

This issue acts as a collection of materials and reflections on and about the artistic-academic symposium *sharing/learning: methods of the collective in art, research and activism*, which took place on June 28th and 29th, 2019, at (and in cooperation with) District * School without Center. In formats including round tables, workshops, and participatory performances, the event brought together artists, scholars, and activists - who work collectively or research collectivity - to probe and question different ways of (en)acting together. The online journal presents an index of the event, with essays, reports, photographs, transcriptions and videos that offer insights into the respective methods, concerns and contexts of the authors.

Edited by Juana Awad and Irina Raskin.

Issue #9 of wissenderkuenste.de acts as a collection of materials and reflections on and about the artistic-academic symposium *sharing/learning: methods of the collective in art, research and activism*. This symposium took place on June 28th and 29th, 2019 (at and in cooperation with) District * School without Center. It was organized by Juana Awad, Julian Bauer, Maja Figge, Elsa Guily, Verena Melgarejo Weinandt and Irina Raskin as part of the DFG-Graduiertenkolleg "Das Wissen der Künste" at the Berlin University of the Arts. Our invited speakers and participants consisted mainly of collectives (or members of collectives) with whom we gathered to practice different ways of (en)acting together. Foregrounding the understanding of the symposium as an assembly on the one hand, and the performativity of the methods on the other, the gathering was structured through three different formats: round tables, workshops and participatory performances - each initiating particular arrangements and means for doing, thinking and feeling together. The symposium did not aim at presenting research *about* methods of the collective, but rather at probing various forms of engaging with and in collectivity.

das Wissen der Künste

Artistic-Academic Symposium
of the DFG-Graduiertenkolleg
»Das Wissen der Künste«
at / in cooperation with District* School Without Center

methods
of the collective
in art, research
and activism

shar/ Learning: 28.
29. 6. 2019

Elif Cigdem Artan
Selda Asal/ Apartment Project
Ulrike Bergermann
Clusterduck
Pedra Costa
Nuray Demir
District* School Without Center
Ulrike Hamann/ Kotti & Co
Timo Herbst + Irina Kaldrack
Suza Husse
Grupo Oito
Serhat Karakayali
Andrea Caroline Keppler
Anika Lachnitt/ AWO Theaterlinge
Friederike Landau
Spolka Collective
Ferdiansyah Thajib/ KUNCI

teil
Ien/
lernen:
Methoden des Kollektiven
in Kunst, Wissenschaft
und Aktivismus

Fig. 1.
Online announcement
Design: Jenny Baese. Courtesy: DFG-Graduiertenkolleg "Das Wissen der Künste"

Certainly within the framework of this online publication, the practices of 'sharing' and 'learning' are enacted differently than during the symposium, but we hold onto its notion of assembly. In this way this online journal is driven by the effort to initiate a gathering of reflections and impulses; to become a medium for different modes of collective acts-thoughts-expressions-articulations; to recall and collect enduring physical traces, memories and artefacts, which occurred or were made collectively in the course of the two days. Therefore, the single contributions to this journal, while partaking in the documentation of the symposium, sometimes exceed it. The authors' reports account for a persistent engagement and struggle with their particular methods, concerns and living conditions - partially by giving us insights into their practical knowledge(s), partially by addressing the limits of traceability, mediation and understanding.

Friday Freitag 28.6.	Saturday Samstag 29.6.
<p>10:00 arrival and registration Ankommen und Anmeldung</p> <p>10:30 welcome and introduction Begrüßung und Einführung Barbara Gronau + concept team Konzeptteam</p> <p>11:00 round table: assembling/disseminating – versammeln/ verteilen Elif Cigdem Artan (sociologist, museologist, curator Soziologin, Museologin, Kuratorin) Ulrike Bergermann (media theorist Medienwissenschaftlerin) Serhat Karakayali (sociologist Soziologe)</p> <p>12:30 lunch Mittagessen</p> <p>14:00 workshops – Kollektive Zeit(en)reise – eine Probe mit den Theater- lingen mit Anika Lachnitt (Theaterwissenschaftlerin, Aktivistin) / AWO Theaterlinge – Reinventing the Political Compass: How to increase digital self-awareness in the age of Social Media with Francesca Del Bono (designer, curator), Noel David Nicolaus (researcher, curator), Tommaso Cappelletti (designer, videomaker) / Clusterduck Collective – cooking, playing, sharing with Pêdra Costa (performance artist, urban anthropologist)</p> <p>17:00 coffee break Kaffeepause</p> <p>17:30 round table: instituting/fleeing Suza Husse (curator, researcher, writer) and Andrea Caroline Keppler (curator) / District* School Without Center Friederike Landau (urban sociologist, political theorist) Ferdiansyah Thajib (researcher, community educator) / District* School Without Center + KUNCI</p> <p>19:00 eating, playing, sharing with Pêdra Costa</p> <p>21:00 end</p>	<p>10:30 arrival and registration Ankommen und Anmeldung</p> <p>11:00 round table: commoning/communing Selda Asal (artist) / Apartment Project Ulrike Hammann (sociologist, postcolonial theorist, urban activist) / Kotti & Co Zuzana Tabáčková (architect, urban planner) and Zuzana Révészová (cultural sociologist) / Spolka Collective</p> <p>12:30 lunch Mittagessen</p> <p>14:00 workshops – The Practice of Resistance with Grupo Oito (dance collective) – Das Politische und das Gestische mit Irina Kaldrack (Medienwissenschaftlerin) und Timo Herbst (Künstler) – Spaces of Collectivity with Spolka Collective (architects, urbanists and sociologists)</p> <p>17:00 coffee break Kaffeepause</p> <p>17:30 Club of Im_Possibilities mit Nuray Demir (Künstlerin, Kuratorin) / District* School Without Center</p> <p>19:00 end</p>
	<p>in cooperation with in Kooperation mit DISTRICT</p> <p>with the support of Mit dankenswerter Unterstützung Universität der Kluge Berlin</p> <p>DFG Deutsche Forschungsgemeinschaft</p>
<p>Fig. 2. Program Design: Jenny Baese. Courtesy: DFG-Graduiertenkolleg "Das Wissen der Künste"</p>	

About the contributions

In this edition we present twelve contributions, each one corresponding to one session in the program, as well as a reflection from an individual perspective about the space and the proceedings. We have chosen to arrange the contributions within the publication according to the chronological order in which each program point took place. Consequently, the publication begins with the introductory words by the organizing team, which presented the central concerns and considerations with regards to the conception of the symposium, but also took some time to go through the more pragmatic instructions about the arrangement of the space, as well as to credit the persons and organizations that enabled the event. By publishing the script of the welcome note in its entirety, this contribution sets the tone for an edition, which attends to the performative and infrastructural as much as the discursive.

Conceptually, the symposium was organized through three central questions, which we chose to address as round tables. In them, we approached the tensions, collisions and cross-pollination arising when pairing concepts, which we considered fundamental in the practice of collectivity: assembling and disseminating, instituting and fleeing, as well as commoning and communing. The transcriptions of the roundtables document the discussions:

The sociologist Serhat Karakayali and two members of the Clusterduck collective, Noel David Nicolaus and Björn Heerssen, came to word in the round table *assembling/disseminating*, which focused on protest as collective practice against the background of the interplay between media and infrastructures.¹

District * School without Center, a queer-feminist art and cultural center in Berlin and our partner in the endeavor, was at the time in a process of evaluating and reorganizing its working structures. The round table *instituting/fleeing* gave space to its members Andrea Caroline Keppler and Ferdiansyah Thajib along with urban sociologist Friederike Landau to reflect on their process and delve into the relationships between institutions and collectives, as well as into experiences with institutional critique and oppositional practices.

In the round table *commoning/communing* Ulrike Hamann of the neighbourhood initiative Kotti & Co, Zuzana Tabačková of Spolka collective and the art critic Erden Kosova, who collaborates with the SiS collective, embarked on a conversation about collective engagements in the city, asking which forms of acting together could do justice to a relational understanding of the commons.

By providing transcriptions for all three round tables, the very different conceptual undertakings as well as the different participatory methods of each one can be recognized.

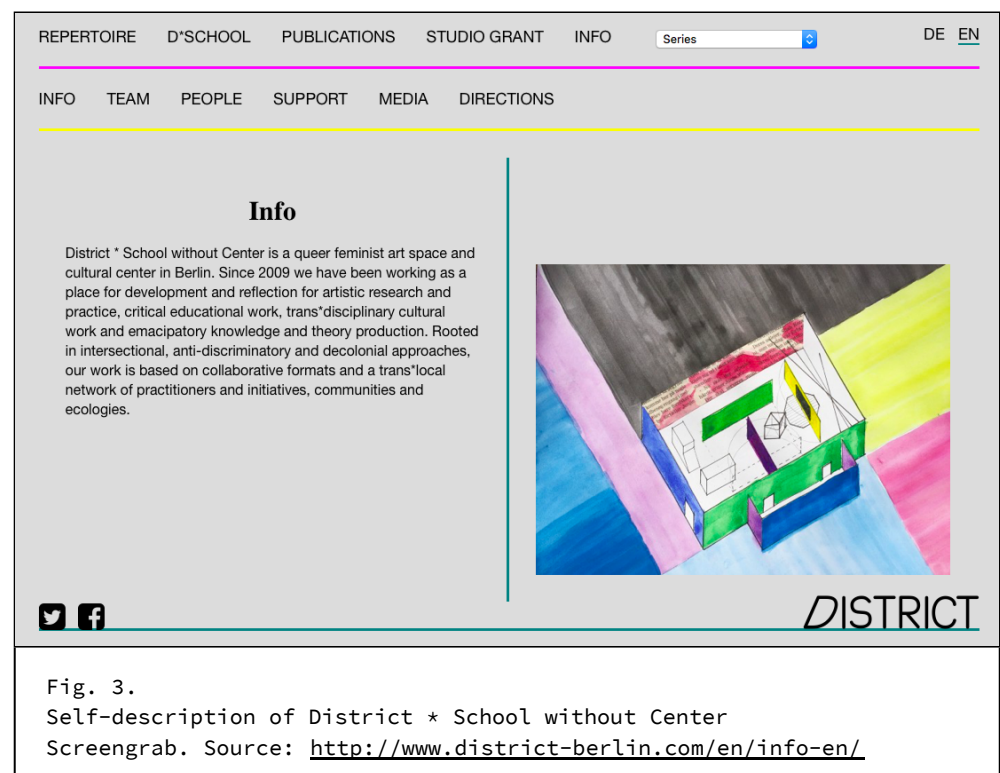


Fig. 3.
Self-description of District * School without Center
Screengrab. Source: <http://www.district-berlin.com/en/info-en/>

The second guiding principle of the symposium was its character as a space for collective practice. Recognizing the many possibilities of acting together, practitioners of several disciplines (i.e. theatre, dance, digital media, urbanism, among others) were invited to enable participatory workshops. Their contributions to this journal take different routes and formats: some look back to describe moments in the way in which memory, with its gaps, can allow; others take up the central questions in new directions; and others reflect upon the collective endeavour anew. In this way, fragmentary traces come together into a scaffold referencing the what, the how and the why of the encounters.

During the symposium Anika Lachnitt and the Theaterlinge from AWO Fanclub Neukölln directed the workshop *Kollektive Zeit(en)reise - eine Probe mit den Theaterlingen [Collective Journey through Time(s) - a Rehearsal with the Theaterlinge]*, where they invited the attendees to partake in the exercises of the group and demonstrated how collectivity is enacted within their practices of developing, rehearsing and staging different material. For this journal, Theaterlinge decided to develop a text collectively, however due to the ongoing pandemic crisis, this process has been delayed and the group shares with us their video *Superheroes*Heroines*.

For the symposium, Clusterduck conceived the workshop *Reinventing the Political Compass: How to Increase Digital Self Awareness in the Age of Social Media*, which explored how digital infrastructures and modalities of online behavior interrelate. For this publication, Clusterduck reconsiders their practices as a collective that situates itself between Digital Art and activism by revisiting the contradictions they find themselves embedded in.

Within the context of coming together, food also took a central role. After guiding a group during one complete afternoon in the preparation of, and interaction with the food we were all going to consume later together, Pêdra Costa reflects on anthropophagy, anthropoemy, sensual experience and learning as a bodily process.

The photo-essay by Fritz Schlütter focuses on the details: on those apparently unimportant objects that when together not only demarcate the space, but more so reflect a character, an intention, and will ultimately embody the memories of the ephemeral.

After guiding the workshop *The Practice of Resistance* in which trust was built and activated through movement and awareness, Grupo Oito contributes to this publication, reminding us about how short we still come, when trying to expand our notion of a 'we', and who does and does not belong to it; a central question, which traversed many of the sessions.

Irina Kaldrack und Timo Herbst review their lecture performance and exhibition *G20* - part of the multiyear project "The Entanglement between Gesture, Media and Politics" - in which the question of interdisciplinary collaboration takes center stage: how is it possible to create together, when each one is anchored and framed by the knowledge-frameworks of their own practice? What processes support a common and communal undertaking? What methods lead to what engagement? And how to reach beyond the limits and expectations of the individual to create and theorize as a group?

In the workshop *Spaces of Collectivity* the Spolka collective introduced their method of mapping as a means to negotiate individual experiences and the social constitution of space, while acknowledging the role of language in any collective act of space-making. The contribution traces the development of the workshop, including resulting maps sketched by the participants, and reflects on how the methods followed relate to Spolka's wider work.

Closing the issue is the photo documentation of *Club of Im_Possibilities*, a participatory performance led by Nuray Demir, in which we came together one last time. Rather than seeking for a summary or conclusion of the two days, the happening's final setting re-addressed the 'collective' by inviting the participants to create a mural commemorating the names of those, who have enabled each one to inhabit their own space.

In editing this issue, we aim to create a micro-archive of snapshots, voices, thoughts and communal undertakings, to promote the circulation of references, and engage in the potential of their enduring unfolding.

We would like to thank all authors for their contributions, as well as Marieke Grenzebach for her support in making this issue available online.

Juana Awad and Irina Raskin

Berlin, January 2021

- 1 In this framework, we would like to acknowledge the research practices of sociologist, museologist and curator Elif Çiğdem Artan, and media theorist Ulrike Bergermann, who were invited to the round table *assembling/disseminating*, participating in its preparatory meetings, but who were unfortunately prevented to partake in the event due to unforeseen situations.

In June 2019, I held the workshop *cooking, playing and sharing* at the symposium *sharing/learning: methods of the collective in art, research and activism* by the DFG-Graduiertenkolleg "Das Wissen der Künste", Berlin University of the Arts (UdK), at/in cooperation with District * School without Center.

I invited guests to explore how to come together spontaneously, creatively and intuitively for preparing a feast without previously knowing the recipe and without a recipe. The main idea was how to make a meal with the ingredients, we would have available, and share it between the participants of the event. Noncooking Knowledge was required. As it usually happens in my proposals, the practice has taken other directions.

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My writing is a puzzle giving clues and showing traces. It is a box with varied themes that interconnect and go through me, concerned to unfold the complexity of frames, layers and references behind my artistic propositions. So, let me show you some things until I get you to the workshop's experience.



Fig. 1. Pêdra Costa setting up

Photo: Maximilian Haas. Courtesy: DFG-Graduiertenkolleg "Das Wissen der Künste"

In the first semester of 1998, I began my bachelor's degree in Social Sciences at the Federal University of Rio Grande do Norte in Natal, Northeast Brazil. In the seminar *Introduction to Anthropology*, I had contact with a book that was considered the first account of a First Nation in Brazil, the Tupinambás. The book, published in 1557 in Germany, by the German mercenary Hans Staden, was originally called *True Story and Description of a Country of Wild, Naked, Grim, Man-eating People in the New World, America*. It is currently called *Hans Staden's True History: An Account of Cannibal Captivity in Brazil*.

Bartholomäus

**Historia vnd beschreibung eyner Land-
schafft der Wilden/Nacketen/Grimmigen Menschfressen
Leuthen/in der Newenwelt America gelegen/vor vnd nach
Christi geburt im Land zu Hessen vnbekant/bis vff dise ij.
nechst vergangene jar/ Da sie Hans Staden von Homs
berg auß Hessen durch sein eygne erfahrung erkant/
vnd yetzo durch den truck an tag gebr.**

**Dedicirt dem Durchleuchtigen Hochgebornen herren/
H. Philipsen Landtgraff zu Hessen/Graff zu Catzen-
elnbogen/Dietz/Ziegenhain vnd Nidda/seinem G. H.**

**Mit eynrer vorrede D. Joh. Bryandri/genant Eychman/
Ordinarij Professoris Medici zu Marpurgh.**

Inhalt des Buchlins volget nach den Noueden.



Getruckt zu Marpurgh/in jar M. D. LVII.

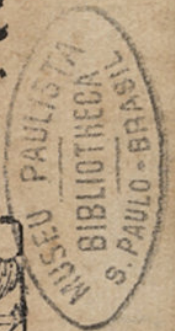


Fig. 2.

Cover of Hans Staden's publication

Source:

http://www.deutschestextarchiv.de/book/view/staden_landschafft_1557?p=1

The book basically describes the “ritual of cannibalism”, as he called it. It is also known as anthropophagy. He was a captive of the Tupinambás for nine months. Then he managed to escape and returned to Germany. From his point of view, his catholic god saved him. I always wondered: why didn't the Tupinambás eat him? The response is as follows: he was not brave, he was not smart, he was not strong, he was not wise, he was not a warrior, noone would honor his death. He had no positive qualities to be absorbed. He was an indigestible German.



Fig. 3.

Still from the film *How Tasty Was My Little Frenchman* by Nelson Pereira dos Santos, 1971 Source:

<https://thecannibalguy.com/2020/09/13/how-tasty-was-my-little-frenchman/>

Was cannibalism a lie or a truth? Was it a creation of European invasion in America to justify colonial violence?



Fig. 4.

Image by Theodor de Bry

Source: https://commons.wikimedia.org/wiki/File:Theodor_de_Bry_-_Canibais.jpg

In Brazil, Staden's account was first translated only in 1892. The publication influenced Oswald de Andrade, who in 1928 published his "Anthropophagic Manifesto".² The Anthropophagic Movement³ was a Brazilian modernist artistic manifestation of the 1920s, founded and theorized by Oswald de Andrade and Tarsilado Amaral, in São Paulo. They also founded *Anthropophagy's Magazine*. It is the best-known Brazilian artistic movement in Europe, mainly in academies and art institutions. It has brought the ideals of "swallowing" or "critical devouring". Oswald wrote in his manifesto "only anthropophagy unites us" and I wrote in my manifesto "anthropophagy does not unite us anymore."⁴

REVISTA DE ANTROPOFAGIA



Fig. 5.

Cover of the Anthropophagy's Magazine

Source:

https://pt.wikipedia.org/wiki/Revista_de_Antropofagia#/media/Ficheiro:Revantrof.png

In 2012, I was invited to the academic conference *Vomit and Not: Anthropoemic Practices in Art and Culture* at the Rio de Janeiro State University (UERJ). We discussed how anthropophagy, eating the other, absorbing their knowledge and transforming it, no longer served us. In this case, the Anthropoemy –the vomit– interrupts digestion and evacuation: it reverses dialectics by not allowing synthesis to take place.⁵

In the book *Tristes Tropiques* (1955) by Claude Lévi-Strauss, there would be two types of society, the anthropophagic ones “[...] which practise cannibalism – that is, which regard the absorption of certain individuals possessing dangerous powers as the only means of neutralizing those powers and even of turning them to advantage – and those which like our own society, adopt what might be called the practice of anthropemy (from the Greek *émein*, to vomit); faced with the same problem, the latter type of society has chosen the opposite solution, which consists in ejecting

dangerous individuals from the social body and keeping them temporarily or permanently in isolation[...].”⁶ Having been investigated and experimented in the field of art and culture, anthropoemy remained almost untouched as a social and cultural concept.

REALIZAÇÃO DO SEMINÁRIO:

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C.A.F.C.S.
COLETIVA

20a 24/AGO 2012

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IV SEMINÁRIO DE PESQUISADORES DO PPGARTES – UERJ

PRÁTICAS ANTROPOÊMICAS
NA ARTE E NA CULTURA



> ENTRADA FRANCA

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Fig. 6.

Poster from the conference *Vomit and not - anthropoemic practices in art and culture*

Source: <http://ivseminarioppgartesuerj.blogspot.com/2012/08/>

In 1973, the Brazilian artist Lygia Clark proposed the *Anthropophagic Slobber*, a psychophysical experiment at the fine-arts faculty of the Sorbonne's Centre St. Charles. She and her students deepened the notion of collective creation, expanding it into sets of propositions called, for example, "Collective Body". Clark's seminars were aimed not at creating artworks or performances but, in her words, at creating a "living culture, in which the artist cuts himself off from the traditional base and gives the body its central position again. This is a living form of production for this productive society [...]. To get there,

one needs to make the deinstitutionalization, both of the body as of all concrete relationships.”⁷

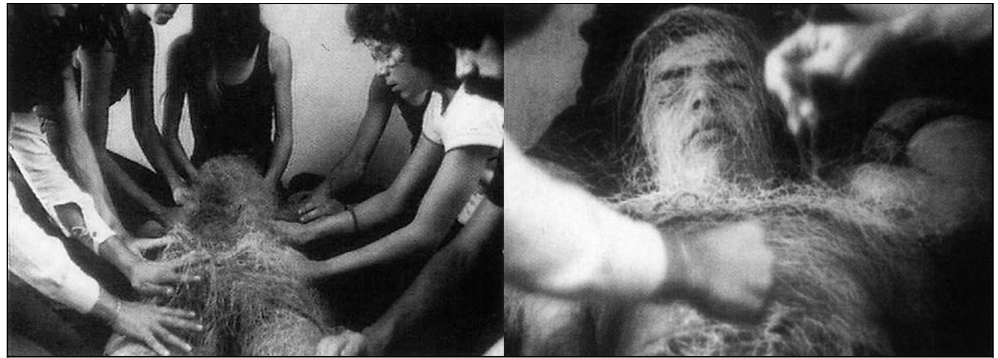


Fig. 7.

Lygia Clark's proposition *Anthropophagic Slobber*, 1973

Thread Courtesy "The World of Lygia Clark" Cultural Association, Rio de Janeiro

Source: <http://www.diegorambova.com/Performance-Spirituality>;
<https://post.moma.org/part-3-affective-geometry-immanent-acts-lygia-clark-and-performance/>

In 2011, at the integration's course, the teacher asked us to write a recipe from typical food from our countries. I wrote the recipe that Hans Staden described in his book:

Ingredient: you need an enemy captive.

1st step: kill him.

2nd step: put him over the fire.

3rd step: scrape off the skin, making it all white.

4th step: place a piece of wood in his arse to prevent a discharge.

5th step: cuts off the legs above the knees and the arms at the body. The men take these parts.

6th step: keep the innards, simmer them and make a mush in the broth.

Women and children drink and eat this.

7th step: the brain, the tongue, and whatever else is edible, is eaten by the youngsters.

My teacher asked me WTF that was. I said, it was my country's best-known recipe written by a German. I, on the inside, thought: *Ist das ein Integrationskurs oder was?*



Fig. 8.
Original woodcut by Hans Staden, 1557
Source:

[https://commons.wikimedia.org/wiki/File:Hans Staden, Tupinamba portrayed in cannibal](https://commons.wikimedia.org/wiki/File:Hans_Staden,_Tupinamba_portrayed_in_cannibal)

Staden's book created a strong and negative imaginary about the First Nations from Brazil that has spread across Europe, influencing people such as William Shakespeare. In his play *The Tempest* (probably written in 1610-1611) one of the main characters is Caliban. This play has been put to different interpretations, but I prefer the version that considers it as the colonization of the Americas by Europeans. Caliban is a product of nature, the offspring of the witch Sycorax, and the devil. Some authors bring the idea that Caliban is an anagram for the cannibal.⁸

Rodrigo Garcia Alves, a Brazilian choreographer and theatre director based in Berlin, has created the work *Studio Disorder's La Maison Baroque* as his final work in the "SODA - Solo, Dance, and Authorship" Master's program at the Berlin University of Arts (UdK). The work was also based on Staden's book, on the *Anthropophagic Slobber* and on the *Anthropophagic Manifesto* in addition to other works. I was a performer and researcher in this piece, in the same way that all the other performers were, because the choreographer's concept was precisely to create from the curatorship and selection of our works, as well as of other artists.



Fig. 9.
Studio Disorder's La Maison Baroque. Choreography by Rodrigo Garcia
Alves. Tanztage Berlin, Sophiensæle, 2016. Still Video
Photo: © Walter Bickmann

And, finally, about the workshop.

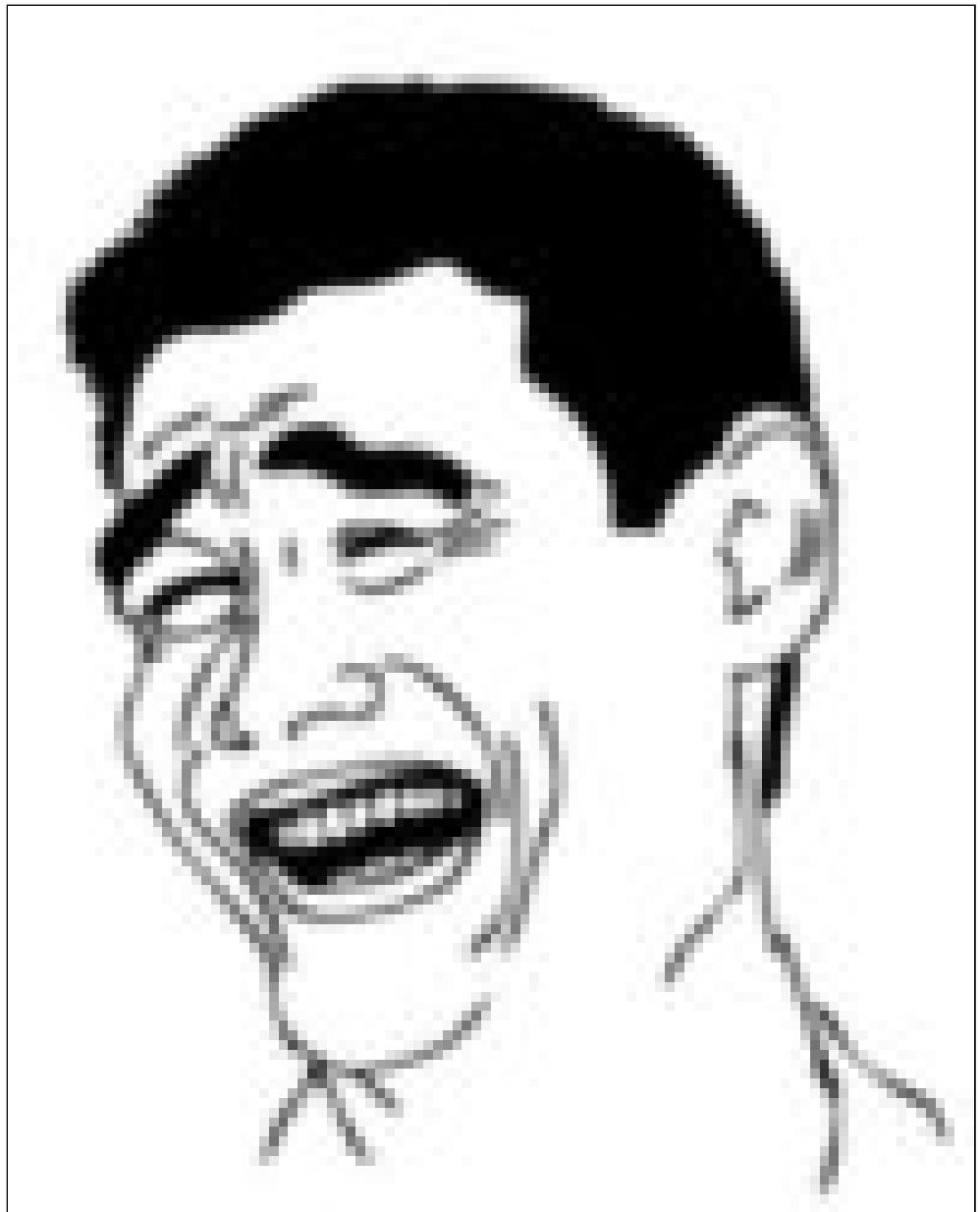


Fig. 10.
Meme from Internet
Source: <http://www.pngall.com/yao-ming-face-png>

In the end, I decided to divide the workshop into two parts.

The first part, a sensory and collective experience with reference to the work of Lygia Clark's *Anthropophagic Slobber*, was divided into two parts. It was out of the room. In it, one person at a time laid down on the grass, blindfolded. The others put fruit and vegetables on their bodies. The lying down persons had to feel the weight, the smell, the texture, the temperature, and the touch of the fruits and vegetables on their body and skin. Breathing and feeling the experience.

The second part needed more courage and not everyone took part in it. The experience had the same principle as the first, but instead of fruits and vegetables on the body, we chewed them before and let it fall from our mouths to the bodies. Slobbered fruits and vegetables.



Fig. 11. Pêdra Costa setting up the workshop
Photo: Maximilian Haas. Courtesy: DFG-Graduiertenkolleg "Das Wissen der Künste"

The second part of the workshop took place inside a room, and the idea was to decorate four cakes with a white man's face, to be shared and devoured between all the people of the event. At least, it was supposed to be. One of the cakes was the face of Donald Trump.



Fig. 12. Resulting cake
Photo: Maximilian Haas. Courtesy: DFG-Graduiertenkolleg "Das Wissen der Künste"



Fig. 13. Resulting cake

Photo: Maximilian Haas. Courtesy: DFG-Graduiertenkolleg "Das Wissen der Künste"



Fig. 14. Resulting cake

Photo: Maximilian Haas. Courtesy: DFG-Graduiertenkolleg "Das Wissen der Künste"



Fig. 15.
 Screenshot from Facebook
 Source: <https://www.facebook.com/Graduiertenkolleg-Das-Wissen-der-Künste-1676842259201069>

I believe the knowledge, which comes from meetings and exchanging experiences has to be embodied. At the same time, I do not believe in learning from something exclusively formal, serious and academic. If our machine-bodies have so many learning options, let's involve them all: the emotional, the mental, the physical, and the spiritual. And, to be honest, everyone gets happy when there is something to eat.⁹ *Happiness is our revenge.*¹⁰



Fig. 16. Getting ready to slice the cake
 Photo: Maximilian Haas. Courtesy: DFG-Graduiertenkolleg "Das Wissen der Künste"

1 “[...] the brilliance of Tupinamba resistance may not have been in
eating the enemy.” in: Martel, H. E.: *Hans Staden’s Captive Soul: Identity, Imperialism, and Rumors of Cannibalism in Sixteenth-Century Brazil*, Northern Arizona University, 2006.

2 The manifesto was first translated into English in 1991 by Leslie Bary:
http://writing.upenn.edu/library/Andrade_Cannibalistic_Manifesto.pdf

3 “[...] recovers the cannibal as an anticolonialist sign, much in the manner of the Brazilian anthropophagic movement, as a mark of liberty in the face of colonial oppression.” Whitehead, Neil L.: “Hans Staden and the Cultural Politics of Cannibalism”, in: *Hispanic American Historical Review* 80, no. 4, 2000

4 Costa, Pêdra: “The Southern Butthole Manifesto”, in: Imayna Caceres, Sunanda Mesquita & Sophie Utikal (ed.): *Anti*Colonial Fantasies - Decolonial Strategies*, Vienna, 2017.

5 Free translation of the conference’s concept. All the material produced is in Portuguese.
<http://ivseminarioppgartesuerj.blogspot.com/2012/08/sobre-o-seminario-version1.html>

6 Lévi-Strauss, Claude: *Tristes Tropiques*, London 2012, p. 388.

7 Lepecki, André: “Affective Geometry, Immanent Acts: Lygia Clark and Performance”, in: *Lygia Clark: The Abandonment Of Art, 1948-1988*, MoMA, 2017. <https://post.moma.org/part-1-affective-geometry-immanent-acts-lygia-clark-and-performance/>

8 There are many academic texts reflecting from a post-colonial point of view on *The Tempest*.

9 Watch the short documentary *Because of What Is*, where at the end of it, I talk about the importance of cooking and sharing food.
<https://vimeo.com/269084343>

10 Sentence created by Mujeres Creando. <https://youtu.be/FR5ioZa0RGU>