

EN

24.07.2026 — 20.09.2026
Counterplay

Solo exhibition
by **Alicja Rogalska**
Curator: **Jorgina Stamogianni**

Program

Saturday, July 25, 3:00–4:30 p.m.

Guided tour with the artist

Saturday, August 8, 3:00–4:30 p.m.

Guided tour with the curator

Saturday, August 22, 3:00–4:30 p.m.

Guided tour with the curator

Friday, August 28, 6:00 – 8:30 p.m.

Radical Imagination, Speculative Futures, and Economic Sci-Fi

Panel discussion with Max Haiven, Isabella Hermann, Alicja Rogalska, and Brett Scott

Saturday, September 5, 5:00 – 8:00 p.m.

Countering Platform Capitalism: Artistic and Activist Responses

Panel Discussion and Screening with Jamie Anderson and Nitesh Kumar (Dingzapp), Joanna Bronowicka, Alicja Rogalska, and Tytus Szabelski-Rozniak.

Saturday, September 6, 3:00 – 6:00 p.m.

Counterplay: Collective Game Development

Working session. Advance registration required — more information about registration will be posted on our website.

The Public Program of the exhibition is kindly supported by the
Foundation for Polish-German Cooperation

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Counterplay

The ability to imagine alternative ways of organising society is not separate from political struggle – it is one of its conditions. How do we imagine alternatives in a context of polycrisis, when the current narratives appear increasingly inevitable? In her solo exhibition titled *Counterplay* Alicja Rogalska approaches this question through speculation; not as an exercise in prediction or escapism, but as a collective practice of expanding the political imagination. Bringing together video works, collaborative research, and a participatory public program, the exhibition examines how alternative economic and social realities might be collectively rehearsed before they can be realised.

The exhibition takes its title from gaming language: *Counterplay* is a term open to different interpretations and uses across gaming contexts. It could loosely be defined as a strategy of responding to existing systems while simultaneously searching for new ways of operating within and against them. By bringing together different forms of knowledge and lived experience, the works in the exhibition present situations in which dominant narratives around labour, economic systems, and social organisation can be revisited.

This show is the development of a research project that began in 2024 through the artist's long-term collaboration with Berlin-based bike couriers and her ongoing interest in labour conditions and future imaginaries. In *Terms and Conditions* (2024), a two-channel video installation first presented at the Neuer Berliner Kunstverein (n.b.k.), bike couriers discuss the systemic exploitation they are subjected to through gig work and algorithm-controlled, AI-managed platform economies, as well as desired improvements to their working conditions and the wider economy and society. Two years later, Alicja Rogalska's new video work *Rerouting* (2026) foregrounds speculative economies and re-engages some of the same protagonists as critical thinkers and agents of radical imagination. They are invited to play a fictional game, the rules of which are unknown, and co-create speculative visions of an alternative economy based on their lived experiences. Solidarity, sustainability, personal freedom, and shared responsibility emerge not as idealised concepts but as concrete propositions to be debated, and tested.

The exhibition extends through an accompanying public program, centered on Alicja Rogalska's doctoral research into collaborative speculation and future imaginaries. Bringing together workers, cultural theorists, economic anthropologists, science fiction scholars, game designers, and audiences through presentations and collective discussions, the program culminates in the development of a game in which speculative economic futures become playable.

If games model systems through rules, choices, and consequences, they also offer a means of questioning those systems. At a time when the logics of gamification increasingly shape platform capitalism, aspects of politics, and everyday life, Alicja Rogalska reclaims gaming as a critical methodology: a way of collectively defining new rules, taking on different roles, and debating on novel forms of social organisation. By creating situations in which existing realities can be suspended and other possibilities can be manifested, the exhibition asks not what the future will be, but who gets to imagine it, and under what conditions.

Biographies: Alicja Rogalska

Alicja Rogalska is a Polish-British interdisciplinary artist based in Berlin and London. Her research-led practice focuses on social structures and the political subtext of everyday life. Working in specific contexts, she creates situations, performances, videos and installations in collaboration with others, collectively exploring emancipatory ideas for the future. She recently presented her work at Zachęta National Gallery of Art, Matter of Art Biennale, Videobrasil, Jogja Biennale and Urbane Künste Ruhr. A former fellow of the DAAD Artists-in-Berlin Program, she is currently a PhD researcher in the Art Department at Goldsmiths, University of London.

Jorgina Stamogianni

Jorgina Stamogianni is an independent curator with a background in Political Science, Social Anthropology, and contemporary art. Her practice is informed by a sociopolitical focus, an interest in site-specificity, and knowledge production through artistic perspectives that complement or challenge official narratives. She has collaborated with a range of collectives, institutions, and experimental platforms, including Kunsthalle Athena (Athens), Month of Performance Art (Berlin), Callie's (Berlin), Künstlerhaus Bethanien (Berlin), documenta 14 (Athens & Kassel), the 12th Berlin Biennale, and Neue Nationalgalerie (Berlin).

Artworks:

Alicja Rogalska, Terms & Conditions (2024)

two-channel video installation
21 min., and 12 min.

A two-channel video installation created in dialogue with Berlin bike couriers, intertwining their lived experiences with their aspirations and visions for a better future. The first video captures a group of couriers dismantling the brightly coloured thermal backpacks resembling their work gear. The act of cutting seams and slicing through the silver insulation layers is both subversive and therapeutic. The protagonists speak candidly about economic exploitation, social exclusion, gruelling schedules, precarious wages, personal experiences of discrimination, and difficulties in accessing the legal system. In the second video, the participants sketch their ideas for an alternative future using the present tense, as though it was already reality, pushing the boundaries of what is possible to imagine. *Terms & Conditions* was produced by Neuer Berliner Kunstverein (n.b.k.)

Alicja Rogalska, Rerouting (2026)

Video, 38 Min.

The video builds on Rogalska's ongoing collaboration with Berlin-based bike couriers: migrant workers predominantly from South Asia and other countries of the global majority. Bike couriers operate in the cracks of existing labour systems, experiencing precarity and intense demands, and are on the frontier of algorithm-controlled, AI-managed platform economies. The video foregrounds speculative economies and repositions the couriers not as migrant workers, but as critical thinkers and agents of radical imagination. They are invited to co-create speculative visions of an alternative economy based on their lived experiences – one that is cooperative, sustainable, and human-scale, and where urban logistics become the lifeblood of a radically different society. *Rerouting* was produced by Centrala as part of the I-CLAIM project.

Opening 23.07.2026, 6pm 10–6pm, Free Entry galerienord.berlin

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