

Alexandra Paal / Alice Regis
Milano / Annelie Straub /
Balint Petro / Bianca Bauer
/ Camilla Zali / Charlotte
Beigel / Chiara Duchi / Eden
Beckerman / Elnatan Ariel
/ Hannah Schillinger / Jana
Stein / Júlia Borbála Farkas
/ Juliana Vargas Rodríguez /
Leon Morelli / Lilli Pfeifauf
/ Marco Cappa / Marie Elise
Hufnagel / Marlene Aigner
/ Márton Rozsáli / Matteo
Zoccolo / Saqer Alkawazba
/ Tim Bongardt / Tobia Festa
Bianchet / ...

1+1=3 what?

This is a space for everything that can be printed black on white paper, by anyone who feels the needs and urges to do so. First of all, we are a network of people contaminating and enriching each other through communication.

It's a pleasure and honor to share insights and thoughts with you. This was created through a collective need for sharing what is urgent for all of us, now. An open space for communication and discussions being the base, this paper depicts the December 2020 outcome of all that grows inside of us.

The journey of the two of us started with no more than two beers in Jerusalem and continued with an unplanned wildlife adventure in the French Alps, for then landing in our current base – Linz. The more frequently we met, a seed started to grow: the wish of a place for meaningful connections and creative outcomes. A place where we could share our ongoing researches and questions without feeling the pressure of adding a good title, a pleasing look, and a signature in the end.

It is urgent for us, to create a platform for unfiltered, unjudged content – that often is still in process - but needs to be set free nevertheless. In the best case, enabling collaborations of people that don't have the chance of a physical encounter due to locational distances, or the current circumstances. Since we are lucky to know many human beings from different places,

we decided to open an opportunity to work together.

It was also a chance for both of us to deepen friendships and connections. We probably have never seen such enthusiasm between people that seemingly are strangers to each other. Everyone was engaged, inspired, and contributing with crazy energies. A shared google doc is filled with beautiful anonymous words. Specific group discussions come out, with separate meetings and shared environments to topics like feminism, art and politics, and cutting hair. Two people realize they have the same questions in mind and start to exchange material about it. A design team meets to discuss how this thing should look like. People in the Middle East share the same space to say things. Everyone switches to three consecutive 45min zoom meetings and takes notes before going to sleep. Someone doesn't want to leave and continues talking until late. We truly hope that this enthusiasm and collective energy can be projected to you while reading this paper. We both never expected something like this. It grew in only a few weeks.

Call it how you want - this is just a documentation of all that has happened through a collaborative, non-hierarchical, open and inclusive environment of exchange: busy shared google docs, zoom meetings, slack channels, coffees and cigarettes, individual chats, endless phone calls, etc. These possibilities made us speak much more about the honest us, our situations – this project became a great excuse to meet and spend hours talking with people we care about.

languages (at the moment I am really into French language, because of living in Lyon last year), but in general I am open to discovering and playing with more languages. I am also very much into poems.

Marlene Aigner

Hellou, my name is Marlene. I'm currently finishing my studies in contemporary dance in Linz, Austria. I would like to speak about matters, that matter to me, in any way I am able to speak. With or without words. I am curious to find new questions, without needing to find answers and to share moments, thoughts, worries, joy, food and other stuff that can be shared with other people.

Márton Rozsáli

Szia! I'm Marton, an animator from Budapest. I love to learn about cultures, history, and society. I'm trying to understand how still pictures can transform into a movement and situations into a story.

Matteo Zoccolo

Heilà! I'm an Italian artist who likes to meet people and do things with them. I recently lived in Bozen/Bolzano, Jerusalem, Biella and now Linz. Currently I am interested in relational art/participatory practices, which basically means that kind of art that involves people + cares about them. I am now researching possible ways to initiate/activate participation dealing with communities, spaces, geometries of power, activism, inclusion, unrepresentability, noise, usership, vulnerability, etc.

How can we create open spaces where people bring their energies to connect and freely share + learn something? Can listening be a tool?

I am very, very excited about this thing that we are doing.

Saqer Alkawazba

Hi everyone, I'm Palestinian student in this life!! I like to meet people and to learn about cultures and I love to Listen to people and draw a smile on their faces.

Yalla life

Tim Bongardt

I have studied economics in Heidelberg, now I am in Jena, the east of Germany to study psychology. I enjoy literature, music, painting, dancing, actually all kinds of arts very much and for a few years now I've been writing poems and short stories.

Tobia Festa Bianchet

I'm Tobia Festa Bianchet, I feel I contributed to the onoplusone paper. If you put my name on the last pages I think that's enough, I don't want to add anything else.

I wish you so many good things.

Mover.
Thinker.
Maker.
Doer.
Infinity curiosity.
To live and let live.
Originally from Hungary, currently in Austria

Juliana Vargas Rodríguez

Hellooo. I am Juliana (it sounds like Huliaana). I am from Colombia, and currently study contemporary dance in Linz, Austria. Lately I have been more and more interested in social aspects (mostly from Colombia, but now I really want to know about other parts of the world), feminism and in general into questioning our society, sharing with others, learning and unlearning, moving.

Leon Morelli

Creatively stuck somewhere in the middle between commercial art and free expression. Might be a good mix!

Lilli Pfeifauf (they/them)

Hello there folks! I'm an art student currently studying in Bolzano. My practice is not super defined but I do a lot with installation and performance. The questions and topics that really fascinate me mostly is how we as individuals deal with the society around us. Currently Im working on a short film about inner dialogues we have and how we often have to debate and fight ourselves. I have no film experience really but I love trying out new media and finding my own approach to it. Through this project I also got back into my interest of theater, especially stage design and costume and how environments and appearance can shape a character.

I'm super excited to work here with you in this awesome project so feel free to contact me about any kind of collaboration. :)

Marco Cappa

My name is Marco and I study letters and tuba at the university and conservatory of Turin.

In addition to studying and playing, I compose music and write poems, songs and scripts.

I am very interested in the connections that various artistic languages can have. I'm also fascinated by the therapeutic properties that the arts own and that they are able to release within specific contexts.

Marie Elise Hufnagel

Hey! I am an artist/dancer currently living in Linz, Austria. I am very interested in collaborations from different art fields and love to share and connect with people from many different places. I enjoy playing with movements and

Since this year has made a shift towards the digital, it is even more important for us to print. We don't feel like following the concept of social media and internet environments: it seems like we're going in the opposite direction, towards something intimate and demanding. It's different to share a physical object - it requires more effort but also forces us to sustain physical connections through the beautiful act of giving.

There is no money involved in the distribution since it is a basic need to share. You can consider what you are reading as a present.

Meaningful connections were a necessity of our starting point. An open call was not an option.

The aim is not to reach as many people as possible. The aim is to connect meaningful people in our lives, and this leads to unexpected things. The content of this paper is the 3 of the equation: 1 met 1 and something new was born. This is also why we collectively decided to eliminate the personal authorship of individual works. Because each of us was an equal part of these creations; directly or indirectly.

It's not our goal to promote individuals but to encourage a space for collective reflection – created through the diversity of individuals.

This paper is placeless. These connections are not only based on physical connections. We are grateful for the opportunity that digital spaces enable because this allows

us to communicate wherever we are. This paper is printed in multiple cities around the world: Austria, Canada, Colombia, France, Germany, Hungary, Israel, Italy, Luxembourg, Palestine, Serbia, Slovakia, Spain, Switzerland, etc.

We try to use English as a Lingua Franca to break language barriers, but we also speak our native languages when this allows a deeper connection with our places and people.

We hope that this network can reach anyone that feels the same necessity – if you are captured while reading, please feel free to contact us here: 1plus1paper@gmail.com
More people = more minds = more ideas.

This project has been making both of us feel very much alive. It's so good to see people that are enriched and grateful by meeting new people. We hope that at some point we are not the only two who create these connections: anyone involved is very welcome to contact those, whom they want to be part of this journey. Up to now, this outcome has already been beyond any of our expectations. It feels good.

We are curious to see where this little seed will go. This is only the first issue of something we care about. The energies we have for this project come from everyone who gives theirs.

Bibi and Matteo



my flatmate's new wardrobe

Chiara Duchi

hello, I am Chiara and I write a lot of lists

- Been studying contemporary art at Unibz
- Love for symbols, patterns, repetition
- Fluidity
- Perfect Lovers - Félix González-Torres
- Currently working on my thesis titled 'Whim of Variations'
- Glad to be part of this project! and excited to see how it develops

Eden Beckerman

I'm a dancer based in Israel and currently dancing with the young company of the Kibbutz Contemporary Dance Company. During the Corona period, I'm finding myself more and more interested in writing and expressing myself through words on a piece of paper, maybe because it somehow helps me handle this complicated situation we are all going through. I'm more than happy to be a part of such an interesting project that's full with people who completely dedicate themselves to what we all believe in, our art. Creating this connection with new friends from all around the world is exciting for me, and I cannot wait to share more and keep on getting that endless inspiration for our future work together.

Elnatan Ariel

Jerusalem

I use mixed media, including drawings, photos, projection, rearranged and altered making reality and abstraction meet, inviting you, the viewer, to enter my imaginary life-world, my simulacrum

Hannah Schillinger

I am an embodiment researcher, working in the field of dance and choreography.

Jana Stein

I am Jana from Germany. I am living and studying photography in Bielefeld, Germany.

It's always hard for me to describe myself or what I am doing.

Either I use too many words or too less. But I will try.

I totally fell in love with photography.

I love that photography can stop time.

I love that photography brings people together who otherwise would never have met. This is what I love the most: To tell the stories of people through portraits. Photography is my key to discovering new worlds, new lifes. It helps me to grow. And I think this magazine is a good place to grow together.

Júlia Borbála Farkas

Homo sapiens.

I have a body which helps my soul to achieve certain things. And vice versa.

Alexandra Paal

Hi,
I am Alexandra and a movement artist based in Munich, Germany.
Many things fascinate me and I love to work with other people.
Poetry, movement, text, landscapes, still-life, photography, exhaustion, subtlety.
What fascinates you?
Lets share and work together.

Alice Regis Milano

lover of Art in Life

Annelie Straub

I am an actress based in Linz, Austria and very grateful for these collective vibes I got through participating. Feeling the journey of my people around me and myself is very inspiring. Constantly growing and discovering myself in my chaotic dance of life.

Balint Petro

Hi there! I'm a Graphic and UX designer based in Budapest, Hungary. Besides my main fields I'm also interested in social design and different methods that focus on helping others.

Bianca Bauer (Bibi)

Hellooo!
Currently asking lots of questions and struggling with the concept of definitions. Ongoingly curious about exchange, humans, life, movement, nature, and thoughts. Without question, very excited about this growing seed!

Camilla Zali

Hello people !
It's Camilla from Italy, living between Valsesia and Turin.
I'm a human being actually interested in analysing the relation between one person and his body through the space around, and the way we (can) interact with the world; I also see the use of self-portrait as a way to know myself truly and deeply.
I'm trying to figure it out by using photography, and specially by taking sequences of photos to show how dynamic a feeling is and how it develops through seconds, catching the most important frames of this deep evolution.
Now I'm also interested in experiments with video art but i'm still learning, work in progress.
See you soooon :)

Charlotte Beigel

Industrial Design student based in Munich, in discussion with myself and mesmerized by creative freedom



Movement Score for Part

Stand in public transport t

Put on a good song and lis

Leave the room to find a v

Take a walk

Turn your head to see a ne

Lie down on the floor to s

Shake your whole body to

Move like in water to find

Do all of this within one c

how you feel



idemic Times

to find back your balance
listen to your dance
way out

7

new perspective
sense that you are held
to release all stagnation
back your flow
day and tell a friend about



questions.

- *stubborn or rebellious?
- *what does it mean to be alive?
- *functioning or living?
- *do or think?
- *am i floating in similar shit?
- *how many self's are there?
- *labels and definitions - whatever for?

thoughts

- _knowing the trigger doesn't necessarily make it less painful.
- _life is about solving problems better - every day.
- _resistance brings content.
- _uncertainty is the root of progress and growth.
- _trust needs honesty.
- _rejection is necessary to establish value.
- _the bird that hasn't left the nest, can't fly and find his happiness.
- _change is our only constant
- _a matter of perspective

It's what we want most and use worst
It's up to us to take advantage of the time we have
Yesterday is gone. Tomorrow has not yet come.

Wait a moment, organize, prioritize.
Stop waiting – or time kills you.
Its up to us to decide. Now.
Cause lost time is lost for good

If time was limited to a crazy extent, I could only be content by spending every minute well-
spent

There is a truthful tasting to
Time you enjoy wasting is not wasted

I was once told
That creativity unfolds
through trust

Seems hard to comprehend?
Well, I definitely understand.
If you consider the overall picture
It's not boredom nurturing our creative thoughts
Through communication we mold our artistic soul

Open up and trust
In your surroundings, yourself – it lies inside.
Don't be frightened to enlighten
Through honest conversation

We don't try because it seems hard
Whereas truly it's hard because we're not trying

Go and try. Come on – tick tick tick. Use your time and you'll be fine.

Are we living life or
Just functioning?
How will you ever be able to generate creativity
If you don't even know who you want to be?
We all want to be creative artists
Full of fire, passion and bright light!
Well, creativity builds on emptiness and space
We need to find this, that's the case.

Allowing this is hard for us
I suggest we should give this some trust.

But how? We need to live
Earn money, pay bills, engage with the social community
Our brain dares to explore and still we know little of
This thing called life does not seem to work

Is that really it? Resigning in our twenties
Ignoring the real world
While caught up in our bubble of art
Blurred by what we do
This will be hard.

Art is just for artists –
We need to work against this, no?
We want the society to learn and show
hopefully make them glow.

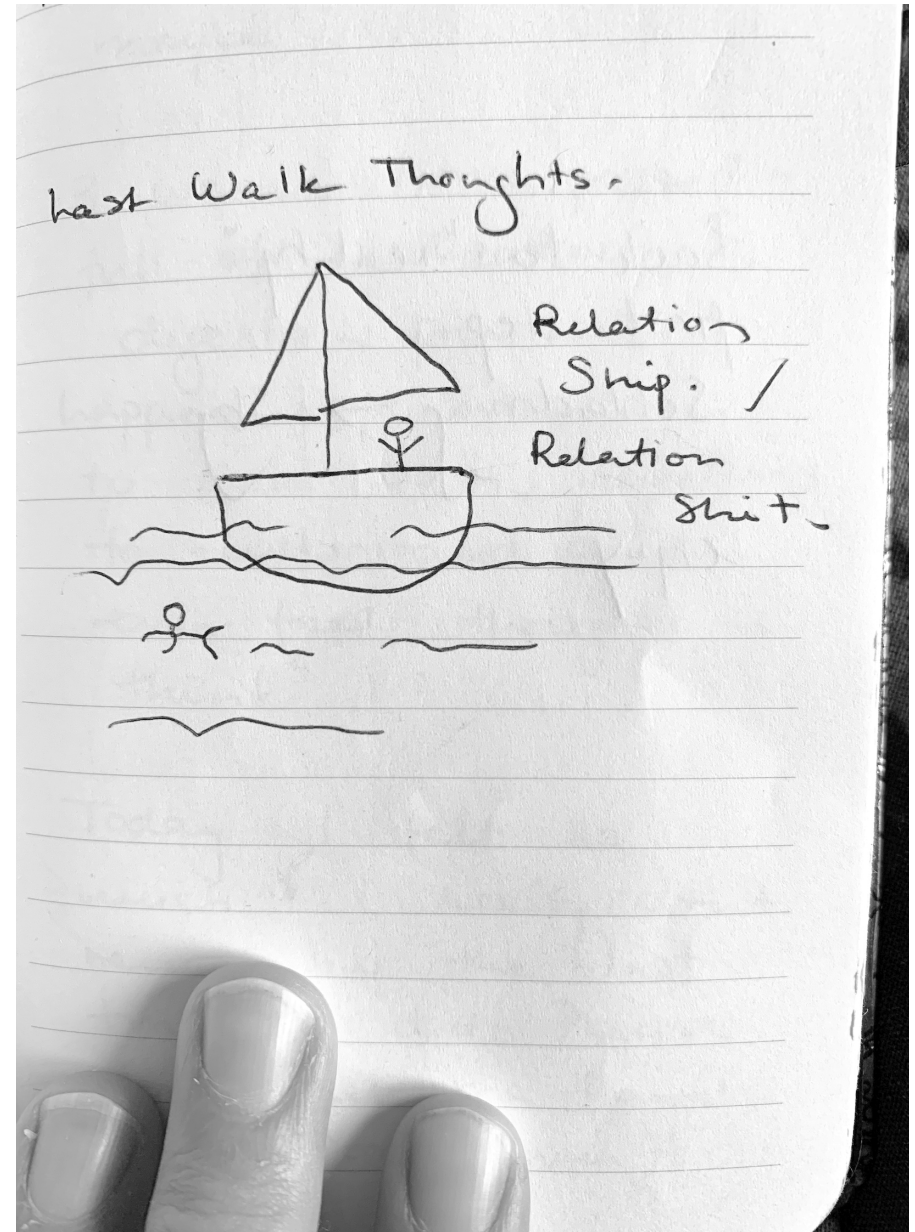
Why do we separate ourselves from the rest?
We shouldn't feel as the special best.
We are human too, not artistic machines.
We also laugh, love, feel, even poo.

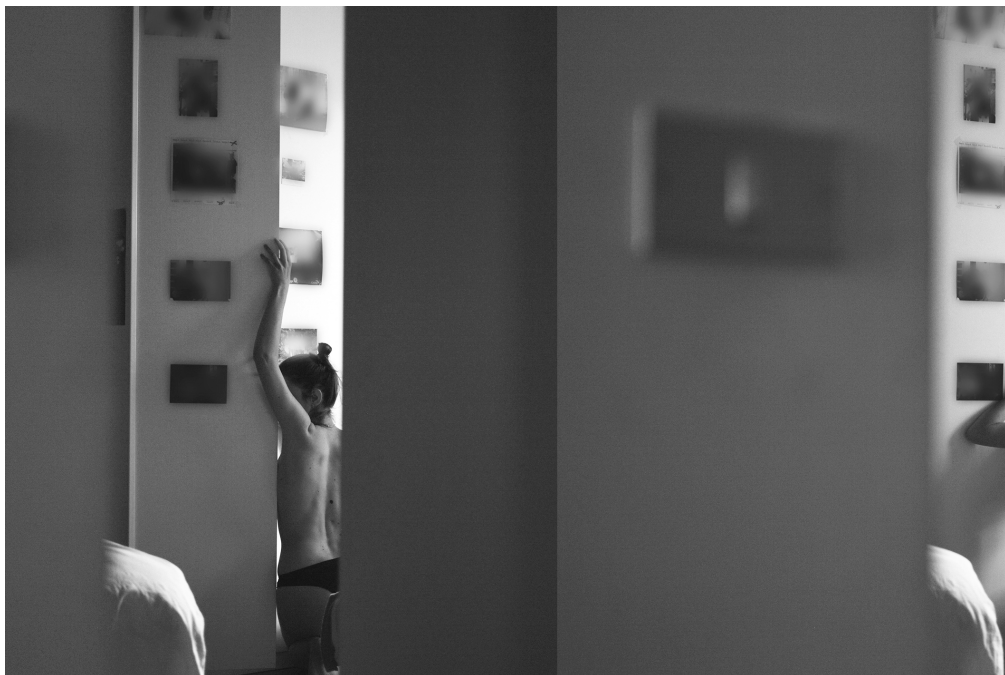
Build art on real life!
- but how? How should we? How will you?
Go outside and experience new,
This is what we really need to do!

Don't delay, you might
But time won't.
Even now – It seems I don't have enough time

To research about time
Learning of living in the moment,
Should rather define our culture.
"Time is an illusion!" – this is such a confusion.

Time is the only fair thing in life
Everyone has 24 hours, it's a human made construct





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A Dance of Words: OverloadLT

Time is all we have.
We get caught up in
“I wish I had more time”
More time for this, more time for that
Time to read, to learn, to grow
Some time to rest, that’d be the best

I’d like to live but how
With no time at all

It seems to be limited
While highly in demand
The days would need more
More than one life – I better survive.

Constant pressure of needing to
While less than nothing has yet been done
To do lists grow
But results show -
How can I show that what I need?
Is just a little bit more time
- Oh, how all would be just fine.

Too many choices, too little time.
Have we forgotten to dedicate ourselves?
Unlearned to decide and follow our hopes, dreams and goals?
Maybe this or rather that?
The speed of life seems unstoppable.

Well let’s not stop, we say
If time doesn’t, why should we?

We’re constantly on the run
Looking for the sun –
A break. Some fun.
How can this all be done?

Humans nowadays live in constant fight or flight
It might work now
But let’s see how burnt out we might be.

Please, ask yourself full of honesty,
When was the last time you just laid down to be?
Breathe. Think. Heal.
Seriously, be free!

③
ATTRIBUIRE SIGNIFICATI DOPO OGNI MOVIMENTO MOSTRATO, HA SENSO?

CRITICI CHE INSERISCONO NELLE LORO VISIONI PARTICOLARI DI SEQUENZE NATE DAL FLUIRE CREATIVO DEL LORO AUTORE, NON INTERFERISCONO CON L'INTENTO COMUNICATIVO ORIGINARIO?

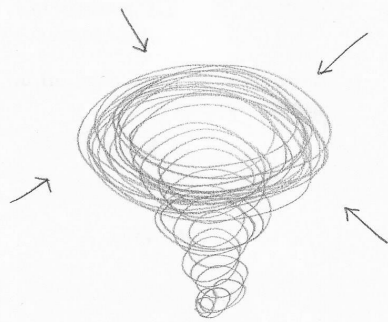
L'IMPULSO CHE VIENE CLASSIFICATO A POSTERIORI COME ARTISTICO NON È SPESSO GUIDATO DALL'ISTINTO DEL SUO AGENTE NEI CONFRONTI DEL SIGNIFICATO? È FRUTTO DI UN FIORIRE DI RIFLESSIONI PIÙ O MENO PROFONDE E RILEVANTI PER CHI ESPERIMENTA DEL RISULTATO, E LE SUE IMMEDIATE O SUCCESSIVE LETTURE E CLASSIFICAZIONI POSSONO OSTACOLARE IL CONTATTO DIRETTO E IMMEDIATO CON IL SUO PUBBLICO.

ORDINARE LE SENSAZIONI LASCIATE DA UNA PERFORMANCE CON L'INTENTO DI CAPIRE È STELIZZARLE E SI RISCHIA COSÌ DI PERDERE LA LORO CAPACITÀ DI GENERARE ALTRA ARTE E DI FAR CONCEPIRE ALTRO PENSIERO A PARTIRE DA ESSE.

LA INCOMPRESIBILE FIAMMA INIZIALE VIENE PLACATA DALLA MAGIONE DEL MEZZO GRAFICO, CHE SULLA VULNERABILE HA POTENTE CARTA, O SCHERMO, GIUDICA E ORIENTA CORPI IN ASCOLTO E MODULA LE MENTI IN CORRENTI GIÀ PRESTABILITE.

QUALE FUNZIONE DARE QUINDI ALL'ANALISI?

PROBABILMENTE NON LA LIMITAZIONE DELL'IMMAGINAZIONE, MA LA CREAZIONE BASILARE DI UN BACKGROUND CHE METTA IN SIMBIOSI CORPO E MENTE, SENSAZIONE FISICA E CONCETTO PENSATO, CON IL FINE DI PERMETTERE A CHI ESPERIMENTA, ATTIVAMENTE E/O PASSIVAMENTE, DI ASSORBIRE A PIENO MESSAGGI CONSCI E INCONSCI PER METABOLIZZARLI E RIPORTARLI COSÌ A NUOVA VITA ESPERITA.



TURBINE DI UNA MENTE "CREATIVA"

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11





12

self-portrait = autoritratto

“autov” is a reflexive word which carries the meaning of thinking about ourselves, in my opinion.

You make self-portraits to know yourself better or to try to do it.
Exploring the way you get in touch with the world.
Sometimes it's scary, hard to do. Sometimes you don't really want to know who you are.
But that wants to go out.
Other times you find a little piece which is hidden behind a veil.
Do you like it?
Or Not? Otherwise you don't really want to show it.
So you find ways to show only the best part,
but the worst scream inside you.
It has to be free.

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2

Don't be foolish, it's known that during the last decade Dance and Occidental Theaters were in crisis, with less and less funds to promote culture and opportunities to create new things with a new way to see life and its stronger and stronger bond with technologies. Human minds are less able-bodied and aware of what bodies can do with them. New states of perception that can't express themselves freely from “politically correct” and all the false conventions that Occident built to think itself fair.

The Bigger aim of Art is to show alternatives and opportunities,

sometimes forbidden inside the real world where we live. Art born through the question “what if...?”, but if there aren't material and concrete funding to continue this process, there's no creative answer to the question.

No one can't stop it, although little and apparently without significance, and through US it continues to transmit something that maybe we'll understand later, who knows when. In the meanwhile our duty is continue to dance, paint, draw, play instruments, sing, speak, read, write, scream from our little room from a godforsaken place.

[PANDEMIC MANIFESTO]

A. R. M.

2

Non siamo stupidi, si sa che durante l'ultimo decennio la Danza e i teatri d'Occidente sono stati in crisi, con sempre meno fondi per promuovere la cultura e opportunità per creare nuove cose con un nuovo modo di vedere la vita e il suo legame sempre più forte con le tecnologie. Le menti umane sono meno abili e consapevoli di cosa possano fare con loro. Nuovi stati di percezione che non possono esprimersi liberamente dal "politically correct" e da tutte le false convenzioni che l'Occidente ha costruito per ritenersi nel giusto.

Il più Grande scopo dell'Arte è mostrare alternative e opportunità,

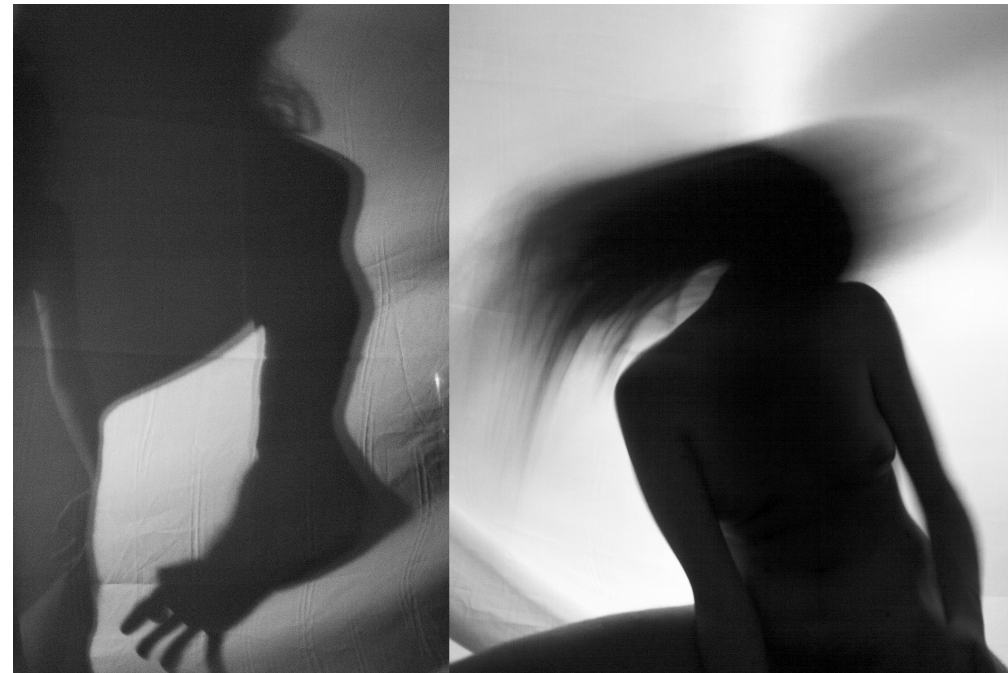
a volte proibite nel mondo reale in cui viviamo. L'Arte nasce attraverso la domanda "e se...?", ma se non ci sono risorse materiali e concrete per continuare questo processo, non vi è alcuna risposta creativa alla domanda.

Nessuno la può fermare, seppure piccola e apparentemente insignificante, e per mezzo di NOI continua a trasmettere qualcosa che forse capiremo più tardi, chissà quando. Nel frattempo il nostro dovere è continuare a danzare, dipingere, disegnare, suonare, cantare, parlare, leggere, scrivere, urlare dalla nostra piccola stanza di un posto dimenticato da Dio.

[MANIFESTO PANDEMICO]

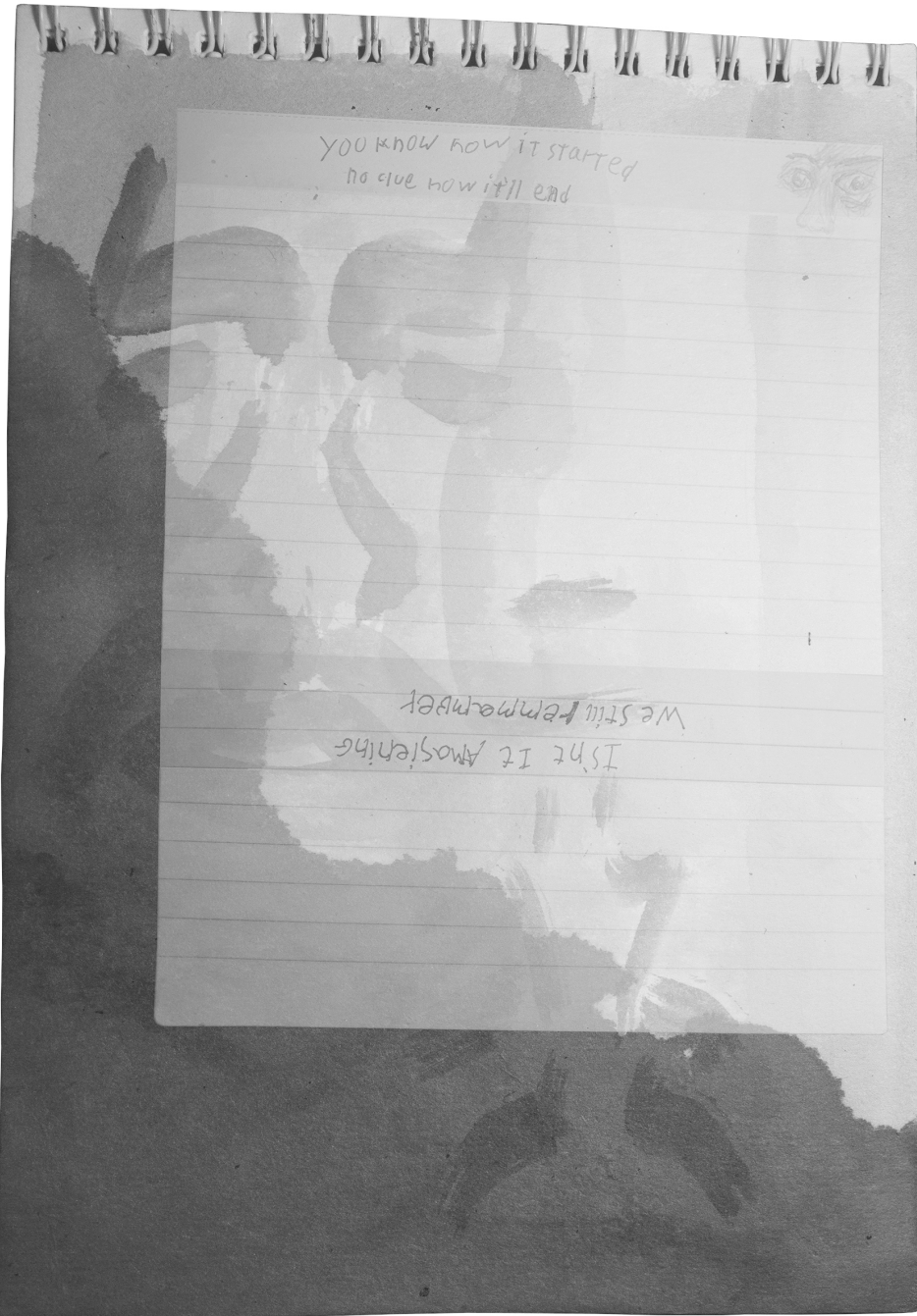
A. R. H.

60



13

It just needs a free space.
Are you sure that's the worst?



14

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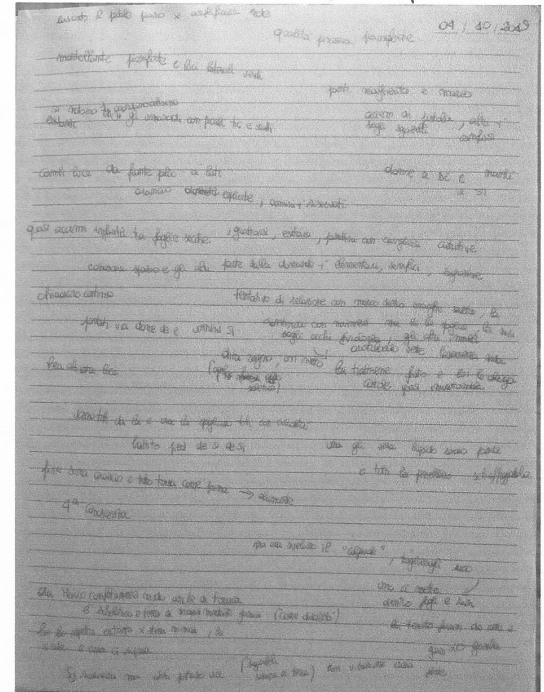
I used to sign all my impressions about dance shows I've seen in Rome on a notebook, precisely during the performance, in the darkness of the auditoriums. 'Cause it was URGENT to sign them, even if one upon the other, and just all my thoughts down on the paper was a kind of release.

1

The future of Dance depends on how we saw it and how we see it now, during this pandemic period. Which sensations this Art gave to its public and what it did to change souls and improve women and men, these are the first questions we have to ask to ourselves, creators and audiences at the same time. Be conscious of who we are is necessary to know who will be after this shock, this lock, this stop.

The power of live performances is incomparable to live-stream ones. That's why I can comment what I see directly loudly but I can't write it as before. Has the voice replaced the writing?

I think this is a demonstration of what Art can



shake up into the minds. The graphic medium can keep flying words, although it's not easy to reread it.

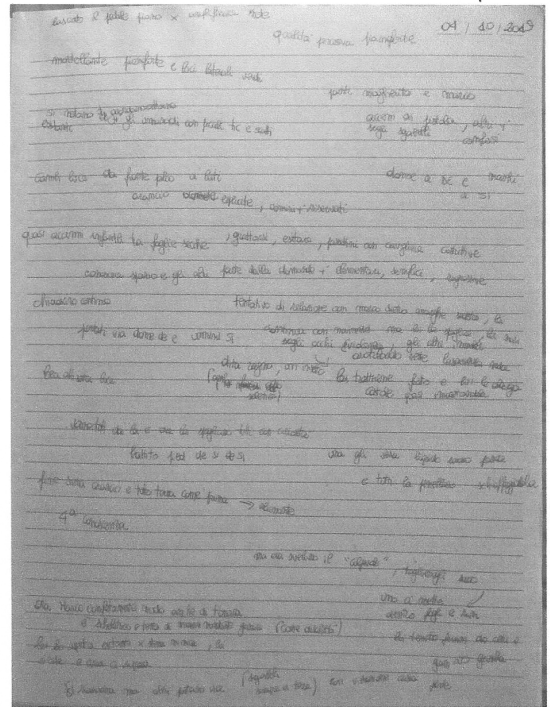
1

Il futuro della Danza dipende da come la guardavamo e come la guardiamo oggi, durante questo periodo di pandemia. Quali sensazioni questa Arte donava al suo pubblico e cosa faceva per cambiare le anime e migliorare donne e uomini, queste sono le prime domande che dobbiamo chiedere a noi stessi, creatori e fruitori allo stesso tempo. Essere coscienti su chi siamo è necessario per sapere chi saremo dopo questo shock, questa chiusura, questo stop.

Ho scelto segnare tutte le mie impennoni sugli spettacoli di danza a cui assisto a Roma su un quaderno, Audio durante lo spettacolo, nell'assisto stessa platea. Perché era URGENTE segnare, anche se una sera l'altra, e mettere tutti i miei pensieri sul foglio era una specie di liberazione.

Il potere delle performance dal vivo non è paragonabile a quello in streaming. Ecco perché sono commentare ciò che vedo direttamente ad alta voce ma non riesco a scriverlo come prima. La voce ha rimpiazzato la scrittura?

Penso che questa sia la dimostrazione cosa possa rimuovere



È arte dentro le menti. Il supporto grafico può trattenere le parole davanti, sebbene non sia facile da rileggere.

58

15

“I can use my anger to liberate me now, when before I used my righteous desire to show how good I was, which was an ego trip, and in answer to the question, “Who am I?” My usual answer now is that I don’t know. I don’t know, and it’s interesting that that part of me that wants to know, also just doesn’t really care now. I don’t know why, but all I know is that at this moment this feels fine.”-Ram Dass

Due to unease in the world that I felt after finishing formal education and knowing that I have a mandatory army draft coming up, I had started looking for ways to avoid the military draft. When I had gotten the release letter I slowly started burning out without even noticing it. I knew I needed balance, that's when I had started listening to a group of lectures by Ram Dass.

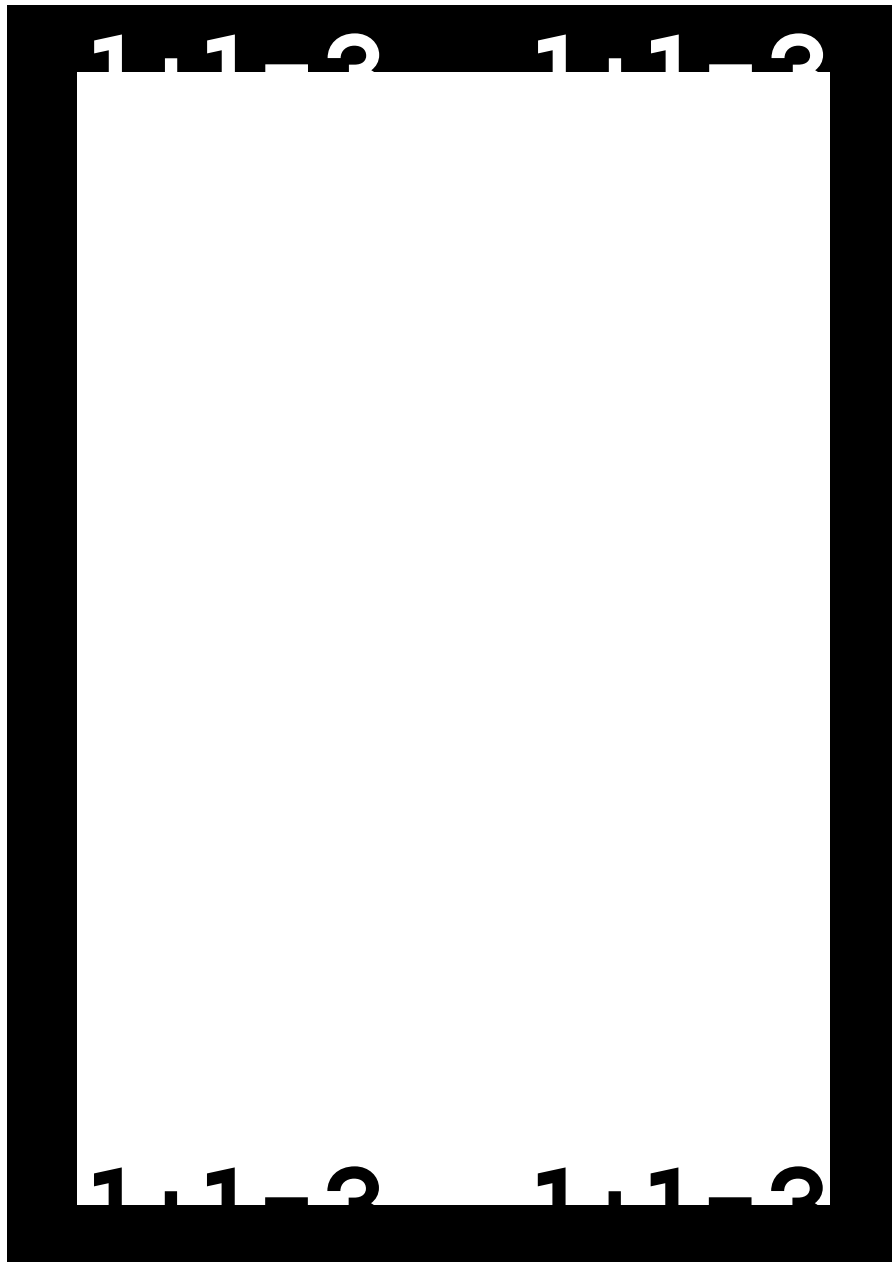
This is a collection of methods through which expressed and processed my emotions. A painting, notes I wrote during class, and video. mixed media. arranged from personal archive. 2020.

How to experience the **augmented reality** art:



1. Install the **Artive** app

2. Hold your smartphone **in front** of the artwork



I am losing my eyesight, I feel like I'm becoming blind. Everything around me is blurry, I miss the beauty of the nature surrounding me. I cannot focus, my eyes are only catching blurry forms in a blurry space. Everything's being mixed, like each detail I barely recognize has no personality anymore, its color is gone into a whole chaos of colors and shapes, in which I'm trying to find clarity, specific details, which I believe in any kind of mess can be found.

I have lost one sense of mine.

Now my head is hurting, especially in its deep center point. I have this feeling of someone taking his two hands and pushing all sides of my brain against one another, squeezing them together and never letting go. I feel the tension even in my teeth...

My breath is becoming extremely heavy, it has a strange voice. I feel like I'm fighting for each breath, begging for each drop of air to get into my lungs and sink inside of my body, penetrate the tiniest points of it, bring life back again to a dead zone.

My legs are pulling me to the ground, as they are connected to the roots which hold this earth in place, and these roots are sucking my legs into the deepest layer, deepest point on earth.

So I'm stopping in order to recover, to become the person I used to be, to bring my sensations back to life again. I'm deeply stuck in that cycle.

And then I'm home, and I didn't even notice how everything that has just happened before, became a memory in one second...

Almost a year has gone by.

And we are gone.

Almost two years have gone by.

And we are not back.

Almost three years have gone by.

And we are still en route.

Four years gone.

And we have found something new.

Five years.

We've found it!

After a pandemic came an even bigger crisis. A catastrophe. People stopped loving. They started hating again. It never actually stopped – but some people abused their influence and hated. They hated the government. They hated the people around them. And the people around them started hating too. Because it's easier than loving. And after one year, love was rare. People were hating themselves, each other, their children, their pets.

There was no harm but hate!

So, we decided to move away from that. We packed our stuff and guided by hateful shouting from our neighbors we left this world.

And after five years of travel, incredible months of search and an endless desperate time – we finally found a place.

It's 2025 and we found the place,

where the love has gone to.

We found it at a place, we all know.

You know where.

Travel there.

Find love.

Come back.

Share love.

Feminism

Books and texts:

- The beauty myth - Naomi Wolf
- In den Gärten oder Lysistrata Teil 2 - Sibylle Berg
- Untenrum frei - Margarete Stokowski
- A room for One's own - Virginia Woolf
- The piano teacher - Elfriede Jelinek

Ideas for the paper:

- Calling companies with sexist advertising slogans, record the call, type it. Like a written interview.

Thoughts / Questions:

- What is feminin?
- gender discussion, are we all genderfluid?
- How to deal with catcalling?
- Thoughts about pain women have commonly suffered and never spoke about?

How did girls' magazines influence you as a teenager?

- your body + boys are the most important things in your life
- "be sexy for him"
- "give him a lot of your time"
- don't discuss
- don't be uptight
- show him that you have humour and laugh at his sexist jokes!

ME-TRO – a multi sensual experience for men
(and those who feel male)

STEP 1 – read the second step.

STEP 2 – well done. Now read the text.

STEP 3 – this is not the text. This is step 3. You fucked it up.

STEP 4 – ok enough. Please read the text and try to be more metro.

People are busy, defining themselves.

Defining their role, their identity, their life, their future.

They want to define their being as much as a biologist tries to define a new species.

But the difference is more than clear and lets' try to get this straight:

We're all out there in our heres and nows

and desperate like a sheep in a herd of cows

we are trying to define what is straight, what's not

in fact it is impossible to unravel that knot.

Why not being straight AND a little gay?

Why not trying out to live life just your way?

Why not having sex with the opposing gender?

Why not walking through the streets of surrender?

The length of your hair and the color of lips

The cut of your shirt and the size of your slippers

The way that you walk and that style that you chose

Makes you a rat for the ones, and for the rest you're a rose.

Now, if you want to HEAR this as well: scan this code!



Wir packen auch Ihre Fassade warm ein!

18

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country roads

Water dripping of the
Renewing river
Soft breezes of warm wind
Hugging the sound of life
Notes of experience and
Pain or simply the joy
Of life?

Losing track of time
Since every moment is
Like a gift of life itself

Soft voices, silence
The corner of mouths calmly
Shifted in reverse
Anything more needed to add
To the sweet sound
Of life?

Untraveled roads bring most
Precious
Memories.

Song for..

I'm watching myself
a room full of mirrors
me as a ghost
knowing what follows
I want to be excited
by you and by me
want you to see that
want you to read that
want you, I want you, want you
too much.

New York City

Blast the ice cracks

Take the pressure off

Let it quake

Pulse, live intensively

Be vibrant

Give yourself time

Feel numb

Let it be

To be dazed, dull

Empty and wavering, gone

Accept it

To be numb

Reach into the darkness

Feel yourself and your strength

You will break the chains

Shake them off roaring

You will free your heart

M: Hallo

A: Hallo, hier ist Samira Müller, ich studiere Werbedesign in Leipzig und ich wollte sie mal anrufen, weil ich ihre Werbung mal an einem ihrer Autos entdeckt habe und die total spannend und interessant fand und im Rahmen der Recherche zu meinem Studium einfach mal nachfragen wollte, wie da der Vorgang war, also, wie sie zu der Werbung gekommen sind, auch im Zusammenhang mit dem Spruch dazu. Genau

M: Gute Frage, wir haben einfach mal auf der Autobahn so ne ähnliche Werbung gesehen, aber mit Reifen. Mit irgendwelchen, da war Frau und Mann in Lederoutfit und da stand „wir haben auch ihr Profil“ oder „ihren Gummi, wir haben den besten Gummi“ „Wir haben den besten Gummi“ oder irgendwie sowas. Das fanden wir irgendwie lustig und dachten dann wir könnten uns doch auch mal so ne Werbung aussuchen oder ausdenken mit irgendwas, was halt, wo jeder drauf, oder zumindest n Hingucker, sagen wir mal so. Und, ja, dann bin ich auf die Plattform gestoßen, wo von Werbung kaufen kannst, ja so kann man das sagen. Und dann hab ich gedacht, ja, sah ganz gut aus. So eingepackt in warme Kleidung, in Anführungsstriche. Ja, und dann der Spruch dazu „Wir packen auch ihre Fassade warm ein“, weil wir ja eben auch mit Wärmeschutz zu tun haben, würde das ganz gut passen, sagen wir mal so.

A: Ah cool, ja spannend.

M: Ich sag mal bist jetzt oder ich sag mal vor 10 Jahren hat das eigentlich noch ganz gut geklappt oder ganz gut gepasst aber mittlerweile wird ja sehr sexistisch, sagen wir mal so, wir haben auch viel

M: Hello

A: Hello. Here is Samira Müller, I study advertising design in Leipzig and I just wanted to call you, because I saw your advertisement on one of your cars and I found it very exciting and interesting. And as part of the research for my studies, I wanted to ask you what the process looked like, how you got to that advertisement also in combination with the slogan?

M: Good question. We once saw a similar advertisement on a truck on the highway, but with tires. With some, there was a woman and a man dressed in leather outfits and it said “we also have your profile” or “your gum, we have the best gum”, “we have the best gum” or something like that. We found that funny somehow and we thought we could also choose an advertisement like this or invent with something, that is, that everyone, or at least is an eye-catcher, let’s say it like that. And yeah, then I came across a platform, where you can buy advertisement, yes you can say that. And then I thought “yes, looks good, covered in ‘warm’ clothes”. Yes and then this slogan to it “We wrap up your facade warm as well” because we are working with heat insulation, that would fit quite well, let’s say.

A: Ah cool, interesting.

M: I’d say, until now, or I can say 10 years ago it was actually still working quite well or it was fitting but meanwhile, it’s well, very sexist, we also have a lot of post because of sexist advertisement. Yeah...and our advertisement is close to “red light district”, I mean I don’t know what that has to do with red light district, but well.

Post wegen sexistischer Werbung. Jaa und unsere Werbung „grenzt nah am Rotlichtmilieu“, also da weiß ich zwar nicht, wo das was mit dem Rotlichtmilieu zu tun hat, aber gut.

A: Spannend, das heißt sie bekommen gerade ziemlich viele, kann man das Beschwerden nennen oder Post dazu?

M: Ja man kann das vielleicht schon Beschwerden nennen, sagen wir mal so also wir ham viel Erfahrung damit gemacht, wir arbeiten ja, ich sag mal, Bundesweit. Aber die meiste Beschwerde kommt aus München. Also wir warn in Baden-Württemberg viel, da war nichts, wir warn in Hamburg, da war nichts. Bei uns jetzt, also wir kommen ja aus Sachsen, aus Zwickau, da is sowieso nichts also da war noch nie was. Ja, nee, alles nur München.

A: Ok, ja krass, hätt ich jetzt gar nicht gedacht. Und darf ich fragen warum nur ne Frau? Weil diese Beschwerden wären vielleicht weniger wenn auch ein Mann dabei wär oder?

M: Ja gut, das hatt ich mir jetzt auch schon so überlegt, irgendwie noch was machen oder was in Hintergrund oder irgendwie, genau.

A: Ja, weil vom Prinzip her find ich die Werbung total spannend und die triggert ja auch total was also man is ja gleich dran und deshalb funktioniert sie wahrscheinlich auch gut.

M: Ja nee, ich hab mir auch schon sowas überlegt. Es gab mal jetzt vor, sag mal, nem halben Jahr kam mal eine Beschwerde rein weil wir das dritte Geschlecht, oder zum Teil, nicht mit dabei haben. Also ich weiß nicht was die da, ja, keine Ahnung.

A: Interesting, so that means you are receiving a lot of, can you call it complaints, or post at the moment?

M: Yes maybe you could call it complaints already. Let's say like this; we have made a lot of experience with it, we are working, let's say, nationwide. But most of the complaints are coming from Munich. Like, we were in Baden-Württemberg a lot, there was nothing, in Hamburg there was nothing. Here, like we're based in Sachsen, in Zwickau, there is anyway nothing, there has never been anything. Yeah, no everything just in Munich.

A: Ok, yeah crazy. I wouldn't have thought that. And may I ask why just a woman? Because maybe these complaints would be less if there would be a man also, don't you think?

M: Yeah well, I also thought about that, somehow to add something or put in the background or something like that, yeah.

A: Yes, because in principle I find the advertisement super interesting and it also triggers something, like you're immediately into it and that's probably why it works so well.

M: Yeah, no, I also thought about that. There was, let's say, half a year ago we received a complaint because we don't have the third gender, or partly don't have it included. I mean I don't know what they, yeah, no idea.

A: Yes ok. Interesting, thank you. I actually didn't think that I would reach you and that ah, tha...

M: Yes and in former times, as I said, 10 years ago when we made this, everyone actually saw it as an eye-catcher or a gag.

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Come conoscersi senza considerarsi

Guardarsi con timore

i sensi attivi, preoccupati

agitano nervi e cuore.

Muoversi è forte e difficile,

troppa energia immobilizza la possibilità

di condividere il sé,

non troppo diverso dal meraviglioso noi,

ma custodito con insensata gelosia.

E allora sfugge l'istinto al controllo solitario,

e gioca spensierato

con foglie di ricordi,

con ombre di esperienze,

con lacrime di perdite,

con impronte di cammini.

SCONOSCIUTI

Schwereelos

Ich liege auf dem Rücken wie
Eine gebrochene Scheibe
Schwebe über dem Teer mit den
Armen ausgestreckt wie wenn
Ich als kleines Kind Engel
In den weichen Schnee gemalt habe

Und ich male

Ich sehe wie die Bewegung fluoresziert
Halbkreise in schimmerndem lila und leuchtendem
Weiß, sie ziehen Kreise in die Leere

Seile schießen von meinen Beinen
Hoch in die Lüfte
Von meinen Handflächen, meiner Hüfte
Es ist schwarz um mich, die Schwärze
Drückt, sie fließt um mich herum
Zwischen meinen Fingern
Und zischelnd am Ohr

Mit muskulösem Stamm bricht
Aus meinem Oberschenkel eine Pflanze hervor
Wie ein kleinerer Schenkel mit grauer Rinde
Sie wächst in die Dunkelheit
Schwingt sich, wird größer, wächst nach außen
Und über meinen Bauch, von dort
Mit den Seilen und entfaltet ihre Äste

Meine Augen gehen auf und ich sehe
Das Kronendach im All, das Licht meiner Arme
Bewege meine Beine und sehe den Verlauf
Der Seile, wie wenn man sie auf nasser Farbe zieht

Ein großes wohlgeformtes Blatt streift das gewundene Seil
Biegt sich, bildet eine Schlucht mit einem Fluss
Aus dem ein Tropfen tropft und
Fällt
Fällt und blitzt, farbig spritzt
Von oben auf meine Augen zufällt
Bis er stoppt und verharrt wie
Eine Perle vor meiner Stirn

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A: Ja, ok. Ja spannend, vielen Dank ich hätte jetzt gar nicht gedacht, dass ich da zu Ihnen durchkomme und da äh, da,...

M: Ja und es hat ja früher, wie gesagt vor 10 Jahren als wir die gemacht haben, sah das ja eigentlich jeder so als Hingucker oder als Gag. Es wurde auch damals so gut angenommen, dass wir dann gesagt haben na gut dann behalten wir das so. Weil jeder gesagt hat „Super“ und äh „Cool“ und wir hatten ja damals unsere Fußballmannschaft, also die (...) -Union ausgestattet mit den Trikots. Und die haben auch gesagt „super, super“, die sind bis jetzt noch den Weg mit uns gegangen weil's immer hieß: „Ach das sind die wo die Frau drauf ist, ja.“ Uns kennen sie halt überall dank der Werbung, ne. Und bis jetzt haben wir sie ja noch. Sagen wir mal so, dürfen wir das ja noch machen.

A: Ja ist ja auch, also ist ja schön, dass man da so in Kontakt dadurch auch gekommen ist eigentlich.

M: Ja, eben.

A: Ja cool. Dann vielen Dank auf jeden Fall für Ihre Zeit und noch schönen Tag und schöne Weihnachten und schöne Feiertage und so.

M: Ja gleichfalls.

A: Danke.

M: Gleichfalls, danke ja. Tschau.

A: Tschüss.

It was taken so well then, that we said okay well then we keep it like that. Because everyone said “great” and uh “cool” and at that time we had provided our soccer team, so the (...) -Union with tricots. And they also said “great, great”, they are now still with us because people always said “ah it's the ones with the woman on it” yeah. And they know us everywhere now, thanks to that advertisement. And until now we still have it, I mean, we're allowed to still do that.

A: Yes, it's also, I mean, it's also beautiful, that you got in touch through that actually.

M: Yes, exactly.

A: Cool. Then thank you very much for your time and have a good day and merry Christmas and happy holidays and so on.

M: Yes, same to you.

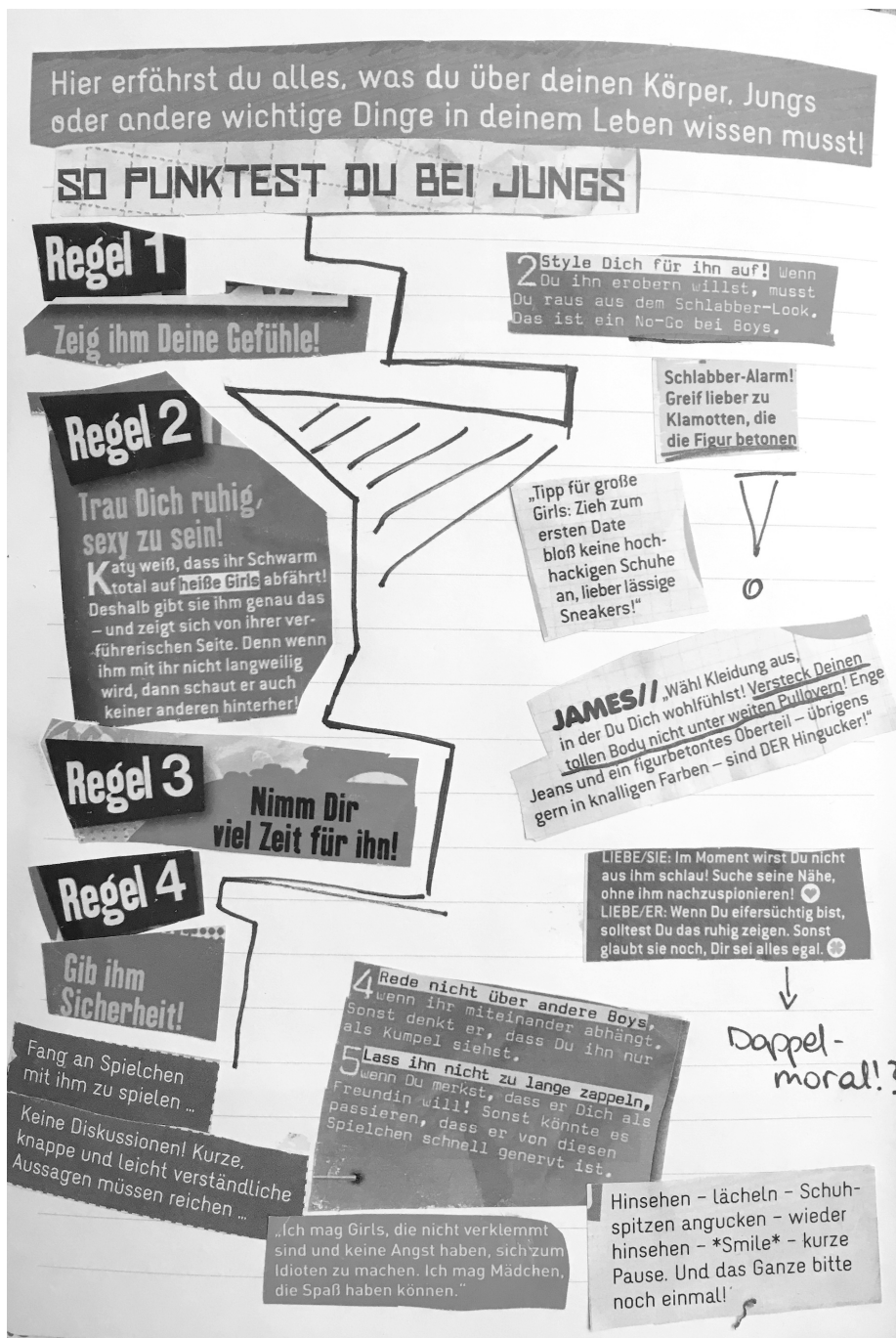
A: Thanks.

M: Same to you, thank you, yes, bye.

A: Bye-bye.

If you come across sexist advertisement and would like to raise awareness about it, feel free to contact us. We might give them a call.

1plus1paper@gmail.com



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I don't feel like myself anymore, maybe I have forgotten who I was, maybe I have forgotten my life from before, I know I miss it enormously...

I'm used to a certain normality. My life is like a puzzle, and when a piece of this puzzle is getting lost in the way somehow, only then, I understand how much this little piece was vital, meaningful for me, how I can't live without it. Then there are two worlds in

which I'm able to fulfill my existence: Living in the past or living in a dream- dreaming about past moments, which were so beautiful, significant, inspiring, that were sealed in my heart forever- this is keeping me alive... and living in this fantasy of what I wish to happen, of what I'm waiting for the most, is keeping me alive too. Escaping reality, to other districts of my own imagination, is my way of living now.

Ogni occasione è buona per cambiare idea

Non vedo perché la verità debba essere una sola.

Incontrai un uomo, mi disse che la verità non esiste. Non gli credetti.

Ne incontrai un altro, mi disse di avere trovato la verità. "La tua verità!" pensai, non gli credetti.

Incontrai un terzo uomo, confutò la verità del secondo. Non gli credetti.

Incontrai molte altre persone, mi raccontarono le loro verità. Non credetti loro.

Ho incontrato molte persone, ho sentito diverse opinioni. Non ho creduto loro.

Avevano tutti ragione.

Every chance is good to change your mind

I can't see why the truth should be one.

I met a man, he told me the truth doesn't exist. I didn't believe him.

I met another one, he told me he found the truth. "Your truth!" I thought,

I didn't believe him.

I met a third man; he refused the second man's truth. I didn't believe him.

I met many other people, they told me their truths. I didn't believe them.

I met a lot of people; I heard a lot of different opinions. I didn't believe them.

They were all right.

from the "words" shared doc,
december 2020

To write
Is to break your soul
into pieces
And scatter the fragments
On a
paper

Verrückte Zeiten.
Verrückte Gedanken.
Verrückter Körper.
Verrückte Gefühle.
Hallo Leben.
Hallo Herausforderung.
Ich bin hier,
aber Klarheit wo bist du?
Ich suche dich.
Ich brauche dich,
aber wo?

50 23

Zeit
Zeit zum gehen
Zeit zum denken

Zeit zum atmen

...

Sehen, was zu sehen ist

Denken, was gedacht werden muss

Fühlen, was gefühlt werden will

Outside spaces
Placed in faces
Feeling small but
Equal
There is no need to
Be who I'm
Not
There is no need
To see what I don't
Want

Here you find everything you need to know about your body, boys or other important things in your life

That's how you score with boys

2. Dress up for him! If you want to win his heart you have to get out of your baggy clothes - that is a no-go for boys

Rule 1
show him your feelings

Baggy alarm! Better to use clothes that highlight your shape.

Rule 2
Dare to be sexy
Katy knows that her crush is really into hot girls.
Therefore she gives him exactly that, and shows her seductive side.

"Tip for tall girls: never wear high heels for your first date, sneakers are better!"

James// "choose clothes you feel comfortable in! Don't hide your great body behind baggy sweaters. Skinny jeans and a shirt that highlights your shape - gladly in vibrant colours - are a real eye-catcher.

love/her: at the moment you don't understand him. Search for his proximity without spying on him.

Rule 3
Take a lot of time for him

love/him: if you're jealous, you show it. Otherwise, she will think you don't care about anything.

Rule 4
Give him security

4. don't talk about other boys, when you're hanging out with him. Otherwise he will think you only see him as a friend.

Start playing with him

5. Don't let him wait for too long if you realize he wants you to be his girlfriend, otherwise he could happen to be annoyed by this game very quickly.

No discussions! Short and easily understandable statement have to be enough

Look at him - smile - look at your shoe tips - look again - *smile* - short break. And the whole thing again!

"I like girls that are not uptight and I'm not scared of making a fool out of themselves. I like girls that can have fun.

1. What is freedom?
2. How does it feel to be free? When does it feel good to be free?
3. Is there such thing as forced freedom?
4. What do I see as a violation of my freedom?
5. When is love free? How does the freeness of my love affect others? Can I love freely without causing pain?
6. Can pain make people grow? Is pain okay if it makes you grow? Is pain only okay if it makes you grow?
7. Is the amount of love one can give limited? Is the romantic love one can give limited to one person?
8. Why do we want romantic love to be exclusive? Is it an innate, biologically justified feeling? Is the idea that romantic love needs to be exclusive a social construct?
9. Where does intimacy start?
10. Can intimacy be shared with more than one person?
11. What is the difference between an intimate conversation with a friend and an intimate conversation with a stranger?
12. What is the difference between an intimate physical contact with a friend and an intimate physical contact with a stranger?
13. What is the difference between an intimate contact (physical or emotional) with a person we love as a friend and an intimate contact with a person we love romantically?
14. What is stronger - emotional or physical intimacy?
15. Why is friendship supposed to be affectionate but asexual?

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do not appear superficial, but are enriched with new and newly linked observations, removed and freed from previous contexts of meaning. They turn to topics that are viewed ambivalently in society; topics that are viewed with shame, that provoke restlessness and encourage questioning of individual and social status. They stimulate or disturb, they sharpen or hold the finger in the wound. They move, they trigger more than soft and comfortable calmness and serenity. Nothing is probably more difficult to look at objectively than a poem. The sense of the word shortage already implies the multiplication of meaning; the concentration on a few words wants their semantic development in subjective directions. Only in an explicit context do words become unambiguous; in most cases the poem does not want this; it strives much more for opacity. To show afterwards in the particularly clear, in the particularly reduced, mindful language that no clarity of meaning exists. There is nothing better to project oneself into an adjective, a metaphor of a love poem. The perceptible self-centredness of each individual is his or her greatest strength and the reason why it is so difficult to say only what is good and what is not. A good poem flows. Or falters.

If it wants to. In a poem, it is of utmost importance that the linguistic translation is in line with the idea behind it. Can the poem make music, paint, dance in your head? Or just let you be numb if it wants that? Content and form, arrangement, linguistic finesse must support each other. If a poem has a good idea, but finds no access in its flow, its line march, rhyming, punctuation, stanzaic structure, choice of words and metaphors, all stylistic devices, then it is like when a coach has no players for his ingenious plan. On the other hand, a brilliant linguistic writer with a boring life, lacking powers of observation and a forebrain free of innovation is not an artist. Good poems lie in the space between the two poles: ideally, the vision, the idea stimulates the language, and mutually interacting, new paths, symbioses, creative intermezzos emerge. A good poem wants to depict what is; like a photograph taken in language, it wants to find the right angle, the right exposure and capture the current moment, the current feeling as precisely as possible or in its blurred mood. It wants to praise the moment, the feeling of it, to give it the importance it deserves.

Questions About Poetry

When is something of original substance, of artistic character? When does it differ from ordinary kitsch, from banal description, from meaning- overloaded sentimentalism? When does a text become art? Everyone, with a few exceptions is capable of a language. If you use it extensively every day, you will inevitably come across masterpieces, junk, phrases, stamped assignments of words to things, feelings, plans, images and reports. And yet there are few who can condense words in such a way, find them and arrange them in a special way that turns the mere text into art. Like all art, the text and its liking is subjective, everyone has their own taste. So what is it that distinguishes the texts that the majority tend to regard as great literature? I am interested in that as far as that is possible to find out but also what does it mean subjectively to you. What is good writing to you personally? And beyond that, can you generalize, formalize it objectively? As I am writing mainly poems, I thought about that form of literature especially. To me these thoughts came up. They, these texts, hit the nail on the head. They invent their own linguistic world, creating a consistent word space in a subuniverse that fits to what happens, how people feel and think. Their comments

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16. Does one need to give up a part of oneself in order to compromise?
17. Does one need to compromise in order to have a healthy relationship?
18. How is capitalism influencing the way we love? How is it influencing the way we choose a partner? How is it influencing the goals we have in a relationship?
19. Does a relationship need to have goals?
20. How can a relationship be "successful"?
21. Is monogamy natural? Is jealousy natural? Are human beings and the way they live ever natural?
22. Is jealousy in relationships something unbearable? Can it be avoided? How can it be avoided? Can it be turned into something else?
23. Is it possible to turn negative feelings into something good and productive?
24. How do you write your own rules for a non-monogamous relationship?
25. Is polyamory an excuse to not have to fully engage with one person?
26. What is more important - physical or emotional fidelity?
27. Can infidelity be morally justified? Would it still be considered infidelity if all the people involved gave their consent? Can infidelity be erased by consent?
28. Can one take pleasure in the knowledge that one's partner is experiencing pleasure, even if the source of their pleasure is other than oneself?
29. Is there certain events that need to result in feeling a certain way? Can one choose to feel or not to feel a certain way?
30. How strong can a connection between two people that have known each other for such a short time be?



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Desert

الصحراء

In the eyes of the conflict
I recognised the son
That I lost in the desert
In Holy land

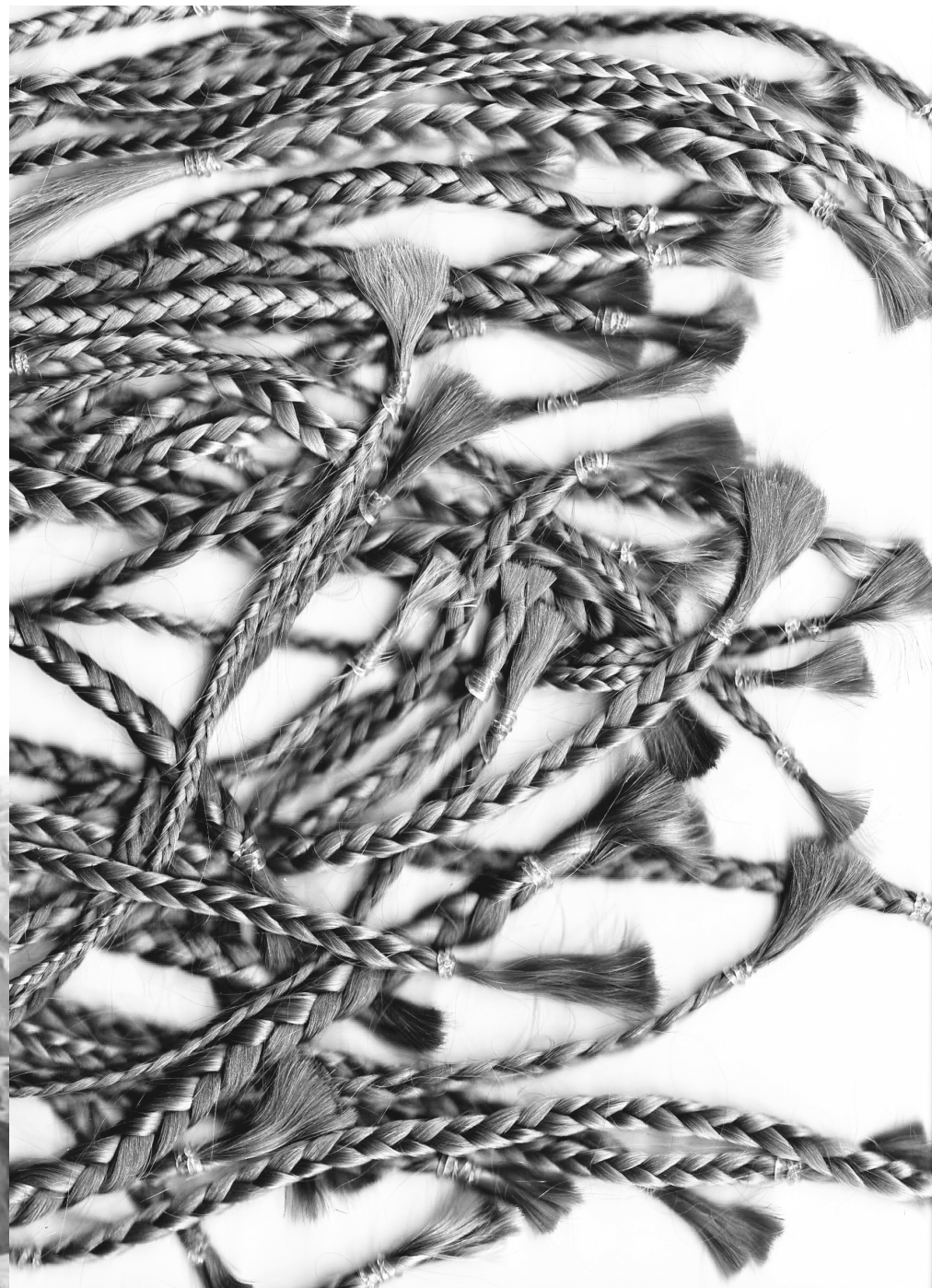
في عيني الصراع
عرفت ذاك الابن
الذي فقدته في الصحراء
في الأرضي المقدسة

Hope at moments brushed against
the waves and made landfall
without shores towards human
destination

خلال لحظات
تهادى الأمل على الأمواج
رسا في عالم بلا شواطئ
هناك
على ضفاف الغاية الإنسانيه

In an instant I understood
That this peace,
Is not mine, is not yours,
It belongs to the world

وفي طرفه عين
أدركت
أن هذا السلام
ليس لي ،
ليس لك
إنه ملك العالم .



PROJECT IDEAS

artpoliticsfreedom.

Strategy against capitalism: LOVE IT, CHANGE IT OR LEAVE IT

Do you think art should be something to own, sell and buy?

It's a mystery to me We have agreed with which we have agreed And you think you have to want more than you need Until you have it all, you won't be free Society, you're a crazy breed I hope you're not lonely without me When you want more than you have, you think you need And when you think more than you want, your thoughts begin to bleed I think I need to find a bigger place Cause when you have more than you think, you need more space

28

capitalism chameleon.

Strategies to turn monetary capital into social/human capital (feel free to add):

Do things that do not involve money
Share ideas for the sake of sharing ideas
Share experiences
Make gifts, don't buy them
Give away things for free
Help other people
Exchange objects
Cook for others
Borrow things

45

I took this picture in Ramallah, the day I met my friend Zooz. He invited us to have tea and sweets at his friends' place, it was some days before Christmas. I thought things were beautiful and I needed to represent, capture them. Now I don't take pictures anymore.



Wear the clothes your parents use to wear when they were young
 Use your feet and not some means of transportation
 Go and live in a forest for the rest of your life
 Recycle and fix broken things
 Never throw away things and food (like my grandpa taught me)
 Find many true friends
 Give more than your leftovers
 Think in a long term: buy quality products
 Make open source art
 Think locally, start from the small scale → **think globally, act locally**
 Don't become famous -> become acknowledged
 Read second hand books
 Wear second hand cloth
 Put things you don't use anymore out of the door of your house with little note: "take if you need"
 Don't use empty paper for your notes, recycle already written/printed papers and put them in a new context → f.ex. Groceries list

44

29

Artists as a bridge.

Art to talk for those who don't have the chance to speak up.
 Ahi ahi, are we sure it's a good thing to do it? Isn't it to introduce a sort of system of power where we take responsibility for people that maybe want to do it on their own but they don't have the tools? Isn't our task to make these tools available? Yes, I agree. Maybe didn't put correctly in words. Is not about taking their voices, and making it ours for our art. But that through art we can represent in a unique way, those topics or stories, that have been silent. In that sense, we would provide tools as you said, more than using others as tools for art. That would be then selfish and against the whole concept of social equality.
 I agree, but still not fully convinced. I am thinking about "can the subaltern speak" by Spivak, and many issues concerning the so-called "socially engaged art".

(I copy-paste some questions I wrote about this topic, maybe you want to add others, change them (I have a copy, feel free) or answer some:) That is super nice! Ty

- How to work with people, and not work
- using people
- helping people -> **this to avoid that power dynamics**
- giving roles to people - **anarchist communities**
- because you need people - **selfish artists need people for their work and they call it social**
- changing people - **being at peace with yourself**
- extracting from people

- on behalf of people
- for people
- Are geometries of power really bad? Or avoidable?
- How do I call myself? How do the others call me?
- Doing things on a small or big scale? Are temporary projects less valuable than long-term ones?
- How to compromise between
 - aesthetics
 - art system
 - autonomy
 - concept
 - documentation
 - ego
 - freedom
 - impact
 - inclusion
 - institutions
 - me
 - money
 - people
 - recognition
 - simplicity
 - specificity
 - translations
 - usership
 - utility
 - visibility
 - vulnerability
- Where is the border between questioning and changing, art and activism? **Matter of perspective?**
- Why do we still call it artwork if it just looks like people doing stuff together, and the artist is invisible?
- How to counteract the commodification of participation?
- How to create spaces for reflection? Are those spaces physical? Is the reflection mutual?
- Can listening be a tool? **Always. Always. Always. Listening as a starting point, the foundation for communication.**
- Which words to use? How to build a shared vocabulary?
- How to realize if you are resonating with the other?
- What happens if I do a work about the Israeli-Palestinian struggle, while being neither Palestinian nor Israeli? Should we get rid of dichotomies?

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BREAKING —

Britain is preparing to become the first country to roll out the Pfizer/BioNTech Covid-19 vaccine this week, initially making the shot available at hospitals before distributing stocks to doctors' clinics. Tens of millions of doses of the vaccine manufactured in Belgium will be flown by military aircraft to avoid delays at ports caused by Brexit.

- How to define an encounter?
- ...

Use the privilege of time for thoughts, reflection and exchange - raise voice for those who do not have the chance.

The key to powerful thoughts and actions are powerful questions.

WHAT IS SYSTEMRELEVANT?

Who takes care of the post-graduates from art universities?

What is wrong in a country when not even journalists are free to speak and share?
"Sécurité Globale"

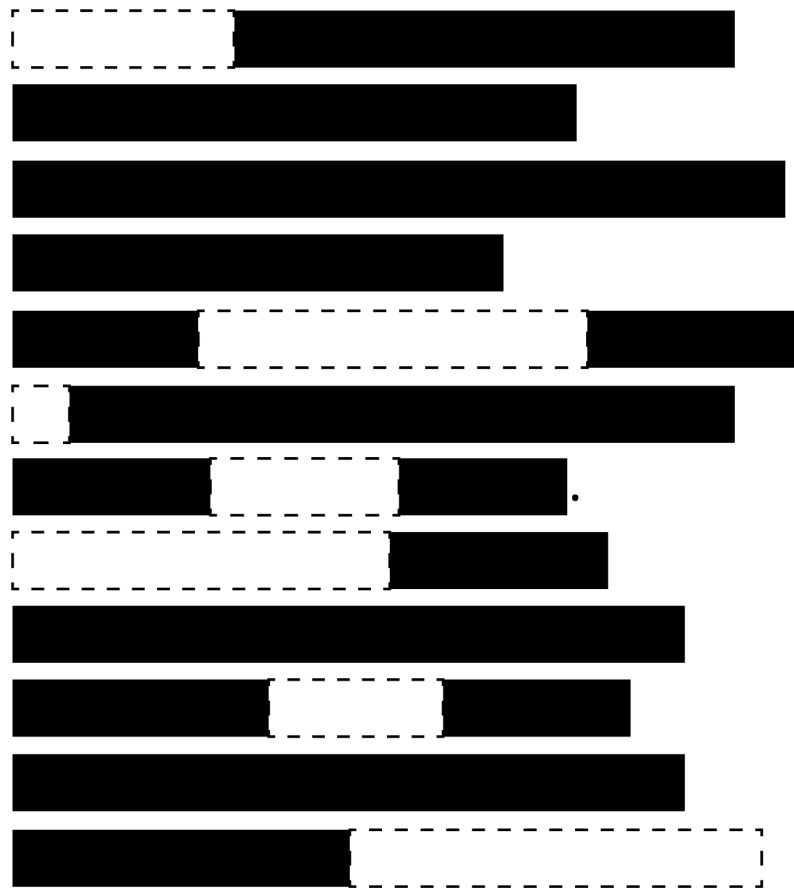
The UPSIDE-DOWN CHILDREN'S GAME in which THE PLAYERS' FEET LEAVE THE GROUND WHEN THE MUSIC STOPS

Twenty four carpet tiles have been placed randomly on the floor. A group of twenty four players are stood quietly alongside the carpet tiles. Music begins and the players start to dance – being careful not to touch any of the carpet tiles as they dance. The music stops and each player steps to stand motionless on a carpet tile.

The music begins again and the players leave their tiles and dance. While they are dancing a carpet tile is removed. When the music stops one player is now without a carpet tile to stand on. Two players come together to share a tile. The music and the dancing begin again and another carpet tile is removed. When the music stops this time twenty four arrange themselves to stand motionless on twenty two carpet tiles.

The game continues as the number of carpet tile diminishes. Small groups of players begin to balance together on two or three carpet tiles when the music stops. The game continues until the whole group – balancing, lifting, and supporting each other – are stood remarkably as a human sculpture on just five carpet tiles.

BREAKING —



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Cut out the blank boxes to reveal our own truth.

1. Write a love letter to a place/object/item in your home.
It can only be one sentence starting with "dear..."
2. Take a picture of the place/object, with you or without you.
from close, from far, as a whole or in parts.
in the way you want it.

feel free to send your letter to lplus1paper@gmail.com

Notes:

- The stillness of the players on the carpet tiles makes a contrast with the animation of the dancing; the music should not begin again until all the players are motionless and on carpet tiles
- Players may not touch the carpet tiles while dancing, but as the tiles become scarce they may move the tiles closer together during the periods of silence
- The players may not talk (or use BSL) during the game
- Players who do not wish to dance may walk, or simply listen to the music
- The music chosen determines both the nature and the development of the dancing
- An attendant umpire may assist in safety as it becomes increasingly a challenge to accommodate all the players on the tiles
- When played by groups of disabled and non-disabled players, the carpet tiles should be arranged to facilitate participation by wheel-chair users.

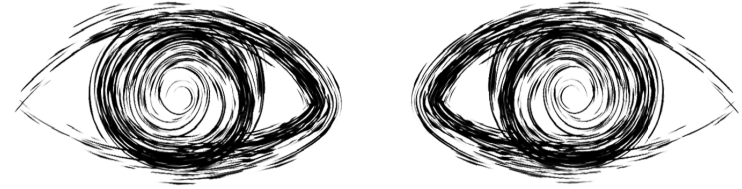
from "Games For The New Years, a DIY Guide To Games For The 21st Century", Bill Harpe & the Blackie, 2001



scan this qr-code to see two images

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Can we recognize each other only from our eyes?
Does the rest of our faces communicate equally as much
as our eyes?
How long is too long for an eye-contact?
Do we feel the need to cover part of ourselves?
Are we missing out on parts of life if we aren't
looking up?
Do we get stuck if we stare down in our created reality?
What do we consciously see?
How can eyes change the perception of another human?
Empty and full eyes?
How much can be shared through the eyes?
Maybe even more than through words?
Why are we so afraid to look at each other?

- who made antisemitic references on one of the teachers of the university - ahead of this manager group. There are some CEOs of Hungarian oil industries in this group, and a government party producer, who financed propaganda video for a government-financed homophobic institution (called Alapjogokért Központ, which means „Basic Rights” in Hungarian.) The new chancellor of the university (who responds for the financing of the education) was designated by this manager group: he is a retired military officer (mechanized sniper colonel).

It was barely enough reason for the students and the teachers, to block out the new management from their university, and make a blockade 0-24 every day for months.

So I and many of my student mates all around Hungary decided to help the students of Theatre and Film Uni, and we built up a solidarity team, called „Titkos Egyetem” (in Hungarian Secret University).

It seems like the worst composed of conspiracy theory. And I would be very happy if it would turn out that it was just a big performance, and the red curtain would fall down at the end.

Unfortunately, it is everyday life, for 10 years now in Hungary.

The whole story in a nutshell

here: <https://hungarytoday.hu/szfe-barricade-blockade-restrictions/>

#freeSZFE

I'm currently organizing a student solidarity movement to save a university (University of Theatre and Film Arts Budapest) and stand up for our student mates, for their teachers (for my friends).

The semester in Budapest began this year sadly. Our country is in the middle of a „Kultur Kampf” as the government and the prime minister calls it.

It's hard to describe, what „Kultur Kampf” means, I don't really know as well. The government says, they are taking out the - they called - „left-liberal” artists from the cultural institutions. They say they want to strengthen the „national thoughts” in the Hungarian culture. There is a little problem: nobody knows, how they decide about, who they called „left-liberal”. Also, nobody knows (instead of some close advisors of the prime minister) what they mean under „national thoughts”.

According to our past years' experiences, it means hatred and kitsch, instead of national values.

In the last year, a spokesman at the „government party media” called the University of Theatre and Film Arts Budapest a „liberal reptile hatchery”. He spoke for the transformation of the so-called university to a „national institution”.

The government made a law in the summer, to designate loyal people into the management of the university.

They put a loyal theatre director,



Feel free to cut out all the black parts
of this page and use it as a stencil.