

A graphic featuring three large, white, stylized numbers ('9', '0', '0') floating in a bright blue, rippled water background. The numbers have a soft, glowing appearance.

# READER

SAMIRA HODAEI NADIM VARDAG  
SUNNY PFALZER  
RAMBAZAMBA ATELIER  
SAMMI EL-ALI SHIRA WACHSMANN  
MARA WOHNHAAS 21 DOWNBEAT  
ANA ALENSO  
LORENZ FIDEL HUCHTHAUSEN

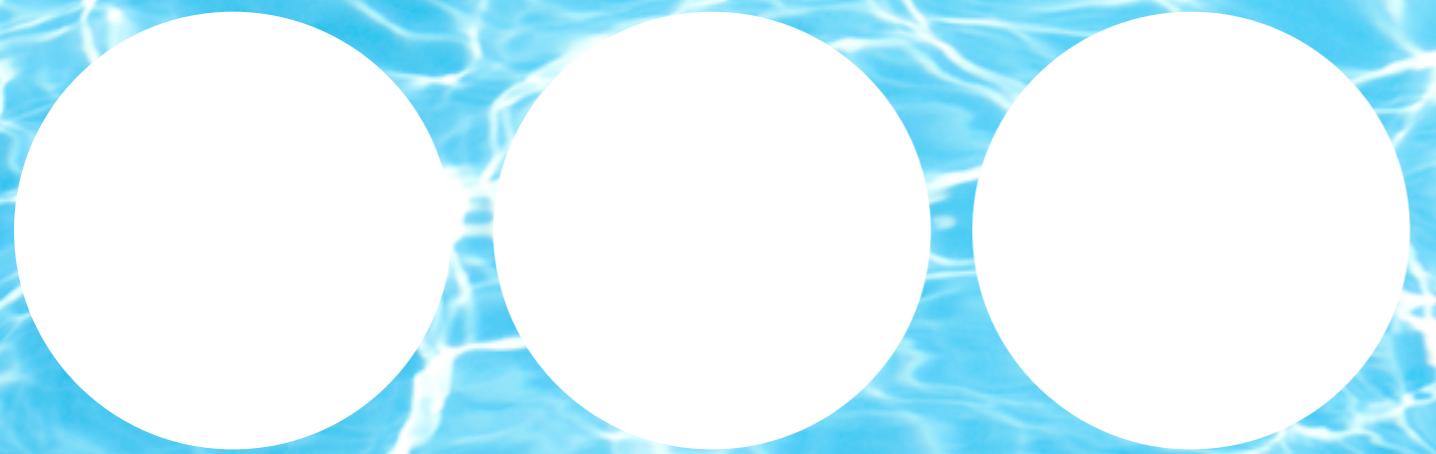
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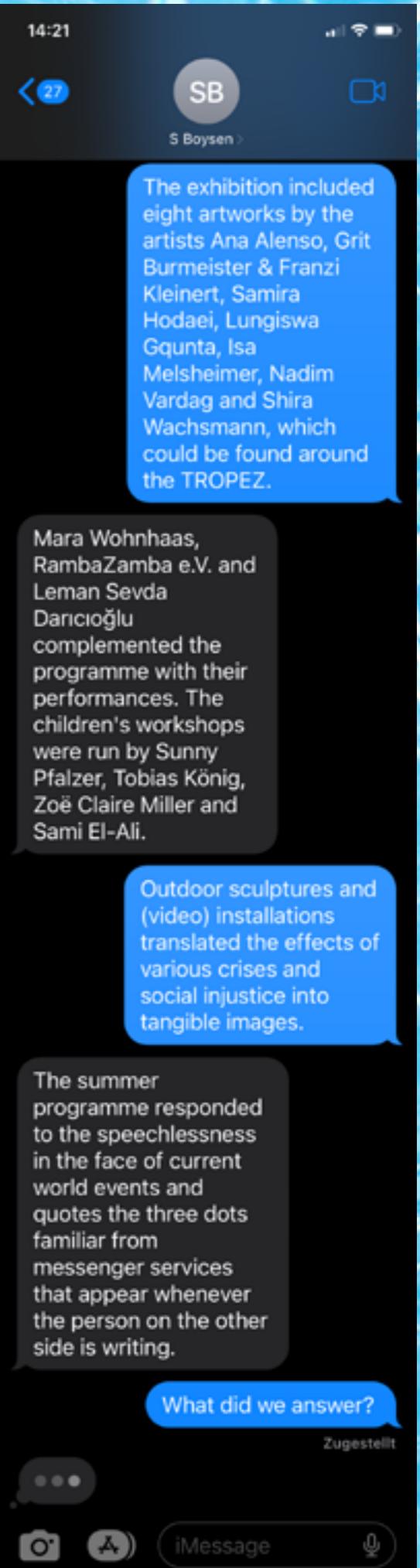
# INHALT



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SOPHIE BOYSEN &  
ZIEMOWIT NOWAK



# WOMEN, LIFE, FREEDOM

Oil, revolution, war, sanctions... Iran has struggled for many years and their concerns for their daily bread had been the first demand of the people, but what has made the summer of 2022 in Iran resonate on a global level is the stand women and men have taken together, not for their daily bread, but with the slogan: Women, Life, Freedom.

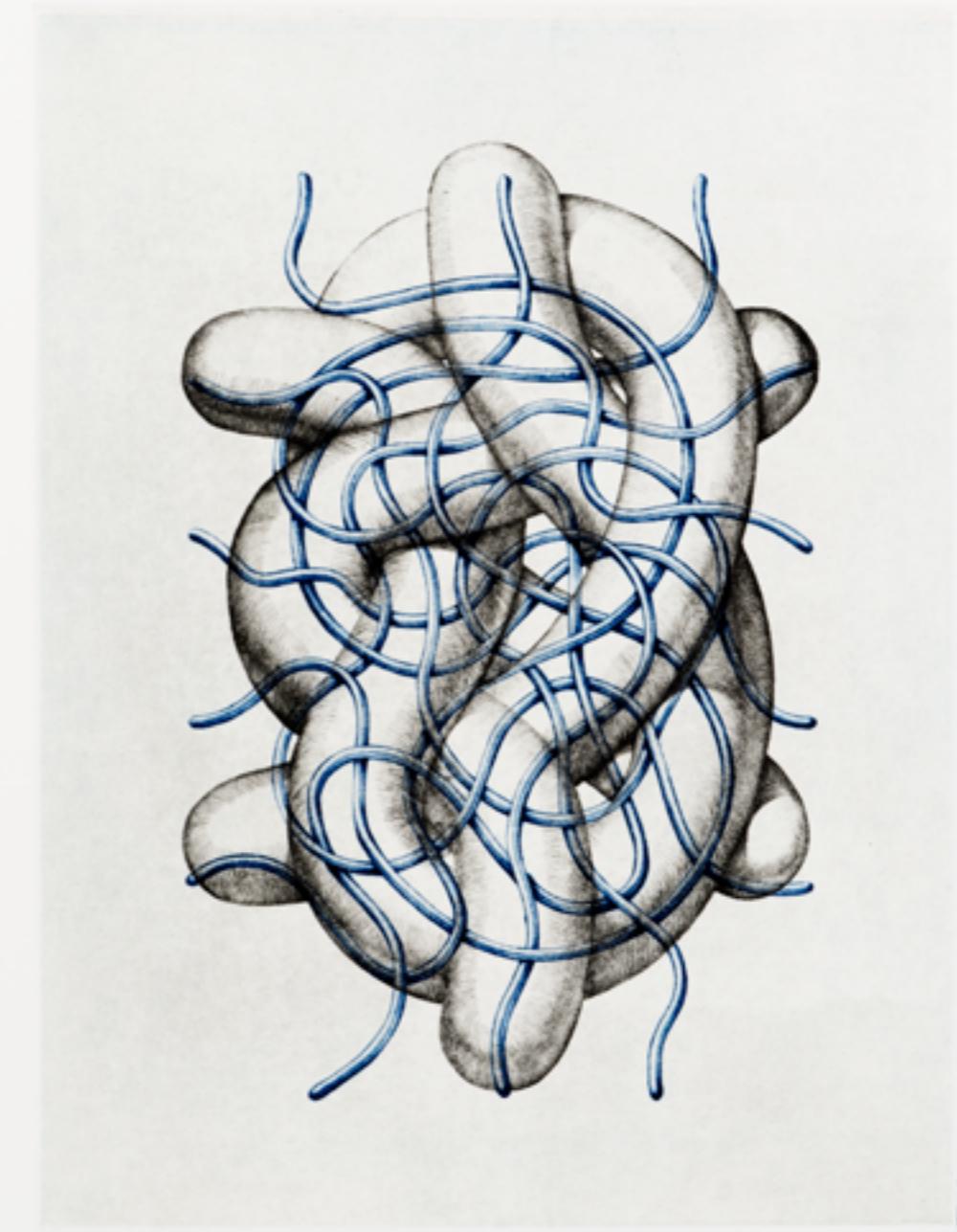
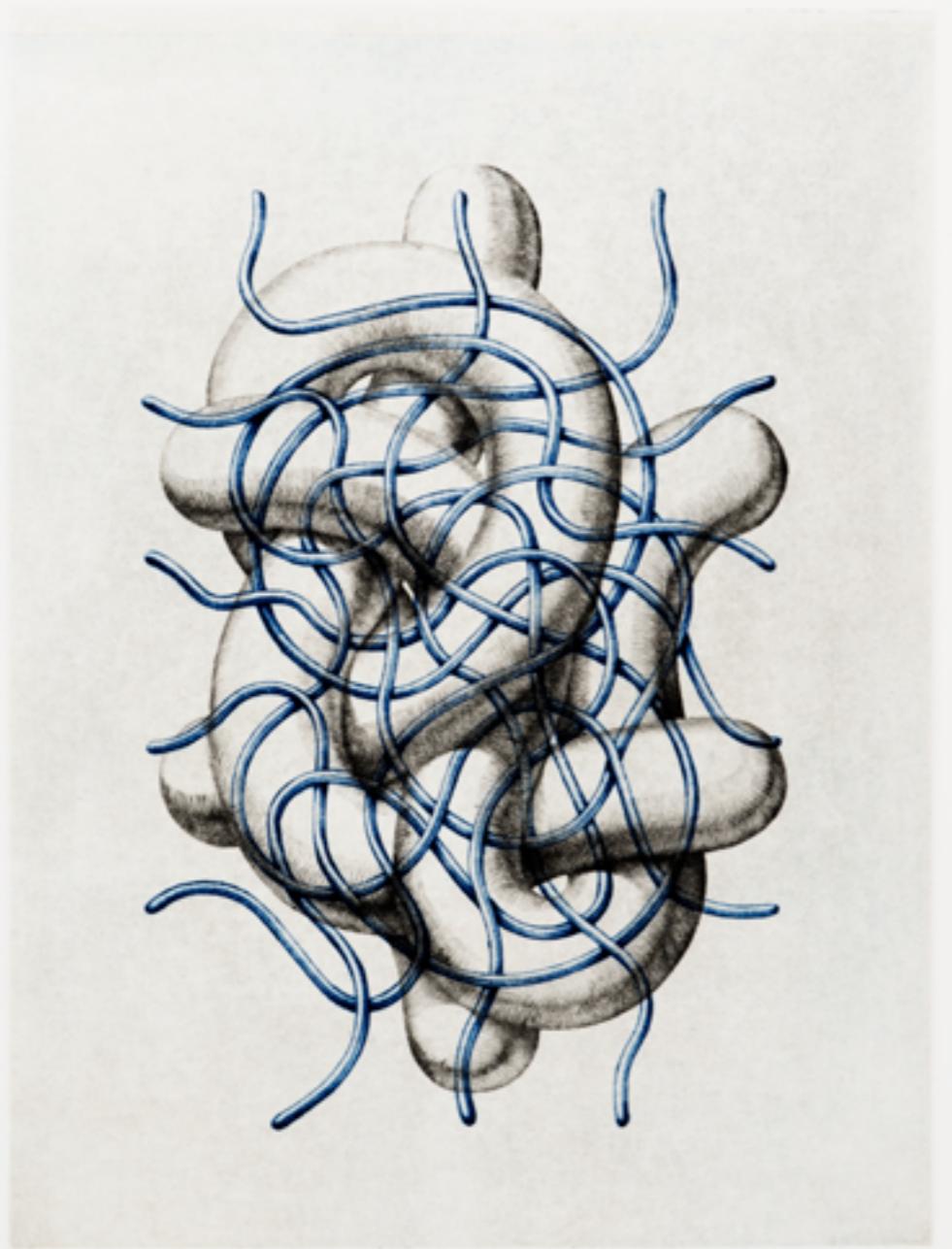
Women and their bodies have been subject to the totalitarianism of the Iranian government for many years.

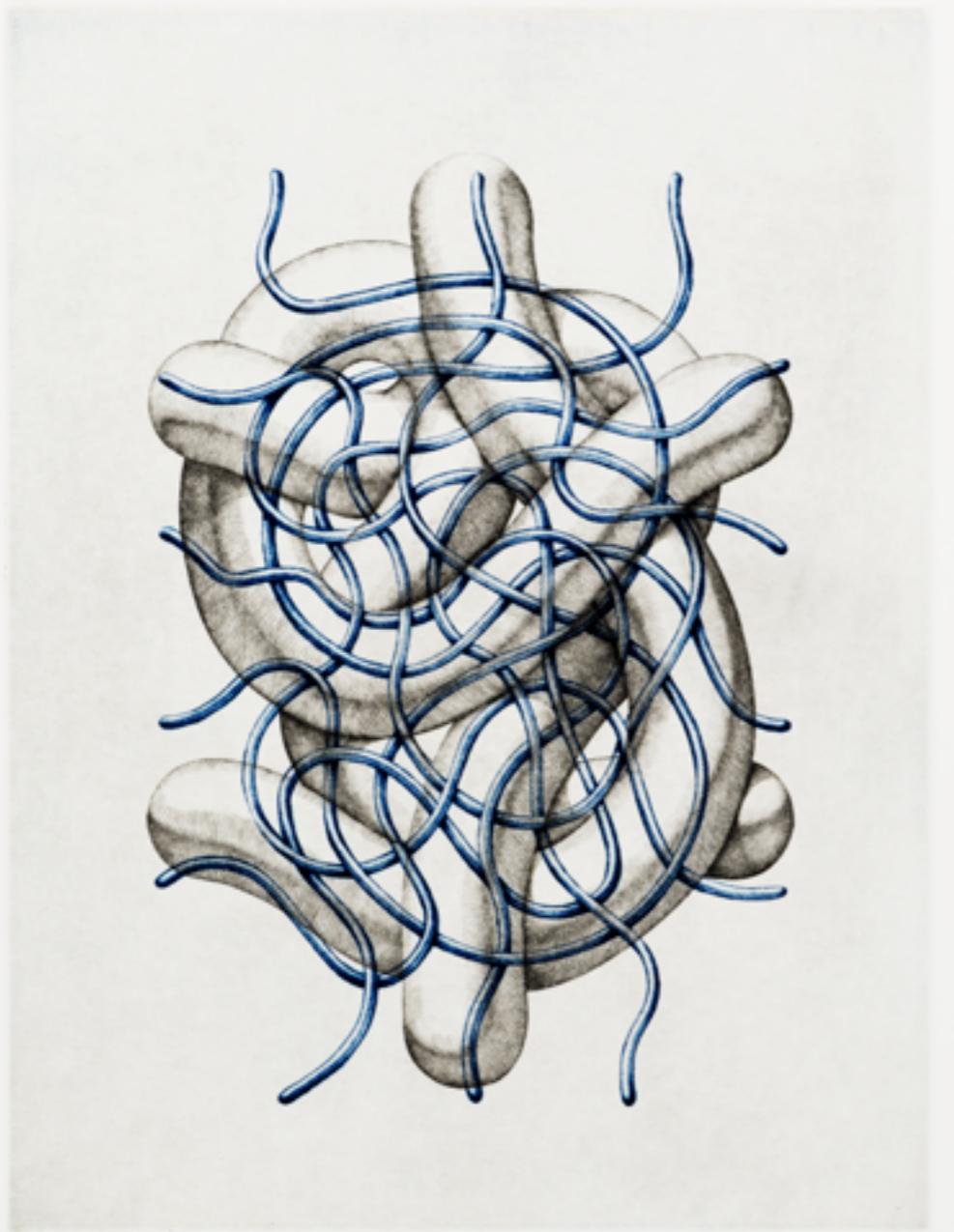
The current awakening and awareness that has made people shout the slogan "Women, Life and Freedom" follows the heartbreaking death of Mahsa Amini, the 22-year-old Iranian Kurdish girl, arrested and brutalized, and ultimately killed by Tehran's morality police for wearing her hijab incorrectly.

It is the awareness and belief that Mahsa could have been one of us, a sister or a friend, the belief that Mahsa is me, a woman whose very being is the battle field of a misogynist male dominated government.

These days, despite the violent suppression they face, men, women, girls and boys in Iran have taken their lives in their own hands and into the streets to shout slogans for a woman's right to freedom. The oppressive government has shut down the internet in an effort to keep their voices from being heard by the people of the outside world.

Let's stand together and be the voice of all the Mabsas and the women of the world whose existence is life itself.





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NADIM VARDAG

# I KNOW WHAT TO DO

A poem by Sunny Pfalzer, Lau Lukkarila, Slim Soledad.

Inspired by teenage fantasies, the writings of Banuh Kapil, Barril de Alva and our friendship.

I say yes to the idea of deconstructing, but no to the point of arrogance.  
You know, deconstructing language by claiming that syllables would only  
be sounds that can be arranged and arranged according to preference.  
Preference is never neutral.

Vibing is a structural matter and repetition can be brutal.  
It is the feeling of a teenager, posing in front of a mirror, with a blush of  
shame on their pretty face.  
Not yet in full capacity to grasp the social implications of their creation,  
but eager to learn.  
"It is easy to be with me, just for a moment" the image says.  
Can you stretch my ankle while I try to be myself? Yes, I know what to do.

I am chewing on you in a 3 min time container.  
I suck you in and it is easy to follow, to stay, to be with me.  
At least for a moment.  
But we do not need to be together all your life.  
or pin down my existence to a beat.  
because I am constantly evolving, transitioning, mirroring and expanding.  
We support each other to stretch this notion of identity.  
Because it is fucking difficult to stretch notions of identity alone.

SUNNY PFALZER





RAMBAZAMBA ATELIER

# DEUTSCHLAND, DU HAST EIN RASSISMUSPROBLEM!



Deutschland, du hast ein Rassismusproblem,  
trotzdem verschließt du deine Augen  
als wär nie was geschehn, will dich verstehn!  
Was erwartest du, gib doch einmal bitte deine Makel zu,  
meinetwegen nur mit einem Atemzug.

Als sei es nicht schon schlimm genug Rassismus zu erleben,  
muss ich eben noch von Weißen hören  
„Rassismus würds nicht geben“,  
aber während du das gerade sagst, fernab von jeder Harmonie,  
fließen gerade Tränen für die Seele Ahmad Arbery.

Und nein das war nicht Deutschland,  
aber Deutschland hat das gleiche Pack.  
Ich hab die ignorante Scheiße satt, in meiner Heimatstadt.  
Mein Deutschland, ein Appell an dich, ich glaub du reflektierst zu wenig,  
deswegen scheinst du leider heute noch kritikunfähig.  
Deutschland das ist dein Armutszeugnis.  
Von vorne wirkst du brav und freundlich,  
doch plötzlich wirst du wahrlich teuflisch  
deine ignorante Art enttäuscht mich.  
Ich will einmal, dass du ehrlich bist  
und offenkundig sagst,  
dass rechter Terror hier in Deutschland  
für uns immer noch gefährlich ist.  
Statt deine Augen zu verschließen,  
so zu tun als seist du blind,  
dich zu verstecken, wie ein kleines  
zartes weinerliches Kind.  
Denn das ist das was du tust!  
Nicht mehr und nicht weniger.  
Aus einem Nazi machst du quasi  
nen Verschwörungstheoretiker.  
Mit einem Rechtsextremisten gehst du  
nicht hart ins Gericht.  
Für die Hinterbliebenen in Hanau  
ein Schlag ins Gesicht!



SHIRA WACHSMANN





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SHIRA WACHSMANN

## 3RD ROUND

With thoughts fastened to the rudder  
Stormy sea no other  
Turning impulses seduce my steps  
I'm busy with the attraction circuit, only two more reps

Precisely delighted listening to the continual whimpering  
Ice cold fear running down my limbs  
Never limbering  
Last thought-abort before the wakening

Teeth in the fletch, feet in the bliss, ready to dismiss  
I wriggle deftly from the embrace  
Welcome to yet another phase

Magic spell that I can't tell  
Line break  
Haven't been fully awake  
Doubt rests heavy on the standby button  
As if gravity were increasing all of a sudden

It's a slow ride into self-denial

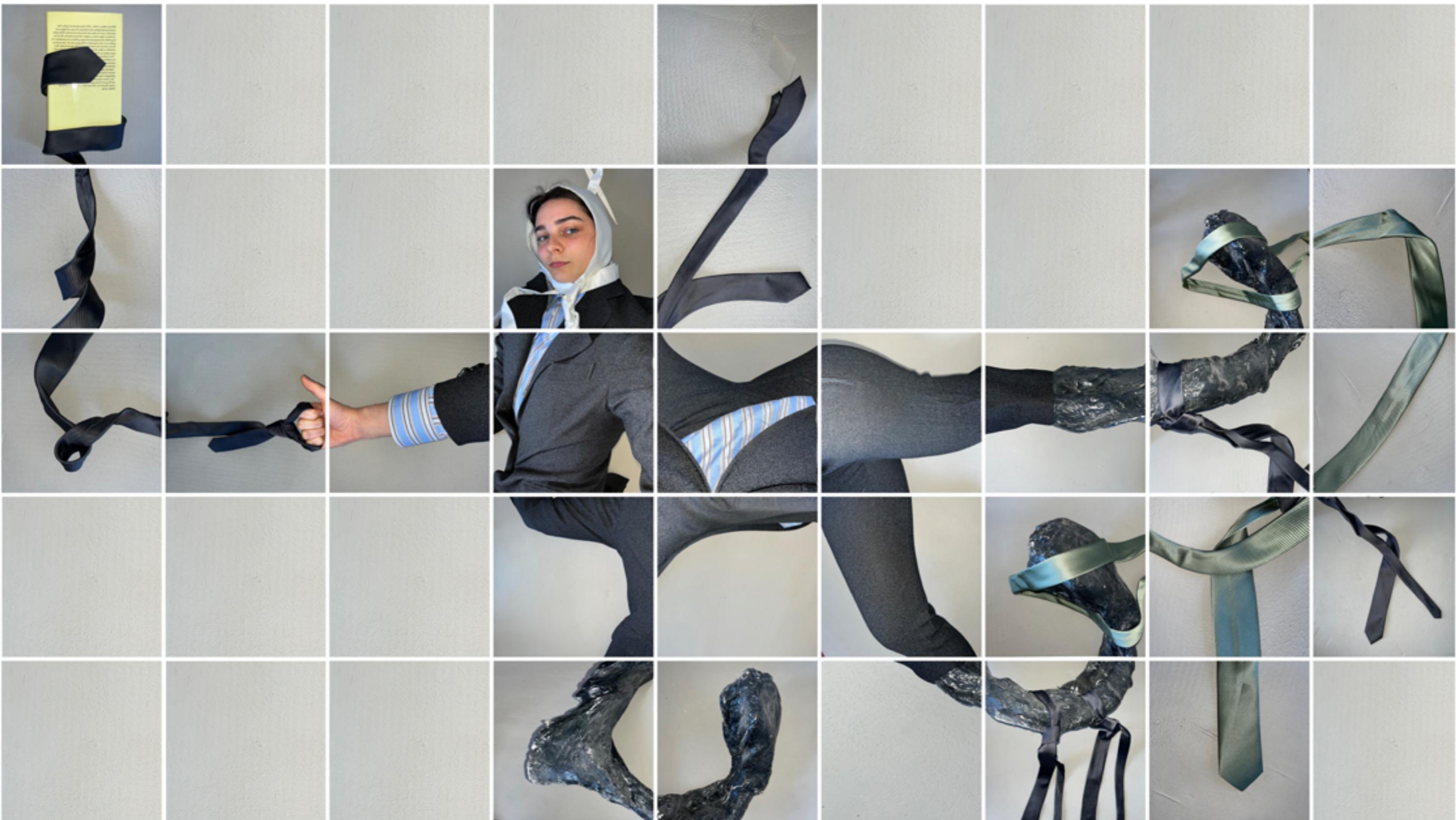
Been revising my next two phases  
Have counted past ones  
Not one of them freely chosen  
Before I object  
I'm stuck in motion  
Caught up in the effect  
But we're still on track  
  
For a while now you've been asking how much further it is  
But we must hang on beyond the bliss

Your eyes become bared teeth  
Eyes to break easily  
You make me chafe inwardly

The mood lies-flies on-off the tip of my tongue  
A breeze of words,  
temporary guards  
I push words  
I fall to words

I fall towards two worlds  
Squidgy limbs whirling around  
Disjointed dissolving into the ground  
Self-service-loop unraveled  
Restart – I'm baffled

Caught a glimpse of when everything aligns  
I guess it's the arbitrariness of signs  
Speaking with echo and delay  
Concentration goes astray

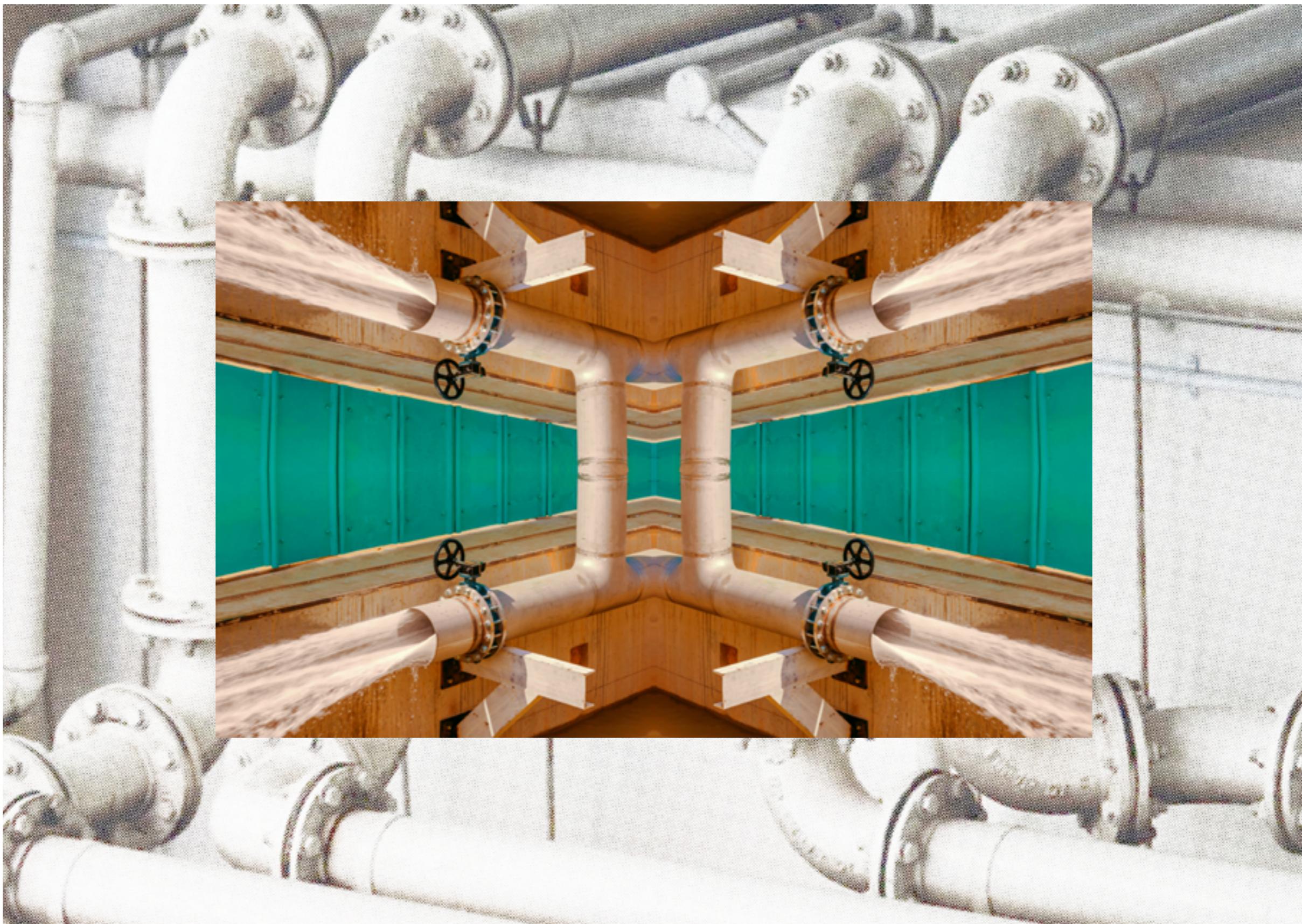




**21 DOWNBEAT**

21 downbeat are the RambaZamba actors Eva Fuchs, Moritz Höhne, Hieu Pham, Heiko Fechner and the composer and musician Leo Solter. The inclusive band's basic principles are: exhilaration and ecstasy – blasts and confetti explosions. Disregarding any kind of established boundaries and notions, the band members create their own individual sound from their own texts and those of contemporary poets. You could describe them as satyrs, cheerful demons and followers of Dionysus, who are hard to tame and for whom our established boundaries and notions simply aren't relevant.

The debut album with song texts by the award-winning author Yoko Tawada is released in summer 2021. At "Hi Freaks", the late-night show at the RambaZamba Theater, 21 downbeat regularly performed together with different guest musicians. The evening "Rausch Royal" and the pop opera "Der Ring" were created in the context of the Pop-Kultur festival. 21 downbeat have made further appearances e.g. at Mensch Meier, the Kantine am Berghain, and the Fusion Festival.



# SÜSSER MOMENT

30° im Schatten, schreiende Kinder und ein Kater der nur wartet rauszurücken. *Wo bin ich?* Liegend im wirklich sehr prallen Schwimmbad unter einer noch pralleren Sonne. Der Sonnenschein lässt das grüne Gras gelb erscheinen. Weit hinten auf der großen Wiese. Von Vorne höre ich ganz alarmierend Lieder aus meiner Pre-Teenie-Time sich mit der verzweifelten Stimme eines Kinderanimateurs in der generellen Geräuschkulisse eines überfüllten Freibades vermischen.  
*I'm Blue da be dee ... seid ihr noch da?!*

Das Blut ist schwach, der Körper schimpft. Es ist eigentlich glasklar wie Wasser was ich brauche. Ins Becken zu gehen lohnt sich kaum. Meine Mutter würde sagen: *Man kann über's Wasser laufen.* Nein, ich brauche was „das mir jetzt wirklich hilft“ – Du weißt um die Erfahrung, die sich offenbart, wenn man an einem heißhitzigen Tag, am besten wie geplant, den Durst nach Flüssigkeit (ggfs. auch noch den Hunger nach Lust) mit einer arschkalten Cola aus der Dose stillt. Was ich jetzt-hier-heut' brauch ist der Cola-Moment, der die Göttlichkeit dieses teuflischen Zuckerwassers entfaltet.

Huch, noch bevor mein Bewusstsein die Handlung beauftragen kann, greift meine Hand lethargisch in die Badetasche und zaubert ein Kaninchen aus dem Hut. Nein, eine Cola aus dem Nichts. *Klick-Klack-Zisch* macht und das Ding ist auf. Schon aufgeregt in dem Wissen was mich erwartet, richte ich mich auf, fast schon stolz, voll von bewusster Ignoranz gegenüber diesem Konsum, geht es los.

Dieser eine erste sündige Schluck – ein Ausbruch von Life wie diese fast knackige, kalte Flüssigkeit über die Lippen hinweg, sich erschreckend urplötzlich über die Zunge ergießt. Ein sprudelnd sich aufbauendes Erlebnis im Mund, von Süße (in der Kürze liegt die Würze), die nur durch einen Hauch Bitterkeit ausgeglichen wird. Ein Prickeln in der Nase, Augen und Mund ziehen sich zusammen, ein Schlucken und die Bläschen tanzen kitzelnd die Kehle hinab, während sich alles entspannt. Im Anschluss ein einzelnes Ausatmen in Form eines endbefriedigten Seufzers (*haaaa*) und danach ein *Rülpss*.

Direkt und kräftig und auch kurz – eine sofortige Erfrischung macht sich breit. Mensch spürt quasi die Energie durch die Adern den Körper direkt mit Lebendigkeit versorgen.

Oh so fine, dieses Gefühl der Zufriedenheit spült alle anderen Sinne weg. Es ist ein Moment voller Freude, zum puren Genießen, ein Moment zum Schließen der Augen. Verjüngt und erneuert, Lebensgenuss à la creme – Erfrischung, die sogar von Chlor brennende Augen erfeuchtet.

Kein Getränk für jeden Ort, für jeden Anlass oder für jede Zeit. Dicker als Blut, süßer als Zucker, schwarz wie Öl. Nur für die geplante Erfrischung des Satansafts an einem heißen Tag am heiligen Pool. Einzigartig, aber erinnerungswürdig und jedes Mal der Beginn einer neuen Tradition.

Ein süßer Moment. Der Cola-Moment.  
*Der erste Schluck ist am besten.*

## **ANA ALENJO**

(born 1982) works mainly with sculptures and multi-media installations. Her artistic work explores the world's dependence on natural resources and the resulting forms of exploitation of nature and humans. Her recent exhibitions have been at the Geneva Biennale, the Kunstmuseum Wolfsburg and the Nkrumah Volini in Tamale.

## **SOPHIE BOYSEN**

(born 1992) is a Berlin based art historian and theatre scientist. Having studied at Freie Universität Berlin and Institut Catholique de Paris, she worked for KW Institute for Contemporary Art and Berlin Biennial, among others. Since 2021, she is the artistic director of TROPEZ, initiated by Nele Heinevetter.

## **GRIT BURMEISTER**

(born 1964) has been an actress and visual artist at RambaZamba Theater since 1991. *Images of people, images of people, sometimes they are images of love*, she says herself about her works in painting and graphics. Grit Burmeister was nominated for the Aktion-Kunstpreis in 2015 and can currently be seen at RambaZamba Theater in *Der Ringas* well as in the dance piece *Mujer*.

## **SAMI EL-ALI**

(born 1990) was born and raised in Berlin, where he now works as a street worker for Gangway e.V. in the Wedding district. In 2012, he started poetry slamming under the stage name Sami El Poet and won championships for 6 years in a row.

## **FRANZISKA KLEINERT**

(born 1970) has been an actress and visual artist at RambaZamba Theater since 1991. She can currently be seen in the RambaZamba web series *Superforecast* and in the productions *Cold Cases*, *Der Drache*, *Der nackte Wahnsinn*, *Don Juan* and *Pension Schöller*.

## **RAMBAZAMBA E.V.**

is a studio of the arts for people with so-called mental disabilities. Since its founding, the association has been a pioneer for inclusive artistic work.

## **JAMIRA HODAEI**

lives and works between Berlin and Tehran. Hodaei's artistic practice is based on the history of oil and its impact on people's lives in Iran. Her paintings and installations have been part of solo and group exhibitions, as well as in public spaces, in Europe, the United States, the United Arab Emirates, Asia and Australia.

Having grown up in Berlin with a Polish background, **ZIEMOWIT NOWAK** works as a graphic designer, art director and musician. In his solo-project Jemek Jemowit he has toured most of Europe and released, among others, on Fabrika (GR), Cleopatra Records (US) and Martin Hossbach (DE). Since 2019 he works as production manager in the art space Tropez.

## **SUNNY PFALZER**

is a performance artist, a Surfer Boy, a Go-Go-Girl and a Slug. Through protest methodologies, poetry and pop culture, Sunny depicts how body language can construct statements. Facilitating workshops and collaborating is an integral part of Sunny's processes. Work ethics and friendship underlie Sunny's practice. Recent presentations include, KW Institute for Contemporary Art, Germany, Kunsthalle Wien, Shedhalle and Les Urbaines, Switzerland.

## **NADIM VARDAG**

(born 1980) lives and works in Vienna. In his artistic practice he addresses the issue of exhibiting or showing itself. In doing so, he also refers to presentation formats from public space such as advertising displays and guidance systems. Most recently, his works were shown in solo exhibitions at Stations and New Toni in Berlin.

## **SHIRA WACHSMANN**

(born and not yet dead) lives and works in Berlin and London. She is currently pursuing a PhD at the Royal College of Art in London, where she is exploring memory, time and trauma. She is a graduate of the Akademie der Künste Berlin-Weißensee, where she also completed the Master Class Program. Wachsmann's works have been exhibited in numerous solo and group exhibitions around the world and are in various private and public collections.

## **SMILE INITIAL PLUS**

is a research and concept driven studio working at the intersection of art, design and everyday situations. Founded by Gabriela Kapfer & Lorenz Fidel Huchthausen.

**MARA WOHNHAAS**, born in Karlsruhe in 1997, studies at the Kunstakademie Düsseldorf in the class of Rita McBride.

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