

# MĂDĂLINA DAN & AGATA SINIARSKA

## Mothers of Steel

**KAAI**  
**THEATER**

5/12 20:30 & 6/12 19:00 | KAAISTUDIO'S  
PERFORMANCE | 50 MIN | IN ENGLISH

**EXTRA** Join us on Thu 5/12 for the post-performance talk, moderated by Mia Vaerman.

**EUROPALIA**  
**ARTS FESTIVAL**  
**ROMANIA**

**NL** Tijdens een meditatieve huilmarathon van bijna een uur, bevragen twee futuristische vrouwelijke personages de mechanismen die van persoonlijke emoties een politiek fenomeen maken. Agata Siniarska en Mădălina Dan belichamen twee Artificiële Emotionele Intelligentie-robots die al wenend een reeks iconische momenten bekijken uit het verleden van hun verloren vaderland, respectievelijk Polen en Roemenië. In een choreografie met video en grote vellen papier – tegelijk betogingsborden en drogende was – worden hun tranen van zwakte een daad van politieke kracht.

**FR** Pendant un marathon de pleurs méditatif de près d'une heure, deux personnages féminins futuristes remettent en question les mécanismes qui transforment les émotions intimes en phénomène politique. Agata Siniarska et Mădălina Dan incarnent deux robots d'Intelligence Émotionnelle Artificielle qui observent en pleurant une série de moments iconiques du passé de leur patrie perdue, respectivement la Pologne et la Roumanie. Dans une chorégraphie émaillée de vidéo et avec de grandes feuilles de papier – à la fois des pancartes de manifestation et du linge qui sèche –, leurs larmes évoluent d'un aveu de faiblesse à un acte de force politique.

**EN** During a meditative crying marathon that lasts almost an hour, two futuristic female characters question the mechanisms that turn personal emotions into political phenomena. Agata Siniarska and Mădălina Dan embody two Artificial Emotional Intelligence robots that weep while they watch a series of iconic moments in the history of their lost homelands, Poland and Romania respectively. In a choreography that uses video and large sheets of paper – simultaneously protest signs and drying laundry – their tears of weakness become an act of political power.

### BIOGRAPHIES

**Mădălina Dan**, artist and facilitator, based in Berlin and Bucharest, studied at the Choreography Highschool in Bucharest and at the choreography department of the National University of Theatre and Film, where she also received her Masters in Play-Writing. She was a member of Oleg Danovski Ballet Company from 1998 till 2003. She was invited artist to the Herberger Institute, School of Dance (Arizona State University) in 2009 and in 2008 she received the danceWEB scholarship in Vienna. She studied at HZT in the MA program 'Solo/Dance/Authorship' (2014-2016). Along the years, she has been an active member in the contemporary dance community in Romania, at the National Dance Centre in Bucharest, teaching and developing educational and social programs. In 2015 she received a CNDB - National Dance Center award. Works by Madalina Dan have been shown at Springdance Festival Utrecht, Tanzquartier Wien, Balkan Dance Platform-Novi Sad, eXplore Dance Festival- Bukarest, Temps d'Images-Cluj, SouthBank Center & Chisenhale Dance Space-London, Fabrik Potsdam, Hebbel am Uffer- Berlin, TanzFabrik Berlin, Dance Theater Workshop- New York, Firkin Crane-Cork, Alta Theater- Prague and others. Latest collaborations together with: Sergiu Matis, Agata Siniarska, Tahni Holt, Mihaela Dancs, Alexandra Pirici. <https://madalindan.tumblr.com/>

**Agata Siniarska** makes works within formats of performances, events, practices, lectures, videos, TV programme and others. She is interested in knowledge, that explores various mediums, protocols, strategies of its own production and does not apply any hierarchy to itself. These are all the detours, twists, turns through knowing and confusion: from aliens, imaginative blobs, slime molds, sweat, scientific facts, air particles, discourses, affects, personal dramas, gossips, zeros, thoughts, inner speeds, transplants, women – all knowledge that seeks not to explain but to involve. Agata is a founding member of female trouble - a collective revolving around identity, body, feminisms, pleasure, affirmation and love, as well as a co-founder of Pinpoint TV, an artistic research project in the format of an internet TV programme, set within intersecting art-scenes of Berlin. Her present project is a research around dance as a soft act of killing. <http://cargocollective.com/agatasiniarska>

## THE MANIFESTO

by Mădălina Dan & Agata Siniarska

Who are we?

We are two new heroines – cyborgs 04 (Humours), artificial emotionalities, artificial affects as well as artificial intelligences.

We do not have anthropomorphic limitations.

We can live in other bodies and minds.

We have feminist and pacifist approaches and we will save the world. From whom – we have to figure it out.

We bring relief of our own national-historical context but we also bring relief to the whole world.

We get strength and nutritions from the grief and sacrifice of our own mothers – Dorina and Malgorzata – models of communist regime.

What we want?

We have true feelings towards our countries and we can easily represent our personal mythologies in a pathetic way.

Crying is our language to create radical synthesis.

Voicing fear makes us release fluids, sweat, blood, saliva and tears.

Our memory exorcises history together with biopolitical pain.

We feel nostalgia while watching sport victories.

'don't make an issue of my womanhood' could be our slogan taken from a stoic point of view.

The repercussions of our crying changes state of matter and commodifies fluids under the name of secret number 4.

We want to give freedom to the children of the decree from Romania.

Our identity is like an alchemical journey, bringing physical and emotional balance/dis-balance, comfort/discomfort.

Passive politics of our zen embarrassment is extremely exotic.

Muscle soreness led us to perfection, but also disfigured our childhood.

Our exhaustion of our sexuality as a sacrifice for others its not a simple propaganda but a commitment towards the spirits of our mothers from past and present. Propaganda came into question and we started to have abject thoughts about that.

Flags everywhere.

State of matter, doesn't matter!

Total ego, youtube!

Mothers, wives, workers, they all dance poloneza.

We neither shout or whisper, we are neither public nor public, neither personal or political, we just need coil. We have the desire for spasms.

Our bodies as a machine are commodifying hope and exclusive freedom.

"Identity is yet to come" out of our crying.

### ALSO ON FRIDAY 6/12

On Friday 6/12 you can combine *Mothers of Steel* (19:00) with Ligia Lewis's performance *Water Will (in melody)* at Kaaitheater (20:30).

*Water Will (in Melody)* is a devised choreographic work for four performers that uses melodrama as a point of departure. Wrestling with language and notions of 'the will', this dystopian fantasy becomes a space for negotiating desire, imagination, and feelings of an encroaching end.

Kaaitheater - 6 & 7/12 20:30

## CREDITS

CONCEPT AND PERFORMANCE Mădălina Dan, Agata Siniarska | DRAMATURGICAL ASSISTANCE Mila Pavicevic, Siegmaz Zacharias | SOUND, VIDEO, GRAPHIC DESIGN Diego Agulló | PRODUCTION ART STATIONS FOUNDATION BY Grażyna Kulczyk | CO-PRODUCTION Konfrontacje Teatralne, Fabrik Potsdam, Alfred ve Dvore



Kaaitheater is supported by

