



#1

-1

can't see, have no eyes, but I feel: your place. i start here.
on bumper cars, iron plates, we lie down. you like outline
flattened yourself, very close together we: us outside.
old computers once solved great socialist problems here.
innovations, like the hydraulic t-rex, continue to corrode
the facades and the interior. illuminating a shadow.
communication is a living thing. a shadow illuminated?
to be alive is being a shadow.

0

talk: am afraid, save me.
but fear eats everything until it is completely gone.
then fear eats the path until the path is gone is away is
no way anymore - fear is a door, like a tool mouth,
a hinged jaw, a flap. - fear is a door, like a path like a way.
behind fear there might always be rooms or outside,
but that doesn't matter, only if you've forgotten your
sweater on the other side.
but you have to go through the door.
if you step on the threshold, it will eat you, you become food.
and everyone who knows the way to you is afraid of it.
with some things everyone is simply alone.
you can't tell anyone about it.
fear is your deepest fear.
me in the shadows: in three-dimensional darkness
we heal our replicas and build creatures for our future.





1

future is my deepest fear. mine as well! and i am scared to rats and to fly!
my deepest fear is forgetting!
oh! that's a good fear! that's a very good fear! this is a very good? a fear
is good?

walling yourself up in european architecture
from the most costly, and stones. living in the stone cage.
lonely performer's heart in double twist: depression has become
an exoskeleton. actually for going into standby mode to charge the bat-
tery.

but everything that surrounds us grips our modules so firmly that stand-
still under pressure becomes elastic. our depressions are flexibly elastic
and amorphous.

how do we live without position?
when we no longer recognise where the limits of our powers are,
do we switch to the forces of the environment, our surround-system?
lonley ones got toys
poor ones nothing.



2

the only walls are the rain around the bumper,
between the islands of plastic foil, orange, stones, cloth
printed on the stone surface. iron plates are the sea of rooms.
two by two wake up, stand up, both turn around and around each
other.

hold a tension in extreme lightness.
form becomes inseparable from space, are living beings, noise of falling
bottles, coughing, raindrops.
on the search for invisible dynamics swirling reaches reality of struggle
against rubber bear compression.

3

you are free.

highlight light confuses me. highlight light

is outcutting me. too sharply torn out on the floor.

who is we like? sometimes i think your are the shadow and i your body!

disapearIng in deeplight.

you are free.

if we don't have an everyday life, but how is the family supposed to

last?

and if you have to turn into a swan, that may be kitschy, but ok.

we lead the same life anyway. but why don't we mirror ourselves in

daylight?

and you know that is not true. you need sunlight that falls on you in ze-

nith to stabilise you.

do you know the point when you stop knowing yourself? because only

shines?

you are not a wolf. you are a human being.

besides wolves are never alone.

you are free. you are a bird. or a fish.

all animals are ok.

are free. but there are other living beings.

they are not all ok. they are not free. everybody is like that.

whatever: a door is not a weather border.

where you are could start snowing now

and I would not be able to see it for half an hour.

the viruses have done nothing. it's all us.

appearance that fills our consciousness.

floods destroy the ecosystems.

we have to find out the level of our filling level,

that was already the case before.

a new membrane has entered our culture.

whatever: the slime mold of capitalism? not quite –

it has the consequence that our comfort zone is getting narrower and

narrower.

to be alone only with oneself: that is the highest level of anonymity.

i don't see you. are you?

that's what it wants, because leaving this zone requires overcoming
fear.

the smaller the zone, the more fears are built.

if it is a living being, it is just developing the first advanced civilisations

between us.

love is on the red list! but the comfort zone is suddenly,

and this is the point, closed from the outside. close the flap.

then we will die alive. dying in an ikea bed, screaming piss.

i never said i wanted you to give me anything. but i am your shadow.

everyday life is not a commodity you have your everyday life and i have

mine.

but if you go where you are going and others go there as well,

they have their own as well and you still stand with the one at the train

station.

or do you? did you take or give him something?

in the anonymity that we always look for, nobody recognizes our fear,

and we choose anonymities so that we forget them ourselves.





4

(fake or fade into black-out or break)

nothing lied.

(that this was not a lie. that nobody can lie. looking into the void, intimidated by astonishment)

to namely: slightly to the left to the right
spreading according to both side signs, drumming
active rain-beginning sheet metal paintings: real time echo
(from outside) who does not look out, looks in
in the breaks in the impact of falling grains
(from inside) because we forget to wait, it falls on
on sound on! silence, record stone, stop, on
often less frequently, the more somewhere, lies on ice
(clings to echo echo, aligning beliefs) echoecho
since nobody can lie, you are here, here, in sentences
to this end, together we occupy the mirroring of the plate
in the end, simple things are always the only things that can decompose,
together the smoothness. in individual group particles
whole ruptures in personality splinters connect people like dew
or salt. water or count sunrises twice once: blue
side by side one passed through one orange.
yours in our eyes: fingers, whole hands and sleeves and paper,
and smoke and air. where is, mmoment, where exactly?
belly finger pointing up flashes rise skinning today twice: grey

(fälschen oder verdunkeln oder ausbrechen)
nichts log.
(nicht gelogen war, dass keiner lügen kann. staunen, alleingeschüchtert
ins leere und gucken.)
nach nämlich: leicht nach links nach rechts
nach beide seitensymbole streuen, trommeln
reges regen-beginnen blechbilder: echtzeitecho
(von draußen) wer nicht raussieht, sieht hinein
in die pausen im auf-treffen fallender körnchen
(von drin) weil wir warten vergessen, fällts drauf
auf klingen auf! schweige, plattenstein, hör auf, aufs
oft seltener, desto irgendwohin, liegt auf zunge eis
(an echo anhaftet anklang, angleichen glaubst ans) echoecho
seit niemand lügen kann, befindest du dich dort, da, in sätzen
wir uns dazu, besetzen ganz zusammen das spiegeln der platte
sind zuletzt ganz einfache dinge allein allenfällen. zersetzen
gemeinsam der glätte. in einzelner gruppenpartikel
ganze brüche in persönlichkeitsplitter verbindenisten, wie tau
oder salz. wasser oder zählen sonnenaufgänge doppelt: einmal blau
nebeneinander einer durchschritten einer orange.
deiner in unseren augen: finger, ganze hände und ärmel und papier,
und qualm und luft. wo ist ist, mmoment, wo genau?
bauch fingerzeigt hinauf blinkst aufgang heute häute: zweimal grau





NEW FEARS is a gallery for dance and performance, representing Berlin-based and international artists. For each episode NEW FEARS invites 2 artists for a residency in Berlin, which leads to a public event. The process is accompanied by a writer whose output manifests in a publication, launched at the upcoming event.

This is the publication of NEW FEARS #1, which was realized in an abandoned Autoscooter (bumper cars) in the yard of Haus der Statistik. This open air location was partly chosen in response to the corona-precautions.

NEW FEARS #1 presented performances by Antonia Steffens in collaboration with Sigrid Stigsdatter and by Asaf Aharonson, texts by a.d. tiefe, bar by Yuval Galili.
Photographs by Joana Lucas.

<https://www.newfears.net/>

Funded by Berliner Senat



Der Regierende Bürgermeister
Senatskanzlei - Kulturelle Angelegenheiten



TAKE IT A FEW FEET

