

# Zorka Wollny

## Voices/ Stimmen

How do we make our voices heard on the threshold of a shared future? With *Voices / Stimmen* the Kunsthaus Dresden presents the first solo exhibition of the contemporary Polish artist Zorka Wollny in Germany.

Zorka Wollny's interdisciplinary works embark on a search for relationships—between people and spaces and between bodies and voices. Her performances, sound installations and compositions are always collaborative projects that, starting from concrete places, react to questions of our time: What role is ascribed to us as human beings and what role do we assume?

How do post-industrial landscapes, migration and social participation shape interactions between people and their environment? And how do we manage to listen in a radically new way, so that human and non-human ways of life become perceptible in their interconnectedness again?

Zorka Wollny's artistic and musical works give physical and performative form to feelings of anger and fear, community and empathy. The collectively devised performances and compositions always explore approaches of listening and healing, voice and body become instruments of resilience and resistance. Just like Zorka Wollny's performances and compositions, which are developed with her band project *Psychedelic Choir*: Based on whispers, breathing sounds and animal noises, they are related to the musical awakenings of female composers of the 1960s and 1970s such as Joan La Barbara or Meredith Monk and at the same time open up radically new terrain.

The exhibition features a selection of works that cross the genre boundaries of visual art, contemporary composition, choreography, performance, and song, created in Szczecin, Banská Štiavnica, Chicago, New York, Istanbul, Warsaw, Rio de Janeiro, Berlin, Mombasa, Kilifi, and Dresden, among other cities.

Curated by Christiane Mennicke-Schwarz, Kunsthaus Dresden, and Vincent Schier.

A book on the works of Zorka Wollny will be published parallel to the exhibition in collaboration with TRAFO Center for Contemporary Art Szczecin.

Zorka Wollny (\*1980 in Krakow) teaches, among others, at the Szczecin Art Academy and received the 2022 Art and Music Foundation Award for Dresden on the occasion of the foundation's 10th anniversary.

Room 1 / Groundfloor

### Museum National Museum, Kraków 2006

Performance for 7 performers, 22 min.

Commissioned and produced by National Museum Kraków

Co-created and performed by: Andrea Adam, Mateusz Gędzba, Dominika Knapik, Łukasz Ostrowski, Magdalena Przybysz, Ewa Szubstarska, Martyna Turcza

Curated by Ewa Tatar & Dominik Kuryłek

### Six Silhouettes on the Background of the Collection Museum of Art, Łódź 2009

Performance or 6 performers, 20 min.

Commissioned and produced by Museum of Art Łódź for the re-opening of the collection

Performed by: Andrea Adam, Maja Justyna, Catalina Ostornol, Julia Pond, Michał Ratajski, Ewa Szubstarska

Curated by Jarosław Lubiak

### Polish Walk for the Collection of Art of 20th and 21st Century Museum of Art, Łódź 2007

Performance for 6 performers, 25 min.

Film: Marcin Latałto

Co-created and performed by: Andrea Adam, Łukasz Ostrowski, Magdalena Przybysz, Dorota Przygucka, Martyna Turcza, Aleksandra Jach

Commissioned and produced by Museum of Art Łódź for the exhibition *Museum as a luminous object of desire*

Curated by Jarosław Lubiak

### The Museum Theatre Abteiberg Museum, Moenchengladbach 2012 with Anna Sz wajgier, Magdalena Przybysz

Performance, 30 min.

Film: Guy Bosh, Małgorzata Mazur

Performers: Cornelia Böhmer, Claudia Falz, Mark Gorzalka, Constanze Gottwald, Christa Hahn, Birte Jürgens, Mona Leirich, Ellen Lindner, Ulrike Lua, Angela Pontzen, Magdalena Przybysz, Bodo Schäfer, Anna Sz wajgier, Katja Thiele, Ria Unverzagt, Kala Wassenberg, Irina Weischedel, Barbara Ziegler, Martin Zimmermann

Commissioned and produced by Abteiberg Museum

### Tartu Art Minuet Choreography for the Imaginary Exhibition Tartu Art Museum, Tartu 2017

Performed by: Johhanna Anett Toomel, Katrin Tammjärv, Carolina Tagobert, Laura Pampa, Eleri Laanemets, Tiina Ilves, Carl Heinrich Pruun, Linda Tusti, Aveli Vellerind (Dance Department Viljandi Kultuuriakadeemia)

Commissioned and produced by Tartu Art Museum for the exhibition *Museum Choreography*

Curated by Hanna-Liis Kont

Film: Carmel Seljamaa, Insa Langhorst

### Sketches and Notebooks from 2010–2020

In which spaces do we encounter art? And how do we view works of art? The first room of the exhibition focuses on the exhibition itself and on the visitors. Zorka Wollny has observed the behavior and movements of visitors in museums and on this basis has begun to develop choreographies for museums.

The showcases and exhibition displays contain sketches and notebooks by Zorka Wollny from 2010 to 2020, which also deal with the movement of people in open and closed spaces. The furniture in the exhibition space reflects the standard repertoire of museum exhibition furniture and, for the most part, was already in place: Wall design, table, display case—and for several decades, video monitors.

The choreographies developed on site playfully make the invisible laws and social choreographies that have developed with the collecting and exhibiting of art since the 18th century at the latest and that we still follow today—the viewing of art as an individual and at the same time collective ritual—visible.

The performances, developed over a period of ten years starting in 2006 together with dancers for different

museums, first in Kraków, then Łódź, Mönchengladbach and Tartu with small or large groups of dancers, were each performed during the regular opening hours of the museums.

To develop the performance, the dancers are given exercises, for example “Look at a fragment of the exhibition and try to remember the movements of your body”, “Make a movement that shows you are really cultured and interested in the subject” or “Walk through the exhibition in ¾ time”.

Performances will also take place in this space at the opening of *Voices / Stimmen* (1.6. with Ana Kavalis) and throughout the exhibition.

Courtyard

### The Quiet Rush. Concert for the Gold Mine Stolnia Bartolomej and Banska Stiavnica 2019

Concert, 30 min, 2019

Technical collaboration: Kalle Enkelmann

Site-specific installation at the patio (high bed, growing plate), 2023

Commissioned and produced by Banská Stanica Contemporary

Performed by: Aëla Hasbach, Barbora Frenová, Ester Gašparová, Janka Krippnerová, Karma Hasbach, Lea Hrnčířiková, Lívia Oláhová, Lucia Tkáčová, Marina Kuhnová, Sandra Kuhnová, Zuzana Bodnárová, Zuzana Ligeti, Zuzana Patkošová

Curated by: Lucia Tkacova

Installation in collaboration with Peter Segor, Steffen Huhn, Tobias Köbsch

What life takes place beyond our perception? *Quiet Rush* was developed as a “concert for a gold mine” and is, like most of Zorka Wollny's compositions, related to a special place, namely an abandoned mine of the former Slovak mining region Štiavnica where gold and silver were mined. The project was developed in collaboration with a group of women who now live on site and performed in the abandoned gold mine.

Recordings of the jointly developed performance, which took place in early May 2019 in the Bartolomej mine shaft, were further developed by the artist into a sound installation and installed in an old mine below the Jozef Kollár Gallery not far from the mine. The gallery building, like most of the houses in the historical center of Štiavnica, had a mining right and its own entrance to a mine since the 14th century. The mine in the Jozef Kollár Gallery became accessible to the public and visitors\* in the city for the first time again through the sound installation *The Quiet Rush*.

The composition, which was adapted as a site-specific sound installation for the courtyard of the Kunsthaus, can be heard as a quiet whispering and chirping embedded in the planting pallets for growing young plants of a raised bed. Mining is one of the human practices that continues to massively alter the surface of our planet in its industrial manifestation to this day. Ghostly voices whisper of extracted wealth of times past and greed. However, the piece is mainly dedicated to the life that has moved in after humans have left the exploited mine behind: plants that can grow even in the dark, microorganisms and bacteria: “An underground concert in the realm of darkness, a world carved by human ambition and chiseled by greed, inhabited by fire lizards and protected by gnomes. A composition for bodies, minerals, insects and bacterias vibrating in the Earth's intestines, out of the reach of Sun, order and rationality.”

### Psychedelic Choir Museum of Animals Live Concert in Berlin Luxoom Lab Hall 2.2.2023 with Gosia Gajdemska, Irina Gheorghe, Ana Kavalis, Pauline Payen, Karoline Strys, Lyllie Rouvière and Leah Buckareff on bass

Site-specific installation, pavillon at the courtyard (acoustic foam, wooden structure, various materials)

Installation in collaboration with Swantje Hinrichs

Whose voices do we hear? Which ones do we hear? In her performances and concerts, Zorka Wollny and her band project *Psychedelic Choir* use not only the larynx as the classical instrument of the voice, but also the whole body. Thus, the performers begin their concerts with classical vocal exercises, but also with breathing sounds, moans and other noises that activate the entire body as an instrument. Zorka Wollny's compositions, developed together with the *Psychedelic Choir*, are consistently devoted not only to human voices and the development of rhythms, loops and choruses reminiscent of archaic ritual musical practices, but also to the sounds and voices of animals, the buzzing of a swarm of bees or the sounds of a flock of sheep. The voice and human-produced sound

thus also become radical instruments of appropriation and empathy and the dissolution of boundaries. They thus open up a surprisingly cathartic yet existential experiential space of fluid transitions between human and animal, cultural and biological, material environment.

If one believes contemporary readings of Aristotle, the voice is considered by him not only as a functional carrier for the transmission of information or political expression of opinion, but as an expression of a spiritual identity pointing beyond the physical, designated as a soul, which is similarly found in the most diverse global religion-based ideas and indigenous faith communities: “As for the voice,” so it says for example in Aristotle, “it is the sound as the sound of an ensouled being. No inanimate thing has a voice. [...]”. Thereby the soul is the life principle of all living beings—plants, animals, humans.

Entry from courtyard: Room 2/ Groundfloor

## Singing Machine Zeche Hannover, Bochum 2022

Concert, 40 min.

Sound: Steven McEvoy, Bátor Tóth

Co-created and performed by:  
Anastasia Osoianu, Bidisha Das,  
Givara Efrin Mohamad Tamem,  
Ralf Lambrecht, Shevan Tamo,  
Su Dönmez

Commissioned and produced  
by FUTUR 21 Festival

Curated by Nada Schroer

Film: Insa Langhorst

## Resonance Assembly. Composition for Factory Malzfabrik, Berlin 2014

Concert for ten musicians and  
abandoned factory, 40 min.

Recording and mixing: Jasmine  
Guffond, Helen Heß, Michael  
Weisskircher

Co-written and performed by  
Christine Schörkhuber, Jana Sotzko,  
Jason Liebert, Marcello Lussana,  
Matthias Härter, Philipp Kullen,  
Rosa Gerhards, Theresa Stroetges

Film: Malgorzata Mazur

Produced by District Berlin

## Metal objects / instruments, 2020

In collaboration with shipyard  
workers from Szczecin Shipyard  
and N.U. Unruh, percussionist from  
*Einstürzende Neubauten*

## Composition for Factory on wax record, 2015

In collaboration with Sebastian  
Buczek/ Altanova Press

Capitalism and industrial labor have massively changed landscapes as well as culture in Europe over a century, not least through the growth of urban centers and labor migration. Life has adapted to the rhythm of the factory. How do we deal with this material and immaterial heritage, which determines life in the form of steel, huge halls and a globalized economy? What sound do buildings and people produce after factories have been shut down and machines stand still?

Zorka Wollny dedicates a thematic strand of her work to the transformation of everyday working environments. Using classical music objects, everyday objects and their own bodies, the group of musicians around Zorka Wollny in 2014 feels, strikes and conquers an old Berlin factory with *Resonance Assembly. Composition for Factory* an old Berlin malt house and its abandoned infrastructure. The series of minimalist sound pieces gives an acoustic presence to the silent erosion and untold stories of the factory. The list of instruments includes pipes and tubes, the ventilation system, the assembly line, broken glass—as well as more traditional instruments and vocals. In 2015, a collaboration with Polish label Altanova Press resulted in a wax and vinyl-cut record of the piece *Resonance Assembly. Composition for Factory*. Altanova Press is an analog record label run by Sebastian Buczek. The sound is recorded in real time using a Polish sound postcard cutter from the 1960s, adapted by Buczek for today’s recording techniques. Each disc is made by hand.

In collaboration with former shipyard workers\* from the Szczecin Shipyard and N.U. Unruh, the drummer of the band *Einstürzende Neubauten*, founded in 1980 and one of the best-known experimental music projects in Germany, she developed and produced musical instruments made of steel for a concert in 2020. The SSN was one of the largest European shipyards. It was closed in May 2009.

With *Singing Machine*, Zorka Wollny developed a soundscape for the Hanover Colliery in 2022 together with 6 musicians\* from the region, in which the influx of job seekers from “all over Europe” is metaphorically understood as a “flow of energy.” The Malakow Tower of the Hanover Colliery became a space-consuming sound installation that transformed voices from various Bochum communities into a physically tangible listening experience.

First Floor / Corridor around the Patio

## Overtone Hive with Jasmine Guffond Overtone Primary, Chicago 2019

Site-specific sound installation  
and cable sculptures, corridor

Recorded with Lional Freeman  
and students; Mariah Echevarria,  
Kamiya Arianna Talison,  
Jeremiah Davis, Getara Mayo,  
Lataria Williams, Jasmine W.,  
Ashia Hughes, Denzel Sanders,  
Marchaun Holmon, Jeremiah  
Collier, Zavon Reynolds, Caleb  
Boyd and Karla Soriano

Mixed and mastered by Jasmine  
Guffond

Commissioned and produced  
by Chicago Architecture Biennial  
2019 & Trafo Center for Contem-  
porary Art 2020

Curated by: Sepake Angiama

In collaboration with Jan Baszak

*Overtone Hive* was created as a site-specific sound installation together with young people in the vacant building of an elementary school in Chicago. Due to debts in the public budget, the city of Chicago had decided to close schools on a large scale in the years before. In 2013 alone, this affected 54 schools and 61 school buildings; the drastic austerity measures predominantly affected elementary schools and African-American students and teachers in poorer neighborhoods.

The sound installation was recorded and shown in the space of Overton Elementary School on the city’s South Side, an impressive modernist building designed by the architectural firm Perkins + Will in 1962. Significant formal inspiration for the installation was the desolate condition of the vacated building, where some of the furnishings, lamps, and shelving remained, and where wasps had built nests. The sound tracks reproduce sounds of footsteps and children’s conversations and the soundscape of basketball courts, as well as the echoing of railings used as percussion instruments. A child practices counting using the remaining lights. The work takes form both of the physical memory of the building and the collective memory of the community that surrounds it. Extended routes to school, lack of structures, and vacant buildings compound the problems in disadvantaged neighborhoods. A soundtrack reflects the emotions in the community. Why did the school close in this neighborhood? “Why is our education less important than yours?” asks one of the children.

At the same time, the students’ answers give an impression of the social injustice and discrimination against African-American communities that still characterize U.S. society today.

Room 3 / First Floor

## Let’s Make Noise Sisters! Komuna Warszawa Theater, Warszawa 2020

Performances and installation  
(video projection and six monitors)

Films: Insa Langhorst, Aleka Polis

Co-written and performed by Ana  
Kavalis, Anna Gutkowska, Anna  
Clementi, Anna Jurkiewicz, Anna  
Krzystowska, Barbara Popławska,  
Dagmara Siwczyk, Dominika  
Korzeniecka, Edyta Pałowska,  
Elżbieta Balano, Ewa Majewska,  
Florence Freitag, Gosia Gajdemska,  
Karoline Stryś, Leah Buckareff,  
Lyllie Rouvière, Magdalena Żaczek,  
Majka Gromadowska, Pauline  
Payen, Renata Dziurawiec, Ula  
Iwińska, Zorka Wollny

Commissioned and produced  
by Komuna Warszawa for the series  
*Common Ground*

Curated by: Marta Keil, Grzegorz  
Reske

*Let’s Make Noise, Sisters!* is a collaborative series of performances and installations developed over several months. The project was created in direct response to the restriction of women’s\* rights in Poland, especially to the tightened abortion laws since 2020. A total of 30 videos form the both intimate and defiant manifesto of a network of artists\* against the oppressive political and social situation. *Let’s Make Noise, Sisters!* is a radical feminist art-music project that seeks answers to fundamental questions of our present, which at the same time point far beyond feminist issues. The emotional temperature of their voices, with which they render personal feelings, give new expression to historical political manifestos, or engage in strangely archaic rhythmic rituals of the empowering environment of their group, ranges from rage to self-empowering laughter, conspiratorial whispers, and the humming pull of a lullaby.

With the shouted-out rage, whispers, women’s\* manifestos and appeals, testimonies and rhythmic invocations Zorka Wollny gives a voice to these particular forms of expression that are needed now if the mode of our lives on this planet is to change. It is about empathy and the reactivation of emphatic approaches of listening and healing. It is no longer about the power or the logic of the even louder voice, but about an awareness of the fragility of our existence. Zorka Wollny comments, “We ask for the use of the full spectrum of our senses and the embrace of our dying Mother Earth with a protective

cloud of sound. Let’s offer our listeners a wonderful opportunity to channel their anger, their frustration, their sense of powerlessness—or whatever—to let their empowerment shine. Let’s raise some good spirits! We all need them now.”

Room 4 / First Floor (Great Hall)

## Lullabies to Wake Up with Christine Schörkhuber Humboldt University, Berlin 2018 & Knoll Gallery, Wien 2018

Composition, 15:35 min.

Commissioned and produced  
by Kleine Humboldt Galerie for the  
exhibition and by Knoll Galerie,  
Vienna as a part of Zeitgeistlos  
Festival

Site-specific installation (acoustic  
foam, wooden structure, various  
materials)

Performed by: Ezgi Karabulut,  
Julia Kochanek, Johanna Wenzel,  
Lucas Galindo, Teresa Havlíková  
(Berlin), Christina Plank, Hanna  
Mayr, Hans Knoll, Imola Galvácsy,  
Judit Dapin, Katarina Scheucher,  
Lisbeth Kovačič, Marilies Jagsch  
(Vienna)

In collaboration with Swantje  
Hinrichs

What questions run through your mind before you go to sleep? In the silence of your bedroom, the big world out there reverberates in your head, like a factory floor. The lullaby song form is an ancient oral tradition at the intersection of dream and collective trauma. Soothing melodies and messages are immediately combined with disturbing messages, initiating a processing of these contrasts. *Lullabies to wake up* is a concept album between choral music, nursery rhyme, vocal noise, soundscape and radio play, in whose creation process fifty people in three countries participated. Starting with the initial question, they formulated melodies, whispers, cries, and murmurs, building a vocabulary of sound, both individually and within a group of singers.

Existential fears, everyday worries, self-doubt, moral reflections, hopes, revolutionary utopias and dreams, questions of identity, anger, political circumstances and much more appear in it.

Please enter with 2 Persons max. /  
Leave your shoes outside

## The Ceremony with Loic Koutana and NSDOS Museu de Arte Moderna do Rio de Janeiro 2019

Performed by: Alan Athayde /  
Amanda Lebeis / Andréia Santos /  
Eduardo Ibraim. Hudyson Luiz Da  
Silva / Koffi Mawunam / Leandra  
Lambert / Luiza Mascarenhas /  
Mana Lobato Mpebele zoka  
elisee aka mc.lz / Mariama Bah /  
Marta Bonimond / Mateus Tiburi /  
Rodrigo With / Sagrace Membe  
Lenga / Victor de Oliveira Silva  
Ferreira / Yuri Da Cunha Nunes  
Alvares

Film: El Tigre Studio, Fabiano  
Aranuna

Commissioned and produced by  
ICAS network festivals Novas  
Frequências (Rio), CTM (Berlin) and  
Maintenant (Rennes)

## Voicers. Oratorio for Five Speakers and a Listening Crowd City Hall Graz 2019

Concert, 30 min

Film: Małgorzata Mazur

Performed by: Anna Clementi,  
Marek Kalbus, Ludwig Obst,  
Marc Weiser, Angela Wingerath

Commissioned and produced  
by Steirischer Herbst ’19 “Grand  
Hotel” Abyss as opening concert

Percussion: N. U. Unruh  
(*Einstürzende Neubauten*)

Curated by: Ekatarina Degot,  
David Riff

## Impossible Opera Edith-Russ-Haus für Medienkunst, Oldenburg 2017

Performance, 40 min.

Commissioned and produced by  
Edith-Russ-Haus für Medienkunst

Performed by: Bokaleta Chor,  
ChoRioso, Chor Bundschuh,  
Rhythms of Resistance and  
Alessandra Eramo

Curated by: Edit Molnar

Film: Małgorzata Mazur

## Songs of Resistance Istanbul / Taxim district 2014

Performance, 20 min.	Film: Sinan Bayar
Co-written and performed by: Ozan Akbulut, Zaynep Bozkurt, Idil Bülbül, Kerim Dansuk, Deniz Dikbiyik, Ozan Hasoglu, Gülce Karaakin, Aysegül B. Kuntman, Tünel Meydani, Sinay Mollamusta- faöglu, Simit Sarayi, Hande Yetkin.	Commissioned and produced by Katarzyna Sobucka / Arts Territory for the Festival <i>Jazz&amp;Experimen- tal Music from Poland</i>

## Oratorio for Orchestra and Warsaw Citizens’ Choir with Artur Zagajewski, Anna Sz wajgier Warsaw City Center, Warszawa 2011

Concert for 25 musicians and choir, 40 min.	– Społeczny Komitet ds. AIDS – Stowarzyszenie Kobiet Niepełnosprawnych ONE.PL – Stowarzyszenie Ożarowska – Stowarzyszenie PRO FEMINA – Stowarzyszenie Rodzin i Opiekunów Osób z Zespołem Downa Bardziej Kochani – Warszawska Masa Krytyczna
Co-written and performed by War- saw Citizens’ choir with the follow- ing non-government organizations:	Film: Małgorzata Mazur
– Amnesty International – Fundacja Centrum Praw Kobiet – Fundacja MaMa – Fundacja Mederi – Pomóżmy Dzieciom – Greenpeace – Miłość nie wyklucza – Grupa Tel-Aviv – Komisja Dialogu Społecznego m. st. Warszawy ds. Mieszkań Chronionych – Kolektyw Złość – Partia Kobiet	Commissioned and produced by The Association of Polish Compos- ers and Zachęta National Gallery for Warsaw Autumn – International Festival of Contemporary Music
	Coordination: Magdalena Komornicka

## Power Games with Pet The Poet Alliance Francaise Mombasa and Sports ground Kilifi 2023

Performed by: Winslet Wairimu, Queenter Odol, Anthony Mwaikwasi Kimbio, Tressy Mwendwa, Felishar Saria Elly, Abdallah Kassim Abdallah, Japheth Odhiambo, Abel Salim, Philip Tangara	Film: Benard Kahindi Fotos: Arnold Frank Commissioned and produced by DUOS Festival/ TPAAE
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“Can we gather all our anger and a need for change and transform them into new energy? Abandon our defensive positions and become visionaries? Can we change anger into music with a stunning and cathartic force? [...]” (Zorka Wollny and Andrzej Wasilewski, 2016)

Zorka Wollny’s artistic works, give feelings of anger, of fear a physical and performative form. People stand in the street and are invited to shout, to chant. They stamp their feet and also give physical expression to their anger through their entire musculoskeletal system. In Zorka Wollny’s process-guided and participation-based compositions and performances between art, contemporary music and activism, the voice is a comprehensive instrument that shows the human being as a social, political, emotional, resistant and at the same time vulnerable being in its entirety. It is about the instrumentalization of feelings and the undermining of the polity in politics as in her piece *Voicers* developed in Graz in 2019 , but also about the question of how it is possible to fight back as in her *Oratorio for Orchestra and Warsaw Citizens’ Choir* developed already in 2011 in the year of the parliamentary elections in Poland with numerous organizations of Warsaw civil society, with which a beacon was set in public space for an open civil society and the defense of basic democratic rights.

How is it possible, even under great political pressure, to express one’s own needs and have a voice in public debate? The motif of transforming anger into the positive and empowering energy of aesthetic resistance is also the driving motif in 2014 in Istanbul of the performance *Songs of Resistance* developed with students from Boğaziçi University. Looking at the events in Taksim Square, the group worked on the revolutionary potential of the voice by transforming exclamations, slogans, and fragments of songs into abstract sounds and a composition for a demonstration.

However, community-based performances on the border between activism, contemporary composition and choreography are also about empathy and reactivating ancient knowledge approaches of listening and healing, as in the 2019 performance *The Ceremony* developed in Rio de Janeiro together with Loïc Koutana and NSDOS, for the opening of the Festival Novas Frequências. How can new communities emerge and find a language against a backdrop of trauma, migration and pressing social justice issues? This question was also the starting point of the performance *Power Games* developed this year in Mombassa and Kilifi.

Room 5 / First Floor	
<b>Eviction Songs with Arurmukha Nadja Schwund The Inserts Geigerzaehler Rosa Mercedes Skulpturenpark Berlin-Zentrum, Berlin 2021</b>	
6 Songs and installation with bird houses	Coordination: Kati Simon
Commissioned and produced by Zentrum für Kunst und Urbanis- tik Berlin	
Resistance to rising rents and housing shortages is the starting point of the <i>Eviction Songs</i> . <i>With No more housing shortage!</i> Zorka Wollny took up a song by the composer August Conradi from 1873, the great building phase of the Gründerzeit. “In the cosmopolitan city of Berlin, houses and streets are being built all over the place. And yet you can’t find an apartment in them, the tenants don’t know where to go...” it says. Today, almost 150 years later, these lines are highly topical. Based on the historical song, Zorka Wollny invited musicians to develop their own song contributions in the 2021 pandemic. The ‘Räumungslieder’ were composed and recorded by musicians* of different genres who are actively involved in the struggle against the dramatic change of Berlin’s landscape. Contributors were opera singers Angela Wingerath and Ludwig Obst, musicians Anna Clementi and Allegra Solitude, who have been fighting for years for the legalization of several former squats and feminist and queer house projects in Berlin-Friedrichshain and against real estate speculation, the punk band <i>The Inserts</i> , but also the experimental duo <i>Nadja</i> , the one-man punk band Geigerzähler, the underground singer-songwriter Rosa Mercedes and the synth punk project <i>Schwund</i> . The song texts take up passages from the position papers of large and internationally active housing companies, such as the website texts of Deutsche Wohnen, a listed real estate group, or deal with a rental nomadism often found in big cities. They are based on original texts such as a statement by a property management company on issues of humidity, and personal experiences from wagon communities, squats, and protest culture.	
For the Museum Night on Sat, July 8 from 6pm, singers will per- form August Conradi’s historic song about the housing shortage of 1873 and the Berlin punk band <i>Geigerzähler</i> at the Kunsthaus Dresden.	For the finissage of the exhibition on Sat, August 27, there will be a concert with Dresden <i>Eviction Songs</i> and the band <i>Schwund</i> .

Foyer / Groundfloor	
<b>East-West Festspielhaus Hellerau, Dresden 2022</b>	
Performance, 40 min.	Commissioned and produced by Kunsthaus Dresden – Städtische Galerie für Gegenwartskunst and HELLERAU – Europäisches Zentrum der Künste within the frame of Northeast-Southwest Festival
Performed by: НапИТОЛИНА Колобова, Анна Герасиме, Pauline Payen, Lyllie Rouvière, Mikołaj Szmeichel, Augusta Kling, Zorka Wollny	Film: Sebastian Rietz

The performers in Zorka Wollny’s collectively developed pieces never appear on a stage, but in transit zones of a more everyday nature, in the foyer, in the hallway and in the stairwells. For the piece *East-West*, which will be performed at the Festspielhaus Hellerau in 2022 and developed in the context of the festival *Nordost Südwest*, the choreography and movement of the performers follow the natural logic of a wave or a wind. In this piece, acapella and unplugged, the voices of the performers become instruments through which the history of industrialization, wars and diaspora speaks, the pounding of machines, the whistle of a steam engine, the sound of a lullaby that no one sings anymore, and the blowing from east to west, from north to south. The voices of the performers, who transform themselves like the personifications of an ancient drama, but not through the mask, but through their voice alone, transform themselves into machines or sounds of nature, such as whizzing wind, and also rural sounds, such as the barking of dogs, the polyphony of a concert of different bird calls in the morning, or the chorus of a group of sheep.

## Psychedelic Choir Concert at the robotron canteen, Dresden 2022

Concert, 25 min.	Film: Konrad Behr
Band members since 2019: Gosia Gajdemska, Irina Gheorghe, Ana Kavalis, Pauline Payen, Karoline Strys, Lyllie Rouvière, Zorka Wollny (vocals) and Leah Buckareff (bass)	Commissioned and produced by Kunsthaus Dresden – Städtische Galerie für Gegenwartskunst Within the frame of Northeast- Southwest Festival

A concert by the Psychedelic Choir formed the final highlight of the *Northeast Southwest* program in the former robotron canteen in November 2022. Initiated and directed by artist Zorka Wollny, the Psychedelic Choir develops extraordinary vocal and ritual stagings in relation to spaces and architecture, forming a “breathtaking orchestra of strange sounds that sometimes make it hard to believe they emanate from human bodies. The work ranges from light breathing sounds to gentle rain sounds to the cacophonous screeches of exotic animals and the sounds of razor blades made of inorganic materials.” (Sarah Messerschmidt, Berlin ArtLink).