

Klimata is a year long interdisciplinary project of the performance series Montag Modus, curated by MMpraxis curatorial platform. Klimata consists of five subsequent events that explore current global ecological, political and social developments, taking the term "climate" in its broadest sense. Over the course of 2019, Montag Modus invites artists from both visual and performing arts as well as a writer or cultural scholar to contribute to the given topic.

Montag Modus is co-organized by MMpraxis and Collegium Hungaricum Berlin, funded by Hauptstadtkulturfonds and the Hungarian Ministry of Foreign Affairs and Trade, and supported by Flutgraben e.V. and Studio Public in Private.

Curators: Léna Szirmay-Kalos,  
Dániel Kovács, Jasna L. Vinovrški

Technical support: Zoltán Demeter, Bátor Tóth

Graphic Design: Benedek Takács  
Typeface: Programm, Dávid Molnár

contact@mmpraxis.com  
hungaricum.de  
mmpraxis.com  
facebook.com/MontagModus

Montag Modus Klimata #1  
Touch and go  
11 March 2019,  
Collegium Hungaricum Berlin

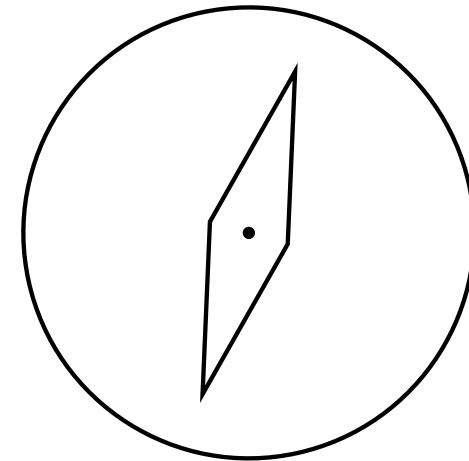
Montag Modus Klimata #2  
This Is Not About You  
6 May 2019,  
Flutgraben Atelierhaus Berlin

Montag Modus Klimata #3  
The Giant Arrived  
8 July 2019,  
Collegium Hungaricum Berlin

Montag Modus Klimata #4  
We Solemnly Swear  
7 October 2019,  
Flutgraben Atelierhaus Berlin

Montag Modus Klimata #5  
Coping Strategies  
2 December 2019,  
Collegium Hungaricum Berlin

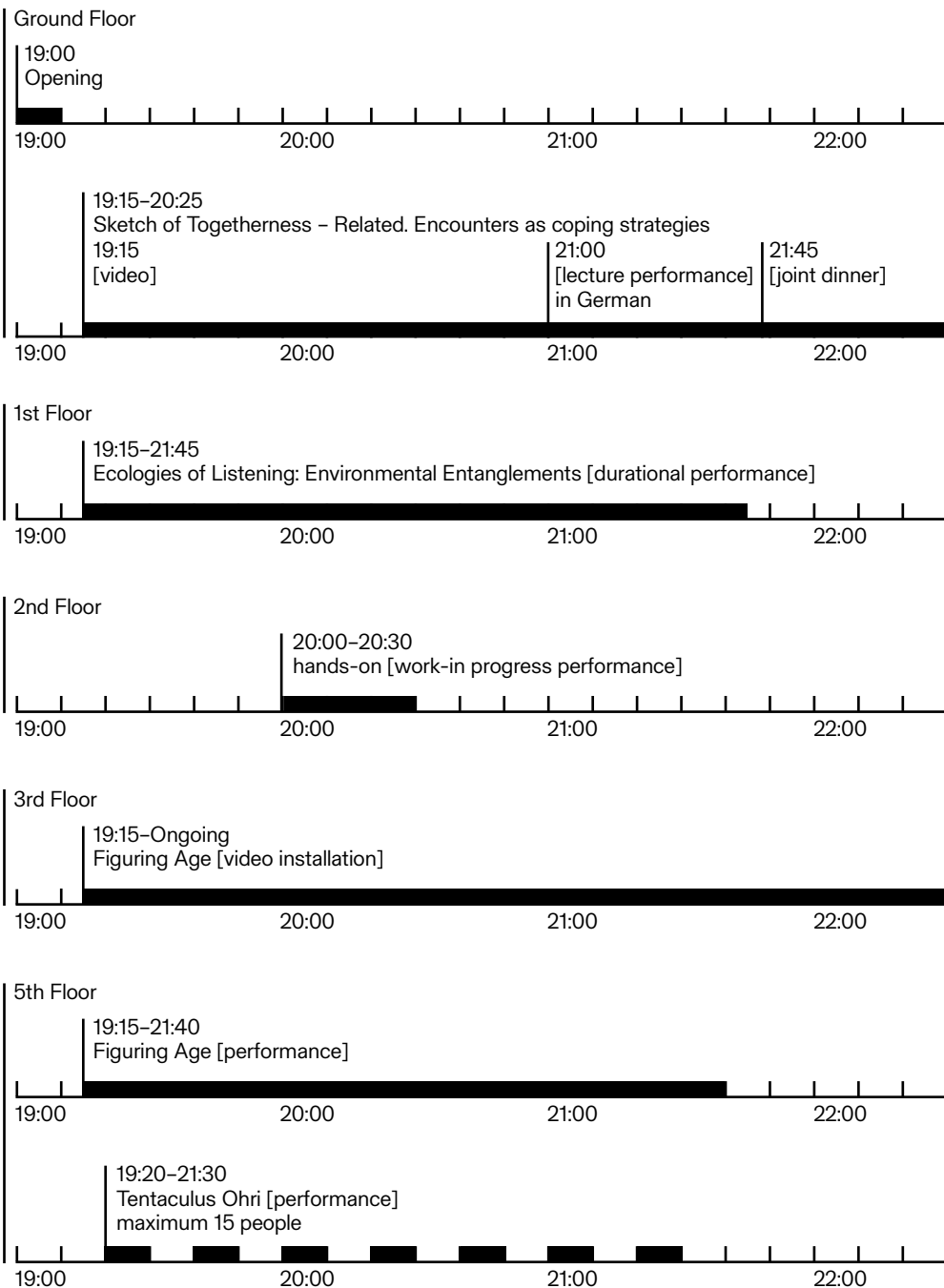
## Coping



## Strategies

Lea Moro with Alexandra Hennig and Mona De Weerd	SKETCH OF TOGETHERNESS – RELATED. ENCOUNTERS AS COPING STRATEGIES
Janine Eisenächer	ECOLOGIES OF LISTENING: ENVIRONMENTAL ENTANGLEMENTS
Imre Vass	HANDS-ON
Henry Wilde (aka Antonia Baehr) & Neo Hülcker (aka Prof Puppy)	TENTACULUS OHRI
Boglárka Börcsök	FIGURING AGE

December 2, 2019 at 19:00 at Collegium Hungaricum Berlin,  
10117 Berlin, Dorotheenstraße 12.



Lea Moro  
with Alexandra Hennig  
and Mona De Weerd

SKETCH OF  
TOGETHERNESS – RELATED.  
Encounters as coping strategies

video, lecture performance,  
joint dinner

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 Montag Modus they connect the Sketches realized so far in a video installation, live spoken text collages and a joint dinner.

Lea Moro is a choreographer, dancer, lecturer and cultural manager. Her productions 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 been invited to teach at DOCH Stockholm, University of the Arts in Helsinki, HZT Berlin and Manufacture Lausanne.

Alexandra Hennig is a theatre and dance scholar, dramaturg 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-curator of the festival A.PART in ada Studio, Bühne für zeitgenössischen Tanz, Berlin.

Mona De Weerd is a theatre and dance scholar and dramaturg. From 2012-2016 she was research assistant at the Institute for Theatre Studies at the University of Bern. Subsequently, she worked as a dramaturg and a production manager at Südpol Luzern and since 2018 she has been working as a freelance dramaturg.

Michelle Ettlin is a freelance filmmaker and photographer. Currently, she is working as a documentarist for musicians, theatre- and dance productions, as well as making documentaries, experimental films and video works for theatres.

Andres Bucci is a sound artist and producer, specialized in electronic music. His music was produced on labels such as Traum Schallplatten, Horizontal, Cynosure Recordings, Kupei Musika. He collaborates on the project of Sketch of Togetherness as sound artist and technical support.

Sketch of Togetherness is a production by Lea Moro. Funded by 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 Interpretationstiftung, Georges & Jenny Bloch Stiftung. Co-produced with Tanzhaus Zürich, La Maison CDCN Uzès Gard Occitanie - les Vins AOP Duché d'Uzès, \*ALTEFABRIK / Gebert Foundation for Culture Rapperswil-Jona, far festival des arts vivants Nyon. Supported by residencies Centro NAVE Santiago de Chile, Fundación Mar Adentro Chile, Morishita Studio/The Saison Foundation Tokio, KLAP Maison pour la Danse Marseille, Espace Darja Casablanca.

Boglárka Börcsök

## FIGURING AGE

performance 5th floor  
video installation 3rd floor

Figuring Age is a ghostly séance, an intimate and intimidating encounter hosted by Boglárka Börcsök. Come and visit Éva, Ágnes and Irén, three elderly Hungarian dancers who are all above 90 years old, in their apartment room on the 5th floor of the CHB. The ladies are waiting for you with tea and biscuits and are happy to meet you to share their stories, their secrets and to perform for you. In exchange you will help them in everyday tasks, like getting out of bed, getting dressed, going to toilet. You will exercise your empathy without pity and exorcise your fear of aging and death.

Performance	5th floor
Concept, performance Artistic collaboration	Boglárka Börcsök Andreas Bolm
Video installation	3rd floor
Dancers	Éva E.Kovács, Irén Preisich, Ágnes Roboz
Direction	Boglárka Börcsök
Camera	Liza Rave
Editing&Sound	Andreas Bolm
Production manager	Elisa Calosi

Boglárka Börcsök

is a Hungarian artist and performer living in Berlin and Budapest. Currently she is working on a triptych in collaboration with filmmaker Andreas Bolm exploring the biopolitics of the aged female body. The first project in the series The Art of Movement is a documentary film portraying three elderly female dancers. The second work is a solo performance called Figuring Age devised for museums or site-specific locations. The last piece of the triptych Second Skin is intended for the theater. Second Skin is a taxidermic dissection of the aged body, a visceral performance oscillating between human figure and animal inspired by the Dadaist legend Baroness Elsa Freytag von Loringhoven. In the past years Boglárka has also 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 Seghal, Kate McIntosh, Joachim Koester, Ligia Lewis and Kareth Schaffer amongst others. She studied dance at the Anton Bruckner Privatuniversität in Linz and at p.a.r.t.s. in Brussels.

Andreas Bolm

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. His films have been screened at renowned festivals and venues worldwide including Festival de Cannes, Berlinale, Rotterdam and MOMA.

Imre Vass

## HANDS-ON

performance  
work-in-progress

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 consummation and creates a space where high-speed information can be shared in a soft, caring and comfortable environment.

Imre Vass

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 [ANL], Ingri Fiksdal [NO]. Since 2010 he produces 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" (2015) and "Standing Ground" (2017). He has collaborated with Dávid Somló (interdisciplinary artist, composer) on the pieces "it comes it goes" (2013), "litthoonn" (2018) and "Drohntanz" (2019). He is a member of the DEEPER F Collective (along with Márcio K. Canabarro, Csaba Molnár and Tamara Zsófia Vadas) whose first work, "Deeper" (2018) took the form of a stage piece, a gallery work and an outdoors performance. In 2018 he joined iCoDaCo (International Contemporary Dance Collective) with five other choreographers and created the piece "it will come later" (2018).

Concept,  
choreography,  
performance

Imre Vass

Production partner

Katlan Csoport

Janine Eisenächer

## ECOLOGIES OF LISTENING: ENVIRONMENTAL ENTANGLEMENTS

durational performance

In this durational performance and installation, Janine Eisenächer investigates the practice of listening – 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-munity, are part of us, of how we relate, of our movements and (inter-)actions, of our perceptions and experiences, of our bodies and minds, and of our world(s).

Janine Eisenächer

is a Berlin-based performance and sound artist, curator, writer and researcher. 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), and auditory knowledge(s) and memories performed and embodied in sound performances across the disciplines.

The following texts on the works were written by the artists

Henry Wilde (aka Antonia Baehr)  
& Neo Hülcker (aka Prof Puppy)

TENTACULUS OHRI  
performance

Tentaculus Ohri is a concert for one listener and two performers. Henry Wilde and Neo Hülcker will present their collection of animals of an “other nature” to you. 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.

Neo Hülcker and Henry Wilde

Neo Hülcker (alias ASMR artist\* Thousand Tingles) and Henry Wilde (alias choreographer AntoniaBaehr) 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 ganze Leben (2017) and the two-on-one performance Tentaculus Ohri (2018).