Either/or..or..or

Who's The Landlord?

Proposal for the Utopia School

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This booklet presents a program of activities proposed by the group Either/or...or...or... for a project organised by Basekamp and Flux Factory in New York, USA, October 2014

Laying down a challenge to the Art World & Society. It is our intention to establish a new level of art, a new category, rising above what we see as a disfunctional art, allowing the emergence of an art that is prepared to face its responsibility, an art that has the capacity to meet the existing challenges.

Part 1: Concept

1. Break with a Eurocentric tradition.

2. Research based work that questions all the material forms of art.

3. Art as a mirror and medium of communication for the formation of a new reality.

4. Developing a new mature art

5. Establish a new language and concepts to make understandable the absence of a narrative in this period of non time, that opens out into a new space.

Either / or...or...or...

Developing a new mature art

Who's the Landlord?

The title is taken from a children's game played in the Balkan area, and it's a game about who's the leader. The leader changes but the power and rules stay the same. This is a reference to the existing cultural power - terms, language, references, players seem to change but power remains in the same place.

This also describes how cultures outside the centre of cultural power understand the development of new terms, language and concepts which are imposed on them.

Brief summary of the proposal

The group Either/or..or..or has come together to construct a new space for art, which the name of the group embodies. How do we start to talk about or define this new space? Where are the terms, language and concepts we can access to do this?

And in setting up a new space for art and thinking, are we proposing an alternative to the artworld? Are the ideas simply thematic, applying content to the artworld as it exists, or is the endeavour we want to implement Utopian?

To address this breadth of issues we want to propose a package of activities - Online discussions, workshops etc, but we start with a comprehensive series of debates that examine each of the existing simple terms to define how practices take place today, then looking at the process of the art world constantly renewing itself through changing concepts, terms and language,in other words looking at the atributes of cultural power, that leads into a debate on the current condition of stasis we are trapped in without language, thinking and the terms to define what we are doing.

In order to address these issues we need to start at the very beginning, through a dialogue that poses the question "what is this process of establishing a new space for art and thinking?" Can we apply the term Utopia with its histories and traditons to define what we are trying to do? If the term Utopia doesn't apply to what we are doing here, given the poverty of existing terms and language, then which terms, concepts and language are more adequate to pinpoint what we are doing?

Starting the process of working our way into this new space, by discussing the term Utopia, allows us to go on to locate other terms to define it, leading on to looking at similar sounding, common, simple terms to apply to what we are doing: New, Eurocentric tradition, alternative, advanced etc.

Our thinking and idea for a new space joins together "Post Autonomy" and "Investigation Continues" and the context which has triggered these ideas: fundamental problems posed by Neoliberalism on art and a shared belief that the existing cultural power which defines how art takes place is either fundamentaly flawed or doesn't apply to how art operates in a global context.

Breaking with a eurocentric tradition of art and developing the concept of participating cultures are new concepts aiming to address these problems and to start to formulate fundamentally new concepts for a new art. At this early stage we are looking at how participatory practices mutate into participating cultures, then how to transform a network of individual practitioners into participatory practices?

How can you define a practice today that seeks to extract art and thinking out of Neo Liberal non time? Is this Utopian or the best we can do?

text and concept by David Goldenberg

Contact details

For information on these dicussons contact us on dged03@hotmail.com

If you need further details on the Utopia School project can be check out:
http://basekamp.com/
http://utopiaschool.org/collaborate
http://thepublicschool.org/

Check our website for further information and details

http://eitherororor.wix.com/home

1. Existing terms to describe our practice

2. The production of new terms, language and concepts within the existing centres of cultural power

3. The production of a lack plus terms, concepts, language within neoliberalism

Ideas for developing new concepts 1

1. Is our project Utopian? ──────────→ this leads on to exploring
    ──────────→ new ──────────→ similar sounding simple
                                terms

    eurocentric tradition

    ego

    resistance

    alternative

                    simple statements
                    simple images
                    simple terms

Workshop idea   ──────→ ──────→ ──────→ ──────→

The process of developing new terms and concepts

Disseminating the ideas through encouraging people to take up and develop the ideas in their own way

what is this space? (   ) ?

        Is it Utopian?

What is the process and methodologies for establishing a new space

            (X   )

                    (   )

                    (ABCDEFGHI)

Laying down a challenge to the Art World & Society

It is our intention to establish a new level of art, a new category, rising above what we see as a dysfunctional art, allowing the emergence of an art that is prepared to face its responsibility, an art that has the capacity to meet the existing challenges.
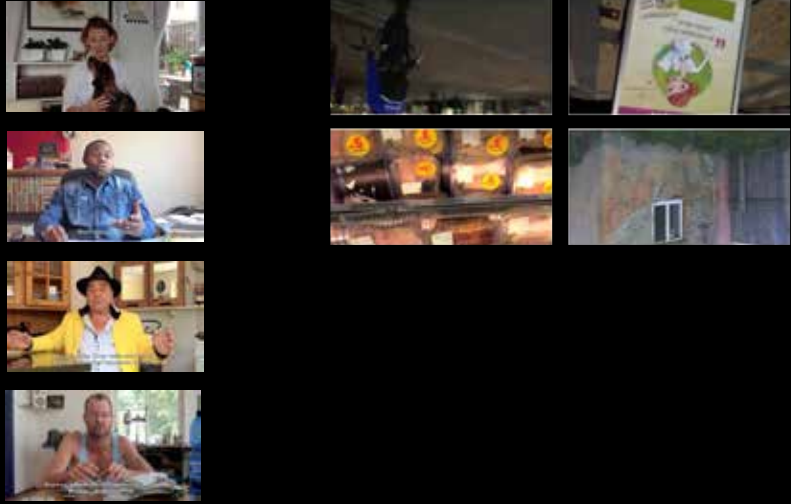
1. Break with a Eurocentric tradition.

2. Question all the material forms of art.

3. Mirror the formation of a new reality.

4. Develop a new art

5. Establish a new language to understand the absence of a narrative in a period of non time.

The group Either/ or..or..or has come together to construct a new space for art, which the name of the group summarizes/defines

How do we start to talk about or define this new space?

Joining together methodologies such as "Post Autonomy" and "Investigation Continues"

What is it?

Behind the methodologies is the context which has triggered these ideas

fundamental problems posed by neoliberalism on art

a shared belief that the existing cultural power which defines how art takes place is either fundamentaly flawed or doesn't apply how art operates in a global context

Are we proposing an alternative to the artworld? Are the ideas simply thematic, applying new content to the artworld, is it just an idea/utopia?

If it isn't just an idea, but something that is actually taking place, then it is not a utopia

How to transform a network of individual practitioners into participatory practices?

participatory practices become participating cultures

breaking with a eurocentric tradition of art and developing the concept of participating cultures

This is an idea for presenting examples of key texts and images from each contributor from the group

Website

Utopia Project - part 1
'Life lessons' - relay ride video-project

This video project is part of the 'one-question' video-series, consisting of short interviews in which people from different backgrounds and cultures respond to the same question. In this case: what is your most important life lesson? Say you could carry a life lesson to a totally new and blank world, what would it be?

The project is an international 'relay ride' project. The artist is the medium who passes the message through and who launches the idea in different countries and cultures. The interviewee gives the project to another (yet unknown) person.

Utopia Project - part 2
'Perception' - interactive video-project

Middle Space

Ever heard of the 'disruption'-theory? This theory assumes that you can come to completely new ideas if you approach a subject in a totally different way: upside down, as it were. For this video project you are asked to respond to the following: film a subject with your mobile phone for 15 seconds capturing something in your environment that you sincerely find ugly: like an ugly building. Or something you feel socially or politically should be different and changed: i.e a homeless person sleeping in the park, or a truck full of pigs on its way to the slaughter. However, it can also be a social phenomenon that you dislike, something like unisex clothing.

The videos will be literally turned upside down and combined with other videos. By looking at a subject upside down, new insights and ideas can arise, as well as a possibility to deal with a problem or issue from a totally different angle. The combined video's will form a new, symbolic world that is focused on an open way of thinking about Utopian and non-utopian aspects of life. The video's Utopia project 1 and 2 will be broadcasted via the projectwebsite: bachaus.wix.com/utopia

Exhibition Space

This video project is a 'sharing' project: the idea should be passed through unlimitedly, the participants eventually create the actual artwork. The artist is merely the person who passes the message through and who launches the idea in different countries and cultures.

Middle Space

Who's the landlord?
video

At the time of Tito's socialism, everything was related to the name of the leader of the Yugoslav Federation. When we said "Who`s the landlord?", we meant that we were giving our devotion and dedication to Tito, and through him we were all related to each other in 'Brotherhood and Unity'... But the game was played by the children like a desire, because the truth was that this 'landlord' represented the system during a time when power dominated everything, therefore the play itself was utopian, because theoretically there seemed to be 'Brotherhood and Unity' despite different ethnicities, while practically and realistically we were confronted with deep ethnic divisions and a system of domination.
But… the game transcends the preceding story. 'Who is the landlord ' is, in fact, symbolic and is in this way related to each time and to each society that is seeking for a new utopia. ibition Space

Utopia can be a 'abstract utopia' and a 'concrete utopia'.

Utopia in relation to concepts in the art world.

Utopia in relation to concepts in the art world. Every artist has new ideas. The question how these ideas come to us (the road) is very important. It is impossible to rationalize Inspiration, the process of 'receiving' new ideas. Of course you can relate your ideas, up to a certain point, to your origin and your culture, but eventually you can only try to explain the process in a mystical way. This mystical description can also be 'a Utopia'

Website

From root to fruit
Interactive project
Project philosophy: This exhibition is about your feelings, thoughts and presence
Motto: Read your Nature by dressing it in a gown of your thoughts

Middle Space

The very important aim in my art experiences in life has been the possibility to merge two different creative expression paradigms of the West and the East. In a modern society, the Eurocentricity of approach in principles of creative process in artistic development and expression, as well as ways of their public exposure, is represented by the entire western culture. Hence, they represent the same philosophy, structure and direction proclaiming contrasts of egocentric individual achievement. Whereas, the traditional eastern approach is more about the experience itself, rather than a final product. The best examples in a two sided coin of art perception might be the signiture on a finished art piece identifying importance of a master and scrupulous Tibetan Buddhists' sand mandalas which are created to be swept up and carried away by floating waters immediately after consecration.
Moreover, by providing the instant net bridge dialogue amongst different countries arround the world, we increase an awareness of unity and a sense of connection by immediate physical change in the art piece appearance depending on the exchanged ideas and intensity of the audience participation.

Aim:
To remodel the tendency of proclaiming the art "piece" created by one as a finished object for observation or product for digesting by others.
There should not be the border betweem art and observer. In fact, the viewer is the art himself or herself by communicating the ideas on a given topic that, in its turn, might be transformed, depending on a dialogue course outcome and its intensity.
Demonstrate the Participating Culture project transformation towards broader realization of equivalent immanency of Nature's Culture as the root of any creative human culture outburst through the direct dialogue?

Settings:
Idealy takes place in a city park area.
Possible installation of indoor trees in a gallery or museum spaces.

Exhibition Space
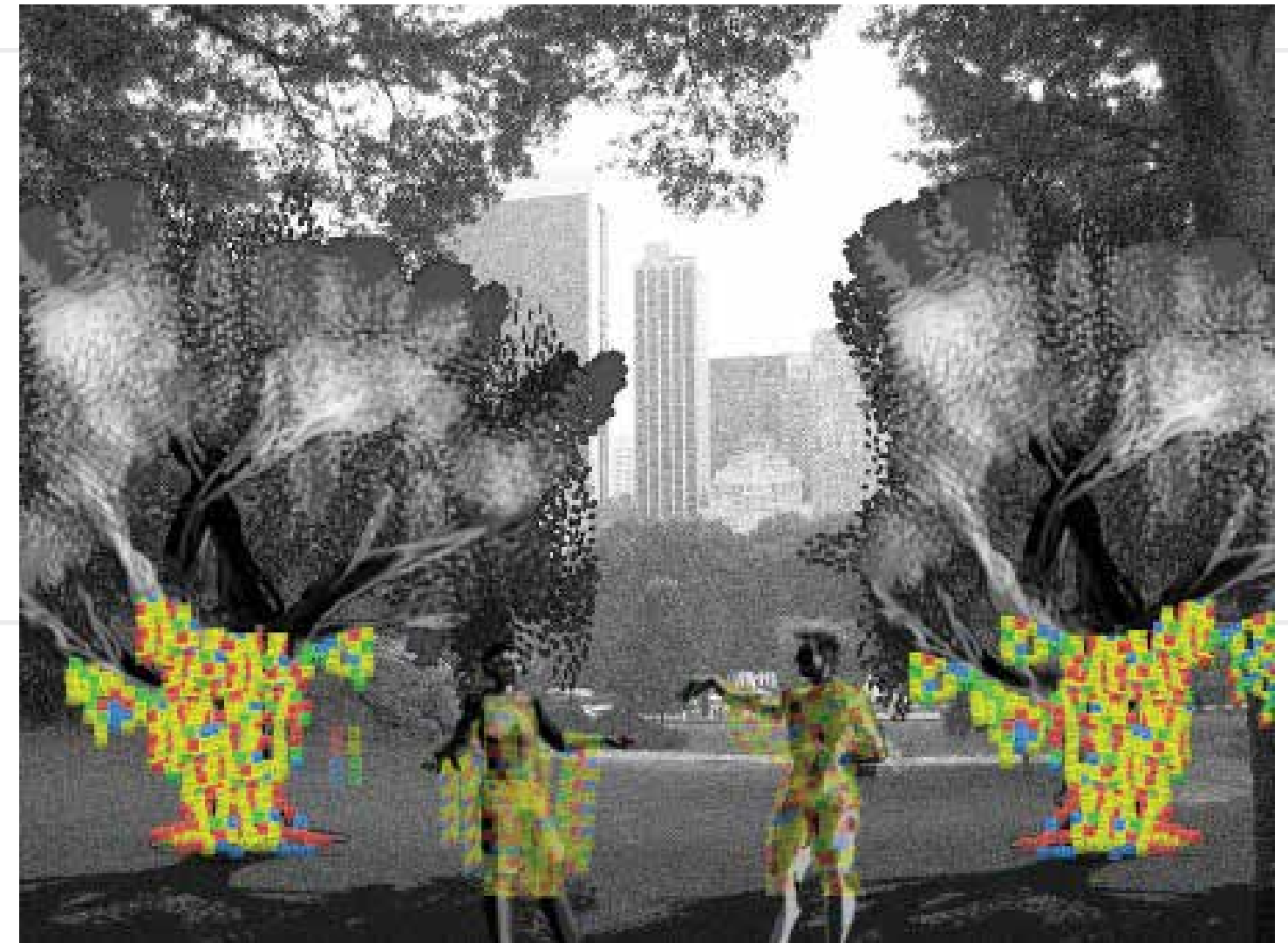
Description:
Various color note stickers are placed on the tree trunks and branches as well as on two life male and female models (or mannequins) or the artist, dressing them up in a "gown" of our questions and answers. Near by, there are monitors or other means of broadcasting media showing areas in other participating countries that allow for the immediate international communication and exchange of ideas influencing the looks of the installation. The beautiful dresses of contemporary human thughts are created as a meaningful presentation of our comprehension of natural beauty.

Website

Society of Invisible Changes

Middle Space

I want to do a project looking at small, discrete changes in our immediate environment, as a response to numerous discussions around the concept of Post Autonomy that I have had with David. In this project, art will be a tool but not necessarily a goal. The project is looking at the effectiveness of art, staging art in non conventional spaces and giving up the tradition of presenting art within a specially organised event or dedicated space which establishes a limit between art and non art, artist and viewer/consumer of art.

The project also aims at operating real, palpable change in the world, rather than simply recording the state of reality in a passive way. So the goal of the project is not a final artwork, although a documentation of it in the form of a video or through other media may be possible, but the changes themselves and their gradual growth, which can potentially encourage future change.

I am also interested in people's ability of operating change in their environment without asking for permission from an authority and without making a fuss about it, then whether or not these changes are noticed by others, and whether they trigger other changes in turn.

Looking at this issue from the perspective of "participating cultures", I want to question what constitutes a "culture", and to see to what extent an individual can be considered a culture in his/her own right, and also to what extent a common understanding of the concept of "culture" is no more than a collection of labels related to nationality, religion, geographic positioning, gender etc. which, from the point of view of the individual, are totaly arbitrary, since you are born with them and they can't be considered a merit, a reason for pride, nor a fault or something to be ashamed of.

This project is also intended as a reevaluation of the idea of change. In a world that seems obsessed by publicness, if we think about the impact that social networks have on our lives and perception of reality, every change or pseudo-event in our private lives, whether big or small, is immediately recorded, packaged and shared with the world. So the "silent" changes proposed by this project, by avoiding to attract attention upon themselves, aim at counterbalancing this overwhelming mass of noisy, public non-events. Exhibition Space

Ideally, the project should never be presented in a conventional space (previously designated for art) unless this is done subversively/secretly.

To begin with, the project will take place in my high school, with the possibility of expanding it to any other context, in the future. My input (and materialization of ideas) will be mediated by one or a few people (students) who will be carefully selected. Everything will happen in total secrecy and, ideally, the participants should not know about each other.

The project consists of small, subtle changes made to objects that people don't normally pay attention to. Each participant will make one change every week, if possible.

Based on the participants' accounts, descriptions and, if possible, photos of the space, I will start putting together a list of minor things to be changed. For example, pictures on the walls or various small objects can be replaced with other pictures/objects somewhat related to the originals. Other possible changes will be agreed on together with the other participants and based on their ideas and wishes, but everything will be planned ahead in great detail, to avoid failure and the possibility of them being found out. Everything will be photographed before and after the change and added to an archive on a website I will set up for the project. Where taking photos is problematic or not possible, the situations can be described in writing, in as much detail as possible.

How does this fit in with the idea of a Utopia School?
In a way, this project is utopian insofar as it might fail, for lots of different reasons (wrong choice of participants, inadequacy of proposed changes, breach of secrecy agreement, strict surveillance inside the different spaces etc.). Secondly (and here I refer specifically to the high-school situation) although the project is using the concrete setting of the high school, it moves away from its traditional function, it shifts the role of the student from that of a passive subject undergoing formal, abstract education, to that of active agent operating concrete change within his/her environment.

Who we are and what we want to do

A Eurasian collective
David Goldenberg (UK), Maureen Bachaus (NL), Jeton Muja (KS), Bahram Khalilov (AZ) and
Ioana Pioaru (RO/UK)

David Goldenberg, (Hitchin, Hertfordshire, UK, 1956) is an important English conceptual
artist.
For years, his research has been concentrated on the Post Autonomy concept, which he has
developed in a number of shows held at important international institutions, standouts
amongst which are the recent Template - Mobile Documenta, Chisenhale Studios, London (2011),
The Space of Post Autonomy, Arts Depot, Vienna (2011), Plausible Artworlds, Basekamp,
Philadelphia (2010), Mobile Documenta, Fordham Gallery, London (2009), The Time of Post
Autonomy is Now, Your space, Van Abbemuseum, Eindhoven, Holland (2009), The Space of Post
Autonomy, Local Operations, Serpentine Gallery, London (2007).
Goldenberg has participated in a number of Group shows of international stature, standouts
amongst which are the Berlin Biennale (2012), the 1st Biennale of Mongolia (2010), the 10th
Istanbul Biennale (2007), and the 6th Biennale of Sharjah, United Arab Emirates (2003).
To these must be added the exhibitions at international public institutions, such as Jump
Into Cold Water, Shedhalle, Zurich (2006), Century City, Tate Modern, London (2001), Out of
Space, Kolnischerkustverein, Germany (2000).

http://www.postautonomy.co.uk

Maureen Bachaus / The research of the human mind. In the year 2004, based upon the results
of an extended e-mail inquiry, the Dutch multidisciplinary artist Maureen Bachaus built 5
different 'art-devices' -based upon Carl Gustav Jung's law of synchronicity- that could help
people to cope with the stressful, superficial and capitalist life in Western Europe. Since
that time, Bachaus enlightens social themes through personal perspective; all her work is
based on research of the personal thoughts of people from different cultures with different
backgrounds.
Essential themes throughout Bachaus' work are the human psyche, the freedom of expression,
the human identity. The collected thoughts are translated into photoprints or assemblages
(the 'Identification Series'), interactive and international videoprojects (the
'One-question-series'), installations (the 'Landscape or wasted thoughts'), and sculptures
(public space sculpture 'Cloud of Thoughts').

More information on www.maureenbachaus.com

Jeton Muja's art practice has always been dedicated to investigation and research of
different media, themes and ways of expression .Since 2004, his essential leitmotiv has
been the syntagma "Investigation continues", the slogan used in his home country for the
people who disappeared during the war. He has been articulating the notion of investigation
through drawings, videos, installations and performances. "Investigation continues" is
used as a metaphor, based on the fact that in post-war and post-independence reality of
Kosovo, unfortunately, investigations didn't continue, it was only simulated. Later, the
idea of "asylum" emerged. Muja's personal exhibitions in France and Belgium, as well as
his performance "Enquete Continue" in front of the National Court for Emigration Right in
Paris, (where he stayed as emigrant asking for asylum) have influenced reflections about
contemporary emigrations, where as an actual challenge of every individual who lives in the
country of "Investigation continues" kind, the will to emigrate emerges for the only reason
of not being a victim of this authoritative fixation on false security.

http://www.saatchiart.com/profile/96105

Bahram Khalilov: The connection of the functionality of art as the succumbed object of consumption on a social level and experiences in the process of creating it is quite difficult, for those approaches of perception belong to drastically different art comprehension categories. Difficulty in acceptance of one view point by all three categories is in contradiction with their factual approach to art in reality. The meaning that art represents to a considering party changes with the category affirmation. The categories of art-biz professionals and theoreticians, viewers and, last but not least, artists themselves have various origins and aims. When we discuss art matters, we need to realize what category we belong to and which origin we represent.

Ioana Pioaru is a multidisciplinary Romanian artist currently living and working in London, U.K. Her recent works develop dematerialised post-conceptual practices looking at the role of art in society. Previous projects are constructed around the subject of otherness, investigating the relation between identity and perception in contemporary society. Since 2012 she has collaborated with David Goldenberg on various projects.

http://daltaleron.wordpress.com/

Either/or...or...or...

Laying down a challenge to the Art World & Society. It is our intention to establish a new level of art, a new category, rising above what we see as a disfunctional art, allowing the emergence of an art that is prepared to face its responsibility, an art that has the capacity to meet the existing challenges.

Break with a Eurocentric tradition.

Developing a new mature art

Part 2: Program

1. Break with a Eurocentric tradition.

2. Research based work that questions all the material forms of art.

3. Art as a mirror and medium of communication for the formation of a new reality.

4. Developing a new mature art

5. Establish a new language and concepts to make understandable the absence of a narrative in this period of non time, that opens out into a new space.

What is the logic and objective of the program of online debates?

This an opportunity to focus on the key concepts used to establish a new space for art and thinking embodied by Either/or..or..or, and to break these down into smaller components in order to address the issues in detail, to trace the thinking leading from recognising and developing new concepts right through to establishing a new space

Behind all these ideas and one of the key problems which is very difficult to resolve is how to recognise the right platform to frame and present these issues.

The next point we need to ask is "What are the basic components for our new scheme?", and they are of course establishing new concepts. By raising the issue of concepts I want to raise the problem of conceptual art with its links to kantianism, and the problem in formulating concepts of art in purely Eurocentric terms which are colonial and link into art's role in Globalization. Here, the function of participating cultures is both to reconfigure cultural power and to establish new centres in order to reformulate how we define a new mature art.
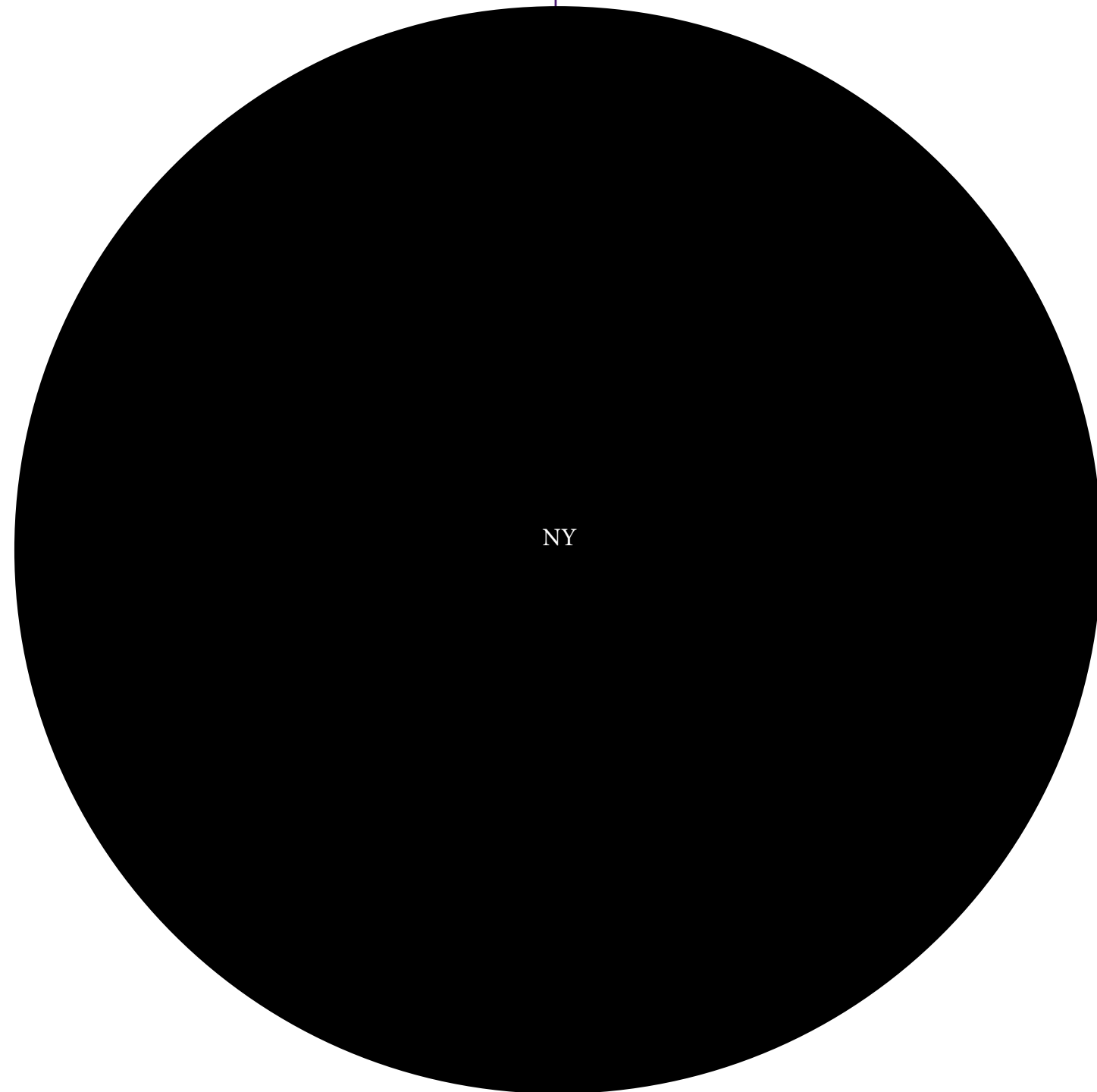
But where to start? Our starting point for establishing our new concepts and new space is beginning to think through Deleuze's notion, as outlined in "Difference and Repetition", of where thinking and art start - in our scheme we use the break with the Eurocentric tradition as a start that leads into a new space.

Talking about establishing a new space for art requires that we develop in two directions simultaneously - one that points to the attributes that make up whatever it is that we understand by Neo liberalism and its impact on contemporary culture, which is, even at this point, barely understood - and, in another direction, forward out of Neo Liberalism to another space, which we have identified as Either/or...or...or...

Behind these arguments is an understanding of the scheme of Post Autonomy; a recent understanding of Post Autonomy today can be seen as a registering of Neo Liberalism, that exposes a fundamental crisis in language, terminology, critique, while also pointing to a new space which the scheme is unable to say anything about. To understand art and thinking now within Neo Liberalism, is to understand it as a minus object, we no longer know what it is, which requires that we locate new concepts. But, more crucially, it leads to the moment of the turning, that moment when the absence turns around revealing the unique opportunity to reimagine and rethink art again.

Finally this leads into a discussion of what constitutes a practice today that is occupied with developing new concepts and establishing a new space, and what terms define the labor of developing and thinking a new space? Can this be seen to be part of the opposition to capitalism, an act of resistance, or something else? How adequate is the term and legacy of Utopia to define what we are doing, as a catalyst to thinking through more precisely what the term Either/or...or...or... is, along with the new concepts we need to open up and populate this new space?

A series of actions, talks and interventions to concretise the new space of Either/or..or...or

Debate as material

The shape of our network

NY

D

I

M

J

B

Expanding this network

Maureen's apps

Materialising Neo Liberalism

Examining cultural power

Examining platforms to examine art and thinking as a minus object

Participatory practices to test out new concepts

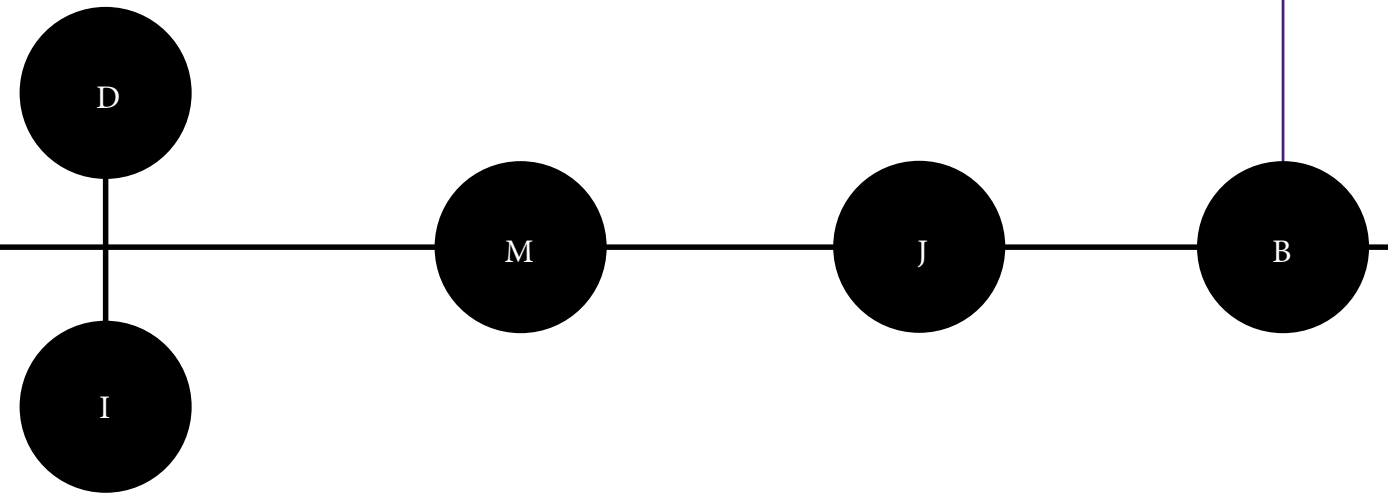# Program of activities in New York

Online Discussions, online events, materialising new concepts

New
York

Flux
Factory

Park   Utopia
              School

Changing from a network into participating cultures

How to develop a ghaphic scheme to visualise, understand and construct a new art

David

Ioana

Maureen

Jeton

Bahram
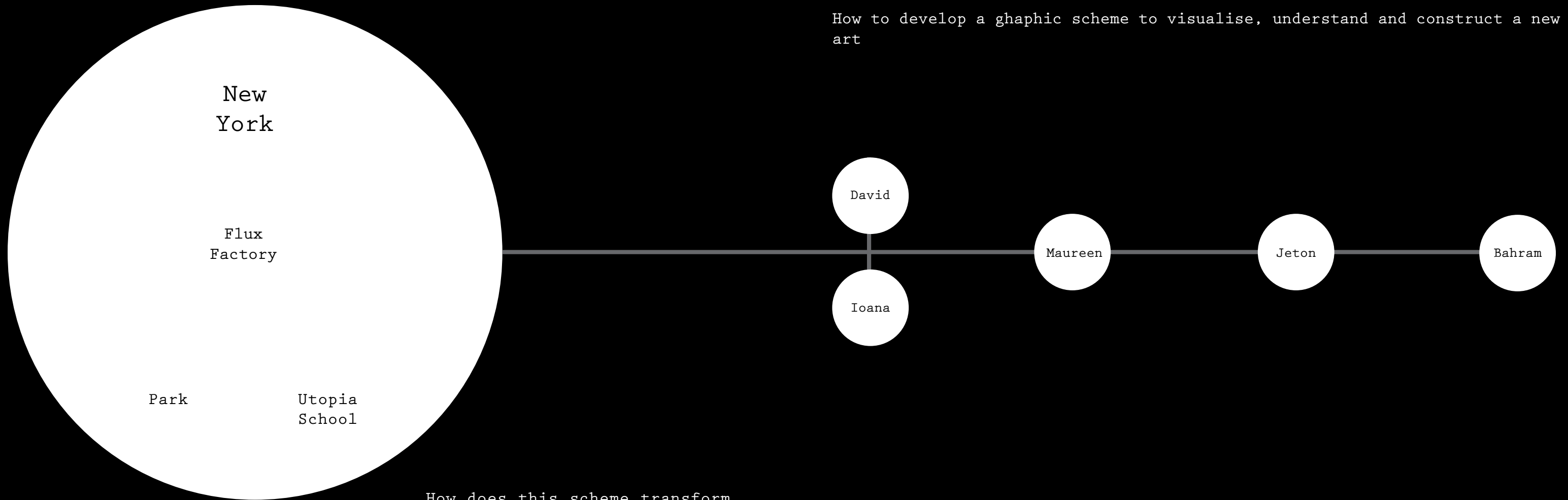
How does this scheme transform into participating cultures?

+

break with a eurocentric tradition?

( )

(ABCDEFGHI)

Either/or..or.. or

Basic Scheme

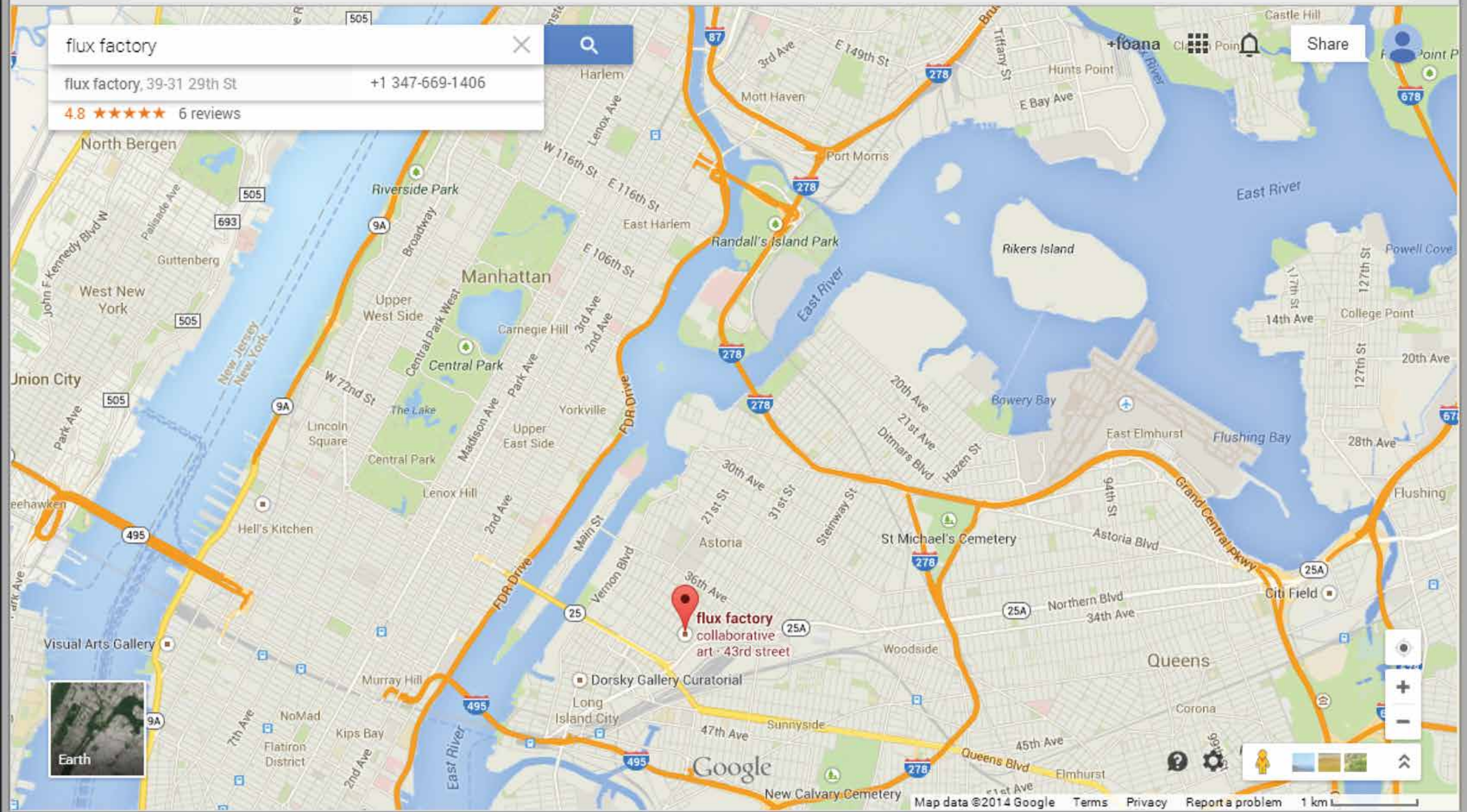How a series of characters and actors explore these issues using their own methodologies

How to formulate precise questions and statements about the new space?

Is our project utopian?

S T A R T I N G

←————————————————————————→

Ideas for lessons

Introduction
Steps leading to a discussion and lessons examining Utopia in relation to establishing a new space
for art and thinking

1.
Minus objects and how we understand thinking today
Art as a blind spot
Starting/stupidity

2.
What is the platform and format to raise these issues?

3.
A time of no art and thinking
How do we understand and experienca this moment?

4.
Where do we go to locate thinking? What is thinking, use Laruelle definition of thinking as a force
of thinking.
How do we frame today's problems with our new thinking?

5.
Analyse how cultural power controls language, terms, thinking and what can be thought.

6.
Route from minus objects and thinking to a space for thinking and art

If we are realistic how do we target thinking in order to be able to articulate where we are and
then go on to start the process of extracting thinking and art out of its minus status to construct
a new space?

Constructing a new space for art

How is it possible to define this without a language

Work through different terms

Inventing new concepts examine how Deleuze understands the generating of new concepts

Look at the issue of change + understanding the possibility for change

Start

Work through the conceptual attributes of our new space -
Establishing a new space for art and thinking Either /or...or...or...

Comprised of two key concepts that constitute an idea of a beginning

Quick guide

to lead in activities and to events in New York ⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⟶

Timeline

October

July | August | September

July

> 19th-20th Online debate

August

> Online debate

September

> Online debate

	Week 1	Week 2	Week 3	Week 4	Week 5
Mo		6	13	20	27
Tu		7	14	21	28
We	Opening Gallery events Press conference Online debate — 1	8	15	22	29
Th	Gallery events — 2	9	16	23	30
Fr	All day Public events — 3	10	17	24	31
Sa	Optional date for a public discussion (M&J) Sharing video(M) — 4	Optional date for a public discussion (M&J) — 11	Optional date for a public discussion (M&J) — 18	25	
Su	Online debate/ Possible date for performance Who's the Landlord — 5	12	19	26	

July

August

A two day introduction

Day 1: Sat 19th July
Start time 2pm GMT

Introduction by David Goldenberg followed by a group discussion

A.   Introduction to the group
     Either/or...or...or...
     What does Either/or...or...or... mean or evoke?
     Our Manifesto

B.   Intro to the online debates?
     What is the online platform?
     Debates as material for art
     Establishing a network

C.   What is art able to say (1)?
     Culture wars, Cobra, the Avantagrde and its manifestos, definitions
     of the Eurocentric tradition.
     Issues raised by Richard Hamilton:
     Defining the new and the contemporary
     Duchamp
     Representation of politics
     Exhibition design
     Technology

Day 2: Sunday, 20th
Start time: 2pm GMT

Introduction by David Goldenberg followed by a group discussion

     What is art able to say (2)?
     Adorno, Bloch - Utopia, Autonomy, Critique
     Neoliberalism
     Where to start? Deleuze
     Categories, definitions, terms

Suggested date: Sunday 10th
Start time: 2pm GMT

What is neoliberalism?
The role of art in neoliberalism
The role of art in society today (I)

Suggested date: Sunday 31th
Start time: 2pm GMT

Art as a minus object as a definition of art in neoliberalism.

If art and thinking are a minus object, what is the form and practice to
discuss art and thinking?

The effectiveness of art (I)

September

Suggested date: Sunday 21st
Start time: 2pm GMT

Cultural power and neoliberalism

The possibility of change (I)

Week 1

Day 1 - Wednesday, October 1st, 2014

Either / or...or...or...

Online debates

Installations

Interventions

Title:

Duration:

Speaker: David Goldenberg

Summary / Abstract:

Either/or..or..or

What is a concept and how to develop new concepts?

Presentation of the group
Activities
Manifesto

Week 2

End of a Eurocentric tradition

Title:

Duration:

Speaker:

Summary / Abstract:

Week 3

Participating Cultures

Title:

Duration:

Speaker:

Summary / Abstract:

UTOPIA

Week 4

Saturday, October 25th, 2014

Summary of the talks for NY

Title:

Duration:

Speaker:

Summary / Abstract:

Gallery Flux Factory

Info
Maureen
Workshops/talk
David network + text

Public space

Jeton
Bahram
Maureen
Ioana

either or
or or or
or or or