

ACCENTUATING
VOICES OF
SOLIDARITY

Rooted in liberty and togetherness,
belonging embraces
the place where we,
the people who make us &
the recognition which allows us to

feel safe, accepted, and loved.

Worldwide, millions of people are longing for belonging. Deprived of **dignity** and **freedom**, belonging remains a **privilege** – a contradiction to the universal and subjective nature of human rights, whereas “Everyone has the right to life, liberty and security of person.” (UDHR, Art. 3)

Far apart from this common understanding are the **realities** of too many individuals, who are forced to hide their true identities, to **flee** from oppression, and to seek safety due to countless reasons. While we all are united in the strive for belonging, our inner feelings are too often dominated by a rationale of security, **borders** and statistics. We tend to report those **seeking refuge**, without letting them reach our ports; we tend to count people on the move in numbers, without accounting their voices; their stories remain **silenced**.

In recognition
of the uniqueness of each and every individual,
of the common long for belonging among all beings,
of the hope to grow togetherness,

this calendar aims to accentuate the voices of different artists, who utilize their **artwork** to raise awareness about the hindrances of belonging. The following twelve months take you on an emotional journey between different artistic interpretations of lived experiences. It is a **bridge** to overcome territorial and temporal boundaries, and a strive for **humanity** & solidarity that should travel beyond the pages of this project.

Together, we – as a human family – can get from be longing to belonging,
if we **#leavenoonebehind**



PROLOGUE

It's 4:08 in the morning on 20 November 2019. The phone rings. Prefix +88216 from a Thuraya satellite phone. A boat in the Central Mediterranean is in distress: *"Please, we are more than 100 people and we are in Tunisian water I hope"*. Call breaks. At 4:29 we have a stable connection. *"There are 95 people, many children and women. We started from Garabuli (Libya) more than 7 hours ago in a 9m long black boat. The motor has stopped, we are drifting."* At 4:38 the man reads out the position of their boat: *"Lat N33 00 23 48, Lon E013 49 52 5."* Immediately afterwards we inform the so-called Libyan coast guards and the rescue vessel Ocean Viking via Email. We reach the people on the boat again at 5:37, receive a new position and write down the nationalities: Cameroon, Côte d'Ivoire, Mali, La Guinée, *"from everywhere"*. We agree to call every half an hour. At 5:51 a Tunisian fisherman calls and informs us about three overloaded dinghies he just passed this night. At 5:59 the Ocean Viking reacts to our distress alert: *"We're proceeding to this location. We are currently about 5hrs away"*. At 6:24 our last call to the boat breaks when a man on board tries to give us their current position. We never reach them again. At 11:00 we're informed by Pilots Volontaires about a black rubber boat they've spotted one hour ago: *"Position N33°01'41"/ E13°49'2" as of 0840Z. Urgent assistance required."* In an Email from Ocean Viking at 13:51 we learn about a rescue in the area: *"We can confirm that 2 boats were intercepted. I can also confirm that Libyan Coastguard did not receive any emails from either you or Ocean Viking due to power shortages in Tripoli. We have rescued a small white fiberglass boat with 30pax."* At 23:00 we are called by fishermen from Tunisia again: *"At 17.00 pm, we passed next to a deflating rubber boat. Already half the people were in the water. We managed to save 30 people, but many drowned. We tried calling the Libyan coast guard but they did not respond."* Three days later, on 23 November at 07:18 in the morning, the phone rings. Prefix +218 from Libya. *"I am back in Tajoura (detention center in Tripoli) and was part of a convoy of 3 boats. In my boat there were 75 people, in the other one which was also brought back to Libya there were 85 people and in the third one more than 90 people, however this last one went missing, the Libyans never found it."* The case is closed.



THOSE WHO DID NOT CROSS 2010-2015

MEDITERRANEAN SEA | SOLIDARITY AT SEA: DROWNING OUT THE SILENCE

On 20 Nov 2019, two boats in distress that alerted the Alarm Phone* were rescued by the civil fleet, one by Open Arms and one by Ocean Viking. The whereabouts of one boat carrying about 95 people are unknown. The so-called Libyan coastguards intercepted two boats. One boat capsized and 70 deaths are feared.

Our network of over 200 activists who live on both sides of the Mediterranean Sea has assisted over 3,300 boats in distress in the three regions of the sea. We keep this project running, without a break, 24/7. We have received thousands of calls and messages, mostly from people in distress at sea, but also from their friends, partners, and relatives. We have documented mass human rights violations, attacks on migrant boats by those formally there to rescue, push-backs by secret fleets or merchant vessels, as well as the interception of thousands back to the places they seek to escape from. We have received messages from those imprisoned in inhumane detention centers demanding their freedom and dignity. We had to listen to voices in agony shortly before they were silenced by the sea, those who turned the sea into a graveyard. More than 20,000 migrants attempting to cross the Mediterranean sea into Europe have died since 2014.

My name is Lucas and together with some friends we are one of many shift teams. When I am on the phone, the numbers turn into real stories. The emotions in the voices of the people who call become a part of me. Fear - water is entering their boat. Hope - seeing a rescue ship. Joy - hearing their mother tongue. Despair - being violently pushed back. Anger - during days without assistance. Courage - recounting the story of their flight. Anxiety - children screaming in the back. When their fate is unclear, as in the case from 20 November 2019, they haunt me. I sometimes dream of the footage we receive.

Every case is documented, every call is recorded, every picture or video is saved. We are the collective memory of movements across the sea. We continue in our struggle, together. We continue because we do not accept that so many lives are ended and people forcibly disappeared in one of the best monitored seas of this world. We continue because people are still not given alternatives to taking precarious boats to find safety and freedom. We continue because European member states and institutions do what they can to criminalize migration and solidarity. Because they try to turn the Mediterranean Sea into a death-zone in order to deter those who still need to, and want to, cross.

I believe that solidarity will win.

Lucas Paeth
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*Watch The Med Alarm Phone was initiated in October 2014 by activist networks and civil society actors in Europe and Northern Africa. The project established a self-organized hotline for refugees in distress in the Mediterranean Sea.

JANUARY



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



GERMANY / GREECE | WALLS | Erik Marquardt

GERMANY / GREECE | WALLS

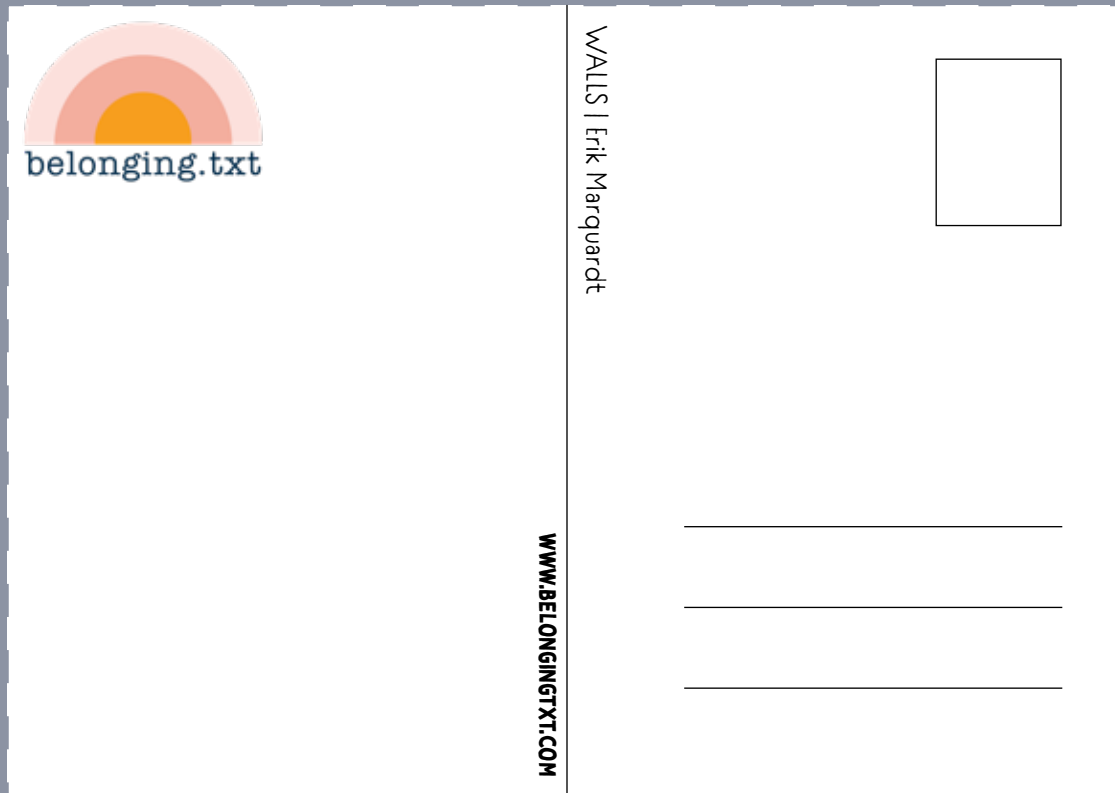
Why is it that the desire for freedom today is not stronger than the desire to build new walls? The wall is a construction that is meant to protect. But it also prevents one side from seeing the other. In an increasingly complex and interconnected world, the desire for new walls probably not only embodies a longing for security and safety, but also that for looking away from the increasing complexity of the unknown in the world. However, the wall not only locks out the unknown, but also the known.

When the Berlin Wall came down, I was two years old. I could not write texts, nor had I ever held a

history book in my hands. The Wall, the dictatorship and the shooting orders deprived millions of people of their freedom. In the end, the Wall crumbled and came down because the idea of democracy prevailed. 30 years later, I am sitting here, and a few kilometers away, I am witnessing how people are being degraded and wronged by democratic states. 30 years later, some people seem to have forgotten what it means that we can share freedom.

Erik Marquardt

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FEBRUARY



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



BELGIUM | SHADES OF BEAR | Amanda Cliffe

BELGIUM | SHADES OF BEAR

This painting symbolises curiosity and adventure in seemingly barren, remote places. This painting also symbolises the relationship between wildlife and modern technology, and how amusing their interactions can be. Modern technologies and the pollution they produce are huge threats to biodiversity, however they can also help show us the wonders of nature, through wildlife documentaries. We need to find a sustainable relationship with technology which respects wildlife and biodiversity.

As a planet we are currently living through extremely challenging times. Covid19 has fundamentally changed the way we live, and has dramatically changed the ways we socialise. It is extremely important to maintain social connections, togetherness, during these lonely and worrisome times, even though these will most likely not be in person.

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SHADES OF BEAR | Amanda Cliffe



MARCH



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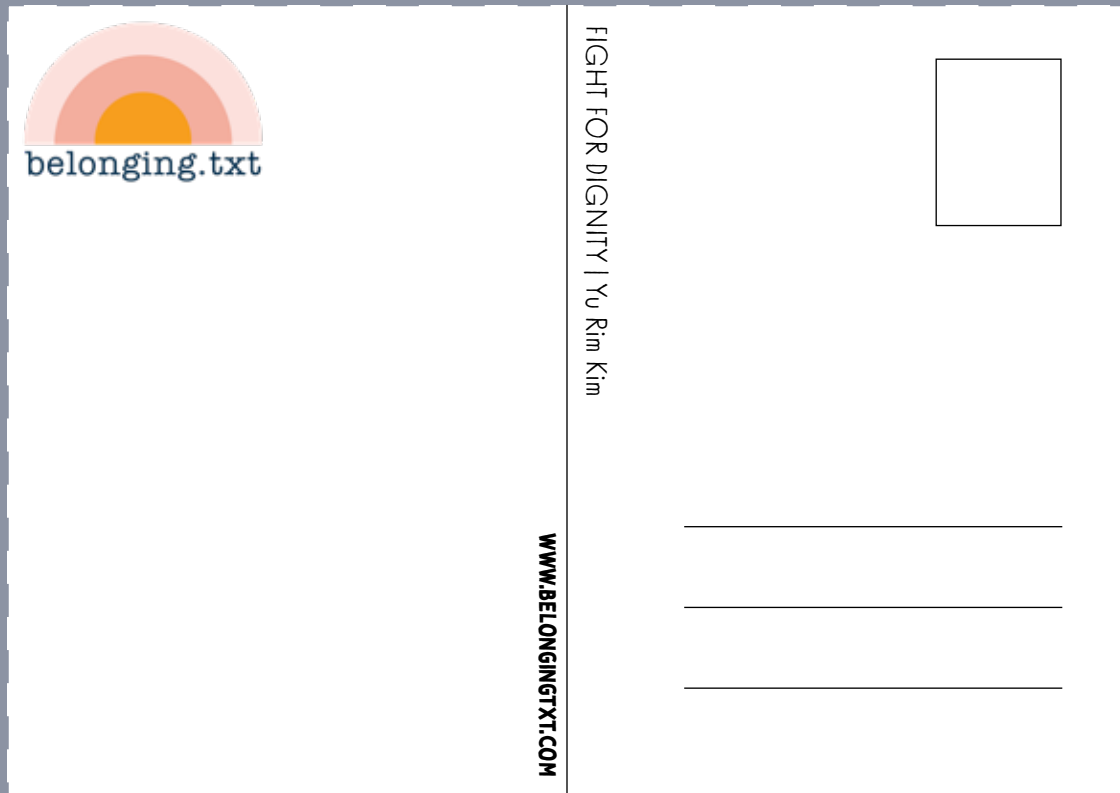
SOUTH KOREA | FIGHT FOR DIGNITY | Yu Rim Kim

SOUTH KOREA | FIGHT FOR DIGNITY

Korea was under Japanese Occupation between 1910 and 1945. This drawing depicts Koreans who fought for Korea's independence from imperial Japan regardless of their location. Some activists, such as Ahn Chang-Ho (man in the background), significantly contributed to the independence movement from abroad (inter alia by raising money on an orange farm). Other activists, such as Ryu Gwan-Sun (woman on the right) organized crucial protests against the Japanese colonial rule within the country.

To this day, a meaningful public apology that opens up a space for accountability and responsibility can not be detected. The International Center for Transitional Justice pointed out in 2015 that Asian victims of Japan's wartime sexual slavery have not received such an apology. This drawing places the "Sonyeosang" (the Statue of Peace), which is a life-size statue that symbolizes the approx. 200,000 women who fell victim to the Japanese Army, in the front of the picture to express that in some ways the fight for dignity is ongoing to this day.

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APRIL

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

The sky and sea meet
In a final cutting sweep.

Every slipping moment of every waking moment
Is the choice of strength.
But behind the warm eyes and hardened hands
Rise children and the unborn
Against future waves.

And the words and frames cannot speak
For the voiceless -
For the voiceless have had a fate pronounced
In the ebb of 50 year projections
And the decisions taken
By men who recede to history
With a final cutting sweep.



SENEGAL / BELGIUM | NIOKOBOK

Climate change and its resulting fallout require entirely new paradigms. My work grapples with the need for hope for the friends I made during my time in Senegal.

The word Niokobok means “we are one” in Wolof; eliciting this feeling for the historically, contemporary and future unseen generations of climate change is something that drives me onwards.

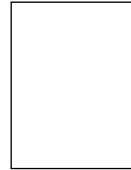
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belonging.txt

NIOKOBOK | Will Penn

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MAY



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CHILE | PÁJARO AZUL | Eva Hajanal Boggioni

CHILE | PÁJARO AZUL

Birds are very present through my artistic work. Same as nature in general and the interest towards other cultures and native people, I try to represent both. Freedom, Peace, Justice, Beauty, Truth and Dignity are important themes and aspects that always appear in my work.

I have lived in Chile for thirteen years, since I returned from a 25 year exile. I was exiled at the age of 16. In 1981, there were a lot of men searching our whole house. My two sisters of 11 and 14 were locked in a room. They sat me down next to my mother, we were looking at each other, not being able to talk

and not knowing what they wanted. They were heavily armed, they were nervous, aggressive, determined about everything. We thought at one point that we would die, that we would be raped, they talked about it. Finally they left, leaving everything devastated, with a disturbing silence.

My world collapsed. We had to leave everything from one day to another, waiting to know what we could do. Six months till our case got into the hands of the United Nations, and finally our destiny was exile to France.

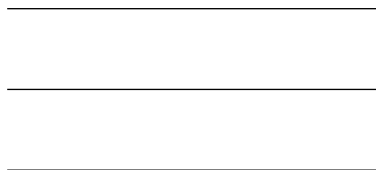
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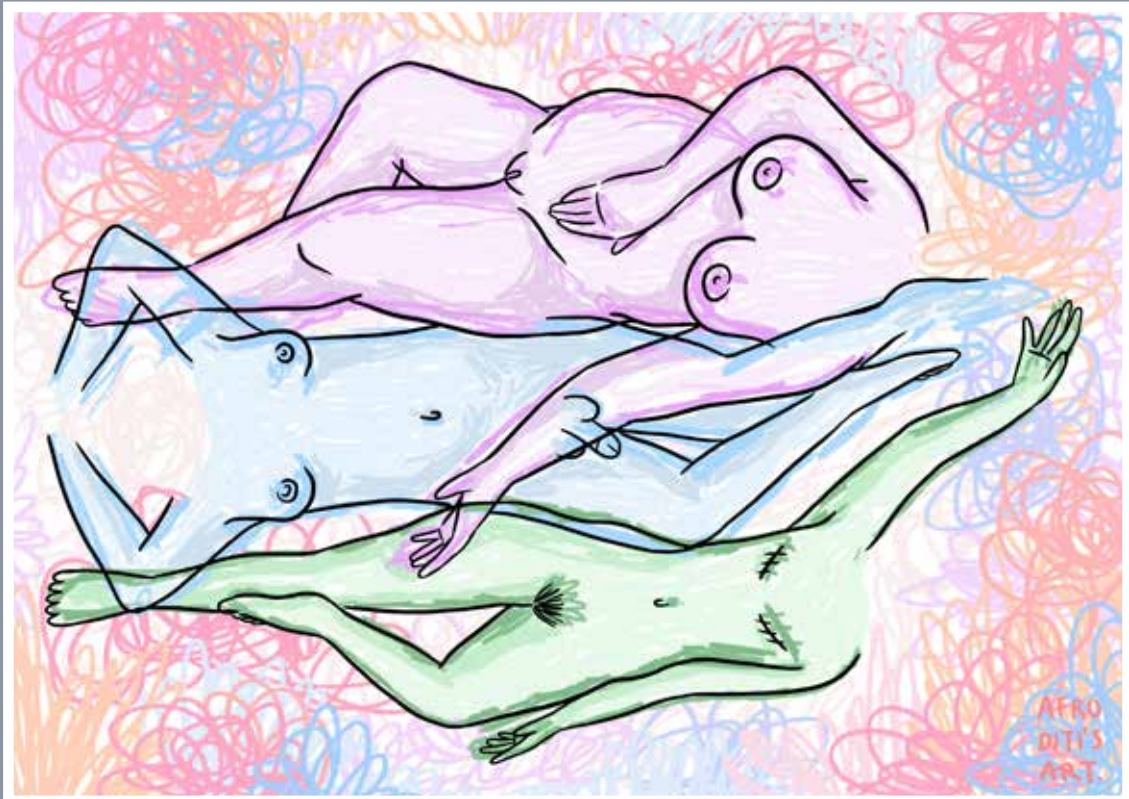
PÁJARO AZUL | Eva Hajanal Boggioni



JUNE



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GREECE / THE NETHERLANDS | MUSES | Afroditi Papadopoulou

GREECE / THE NETHERLANDS | MUSES

This design is inspired by the beauty and fluidity of female bodies. The purpose behind this piece is both to celebrate women and their bodies, as well as to challenge stereotypes and stigma about them, normalizing them, respecting them, and adoring them in all their forms.

The theme of Be Longing and Belonging is for me the perfect synopsis of the human experience. No matter who, where, or what we are, how we were raised or how we think and feel, we are all longing to belong. We are longing to belong in the world, our communities, and our very bodies.

My design interprets exactly that, through the representation of self exploration, expression, acceptance, and love, with the outcome being the feeling of belonging within one's self. And this is what my personal passion for human rights in general stems from: the understanding that ultimately it is a fight - or longing- for everyone to belong to themselves, despite their gender, race, socio-economic background, physical abilities, gender expression, sexual orientation, or anything else.

Afroditi Papadopoulou

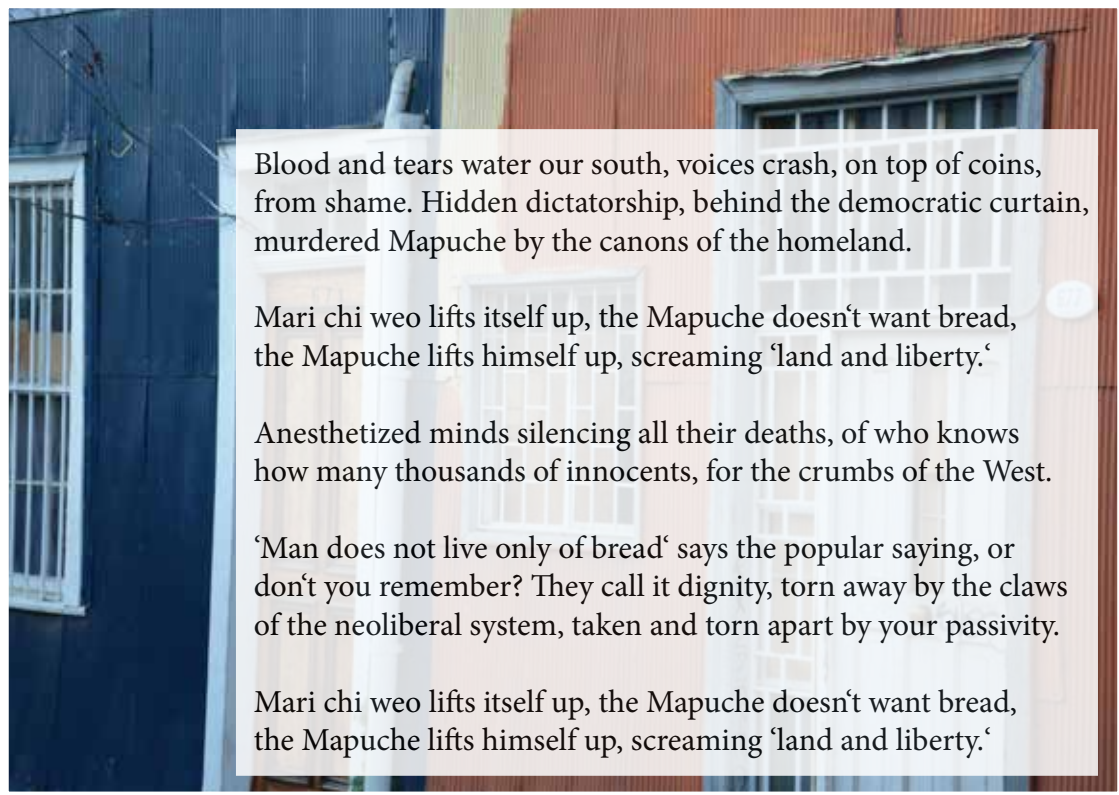
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JULY

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



Blood and tears water our south, voices crash, on top of coins,
from shame. Hidden dictatorship, behind the democratic curtain,
murdered Mapuche by the canons of the homeland.

Mari chi weo lifts itself up, the Mapuche doesn't want bread,
the Mapuche lifts himself up, screaming 'land and liberty.'

Anesthetized minds silencing all their deaths, of who knows
how many thousands of innocents, for the crumbs of the West.

'Man does not live only of bread' says the popular saying, or
don't you remember? They call it dignity, torn away by the claws
of the neoliberal system, taken and torn apart by your passivity.

Mari chi weo lifts itself up, the Mapuche doesn't want bread,
the Mapuche lifts himself up, screaming 'land and liberty.'

CHILE | MARI CHI WEO*

Our elderly women remember when the native forest began to disappear. Well-dressed men would arrive to their house, they wanted to buy them alongside the forest. We are Mapuches, nature is in our being, it is not for sale. The region was full of cries, they cut out native trees to plant pines and eucalyptus with the purpose of making paper, the animals, insects and even the Maillenes, the guardias of the forest, disappeared. They confiscated the water, and now we live with great drought. This is how our landscape changed forever.

Dear grandma, I know this is not the end, but the beginning of your journey to the Wenu Mapu, you are now one with our ancestors, we are the Chollun, the sprouts of the Earth that we will continue looking after. These places conserve our ancestral secrets and they cannot disappear, we are everything with nature. It is the colonizer with his ambition who sees it as being separate. Our weapons are our seeds. They can never squash us, we will always grow again. We keep resisting, we are people of the land, we are nature.

Antü Lefiguála | andres_mdg@hotmail.com



*translates from Mapudugun to “a thousand times over,” similar to the phoenix that is reborn from the ashes again and again

AUGUST



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



SOUTH AFRICA | CONSUMED DEMOCRACY | Tstepo DD Maponyane

SOUTH AFRICA | CONSUMED DEMOCRACY

My purpose about this leopard dustbin print in particular was to educate the township firstly about the importance of a bin and its role and to highlight the beauty and the wealth of our wildlife. Since most townshippers don't travel I wanted to bring the wildlife experience to them, and refer to their street names of zebra street, lion street etc. Also there is a huge theft of dustbins so I decided to bring a solution through education and beautification, with predators on one side and prey on the other side.

Art to me is life, it's therapy, it's a spiritual connection with the universe and my biggest wish is to share my art knowledge where needed to create awareness and heal the world through my message. And most importantly to help protect mother nature and direct the focus of the society into realising the importance of ecology. Resources and exposure is all I need to achieve this since around here I'm the only one advocating environmental importance through the medium of art and I'd like to see myself grow and travel with my art.

Tshepo DD Maponyane | tshepodd1@gmail.com



SEPTEMBER



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

“Would you please come with me, ma’am”

I’m surprised and slightly confused. I’m not entirely sure what he wants from me. Of course, I follow him.

What other choice do you have when airport personnel asks you to do so? I notice that of all the other people waiting, the only other black woman in the queue is also asked to follow him.

Her husband and little boy are told to wait for her in front of the gate. The child anxiously stares after his mother. The father grips the boy’s shoulders.

Just like in a film. The father knows exactly what is happening here. My father would have known too.

I should know it too.



THE NETHERLANDS / U.S.A. | in:between xs

in:betweenxs (2019) is a theatre piece created by the international performing arts collective IN:BETWEEN (Azeret Koua, Danijel Szeredy, Julia Schleier, Marion Hélène Weber). One of its members was racially and politically profiled in Amsterdam, the Netherlands in 2018 curiously by a Homeland Security agent.

The incident and resulting trauma inspired months of research into the USA Freedom Act (the successor of the infamous Patriot Act), the global reach of American racial terror and European complicity.

The contribution therefore has the subtitle: "HOMELAND [IN]SECURITY // Uniting and Strengthening America by Unfulfilling Rights and Ensuring Effect Discipline Over Monkeys and Aliens."

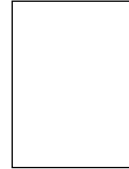
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in:between xs | IN:BETWEEN COLLECTIVE | Photo: Sophia Carrara





OCTOBER

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

I am in sadness and tears
my life consists of lot of fears
people say my end is near
death surrounds the corners of my life

Though it all
I stand tall and say I will rise
even though they plan my death
and test my faith my strength
will never fade
my hope will always stand

They may look at me and say
I'm not good enough
yet I know inside me I'm tough
and strong enough to face their
twisted minds

They may say I'm as good as dead
but though it all I stand tall
and say I WILL RISE

SOUTH AFRICA | STILL | RISE

We live by grace and enjoy by choice. So be grateful for the brand new day when it has come and enjoy being around the people that bring you joy.

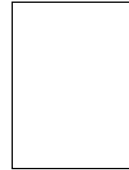
The power of knowing yourself starts when you find joy within yourself.

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WWW.BELONGINGTXT.COM

STILL | RISE | Elias Tebogo Maleka



NOVEMBER



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



BELARUS | COURAGE | Aliaksei Paluyan

BELARUS | COURAGE

In the course of the presidential elections in Belarus, three actors from an underground theater in Minsk are caught up in the wake of mass protests, which pulls them out onto the open street, where they loudly demonstrate for freedom of speech and the long-awaited change of power. But their peaceful protest is brutally beaten down by the regime's security forces. Members of the theater group are arrested. The country is on the edge of a civil war. COURAGE accompanies the courageous and peaceful resistance and offers a personal and deep insight into the Belarus of today.

When I was a student in Minsk, I found that it was within the safe walls of the Belarus Free Theatre that suddenly all the critical issues that were being silenced by the state came into light. I witnessed a moment of the universal need for younger generations to express themselves. Whether it is to resist an oppressive regime or to tackle global environmental problems, young people seem to seek more than unresponsive participation. They want to make an impact, they want to make a difference.

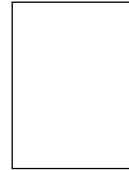
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COURAGE | Aliaksei Paluyan



DECEMBER



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



ITALY | RESILIENT ARCTIC FOX | Emma Bertipaglia

ITALY | RESILIENT ARCTIC FOX

The Arctic fox is one of the most characteristic species of the tundra, but it is now facing a multitude of threats from climate change, such as the shrinking of sea ice and tundra habitat, as well as the increasing competition and displacement from the Red fox which is moving northward as temperatures keep getting warmer. For these reasons they are increasingly being forced to migrate. What I aim to do with my paintings is to show that we, as living beings on the planet, are interconnected, and I particularly focus on biodiversity and biodiversity loss to raise awareness and celebrate animals that we

may not be able to see every day. Climate Justice to me means that everyone deserves rights, respect and opportunities, and this must be the same for nature. Climate Justice is taking care of each other and being fair to future generations. We are not going to reach it by ignoring biodiversity or by ignoring and marginalizing people and their needs. We need to realize we are all part of an amazing multi-faceted world, but no one is going to win if we leave someone behind, humans and creatures alike.

Emma Bertipaglia

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EPILOGUE

I am a free dream, we go and smell ourselves, I have a place in the plains, I think like a deer.

I'm Mina, from the war-torn country of Afghanistan. I left Afghanistan 4 and a half years ago for several reasons. One of the reasons was freedom. I wanted to be a woman, not a slave. I was in Iran for three years, where I was deprived of my human rights.

And now for a year and two months, I live in a limbo, in Greece, which is the largest prison for refugees. A limbo that is neither the destination nor the source. That means I cannot leave and I cannot stay. Greece is a country with beautiful islands. The sea has become the largest cemetery for refugees. I also travelled across that sea and was rescued by the Coast Guard at the last moment before my death.

Each of us refugees has endless pain. There are stories in our smile, in our eyes. There is hope and an unknown future. We photograph our tears and smiles together. And we frame that photo in our eyes.

I am a woman who fled from oppression, war, insecurity, rape and who took refuge in Europe. I lived in camps in limbo, more horrible than anywhere else in the world, with winter cold and summer heat. Because I was a refugee, because I did not have a piece of paper called a visa. But even without a piece of paper, I am a human. I am Mina, a woman, a woman whose world, and universe means that she guarantees the continuation of life.

I now live in a camp that is a paradise compared to other camps, with a small population. Where human dignity, security, rights for women are preserved but the government has decided to close this camp. I hope for the release of all refugees, especially oppressed women, from this prison.

FROM BE LONGING TO BELONGING

All revenues of the sale of this calendar are donated to the Stiftungsfonds Zivile Seenotrettung [Search and Rescue Foundation] to support solidarity and contribute to humanitarian aid during the current migration crisis. All contributing artists waived a remuneration for their work to increase the amount of donations.

The Search and Rescue Foundation stands for a Europe based on solidarity, safe harbours and safe passage, taking a clear stance against the criminalisation of flight and migration.

WWW.STIFTUNG-SEENOTRETTUNG.ORG

The calendar is sustainably printed, only using organic colours and recycled paper.

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CURATED BY ESTHER BREFFKA & LINDA SCHLEIER