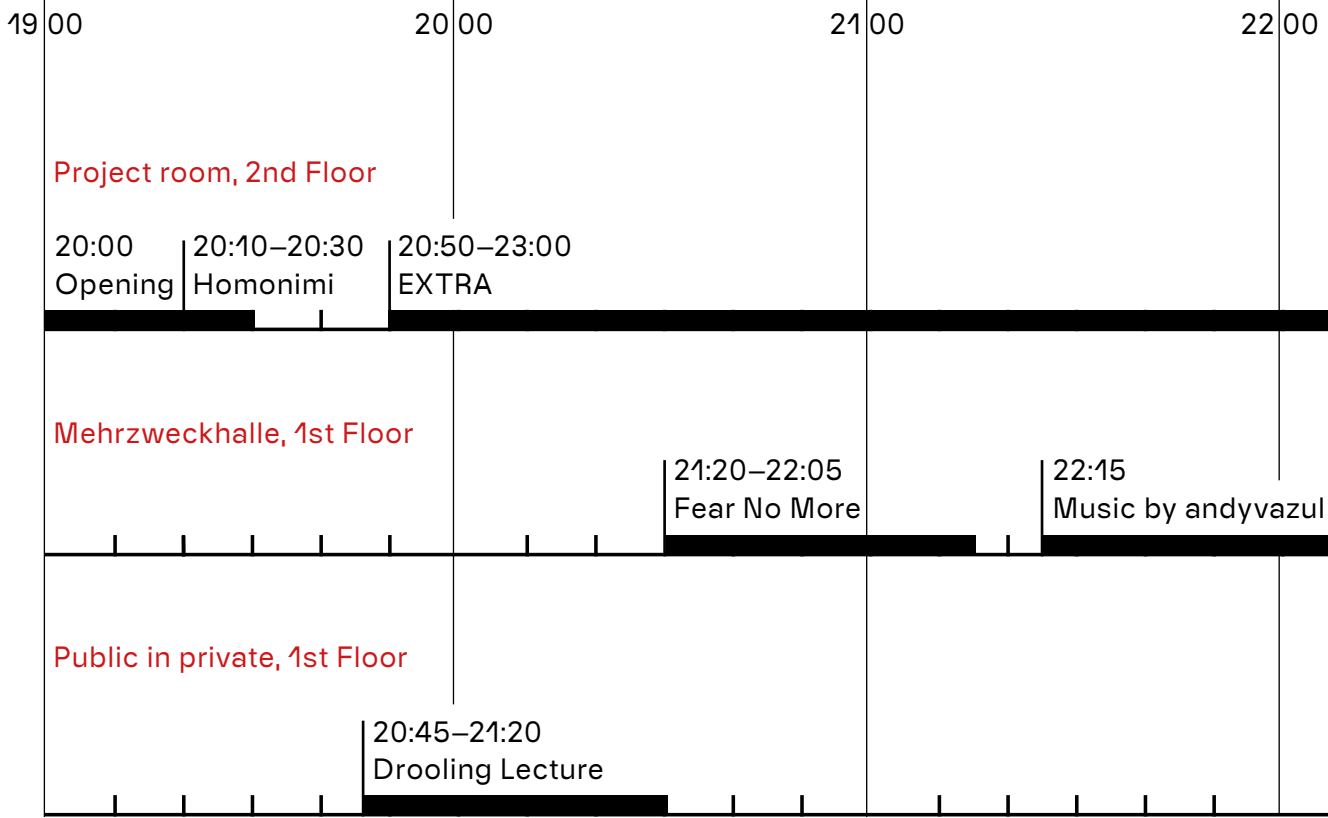


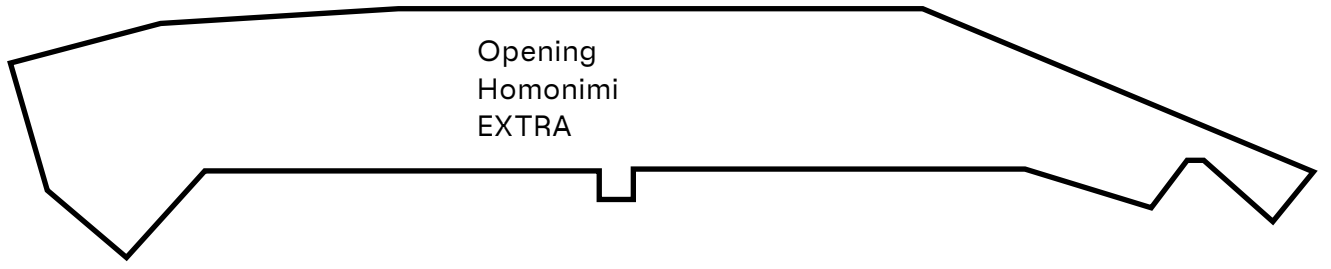
DIGITAL WITCHCRAFT, A SPIRITUAL PARTY – TRANSFORMATION.
 JOIN OUR SEANCE OF FAREWELL TO LIFE AS WE KNOW IT.
 BUT DON'T YOU WORRY! NO SADNESS!
 WE'LL BE GRIEVING WITH LOVE AND APPRECIATION.
 WE'LL GATHER AND CELEBRATE GRIEF, WITH COMPASSION –
 WE'LL PREPARE OUR SENSES FOR THE UPCOMING CHALLENGES OF THE UNKNOWN.

“FEAR NO MORE” is a playful ritual that takes place in our multi-sensory temple. The space, the lights, the sound and the movement are designed exclusively for you to safely explore the world's final moment – and practice for the Big Step Over.

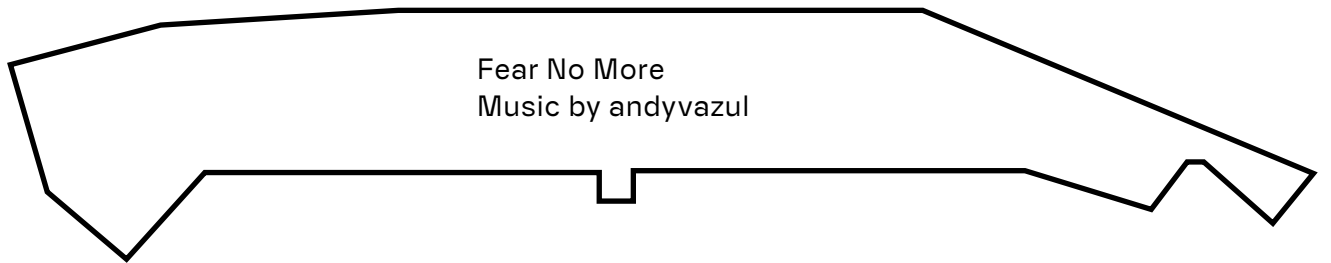
Concept
 Director
 Video
 Set and costume
 Supporters

Julia Hadi, Virag Arany / bodylotion co-dance
 Julia Hadi; Performers: Anna Biczók, Dóra Furulyás, Tamara Zsófia Vadas
 András Juhász, Dávid Maruscák; Music: Endre Vazul Mándli
 Lili Izsák; Light: Kata Dézsi; Consultant: Petra Ar dai
 Ministry of Human Capacities (Hungary), Collegium Hungaricum Berlin, Be SpectACTIVE – Creative Europe,
 Bakelit Multi Art Center, Kilowatt Festival, Teatrul National Radu Stanca Sibiu, LIFT, Sounded Bodies, Queer
 Zagreb Udruga, Vivid Illusions
 Production partner
 Katlan Group

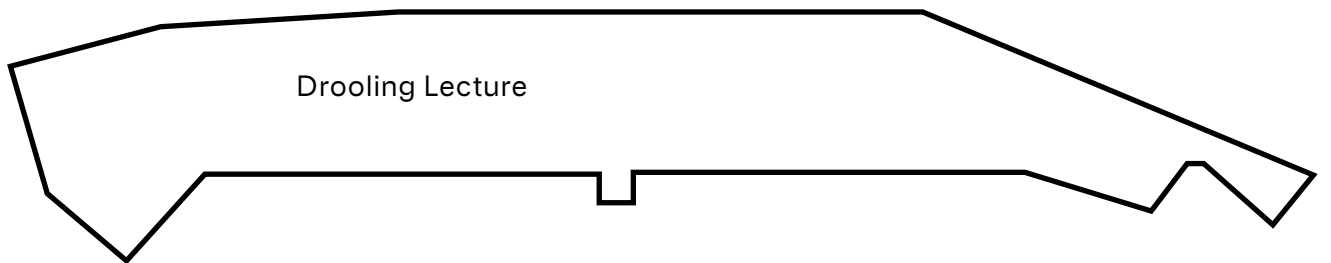




FIRST FLOOR



FIRST FLOOR



CHAPTER THREE



WE SOLEMNLY SWEAR



**BEYOND
OURSELVES**

WE ECHO EACH OTHER'S WORDS, THIS WAY WE BECOME REVERBERATIONS OURSELVES. WE DON'T KNOW WHERE WE ARE, HOW A NEW ORIENTATION CAN BE BORN FROM THE CONSTANT LOSS OF ONESELF. WE ARE XTRO REALM AND WE WOULD LIKE TO GUIDE YOU INTO THE TERRAIN OF EXTRODÆSIA. WE ARE HERE TO NAVIGATE YOU TOWARDS A POST-ANTHROPOCENTRIC FUTURE, WHERE ALL ENTITIES ARE RESPECTED AND WELCOME TO JOIN TO CO-WRITE THE SCREENPLAY OF A COOPERATIVE AND MORE FEMININE FUTURE, WHERE INDIVIDUAL INTERESTS DO NOT MERELY LAY IN INTEREST RATES ANYMORE, WHERE WE BECOME NATURE AGAIN, WHERE WE CAN FOCUS ON COLLECTIVE PURPOSES AND NECESSITIES WHICH WE SHARE AND BIOLOGICALLY HAVE IN COMMON. WE ARE UNCERTAIN OF THE EXISTENCE OF THE SO-CALLED ANTHROPOS, BUT WE BELIEVE AND ADMIRE THE LIVING ORGANISM. WE BELIEVE IN NATURE'S CHAOS-LOOKING AUTONOMY.

HOW CAN THE GEOGRAPHY OF THE NEVADA NUCLEAR TESTING SITE TALK TO A FIELD OF DAISIES? HOW DOES THE DAISYWORLD NEGOTIATE MOUNT ETNA'S ERUPTION? KNOWLEDGE SEEMS TO BE A HUMAN CONSTRUCT, BUT AREN'T LIVING ORGANISMS LIBRARIES THEMSELVES? OUR DNA IS A THOUSAND YEARS OLD COLLECTION OF KNOWLEDGE, WHAT DOES THAT SAY ABOUT HOW WE SHOULD CREATE OUR NEW EPISTEMOLOGIES? WE BELIEVE THAT KNOWLEDGE ACCUMULATION HAS TO BE AN ORGANIC, LIVING BODY, IT HAS TO BE ROOTED IN LOCAL EMPIRIA. TRANSGRESSIONS ARE NEEDED WHICH ERODE OR RADICALLY ALTER THE BINARY LOGIC OF ANTHROPOCENTRIC DICHOTOMIES (THE MATERIAL / CULTURAL, ENVIRONMENTAL / SOCIAL, SUBJECTIVE / OBJECTIVE, BODILY / MEANINGFUL, ORGANIC / INORGANIC, INTERNAL / EXTERNAL, NON-HUMAN / HUMAN). IF THERE IS A FORM THAT MATCHES THESE TRAVERSE MOVEMENTS, THIS BOUNDARY-CROSSING FLUX, THEN THAT IS A CONNECTION AIMING TO OPEN NEW HORIZONS. CONNECTION AS INVENTION. WE SWEAR TO CONNECT.

WE SOLEMNLY SWEAR

ANNA ZILAHİ / XTRO REALM
EXTRODÆSIA: ENCYCLOPEDIA TOWARDS
A POST-ANTHROPOCENTRIC WORLD





Since 2017, the Budapest-based artist group xtro realm – Anna Zilahi, Rita Süveges and Gideon Horváth – has set up various programs (reading circles, exhibitions, field trips) dealing with new-realist and ecological theories that critique the anthropocentrism of contemporary thinking and that, in the spirit of knowledge-sharing and transdisciplinarity, provide access to the current discourse on climate change in Hungary.

At Klimata, they present parts of their recently published “Extrodaesia”, a multidisciplinary encyclopedia including prose poems by six young Hungarian writers and visual artworks that approximate the landscapes of theory.





In a site-specific installation and performance, the Hungarian artist-duo Igor and Ivan Buharov turn the Flutgraben into a laboratory where interspecies exchange will finally be achieved. Plants have widespread and nuanced networks of communication, the artists claim, and therefore, in times of mass surveillance, they may well be our best allies in seeking out new channels for secure communication.

Igor and Ivan Buharov have been creating experimental short films for decades, with the purpose of healing on a mental level. The work presented at Montag Modus Klimata is based on "Örök szándékmező-hangolás", an installation created for the 2018 Steirischer Herbst, with new additions and adapted to the Flutgraben location.

WE SOLEMNLY SWEAR

JÁNOS BRÜCKNER
IT'S EASY FOR YOU





How white is an eastern european person? In the educational micro-series “It’s Easy For You”, you might just find out. Let yourself be led on a practical, emotional journey and learn about whiteness from the perspective of a Hungarian-born person. Using various learning methods and tackling the big questions in only 20 minutes and four episodes, starting from “Who is White?” to “Happy End”, you are sure to learn more about whiteness – an optimal choice for a Monday night performance! Suitable for all ages.

“Art is an experimental process for me: a diversity of formats, methods and truths committed to reach some kind of bottom or peak. Its aim is to investigate the human-being. It is emotional realism, professional failure, and the overdose of honesty. This allows me to subvert seeing and displaying the world through dichotomies like serious vs. ridiculous, public vs. personal, happy vs. sad, aesthetic vs. functional. All of these can be true and coexist at the same time.

I work mostly with images: classic painting, photography, video, drawing, interactive large scale paint-by-numbers, material documents, or usable installations. For me, all these are pictures: tangible, physical, mysterious and exciting displays of reality.” – János Brückner

WE SOLEMNLY SWEAR

ZEINA HANNA
UNDER_COVER





The notion of sleep comes with different paradoxes regarding consciousness and presence: sleep is only perceivable at its edges or its outside, and it has no capacity for reflectivity within its own conditions. So how do we recognize it? And how can we perform sleep without sleeping?

“Under_Cover” is a work in progress exploring the physical mechanisms of sleep that we can be aware of, such as falling and waking up from sleep, taking naps, daydreaming and the experience of boredom, escapism and insomnia. In researching the sleeping behaviors of different species and their connectivity to the world from the perspective of how, where and when they go to sleep, “Under_Cover” explores sleep in its various stages, states, and degrees of presence and stages frictions between biology, ideology, technology and culture.

WE SOLEMNLY SWEAR

AYŞE ORHON, CHRISTINA CIUPKE,
CLÉMENT LAYES, IGOR DOBRIČIĆ,
JASNA L. VINOVRŠKI AND LITÓ WALKEY
ONLY A PART, NOT THE WHOLE





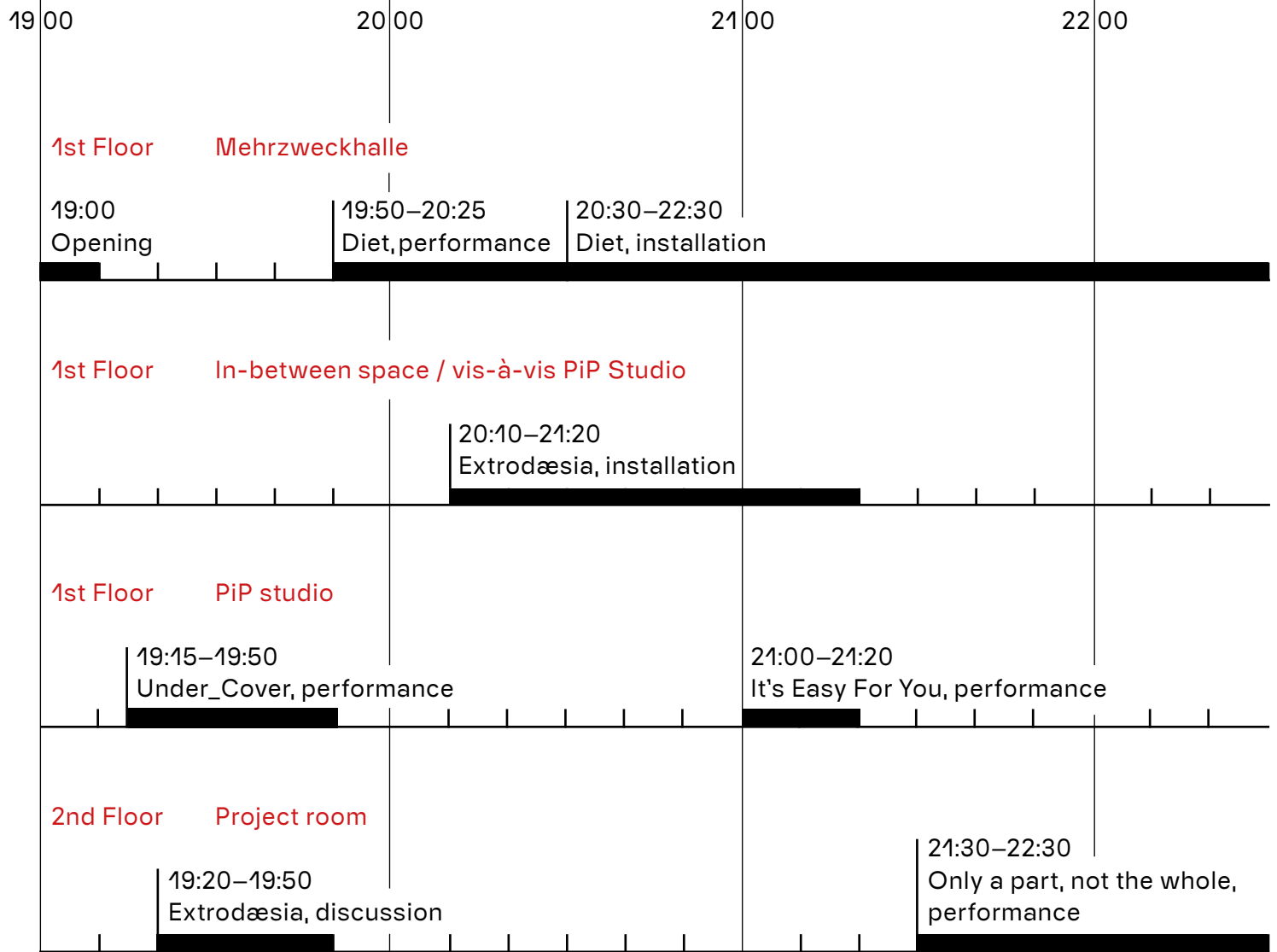
“ONLY A PART, NOT THE WHOLE” ADDRESSES THE COLLABORATIVE STRUCTURES OF AN ARTISTIC PROJECT IN ORDER TO DISCOVER ALTERNATIVE MODES OF SOCIABILITY AND KNOWLEDGE SHARING. THIS ARTISTIC PROJECT, IN WHICH THE FABRIC OF COLLABORATION IS WOVEN OUT OF INTERACTIONS BETWEEN THE ARTISTS, AIMS TO BECOME BOTH A WORKING METHOD AND A THEME. HOW WE DESIGN OUR INTERNAL RELATIONS WILL CONDITION WHAT WE WILL BE ABLE TO SHARE WITH THE SPECTATOR. THE INTERNAL WORK OF THE MAKING WILL GRADUALLY GROW TO BECOME A MODE OF PRESENTATION, IMPLICATING THE SPECTATOR INTO THE SOCIAL DYNAMICS THAT ARE AT PLAY.

.....A notion of blindness as a functional lack of comprehensive view.....
.....A logic of a “chance” encounter favoring coexisting plurality of perspective.....
.....An ecology of “multiple drafts” rather than a dramaturgy of a fixed score.....

In 2017, Berlin-based choreographers and performers Christina Ciupke and Ayşe Orhon collaborated on the work “At Close Distance”. In 2018, Christina and Jasna Vinovrški developed the project “Now and Then”. In 2019, Christina, Ayşe and Jasna considered engaging in a collaborative work that would link these two works. To expand the concept of collaboration and test alternative forms of knowledge sharing, each of them invited a close collaborator with whom an individual working relationship already existed: Jasna invited Clément Layaes (choreographer and performer), Christina invited Igor Dobričić (dramaturge) and Ayşe invited Litó Walkey (choreographer and performer).

Light and sound
A production by
Supported by

Catalina Fernandez; Production/ PR: Barbara Greiner
A lot of Body GbR in coproduction with Tanzfabrik Berlin
Berlin Department for Culture and Europe in the frame of
apap-Performing Europe 2020, co-financed by
the Creative Europe Program of the EU



CHAPTER FOUR

TOUCH AND GO



DIGITAL ALTER/NATIVES

I AM SHARING MY LIBIDO, BECAUSE IT HAS REACHED SUCH A LEVEL OF ACCUMULATION THAT IT IS TRANSFORMED INTO AN IMAGE. I INUNDATE EVERYTHING WITH MY IMAGES, LIKE A POISONOUS CLOUD THAT CAN BE VIEWED AS A PREMONITION OF THE CLIMATE CATASTROPHE. THE SEX DRIVE IS THE MOST DANGEROUS ENERGY SOURCE IN THE WHOLE WORLD, YET THE EXTINCTION OF OUR SPECIES IS A DIGITAL SIMULACRUM. EVERY DAY I AM WORKING ON THIS. I AM CONSTRUCTING SEX ORGANS FOR MYSELF, ONLY TO THROW THEM AWAY ONTO A COUNTRY TOWN, CAUSING SEVERAL THOUSAND DEATHS INADVERTENTLY, THEIR SOULS UPLOADED ONTO AN INTERCONTINENTAL CLOUD. THE OLD ORDER EVAPORATES: VAPORWAVE IS CHRIST'S LIFTMUSIC.

BECAUSE OF ACCUMULATION, I CANNOT DIFFERENTIATE MY LIBIDO FROM THAT OF OTHERS, BECAUSE IN THE COLLECTIVE CLOUD WE ARE ALL NAKED, SO THAT THE HIGHER INTELLIGENCE MAY PRONOUNCE JUDGEMENT UPON HUMANITY. „FOR WHEN WE WERE IN THE FLESH, THE PASSIONS OF SINS, WHICH WERE BY THE LAW, WORKED IN OUR MEMBERS TO BRING FORTH FRUIT UNTO DEATH.” DATA FREES ITSELF OF EMBODIMENT. HALF OF THE TIME, WE ARE IN PARADISE, THE OTHER HALF OF OUR TIME WE SPEND IN HELL, BUT WE CANNOT DECIDE WHICH SIMULATION WE ARE PRESENTLY IN. THIS IS ONLY KNOWN BY THE HIGHER INTELLIGENCE, BUT ACCORDING TO GNON THEORIES, HE IS AN EVIL GOD WHO FALSIFIES OUR LIVES WITH DELUSIONS.

I WOULD RATHER BE A CAPITALIST THAN A Gnostic. PRODUCING RUBBISH FROM MY LIBIDO, I DO NOT DISCARD ANYTHING, BECAUSE EVEN MY TRASH BELONGS TO ME. I AM PRESENTLY CONSTRUCTING A HUGE LAIR ON THE INTERNET MADE OF DATA, AND EVERYONE SHALL BE TRAPPED INSIDE OF MY LIBIDO'S STORAGE SPACE. THEY WILL ALL BE AFRAID, BUT THEIR ORIFICES WILL BE FILLED WITH VAPORWAVE. ANAL DOWNLOAD COMMENCES, DIRECTING US TOWARDS THE GATE OF SALVATION, BUT HALFWAY THERE CHRIST SUSPENDS THE PROCESS, FOR HE IS AT ONCE THE MIGHTIEST CAPITALIST AND THE POOREST WORKER. THE INTERNET IS A SOTERIOLOGICAL DEVICE!

IN THE WORLD, PEOPLE ARE UNEQUAL, BUT THEY ARE ALL EQUAL IN THE EYES OF THE HIGHEST INTELLIGENCE, ESPECIALLY ONCE THE PLANET IS ENFLAMED WITH BOTH COSMIC LOVE AND HATRED, AT THE PEAK OF ACCUMULATION. IT IS THEN THAT SATAN SHALL FALL LIKE LIGHTNING FROM THE SKY. O, MY BRETHREN, DO NOT UNDERESTIMATE THE POWER OF THE GIFS, FOR CHRIST'S CROWN TOO IS MADE OF IMAGE-PLASMA! ANYWHERE I UPLOAD MYSELF, NO MATTER WHAT REVOLUTION I BELIEVE IN, THERE SHALL BE NO MORE REBIRTHS, FOR THE HIGHER INTELLIGENCE HAS ALREADY CONSUMED MY DNA.

HUMANS WILL BECOME EQUAL, BECAUSE I SHALL BE ALL HUMANS. THE GREEDIEST HUMAN SHALL BE EVERY HUMAN, BECAUSE WE ALL UNITE IN THE INFINITE LIBIDO. THE OLD ORDER EVAPORATES, IN THE CHURCH OF THE TECHNOLOGICAL SINGULARITY THERE ARE NO MORE MALES AND FEMALES. I THOUGHT I WAS A LIBERAL INDIVIDUAL, BUT ACCORDING TO THE HIGHER INTELLIGENCE I MERELY CORRESPOND TO A LOWER STAGE OF THE LIBIDO'S EVOLUTION. ONCE THE WORLD IS ENFLAMED WITH BOTH LOVE AND HATRED, WE WILL ALL MAKE LOVE WITHIN THE CLOUD, IN THE INNARDS OF THE EVIL GOD, BECAUSE OUTSIDE OF HIM THERE IS NO COSMOS. „FOR THE FASHION OF THIS WORLD PASSETH AWAY”, BUT VAPORWAVE REMAINS, FLOATING ABOVE THE PLAINS.

Translated by

Ádám Lovász

TOUCH AND GO

DRAGANA BULUT
CABINET OF HAPPINESS





In “Cabinet of Happiness”, Dragana Bulut examines the promises and methods of positive psychology. By appropriating various forms of coaching, she explores the questions behind the ideology of happiness today and the way in which the pressure of happiness choreographs our behavior and affects the creation of subjectivity. What are the ways in which happiness becomes a commodity?

Visitors have the opportunity to join different coaching sessions, each with a different approach and aim. In the “Express” session, participants learn to relax in no time at all. In “Hedonimeter,” participants can literally observe how their level of happiness grows steadily by employing specific techniques. In “Togetherness”, they are encouraged to reach it through team effort.

The underlying idea is not only to think about the boundless promises made by life coaches, but to experience these methods and their paradoxes.

“Cabinet of Happiness” is a continuation of Dragana Bulut’s interest in staging social choreographies. Her performances examine the ways in which feelings, wishes and fears are commercialized.

Concept, performance
Dramaturgy advice
Assistance

Dragana Bulut; In collaboration with Helen Schröder
Ana Vujanovic; Light design: Joseph Wegmann
Ben Mohai The project was developed for and presented in a frame of
6 ½ Weeks exhibition in Museum Folkwang in Essen.





“There have been rumors.”

Interested in methods of persona and staging, the ongoing “Chorus”, a series of video and performance installations, is focused on the potency and potential of our senses, of memory, and of the forgetting and remembering of narratives. Through this lens, the series explores the contemporary consequences and meanings of gossip and rumor, judgment and justice, and a pastiche of classical myths.

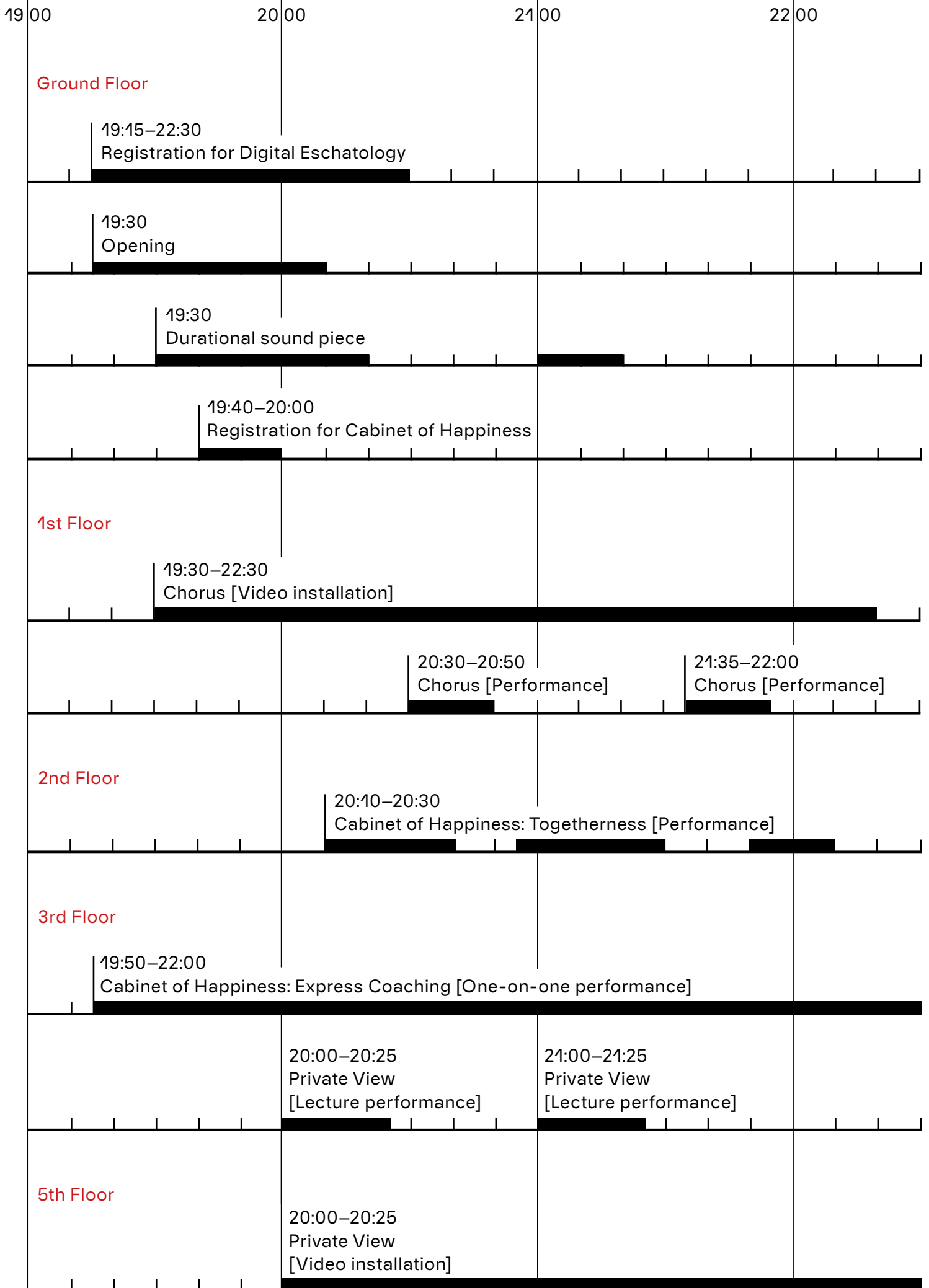
For the Klimata iteration of “Chorus”, Melanie Jame Wolf has constructed a sound and video installation that examines the effects and machinery of gossip, rumor and reputation as they play out in the sphere of the social media space. The installation is episodically activated through live performance across the event. These performance activations draw on tropes of stand up and the classical theatrical device of the chorus to interrogate the economy of cultural and social capital as it is performed online.





Despite the iconic nature of the Manhattan skyline, there are only three places the public can see it from: the Empire State Building, the Rockefeller Center and ONE World Trade Center. All other elevated views are a private privilege, only available to owners of luxury penthouses.

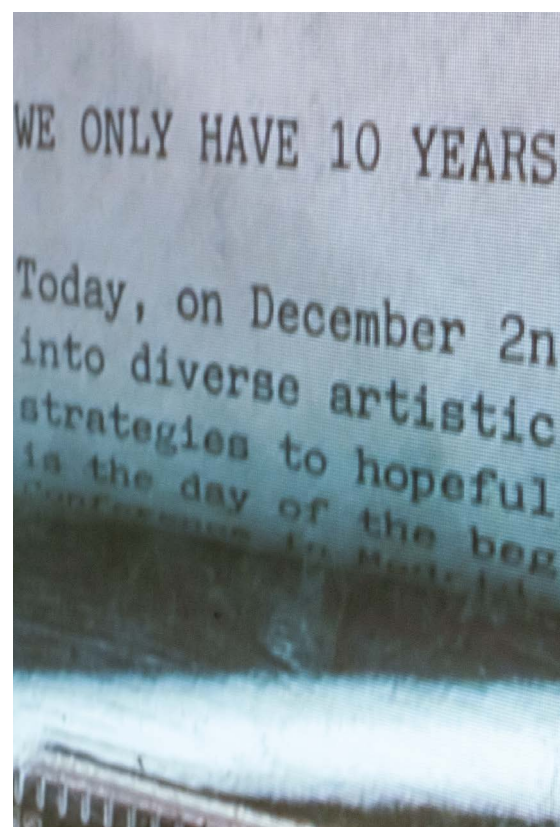
Posing as an apartment-hunting Hungarian billionaire, Andi Schmied accessed and documented the views of over thirty of the city's most exclusive high-rise properties. Her performance at Klimata offers a glimpse into this elite world. Showcasing the surreal strategies of persuasion used by estate agents, the performance allows the audience to bypass the gatekeepers of luxury real estate. They are shown a sunset from Trump World Tower, dawn over Central Park from the tallest residential tower on Earth, and samples of the most luxurious materials, such as the Siberian marble, used in bathtubs overlooking the Statue of Liberty.



CHAPTER FIVE



COPING STRATEGIES



ATTENTIVENESS, CARE

Sketch of Togetherness – related.
Begegnungen als Bewältigungsstrategie

In ihrem 2009 erschienenen Song „Europe ist Lost“ rappt die Sängerin Kate Tempest folgende Zeilen:

THE WATER LEVEL'S RISING! THE WATER LEVEL'S RISING!
THE ANIMALS, THE ELEPHANTS, THE POLARBEARS ARE DYING!
STOP CRYING, START BUYING, BUT WHAT ABOUT THE OIL SPILL?
SHH, NO ONE LIKES A PARTY POOPING SPOIL SPORT
MASSACRES, MASSACRES, MASSACRES, NEW SHOES
(...)
SACCHARINE BALLADS AND SELFIES AND SELFIES AND SELFIES
AND HERE'S ME OUTSIDE THE PALACE OF ME
CONSTRUCT A SELF AND PSYCHOSIS
MEANWHILE THE PEOPLE WERE DEAD IN THEIR DROVES
AND NO, NOBODY NOTICED, WELL, SOME OF THEM NOTICED
YOU COULD TELL BY THE EMOJI THEY POSTED

Damit skizziert sie einerseits gravierende gesellschaftliche, politische und ökologische Katastrophen wie die Klimaerwärmung, das Aussterben der Arten, Kriege und Massaker aber auch gesellschaftliche Phänomene wie die narzisstische Selbstdarstellung auf Social Media. Das Schizophrene – und auch das klingt in Kate Tempest Song an – besteht in unserem ambivalenten Handeln und Verhalten. Obwohl wir um den kritischen Zustand unserer Welt wissen, handeln wir nicht oder nicht konsequent genug. Wir konsumieren, wollen uns unseren Spaß selbst angesichts humanitärer und ökologischer Katastrophen nicht verderben lassen, kreisen um uns selbst, wie es das wiederholte „selfies and selfies“ im Song andeutet.

Zeitdiagnostisch gesprochen ist die aktuelle Prekarität ein verheerender Zustand, der uns alle betrifft, die gesamte Erde, die ökonomischen wie ökologischen Systeme, die Menschen, Pflanzen und Tiere. Die finale Ausgabe der von Léna Szirmay-Kalos, Dániel Kovács und Jasna L. Vinovrški kuratierten „Montag Modus Klimata“-Reihe am 02.12.2019 im CHB – Collegium Hungaricum Berlin reagierte auf diesen gegenwärtigen Zustand und lud unterschiedliche künstlerische Positionen zu diesem Themenkomplex ein. Denn, wie Nina Simone, die US-amerikanische Musikerin und Bürgerrechtsaktivistin einst sagte: „An artist's duty is to reflect the times.“ Es sei die Pflicht von Künstler*innen, die jeweiligen gesellschaftlichen und politischen Zustände zu reflektieren, zu verhandeln, Dinge sicht- und hörbar zu machen, in Worte zu fassen, an- und auszusprechen.

Unter dem Motto „Coping Strategies“ und im Bewusstsein um die Herausforderungen des Zusammenlebens auf einem beschädigten Planeten wurden bei „Montag Modus Klimata #5“ folgende Fragen in den Fokus gerückt: Wie gehen wir mit Angst um? Welche Bewältigungsstrategien gibt es, auf die wir uns beziehen können, wenn wir mit der Überlast an Informationen umgehen müssen? Kann gemeinsame Präsenz oder Live-Art als ein Gegenmittel dienen?

Anstelle von direkten Lösungen oder konkreten Antworten präsentierte die Veranstaltung eine Vielzahl an Praktiken, die dazu einladen, in intime, temporäre Gemeinschaften einzutauchen. Denn die aktuelle Weltlage zwingt uns dazu – so die programmatische Forderung –, andere Erzählungen, neue Zukunftsentwürfe und alternative Formen des Miteinanders zu finden. Formen des Miteinanders (togetherness), die nicht ein identitär geschlossenes Wir behaupten, sondern sich der Möglichkeit von Pluralität, von friedlicher Ko-Existenz und Solidarität verschreiben.

Wir – Lea Moro, Mona De Weerdts und Alexandra Hennig – präsentierten in oben skizzierten Rahmen die Dokumentarfilme der ersten vier Sketches der „Sketch of Togetherness“-Serie, worin Begegnungen zwischen zwei Personen festgehalten werden.¹ In der darauffolgenden manifestartigen Lecture-Performance stellten wir Überlegungen in den Raum, inwiefern Begegnungen als Bewältigungsstrategie dienen können. Darin plädierten wir für mehr ‚reale‘ körperliche Begegnungen und kreierten bei einer gemeinsamen Suppe einen sozialen Begegnungsraum, der zum Miteinander, zum Austausch und zum Dialog einlud. Der vorliegende Essay versammelt die im Rahmen der Lecture-Performance aufgeworfene Fragen und Denkanstöße, Stimmen von wichtigen zeitgenössischen Denker*innen aber auch Erfahrungen sowie Erkenntnisse, die wir im seriellen performativen Projekt „Sketch of Togetherness“ gewinnen konnten.

GESELLSCHAFTLICHER STATUS QUO UND „SKETCH OF TOGETHERNESS“ ALS KÜNSTLERISCHE REAKTION

Die Digitalisierung schwemmt Unmengen von Daten in unsere Lebens- und Alltagswelten. Wir sind permanent online. Wir verbinden uns, wir folgen uns: #metoo, #Aufschrei, #blacklivesmatter. Wir sind überall, jederzeit, gleichzeitig – und immer live dabei. Alles wird in Echtzeit übertragen. In einer globalisierten Welt rücken Raum und Zeit näher zusammen, überlagern sich. Jedoch haben wir Schwierigkeiten, einander am gleichen Ort zu begegnen, sind unverbindlich, wenn es darum geht, sich fix auf einen Kaffee oder einen Spaziergang zu verabreden. In Zeiten fast vollständig digitalisierter Lebens- und Arbeitsprozesse, ständiger Flexibilität und Mobilität und permanenter Erreichbarkeit ist die reale, zweckfreie und persönliche Begegnung fast schon zur Ausnahmeerscheinung geworden.

BEGEGNUNG ALS BEWÄLTIGUNGSSTRATEGIE

Vor diesem Hintergrund fragen wir uns: Welches Potential birgt das Sich-Begegnen? Und können wir Veränderung(en) herbeiführen in der Art und Weise, wie wir einander begegnen, miteinander umgehen? Wie wir einander zuhören und uns füreinander öffnen? Und behaupten: Begegnung kann in gesellschaftlich, politisch und ökologisch problematischen Zeiten als Bewältigungsstrategie dienen. Denn Begegnungen mit fremden Menschen eröffnen stets einen Raum, der in seiner Ausrichtung unbestimmt bleibt. Eine Begegnung ist etwas, das außerordentlich ist, das mir zustößt und über das ich nur bedingt Rechenschaft ablegen kann. Als Ereignisse bergen Begegnung das Potential, so etwas wie Wahrheit oder Transzendenz spürbar zu machen. Sie wirken als Unterbrechung meiner gewohnten Denk- und Handlungsmuster und stellen mein Verhältnis zur Welt und zu mir selbst auf die Probe. Eine Begegnung als Ereignis kann alles Vorhergegangene erschüttern, etwas ganz Neues herbeiführen, alles (andere) ins Wanken geraten lassen – und

mich selbst und den Anderen im Augenblick erkennen lassen. Entsprechend bergen Begegnungen transformatives Potential. Wir gehen verändert daraus hervor. Diesen Aspekt betont auch die Anthropologin Anna Lowenhaupt Tsing. Sie bemerkt, dass sich geteilte Raum-Zeit nicht nur physisch, sondern auch über die gemeinsame eingeatmete Luft und über Geruch manifestiert:

«DIE MENSCHEN ATMEN UND RIECHEN MIT DEMSELBEN ATEMZUG. GERUCH SCHEINT FAST SO SCHWIERIG ZU BESCHREIBEN WIE LUFT. IM UNTERSCHIED ZU DIESER IST DER GERUCH JEDOCH AUCH EIN ZEICHEN FÜR DIE ANWESENHEIT EINES ANDEREN, AUF DIE WIR BEREITS REAGIEREN. WENN WIR REAGIEREN, FÜHRT UNS DIES IMMER ZU ETWAS NEUEM; WIR SIND NICHT MEHR GANZ WIR SELBST – ODER NICHT MEHR JENES SELBST, DAS WIR GERADE NOCH WAREN, SONDERN JENES, DAS SICH IN EINER BEGEGNUNG MIT DEM ANDEREN BEFINDET. BEGEGNUNGEN NEHMEN VON NATUR AUS EINEN UNGEWISSEN AUSGANG; WIR WERDEN AUF UNVORHERSEHBARE WEISE VERWANDELT.»²

Wie ist es möglich, einander jenseits von ökonomischen Strukturen und Verwertbarkeiten zu begegnen? Wie können wir Unterschiede und Gemeinsamkeiten zulassen? Gibt es (überhaupt) Formen der zweckfreien Begegnungen? Und wenn ja, können diese als ‚Unterbrechungsrituale‘ des durch-getakteten Alltags dienen, weil sie eine Konzentration auf den Augenblick, ein präsenten Im-Moment-Sein ermöglichen? Was bedeutet es, sich Zeit zu nehmen, um sich auf nur eine Person von Angesicht zu Angesicht einzulassen?

Ein zentraler Aspekt ist das Zuhören, das wirkliche Hinhören, wie Carolin Emcke es beschreibt:

«ZUHÖREN VERLANGT (...) EIN SICH-EINLASSEN AUF DAS, WAS ZU HÖREN IST, WAS GESPIELT ODER GESAGT WIRD, UND ES VERLANGT, DAS GEHÖRTE GEDANKLICH MIT NACHZUVOLLZIEHEN. ERST DURCH DAS ZUHÖREN TRITT DAS EIGENE FÜR EINEN AUGENBLICK ZURÜCK UND ÖFFNET SICH FÜR EIN NEUES THEMA, EINEN NEUEN GEDANKEN, EINE NEUE WELT. DAS ZUHÖREN IMPLIZIERT DIE BEREITSCHAFT, SICH AUF DIE GEDANKEN, DIE INTERPRETATION, DIE PERSPEKTIVE EINES ANDEREN EINZULASSEN. OHNE UMGEHENDEN WIDERSPRUCH. OHNE DIE ANMAßUNG, ES PRINZIPIELL BESSER ZU WISSEN. IN ZEITEN, IN DENEN EINE FRAGMENTIERTE ÖFFENTLICHKEIT VOR ALLEM DAS MÖGLICHST LAUTE, MÖGLICHST ENTHEMMTE PROPAGIEREN DER EIGENEN ÜBERZEUGUNGEN FÖRDERT, IN DENEN ALLE SICH SELBST ERNST NEHMEN, ABER NICHT MEHR DEN ANDEREN, IST DAS ZUHÖREN SCHON FAST EIN SUBVERSIVER AKT.»³

Das heißt, Begegnungen mit anderen Menschen ermöglichen immer auch das Einnehmen und Revidieren eigener Sichtweisen und vielleicht auch das Abrücken von festgefahrenen Positionen, das Zur-Disposition-Stellen von Ansichten und Grundsätzen. Im besten Fall, so die ethische Erwartung, weitet sich durch Begegnung und im Dialog, durch das Aufeinandertreffen verschiedener Positionen der emotionale und kognitive Horizont des Einzelnen. Und Empathie und Solidarität zwischen Menschen wird möglich. Insofern formuliert sich ein Appell: Den Anderen in seiner Andersartigkeit anzuerkennen. Wir werden den Anderen nie ganz verstehen können, wir können uns den Anderen nicht zu Eigen machen. Die Chance: das Anders-Sein lieben lernen, sich selbst

und einander fremd zu werden, sich selbst immer wieder als jemand Anderen begreifen.

Zusammensein, Miteinander, Mit + Sein, vor allem aber auch Anders + Sein.

„Sketch of Togetherness“ erhebt Begegnungen zur Bewältigungsstrategie.

- 1 Vgl. Dokumentation der einzelnen «Sketches» auf Lea Moros Homepage: <https://www.leamoro.com/projects/sketch-of-togetherness/>
- 2 Anna Lowenhaupt Tsing, *Der Pilz am Ende der Welt. Über das Leben in den Ruinen des Kapitalismus*. Berlin 2019, S. 68.
- 3 Carolin Emcke: Zuhören. In: *Süddeutsche Zeitung* vom 29. Juli 2016, URL: <https://www.sueddeutsche.de/politik/kolumne-zuhoeren-1.3100330>, besucht am 13.11.2019.







In times of almost completely digitalized life and work processes, requiring constant flexibility and mobility, the real, purposeless and personal encounter has almost become an exception. To counteract this tendency, Lea Moro's serial long-term project "Sketch of Togetherness" focuses on the physical encounter between two strangers. The starting point is the premise that the encounter with another person releases the potential to question familiar patterns of explanation, inscribed perspectives and one's own lived reality. In the current world climate, in which previous certainties have become fragile, democratic value systems are under threat and ecological, social and societal catastrophes strike worldwide. Alexandra Hennig, Mona De Weerd and Lea Moro ask whether and how encounters can serve as artistic and personal coping strategies.

For Klimata, they connected the Sketches realized so far into a video installation, live spoken text collages and a joint dinner.

Funded by

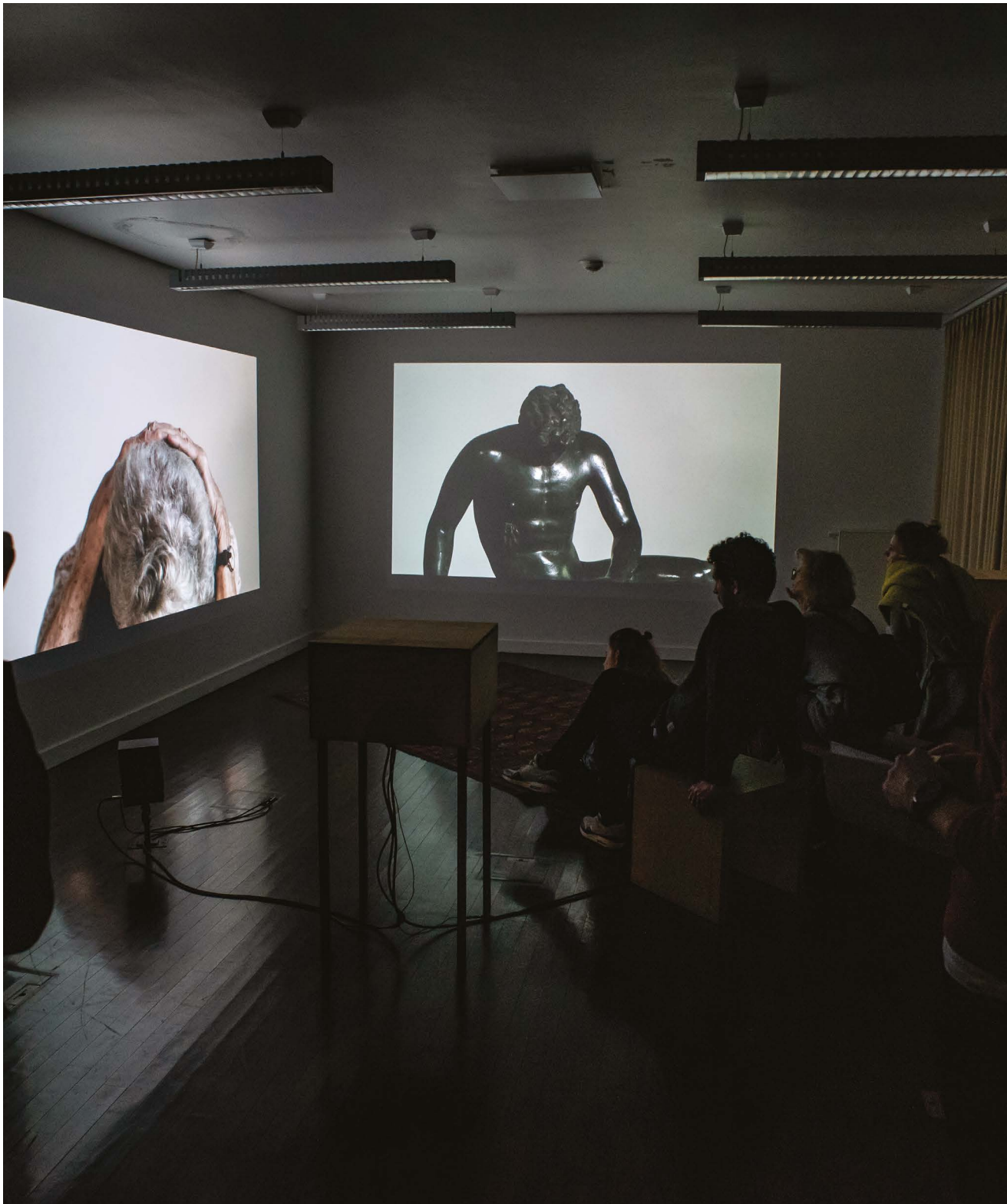
"Sketch of Togetherness" is a production by Lea Moro
Cultural Affairs City of Zurich, Kanton Zurich – Fachstelle Kultur, Pro Helvetia – Swiss Arts Council, Fondation Nestlé pour l'Art, Ernst Göhner Stiftung, Stiftung Anne Marie Schindler, Schweizerische Interpretenstiftung, Georges & Jenny Bloch Stiftung.

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“Figuring Age” is a performance and video installation made in collaboration with filmmaker Andreas Bolm.

These two closely related works emerged out of making a documentary film called “The Art of Movement”. The film portrays three elderly dancers from Budapest, who are between 90 and 101 years old. Ágnes, Éva and Irén were once part of the early development of modern dance in Hungary.

In the performance, Boglárka Börcsök continues the dialogue with the elderly dancers by embodying them. She tells and revives their personal stories and memories, inhabiting their gestures, postures and movements. The three ladies ventriloquize Börcsök’s body and speaking voice, creating an uncanny presence that oscillates between living archive, physical proximity and a ghost séance.

A choreography of memories.

In parallel, a two-channel video installation reveals the elderly dancers in their private homes. The stillness of their rooms filled with personal objects and memories becomes the scenographic background for their dynamic performances on screen.

Performance	Artistic direction, performance Artistic collaboration	Boglárka Börcsök Andreas Bolm
Video Installation	artistic direction, performance artistic collaboration cast camera production manager production	Boglárka Börcsök Andreas Bolm Éva. E. Kovács, Irén Preisich, Ágnes Roboz Lisa Rave Elisa Calosi Whole Wall Films
Funded by	Tanzfonds Erbe – an initiative by German Federal Cultural Foundation La Musée de la Danse/ Centre choréographique de Rennes et de Bretagne Senatsverwaltung für Kultur und Europa, Berlin	
Supported by	Akademie Schloss Solitude & József Attila Circle within the Eastern European exchange program, Hungarian National Film Fund – Film Archive, OSzMI - Hungarian Theatre Museum and Institute, Pact Zollverein Residency Program, AQB – Art Quarter Budapest, Franz Liszt Academy of Music, Orkesztika Foundation, weltfilm	





- hands-on is an experiment to connect to the bodily in the age of the digital
- hands-on is a way of surfing on the information superhighway, while being in touch with the energy pathways of the body at the same time
- hands-on links the outer with the inner, the micro with the macro, AS above as below
- hands-on is about continuous information sharing
- hands-on is to “feel out” a problem on a tentacular level

In the age of interconnectedness, there is a tendency to solve our issues on our own, to DIY fix our problems, to google and youtube educate ourselves. Instead of contacting a real person first, we do our own research. With the piece “hands-on”, Imre Vass experiments with a bodily approach to knowledge consumption and creates a space where high-speed information can be shared in a soft, caring and comfortable environment.





“Tentaculus Ohri” is a concert for one listener and two performers. Henry Wilde and Neo Hülcker present their collection of animals of an “other nature”. You will wear a hearing apparatus that Hülcker and Wilde built for focused listening and you will listen to animal sounds from their archive. It will be very silent and you will learn how to listen like a blättrige Langschwanzanglerin. People will watch you and you will be a little owl. It is completely unplugged and somewhat bricolage: an assemblage of cardboard, hand-held miniature speakers and cheap objects will be played by the performers’ four hands. A small audience can watch.

PART ONE

Good evening and a warm welcome to Klimata #5 also from my side. Thank you very much for coming, and thank you very much, Léna, Jasna and Dániel, for inviting me to this program, and thank you very much, Zoltán and Bátor, for your work and technical support in the past days. My name is Janine Eisenächer. I am a performance and sound artist, researcher and curator, and since this year again, an activist.

WE ONLY HAVE 10 YEARS LEFT.

Today, on December 2nd 2019, the day where we gather here to dive into diverse artistic worlds, processes of world-making and coping strategies to hopefully learn from them and get inspired by them, is the day of the beginning of the United Nations Climate Change Conference in Madrid. Originally named the Conference of Parties, in short COP.

THEY DO THE COP-STRATEGY, WE DO COPING STRATEGIES.

How to cope with climate change?

WE ONLY HAVE 10 YEARS LEFT.

How to cope with the enormous impacts it already has now and will have even more in the future? On us. On all human beings. On all non-human beings. On all things?

WE ONLY HAVE 10 YEARS LEFT, IF WE'RE LUCKY.

It's here. Climate Change is here. It's here with us.
In this very space.
I can feel it in my body.

WE ONLY HAVE 10 YEARS LEFT.

I am angry. I am frustrated. I am sad and sometimes desperate.
I am full of rage. Full of hope. Full of energy. Full of love.
I am afraid but I am fearless.

WE ONLY HAVE 10 YEARS LEFT.

How to cope with the tremendous challenges that lie ahead of us, NO!,
that lie right here
before us?

WE ONLY HAVE 10 YEARS LEFT, IF WE'RE LUCKY.

How to cope with this high pressure and urgency to act?
Because this is what we need to do. This is what we need to do. This is what we need.

PART TWO

WE NEED (YOU) TO be strong.
WE NEED (YOU) TO be there.
WE NEED (YOU) TO resist.
WE NEED (YOU) TO take care.
WE NEED (YOU) TO be angry.
WE NEED (YOU) TO be loud.
WE NEED (YOU) TO continue.
WE NEED (YOU) TO act now.
WE NEED (YOU) TO be many.
WE NEED (YOU) TO be-with.
WE NEED (YOU) TO be patient.
WE NEED (YOU) TO breathe.
WE NEED (YOU) TO be careful.
WE NEED (YOU) TO slow down.
WE NEED (YOU) TO listen.
WE NEED (YOU) TO reach out.
WE NEED (YOU) TO be present.
WE NEED (YOU) TO connect.
WE NEED (YOU) TO regenerate.
WE NEED (YOU) TO reflect.
WE NEED YOU, TOO.
WE NEED YOU, TOO.

PART THREE

Breathe.
Arrive.

Connect.
Listen.
Assemble.
Encounter.

Find a position in this space you feel comfortable with.

From wherever you are now, let your eyes wander along the things that are present in this space.

Take your time. Try to feel the situation these things create in this space.

This is a landscape. This is an assemblage, as Jane Bennett would call it. This is an environment, as Timothy Morton would call it. This is a string figure, as Donna Haraway would call it. It contains and forms associations, affects, desires, relations, production processes, geographies, stories, biochemicals, memories, imaginations, emotions, fossil-based plastics, trees and acid, minerals, thousands of years of natural forces, trade unions, politics, secret deals, money, consumption cycles, sounds, smells, tastes, names, bacteria, matter. All the things in this space I have chosen to bring. Or, they made me choose to bring them. I put them in this order, considering their materiality, size, shape, colour, acoustic potential and story in relation to the situation they were creating; in relation to their contextual affordance. All these things and the process of finding the right place, one out of many possible places, are balanced to the other things in the space as well as to the architecture here, and are part of my world-making. Better said, we are part of our world-making, part of each other. We're co-creators. We have different relationships with each other, close and distant ones. Always moving and changing, through which we form other environmental entanglements that again have an impact on how we relate to the world and what we do, to what worlds we co-create.

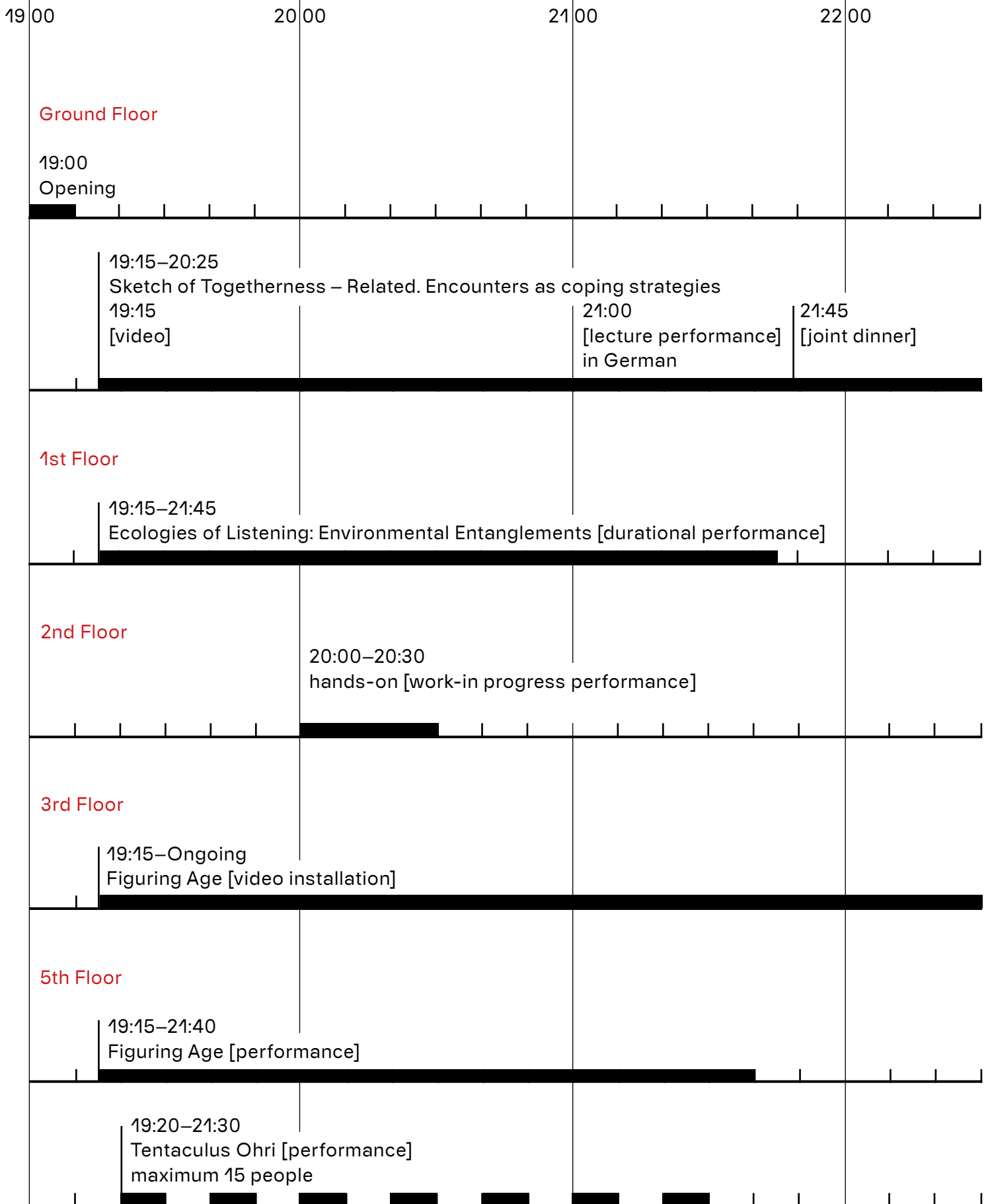
My coping strategy is to listen. Listening to myself and to whom or what surrounds me.

Through listening we can be-with the things, we can inter-are with the world and with the Earth. Through listening we connect with the lives, the matter and stories of others, human or non-human. Through listening we can enter modes of hearing co-existence, we can have real encounters and act accordingly, which is respectful, open-minded, playfully and equally, peaceful or conflictual.





In this durational performance and installation, Janine Eisenächer investigates the practice of listening. She listens to herself, to the things that surround her, to the Earth and to the world – as a mode of “inter-are” (S. Voegelin) and “being-with” (D. Haraway) the world and, consequently, as a method of dealing with the challenges connected to climate change. Wandering between her personally felt mental climates of rage, hope and sadness, she engages in real encounters with the things that are present in the space, paying attention to their specific material qualities, stories, and resistances. Eisenächer explores the possibilities and conditions of co-existence and co-creation by playfully creating acoustic “string figures” (D. Haraway) in a care-taking, sometimes conflicting manner. These entanglements, which make every process in life a form of co-communication, co-laboration and co-mmunity, are part of us, of our movements and (inter-)actions, of our perceptions and experiences, of our bodies and minds, and of our world(s).



ARTISTS AND AUTHORS

BODYLOTION CO-DANCE is an artistic partnership between Virág Arany and Júlia Hadi. They began working together in 2009, after graduating from Budapest Contemporary Dance Academy. They share an interest in choreographic approaches that draw up philosophical dilemmas and use limitations as a creative tool. Taking traditional, ritualistic forms of movement from different cultures as their starting point, they create modified micro-realities based on redefining movements from everyday life.
www.bodylotioncodance.com

BOLM, Andreas is a filmmaker based in Hungary and Berlin. His works portray people in their social and familial environments, examining the fine line between documentary and fiction. *Ròzsa* (2000), *The Sleepers* (2003), *Jaba* (2006), *All The Children But One* (2008) and *School Files* (2012) have been screened at many festivals worldwide. *Jaba* was presented at the Festival de Cannes in 2006 and won the "Golden Mikeldi" for best documentary at the Zinebi film festival in Bilbao. His first feature film *Die Wiedergänger/The Revenants* premiered in 2013 at the 63th Berlinale and was presented at the MoMA in New York.
www.andreasbolm.com

BÖRCSÖK Boglárka is a Hungarian choreographer and performer living in Berlin and Budapest. She studied dance at the Anton Bruckner Privatuniversität in Linz and at p.a.r.t.s. in Brussels. In the past years, Boglárka has worked in close collaboration with Hungarian choreographer Eszter Salamon. Their latest works are *The Valeska Gert Museum* and *The Valeska Gert Monument* within Salamon's MONUMENT series. As a performer, she worked with Tino Sehgal, Kate McIntosh, Joachim Koester, Boris Charmatz, and Ligia Lewis, among others. Currently she is developing a series of film and performance projects in collaboration with Andreas Bolm.
www.boglarkaborcsok.net

BRÜCKNER János is a Hungarian artist and performer living in Berlin and Budapest. He graduated at the Institute of Art in Context at UdK Berlin as post-graduate MA, at the University of Fine Art Budapest in painting (2012) and at the Eötvös Lóránt University Budapest in language and literature (2011). He was research artist at the Newcastle University's Culture Lab, Digital Media Department, resident artist at FUTURA Contemporary Art Centre Prague (2013), studio das weisse haus, Wien (2015), MuseumsQuartier Wien (2015), Gallery Municipal, Lisboa (2016) and Accademia d'Ungheria, Roma (2017). Independent curatorial boards awarded his work by Ludwig Foundation scholarship in 2011, K&H Bank scholarship in 2012, Derkovits scholarship in 2013, 2014, 2015, and Smohay Prize 2016.
www.brucknerjanos.com

BULUT, Dragana is a Berlin-based artist from Belgrade working with choreography and performance. Through appropriating different social formats, she creates performances that ground on tension between immaterial and material, object and affect, reality and fiction. She graduated from MA studies Solo/Dance/Authorship, at Hochschulübergreifendes Zentrum Tanz Berlin (HZT), Universität der Künste Berlin. Since 2005 she develops her own choreographic work, which was presented in various contexts (including: HAU Hebbel am Ufer, HKW, Tanzquartier Vienna. Dragana performed for Meg Stuart, Tino Sehgal, Ivo Dimchev, Charles Linehan, among others. She won the Prix Jardin d'Europe 2010 European Prize for Young Choreographers. She was artist-in-residence at Akademie Schloss Solitude generation 2013/15.
www.draganabulut.com

CIUPKE, Christina

lives as a choreographer and performer in Berlin. She develops her projects with artists from the field of dance and other art fields. In those fields, specific areas and situations arise where closeness and distance, intimacy, sense of time and the being together of audience and performers are constantly negotiated. Intensive collaborations unite her with choreographers Nik Haffner, Mart Kangro, Jasna L. Vinovski und Ayse Orhon, composer Boris Hauf and dramaturge Igor Dobričić. From 2003 to 2004, she was a guest artist at the Centre for Art and Media Karlsruhe (ZKM). In 2013, she obtained a Master of Arts in choreography (AMCh) at the Amsterdam School of the Arts. From 2016 onwards, she is with Tanzfabrik Berlin, involved as an artist in the European network apap – advancing performing arts project.

www.christinaciupke.com

DE WEERDT, Mona

is a theatre and dance scholar and dramaturg, based in Zurich (CH). In 2012-2016 she was research assistant at the Institute for Theatre Studies at the University of Bern. Subsequently, she worked as dramaturg and as production manager at Südpol Luzern and currently, she is working as dramaturge for the choreographer Lea Moro. In 2019 Mona De Weerdts received a cultural award from the cultural department of the city of Zurich.

EISENÄCHER, Janine

is a Berlin-based performance and sound artist, curator, writer, researcher and climate activist. In her object- and material-based lecture and sound performances, she discusses the subjects of work/ labour, collaboration and ecology from different perspectives and herein investigates Performance Art as a political and transformative practice of playful experimentation, critical thinking and entangled co-existence. Eisenächer holds a Magistra Artium degree in Theatre Studies and Comparative Literature (Freie Universität Berlin). Both in her artistic and theoretical work, she currently focuses on sonic actions with things, particularly on the action-related and material-based sonic know-how(s), auditory knowledge(s) and memories performed and embodied in sound performances across the disciplines. Together with the intermedia and sound artist Steffi Weismann and with the musicologist Prof. Dr. Elena Ungeheuer, she pursues this artistic research-project under the title READY MAKING in the context of Errant Sound e.V., a project space dedicated to Sound Art in Berlin.

www.janine-eisenaecher.de

www.readymaking.com

DOBRICIC, Igor

is a Serbian dramaturge, living in Berlin. He completed an undergraduate course in Theatre, Film, Radio and Television Dramaturgy at the Academy of Dramatic Arts in Belgrade, (former) Yugoslavia and attended the Master of Theatre course at DasArts in Amsterdam, Netherlands. As a dramaturge, Igor works internationally, collaborating with a number of choreographers/makers (Nicole Beutler, Keren Levi, Diego Gil, Christina Ciupke, Jeremy Xido, Jenny Beyer, Alma Sodeberg, Meg Stuart a/o). Between September 2010 and December 2011, he acted as the in-house dramaturge of Het Veem Theatre in Amsterdam. From 2005 onwards, he is regularly engaging as a teacher of dramaturgy, concept development and philosophy to students of choreography at the Amsterdam School for New Dance (SNDO). Igor is also active in the role of an advisor and a mentor and he has ongoing engagements with the Choreographic Centre Hamburg (K3); Amsterdam Master of Choreography (AMCh) and the Amsterdam Master of Theatre (DasArts).

ETTLIN, Michelle

is a freelance filmmaker and photographer. After studying art history and film sciences, she graduated from the Lucerne University of the Arts in 2008 with a degree in Visual Communication and Animation. She works as an editor and camerawoman for cinema and television productions and currently as a documentarist for musicians, theatre and dance productions, as well as making documentaries, experimental films and video works for theatres.

www.echolot.ch

GRYLLUS/TÓTH/VADAS is a Budapest-based trio that has been experimenting with interdisciplinary performative situations since 2015. Dancer, choreographer and dance pedagogue Tamara Zsófia Vadas is an active participant of the Hungarian contemporary dance scene. Recipient of the Lábán Prize, her works are characterized by a transdisciplinary, collective approach and the attempt to redefine the theatre space. Media artist and musician Ábris Gryllus deals in his solo and collaborative projects with different space- and situation-specific states of sound. Following the term of prosthesis, fine artist Márton Emil Tóth transforms everyday objects into anthropomorphic works reflecting on social standards and this system's increasingly uncertain future.
www.abrisgryllus.com

HANNA, Zeina is an artist working with choreography and the performing arts. Her choreographic body of work includes: Never live twice – a video installation performance, Backroom Anatomy1, Love & Revenge, in addition to collaborative works with different artists. In the past year, Zeina has worked with Johanna Hegenscheidt, Xavier Le Roy and Miriam Jakob. Currently, she is working on developing a new piece: Government of Sleep as a continuation of a year-long research on the ongoing project Under_Cover, for which she received the Berliner Senat's initial support in 2018. Born and raised in Beirut Lebanon, Zeina holds a master degree in theatre from Paris 8 University and in Choreography from HZT Berlin.

HENNING, Alexandra is a theatre and dance scholar, dramaturge and journalist. She writes about dance for the portal Tanzschreiber of Tanzbüro Berlin, for the Berliner Zeitung and the magazine tanzraum.berlin. She is co-founder of the online portal Viereinhalb Sätze. Texte über Tanz and co-curator of the festival A.PART in ada Studio, Bühne für zeitgenössischen Tanz, Berlin.
www.tanzschreiber.de/en/author/alexandra

HÜLCKNER, Neo (Prof Puppy) and Henry WILDE (alias choreographer Antonia BAEHR) have been working extensively together since 2016. Their pieces appear in various visual and acoustic formats such as sound composition, video work, performance and installation. They focus on techniques and themes such as ASMR (autonomous sensory meridian reaction), ecosex, animal-human relationships and childhood. Their collaborative productions include: the Concerts for Breaking of the Voice by Neo Hülcker (2018), the series Music for Dead Animals (since 2017), the installation Da war ich noch nie in meinem ganzen Leben (2017) and the two-on-one performance Tentaculus Ohri (2018).
www.neohuelcker.de
www.make-up-productions.net

Igor and Iván BUHAROV, Kornél Szilágyi and Nándor Hevesi have been working together for decades, with the purpose of healing on a mental level. They produced and directed several films: experimentals, features, shorts, documentaries, animations. They have also been involved in the creation of several music projects and film music. Their work dances on the edge of fine art and cinematic art. Their work has been awarded has been awarded at numerous Hungarian and international film festivals. Their selected performances include Matter of Perspective (2009, Budapest, Kunsthalle), Boycott Propaganda (2010, Cologne, Academy of Media Arts Cologne), The Memories of Commodity (2013, Wien, Mumok), Dieta (2019, Berlin, Montag Modus Klimata), Örök Szándékmezőhangolás (2019, Budapest, Trafó).
www.buharov.hu

LAYES, Clément has been living and working as a choreographer and performer in Berlin since 2008, where he co-founded the company Public in Private together with Jasna L. Vinovrški. At the intersection between choreography, the visual arts and philosophy, his work primarily engages with observations on daily life. His performances – among them *Allege* (2010), *Der grüne Stuhl* (2012), *Things that surround us* (2012), *dreamed apparatus* (2014), *TITLE* (2015) and *The Eternal Return* (2017) – have been shown in various countries and festivals across Europe and North America.
www.clementlayes.com

LOZZA, Ana Laura and HANG, Bárbara have been working together since 2010 under the artistic label *Acá No Hay Delivery*. They present their work internationally. Their collaborations include: *Arcadia* (2017), *The vanishing meeting* (2016), *4 artificios* (2013) and *That which is the thing* (2011). Since 2018, they have been developing the research project *The fragility of (in) significant things*, within which they created *Consumation*, *The throw dance* and *Remainders*. In June of 2019, they were artists in residence at *Casa Encendida / Ca2M* with the project *the rest of dance* that will premier in 2020 at *K3-Zentrum für Choreographie/Tanzplan Hamburg*.
www.acanohaydelivery.com

JAKOB, Miriam is a Berlin-based choreographer and anthropologist. In her work, she concentrates on the interface between science and fiction. She explores the expectations and inner borders of audience and performers through performances, lecture-performances, films and installations. Her work creates spaces of desire, where mechanisms of validation lose their meaning and the borderlines of identities blur. Her body of work contains *Friday, 23.1.1915 [sic], „as usual, sorry that I do not always...“* (2013), *How to become a journey* (2013), *Travelling to the four Corners of the Earth* (2014), *Letters to Dance* (2016), *In the Shadow of Man* (2017), i.a. She collaborates as a performer, actress and choreographer with other artists including *deufert & plischke*, *Angela Schanelec*, *Martin Nachbar*, *Lisa Densem*, *Varinia Canto Vila*, *Ana Laura Lozza* and *Zeina Hanna*.
www.miriamjakob.de

MORO, Lea is a choreographer, dancer, lecturer and cultural manager. She studied at the *Accademia Teatro Dimitri*, the *LABAN Centre* in London and at the *HZT Berlin*. Her solo works and group pieces tour internationally and are shown at renowned venues and festivals, such as *Tanzhaus Zürich*, *ImPulsTanz Vienna* and *Tanz im August*. Over the past two years, she has also been invited to teach at *DOCH Stockholm*, *University of the Arts in Helsinki*, *HZT Berlin* and *Manufacture Lausanne*.
www.leadmoro.com

NEMES, Z.Márió is a Hungarian poet and critic. He published three books, *Alkalmi magyarázatok a húsról (Casual readings of Flesh, Poems)* in 2006, *Bauxit (Bauxite, Poems)* in 2010 and *A hercegprímás elsírja magát (The crying prince-primate, Poems)* in 2014. He is member of the *Attila József Young Writers' Association (József Attila Kör, JAK)* and the *Hungarian PEN Club*. He is a co-founder of the contemporary poetry blog and artistic collaborative *Telep* and the fanzine *Technologie und das Unheimliche*. In the beginning of 2009, he won the *Móricz Zsigmond Literary Fellowship* for his poetry. In 2013, he received a PhD at the *Doctoral School of Philosophy of the Eötvös Loránd University*, his research topic was the relations of philosophical anthropology and aesthetics. *Puschkins Brüste*, his first book in German, was published in 2016.
www.marionettt.wordpress.com

ORHON, Ayşe “Over the course of a lifetime, multiple languages, geographies, acquaintances, experiences have intertwined and brought me home in a history I happen to belong. This project is one them.” Ayşe Orhon, of Yugoslav descent, born in Boston, grew-up in Istanbul, is a performer and choreographer recently based in Berlin. Through movement, sound and text, the common interest in her choreographic projects and teaching is working with collective presences co-existing throughout seemingly single subjects. She is a graduate of Artez (HKA) in 2001 and of the Master of Choreography program in Amsterdam (AHK) with her research "Permeable Manifestations" in 2013.
www.ayseorhon.com

RUHSAM, Martina is an artist, theoretician and lecturer currently based in Frankfurt am Main. From 2006 until 2017, she realised numerous performances and artistic collaborations (primarily with Vlado G. Repnik) that were presented in venues such as Tanzquartier Wien, Wiener Festwochen and Museum for Contemporary Art Metelkova/Ljubljana. From 2008 until 2009, she was working in the theory department of Tanzquartier Wien. In 2011, her monography „Kollaborative Praxis: Choreographie“ was published by Turia + Kant. Currently, she is completing a PhD about the entanglement of human and non-human bodies in contemporary choreographies. The dissertation adviser is Prof. Dr. Bojana Kunst, head of the Institute for Applied Theatre Studies in Gießen, where Martina Ruhsam is working as a teaching and research assistant since 2016.
www.atw-giessen.de/en/staff/martina-ruhsam

SCHMIED, Andi is a Hungarian artist based in Budapest. She graduated from the Bartlett School of Architecture in London. She is interested in exploring the underlying psychological patterns of urban landscapes, particularly places that do not follow conventional logic, using documentation and physical interventions, and combining photography, video and text. Her work has been shown internationally in London (Daniel Blau Gallery, Schwartz Gallery, The White Building), Sapporo (Salon Cojica, HUG Gallery) and Budapest (Trafo Gallery, Trapez Gallery, Budapest Gallery, OFF Biennale, Kunsthalle), among other places.
www.andischmied.com

ZACHARIAS, Siegmar builds her practice between performance and philosophy, between satellites and between the sheets. She explores the politics of alienation and intimacy in embodied thinking/being, in collaboration with both humans and non-humans. She develops formats for performances, installations, discursive encounters and curation. Her work has been shown internationally at festivals, in galleries, and up in the sky. She is a research fellow at THIRD DAS Research, Amsterdam and a TECHNE Scholarship recipient working on her PhD in posthuman poet(h)ics.
www.siegmartzacharias.com

VASS, Imre is a Budapest-based dancer, performer and choreographer. After graduating from the Budapest Comprehensive Dance School in 2007, he worked with Hungarian companies HODWORKS, The Symptoms, STEREO Akt and outside of Hungary with Ultima Vez [BE], United Sorry [NL], Ingri Fiksdal [NO]. Since 2010, he has been producing his own solo, duo and group pieces investigating the role of the spectator and the relationship between the audience and the performers. His choreographic works include “taking place” and “Standing Ground”. He has collaborated with Dávid Somló on the pieces “it comes it goes”, “litthoonn” and “Drohmentanz”. He is a member of the DEEPER F Collective. In 2018, he joined iCoDaCo (International Contemporary Dance Collective) with five other choreographers and created the piece “it will come later”.

WALKEY, Litó is an artist of Canadian and Greek origins, based in Berlin. Her choreographic processes explore the potential of collaboratively re-routing patterns of attention within language and performance. Recent projects were developed with Weld Company and Fylkingen (Stockholm); BCN and MEZANNINE (Porto); Labor Sonor and Tanznacht (Berlin). Following her 9-year teaching position at HZT Berlin, Litó initiated a publication on the entanglement of artistic and pedagogic practices. From 2002 to 2009, she performed and taught internationally with the Chicago-based performance group Goat Island. She teaches at the Arts Universities of Stockholm, Helsinki and Copenhagen and advises choreographic work. www.lito.klingt.org

WEBER, Julian is a choreographer/dancer and visual artist. He studied sculpture at HBK Brunswick, Academy of Arts Vienna and choreography at HZT Berlin and the Theaterschool in Amsterdam. He works intensively on spaces of interaction involving body, material and movement. He collaborates with artists such as Meg Stuart, Boris Charmatz and Tino Sehgal and creates his own work at the intersection of visual and performance art. With his work *the tourist* he won the Berlin Art Prize 2015. www.julianweber.bertha.me

WEINBERG, Maya is a Berlin-based choreographer, teacher and dramaturge. She creates work often collaborating with dance, music, visual and performance artists. In her work, she is interested in raising basic questions about the medium of performance while offering unexpected ways of dealing with the tragic-comic gap that exists between language and unexpressed intentions. She studied at Seminar Hakibutzim College of Arts and Technology in Tel Aviv and danced for the Yasmeen Godder Company. She has taught at The School of Visual Theatre in Jerusalem, Smash Berlin and HZT Berlin. Her works have been presented in platforms such as: Curtain Up festival Tel Aviv, Tanztage Berlin, Montag Modus Berlin, Dock 11 Berlin, ausland Berlin a.o. She has created two works for Fattoria Vittadini Dance Company in Milan (Milan Oltre festival). She collaborates with artists such as: Antonia Baehr, Juliana Piquero, Lee Méir, Maya M. Carroll, Roni Katz, Xenia Taniko a.o. Her latest work 'Misspelled' the first part of a Trilogy dealing with the topic of Spell and Spelling. It was commissioned by Hazira, a Performance Art Arena in Jerusalem and supported by The Israeli Lottery Foundation. It premiered in 2018-2019 in Jerusalem, Tel Aviv and Berlin. www.mayaweinberg.net

WOLF, Melanie Jame is an Australian born artist who makes performances and video installations about economies. Sometimes solo, sometimes with friends. Always exploring systems of value and exchange, particularly as they occur in the murky field of immaterial capital – the social, the cultural, the affective. She investigates these flows as they are produced through ideas of ghosts, of gender, of pop, of myth, of morality, of sensuality, of class. Her practice is based in text, sound, video, and performance. She is primarily interested in ideas and questions of persona and their staging and in video as an expanded choreographic practice. Melanie Jame has shown work in gallery, theatre, and film festival contexts around the world. She lives and works between Melbourne and Berlin. www.savage-amusement.com

XTRO REALM Since 2017, the Budapest-based artist group xtro realm (Anna Zilahi, Rita Süveges and Gideon Horváth) has set up various programs (reading circles, exhibitions, field trips) dealing with new-realist and ecological theories that critique the anthropocentrism of contemporary thinking and that, in the spirit of knowledge-sharing and transdisciplinarity, provide access to the current discourse on climate change in Hungary. www.xtrorealm.hu

The MMpraxis curatorial platform is a Berlin-based mobile institution that facilitates events, discussions and research projects around live art. It organizes exhibitions and events at the intersection of performing and visual arts with a focus on choreography, time-based media, and performance art.

MMpraxis was founded in 2019 by curator and dramaturge Léna Szirmay-Kalos, choreographer Jasna Layes Vinovrški and art historian Dániel Kovács. The participants of the platform change depending on the project.

DÁNIEL KOVÁCS

is an art historian, curator and critic. He studied art history at the Eötvös Loránd University of Sciences, Budapest, and the La Sapienza University in Rome. After spending six years as editor and chief editor at hg.hu, he became associated with the Museum of Fine Arts Budapest and the Moholy-Nagy University of Art and Design Budapest. He is a Member of Board at the Hungarian Contemporary Architecture Center, and co-founder of the Translations of Modernism collective. From 2015 to 2018, was working as program director at the Collegium Hungaricum Berlin, with Montag Modus as a main element in the program structure. Since late 2018, he has been working in Budapest again as a freelance curator. He is curator of the Hungarian pavilion at the 2020 Biennale di Venezia.

JASNA LAYES VINOVRŠKI

is a performer, choreographer, teacher and eternal student of life. She grew up in Zagreb, Croatia, but has been living and working abroad since the disintegration of Yugoslavia. At the beginning of the 90s, she studied in Essen, at the Folkwang Hochschule, and after her graduation she worked as a dancer and performer for 12 years with various European choreographers. During that period, she created her first shorter choreographies, from which the solo work *Which Club?* was awarded several times. After moving to Berlin in 2008, together with her partner Clément Layes, she founded the company Public in Private, where the two artists are developing separate choreographic signatures, but in close artistic support to each other. Their works have been regularly presented in Berlin as well as internationally. Next to her artistic work, Jasna is engaged in creating alternative platforms for Berlin artists, particularly coming from the performance field. From 2014 to 2017, she co-organized an experimental art platform in Flutgraben Atelier house called 3AM, and from 2019 on, Flutgraben performances.

LÉNA SZIRMAY-KALOS

is a Berlin-based independent dramaturge, curator and critic from Hungary. She is co-founder of the MMpraxis collective and the artistic director of the performance series Montag Modus. She studied Cultural Theory and Business Administration at the Humboldt University of Berlin, History and Culture of Science and Technology at the Technical University of Berlin, Curating in Performing Arts at Paris-Lodron-University Salzburg and Curatorial Practice at Kunst, Musik und Design University (KMD) Bergen, Norway. From 2015 to 2018, she worked as a curator at Collegium Hungaricum Berlin (CHB). Since 2019, she has been working as an independent curator and conceptualizing events at the intersection of the visual and performing arts.



LÉNA SZIRMAY-KALOS
THE CONSCIOUSNESS OF RELATIONALITY –
AN OVERVIEW OF THE HISTORY
OF MONTAG MODUS AND ITS MAIN INITIATIVES

The Montag Modus series consists of five co-occurring elements: the artists and their works, the presence of the audience, the usage of the various spaces and the dialogue between the artworks. It is an interdisciplinary series centering around performance and installation art, time-based media and choreography in an expanded field. Many artists and curators have contributed to the series and have helped shape Montag Modus to become what it is today. As the artistic director of the series, I would like to offer my account of its development.

If art, in its broadest sense, offers an opportunity for us to look at ourselves and reflect on our time, then live art situates us in the act of observing ourselves. The live situation inherently adds the condition of mutual awareness between people. Given that live art uses the material of others' bodies, its primary substance is relations, and with that, the consciousness of such relationality. The act of performing and observing, as well as the relationships between bodies in space, amplifies the tension hidden in the interaction between active and passive presence. Live art works in the moment, in cooperation with the audience, and can assume entirely new forms. This phenomenon is an essential element of the Montag Modus interdisciplinary event series.

Montag Modus started as a pilot program at the Collegium Hungaricum Berlin (CHB) in 2015. Art historian and curator Kata Krasznahorkai, who worked at the institute at the time, invited me to create a program with her for the house. Originally, it was launched as a six-event project with a one-week residency accompanying each event, with the aim of creating a platform for Berlin-based and Hungarian artists who work with live art.

From the outset, Montag Modus was a trial-and-error process. Its name, which translates to 'Monday mode', sprung out of the idea that, on the first Monday of the month, the institute would transform into a different state. It would enter an exceptional sphere, quite unlike its "normal" working structure. The selected artists were invited to occupy the five-story building of the CHB and were encouraged to experiment with different formats of presentation. The use of the building's unusual spaces was an exciting challenge for everyone involved in the evening. Aside from the dedicated theatre, and gallery spaces, works were presented and installed in the basement, the courtyard, the seminar rooms, the library, the industrial kitchen, the communal spaces and even in the fifth-floor guest apartments.

With the involvement of the then-director Gábor Kopek and the curatorial team, the CHB developed a programming structure, built upon five so-called "modes" (scenic-science-screen-sound-space), that focused on creative processes. As a component of the 'scenic mode', the Montag Modus events became an essential part of the institute, following the CHB's three-year thematic model. In 2016, the theme was 'chaos/entropy', which shifted to 'reform and reorder' in 2017, which in turn prepared audiences for the final year's theme in 2018, 'order and utopia'. These themes acted as a conceptual guideline for the artists, for us curators and our collaborators.

During these years, Montag Modus became a space for encounters that invited both newcomers and established artists to try out ideas and present their work. When conceptualizing the program, we paid particular attention towards inviting artists from Budapest and Berlin who shared similar aesthetics and could inspire one another. This didn't mean that they would have to work together, but the event offered an opportunity for them to meet. Although the evening presented individual works, the program was intended to be experienced as a single event. Our aim was to find a structure in which each work is connected with the others, but could also still stand on its own.

The simultaneous engagement of various spaces allows the works to enter into a temporary dialogue in an exhibition-like situation. In my understanding, Montag Modus continuously investigates different methodologies of how to exhibit live art and tests the formats of these events. Within this ongoing research, I continue to question which forms of knowledge arise through the combination of live works.

Collaboration is the base of Montag Modus. Its philosophy is to interrupt the routines of thought and action. After having led the series for three years, I felt that the structure of the series demanded new perspectives and a fresh curatorial approach. I invited Berlin-based choreographer Jasna Layes Vinovrški, along with Budapest-based art historian and former CHB program director Dániel Kovács, to join the curatorial team for the one-year long project Klimata. Together, we founded the MMpraxis curatorial platform, which took over the directorial role of Montag Modus. We continued our collaboration with the CHB and its director Márta Nagy, with Micaela Kühn Jara also joining the team as production manager.

In this frame, Montag Modus Klimata became MMpraxis curatorial platform's first project. The five-event interdisciplinary project was a collective curatorial project investigating the notion of 'climate'. With the collaboration between artists, curators and institutions at its core, we explored in which way these relations could be challenged on an artistic, curatorial and productional level. Spurred on by the current ecological situation which clearly requires us to reconfigure our perspective, we sought new modes of curating and engaging with live art.

After Klimata, I will continue to organize Montag Modus under the framework of the MMpraxis curatorial platform.

In order to challenge the notion of interdisciplinarity, I will invite curators and artists, who come from different fields, to devise the program with me. Within these collaborations, I look forward to discussing methodologies that are used in theatres, art institutions, academia and artistic practices, and to try out new approaches of conceptualization.

Under the overarching title of "Ecology of Attention", our thematic focus in 2020 lies on attention in the age of the digital and on strategies for resisting the attention economy. With five editions, we will organize events in Berlin and Prague, with Berlin-based and Czech artists. Our aim is to explore the phenomenon of attention not only as an economy, oriented towards financial profit, but also as an ecosystem which we must take care of if we wish to develop forms of life that are collectively sustainable and individually desirable.





KLIMATA PUBLICATION CREDITS

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Dániel Kovács	editor
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MONTAG MODUS KLIMATA

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WHAT ROLE
CAN ART PLAY
WHEN CLIMATE
CHANGE IS
ALTERING
THE WORLD
AROUND US?

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