

## Portfolio Trailor Sparks

writer, game designer, performer, sound artist



**Das Wort für Zuhause ist Feuer** (The Word for Home is Fire)

Novel, 253 p.

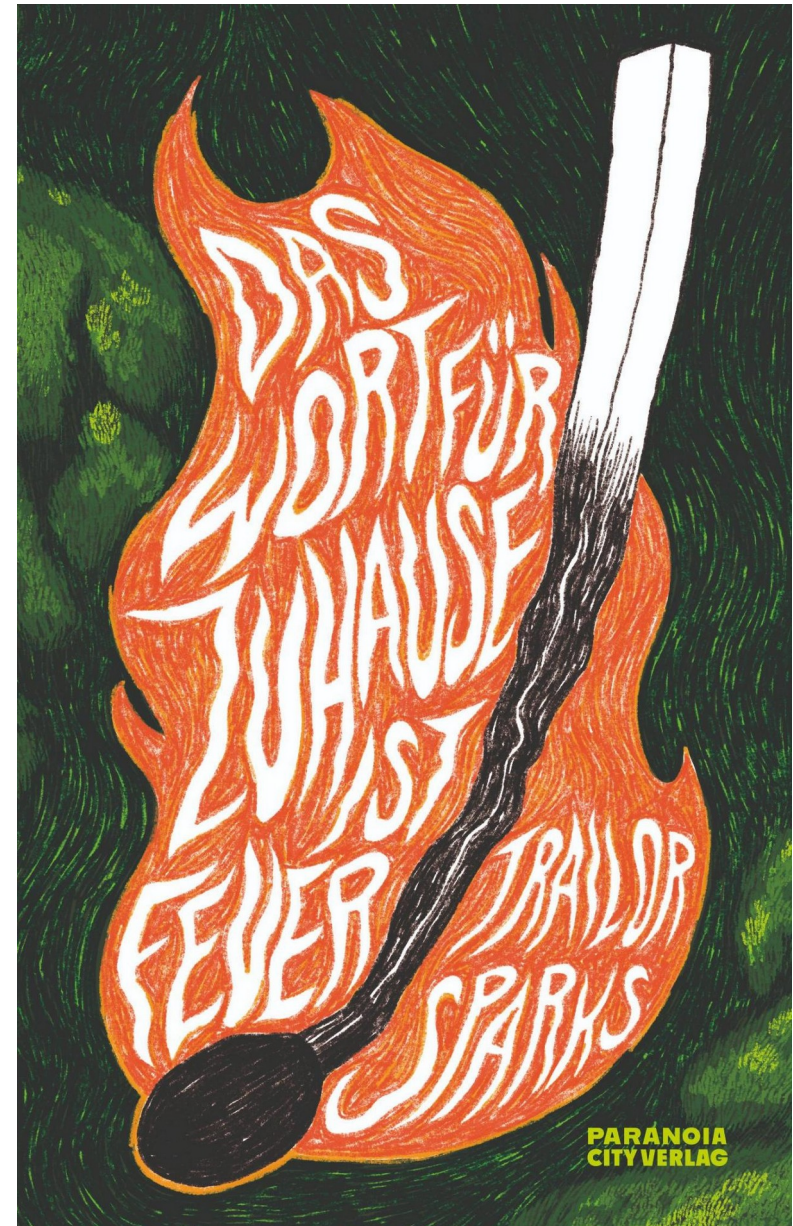
Paranoia City Verlag Zürich 2025

In times of climate collapse and growing fascist tendencies, a group of friends seeks a way to live together in solidarity. Through discussions about anarchist utopias, reading a mysterious anarcho-queer porn novel, and joint actions, they realize that even with failure, powerlessness, and fear, there are many paths through the thicket. In fragmentary scenes and a powerful, poetic language, a story unfolds that inextricably links personal desire and political action. “Das Wort für Zuhause ist Feuer” is a radical, tender novel about life in turmoil and the stubborn refusal to accept the status quo.

*Excerpt (parts of the book are written in English):*

*your whisper in my ear is criminal intimacy to me  
well, it's a shout, rather, as the music is loud and it's seven AM.  
your lips are painted in a deep red and your hair is in Sailor Moon buns.  
It feels inexplicably good to put my arm around your soft waist  
as you quote Amiri Baraka.  
you say: you can't steal nothing from a white man, he's already stole it  
so he owes you anything you want, even his life.  
all the stores will open if you say the magic words.  
the magic words are: up against the wall motherfucker, this is a stick up!*

*ten minutes later, I am  
up against the wall motherfucker  
up against the bathroom wall  
but it's not a stick up  
nor is it power that squeezes my neck.  
it's your hand and it's there because I asked it to be*



## Hörspiel gegen die Zivilisation

*(Radioplay against civilization)*

FSK Hamburg 2023

56'58"

“You’ve disappeared, watchless. This leaves you with a whole eternity of time for prepping. In this radioplay you travel as I, as me: Through fields of bumblebees, sewers, freight train stations, urban fringes. You’re going through it while other people’s lives and stories are being shared with you. if the end is nigh, may we finally go mad? What happens next all depends on what we do.”

For this radioplay I used soundscapes I had collected over the course of the past three years all over Europe. The story unfolds mainly through the change and juxtapositions of these broad sceneries with some sprinkles of samples and a narrator full of doubt.

You can listen to it here:

<https://www.freie-radios.net/122599>

Most, but not all of the spoken text is in German.



## Utopia Creation Card Game

Card Game

Printed with support of BFWG Hamburg, 2022

To create a world of many worlds. To create first steps and paths towards many worlds. Paths that intertwine, that we can walk or run down together, paths that bifurcate and are yet to be discovered. The journey of many paths begins with playing: letting go of what is and opening to what could be. So get your friends together, your comrades and co-workers and maybe that interesting looking stranger down the street. And play.

This game is about finding out what you want and don't want, about trying out other worlds displayed through a system. So you can remember again what you are fighting for, what you're walking towards. It's also about you, the players, finding each other in these worlds.

There are two different types of cards to be used for the different chapters. The vertical ones are the relational cards, they are used in chapter I: Mapping Worlds. Collaboratively, you build a world with all kinds of social rules and norms.

The horizontal ones are the movement cards, they are used in chapter II: Moving in a World. Depending on how your world turned out, the stories you play when using the movement cards will change drastically, as everything is relational.



## **Trade Sachs: The Big Break**

*interactive Performance*

*With Mirjam Berger, Zois Delgado,*

*Tonio Finkam, Silja Gruner,*

*Thibault Schiemann.*

*Tojo Theater Bern 2020*

“Honestly, we've had enough. We're tired, exhausted, worried, angry, and somehow we just don't know what to do next. We want a break—not just for ourselves, but for everyone on this planet who is exhausted. That's why we're calling for THE BIG BREAK! Let's give ourselves and each other time to process the trauma, fragmentation, pain, and fears of the last 500 years, and let's give our planet time to rest. Let's take the space to pause and ask ourselves what all this fuss is actually about. Honestly, we don't have any money. We want to take a break with you for four evenings, exchange ideas, regenerate, and start a new era. Come on over, come on down.”

At the performance, people were invited into setting in which they could honestly and without consequences do what they wanted for 2 hours – and invite other visitors in. Everybody could always say no or just walk out.



## **Given That. A Game Parlour.**

*Performance, Game/Play*

*with Sarah Klöfer, Torben Spieker, Kathia von Roth*

*Auawirleben Theatre Festival*

*Bern 2019*

In this Game/Play, there is nothing at all except for what the players want to see and read. It serves as an ambiguous path into dealing with all kinds of conspiracy theories: All over the city, we spread signs of a mysterious, presumably revolutionary organisation that wanted “you” to “wake up”. In the Festival Centre, if you followed the leads and signs, there was an exhibition that wanted you to Push the Button to join the secret network. You would never get to know who else was a part of it, yet had to read their gestures and try out code words to recognise each other.

The Game Parlour is a way of thinking.

Its approach derives from the idea that games are a fundamental part of human action and one of the most egalitarian practices when it comes to human interaction, as everybody meets under the same set of rules. Games can open up spaces free of consequences, thereby empowering people to test ways of acting within the game’s boundaries.

In a time where the interrelations in the world are seemingly getting more and more confusing and being presented as too complex to get a hold of, games are a tool to stay accustomed to making thoughtful predictions and acting upon one’s intuition.



## **Community Projects and Workshops**

*in many different places and contexts.*

*Since 2016 mainly in Germany*

*For example: Gängeviertel Hamburg, Funkenhaus Greene, Radio Blau Leipzig, Mietshäusersyndikat, Festivals, CCC, Erasmus+ exchanges...*

*Some examples:*

### **Speaking up!**

A workshop for people of marginalised genders in three parts: basic voice training speaking in big groups, speaking with a microphone.

### **What to do when you've crossed a boundary?**

An introductory workshop (4-5 hours) into community accountability, harm reduction and transformative justice.

### **Queering Voices**

A workshop how to integrate gender diversity and sensibility into your community, especially when you're doing media.

### **Creative Writing Workshop**

In which we learn to include our positionality and that maybe you can also write a shopping list to tell the story. I put focus on the possibility of generally leaving the idea of "literature" behind but also understand all kinds of text production as a possibility for art.





**Various Actions and Performances in Public Space**  
*with all kinds of collectives, mostly The Hedonist International*  
*Since 2016*  
*in Bern, Belgrade, Berlin, Hamburg, Vienna, Lisbon...*

**magic garden: questioning**

*game/performance*

*with Anne Haug, Corinne Maier,  
Tina Müller-Blank, Sonya Schönberger  
2016*

*Dampfzentrale Bern*

*Gogol Centre Moskau*

When entering the room, a voice in the off tells you to take a seat facing a person you have never talked to before.

Under your chair you find an envelope with very private questions about this person: How often do they change their bedsheets? What is their relationship status? When was the last time they have been hurt emotionally?

You can answer all those based purely on your guesses, as no-one in the room is allowed to talk.

In the end, you can decide to either shred what you wrote or hand it to your counterpart in a sealed envelope.

Then, it's time for a shared drink.



## Social Space Agency (SoSA)

with Pekko Koskinen, Micha Küchler, Thea Reifler  
and Thibault Schiemann  
2014 – 2017, various Projects

### *Metatext, Frankfurt Book Fair 2014*

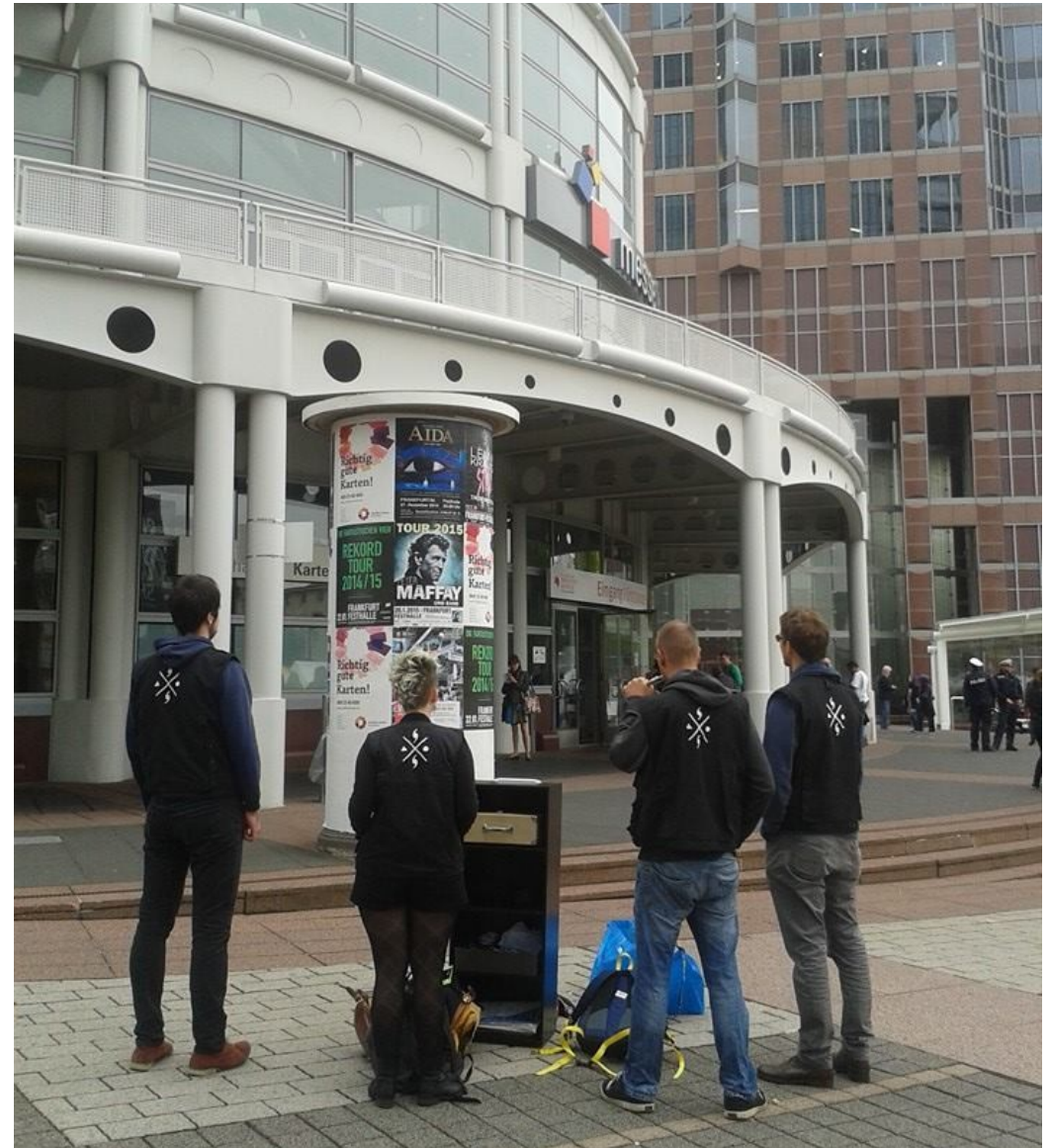
The Social Space Agency was invited to be part of Finnlands special guest exposition.

With Metatext, we tried to stretch the boundaries of the book fair: We smuggled in books that we'd found on the street and gave them away for free at our mobile counter (see picture)).

We developed and tested emancipatory methods of reading, based on Borges' "Garden of forking Paths": What if one book is enough to create an infinite amount of stories out of it?

The methods were given to visitors of the fair to try out on either the books we had brought with us or any book they found on the fair.

In the aftermath, we found out that our Metatext perspectives, with the developed reading techniques (f.ex: Choose a word. Everytime that word shows up in the text, replace it with another word.), were the actual counterparts to the idea of the death of the author as proclaimed by Foucault and Barthes: The emancipation of the reader. One encourages the other – and we all can be part of actively "killing the author" by emancipating ourselves as readers. A gesture that slowly undermines everything that a book fair as this one actually is about.



**Social Space Agency (SoSA)**  
*Ruinen Utopias (Ruins of Utopia)*  
*Game/Play*  
*Berlin 2015*

The Social Space Agency has discovered ruins and remnants of an ancient, mysterious civilization on an abandoned plot of land in the middle of Neukölln!

So we set up our mobile science lab and invited hundreds of people to discover what they think utopia is.

Visitors were encouraged to decide on objects or places that spoke to them and were given social techniques and direct support in finding ways to talk about their visions of utopia.

Their findings were added to the vast collection of utopias in a folder, and they could mark it on a map – for future explorers.



## **Cooking for Comrades**

*Series of interactive Performances and Videos*

*2014/2015*

*PROGR Bern*

*Kunstmuseum Luzern*

The concept of Cooking for Comrades is very simple: I invite a group of people to cook together and talk about a topic.

We always cook a vegan meal with ingredients as simple as possible. During cooking and eating, the participants share the camera, filming what they feel fits the theme and the vibe.

Before eating, I read a five to ten minutes text performatively to set the scene.

During eating, we discuss, sometimes supported by additional questions that can be picked from a jar on the table.

In the aftermath, I cut the video into a youtube-style cooking video, showing only what people are okay with, and while you can watch the cooking, you hear my voice reading an essay born out of the live event.

The image here shows me at Kunstmuseum Luzern for the Performance “Oh Sweet Tradition” where, ironically and fittingly, I was not allowed to cook despite having received a carte blanche by the curators of the specific exhibition.

