EUROPEFICTION Academy

#4 A BORING STONE

A WORKSHOPSERIES ABOUT CLIMATE CHANGE

INTRODUCTION

About Europefiction and the Academy

EUROPEFICTION is an association of 10 youth theatres from 6 European countries. In a network of five theatres for young audiences from the Ruhr area and five European partner theatres, we want research transnational encounters and develop new aesthetic forms together with young people and other partners.

Every year a group of young theatre people come together a summercamp for an encounter and exchange with performances, workshops, conversations and firetalks. Encountering creates the basis of our society: community and solidarity. We want to develop an artistic utopia for a common future through art.

After two years of working together on the project of Europefiction, the Europefiction Academy is a next step to strengthen the partnerships between the co-working theatres, their local networks and to reflect on innovative methods in collaboration between the professional group leaders, talented ex-participants and students from a variety of theatre minded studies.

With this academy we want to develop new artistic and communicative strategies to convey the value of a democratic future with an interplay of political issues and art to a wide professional public of formal and non-formal youth-education.

Want to know more about Europefiction and the Academy?
https://europefiction.org

A BORING STONE -
a workshopseries about climate change

INTRODUCTION

The Intellectual OUTPUT „a boring stone" is based on the idea of a series of material researches in order to give a better understanding of the limit of local soils and the problems this causes for the region and abroad.

We have focused on the materials coal, water, pit and fend which are related to the partnercities Evora (Portugal), Hamm (Germany), Gelsenkirchen(Germany) and St. Viet (Belgium). The materials are important for the region.

The idea behind the workshop series is, to start an understanding of the topic from the body. Therefore it is important to get a better understanding of each material, its weight, constistence, its possibilities by an experience with all senses.

Workshop Part 1:

1. The material research:

- We start on the level of “material research with all senses”.
- How is the smell?
- Can we eat it or not?
- How does it relate to the other materials?

2. The knowledge part:

- Each “knowledge part” should not be longer than 5 minutes

Workshop Part 2 optional:

3. Groupwork of participants

- “What will happen if the material is no longer there?”

  This is the collective moment. We go into groups with 5-6 people and bring together our knowledge, our feelings, questions, ideas we would like to work on.

- If we think about the circumstances, what will happen, if the material is no longer there?

  The participants work on a presentation/performance based on their further interest on the topic.

1) On Coal, A Tea Ritual

An interactive performance workshop - Navigating our landscape through play – researching natural resources through local knowledge and sustainability to create an awareness of aspects climate change

Interactive Performative workshop by Nelly Koester (DE)

Research interest for this interactive performance workshop

During this interactive performance workshop, our focus will be on exploring the relationship between our cultural, social, and economic systems and our relationship with the natural world. Specifically, we will examine how our systems and practices have led to environmental degradation.

The current environmental crisis, caused by human activities such as deforestation, pollution, and overconsumption, threatens the survival of numerous species, ecosystems, and communities around the world. This crisis is exacerbated by social and economic systems that prioritize growth and profit over sustainability and human well-being.

It is urgent to address these issues through our practice and explore new ways of living in harmony with nature. By engaging with young people's knowledge and practices, we can learn from communities who have been living sustainably for centuries, and help to promote their ways of life in a world that is rapidly changing.

Furthermore, technology can be a powerful tool in facilitating a deeper connection to the natural world, but it must be used responsibly and in a way that respects and supports the environment. By exploring the potential for technology to promote sustainability and a deeper connection to nature, we can contribute to a broader conversation about the responsible use of technology in the face of environmental crises.

On Coal, A Tea Ritual - An interactive performance workshop - Navigating our landscape through play – researching natural resources through and knowledge sustainability to in harmony with nature that can feed into an outcome of a creative interdisciplinary project. This workshop would explore the ways in which from the local perspective and knowledge and practices can inform our understanding of sustainability, and offer new approaches to living in harmony with nature or even get in a conversation about the challenges of climate change.

The workshop would be interactive and would include both theoretical and practical components. Participants would have the opportunity to learn about each other's knowledge and practices from different parts of the world and to engage in discussions and activities that explore the ways in which this knowledge can be applied in contemporary contexts.

By offering this workshop, it is hoped to contribute to a wider conversation about sustainability and local knowledge and to inspire professionals who work with young people to use the formate to create their own workshop to inspire the participants to think critically about the relationship between our cultural, social, and economic systems and our relationship with the natural world.

Practical information

2 parts to the workshop

Part 1: experimenting with materials such as coal, sand on white paper

Part 2: Destruction, Clean-up, and a tea ritual, get in conversation.

What happens when these materials start to deplete? What will we do to sustain them? How do we create sustainable ways to restore our natural environment?

Get an impression of the first part by watching the videos:
https://www.dropbox.com/scl/fo/7lhp7x272snosbkos0scp/h?dl=0&rlkey=vcvblabauzlznyejwlkv8xwdy

PART 1 Material research on Coal, A tea ritual

The idea behind this format is, to engage the participants in the material by using parts of a ritual which is not connected to the associations of the material one might have for the moment, noise, heavy work… The ritual preserves a save space, in which the members would experience a relaxing, inspiring, silent, creative session with the material coal. Including freely moving and exploring the material based on using all senses.

What you need to prepare in advance:

Necessary materials:

- lights
- rolls of paper
- tape
- painting suits for every participant

- 4 buckets/boxes
- 3 different types of coal
- a possibility to wash hands
- a small sack of sand (dry, like sand used for bird cages)
- a mikrophone
- a music system
- a playlist
- a camera
- tea for every performer

create a playlist with relaxing and mobilising music without vocals
and the sound of gong to announce a new part

- Cover the floor with paper and fix it. The size depends on the number of participants. They need space to move. Use tape you can remove easily from the floor.
- Create a calm and relaxing atmosphere by making shure that you won´t be disturbed
- creating a focus on the working space (paper) by using pleasant lights depending on the location.
- checking the temperature of the room and the water for washing hands
- close the curtains, make shure nobody can look inside the room
- fill the materials in the designated boxes
- place the boxes with the materials beside the working space, in every corner one box
- remove the packaging from the painting suits and place them around the paper surface

Part one _ the arriving

- 1 Introduce the space to the audience:
- put on relaxed sound/music
- Welcome the audience in a calm and friendly way.

- Ask them to choose a place on the suits
- When they found a place
- SOUND: Gong

Part two _ preparation

- ask the participants to put on the suits and take off their socks
- Gong
- Do a little breath exercise. (Breath in 4 times, hold 7 times, breath out 8 times, repeat 5 times)
- Gong

Part three _ discover the space with movement

- Sound: Put on a song which inspires to fly.
- Enter the space and lead a little exercise to discover the space.
- Example: “Find a position in the space.”
- “Feel the weight on your feet!”
- „If you like, close your eyes. Go back and forth, discover your wait and balance.“
- „Imagine flying pillows raising your arms.“
- „Start to play with moving through the room and interact with the others.“
- „Slowly come back to your first position. Find an ending.“
- „Go back to your place beside the white paper.“
- Gong

Part four _ the material research

- Put on a relaxing, but energetic music
- **Gong**
- Take one box at a time and pour it on the white paper at different positions
- Use it as a performative act.
- **Gong**
- „As soon as you feel an impuls, take the material you like and find a space on the white paper.“
- „Now start to explore the material!“ „What can you do with the material?“ „How does it look, how does it smell, how does i feel like?“
- „Explore the material as if it were the most exciting thing you have ever seen.“
- „Let the material lead you.“ „What can you do with the material?“ „Be a child on the playground.“
- Let the performers act in the space. If they stop or the energy gets low, give them another song. 10-15 min
- **Gong**
- „Stop moving. Look around.
- What do you see? What do you feel?“
- **Gong**
- „ One after another take a hand full of sand and make a circle around a place, a part of the picture, you like.“ „This is your place.“
- „ Go back to your place and take a seat!“ „Take a deep breath in…..and out!“
- 3 times
- **Gong**
- „Now put off the suit!“ „And wash your hands!“
- **Gong**
- Bring a cup of tea to every performer!

PART TWO _ Knowledge part

Aftertalk

- When every performer has a tea, ask them:
    - How do you feel now?
    - What were your experiences?
    - Which part of the paper did you choose and why?

Input

- Either put on an audio with facts about coal (example) or show a little video (example) about the topic.
- Take material with a focus on the direction you want the discussion about.
- The local aspect could be very interesting, as well as the political aspect, which is popular at the moment or the historical perspective.

Material:

12 interesting facts about coal:

1. Fossil coal is the remains of ancient plants that have lain deep underground for a long time, under enormous pressure and without oxygen.
2. In Russia, coal mining began in the 15th century.
3. Scientists say that coal was the first fossil fuel used by man.
4. China leads the world in coal consumption.
5. When coal is chemically enriched with hydrogen, it is possible to obtain a liquid fuel similar in properties to oil.
6. In the middle of the last century, coal provided about half of the world's energy production.

7. Did you know that coal is still used for painting today?
8. The oldest coal mine in the world is located in the Netherlands (see interesting facts about the Netherlands). It was put into operation in 1113 and still operates successfully today.
9. For 130 years a fire blazed in the Liuhuanggou deposit (China), which was completely extinguished only in 2004. Each year, the flames destroyed over 2 million tons of coal.
10. Anthracite, one of the coal types, has the highest calorific value but is difficult to ignite. It is formed from coal when pressure and temperature rise at depths of up to 6 km.
11. Coal contains harmful heavy metals such as cadmium and mercury.
12. The largest coal exporters today are Australia, Indonesia and Russia.

Examples for videos:

- **https://www.youtube.com/watch?v=z5D6rIjL-NA**
- **https://www.youtube.com/watch?v=vMLWIbF8SYk**
  history
- **https://www.youtube.com/watch?v=7TXnRfOWEso**
- **https://www.youtube.com/watch?v=lizhbw1SE6o**
- **https://www.youtube.com/watch?v=lgC62FcSz28**
  transformation
- **https://www.youtube.com/watch?v=AKJP3_lzlnQ**
- **https://www.youtube.com/watch?v=hJTq6wCpJ3M**
  resistance
- **https://www.youtube.com/watch?v=iGcG2plGabA**
- **https://www.youtube.com/watch?v=Fh_JLR_Vpq0**

Discussion:

Possible question:

- What happens when these materials start to deplete? What will we do to sustain them?
- How do we create sustainable ways to restore our natural environment?
- **Gong**
- „Thank you for being part of this!“
- **Gong**
- „Thank you for being part of this!“

Ending:

Put on music and clean up the room together with the performers!

2) on peat

I. Introduction + motivation

The Workshop #4 was about the organic material PEAT. During the first research about peat we found out that there are different types of peat. In East Belgium is an extended Moor landscape, which is under nature protection. In addition, we learned that peat is related to hummus. But unlike hummus, peat is not an infinite substance. Because peat is formed by an extremely slow natural process, which can last about 8,000 years. Moreover, only certain spatial and living conditions make the formation of peat possible. For example, it requires an impermeable subsoil where rainwater remains stored in large quantities. This soil is called moor and is typical for regions with high humidity and a lot of rain. In the High Moors, plant remains find their place there which decay slowly because of the low oxygen (of course, if the soil never dries out!). Those decayed plants remain deposited in layers together with other organic substances in the Moors. Moorlands, where peat is formed, create entire ecosystems that are habitats for a great variety of flora and fauna. Above all, however, through their ability to store large quantities of CO2, intact peatlands could make an important contribution to climate protection.

However, for centuries, peatland landscapes have been systematically destroyed or severely damaged by humans. Especially from the 19th century onwards, they were largely destroyed in many European countries by drainage measures and peat cutting and reduced to small remaining areas.

Thus, during the preparations, we were mainly concerned with two questions: How do we position ourselves vis-à-vis the current political discourse of climate change? Furthermore, how can one's own actions in one's own local-specific space have an impact on a global level? So how is the idea of "think global, act local" implementable?

With these ideas in mind, we developed "Workshop #4 Peat." So that it can serve as inspiration for artistic engagement with environmental issues.

The suggested exercises are suitable for people 16+. They are suggested exercises that can be done either separately or combined and, in any order, to prepare a performative intervention in public space. The scientific texts used in step 4 in the following section are suggested texts and can be simplified, shortened or replaced by others depending on the topic and the target group.

II. Implementation guide:

1. room preparation.

A large area of plastic sheeting (about 4x6 m) is placed in a large room with seven small piles of peat. The room is darkened with lighting on the peat piles, if possible. Hidden among the piles of peat are small-cut text messages.

2. engagement with the material.

Participants enter the room and sit down in pairs around the seven piles of peat. Now they are invited to grasp the matter (peat) with all their senses - seeing, hearing, smelling, tasting, touching.

3. the "knowledge part".

A few minutes later, an audio feature prepared in advance is played, telling about the existence of peat in the moorland area "Hohes Veen" or in French "Hautes Fanges" in East Belgium. Likewise, the audio narrator speaks of the exploitative practices doing by humans that have been practiced for centuries in the Belgian peatlands with diverse objectives.[4] As the audio feature comes to an end, participants take out the text messages that were buried in the various peat piles and read them. Sometimes together, sometimes individually. The text

messages are some quotations from two texts of cultural studies that deal critically with the topic of climate change[5].

[4] *Cf. audiofile "Audiofeature PEAT". An audio feature differs from a purely journalistic report by its suggestive audio design with artistic-aesthetic character.*

[5] *Cf. section III. sources used on this paper..*

4. the first conscious exchange.

Then there is an exchange between the pairs. The information from the audio feature and from the quotes are compared, discussed, analyzed for about 10 min. Afterwards, there is an exchange between the pairs formed in advance. They are allowed to compare the information from the audio feature and the quotations and discuss points of intersection or discrepancies, etc.

5. moment of reflection.

Each participant finds a position in the room where he/she feels comfortable, retreats and reflects in writing on the following: *There is one moment in your life that you feel really connected with nature? Try to remember the situation, to reconstruct this moment on the paper with the most details as possible. Where you were, who were with you? How old you were? Do you remember any colors, smells, sounds, etc.? This is a moment of reflection. Please do it alone and in silence.*

6. The first creative moment.

At the end of the exercise, each person goes through the text they have written, picks out at least one word, maximum three, and combines the selection with a sentence, a word (maximum three) from the text messages. From this a new text, a sentence, a new thought is created.

7. build trust for the moment of opening.

There are seven colored ropes on the floor. Each person chooses a tip of a rope with their favorite color. This creates new pairs. The people facing each other perceive each other with all their senses but from a distance. At the end there is an intensive exchange of glances. Now the participants may read the newly created sentences, poems, short stories, etc. to each other in an intimate atmosphere and exchange ideas about the result/the selection.

8. Conclusion.

The workshop can end with a round of sensitivities, in which the participants can talk about what they have experienced in the large group. Of course, the obligatory feedback must not be missing!

Future prospects: the written material can serve as a basis for an artistic intervention, a short performance, or similar.

III. Sources used

1. Quotations for the text messages

Alain Badiou, for whom ecology is the new opium of the people: "It must be clearly affirmed that humanity is an animal species that attempts to overcome its animality, a natural set that attempts to denaturalise itself"
(Alain Badiou. In: Stangers, 2015: 12).

"In this new era, we are no longer only dealing with a nature to be "protected" from the damage caused by humans, but also with a nature capable of threatening our modes of thinking and of living for good. This new situation doesn't signify that the other questions (pollution, inequalities, etc.) move to the background. Instead they find themselves correlated, in a double mode" (Ebd.20).

“How is one to maintain the imperative of “freeing economic growth,” of “winning” in the grand economic competition, while the future will define this type of growth as irresponsible, even criminal?” (Ebd. 21).

It’s more than climate change; it’s also extraordinary burdens of toxic chemistry, mining, nuclear pollution, depletion of lakes and rivers under and above ground, ecosystem simplification, vast genocides of people and other critters {…} in systemically linked patterns that threaten major system collapse after major system collapse after major system collapse {…} (Haraway 2016: 100).

Maybe, but only maybe, and only with intense commitment and collaborative work and play with other terrans, flourishing for rich multispecies assemblages that include people will be possible. I am calling all this the Chthulucene—past, present, and to come. These real and possible time-spaces are not named after sf writer H. P. Lovecraft’s misogynist racial nightmare monster Cthulhu (note spelling difference), but rather after the diverse earthwide tentacular powers and forces and collected things with names like Naga, Gaia, Tangaroa (burst from water-full Papa), Terra, Haniyasu-hime, Spider Woman, Pachamama, Oya, Gorgo, Raven, A’aku- luujjusi, and many many more (Ebd. 101).

The edge of extinction is not just a metaphor; system collapse is not a thriller. (Ebd.)

One way to live and die well as mortal critters in the Chthulucene is to join forces to reconstitute refuges, to make possible partial and robust biological-cultural-political technological recuperation and re- composition, which must include mourning irreversible losses. (Ebd.)

2. Transcript Audiofeature

AN AUDIO FEATURE ABOUT PEAT

Voice: Marie Dolders, **Sounddesign and production:** Maribel Saldaña Márquez

Illustration: Marie Dolders (High Vens, Belgium)

PEAT is a type of soil typical of moorlands. It is formed from decomposed plants. Decomposition is extremely slowed down by a high acid content and the exclusion of air by overlying water. This is why it takes about 8000 years for a moor, a middle state between land and water, to develop.

Around the year 1000, the Cistercian monks systematically opened up and settled the

moorlands of Central Europe. Until the 18th century, the peat produced in the process was used as fuel, as the supply of coal was inadequate due to dwindling wood reserves.

In addition, the agricultural use of the moorland sites was expected to have great potential for eliminating the agricultural crisis in the early 19th century. Peat was also used as an insulating and filling material in house construction. Since time immemorial, peat has also been used as bedding in livestock stables and, in the past, as a bedding for small children. It was valued not only for its great absorbency, but also for its ability to reduce odours. Because of its high specific heat and antiseptic effect, peat was also used for mud baths and for rheumatic diseases.

In times of need during World War I, peat fibre wool was used to make horse blankets and coats.

Today, peat is mainly used in large quantities in the plant industry and by gardeners. Peat extraction destroys moorlands on a large scale.

Conservationists criticize the use of peat in the private sector. In the mistaken belief that they are improving the soil, hobby gardeners spread peat, which, however, deteriorates the soil quality, as peat is extremely poor in nutrients and leads to soil acidification.

The highmoor landscape of the “Hautes Fagnes” has been protected since 1957. This makes the 5,000-hectare plateau not only the oldest nature reserve in Wallonia, Belgium but also the most important one.

The soil is poor in nutrients and the climate is almost arctic. With 230 days of precipitation and 178 foggy days a year, the “High Fens” have a predominantly mystical atmosphere.

It is a moorland and heathland landscape that is otherwise only found in latitudes far further north - or at much higher altitudes. The cold climate, the high precipitation with constant high humidity and the special composition of the soil created a flora and fauna that are completely untypical for the climatic region.

Two natural phenomena explain the presence of this particular ecosystem in Belgium. The plateau of the “Hautes Fagnes” is the first obstacle encountered by the clouds on their journey from the Atlantic. This results in an above-average precipitation of over 1,400 mm of rain per year and m2. The second phenomenon is the impermeability of the rock, which prevents precipitation from seeping down into the depths. These conditions favour the emergence of wetland biotopes such as bogs and swamps.

Peatlands have an important climate protection function. They harbour large amounts of CO2 and absorb a few additional tons of CO2 annually. This contrasts with natural methane emissions. In the long term, however, peatlands have a positive effect on the climate because methane has a relatively short residence time of about 12 years in the atmosphere and is then broken down. Although they cover only about 3 % of the world's land area, peatlands bind about 30 % of soil carbon.

However, if peatlands are drained, i.e., made usable for agriculture, or if peat is extracted, oxygen reaches the bound carbon and allows it to escape into the atmosphere.

In addition, peat cutting destroys huge habitats. It is precisely these areas, inhospitable to humans, that form the last refuges for species sensitive to disturbance.

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3) ON HUMUS

1. The workshop begins with the text of Friederich Hundertwasser about “the shit”.

Shit culture - the holy shit, manifesto

by Friedensreich Hundertwasser

The vegetation took millions of years
to cover up the slime, the toxins
with a humus layer, a vegetation layer,
an oxygen layer so that man can live on earth.

And this ungrateful person gets them
slime covered with tedious cosmic toil
and these toxins return to the surface.

So is the misdeed of the irresponsible man
the end of the world at the beginning of all times.
We commit suicide.
Our cities are cancers.
You can see it clearly from above.

We do not eat what grows with us,

we bring food from far away, from Africa, America, China and New Zealand.

We don't keep that shit.

Our rubbish, our rubbish, is washed away far away.

We poison rivers, lakes and seas with it,

or we transport them

in highly complicated expensive sewage treatment plants,

rarely in centralized composting factories,

or else our waste will be destroyed.

The shit never come back to our fields

never to where the food comes from.

THE FOOD TO SHIT CYCLE WORKS.

THE CIRCLE FROM SHIT TO FOOD IS BROKEN.

We make a misconception about our waste.

Every time we flush the water believing

to carry out a hygienic act,

we violate cosmic laws,

for in truth it is an ungodly act

a sacrilegious gesture of death.

When we go to the toilet

lock from the inside and flush our shit away

let's draw a line.

Why are we ashamed?

What are we afraid of?

what happens to our shit afterwards

we repress like death.

The toilet hole appears to us like the gate to death,

only quickly away from it, only quickly forget the putrefaction and decomposition.

In fact, it's exactly the opposite. Life begins with the shit.

THE SHIT IS WAY MORE IMPORTANT THAN THE FOOD.

Only one humanity receives food,

which multiplies en masse,

has diminished in quality and become a mortal danger to the earth,

a mortal danger to vegetation, wildlife, water,

the air, the humus layer.

But shit is the building block of our resurrection.

For as long as man can remember, he has tried to be immortal.

Man wants his soul.

THE SHIT IS OUR SOUL.

THROUGH THE SHIT WE CAN SURVIVE.

SHIT MAKES US IMMORTAL.

Why are we afraid of death?

Anyone who uses a humus toilet

is not afraid of death

because our shit makes future life,

makes our rebirth possible

IF WE DON'T VALUE OUR SHIT

AND TRANSFORM INTO HUMUS TO THE HONOR OF GOD AND THE WORLD,

WE LOSE OUR AUTHORIZATION

TO BE PRESENT ON THIS EARTH

IN THE NAME OF FALSE HYGIENIC LAWS

DO WE LOSE OUR COSMIC SUBSTANCE,

DO WE LOSE OUR REBIRTH.

DIRT IS LIFE.

STERILE CLEANLINESS IS DEATH.

You should not kill,but we sterilize all life with poison and concrete.

this is murder

Man is just a pipe.

On the one hand he puts things in

on the other, they come out digested.

The mouth is in front, the anus behind. Why?

It should be the other way around.
Why is food positive?
Why is shit negative?

What comes out of us is not waste,
but the building block of the world
our gold, our blood.
We're bleeding out, our civilization is bleeding out
our earth is bleeding
by the insane interruption of the cycle.
Whoever loosens the blood, always only loses blood
and not replaced by new ones that bleed out.

Freud was right when he said in The Interpretation of Dreams:
Shit is synonymous with gold.
It's not just a dream, it's reality
we have to find out now.
When Pasolini made actors eat shit in a movie
Was that a symbol of closing the loop
a desperate need to accelerate.

The same love, time and care
must be spent on what comes out "at the back",
as for what goes in "in front".

The same ceremony as when dining,

with tablecloths, knife, fork, spoon,

Chinese chopsticks, silver cutlery and candlelight.

WE HAVE GREETINGS BEFORE AND AFTER MEAL

NOBODY PRAYS WHILE SHITTING.

WE THANK GOD FOR OUR DAILY BREAD,

THAT COMES FROM THE EARTH,

BUT WE DON'T PRAY

FOR OUR SHIT TO CONVERT AGAIN.

WASTE IS BEAUTIFUL.

SORTING AND REORGANIZING

THE WASTE IS A PLEASANT ACTIVITY.

This activity does not take place in basements and backyards,

on dung sites, toilets and lavatories,

but where we live

where there is light and sun

in the living room, in our state room.

There is no waste.

Waste does not exist.

The humus toilet is a status symbol.

WE HAVE THE PRIVILEGE OF WITNESSING

HOW WITH THE HELP OF OUR WISDOM

OUR OWN WASTE,

TURNED OUR OWN SHIT INTO HUMUS,

AS THE TREE GROWS AND THE HARVEST

HOMO - HUMUS - HUMANITAS,

three fate words of the same origin.

Humus is the true black gold.

Humus has a good smell.

The smell of humus is holier and closer to God than the smell of incense.

Anyone who goes for a walk in the forest after the rain knows this smell.

Of course it is something outrageous

when the rubbish bin takes center stage in our home

and the humus toilet in the most beautiful place becomes a seat of honor.

However, this is exactly the reversal

that our society, our civilization must take now,

if she wants to survive.

The smell of humus is the smell of God,

the smell of resurrection,

the smell of immortality.

Written in 1979/1980 in Algajola, Venice and New Zealand

© 2019 Hundertwasser Archive, Vienna

In this text he is complaining, that we don´t use our shit anymore.

The circle of life is interrupted, we eat with pleasure but we hide our shit.

The fact of not using shit anymore, but chemical substances, is one fact which leads to our soil, which is dry and empty. Humus has super power makes things grow.

2. After reading the text I let the people sit around a hill of Humus.

I ask them to make ***a sense research*** with Humus. They are asked to take a handful of the material and find a nice corner, where they can sit and take 10 minutes time for a material research.

- *How does it feel ?*
- *How does it smell ?*
- *What can you recognize, what´s in it ?*
- *What do you know is in it ?*
- *How does the material react, when you give it from one hand to the other ?*

And so on.

3. The third part of the HUMUS research is the KNOWLEDGE PART.

A very informative video is **"Terra X plus – Wie wir mit Humus den Klimawandel beeinflussen können"** you find it on youtube.

We made a record of an English translation of the spoken text, so that everybody could understand it.

This is the text:

Real superheroes are usually quite inconspicuous, just like humus in our soils.

Our planet, unimaginably huge, 2/3 is covered with water, the rest is land mass so soil, humus, the fertile soil that makes plants grow.

Humus has the superpower to store the dangerous greenhouse gas CO2 in the soil and thus prevent global warming.

Humus is found in the upper layers of the soil. 10-30 cm.

Humus is the name given to the entire dead organic matter, i.e. the remains of plants, animals, microorganisms.

Everything in nature is regulated in cycles so that no valuable substance is lost.

What earthworms excrete is fresh humus.

When we eat the plants, the nutrient cycle is interrupted.

Just like cellar ashes and co, we also excrete our food again,

but it ends up in the toilet and not in the field.

Because more and more nutrients are gradually lost, fertilizer must be applied.

With artificial fertilizer.

However, artificial fertilizer does not have enough suitable nutrients for soil organisms.

Less soil life means less humus. The soil becomes sandy and nutrient-poor.

AND: Humus can store CO2.

We have burned more and more fossil raw materials, especially coal and oil.

The carbon of millions of years was stored in it and has now come back into the air.

How does the CO2 get into the humus?

By photosynthesis.

4) a talk

Part 4 is a talk about shit and the text of Friederich Hundertwasser.

The text is provocative and plays with our understanding of “dirt” and “hygiene”.

It´s just to share thoughts about everything that happened before (10 minutes)