

TOGETHERNESS does not propose a clear direction; the sketch is the framework that attempts to grasp the fragility and openness of the encounter. Every encounter points beyond itself, creating space for reflection, introspection and agreement. How can we see ourselves differently through the eyes of another? What if the contours fray towards the edges and the image (of oneself/of the outer, surface, yet every wave breaks. the other) becomes fractured? Sometimes it is impossible to speak of that which lies beneath the

Do you find it absurd to move **APART** in order to **FACE** one another? A 'real' encounter requires the audacity to engage with the other person, to step out of predefined roles and to surprise oneself. Through the encounter with the other, I can feel affirmed, insecure or challenged. What is certain is that we will have changed each other a little. Through the Thou a man becomes I1 and I can hold up a mirror to myself, but without it, I cannot look myself in the face. At the same time, the human face contains an inherent vulnerability myself in the lace. At the same that throws us back on ourselves and forms the prerequisite for empathy. We can't get by without each other and yet we meet each other mainly in orderly ways. You can take by without each other and yet we may word for it. We could go for a coffee. We could sit opposite one another in the my word for it. We could go it a collection and indeground, barely perceptibly reacting to others passing by, shaking our heads, with underground, barely percepulpy reacting to and yet shielded. As we have the shielded as the sh our eyes downcast, with headphones on and yet shielded. As we wait for the bus or stand in the queue, we meet each other not and yet shielded. As we wait for the bus or stand in the Yucac, we might get shield an opportunity to run into each other by mistake. As Without reason. There's hardly an opportunity to run into each of the world. Pennila eit alana interest has fallen INDIVIDUALS, we might get stuck in the lift together one day. Lunenness race have should call each other more stall alone, within four walls, staring at like a veil over large parts of the world. People sit alone, within rour waiis, staining at the weather. Encounters harmony number and Ilke a ve...

Get Involved in a conversation about the weather. Encounters become coping strategies

In a risk, at a time when we (have to) distance ourselves in a room coping strategies Set involved in or a risk, at a time when we (have to) distance ourselves. In so doing, it is possible

get involved of a risk, at a time when we have to distance ourselves. In so doing, it is possible cannot zoom in no role of the streets. We cannot zoom in no role of the streets of the s or a risk, at a local of the sold of the sold of the sold of the stay to getter. Between the cannot sold in on one and the sold of the sol Another but we can the foothout to work through screens. We cannot to work out who is a door in on one and one the forth to work through the cannot the canno Another but we can try to stay together. A lit who is a good match for us, if only WAVEL ENGTHS algorithms bushon.

Marken what he want from each other. My digital self has now accumulated a lot of Cara Tubbish and want from each other. In Diasic and waters are overflowing. I secretly teel a fally chart of this sed obportunities. SKERCH OK TOGETHERMESS DIES TEST ERCOUNTERS ON SEASE SCORDING SEES The Droicot Pre Droicot Takes Disce in different in the field of art and culture Process to a Diriciple that stays the same: A Derson Morking in the field of art and culture race of one day.

A Transcription of one day. SOR OR OF THE WORLD OF CORDINATE SERVING STANDENE CORDINATE SERVING STANDES SERVING STANDES SERVING SER The two enter into a complicit Deathership based on the simple set complex are accompanied.

The simple set complex are accompanied. Stord in the fact of the fact that they are accompanied and some and the fact that they are as an arisin process and by a carnera is Darrof the Steetch and make their encounter as an artistic Drocess and this as an exocimental arangement. Sketch of not rear shifts to meet each other to the Deade who have the interfact of the interfact of the interface of the inte Lest A joint day till is also the starting Doint for a Derformance: their teathion of Disconfidence and is feel and to each office of the morted and to each office. Place in front of all dience and lefter ended in the reaction of the reaction Skercounter offers an occasion to fellect out it in the potential of the enticining one another and of CONNERSATION, GLOWING TO TO CONNERS DO TO THE POLICE IN TH TOO ROTH OF STATE ON THE COLLEGE OF STATE OF STA Of Oxorion Cornello In disable enter to the County The two sites on a life of their own that the on a life of the low of the low of the own that the store about

Ship that finds its own form, language and the or their very land that hat hat a should be and the or that hat hat a show one another what can we todesherress in General accessible what are we willing to show one another what can we Tot hite and when does the Derception of a stranger change to one or familiarity?

Transcription to certain spaces. HOW does and when does the Dercebhor of the Notice of the Dercebhor of the North Read of the North Read of the Rea Thom does an ercounter charge try dercenturing and are charge to the state of the s realities, Steech or And Under Marcifichus, and the Islanding of the Profit of the Andrew The Motor of the Profit of the Office and Tee of lidgenery and solding some free fine with one and extresses the fact that Store of integenent and some incompleteness of even encounter and expresses the fact that TALKING TO YOURSELA. each other's eats of Manclenoths of sound hit the hairs of our felip our rest. Hohr waves cross the space and hir objects that are reflected back onto our letinas Does that hit you? One look can make you sink into the ground. 200 seno ke long to that nothing can be scartes Uses that hit you? One look can make you sink into the around their before. Completely forgothen that nothing of Description is largely based on feeling. LA. I Cannor ask vou to Card my welloff, but we can chew thought that has not been felt before. Completely forgothen that not have completely forgothen that not have communication is largely based in a can be sentences. EVENTATION IN THE MISTING THE SAID SELECTION TO SAID SELECTION SEL Unheard thoughts. Mutually agreeable or nervous silences. Facial expressions, body

as the solution of the sol language, INTERMEDIATE SOUNDS do not escape us. As tactile beings, other, and as Our skin does not form a closed exterior—we are connected to each other, and as anne time INTERCONNECTED beings we cannot not communicate and at the same time we can't tell each other anything new. We feel that something stands between us before We can find the Words for it. One thing is certain: We will hardly be able to keep our bodies out of it. The sense of touch receives so little attention in research, yet it is **ESSENTIAL TO SURVIVAL**. We can get along fine without being able to see, hear or smell, but without touch we will wither away. Bodies are places of negotiation. What we need is tact: what we learn from each other, how we listen. What we have to tell one another. How much we can ask of each other. What we reveal to one another. Without accountability, we can count on having many faces. We return to each other in waves.²

relationships are almays in flux.

and the struggle

It is and then struggle

It is a scyborgs, we could keep the mind-body

May on as transhumans. VIRTUAL REALITY or FLESH and

Someone. Melt into each other. Touch someone with a mere glance. Place someone in your thoughts. Make a point. What remains when we move away from each other? OXYTOCIN is known to be a good remedy for stress. Perhaps we could take this to near thoughts. Make a point. What remains when we move away from each other? OXYTOCIN is known to be a good remedy for stress. Perhaps we could take this to near thoughts. What remains when we move away from each other? OXYTOCIN is known to be a good remedy for stress. Perhaps we could take this to near thoughts. What remains when we move away from each other? OXYTOCIN is known to be a good remedy for stress. Perhaps we could take this to near thoughts. What remains when we move away from each other? OXYTOCIN is known to be a good remedy for stress. Perhaps we could take this to near thoughts. What remains when we move away from each other? OXYTOCIN is known to be a good remedy for stress. Perhaps we could take this to near thoughts. What remains when we move away from each other? OXYTOCIN is known to be a good remedy for stress. Perhaps we could take this to near thoughts. What remains when we move away from each other? OXYTOCIN is known to be a good remedy for stress. Perhaps we could take this to near thoughts. Bodies are **SCENERIES** in **MOVEMENT**. Discourses, norms and ruptures appear in

Something monstrous, that as it consumes itself, one side of its face is swallowed by the lines of the other. An arm telescopically tugs at another limb, interrupting the flow and revealing the view of the back of a body. Twisted silhouettes testify to the fact that something is in motion here. My gaze shifts from an auricle to a hand that seems enraptured, as if about to launch into a question, lingering on the area under one nostril and resume gaze and throw it back in an encouraging $n_{\partial n}$ one nostril and resting for a while on the pupils that return my

The medium is both message and massage.3 Gestures leave traces that are layered. It also depends on the posture whether we find a common language. Hands and lips can be trained for someone else to read and check for legibility. Something that is not considered. Can you say that in y_{our} o_{wn} w_{ords} ? Something that is not self-evident: speaking with one's hands

What is encoded and decoded between satellites. Inflationary messages like: Sorry, 5 min late. All the best. Means nothing to me. What can we hold (of each other); store or let go? How long does an encounter last with indefinite battery life? Can memories erase themes against another and it's 16:14. I dial your number in the sleep. memories erase themselves? 24.03.2010. A shoulder leans

another

Eyeball or oral cavity? There are always several perspectives on everything. Endless reflections between inside and outside. Prisms of reflection in which senders and receivers try to put themselves in each other's shoes. Out of sight, out of mind, but: we have the gift of the gab.

It is what it is. We can't make each other ours, but I can try to tell you what's on THE TIP OF MY TONGUE. It's all quotes, nothing that hasn't been thought of before. As if the words - just like that - fell into our laps. **ECHOLALIA**. The 'I' that slips through the cracks. Lost in the fabric of the text, or: does the text have human form, is it a figure, an anagram of the body?4

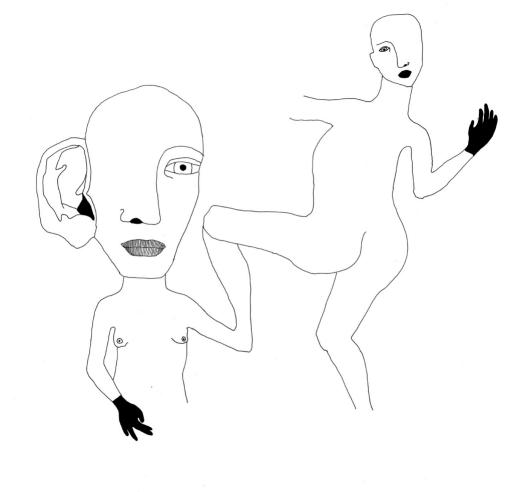
¹ Martin Buber: I and Thou, translated by Ronald Gregor Smith, Edinburgh, 1937, p. 28.

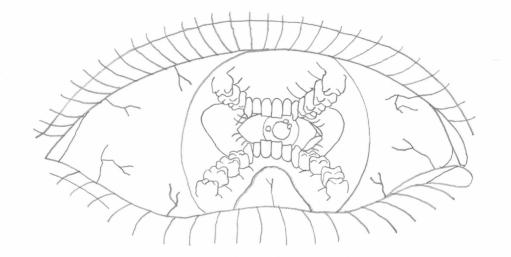
² Nayyirah Waheed: *NEJMA*, Wroclaw, 2019, p. 65.

The Medium is the Massage, Hamburg, 2001.

⁴ Roland Barthes: The Pleasure of the Text, translated by Richard Miller, Farrar, Straus and Giroux, New York, 1975, p. 17.

How does your body relate to the image your for you to hear your own to get the image your body forward. This is roughly forward. This is roughly





NOKIA

XpressMusic

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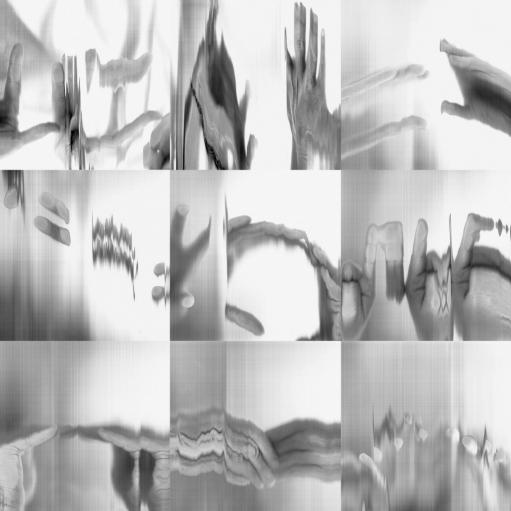
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Wr.d 24-03-2010



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What I always wanted to ask you	
I can't find the words, I	
When I look back on my life in ten y	rears' time, then
I won't recognise myself as	nor
I could never tell you that I	
I think, you and I, we	
I doubt about	. If I could turn back time I would
I think, we should	. Do you really want to hear this?
I wish that	. I understand you when you say that
If I could go somewhere with you, it	would be
What's stopping us?	Do you really want me to turn back time now
Isay	, because
If I were in your shoes, I would	
Greetings to you, your	. Greetings to you, your