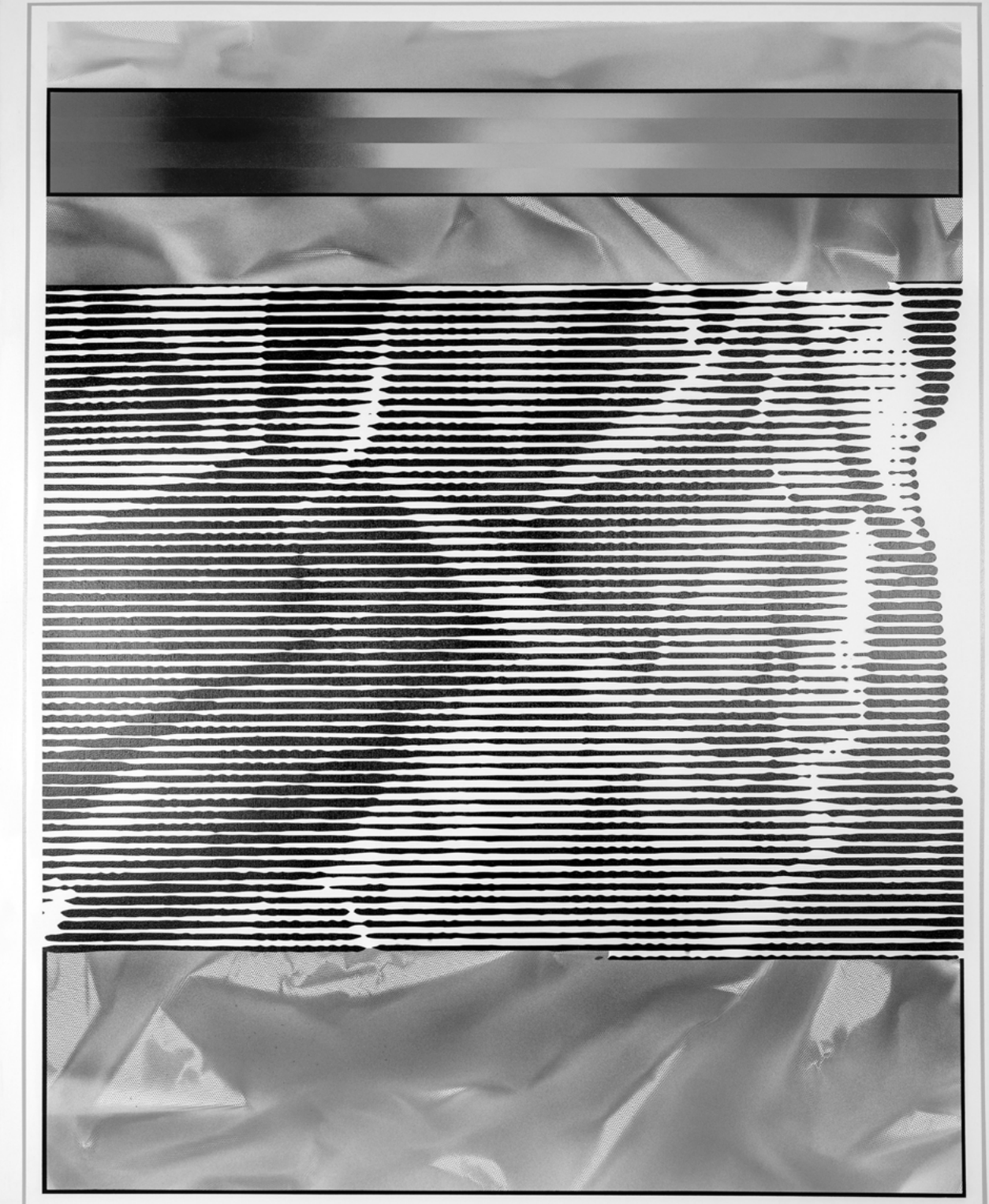


ME AND MY MEAN GIRLFRIENDS



STEP OUT OF THE REAL WORLD



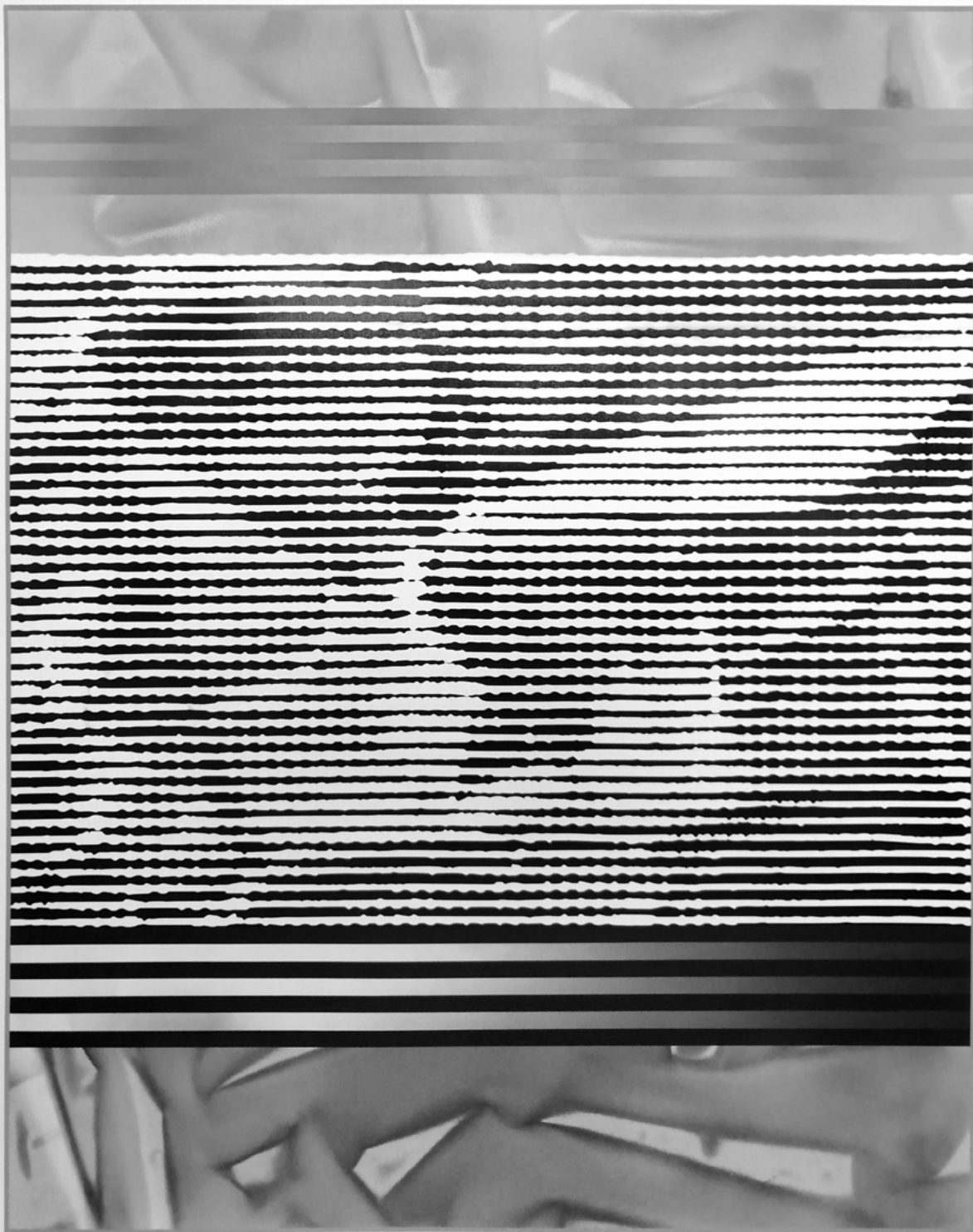


Throughout the project we have received support from many quarters, for that we are very grateful. Our special thank goes to the Karin und Uwe Hollweg Stiftung

After many discussions, we have realised a work that makes group affiliations, dynamics and transformations visually tangible. For this publication, all participating artists provided their impressions in the form of artistic contributions.

Emese Kazár, Doris Weinberger, Bea Kusovszky,  
Pia Pollmanns, Tímea Piróth, Claudia Piepenbrock

This publication was created as part of a female artist tandem project between Budapest and Bremen. Six women were involved in the exchange during the period between 2016 and 2022:













DISCORD

DEMAND





<p><b>AFRICANFUTURISM</b></p> <p><b>AFROFUTURISM</b></p> <p><b>AIRCRAFT SPOTTING</b></p> <p><b>ANARCHO-PUNK</b></p> <p><b>APPLE COMMUNITY</b></p> <p><b>ATHLETIC</b></p> <p><b>ANAL EROTICISM</b> (0 C, 28 P)</p> <p><b>BDSM</b> (1)</p> <p><b>BEAT GENERATION</b> [2] <b>SEE BEATNIK</b></p> <p><b>BEATS</b>, <b>SEE MOTORCYCLE CLUBS</b></p> <p><b>BDSM ACTIVITY</b> (2 C, 15 P)</p> <p><b>BILLS</b> [4] THE BILLS WERE A YOUTH SUBCULTURE ACTIVE IN LEOPOLDVILLE (MODERN-DAY KINSHASA) CAPITAL OF THE DEMOCRATIC REPUBLIC OF THE CONGO) IN THE LATE 1980s, BASING MUCH OF THEIR IMAGE AND OUTLOOK ON THE COWBOYS OF AMERICAN WESTERN MOVIES. ITS NAME WAS TAKEN FROM BUFFALO BILL. [1]</p> <p><b>BOCKAKER</b> (1 P)</p> <p><b>BODIES</b></p> <p><b>BODDYBUILDING</b> [7]</p> <p><b>BOHEMIANISM</b> [6]</p> <p><b>BRB</b> [5]</p> <p><b>BODGIES &amp; WIDDIES</b></p> <p><b>CUNNILINGUS</b> (1 P)</p> <p><b>BEAR (GAY CULTURE)</b></p> <p><b>CACOPHONY SOCIETY</b> CACOPHONY HAS BEEN DESCRIBED AS AN INDIE/CY CULTURE JAMMING OUTGROWTH OF CRAWFORD/ROCKMANS/RYANMANDE CUD CULTURES ARE SUBCULTURES AND PLURAL; THE SINGULAR GRAPFITO IS RARELY USED. CACOPHONY AND CUDS IS SPECIAL FANTASY CACOPHONY EXPERIENCES, BACKGROUNDS, OR IN-MEANS WRITING OR DRAWINGS MADE ON A WALL OR OTHER SURFACE, USUALLY WITH THE INTENTION OF BEING SEEN BY OTHERS.</p> <p><b>CHILDFREE</b></p> <p><b>CHONGA</b></p> <p><b>CHRISTIAN</b></p> <p><b>COSPLAYERS</b> [9]</p> <p><b>CRUSTIES</b></p> <p><b>GROUSESEX</b> (4 C, 18 P)</p> <p><b>CUBING</b></p> <p><b>CYBERGOTH</b> [10]</p> <p><b>CRACKHEADS</b> [CITATION NEEDED]</p> <p><b>CHOLAS &amp; CHOLAS</b></p> <p><b>CHAVS</b></p> <p><b>KISSING</b> (1 C, 42 P)</p> <p><b>CUREHEAD</b></p> <p><b>DARK ACADEMIA</b></p> <p><b>MASTURBATION</b> (8 C, 31 P)</p> <p><b>DEADHEAD</b></p> <p><b>DINE</b></p> <p><b>DECORA</b></p> <p><b>DEAF CULTURE</b> [1] DEAF CULTURE IS THE SET OF CULTURAL BELIEFS, BEHAVIOR, SEXUALITY, AND WHICH USE SIGN LANGUAGES AS THE MAIN MEANS OF COMMUNICATION.</p> <p><b>NON-REGENERATIVE SEX</b> (3 C, 10 P)</p> <p><b>DISSBLPUNK</b></p> <p><b>DIRECTIONERS</b></p> <p><b>DIZELASI</b></p> <p><b>DRAGS</b></p> <p><b>DRESHAZ</b></p> <p><b>ORAL EROTICISM</b> (2 C, 23 P)</p> <p><b>EQUESTRIANISM</b> EQUESTRIANISM (FROM LATIN EQUESTER, EQUESTER, EQUUS, "HORSEMAN/HORSE") [2] COMMONLY KNOWN AS HORSE RIDING (BRITISH ENGLISH) WHITE POWER OR HORSEBACK RIDING (AMERICAN ENGLISH). [3] INCLUDES THE DISCIPLINES OF RIDING, DRIVING, AND VAULTING [4]</p> <p><b>ESHAY</b></p> <p><b>E-KID</b>, <b>SEE E-GIRLS AND E-BOYS</b></p> <p><b>FANDOM</b></p> <p><b>SEXUAL VIOLENCE</b> (1 C, 1 P)</p> <p><b>HYPER EROTICISM</b></p> <p><b>FLAPPERS</b> FLAPPERS WERE A SUBCULTURE OF YOUNG WESTERN WOMEN IN THE 1920s WHO WORE SHORT SKIRTS (KNEE HEIGHT WAS CONSIDERED SHORT DURING THAT PERIOD), BOBBED THEIR HAIR, LISTENED TO JAZZ AND FLAUNTED THEIR DISDAIN FOR WHAT WAS THEN CONSIDERED ACCEPTABLE BEHAVIOR.</p> <p><b>FREAK SCENE</b> [14]</p> <p><b>FURRY FANDOM</b></p> <p><b>SEX POSITIONS</b> (36 P)</p> <p><b>SEX ROLEPLAY</b> (1 P)</p>	<p><b>GABBER</b> GABBER (OR GABBER; DUTCH: [GABBER]) IS A STYLE OF RAVE, ELECTRONIC MUSIC AND A SUBGENRE OF HARDCORE TECHNO. AS WELL AS THE SURROUNDING SUBCULTURES: 616, 669, GAMER, Fuzzed [47]</p> <p><b>GLAM ROCK</b> [18]</p> <p><b>GOthic Lolita</b> [9] [16]</p> <p><b>GOth SUBCULTURE</b> [17]</p> <p><b>GREASER</b> [16]</p> <p><b>GUTTER PUNK</b></p> <p><b>GOPNIK</b> A GOPNIK (RUSSIAN: ГОПНИК, ROMANIZED: GOPNIK; BELARUSIAN: го́пнік, ROMANIZED: GOPNIK) IS A MEMBER OF A DELINQUENT SUBCULTURE IN RUSSIA, UKRAINE, BELARUS, AND IN OTHER FORMER SOVIET REPUBLICS - A YOUNG MAN (OR A WOMAN) WHO USUALLY LIVES IN RUSSIAN SUBURBAN AREAS [2] AND COMES FROM A FAMILY OF POOR EDUCATION. HE OR SHE IS REPORTED TO BE HAUNTED BY GHOSTS.</p> <p><b>GUIDO / GOOMBAH</b></p> <p><b>HACKER</b> [15]</p> <p><b>HALSTAKE</b> TODAY FOR YOUNG, AGGRESSIVE, HARD CORE PUNK</p> <p><b>HARDLINE</b></p> <p><b>HEAVY METAL SUBCULTURE</b> [20]</p> <p><b>GLAM METAL</b> [21]</p> <p><b>METALCORE</b> [21]</p> <p><b>METALHEADS</b></p> <p><b>HEPCAT</b> [30] [33]</p> <p><b>HIGH CULTURE</b></p> <p><b>HIPSTER</b>, <b>SEE HIPSTER (1940s SUBCULTURE) AND HIPSTER (CONTEMPORARY SUBCULTURE)</b></p> <p><b>HOBOS</b></p> <p><b>HOLKAMANIA</b></p> <p><b>INCOGNABLE</b></p> <p><b>INDIE</b> Stretching</p> <p><b>INDUSTRIAL</b> [28] <b>SEE ALSO RIVETHEAD</b></p> <p><b>INCEL</b> Suckin</p> <p><b>INFLUENCERS</b></p> <p><b>JEDI</b></p> <p><b>JUGGALO</b> [24] A JUGGALO (FEMININE JUGGALY; <b>NOT JUGO</b> [1] [2] [3] [4] [5] [6] [7] [8] [9] [10] [11] [12] [13] [14] [15] [16] [17] [18] [19] [20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] [43] [44] [45] [46] [47] [48] [49] [50] [51] [52] [53] [54] [55] [56] [57] [58] [59] [60] [61] [62] [63] [64] [65] [66] [67] [68] [69] [70] [71] [72] [73] [74] [75] [76] [77] [78] [79] [80] [81] [82] [83] [84] [85] [86] [87] [88] [89] [90] [91] [92] [93] [94] [95] [96] [97] [98] [99] [100] [101] [102] [103] [104] [105] [106] [107] [108] [109] [110] [111] [112] [113] [114] [115] [116] [117] [118] [119] [120] [121] [122] [123] [124] [125] [126] [127] [128] [129] [130] [131] [132] [133] [134] [135] [136] [137] [138] [139] [140] [141] [142] [143] [144] [145] [146] [147] [148] [149] [150] [151] [152] [153] [154] [155] [156] [157] [158] [159] [160] [161] [162] [163] [164] [165] [166] [167] [168] [169] [170] [171] [172] [173] [174] [175] [176] [177] [178] [179] [180] [181] [182] [183] [184] [185] [186] [187] [188] [189] [190] [191] [192] [193] [194] [195] [196] [197] [198] [199] [200] [201] [202] [203] [204] [205] [206] [207] [208] [209] [210] [211] [212] [213] [214] [215] [216] [217] [218] [219] [220] [221] [222] [223] [224] [225] [226] [227] [228] [229] [230] [231] [232] [233] [234] [235] [236] [237] [238] [239] [240] [241] [242] [243] [244] [245] [246] [247] [248] [249] [250] [251] [252] [253] [254] [255] [256] [257] [258] [259] [260] [261] [262] [263] [264] [265] [266] [267] [268] [269] [270] [271] [272] [273] [274] [275] [276] [277] [278] [279] [280] [281] [282] [283] [284] [285] [286] [287] [288] [289] [290] [291] [292] [293] [294] [295] [296] [297] [298] [299] [300] [301] [302] [303] [304] [305] [306] [307] [308] [309] [310] [311] [312] [313] [314] [315] [316] [317] [318] [319] [320] [321] [322] [323] [324] [325] [326] [327] [328] [329] [330] [331] [332] [333] [334] [335] [336] [337] [338] [339] [340] [341] [342] [343] [344] [345] [346] [347] [348] [349] [350] [351] [352] [353] [354] [355] [356] [357] [358] [359] [360] [361] [362] [363] [364] [365] [366] [367] [368] [369] [370] [371] [372] [373] [374] [375] [376] [377] [378] [379] [380] [381] [382] [383] [384] [385] [386] [387] [388] [389] [390] [391] [392] [393] [394] [395] [396] [397] [398] [399] [400] [401] [402] [403] [404] [405] [406] [407] [408] [409] [410] [411] [412] [41</p>
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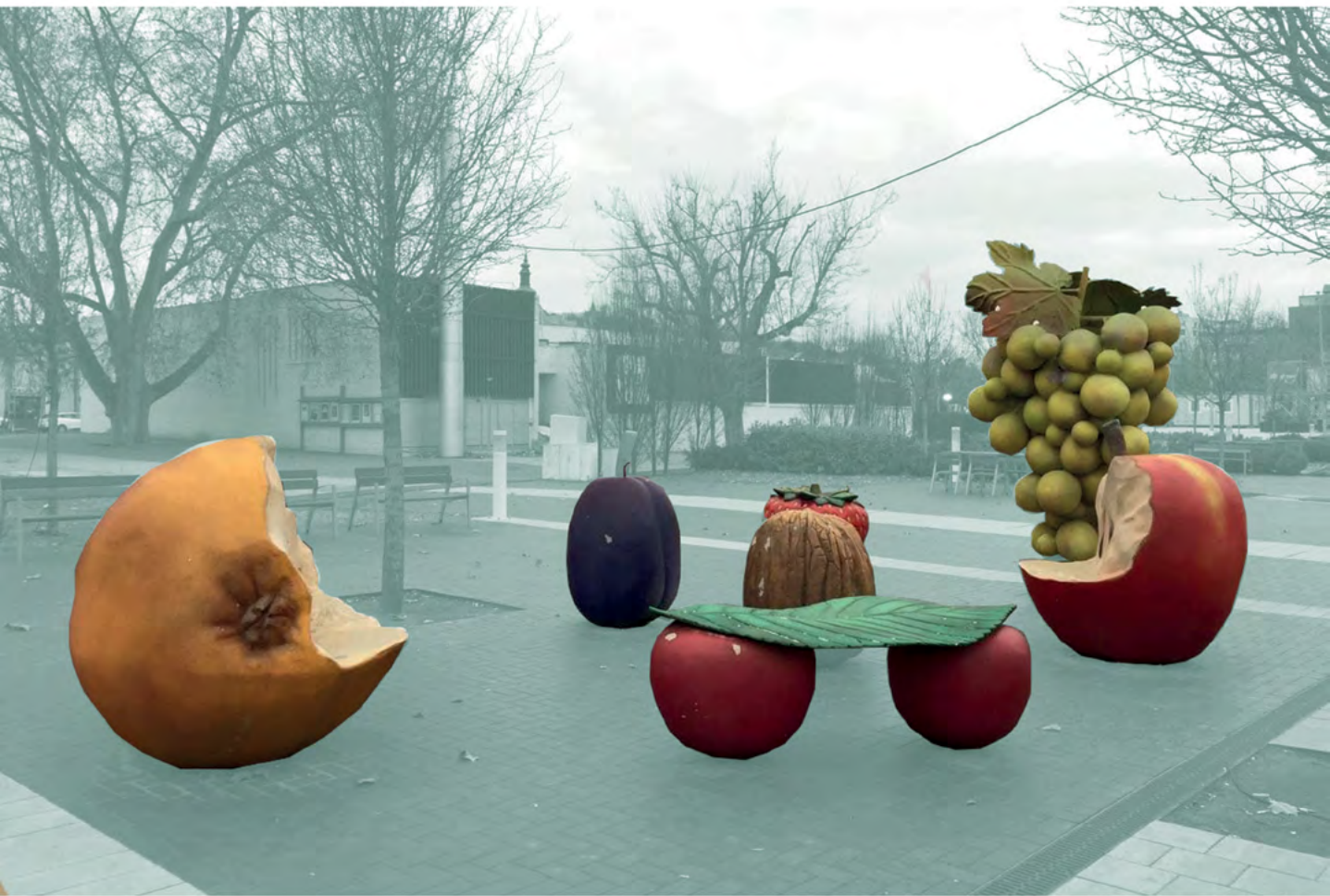
WHEN I'M USED IS  
ONE OF THE ONLIEST  
TIMES WHEN I'M  
TOTALLY AT PEACE

H

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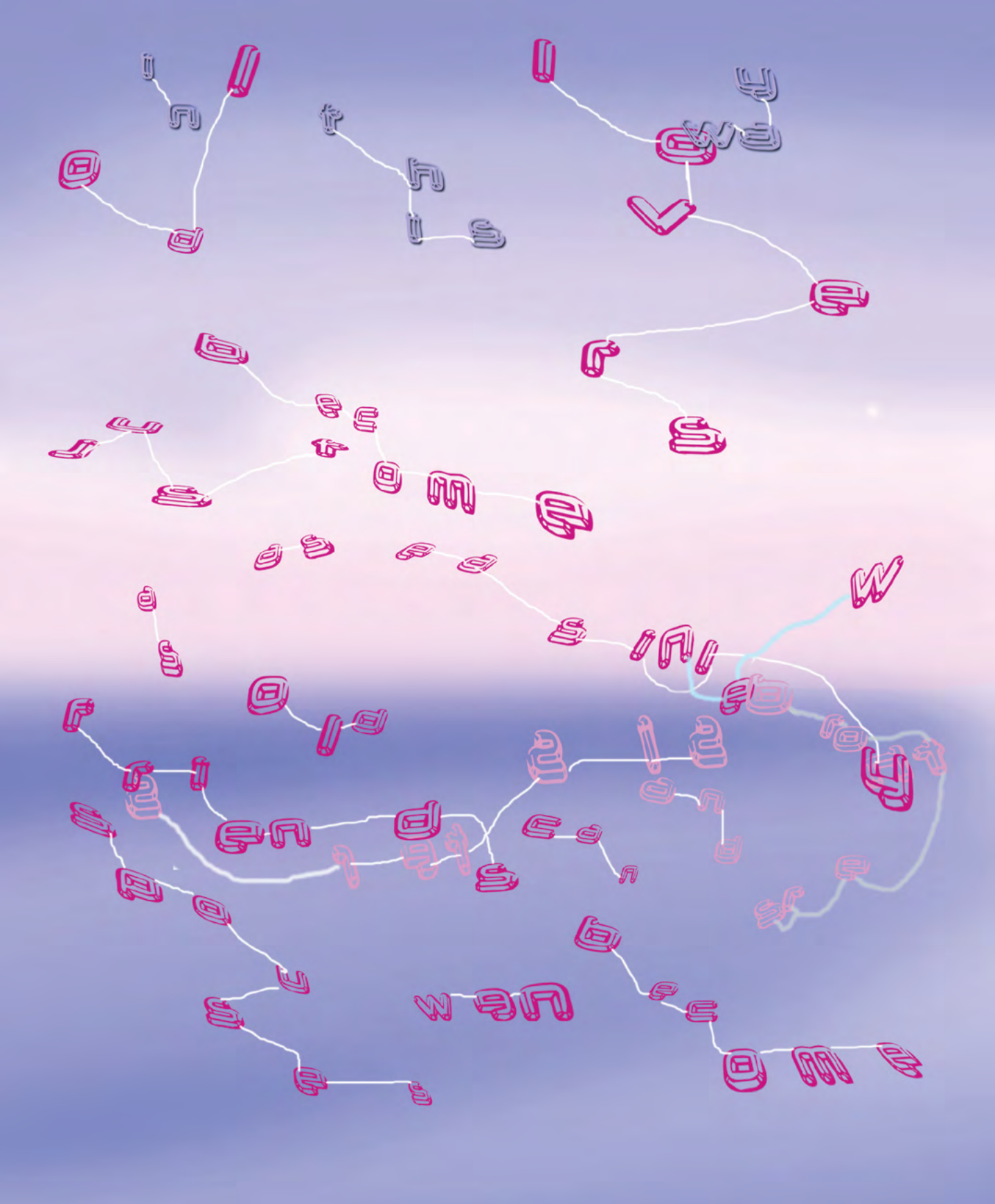


Who doesn't belong to the group?



Who doesn't belong to the group?





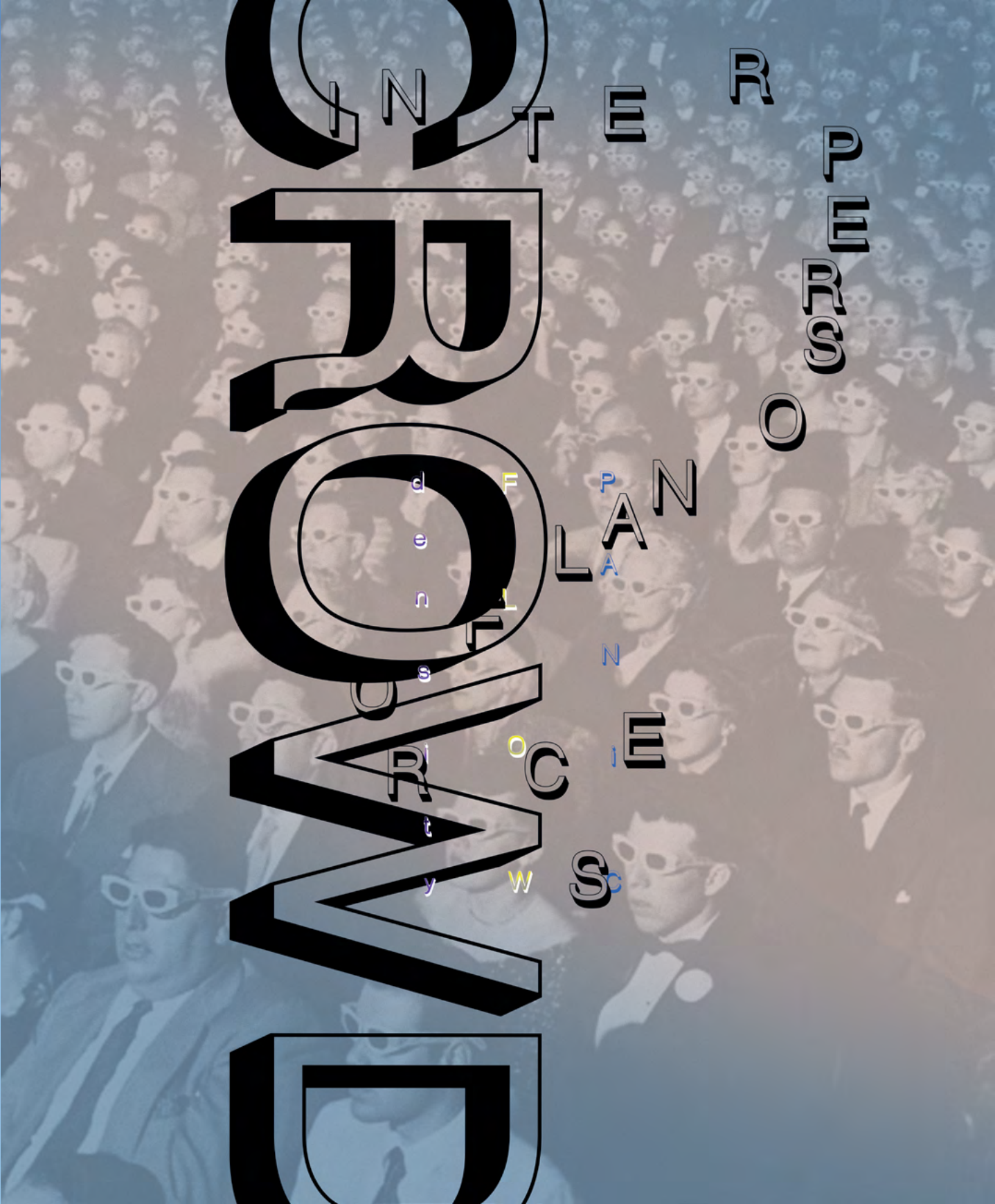
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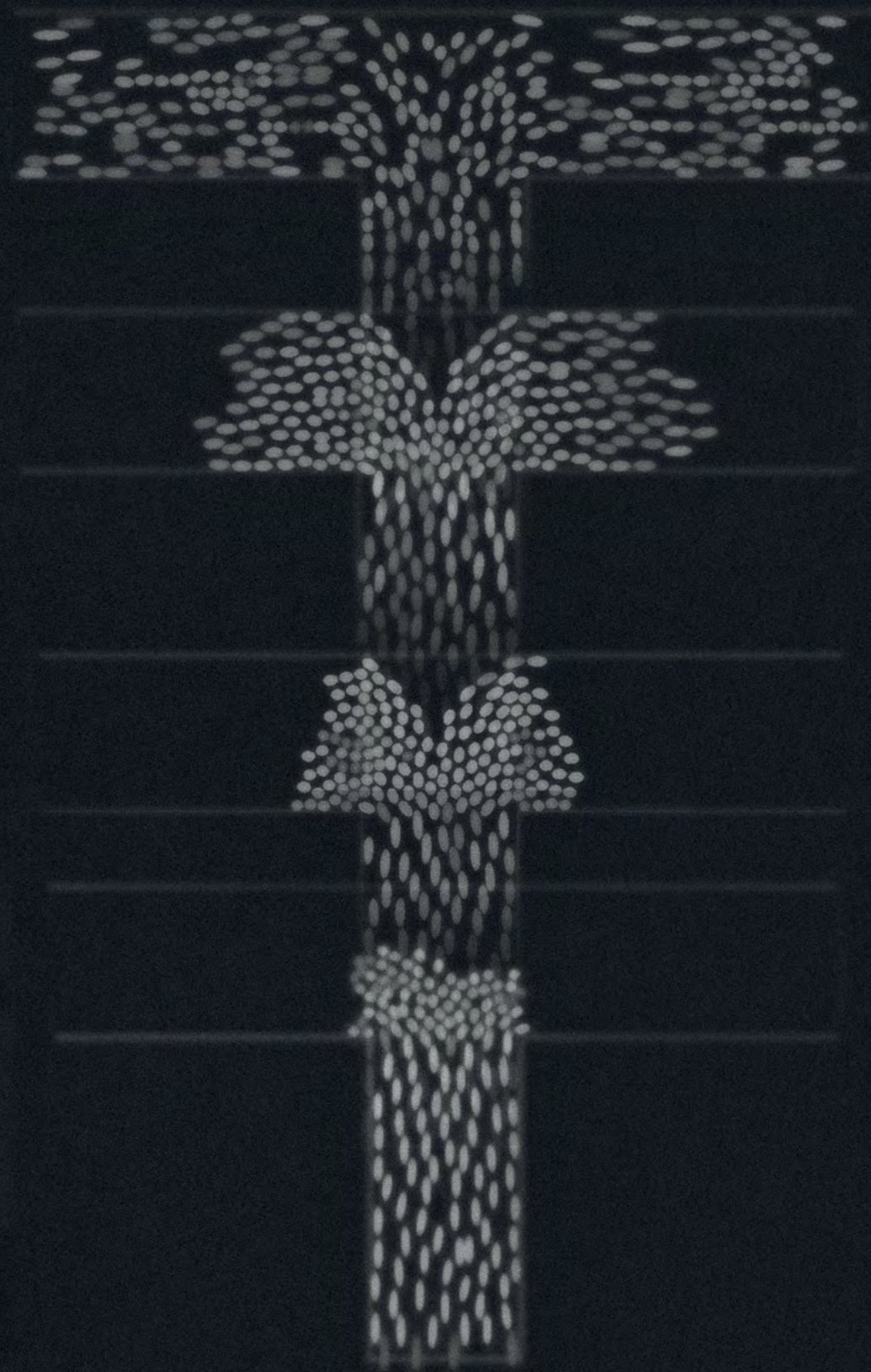
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S S O





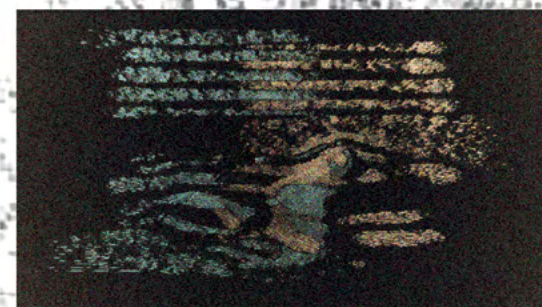
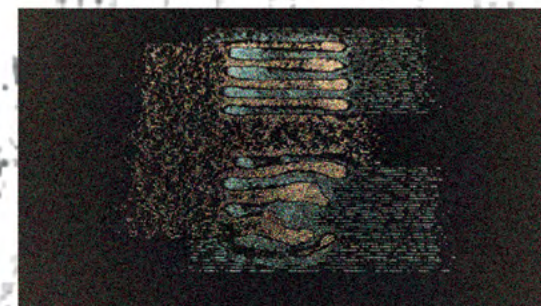
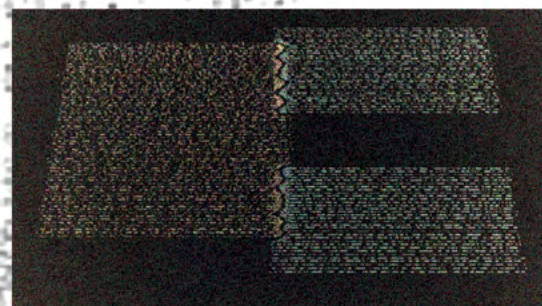






Constant  
TRANSFORMATION

crowd as a compressible fluid





**PANISCH: ES SIND SITUATIONEN OHNE REST, OHNE WIEDERKEHR:**

**ICH HABE MICH MIT SOLCHER GEWALT IN DEN ANDEREN PROJIZIERT, DASS ICH MIR WENN ER**



**MÁR NEM TUDOM, HOGYAN SEGÍTSEK MAGAMON, MÁR NEM TUDOK FELÉPÜLNI:**

**MIR VERLOHRENGEHT, NICHT MEHR HERAUSZUHELFEN WEISS, MICH NICHT MEHR ERHOLEN KANN:**

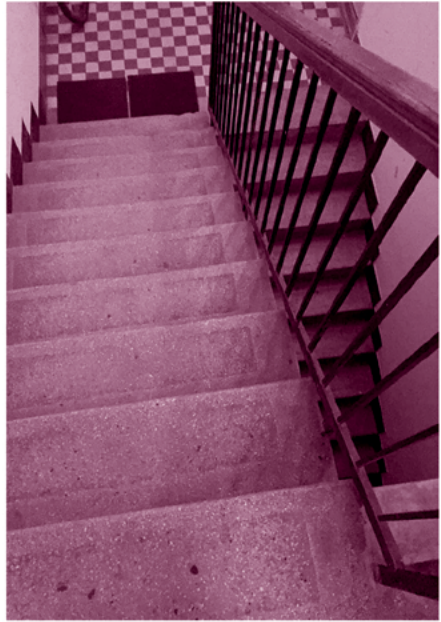
**PANIC: THEY ARE  
SITUATIONS OF NO REST,  
OF NO RETURN:  
I HAVE PROJECTED  
MYSELF INTO THE OTHER  
WITH SUCH VIOLENCE  
THAT WHEN HE IS LOST  
TO ME; I DON'T KNOW  
LONGER HOW TO HELP  
MYSELF OUT; I CAN'T  
LONGER RECOVER;  
I'M LOST FOREVER.**

Roland Barthes, Fragmente einer Sprache der Liebe

**OLYAN ERŐSZAKKAL VETÍTETTEM BELE MAGAM A MÁSIKBA, HOGY AMIKOR ELVESZIK SZÁMOMRA,**

**PÁNÍK: EZEK OLYAN HELYZETEK, AHOL NINGCS NYUGALOM, NINGCS VISSZATÉRÉS:**





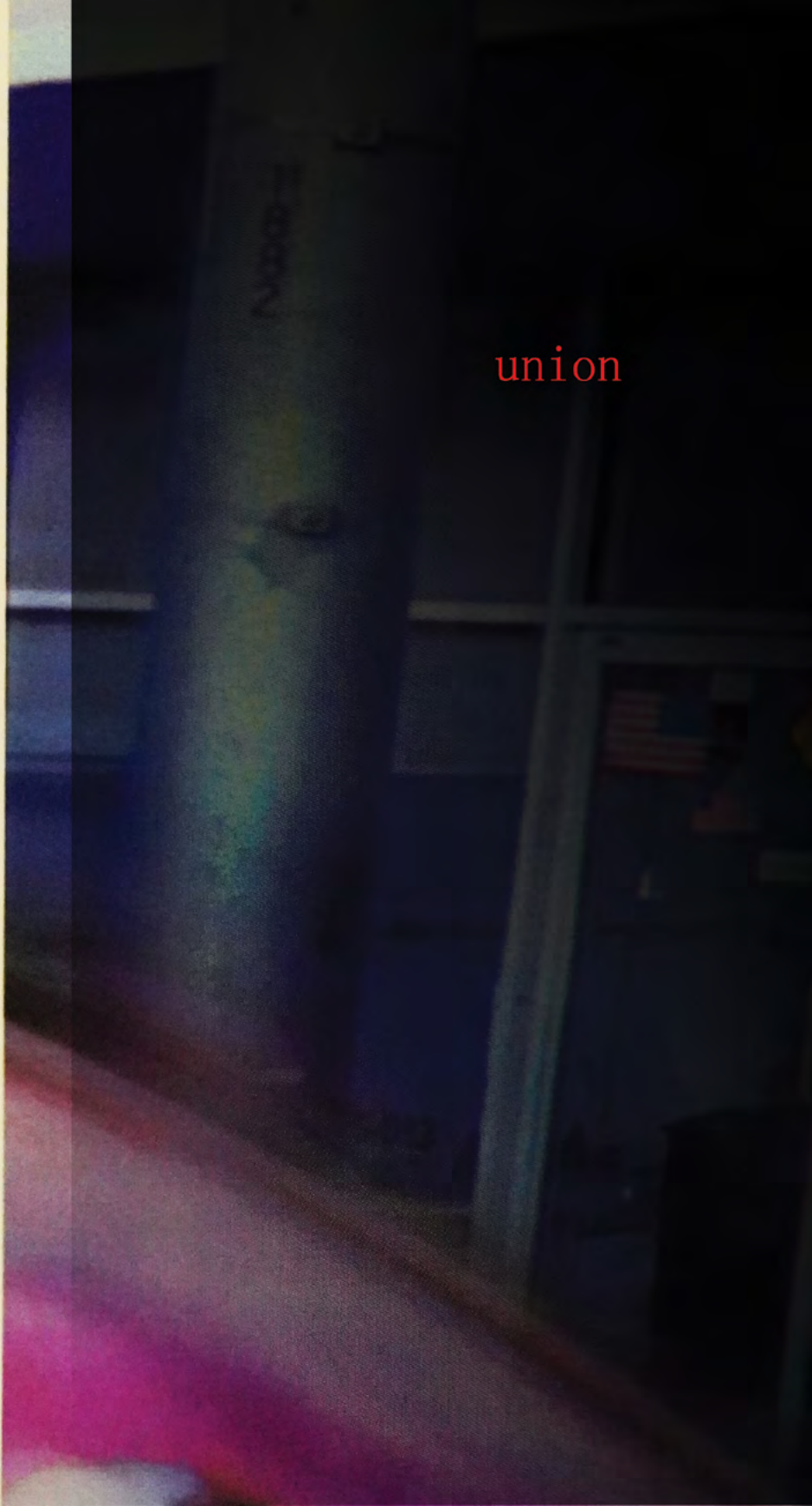


I prepare myself





La Petite Mort or « the little death » is an old  
French expression



union



discontinuous existence

release

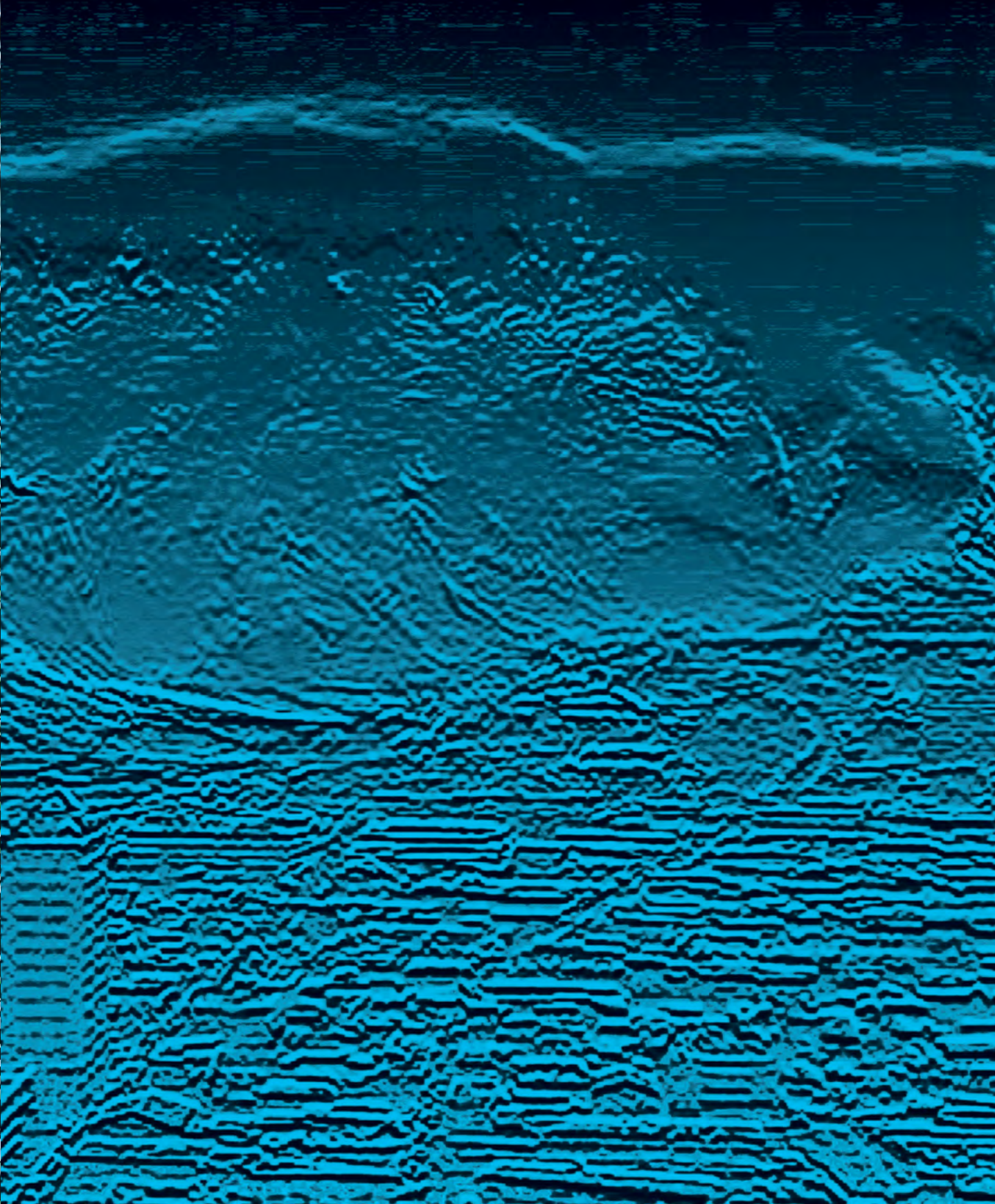
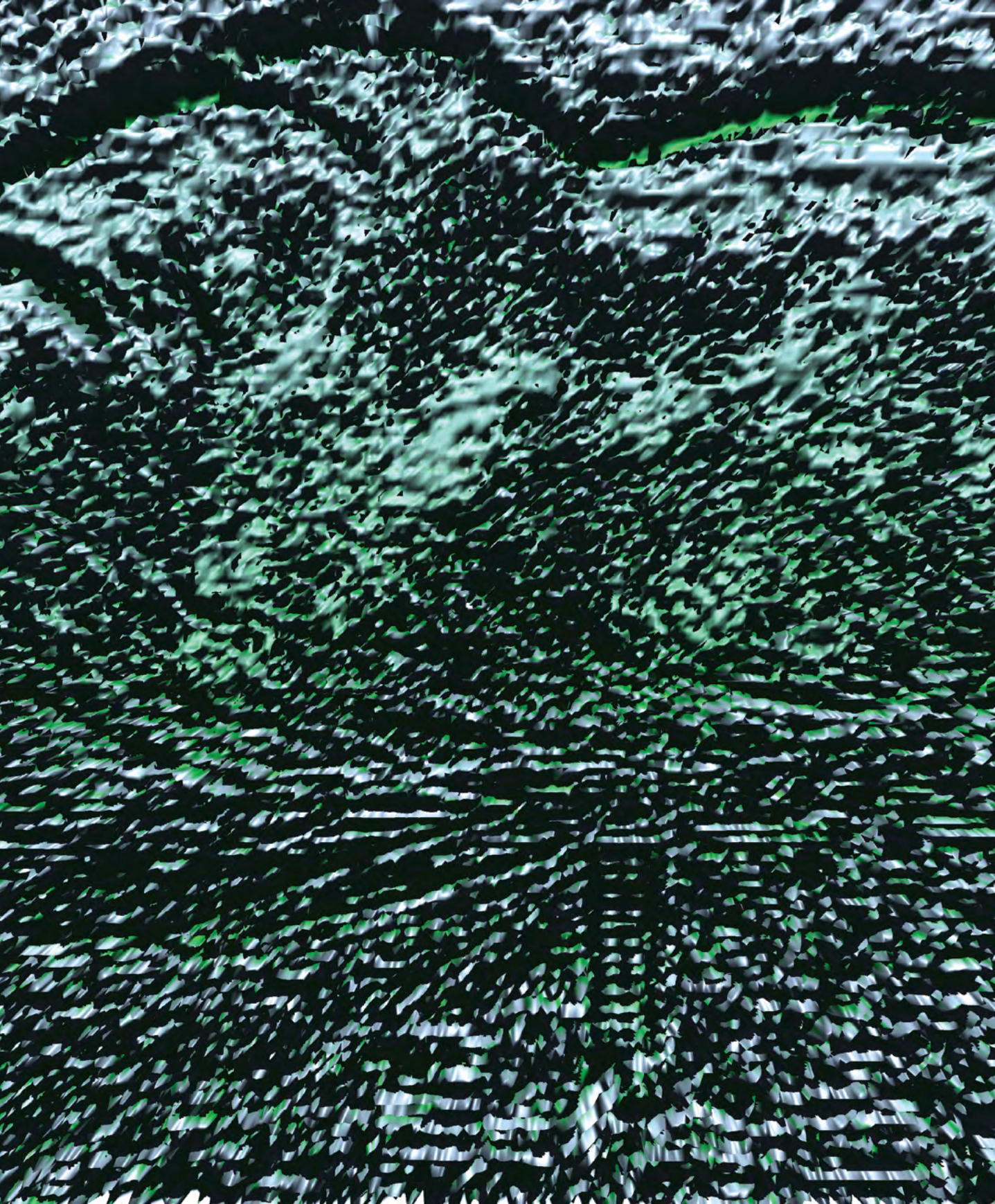




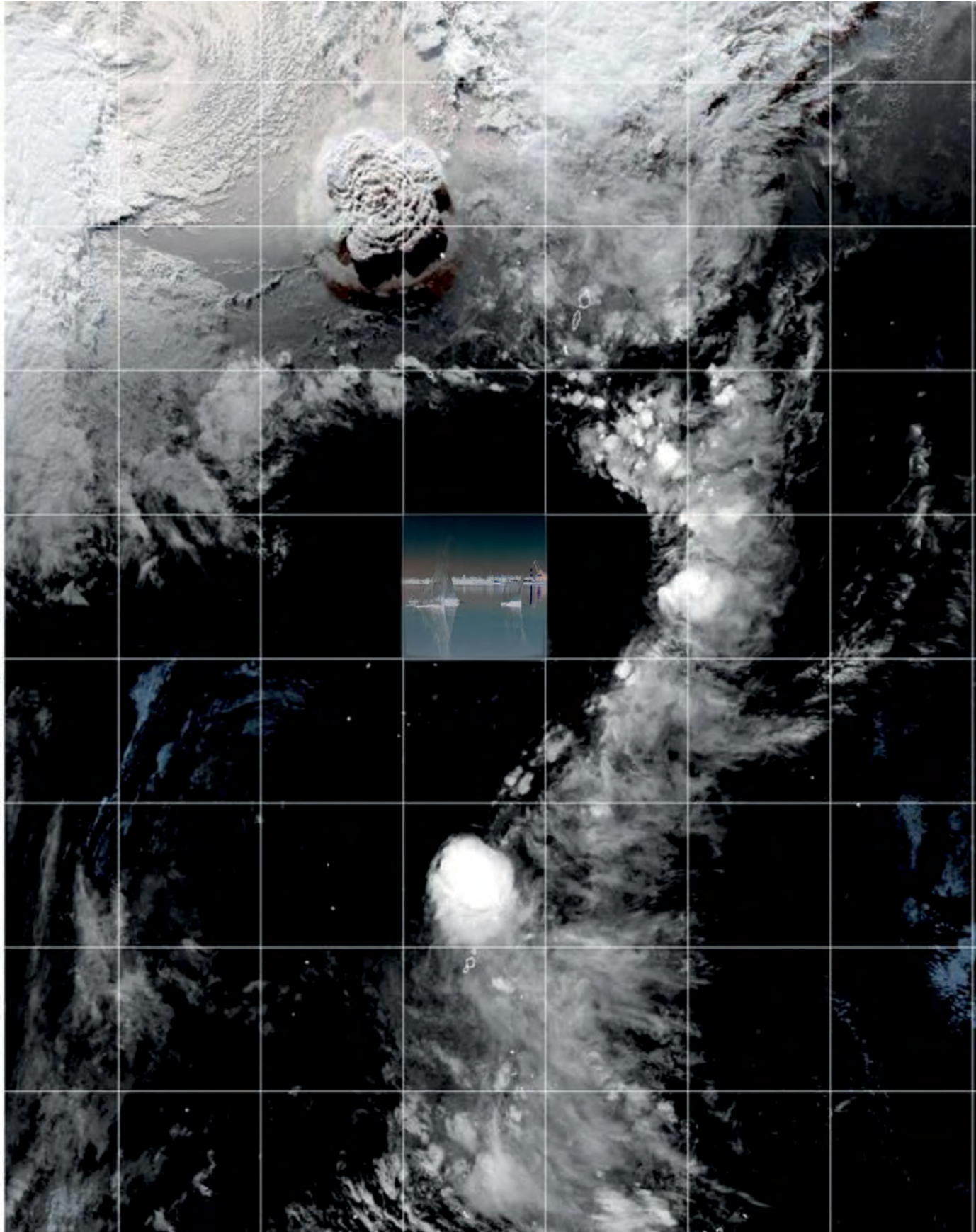






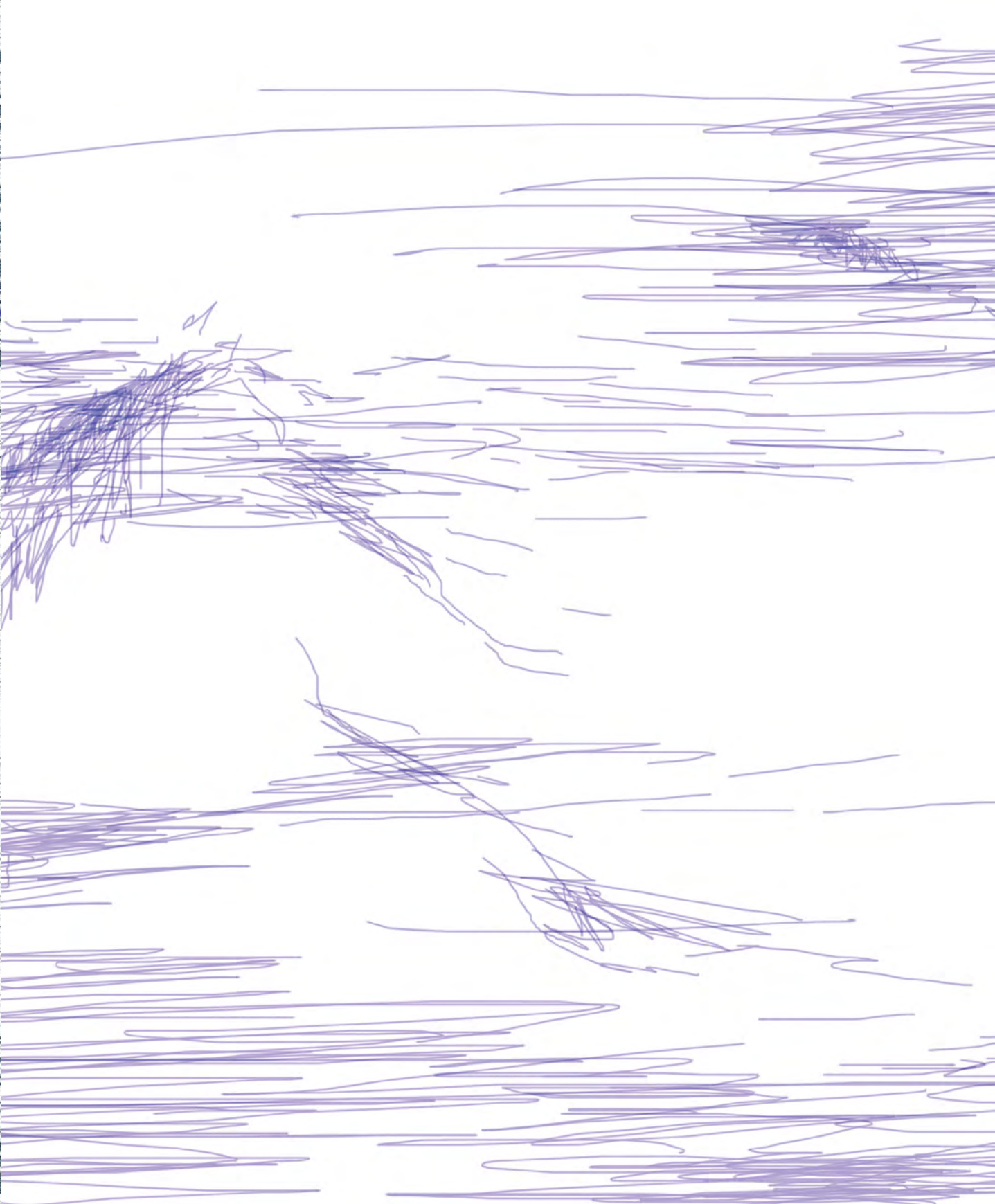
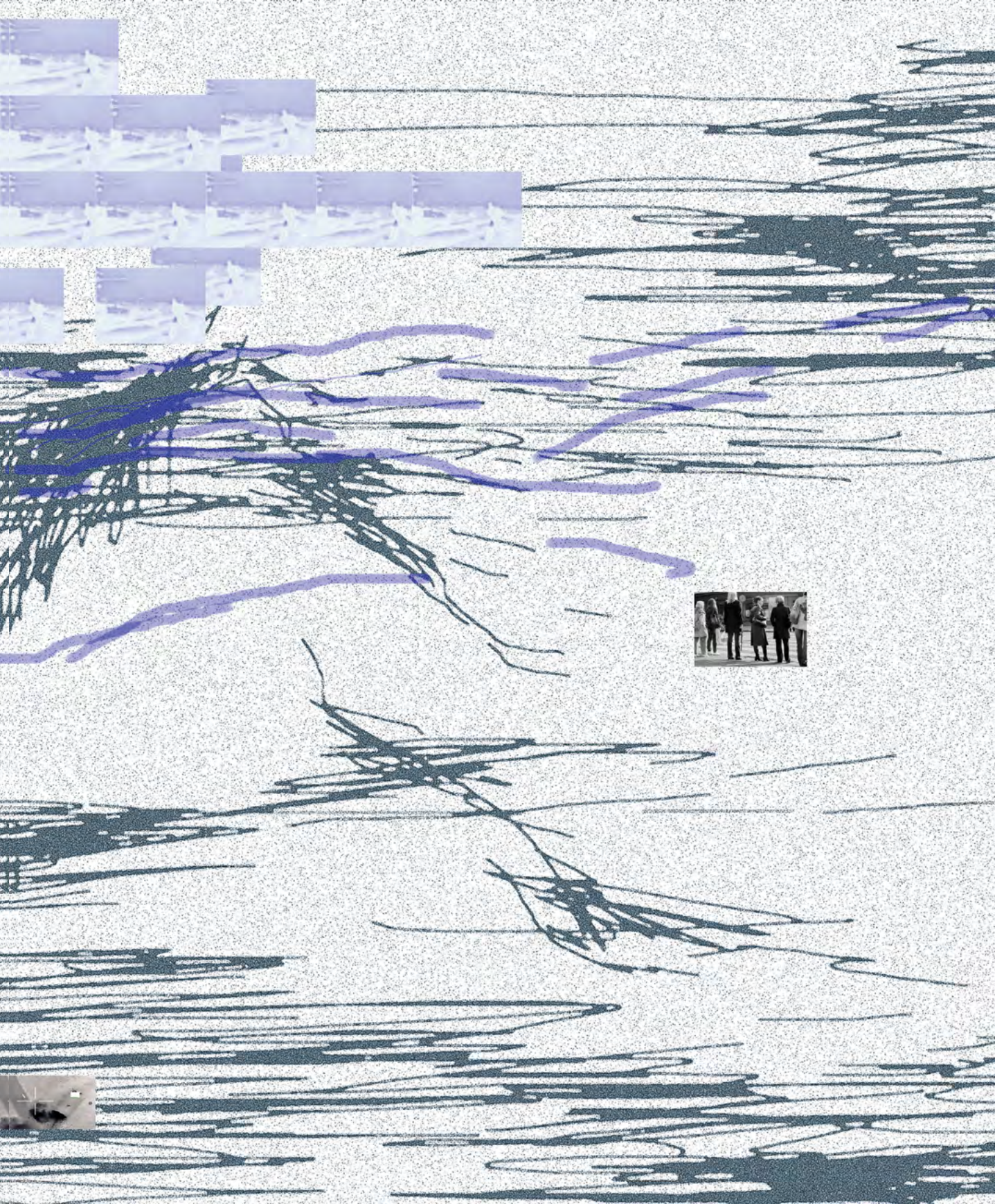






15 Jan 2022 05:20Z NOAA/NESDIS/STAR GOES-West GEOCOLOR







Magyar Energia  
Magyar Energia

[hungarian text]

Magyar Energia

Magyar Energia

Magyar Energia / we're shutting them down

Magyar Energia / we're shutting them down

Magyar Energia / we're shutting them down

Magyar Energia / we're closing them down

Magyar Energia / we're shutting them down / built in the 60's

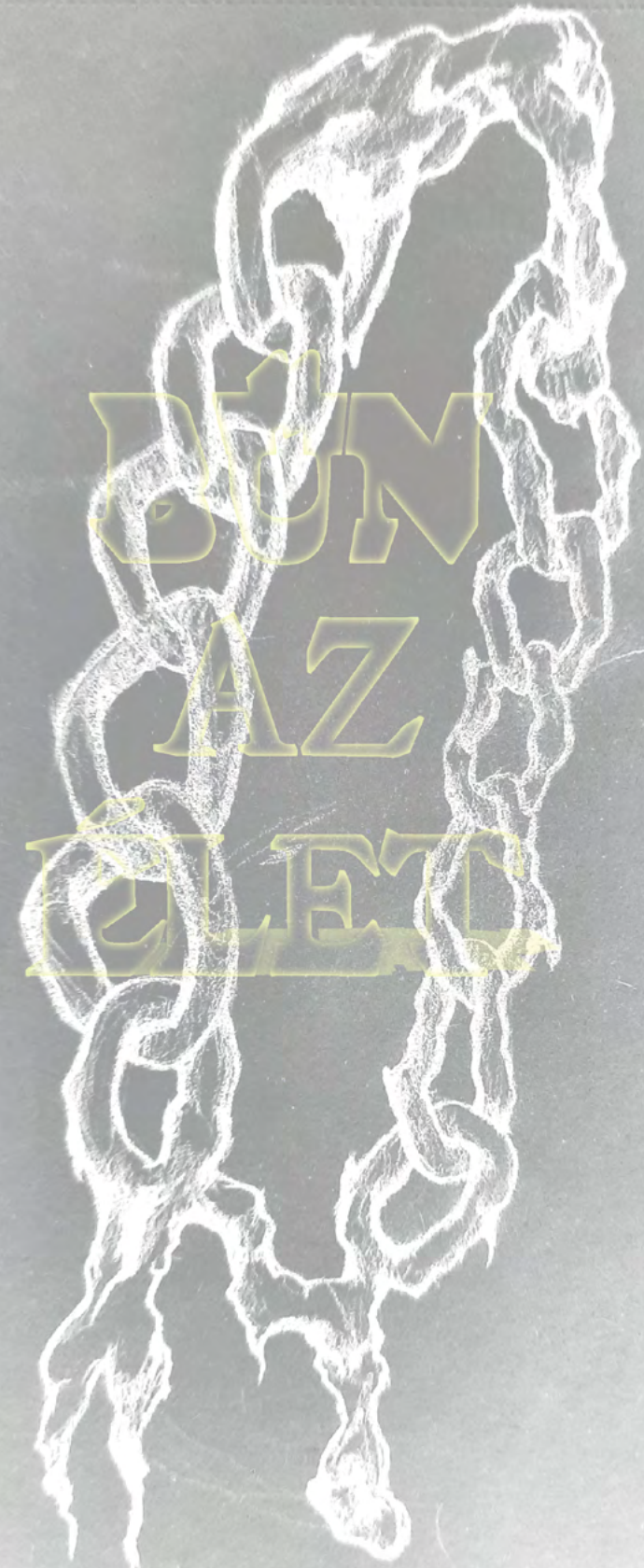
Magyar Energia / we're shutting them down / by east germans

Magyar Energia / we're shutting them down / the plants are old

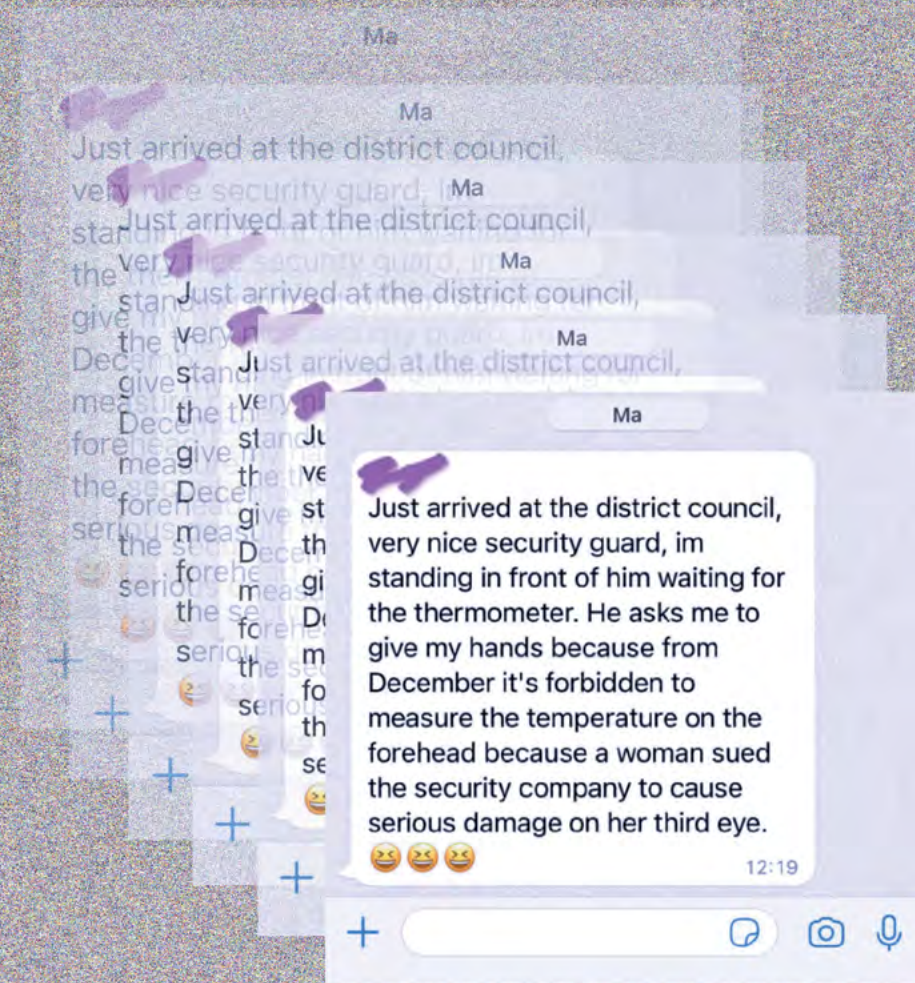
Magyar Energia / we're closing them down / no longer safe

Magyar Energia / we're shut-  
ting them down / built in  
the 60's

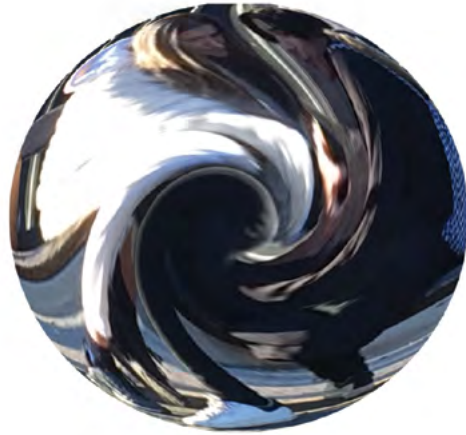
Magyar Energia / we're shut-  
ting them down / by east  
germans











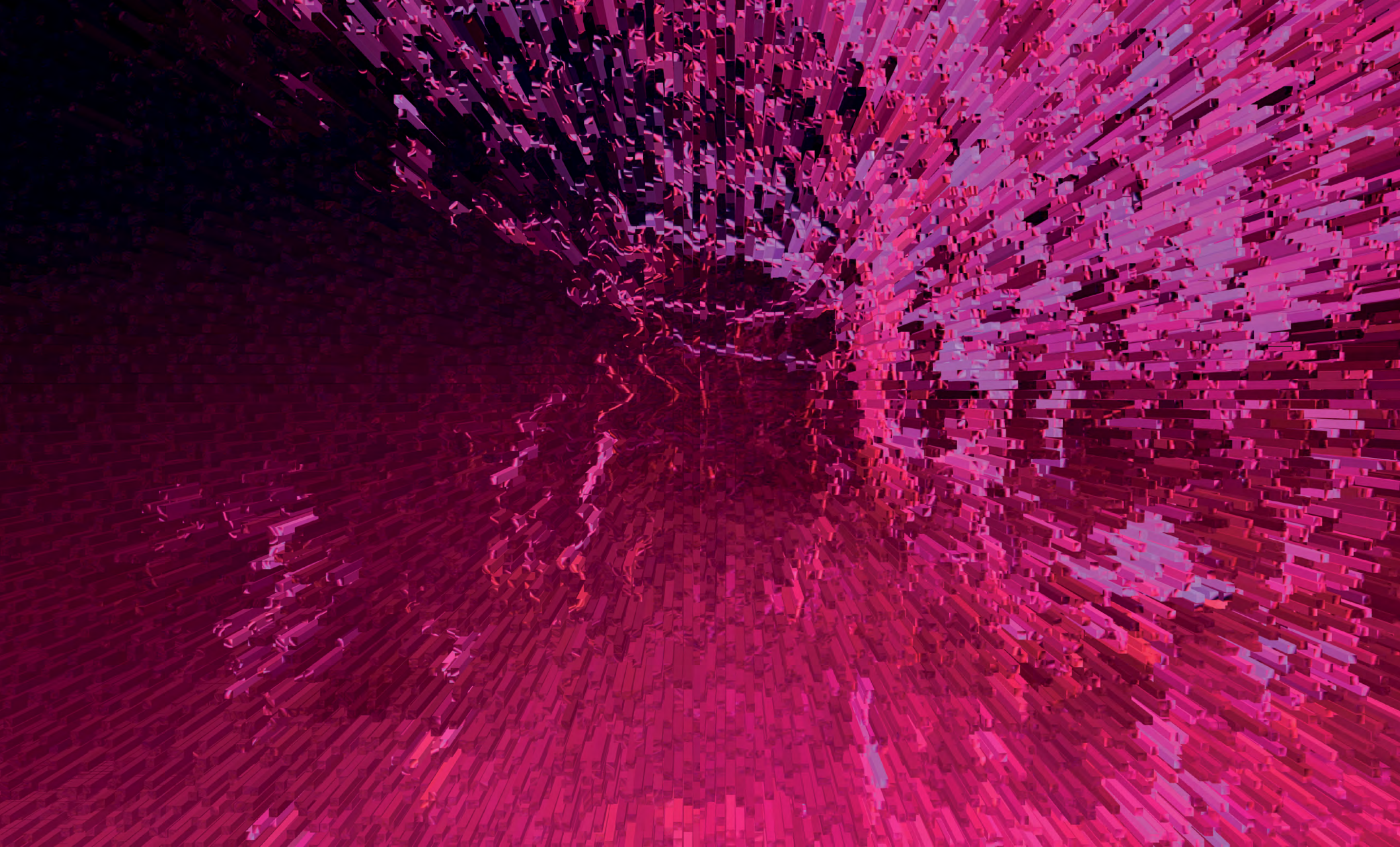
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Is the post-human a post-woman? Cyborgs,  
robots, artificial  
intelligence and the futures of gender

-  
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ethical issues

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back to 2002, when  
a one hundred electrode array was surgically  
implanted into  
the median nerve fibres of his left arm. The  
implant connected  
Warwick's nervous system to the internet,  
producing a series  
of ground- breaking results

-  
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-  
new frontier"="not merely space, but more"  
profoundly the relationship between 'inner  
space' to 'outer space' - a bridge...between  
".mind and matter







denial of



reflection







