

Magda Drozd

Portfolio



MAGDA DROZD

*1987 in Warsaw/Poland, lives and works in Zurich/Switzerland since 2011

I work as a visual artist, performer, musician and theater maker in the field of contemporary visual art, performing arts and music with a focus on performance and sound. With a background of a Bachelor in Theatre Dramaturgy and a Master in Fine Arts my artistic practice moves between different forms and I am interested in shifting the perspectives on things that we consider as given. I use sound as a medium to make the invisible visible, to gain access to the unheard and to understand the world in a non-rational way.

For two years I have been working on the "cactus project" – a series of installations, performances, music pieces, texts and researches. I grow cacti from the seed in my studio and examine through the slow growth of those plants our relation to the non-human, the invisible for our rational minds and the possible impossible. Everything takes time and patience and is an ongoing process of unlearning my patterns of thinking.

Beside my own art practice I collaborate with different artists on performance or music projects. With Olivia Hyunsin Kim I co-founded the group "The Kill Joys" that is moving between theater, performance art and music. 2016-17 I worked with Claudia Stöckli on the sound and music performance project "A Void in Voices". 2017 I started to work with the dance and performance collective DIVAS (Aga Pedziwiatr, Rafal Pierzynski). In 2012-2015 I was part of the transdisciplinary artist and curator collective Friction and run the art space Perla-Mode in Zurich and later the performance space Nordflügel Gessnerallee.

My recent solo works were shown at Helmhaus Zürich within the exhibition "Keine Zeit" (curated by Simon Maurer and Daniel Morgenthaler), the Zoological Museum in Zürich within the special exhibition "Entführungen - Kunst, Wissenschaft und die DNA des Steinbocks" (curated by Irène Hediger and Lukas Keller), at the Master Fine Arts Degree Show 2017 at Zurich Art University (curated by Judith Welter and Ian Wooldridge). Collaborations took place at Tanzhaus Zürich with DIVAS for SHOW OFF (curated by Marc Streit), at the Cabaret Voltaire Zürich with The Kill Joys (curated by Philipp Cron) and in different music venues in Japan with A Void in Voices.

EXHIBITIONS & PERFORMANCES

GREENHOUSE / EXCAVATION

Installation with 2-channel sound piece, 43:29 Min.

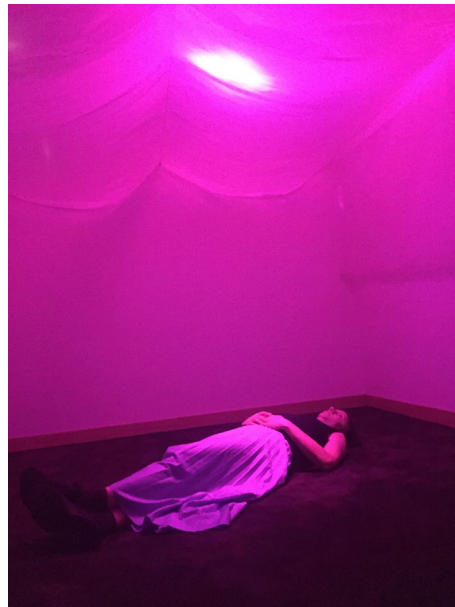
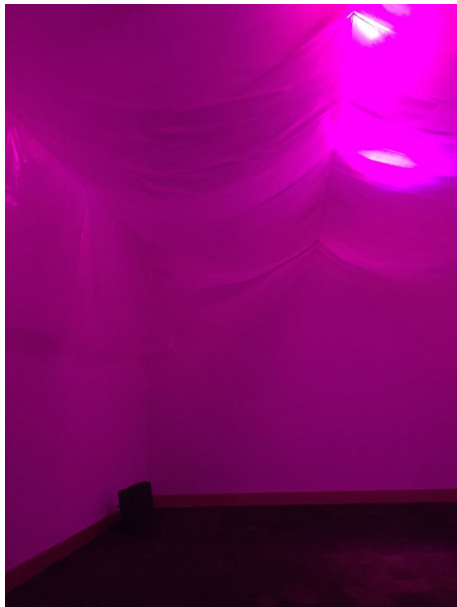
Plastic foil, carpet, LED plant lap, 2 speakers

Greenhouse / Excavation is an invitation to dive into a space that is reminding a greenhouse. Plastic foil is making the space smaller and warmer, a LED plant lap is giving a pink light - a light that plants need to grow. But the space is dark, without and daylight. A carpet on the floor is inviting to sit down. Maybe the visitor is inside its own body or deep under the earth where roots are spreading. A sound is taking over the space. Synthesizer sounds, field recordings and voices are taking the listener in seven tracks and a coda on a journey from deep down to the surface.

Greenhouse / Excavation was shown 1 - 30 June 2018 in the artist run space LOKAL 14 in Zürich within the exhibition ONE IS FEW AND TWO IS ONLY ONE POSSIBILITY.

Link to the sound piece:

<https://soundcloud.com/magda-drozd/excavation>



Magda Drozd
Milva Stutz

One
is too
few
and two
is only
one
possibility



Collection #1 is a series of drawings that are dealing with feminist issues. On a small scale format of A5 I used simple lines to create an intimate atmosphere between the viewer and my point of view. Every drawing has a title and the series can be read as a diary or a snap shot that is reflecting femininity, "being female", the body and its possible transformations. The eyes are looking, not being looked at. The lips are speaking not being spoken to. Female figures that have been oppressed by history get a new narrative. Plants are growing, food is reminding us the vulva and its history. It is a playful way for me to bring together different topics of feminisms in a visual way. I decided to show the drawings on a violet wall as a reference color to many feminist movements.

Collection #1 was shown 1-30 June 2018 in the artist run space LOKAL 14 in Zürich within the exhibition ONE IS FEW AND TWO IS ONLY ONE POSSIBILITY.

7 SHORT PIECES

Performance

- #1 The Prayer to my Vulva
- #2 The Storm
- #3 The Voice
- #4 The Death through the mouth of the woman
- #5 The Workout
- #6 The Dance of the 7 Veils
- #7 The Dissolving

The performance was shown 1st June 2018 in the artist run space LOKAL 14 in Zürich within the exhibition ONE IS FEW AND TWO IS ONLY ONE POSSIBILITY.



VIBRATIONS IN TIME, 2017

Installation with a 2-channel sound piece

Opuntia Cactus Plants, 2 Speakers, MP3 Player, 3 LED Plant Lamps

For the exhibition "Keine Zeit - Kunst aus Zürich" (curated by Daniel Morgenthaler and Simon Maurer) at Helmhaus Zürich I made the second installation with the Opuntia Cactus plants. "Vibrations in Time" is inspired by the slow growth of the cactus plant and its normally inaudible sounds from within the plant. It is an attempt to reach for the things that are not understandable with the mind but with the non-rational parts of our bodies. Through technology I connect the human and the non-human on a sonic level.

140 Cacti were exhibited in a wooden "greenhouse" structure that was covered by plastic foil. The structure stands on wheels so I had the possibility to move the whole object for the two performances I did during the period of the exhibition. Three LED lamp plants with a red and blue light, a light spectrum that plants need for photosynthesis, were installed above the plants. The whole structure is a simulation of a greenhouse but in my work it is not functioning as a growth accelerating system but as a symbolic environment for those plants that are cultivated by me in the studio environment. I planted 1000 cactus seeds in 2016 and 2017 and made ceramic pots for each plant. Day by day a cacti collective started to grow and by now I have around 200 plants

The sound piece is made with sounds that I recorded directly from the plants and combined it with atmospheric synthesizer sounds that I created for this installation. The anorganic sounds (that were not coming from the plant itself) were inspired by what I heard in the recordings, like distortion, feedbacks, reverbs, and translated them into a abstract music piece. My goal was to create a soundscape that is connected to invisible sound vibrations and traces that the plants are leaving in time.

The work was on display at Helmhaus Zürich on 7th December 2017 till 18th February 2018.

Link to the sound piece

<https://soundcloud.com/magda-drozd/vibrations-in-time>



Installation view "Vibrations in Time", Helmhaus Zürich 2017



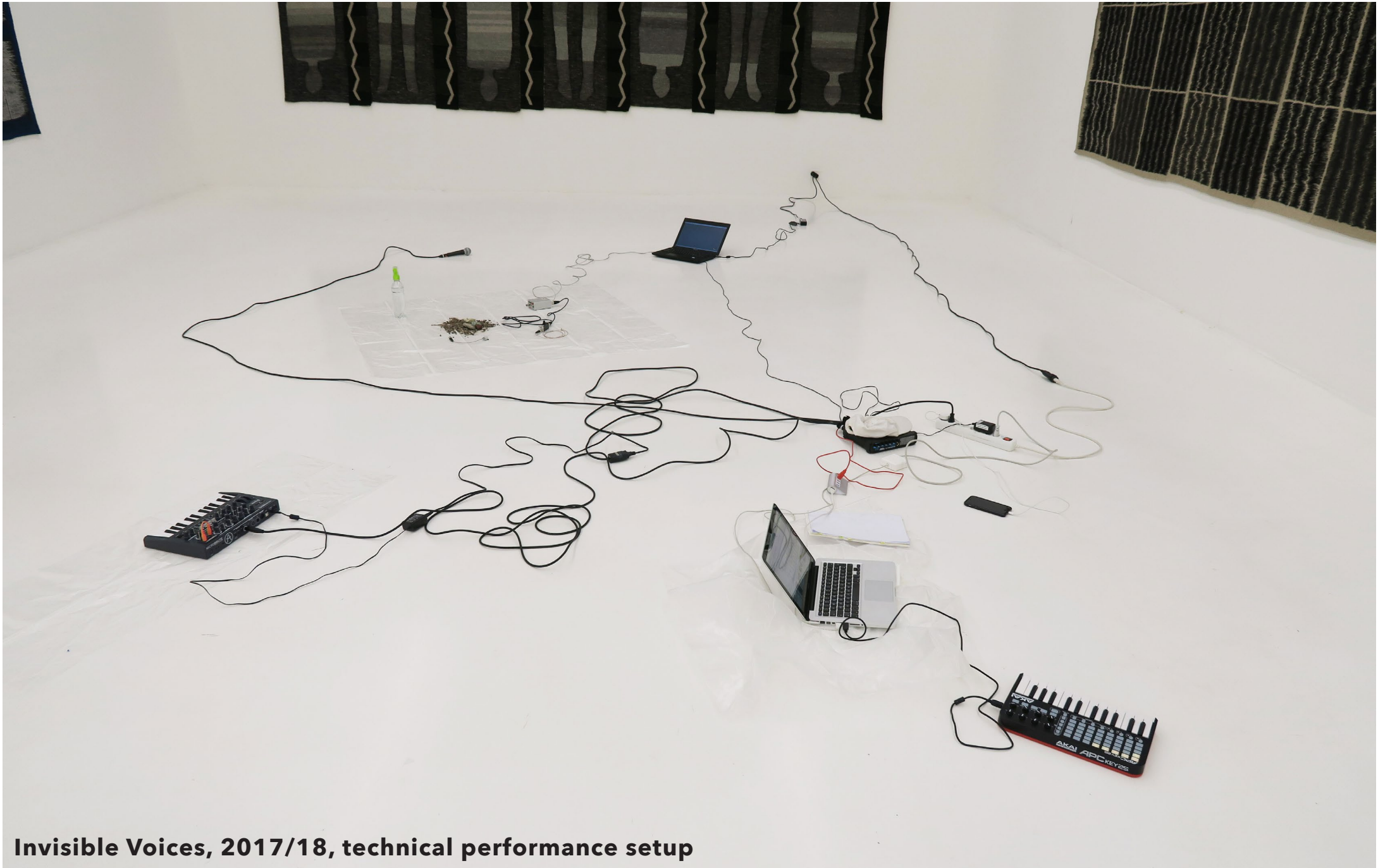
PLANT RECORDING / BACKGROUND

I am using a special bioacoustic recording technique to record the sounds that are produced by the plant. The software and hardware is produced by Avisoft and modified by the Institute for Computer Music and Sound Technology at the Zurich University of the Arts so it can be used in plants. The signal is recorded with acoustic sensors and sent into bioacoustic preamplifiers. The incoming signals are digitized by a bioacoustic ultrasonic recording software from Avisoft.

In the studio I recorded a series of plant sounds that I used for two installations (Traces, Vibrations in Time) as the basis for my soundscapes.

What kind of sound is produced within the plant?
*"Plant physiologists have known for several decades that plants emit sounds. A bigger part of these 'crackling' or 'whispering' sounds are of transpiratory/hydraulic origin and are therefore related to the circulation of water and air within the plant as part of the transpiration process. The frequencies of the loudest acoustic emissions (the so-called cavitation pulses) lie mostly in the ultrasonic range, depending on the species-specific characteristics of plant tissues."*¹

¹ Marcus Maeder: <https://www.researchcatalogue.net/view/215961/216413>



Invisible Voices, 2017/18, technical performance setup

INVISIBLE VOICES (ENCOUNTERS OF NON-HUMAN SOUNDS PART 1), 2017

INVISIBLE VOICES (ENCOUNTERS OF NON-HUMAN SOUNDS PART 2), 2018

Performance

Invisible Voices (Encounters of Non-Human Sounds) is a performance in two parts. For both performances I was recording sounds that were coming directly from the plant cactus itself in a live setting. The audience was able to listen to the sound that happened within the plant and later to dive into an other world that was created by those recordings. The recording was sent into my computer and was the foundation for the soundscape that I created during the performances. I used the normally inaudible sounds of the plant as samples that I sent through a music production software and manipulated them in different ways. I changed the frequency levels and the tone pitch, added filters, reduced noise and worked with rhythmic elements. The raw sample was used as an instrument and was the source for different parameters within the software. During the performance I also played pre-produced music that was composed in the structure of songs. I am interested in the idea of combining abstract sounds and noises and to transform them into atmospheric soundscapes that are developing into music.

This work is an attempt to make the the communications already at work between vibrant bodies more audible, more detectable, more senseable.

The performances were shown 13th December 2017 and 25th January 2018 at Helmhaus Zürich.

The Part 1 was filmed with a compact camera by myself, so the camera was moving with me and is showing different points of views, while the part 2 was recorded from one point of view with a tripod.

Videos of the performances

Video Link Part 1: <https://vimeo.com/253445595>

Video Link Part 2: <https://vimeo.com/253456166>



Invisible Voices Part 1, Performance, Video Still, 2017

INVISIBLE VOICES (ENCOUNTERS OF NON-HUMAN SOUNDS PART 1), 2018

Performance

Excerpts from the performance script:

This is an improvisation on unlearning.

I am unlearning my own patterns of thinking about our sonic world, about what is hearable to us.

I am looking for the possible impossible.

Unlearning what my body is capable to hear. Unlearning how my body is acting towards what surrounds it.

I am searching for the invisible voices that are among us. with patience and time.

there are as many ways to be non-human as human.

Etwas ordnet sich neu.

Etwas verbindet sich neu.

Etwas bewegt sich in eine andere Richtung.

Der Raum verändert sich.

Ich werde aus der Umlaufbahn geschleudert, die Gravitation schwindet und ich lande im schwerelosen Raum. Endlich die Befreiung. Gravitation gleich Null. Ein Schwirren. Schweben. Eine neue Freiheit. Ich lasse los. Ich lasse mich in einem neuen System treiben. In diesem Zustand suche ich nach einer neuen Materialität. Einer neuen Beschaffenheit meines Körpers. Meines Daseins.

Ich verliere die Kontrolle und werde zu einem Atom. Der Verlust der Gravitation als eine Öffnung. Ich suche neue Sinnzusammenhänge und forme einen neuen Körper.

Du kannst nicht wissen, was dein Körper zu tun im Stande ist, weil du nicht wissen kannst, welche Relationen er eingehen wird. Welchen Einflüssen er begegnet. Was er aufnimmt.

Und dann:

Mein atomarer Körper verbindet sich mit einem anderen
Atom. Einem Atom einer Pflanze.

Ich wachse zu einem Hybrid.

Zwischen Mensch und Pflanze.

Eine Aufhebung von Distanz.

Blätter wachsen auf meiner Haut, Wurzeln an meinen
Fingern. In dieser Form bin ich immer viele.

Ein stetiges Wachstum in Langsamkeit

Ein Werden durch Bewegung

Körper, in einer fortlaufenden Dynamik

Gewebe und Geräusche einer sich von innen heraus
formenden Beziehung

Das Aussen, das Fremde, das nicht-ich aufgehoben

Ich werde langsamer

schwerer und falle

es ist die Leere, die uns auffängt, wenn wir fallen

die Leere - ein spekulativer Raum

mein Körper

eingewoben in dessen Materialität

Imagination als Handlungsmöglichkeit

Ich höre die Stimme der Natur.

Ich höre die Stimme eines Subjekts, welches etwas zu
sagen hat.

losing the control

to synchronize my body with what surrounds me

but I can't bare it to have no control

fear and pain moving from the little toe over the ankle

up my whole body

but still I am moving towards you

trying to reach your materiality

the space between us was big

we missed each other

we moved in parallel lines

while we were lying in the same bed

while we were standing at the same corner

while we were sharing the same air

while we were experiencing the same space

i think of a plant that i would like to be now

to move through earth and sand

at once towards the sky

without a goal without a path

I have to shake the dust from my body

something is moving me from the inside

a quake in my body

a leave is growing from my skin

we are moving together

our movement is a dance

a movement from within

transforming our body into a fluid texture

extending and expending the border of my body



Invisible Voices Part 1, Performance, Video Still, 2017



Invisible Voices Part 1, Performance, Video Still, 2017

INVISIBLE VOICES (ENCOUNTERS OF NON-HUMAN SOUNDS PART 2), 2018

Performance

Excerpts from the performance script:

today we will listen together to the voices of this cactus. they are invisible voices in our world. in the world of the human. i guess it is just one world out of many. just because we don't hear the possible voices of plants and other non-human beings in every day life, it doesn't mean their voices don't exist in other than our worlds. we are capable of listening to those voices today because of technology. technology as an apparatus in between the human and the non-human that helps us to listen to those who are invisible and to create other worlds and narrations.

The cacti are my companions for almost two years now. they are a resistant species, existing in their own time. they are growing slowly but continuous. i am learning from them. patience, care and empathy on an other level than within my human relations. it is based on irrationality, imagination and fragility.

i am listening to them and ask how can i embed myself in their environment? decentralize myself in my concerns of the self, in my hierarchies to other subjects and objects.

lines of non-linearity
narrating an uneven, vibrating, trembling story
from within the body
curves, transformations, questions
the voices of many
the voices of a collective
a hidden world

why is the irrational, the emotional, the empathetic, the passionate, the imaginative, the speculative less valuable than the ratio and mind?

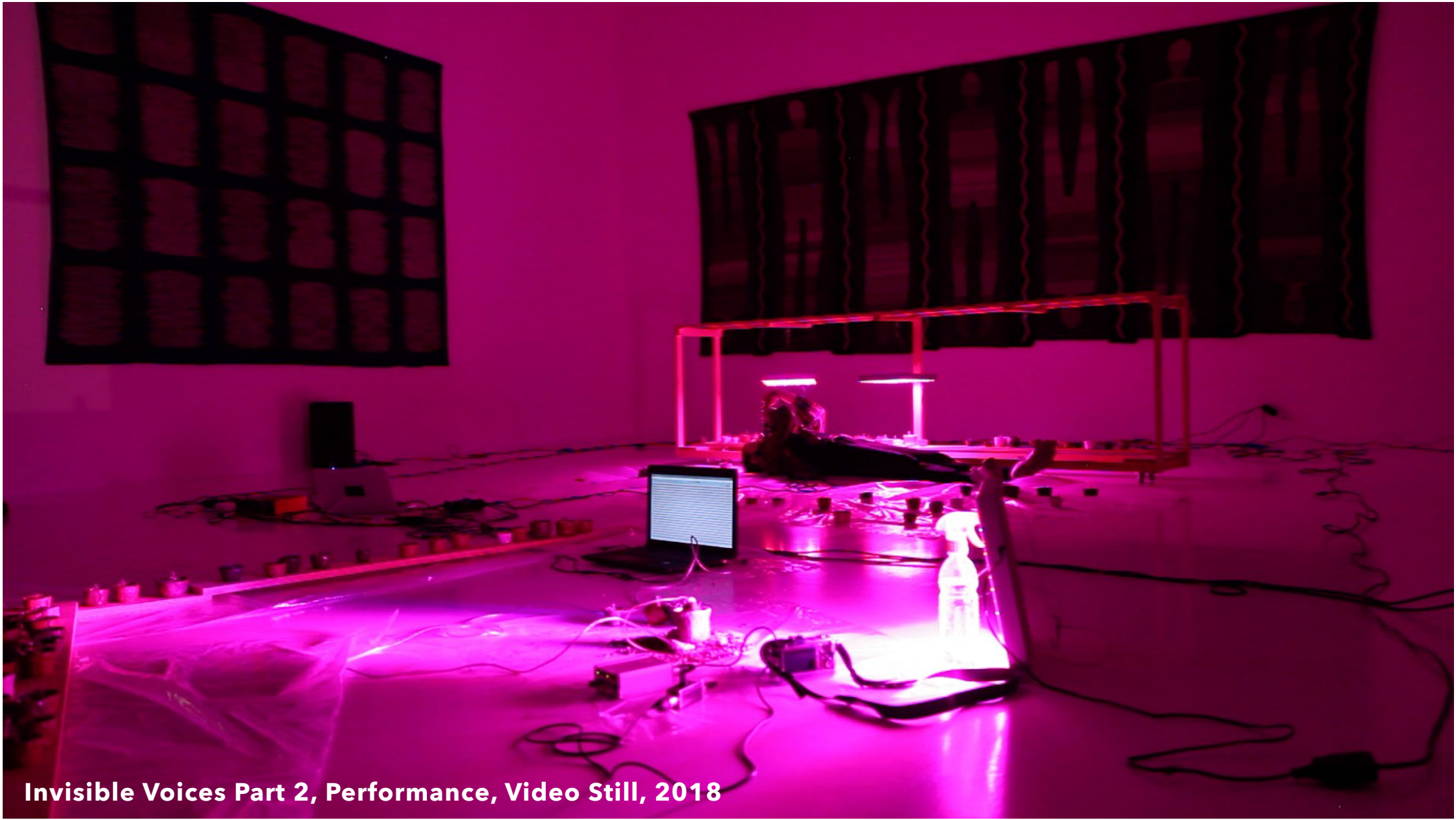
body
physicality
animality
affects
sense experience
vibrant matter

maybe you are the extension of my body
as the border of materia can be fluid
a constant exchange of information through our body margins is happening every second
we are not just tissue, bones, muscles, skin and fluids but millions of other organisms too
can i dissolve into molecules
to transform into a being with many selfs

diving into moments of fragility and vulnerability



Invisible Voices Part 2, Performance, Video Still, 2018



Invisible Voices Part 2, Performance, Video Still, 2018

TRACES, 2017

Installation with a 8-channel sound piece

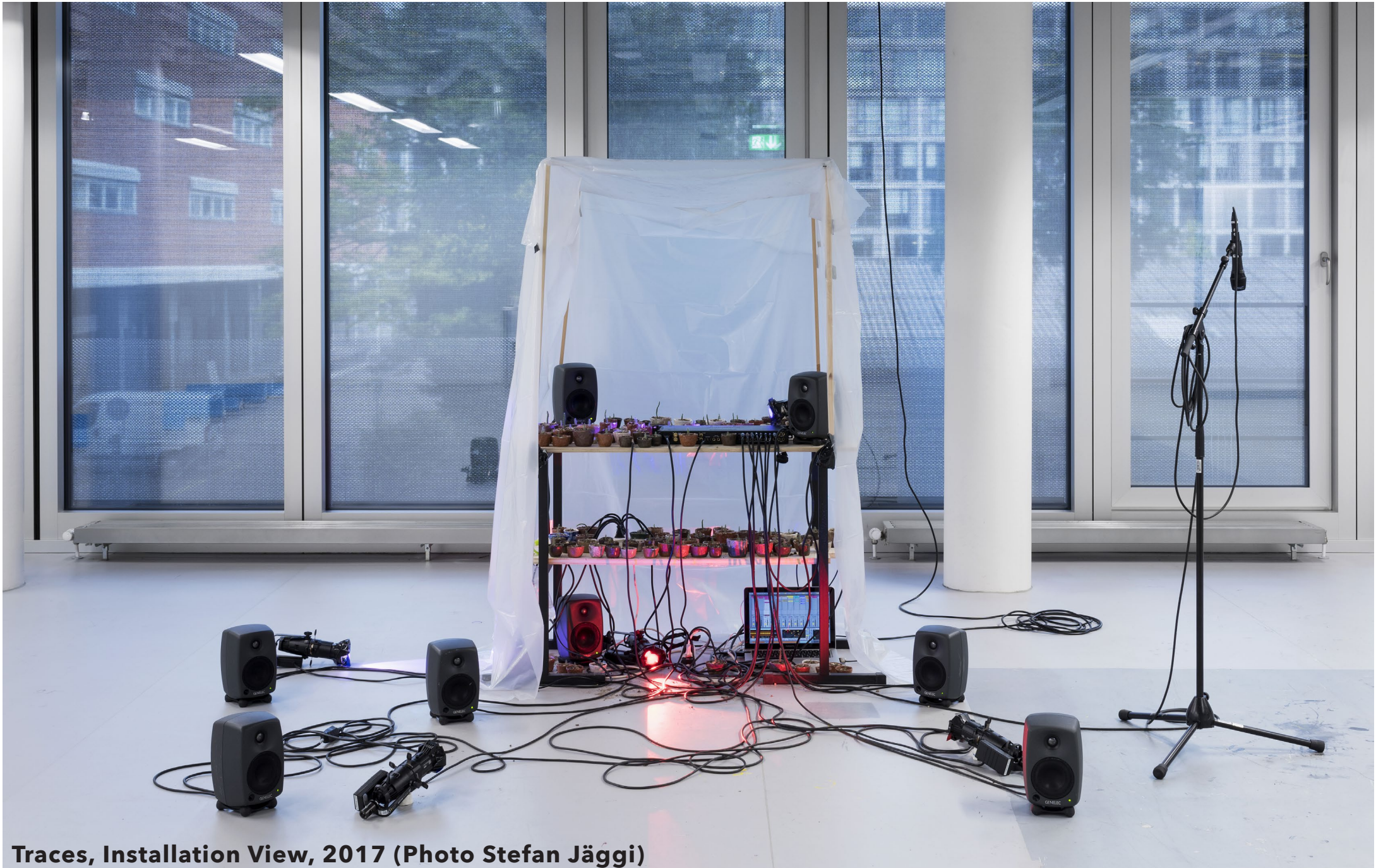
Ceramics, Earth, Opuntia Cactus Plants, Wood, Plastic Foil, Audio Cables, Speakers, Audio Interface, Laptop

In "Traces" I deal with my relation to the non-human to question my identity as a rational being. Dealing with living plants, I am growing cacti from the seed since two years in my studio, is one of my attempts to force myself to listen to the voice of what is invisible in order to find a new narration of what is surrounding me and to form conditions of possibility of materiality. For "Traces" I created a sound scape that is formed by my imagination of the relation of these plants to each other and myself.

The work was shown of the Degree Show of the Master Fine Arts at Zurich University of Arts 7-21 September 2017.

Link to the sound piece

<http://soundcloud.com/magda-drozd/traces>



Traces, Installation View, 2017 (Photo Stefan Jäggi)

UNTITLED (SONGS FOR PLANTS), 2017

Performance

"Untitled (Songs for Plants)" is a performance within the installation "Traces" and has the form of a concert. I composed for this performance eight songs in which I reflect my relation to the plants in front of me and search slowly for words that describe this human non-human relation and for a hybrid body that loosens the borders between me and the plants. Between the songs, embedded in sound and music, I use spoken word prose. On this level I deal with my personal biography, my relation to nature and reflect on the dualism between woman and nature.

In the near future "Songs for Plants" will be recorded as an music album.

The performance was shown 20th and 21st September 2017 at the Master Fine Art Degree Show of the Zurich Art University.

Video of the performance:

<https://vimeo.com/247409192>

Link to the song "movements of fluid textures" used in the performance:

<https://soundcloud.com/magda-drozd/movements-of-fluid-textures>



Untitled (Songs for Plants), Performance, 2017 (Photo Stefan Jäggi)

Excerpts from the performance script "Untitled (Songs for Plants)":

This performance is about my attempt to form a relationship with a non-human being in order to get rid of my rational thinking. In order to rethink our human relations. In order to work against ideas of human exceptionalism. In order to work with our conditions of depression and fear caused by a system we are participating in everyday.

This is a performance for 138 cacti.

Songs for plants.

Like love songs we write for our lovers about our infatuations, our failed loves, our broken hearts, our desires. Love songs as an attempt to understand the shifting space between two subjects.

Songs for plants.

An investigation of the lines in time and space, the in-between and the memory between me and these plants. As a process of unlearning and understanding the diversity of knowledge.

A process of knitting myself back to the world by thinking with it.

Songs for plants.

To be one is always to become with many.

**

Jahrelang sass ich lieber zu Hause, in Cafés oder lief gerne durch irgendwelche Strassen. Landschaften aus Beton waren meine favorisierte Umgebung und deren vier Wände meine Sicherheit. Draussen – das war die sogenannte Natur. Was ich in einer Umgebung machen soll, die ich als Natur verstanden habe, wusste ich nie. Ich benutzte hauptsächlich nur einen Teil meines Körpers: mein Gehirn. Körperliche Betätigung war nie meine grosse Passion, weshalb mir zum Beispiel nie in den Sinn gekommen ist, aus eigener Motivation wandern zu gehen. Ich würde fast sagen, dass ich sehr lange gar keine physikalische Beziehung zu mir selber hatte. Ich war mir meines Körpers bewusst, aber hauptsächlich als meine Hülle, um über Dinge nachzudenken und Wissen anzuhäufen. Der Mangel körperlicher Erfahrungen führte dazu, dass ich alles rational verstehen wollte. Und in dieser Rationalität hatte ich keinen Platz für ein alternatives Wissen, welches sich von unserem westlichen Wissen wegbewegt. Alles, was ich wusste, wusste ich aus Büchern, aus der Schule oder den Medien. Und diese sind gefüttert mit einem Denken gemäss des Mottos: Du kannst alles schaffen, wenn du es nur willst. Wollen. Was heisst das? Den Körper zu Höchstleistungen zu bringen. Beziehungen für den eigenen Zweck zu entfremden. Opportunistisch Denken. Über Leichen gehen. Das hilft dem Wollen. Schneller werden. Immer schneller agieren. Immer schneller vernetzen.

and then i found your voice
and with your voice there came some silence
and with your voice there came some calmness
and with your voice there came my imagination
and with your voice there came a new way of feeling
and with your voice there came some growth
the growth of something invisible

**

delving my hands in earth
what do you have to say
listening interacting
you re giving me your calmness
you re sharing your knowledge
you re talking about
narratives from below
connecting with others
roots and stones
plants and fungi
micro organisms

delving my hands in earth

i learn from you
we learn from each other
becoming companions

how can we create a relation from within

Beeren und Pilze sammeln war für mich eine Tätigkeit, die ich mit Herd und Küche verbunden habe. Und dort wollte ich auf keinen Fall landen. Damit wollte ich nichts zu tun haben. Ich machte irgendwie die Verbindung Frau = Natur = schwach = nicht ernst zu nehmen. Natur wurde für mich etwas, was anders erfahren werden musste. Durch Gefühle, Empathie und Emotionen. Und was sollte ich schon damit. So schloss ich meinen Körper aus dem aus, was nicht durch Verstand und Rationalität produziert wurde. Natur war für mich Reproduktion. Von Natur aus Leben schenken. Irgendwie passte das nicht mit mir zusammen. Das passte nicht mit meinem Körper zusammen. Und damit unterdrückte ich mich selber mit den Mitteln, mit denen unsere Gesellschaft bereits Frauen und die Natur unterdrückten, dominierten und ausschlossen.

– computer voice

So wird also die Natur verglichen, beschrieben und gesehen: als Körper, emotional, passioniert, primitiv, animalistisch, feminin. Kein Wunder, dass sowohl Frauen, als auch die Natur von der westlichen Kultur unterdrückt werden, wenn dieser Vergleich existiert. Alles, was sich nicht mit dem Verstand erklären lässt, wird verneint, instrumentalisiert oder dominiert. Es scheint logisch zu sein, dass man das, was man beherrschen will, klein machen muss. Die Einbettung der Frau in die Natur, eine konsequente Folge davon.

ES GIBT EIGENTLICH NUR EINES ÜBER MEINE DNA ZU SAGEN: SIE IST GLITZER, 2017

Installation with Sound

Pipetten Tips, Safe-Lock Tubes, Tip-Racks, PCR Plates, Speakers

„Es gibt eigentlich nur eines über meine DNA zu sagen: Sie ist Glitzer“ is an installation made by materials from a genetics lab and a sound piece. On my visitations to the genetic lab at the University of Zurich, I spoke with biologists and lab technicians about the processes in the lab and their working processes. I took notice in particular of the precise and repetitive work on minute quantities of DNA samples done by both humans and machines. I conjoined my observations in the lab with questions about the social role of science as knowledge producer. Elements from the lab take on a new form in the installation. The noises made by machines become a sound composition, and lab supplies melt into each other, assuming altered shapes and thus eluding the law of functionality. I playful challenge with this work the visitors to see their own imagination as the driving force behind knowledge production and call into question what has ostensibly been “proven”.

The work was shown at the special exhibition of the Zoological museum “Entführungen - Kunst, Wissenschaft und die DNA des Steinbocks” (“Displacements, Art, Science and the DNA of the Ibex”) September till November 2017 and is in 2018 on display at the national park museum in Zernezh/Switzerland.

Curated by Irène Hediger, Head of the artists-in-labs program at Zurich University of the Arts and Lukas Keller, Director of the Zoological Museum of the University of Zurich

Link to the sound piece:

<https://soundcloud.com/magda-drozd/labsound>



Es gibt eigentlich nur eines über meine DNA zu sagen: Sie ist Glitzer, Installation view, 2017

COLLABORATIONS

THE KILL JOYS, 2016-2018

Collaboration with Olivia Hyunsin Kim

The Kill Joys is a performance project founded by Olivia Hyunsin Kim and Magda Drozd in 2016. In March 2017 they were part of the PREMIO, a prize for emerging artists in theater and dance in Switzerland with their concert-performance I AM NOT A JOKE. Their performances were shown at Dampfzentrale Bern during the festival „Digital Playground“ (April 2017), at the festival center of the theater festival AUAWIRLEBEN in Bern (Mai 2017), in Vienna during the festival Impulstanz at the „Lounge“ (August 2017), at Zentralbühne of the festival Theater Spektakel in Zürich (August 2017), at Tojo Bern, 30 Jahre Reitschule (November 2017) and at Cabaret Voltaire Zürich (November 2017).

A theater version of the performance is planned for March 2018 at English Theatre Berlin and Fabrik Theater/Rote Fabrik in Zürich with a tour in Switzerland and Germany.

Homepage

www.thekilljoys.net

Music video

<https://vimeo.com/208921346>

Music

www.soundcloud.com/the-kill-joys

Trailer Zürcher Theater Spektakel

<https://vimeo.com/240852256>



The Kill Joys, Video still from the music video "Untilted 5", 2017

I AM NOT A JOKE, 2017

A concert-performance by The Kill Joys

I AM NOT A JOKE is a concert.

I AM NOT A JOKE is a performance.

I AM NOT A JOKE is not one, but many.

What if the 90s Riot Grrrl Movement, 60s Feminist Performance Art and Third-World Feminism would have met and collaborated together? The music and performance duo THE KILL JOYS whose members are Olivia Hyunsin Kim, Magda Drozd, a drum machine, a guitar and a synthesizer start with this question in their Concert-Performance I AM NOT A JOKE. Especially under the current political climate where women, femmes and people need to fight (again!) for their voice and visibility, THE KILL JOYS want to address current issues which move us, upset us and unite us.

Being post-migrant and post-feminist themselves, they want to include People of Color and LGBTQ people and place their agenda not in an academic environment by and for white, heterosexual men mostly, but rather go back to the DIY spirit and create a concert where both performers and spectators actively engage while incorporating performance happenings. Inspired by female artists such as Trinh T. Minh-Ha, Mitsuye Yamada, Carolee Schneemann, Yoko Ono, Patti Smith, Blondie, The Slits, Bikini Kill, Bratmobile, Le Tigre, Babes in Toyland and many others, they (re)acquire space and time through poems, songs, manifestos, speeches for political agendas which concern us.

The DIY concert-performance format makes it possible to reach out also to other communities than the art scene. The concert part in the concert-performance engages the audience differently as you do not analyze each of the actions happening on stage as in a performance and place it directly into a "ready-made" intellectual art discourse. Also, it lets them participate without the often awkward exposure of performance framing participation as a spectacle. The performance part in the concert breaks with a standard concert in which you move a bit according to the rhythm and follow the flow. The flow is being "disturbed" by actions such as destroying the patriarch (balloon) with the help of the audience or happenings such as rituals celebrating diversity.

I AM NOT A JOKE (TAKE TWO), 2018

A concert-performance by The Kill Joys

Feminism has never been so hip and trendy! We could see this as a true victory for feminism and still post a "I'm a feminist" selfie real quick. Let's be honest. This kind of "high gloss feminism" doesn't cover up the smell of the shit we encounter every day in the form of sexism, racism and every other kind of possible phobia.

Accompanied by a guitar, a synthesizer and drum machine, The Kill Joys sing, scream and perform against daily discriminations and the patriarchy. I Am Not A Joke (Take Two) is an appeal against this shit while simultaneously questioning the consumability of feminism.

The performance will be shown 1-3 March 2018 at the English Theatre Berlin and 22-24 March 2018 at Fabriktheater Rote Fabrik Zürich.



I AM NOT A JOKE, The Kill Joys, concert performance at Cabaret Voltaire Zürich, 2017

DIVAS, 2017-2018

Collaboration with Aga Pędziwiatr and Rafał Pierzyński

DIVAS is a performance and dance collective based on a mutual interest in practice and knowledge connected to queer life, magic, healing, love, witchcraft, feminism, gay culture, pop music and more. They create events/performances based on finding forms of dialogue with an audience and multimedia material including movement, sound, video, objects.

A diva became for us a synonym of 'your best self' full of light and beauty beyond the ideas and the pressure imposed by the mass media. A diva is above it. A diva takes care of herself and the others, she shares. No shades, just light. Life is not a performance or a catwalk but it doesn't mean we are not DIVAS. It's inclusive. The word diva is open again. What you feel and who you are is important.

Magda Drozd joined the group in 2017 to create music and sound for their performances. In this constellation they were performing together at Tanzhaus Zürich (November 2017), Stereoskop Performance Festival Zürich (December 2017) and at message salon embassy Zürich Nord (January 2017).

Homepage

<https://www.pierrejinsky.com/divas>

Music from the performances

<https://soundcloud.com/houseofdivas>



FORGET IT BEFORE YOU WAKE UP REMEMBER TO CALL ME LATER, DIVAS, performance, Tanzhaus Zürich 2017

FORGET IT BEFORE YOU WAKE UP, REMEMBER TO CALL ME LATER, 2017

Performance by DIVAS

Aga Pędziwiatr and Rafał Pierzyński (DIVAS) continue their exploration of queer spaces and in-between zones of consciousness. For their setting of „Forget it before you wake up, remember to call me later“ they invited Magda Drozd to join them for the sound performance. These three creatures inhabit the space of come-down. It might seem exotic but they are simply exhausted: this saturation comes with the reappearance of hallucinatory figures. The work started long ago and will continue to evolve in a future that perpetually escapes the known. We can never hold it in place.

Choreography and performance: Aga Pedziwiatr, Rafal Pierzynski as DIVAS

Sound performance: Magda Drozd

with voices of DIVAS and a fragment of a lecture by Hortense Spillers The Idea of Black Culture

Light Design: Anutoshen M. Hüer

Link to the performance video:

<https://vimeo.com/245362216>

DIFFERENT KIND OF DANGER, 2017

Performance by DIVAS

“different kind of danger” is a fresh improvisation score including DIVAS recent trips and fabulous journeys. Magda Drozd, Aga Pędziwiatr, Rafał Pierzyński draw from their practices, dreams, songs and different performance formats to bring you this post catastrophic simulation of a possible past present and future. Failing, faking and gently dancing can make us all crazy, hopefully. So let’s skip the main course and stay with les entremets.

performance: Magda Drozd, Aga Pędziwiatr, Rafał Pierzyński
in colaboration with Mesage Salon, Zurich Nord

with inspirations from: Danna Haraway, Hortense Spillers, AA Bronson, Maya Deren, Hayao Miyazaki



different kind of danger, DIVAS, performance, Stereoskop Performance Festival, 2017



different kind of danger, DIVAS, performance, Stereoskop Performance Festival, 2017

A VOID IN VOICES, 2016-2017

Collaboration with Claudia Stöckli

"A Void In Voices" is a sound and music performance that came into existence through the urge to speak out what makes us feel uneasy. In a subtle way it encourages to raise the voice. It was shown in different art spaces in Switzerland and in Japan. Claudia Stöckli and Magda Drozd work with sound fragments, loops, voices from archives and present voices, own texts, digital and analog music and create for every performance a new setting that deals with current political, social, feminist issues or personal desires.

For every performance they work with different media and instruments. Sometimes with a guitar, violin, midi-keyboard and Ableton, a loop-station, tape recorder or with pre-recorded sounds and include video material, their own texts as well as material from archives and collected voices.

Their work was shown in Switzerland at Depot Basel, Walcheturm Zürich, BlauBlau Tempel Baden, ZHdK, Reto Space, Koloritklangfestival Mikro Offspace. In October 2017 they did a Japan Tour and showed their performances in Tokyo, Kyoto, Kamakura and Yokohama.

Their video work "On Voyage / Tokyo" was shown at the Geidai Arts University Tokyo, Koloritklangfestival and Kaskadenkondensator Basel.

Link to the music

<https://soundcloud.com/avoidinvoices>

Link to "On Voyage / Tokyo"

<https://vimeo.com/249074225>



A Void in Voices, sound performance, BlauBlau Tempel Baden, 2017



A Void in Voices, On Voyage / Tokyo, exhibition view, Geidai University Tokyo, 2017

CURRICULUM VITAE

CURRICULUM VITAE

EDUCATION

- 2017, Master of Arts in Fine Arts at Zurich University of Arts (ZHdK)
- 2015, Bachelor of Arts in Theater/Focus Dramaturgy at Zurich University of Arts

EXHIBITIONS

- 2018, One is too few and two is only one possibility, LOKAL 14 Zürich, group show with Milva Stutz
- 2017/18, Keine Zeit, Helmhaus Zürich, group exhibition, curated by Simon Maurer and Daniel Morgenthaler
- 2017/18, Entführungen: Kunst, Wissenschaft und die DNA des Steinbocks, Group Exhibition, Zoologisches Museum Zürich, Nationalparkmuseum Zernez, curated by Irène Hediger and Lukas Keller
- 2017, Degree Show, Master Fine Arts, ZHdK, curated by Judith Welter and Ian Wooldridge
- 2017, Moving Perception, Group Exhibition, Tokyo University of Arts, Japan
- 2017, Kolorit Klangfestival Zürich, Mikro Art Space, with A Void In Voices, Video Screening
- 2016, Der Schmerz des Anderen, group exhibition, ZHdK

SOLO PERFORMANCES

- 2018, 7 Short Pieces on daily life and other stories, LOKAL 14
- 2017/18, Invisible Voices (Encounters of Non-Human Sounds Part 1+2), Helmhaus Zürich
- 2017, Untitled (Songs for Plants), ZHdK Degree Show
- 2017, Intraaktionen II, Projectspace, ZHdK
- 2017, Intraaktionen, Fabriktheater Rote Fabrik Zürich
- 2016, Conceptual Pain Killer, Performance during the exhibition 'Der Schmerz des Anderen', ZHdK
- 2016, There Is No Plan. Your Future Is An Illusion, Performance during the group exhibition 'Der Schmerz des Anderen', ZHdK
- 2015, Manual for Living, Walcheturm Zürich, Volumes Art Book Fair

COLLABORATIVE PERFORMANCES

- 2018, I AM NOT A JOKE (TAKE TWO), The Kill Joys, English Theatre Berlin, Fabriktheater Rote Fabrik Zürich
- 2017, different kind of danger, with DIVAS, Stereoskop Performance Festival, Wunderkammer Glattpark
- 2017, FORGET IT BEFORE YOU WAKE UP, REMEMBER TO CALL ME LATER, with DIVAS, Tanzhaus Zürich
- 2017, A Void In Voices, Concert Tour in Japan (Tokyo, Kyoto, Kamakura, Yokohama)
- 2017, A Void in Voices, Sound Performance, BlauBlau Tempel, Baden, curated by Patricia Bianchi
- 2017, I AM NOT A JOKE, The Kill Joys, Cabaret Voltaire Zürich, Tojo Theater Bern, Theaterspektakel Zürich, ImPulsTanz Wien, AUAWIRLEBEN Theaterfestival Bern, Dampfzentrale Bern/Digital Playground Festival
- 2017, I AM NOT A JOKE, The Kill Joys, Premio Schweiz, National Price for emerging artists in theater & dance
- 2016, A Void in Voices, Beyond Sonification Festival, Walcheturm Zürich, curated by Kaspar König
- 2016, A Void in Voices, Sound Performance, Reto Art Space, ZHdK, Zürich, curated by Ian Wooldridge
- 2016, A Void in Voices, Sound Performance, Depot Basel
- 2015, Come North Baby Track 1-3, performative installation, in collaboration with Friction, Gessnerallee Zürich

CURATORIAL PROJECTS

- 2013-2015 part of the artist and curator collective Friction
- 2015, Always and Forever, Art and Performance Festival, Perla-Mode, Zürich
- 2013, REALITY CHECK, transdisciplinary Art Festival, Friction, Perla-Mode, Zürich
- 2013-2015 Textnacht, Kontexte, Perla-Mode goes, ongoing serial events at Perla-Mode
- 2012-2013 Hilde an der Sihl, Theater Festival at ZHdK

GRANTS AND PRICES

- 2017, grant from Pro Helvetia Art Council and the cultural department of the City Zürich for the Japan Tour of the project A Void in Voices
- 2017 semi-final price at PREMIO, Nachwuchspreis für Theater und Tanz Schweiz, with The Kill Joys
- 2015 grant from the cultural department of the City Zürich and Canton Zürich, Ernst-Göhner Stiftung, Migros Kulturprozent for the program at Perla-Mode and Nordflügel Gessnerallee with Friction
- 2014 ZHdK Förderpreis „Friction macht Programm im Perla-Mode“