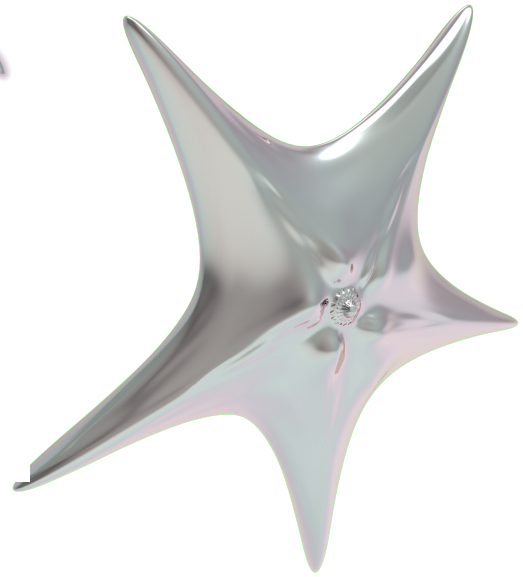


FEMINIST FUTURES



Feminist Futures Festival 2022

Feminist School Salzburg
23. – 26. November 2022

The **Feminist School**, hosted by SZENE Salzburg in the frame of the **Feminist Futures Festival 2022**, takes place **November 23rd -26th**.

It invites students from SEAD and Mozarteum (Applied Theatre and Department for Acting and Devising) to a series of practice-oriented workshops and exchanges with artists from the apap network and beyond, leaving time and space for reflection, discussion, doing nothing, partying, and engaging with feminist texts and movies in a relaxed setting and feminist environment.

The program unfolds in **three rotating morning sessions (wed-fri)** with the idea for students to meet and mix, and **three afternoons (wed-fri) + saturday** with performances, workshops and lectures which are in parts open to a wider public - **please register until Nov 18th via: julia.schwarzbach@szene-salzburg.net !**

There will be mutual lunches from Wednesday to Friday.

Artistic inputs:

Niki Awandee, buren, Ana Dubljević, Jule Flierl, Ulrike Hatzer/Applied Theatre, Claudia Heu/Axel Brom, Imani Kai Johnson, Anne Lise Le Gac, Olivia Mitterhuemer, Harun Morrison, Stephanie Winter

Locations:

Stadtgalerie Lehen, Literaturhaus Salzburg, FOTOHOF *bibliothek*, Applied Theatre, Galerie 5020 and outdoors

PLEASE CHECK OUR WEBSITE FOR UPDATES AND POSSIBLE CHANGES!

<https://www.szene-salzburg.net/en/feminist-school>

WELCOME GET TOGETHER

Tuesday 22.11

7pm

Location: Stadtgalerie Lehen

Morning Sessions

Wednesday 23.11. - Friday 26.11.2022

9.30am-12.30/1pm

Working Group 1

Location: Stadtgalerie Lehen

Jule Flierl***TonTanz***

Is voice an instrument or a sensation? Does it serve language and singing or is it in itself a way of dancing?

Based on her research on anatomy and imaginary worlds of the glottis, Jule introduces „TonTanz“ - a genre conceptualized by Valeska Gert in the 1920`s - and develops exercises between dancing and voicing movement. This workshop is an invitation to experience the difference between body and voice and to experiment the interplay of the two.

Jule Flierl revives and continues the legacy of Valeska Gert, avant-garde dancer from 1920's Berlin, who first conceptualized the term Tontanz: to dance with one's voice.

Jule studied contemporary dance at SEAD Salzburg and choreography at EXERCE Montpellier as well as the somatic voice method “Lichtenberger Method”. Her performative and theoretical work focuses on the voice as a technology of the Self, that always finds new relations to the dancing body in shifting historical contexts. She has worked with Martin Nachbar, Gintersdorfer/Klassen, Tino Sehgal and Meg Stuart, among others. She hosts the voice performance series From Breath to Matter in Berlin. <https://juleflierl.weebly.com/>

Working Group 2**Location: Applied Theatre****Claudia Heu****Beautiful Gesture***self care - collective care*

A lot of things that, until recently we took for granted, are suddenly becoming fragile... many of us who were used to predictability and security, have to develop new strategies. The first reaction is often a retreat; into private life, virtual space, nature...

Beautiful Gesture asks about strategies for dealing with the new uncertainty, how to be, act and thrive in this space of the unknown?

How to be engaged in the world without getting desperate, self-righteous or just angry? How do we stay open and present? What happens when we rely directly on our perception instead of expectations and ready-made narratives? Which role does art play in that? What can she, should she, contribute?

We will read a chapter of Rebecca Solnit's book: *Hope in the dark*, (will be provided in advance) do practices based on contemplation - meditation, aikido, and perception exercises. We will work inside and in public space. Time permitting, participants will write and share a short score of a beautiful gesture.

Claudia Heu is a Vienna based artist, performer, and teacher who works in Europe, Mongolia, and the United States. Her artistic work hovers on the border between reality and fiction and includes site-specific performances, installations, and social interventions. Depending on the project and its particular communities, spheres, and places, she formulates each artistic collaboration anew. A paramount concern is to facilitate encounters by creating dialogue spaces in which diverse experiences between people at different levels can be made accessible. Her performances take place in the space of real-life and include filmmakers, activists, hairdressers, architects, bus drivers, prostitutes, urban planners, visual artists, and night security guards. Time and listening are essential to her work. Conversations with people who live there, the traces of the place itself, written records and oral traditions. As in an archaeological process. Eventually the story reveals itself.

Claudia teaches Aikido, improvisation, the Talmi-Method®, as well as performative practices in public space, at the Music and Arts University of the City of Vienna (MUK), the Max Reinhardt Seminar, the University of New Mexico, DOCH Uniarts Stockholm, Applied Theater Mozarteum Salzburg, at the ImPulsTanz Festival, and in the Center for contemporary dance at the University of Music and Dance in Cologne. www.claudiaheu.com

Working Group 3

Location: LITERATURHAUS

Ana Dubljević

The working session will be based on the textual materials from the book by **Ana Dubljević - “The Feminist Pornscapes. On Feminist Dramaturgical Thinking in Dance and Performance Practice”** which she will present as the first part of the session. As a starting point for reflection and discussion, the book invites us to view (feminist) dramaturgy not only as producing meaning on stage, but more widely, as a common practice of thinking-feeling within the process of creation, organization, production and dissemination of a performance. Basis for the work will be chapters dealing with landscape dramaturgy as an example of a possible model for stage dramaturgy, then those dealing with micro-politics in artistic processes, as well as principles of dramaturgical thinking that the author maps inside her own practice.

If in our relationship with the audience, we leave the authority of a central viewing point can the feminist dramaturgical thinking help us to also leave it in the working process, both intentionally and simultaneously? How do we lead processes based on the practices of pleasure and care *with*, processes not lead by efficiency, but co-existing in disagreement, those that provide space for uncertainties despite the fear, exactly because here they see a space for freedom? Can those different processes produce different shows and if so, how? Participants are invited to reflect and share examples of their own artistic and cultural practices and map the problems and potentials of this type of approach.

Ana Dubljević (1980, Serbia) is an artist based in Belgrade working with dance, choreography and performance. In her choreographic works, which are mainly based on collaborative authorship – “Koreoerotikon”, “Only mine alone”, “Still to come, a feminist pornscape”, “Tender fights 2020”, “Cement Belgrade” to name the recent ones– Ana deals with questions of artistic collaboration and is interested in exploring various ways of creating in non-hierarchical structures.

She graduated from The College of Fine and Applied Arts in Belgrade, Serbia and MA in Choreography and Performance at The Institute of Applied Theater Studies in Giessen, Germany, with a guest student status in MA Dramaturgy of performance, The Academy of Dramatic Arts in Zagreb, Croatia.

Mentors who made significant impact on her work are Bojana Kunst, Sergej Pristaš, Ana Vujanović, Marten Spangberg, Martin Sonderkamp and Jonathan Borrows. She performed for Marcelo Evelin and Dalija Acin Thelander amongst others, was the recipient of scholarships of dance educational programs like DanceWeb, Nomad Dance Academy and Movement Research, was an artist resident in various European art centers such are Academy Schloss Solitude, Kunstlerhaus Mousonturm in Frankfurt, Buda in Kortrijk etc., her work was supported by European dance networks like APAP and DNA, and performed in festivals in the Balkans and the wider European context.

Since 2006 she is an active collaborator of Station, service for contemporary dance in Belgrade – as a cultural worker, a member of the board, she contributed to development and visibility of the Belgrade dance scene, she co-curated Kondenz Festival of contemporary dance and performance and enriched non-formal dance education on the scene with her mentorship skills.

In recent years Ana continues to develop her research on feminist dramaturgy in dance and performance. In 2021 Station service for contemporary dance published her book “The feminist pornscapes, on feminist dramaturgical thinking in dance and performance practice”. One of the chapters was published in Maska journal 203-204 “Voice of dance”. In the same year, the theater performance “Cement Belgrade” that she coauthored together with Sebastian Horvat and Milan Markovic Ramsak, won the Grand Prix Award of the 54/55th Bitef Festival in Belgrade. <https://adubljevic.wordpress.com/>

Afternoons

Wednesday 23rd, 3-6pm

Location: fotohof *bibliothek*

Time with Anne Lise le Gac

An open space for spending time with Anne Lise le Gac and a bunch of surprise materials. Come, stay and go as you wish.

Anne Lise Le Gac lives in Bègles (FR). She studied at the Fine Arts School in Strasbourg from 2003 to 2008, focusing on performance art. She completed a performance master program "ESSAIS" at CNDC Angers (FR) in 2013. In 2014, she worked with choreographer Claudia Triozzi. Anne Lise Le Gac has created a solo piece *La Caresse du Coma* and a collaborative performance project, *GRAND MAL*, with Élie Ortis, which they presented at the Les Urbaines festival (Lausanne), at Festival Parallèle (Marseille). Since 2015, with a non-fixed team of friends-makers, she has been co-organising *OKAY CONFIANCE*, a contextual and itinerant festival of *MAKING*, a festival of trust. In May 2019, she presents a new performance project *DUCTUS MIDI* in collaboration with the artist and musician Arthur Chambry at the *Kunsten-festivaldesarts* in Brussels. From 2020-2021, she joins the APAP program and continues the writing of the 4th part of *La Caresse du Coma*, in collaboration with Loto Retina, musician-performer.

Wednesday 23rd, 3pm onwards

Location: Stadtgalerie Lehen

Olivia Mitterhuemer, Niki Awandee, Imani Kai Johnson

(Dance Workshop / Conversation / Lecture / Screening)

Street&Club Dance - a female perspective

Olivia Mitterhuemer, based in Salzburg, is a dancer, choreographer and dance teacher with a focus on house dance and hip-hop freestyle.

Her curiosity regarding African-American influenced dance styles brought her to various dance productions (*Hungry Sharks*, *INFLUX*, *Toihaus*) and to stages or festivals such as *brut Wien*, *ImpulsTanz Wien*, *Palace of Fine Arts San Francisco*, *Dock11 Berlin*, *DANCENET Sweden* or *KoresponDance Prague*.

With her company *Potpourri Dance* she created her own pieces *Houseward Bound* and *4 A.M.* (in co-production with brut Wien) in 2019 and 2021. For her current production *Friend.shift* with Farah Deen, she deepened her artistic work during residencies in St. Gallen, Dakar, Paris and Vienna. She was able to express her love for teaching at the Salzburg Festival, the ORFF Institute or the Festspielhaus St. Pölten, among others. In 2020 Olivia Mitterhuemer was awarded the annual scholarship for performance of the province of Salzburg, in 2022 the start-up grant for music and performing arts of the BMKÖS.

As co-founder of the internationally renowned street dance festival Flavourama in Salzburg, she travels throughout Europe as an opinion leader, sharing her experiences as a female organizer as well as an artist. In the last two years, the discourse on cultural appropriation within Afro-diasporic dances has also become louder, with which she came into particular contact in the context of her piece *4 A.M.* - making her all the more aware of her position and responsibility as a choreographer, organizer, performer and educator.

conversation with

Niki Awandee (via zoom)

Niki found dance at a very young age and has been dedicating her life to it ever since. She is a fan of genuine expressions and finds inspiration and grounds within the hip hop culture and her world wide travels.

Niki is a well known figure in the international dance scene, she has been invited to teach, perform in more than 40 different countries and she is constantly traveling across the globe to share her unique expression and exchange with others. She finds her ground within the Hip Hop community and loves the art of freestyle. To her it's a way to tap into the unique language of the soul and connect with the present moment. Therefore she has based most of her dance practices around that and developed exercises and philosophies that she shares around the world through workshops, lectures, battles.

She has received several awards, grants and prizes throughout her dance life such as Juste Debout Hip Hop Finals -Paris, WDC Hip Hop Japan, The Gannevik Grant, 2 Guldbaggar for the documentary Martha & Niki that follows their dance journey to mention a few.

IMANI KAI JOHNSON (She/Her/Hers)

Associate Professor

Lecture (via zoom)

Complicating Badass Femininity: Lessons in Centering Africanist Aesthetics in a Gender Analysis of Breaking

Abstract

Prof. Imani Kai Johnson researches and writes about Africanist aesthetics and Hip Hop dances in North America and parts of Europe. This talk attempts to attend to the question posed by the program, “What is your feminist practice?,” by thinking through how her personal, ongoing political education shapes research, writing, and teaching about Hip Hop streetdances. She will read excerpts from and discuss multiple recent publications about gender and specifically women practitioners in Hip Hop, and lessons learned from recognizing and overcoming one’s own blindspots.

Dr. Imani Kai Johnson is an Associate Professor of Critical Dance Studies at University of California - Riverside. Her forthcoming manuscript, *Dark Matter in Breaking Cyphers: the Life of Africanist Aesthetics in Global Hip Hop* (Oxford University Press, Oct 2022) explores the unrecognized or invisibilized Africanist aesthetics embedded in the ritual dance circle (called the cypher). She also founded and chairs the [Show & Prove Hip Hop Studies Conference Series](#), and is co-editor of the *Oxford Handbook of Hip Hop Dance Studies* (Dec 2022).

Screening

Martha& Niki (2015)

In 2010, Swedish friends Martha Nabwire and Niki Tsappos were the first ever female hip hop dance duo to beat all their opponents – men included – at the most important international street dance competition, Juste Debout in Paris. Armed with boundless energy and huge amounts of talent, they annihilated the opposition. The two girls love to dance, to be together, and to travel. They intuitively understand one another. But what happens when you don’t come out on top? After one such disappointment, the first cracks start to appear in their friendship. In spite of their shared passions, the girls have very different backgrounds, different lives, and different personalities. How can you keep your cultural heritage alive, and how can you deal with all of these things within an ambitious friendship?

Thursday 24th, 3-6pm

Location: fotohof *bibliothek*

Time with Anne Lise le Gac

An open space for spending time with Anne Lise le Gac and a bunch of surprise materials. Come, stay and go as you wish.

Anne Lise Le Gac lives in Bègles (FR). She studied at the Fine Arts School in Strasbourg from 2003 to 2008, focusing on performance art. She completed a performance master program "ESSAIS" at CNDC Angers (FR) in 2013. In 2014, she worked with choreographer Claudia Triozzi. Anne Lise Le Gac has created a solo piece La Caresse du Coma and a collaborative performance project, GRAND MAL, with Élie Ortis, which they presented at the Les Urbaines festival (Lausanne), at Festival Parallèle (Marseille). Since 2015, with a non-fixed team of friends-makers, she has been co-organising OKAY CONFIANCE, a contextual and itinerant festival of MAKING, a festival of trust. In May 2019, she presents a new performance project DUCTUS MIDI in collaboration with the artist and musician Arthur Chambry at the Kunstenfestivaldesarts in Brussels. From 2020-2021, she joins the APAP program and continues the writing of the 4th part of La Caresse du Coma, in collaboration with Loto Retina, musician-performer.

Thursday 24th
3-3.45 performance

4-6pm workshop (please register!)
leading into presentation with drinks, snacks and music

Location: Stadtgalerie Lehen

buren

T-shirt conversations (public performance + workshop)

Performance

T-shirt conversations is a performance in which we bring different dialogues based on t-shirt quotes and statements we encounter on the streets, in shops and online. The conversations pose questions on the invasiveness of these texts and the way certain slogans are embedded in our daily life experience. It's hard not to read these voices and once you did they're in your brain. Texts become public, opening up the possibility of a joint conversation.

Taking them seriously, we were curious about how and why these messages are brought into the world, who this message is for and what dialogues could come forth when these statements start to interact.

We decided to use these rigid lines, spoken or thought, to challenge their often ironic, rude or blatant nature and turn them into dialogues. Exploring their political, absurd or humorous qualities.

From father-daughter conversations, friends discussing feminism, to late night phone sex, we're digesting the slogans we saw, putting it back out there.

The set up is simple: we sit at a table with a computer, projecting the t-shirt statements as text balloons with a beamer. The performance is about 20 to 30 minutes long.

workshop

An afternoon of conversing in T-shirts

buren opens up their archive of statement t-shirts to the Feminist School in order to make up and explore different modes of dialogue. The statements can turn into poems, letters, protests or scripts of any kinds (dramatic phonecalls, reality tv dialogues, political discussions, ...). How can we break away from the sloganesk nature of these shirts and form narratives that invite other realities, viewpoints and situations? How political, or personal can a t-shirt be? What is the relational aspect of showing up in a statement shirt, to be present in the crowd of bodies with each their own (often unk-

nown) biography? The shape in which these texts are presented can vary from zines to short performances.

The participants are invited to bring their own interests and artistic focus to an afternoon of conversing in T-shirts. And of course to wear their (own) words, on a t-shirt.

buren:

At the end of 2012 Oshin Albrecht and Melissa Mabesoone founded the collective 'buren'. With their work they channel humorous, imaginative and critical realities related to the environments in which they operate, whether it is a specific location, black-box or white cube. Through performance, video, text, objects, photography and installation they navigate ideas of community, domesticity, gender, (art) history and neoliberal fantasies. They approach the scene as a critical playground, a surface on which they continuously re-play, de- and reconstruct image and language. The work has a strong visual character with specific attention to the musicality of text and to the way in which sound and music function as a means of communication. The crossover practice of buren is shown in visual art and theater-related contexts such as Playground (STUK / Museum M), 404, Pukkelpop, de Brakke Grond, Netwerk Aalst, Centrale Fies, Szene Salzburg, Galerie AmPolylog, Z33, Buda, Bâtard, Kaaitheater, Casco, Tatjana Pieters. In 2020-2024 buren is part of the European Network Apap - Feminist Futures via Buda. From 2023 onwards they will be artist in residence at Kaaitheater for the next 3 year.

Melissa Mabesoone:

After a Philosophy introduction at the Ghent University, Melissa studied Visual Arts at KASK, Ghent. Her work is shown at Sale Docks, M HKA, Verbeke Foundation and published in nY magazine. She performed for Dora Garcia, Assaf Gruber, Lies Pauwels & NTGent, Peter Aers (a.o.). Melissa is a core member of Engagement, a movement tackling sexual harassment, sexism, power abuse in the arts.

Oshin Albrecht:

Oshin graduated as a visual artist from LUCA School of Arts, Ghent and was an artistic researcher at a.pass in Brussels. Her work has been shown and performed a.o. in Z33, CIAP and NUPerformance Festival Tallinn. In 2019 she was co-programmer at Theater Aan Zee. With Ezra Veldhuis and Bosse Provoost she collaborated on the performance SUN-SET. Oshin also teaches at the Mixed Media department of LUCA School of Arts in Ghent.

www.burencollective.com

Thursday 24th, 4pm

Location: Forum/Lokalbahnhof (please register!)

Claudia Heu+Axel Brom
Umherziehen (site-specific)

Pausing whilst Roaming

“When I become quiet, the city begins to speak” (Feedback from a participant)

Claudia Heu and Axel Brom started in 2016 to develop a form of walking they call *Pausing whilst Roaming*. Pausing whilst Roaming is practice and performance at the same time.

With an open, *malleable look* and alert senses, considering their tools, they stroll through neighborhoods that pique their interest, from abandoned to extremely busy areas, from the suburbs to the heart of a city. They walk slower than normal and in silence. They invite time to be their guest.

They question: which as yet unknown, possibly also forgotten, spaces, open up and reveal themselves when we connect with time and, therefore, with that which time puts into our hands? What can happen? What might one encounter? What can develop? What happens to the ‘self’, of which we always speak? What happens to ‘you’, the other, the stranger?

For this purpose they invite friends, colleagues, guests and strangers.

This is another invitation.

<http://www.claudiaheu.com/umherziehen>

Claudia Heu (Bio attached to morning classes)

Alexander Brom

Studied Egyptology and Spanish in Vienna.

Started training Doshinkan Karatedo in 1997

and now holds the rank of Renshi 7th Dan.

Writes since 2003 and was co-author of the script for *Angelo*, a movie directed by Markus Schleinzer that had its world-premiere in august 2018 at the filmfestival in Toronto (TIFF).

Right now working on a new script together with M. Schleinzer

Since 2016 collaboration with Claudia Heu (*roaming*).

Teaches Karatedo at the Max Reinhardt Seminar since fall 2020.

Lives and works in Vienna.

Friday 25th, 3-6pm

Location: Stadtgalerie Lehen

Ulrike Hatzer/Applied Theatre

„Pasts of Feminist Futures..
give noise to Olympe de Gouges“

workshop and lecture

Friday 25th, 4pm

Location: Forum/Lokalbahnhof, (please register!)

Claudia Heu+Axel Brom

Umherziehen (site-specific)

For detailed description see Thursday 24th!

Saturday 26th**11am Location: Museum der Moderne, (please register!)****4pm Location: Museum der Moderne, (please register!)****Claudia Heu+Axel Brom**
Umherziehen (site-specific)**For detailed description see Thursday 24th!**

Saturday 26th, 10am-3pm**Location: fotohof *bibliothek* + walk to Brunnhaus Nonntal, (please register!)****Harun Morrison**
Energy & Environment Study Day

A day of thinking and discussing energy and environment through questions, theory and a site visit to a hydro power station.

Harun Morrison is an artist and writer based on the inland waterways. Across 2021 - 2022 Harun was Designer and Researcher in Residence at V&A Dundee. His forthcoming novel, *The Escape Artist* will be published by Book Works in 2023. Since 2006, Harun has collaborated with Helen Walker as part of the collective practice They Are Here. Recent commissions include I'll Bring You Flowers (2019), Survival Kit 10, Riga, Laughing Matter (2018) at Studio Voltaire, the performance 40 Temps, 8 Days (2017) at Tate Modern and Beacon Garden (2018 - 2020), a commission to co-design and community build a public garden in Dagenham, East London. This autumn, Harun continues to develop and repair a garden for Mind Sheffield, a mental health support service, as part of the Art Catalyst research programme Emergent Ecologies. Harun is currently exhibiting Dolphin Head Mountain at the Horniman Museum in South London, co-commissioned by Delfina Foundation. From 2019 - 2022, Harun was a trustee of the Black Cultural Archive.

Saturday 26th 3-6pm

Location: Galerie 5020, (please register!)

Stephanie Winter

The Psyche of the Earth is a glowing jelly

Workshop and guided tour through the current exhibition, insights to artist book

As the title already suggests, "The Psyche of the Earth is a glowing jelly" is dedicated to the psyche of the earth, which Winter locates as a subterranean glowing jelly. Together with experts and laypersons this topic is examined. It is a friendly, psychological, critical-ecofeminist as well as political analysis of the psyche of the earth, which is taken to extremes in different scenarios. In the eye of the beholder, the subterranean jelly mutates from the navel of the world, coveted raw material, collective organ, intelligent matter, healing substance, to overflowing semolina that a city knows how to devour, or even to the essence of nature and activates a wealth as a versatile projection surface to questions about our own existence and its future. How do we want to live together? How do we want and need to tell our story anew? How can we relocate ourselves in the terrestrial structure? Which new alliances and cooperative community forms do we want to activate and strengthen in order to leave concepts of domination and exploitation behind? Where do we want to develop as humanity? The publication "The Psyche of the Earth is a glowing dough" brings together the discussions with experts, and theorists that have been ongoing since 2018 and juxtaposes them with the visual outcomes of the research, experimental arrangements, performances, installations, and films.

Stephanie Winter & SALON HYBRID

With a great affinity for the science fiction genre, **Stephanie Winter** (artist, director and recurrent curator) & **SALON HYBRID** are constantly designing new fictional "bubbles" and scenarios to experiment within, in a mixture of research, social study, artistic and psychological process. Her works have been shown at numerous international festivals and exhibitions. Winter is founder and artistic director of SALON HYBRID, a performative office for experimental affairs, operating between the fields of visual arts, performance, film & theory. With SALON HYBRID, she continuously plays in new vacant spaces, which often become protagonists of her projects themselves. In 2021 Winter opened the art and lab space MOTHERBOARD - space for contemporary ecofeminism in art & theory.

apap - advancing performing arts project

is an international network of 11 cultural organisations from all over Europe. The network exists since 2000. Funded by different EU cultural programmes **apap** has managed to collaborate continuously on supporting a high number of artists as well as developing new formats according to changing artistic practices and needs throughout the years.

apapnet.eu

Feminist Futures Festival

Inspired by the network's feminist guidelines and ideas of sharing economies, these festivals are imagined as a series of appointments, presented back to back, each of them jointly conceived, managed, financed and realised by two or three partner institutions and communicated as a singular European event by the network. The festival highlights the work, practices and engagements of the network's artists, and hosts the **Feminist School**.

The **Feminist School** is a format thought to enable a constant exchange of practices and knowledge among partners of the apap network, artists and audiences in a non-hierarchical, feminist environment, while offering all participants the opportunity to acquire new skills.

The 11 Curricula (each **Feminist Future Festival** hosts an edition of the **Feminist School**) are conceived as highly experimental events, in which teaching and learning is mutual, horizontal and engaging.