

# IN(F)OLONTAIRE

march n.2



2025

# In(f)olontaire Bretagne, Le Magazine made by and for volunteers.



Project created by Livia Spalt, Greta Alfonsetti, Sine Bjerregaard, Patrícia Gonçalves, Patrícia Cóias, and Giorgia Pelagatti.

With the support of:

**eurodesk**

**info** Bretagne  
**Jeunes**  
EXPLOREZ LES POSSIBLES



LYCÉE HÔTELIER  
**DINARD**  
YVON BOURGES



# TABLE OF CONTENTS

---



## FEATURE PAGE

### THE THEME OF THE MONTH: FLOWERS 3

City of flowers: Fougères  
Sine Bjerregaard 5

Movie review: Flower,  
The Editorial Team 6

The critics' favorite movies,  
The Editorial Team 8

Confiture de rose, Cihan Goktas 9

Paintings, Mona 10

Pictures of flowers, Elisa & Andrea 12

Women : flowers,  
Giorgia Pelagatti 13

### INTERNATIONAL CORNER 15

Intreview of the month: Women's day,  
Patrícia Cóias 16

French expression of the Month,  
Livia Spalt, Patrícia Cóias, Greta  
Alfonsetti 26

## FEATURE PAGE

A brief history of the Italian Carnival  
Giorgia Pelagatti **27**

### ESCAPADES **31**

Best places to visit in Bretagne,  
Greta Alfonsetti **32**

Fasnachtsküchli, Livia Spalt **33**

Movie recommendations **34**

Let's share tips & tricks **37**

*Origami Flowers*, Livia Spalt

*Crochet pattern: Lily of the valley*,  
Patrícia Gonçalves



**THE THEME OF**



**THE MONTH:**

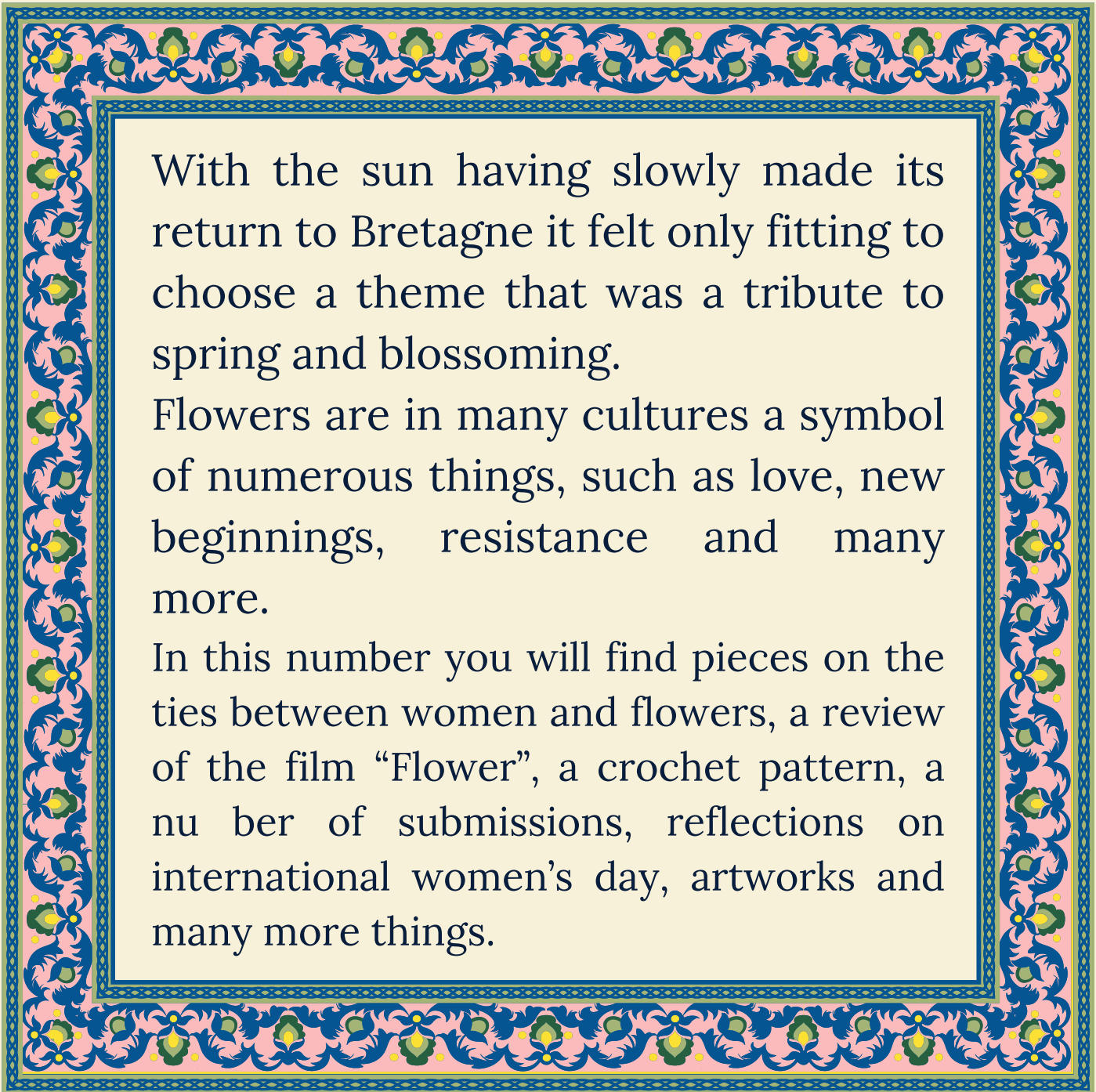
**FLOWERS**

**GROUNDBREAKING!**



- MARCH THEME -

# FLOWERS



With the sun having slowly made its return to Bretagne it felt only fitting to choose a theme that was a tribute to spring and blossoming.

Flowers are in many cultures a symbol of numerous things, such as love, new beginnings, resistance and many more.

In this number you will find pieces on the ties between women and flowers, a review of the film “Flower”, a crochet pattern, a number of submissions, reflections on international women’s day, artworks and many more things.



# - CITY OF FLOWERS - FOUGÈRES

The city of Fougères has been named a flower town since 2000.

Each year the “Fougères flower houses competition” takes place. This competition has several categories, for public spaces, as well as decorated balconies and eco-gardens.

Just outside of Fougères, the gem, “Parc Botanique de Haute Bretagne” is located. Here you can find 24 different themed gardens. Throughout the year the park hosts different events such as gardening workshops and thematic conferences.

In april the park will celebrate the japanese festival of Hanami, and host workshops on calligraphy, tea ceremonies and a cosplay copetition, in celebration of this.

Parc Botanique de Haute Bretagne







# Flower

Indie drama Starring  
Zoey Deutch and Kathryn  
Hahn, and featuring Adam  
Scott

Can be found for free on  
YouTube at the moment

1:33 hours long

This month  
we chose to all review  
the same film; Flower

If you have a movie recommendation, a  
review you would like to share, or you wish  
to watch the movie of the month  
for the next magazine, you can  
submit or get in contact  
through our email or  
Instagram account.





# MOVIE REVIEW

# FLOWER

## PATRÍCIA

A lot of things happening without any conclusion. For me, it's not worth it

3.5/10

## GIORGIA

Good ideas, but they get lost in the script. Deutch and Hahn give amazing performances

6.5/10

## SINE

"Thelma and Louise" meets "Promising young woman"  
For a light hearted comedy i thought it was nice

6/10

## GRETA

I loved the ending so much, it's the moment when you understand the meaning of the title "flower"

7.5/10

## LIVIA

Doesn't really fit in with the movies I usually watch, but once started I wanted to know the ending

4/10

## PATRÍCIA

The end was rushed and didn't make sense with everything that was going on

3/10

# THE CRITCS' FAVORITE MOVIES

**PATRÍCIA C**

STEP UP



**GIORGIA**

THE FAVORITE



**SINE**

THE FATHER



**GRETA**

FORREST GUMP



**LIVIA**

SHE'S THE MAN



**PATRÍCIA G**

10 THINGS I HATE ABOUT YOU



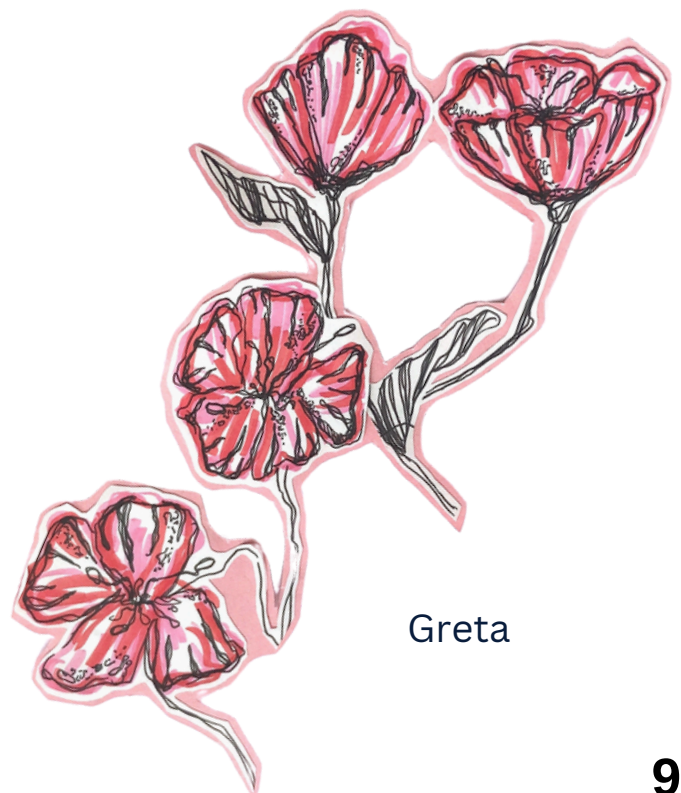


## Confiture de rose

Le goût intense d'une confiture de rose  
y aura-t-il une autre chose qui aura la même grandeur  
tout ce qu'il m'en reste, de la journée où on était à deux,  
c'est à la fois ton beau sourire et ta douceur

en face d'une autre, je me perturbe  
ne sachant où se sont écoulées les jours grandioses

Cihan Goktas



Greta





Mona





Mona





FLOWERSHOP IN REDON

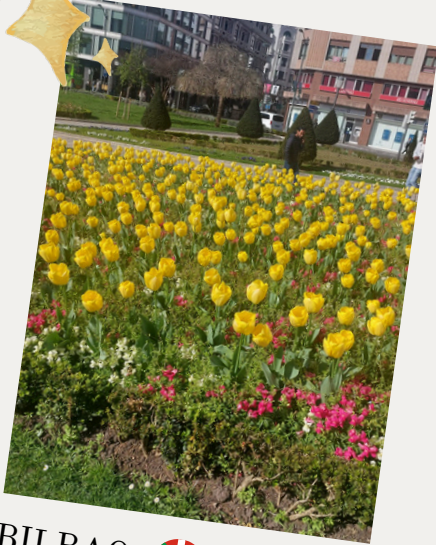


BELGIUM 



FLOWERSHOP IN REDON 

*Elisa*



BILBAO 



AVRANCHES 



"A GIFT FROM MY BOYFRIEND"

*Andrea*





# Women : Flowers



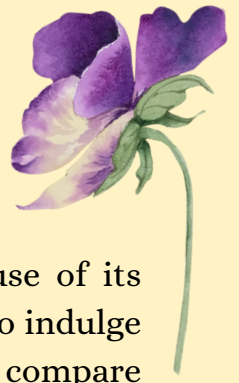
Women and flowers are often intertwined in our imagination. The analogies between them have been employed for centuries: fertility parallels, the cliché of the teenage girl blossoming into womanhood, the endless comparisons between a woman's beauty and flowers, and the list could go on and on. Nowadays, it is a metaphor so ingrained in our languages and manners that sometimes we don't even notice it. However, while it is undeniable that flowers are lovely (all my friends know that I am always delighted to receive or to pick up flowers), sometimes this overused comparison is indicative of a stereotyped conception of the feminine and womanhood.

First and foremost, in the dichotomy *nature / culture* that feature in most societies, women have always been regarded as being closer to *nature*. Whereas *culture*, intended as the process of generating new meanings and symbols that transcend the natural world, is associated with men. Because of their unique ability to reproduce, historically women have been valued for their natural body. On the other hand, men have been linked to the mind, the culture that wants to assert control over nature. Although it is overly simplistic, this opposition between *women* and *men*, *nature* and *culture*, *body* and *mind*, *object* and *subject*, is central in western culture.

If women and flowers are linked in our subconscious, it is mostly because of the representations that have fed our imagination for thousands of years. For example, in both Norse and Greek mythology, the Earth's personification are two goddesses: Gaia and Jörð. Moreover, in both pantheons, nature, fertility, and flowers are regularly associated with female deities: in Greek mythology, it is Demeter who presides over the harvest and agriculture, and her daughter Persephone is the embodiment of Spring. In Norse mythology, nature and fertility are linked to Freyja. In this religion the female body is oftentimes at one with nature

Leaving paganism aside, the biblical poem *Song of Solomon* is full of flower metaphors used to describe the bride: «*Like a lily among thorns / is my darling among the young women*». And, Jumping a few centuries, courtly love poetry also employs floreal similes to compliment the poet's beloved woman. The Italian love poet, Guido Guinizzelli, wrote in the 13th century: «*In verity I'd sing my lady's praise, / With rose and lily-flower her face compare*».





The female body is therefore associated with nature not only because of its reproductive role, but also as a pretty object to describe. I do not want to indulge in an endless list of examples, so I will only say that the tendency to compare women's body and character to flowers continues throughout the history of European literature, culminating in the 18th and 19th century with the Romanticism.

But what about women writers and artists? What have they done with the legacy of this metaphor? In the work of many female writers, flowers become a symbol of social expectations, hidden emotions, and personal development. Virginia Woolf's most famous novel, *Mrs Dalloway* – published in 1925 – is filled with floral symbolism, and it is no coincidence that it starts with the renowned incipit: «*Mrs. Dalloway said she would buy the flowers herself*». This first sentence lays the foundations for the whole book, as the flowers represent the protagonist's desire to have control over her own life.

In other instances, flowers are completely rejected by women writers and their lyrical counterparts. It is the case of Sylvia Plath's poem *Tulips*, where the flowers represent the reality of life, a reality that haunts the poet. As Plath wrote in 1961: «*I didn't want any flowers [...] / The tulips are too red in the first place, they hurt me*».

A particular case of a connection between flowers and women is the one between violets and the lesbian community. Although women's queerness has been historically less criminalised than men's, the romantic love between women has often rarely been acknowledged. Looking for a reflection of themselves in the past, the lesbian writers of the 19th and 20th century found their role model in Sappho. In her fragments, the ancient Greek poet mentions a crown of violets. That is why, at the beginning of the 20th century, lesbian poet Renée Vivien made violet - the flowers and the colour - her signature symbol, to the point of being called "*Muse des violettes*". The connection between violets, the color purple, and lesbianism persists to this day.

The story of the connection between women and flowers is a long one, and it is impossible to discuss it in all its complexity in two pages. I hope this text offers good food for thought, and encourages everyone not to take anything for granted: we were not born with the innate idea of flowers being connected to women, most notions have historical, literary and philosophical causes.





# INTERNATIONAL





# INTERVIEW OF THE MONTH

## WOMEN'S DAY

The 8th of March is International Women's Day, a day to remember and commemorate the fight that women have to carry on in order to achieve equality.

For the occasion, the editorial staff of In(f)olontaire decided to ask other volunteers what this day represents for them and their countries.

These are their answers.



Dans mon pays: Arménie, nous continuons à fêter la journée internationale des droits des femmes, parce qu'elle est devenue plus que la journée des droits, nous l'avons élargie sur tous les aspects féminins, et pour nous c'est plutôt la journée des femmes ! C'est la journée où on donne des cadeaux, plus d'attention, plus de chaleur et contrairement à la concept d'égalité entre hommes et femmes, nous accentuons encore plus les valeurs féminines ! Donc plus d'amour pour nos mères, nos sœurs, nos bien aimées etc.

En général l'Arménie est un pay où on respect plus les femmes que les hommes! Nous faisons plus attention aux femmes qu'aux hommes parce que nous nous rappelons toujours qu'une femme c'est une mère (future) .

La journée des droits des femmes est très fortement célébrée et c'est une journée libre du travail!

## **ARMENIA, GRIGOR**

I can't say much beyond the fact that in Spain, at least in the circles I encountered it's not regarded as a day for celebration, but rather as a day to reinvindicate and to canalize a lot of rage and frustration. To acknowledge the rights we have fought for and remind the importance of keeping up the fight to maintain them and not forget that there is much more work to do.

## **SPAIN, EVA**



## GEORGIAN WOMAN WHO LEAD AND RESIST

When you ask any Georgian person who the most important leader in Georgian history is, they will probably say, "Tamar Mepe" (Tamar the Great, "King of kings")—a female ruler who led Georgia into its Golden Age, making the country powerful and independent. For Georgians, a king's gender is not what defines their legacy. However, this month gives us a special reason to highlight women's contributions. March, a month dedicated to celebrating women is the perfect occasion to appreciate Georgian women and in this article, I will explore their remarkable impact.

The fact that Georgia had a female king in the 12th century— at a time when patriarchy dominated much of the world—is a source of great pride for Georgians. King Tamar was not alone. she was surrounded by powerful women who played key roles in securing the country's stability. Among them were Kravai Jakeli and Khvashak Tsokali, diplomats and political negotiators who prevented rebellions from threatening the unity of the kingdom.

Being a woman has always been challenging in a patriarchal society. Women have faced barriers, restrictions and countless refusals—challenges that persist even today. This unjust system has long oppressed women, which is why we must remember those who rebelled against patriarchy and took part in shaping a better world. Barbare Jorjadze, regarded as Georgia's first feminist, challenged societal norms through her writings and played a major role in women's emancipation in the 19th century.





Her influential letter “A Few Words to the Attention of Young Men” (1893), set a precedent for future generations of Georgian women advocating for their rights. Building on Jorjadze’s legacy, Kato Mikeladze took the next step in the feminist movement by founding “The Voice of Georgian Women,” a newspaper that became a platform for advancing gender equality and empowering women’s voices in Georgian society. This wave of change paved the way for an extraordinary moment in Georgian history— in 1919, Georgian women made history by becoming the first female members of parliament.



Reflecting on the powerful women in Georgian history who shaped the role of women today, fills me with pride. But perhaps the most important thing to focus on is the present— right here, right now. Today, the streets of Georgia are full of courageous women who refuse to be silenced. Fighting against Russian aggression, They stand on the front lines, defending democracy and fighting for freedom. They do not fear bullets, authority or oppression—they keep resisting !



I can confidently say that Georgia stands on the strength of women who refuse to back down. In the heart of Tbilisi, the capital of Georgia, stands the statue of “Kartlis Deda” (“Mother of Kartli”), one of the city's most iconic symbols. In her right hand, she holds a bowl of wine—a symbol of Georgia’s hospitality, welcoming those who come as friends. In her left hand she holds a sword—a warning to those who come as enemies. Overlooking the city, this powerful statue is a woman and she is more than just a monument—she is a message. A reminder that Georgian women have always stood strong, offering kindness with one hand and unwavering strength with the other. History may have carved them in stone but their spirit is alive in every woman who refuses to be silenced.

## **GEORGIA, RUSA**

What if your neighborhood banned the parades during the International Women’s Day, what would you do? Continuing the protests regardless is an answer many chose to give to show their boldness in Istanbul, Beyoglu. This district has actually been the most known for its potential outcomes from a prior protest in history. To name one, Gezi parki olaylari: In 2013, when the governing power decided to build military barracks while replacing the one and only park in the district, Gezi parki, many people were outraged and took to the streets to oppose the construction of such a political building. Being aware of the disastrous consequences of this protest-many people were seriously injured and died-the district governor decided to ban the parades. But citizens did not stop to question the legitimacy of this ban.



To give you a personal context, I'm an admirer of the district, Beyoglu, since it is one of the most historical and intellectual neighborhoods that Istanbul has to provide. During a simple walk that you can take, it is merely impossible to miss the beautiful antique stores, the old book sellers, the lovely buildings that shelter the cultural heritage of a city lost within the mesmerizing gaze of the Bosphore -breaking the two continents apart yet creating a space for divergence, where cultures collide. In the midst of a popular football match, however, the crowd that appears seems in fact to be bigger than the crowd a parade can cause. Therefore, I question: Why ban a parade on International Women's day when a crowd that can be caused from a simple football match could be as dangerous, if not more, than a parade?

I believe this is certainly connected to the women's position in the society, but most importantly the contrast between how women in Türkiye are perceived in thresholds and politics. For example, I was born in a nuclear family, and the value put into the equality of genders seemed to exist in different forms. There would not be such a thing as inconsideration of women's voices in my family tree since they prove their presence in different forms, relatively different then the ones in western Europe per se. In Turkish households, for example, it is relatively common to stumble upon families whose women figures would be the ones preparing the dinner. However, should this be considered as a disrespect for women?



The fact that women, in most parts of Anatolia, cook most of the time for the family does not have to necessarily mean a lack of respect to them in my opinion. Let's take a cultural point of view. When I think about my women relatives, especially the older ones, they are able to take pride in what they accomplish. Being the one who nourishes her loved ones, that is exactly what I see witnessing how happy my grandmother is to cook. However, taking us further away from the coziness of a Turkish household, along with the warm meals prepared gently by our mothers, it is hurting to acknowledge the divergence of respect towards women in a constitutional level and beyond the house life. Before writing this text, I wanted to be informed on what happened in Türkiye concerning the International Women's Day. And seeing that the ban of the government on the parades in Beyoglu has been ignored by women brought of course joy to my eyes.

Actually, it always gives a strange feeling to look back at a country where you do not think you'll return to, not because of the hatred nor an inferiority complex you might feel towards the culture you were born into but just living and discovering other worlds is sometimes more interesting and growing. Yet, on issues that should concern all of us like rape, for instance, the subject should always go beyond the patriarchal values since it is an issue that concerns all of us. We may well be born in a country where women can walk without having to care if a man with sickening intentions will approach them or not. We may well live in a family where men and women have the same voice. We may well be born in a family where we can freely discover our sexuality and not have it as a taboo regardless of our sex. But I know that it is the bare minimum to care about somebody who does not have the same privileges as ours.



Moving to an another country does not mean that you have to lose touch with where you come from, just as not only caring about the people of “your” culture because you seemed to be born randomly in a specific country. Neither of them makes you less humane, more different, and should make you feel reckless. I feel certainly happy to witness how the media gives women the voice to be more present in the society and when it does not, how persevere women are to get it. And I do not have to be a woman to be able to appreciate the gap of sexual privilege that is being closed by time.

For instance, when the topic of feminism is brought up around a table and overlooked because of the popular male perspective, it just makes me wonder how self-indulgent someone has to be to not be a feminist. Yet, overly politicized in a local level, these words continue scaring some people as an extremist opinion -the ban on the parade being the perfect example. My hope concerning all the despicable aspect of our modernized world -the overload of bad news, which, weirdly, helps us to be aware of our lack of modernization- is that, ideally, people will pay attention to questioning of such words instead of developing opinions mindlessly.

Let Women’s International Day be the light that people might need to question the status quo, and coming from a country where more and more women are taking the initiative to go after their rights, I believe the light is getting brighter.

Dünya Kadınlar Gününüz kutlu olsun!

Cihan Goktas

**TURKEY, CIHAN**



**TANT QUE LA LIBERTÉ DE TA FILLE DÉPENDRA DE L'ÉDUCATION DE MON FILS, JE SERAI FÉMINISTE.**

**AS LONG AS YOUR DAUGHTER'S FREEDOM DEPENDS ON MY SON'S UPBRINGING, I AM A FEMINIST.**

On September 20 2024, the Austrian artist Katharina Cibulka installed a 200 m<sup>2</sup> scaffolding net, embroidered by hand in cross-stitch, on the exterior façade of the FRAC Orléans, 88 rue du Colombier. She was invited by the artistic director of the FRAC Orléans, Jacques Bayle, to realize her 30th installation from the international SOLANGE series in Orléans.



SOLANGE is an interactive art project, funded by the Austrian artist Katharina Cibulka, that has been used since 2018 to raise awareness and draw attention to social inequalities. With over 25 installations worldwide, SOLANGE stimulates public discussions on gender equality. It transforms construction sites into platforms for awareness and change. The project highlights the contrast between traditionally female-associated craft and male-dominated construction sites and emphasizes the ongoing need for feminist demands.



I am pretty sure that every one of us, especially as a European volunteer, has experienced situations where we were expected to behave in a certain way because of our gender. Especially the place of women, men, children, migrants, handicapped or elderly people is something, you might not notice in the first months living abroad. It is something that you would rather notice after some time, in encounters with locals on the street , or in interactions with and actions of different societal groups. How are we perceived regarding to our gender? To what extent are we forced into a pattern of behavior? What is expected from us, representing a certain social group?

I have already experienced such situations during my volunteering, before my volunteering and I will experience those situations after my volunteering. For me, it is restrictive to feel those expectations and judgements from my social environment. I am disappointed that we still tell women what to wear and what not to wear. I don't understand why we tell men not to cry. I am shocked how we tolerate violence and don't respect others boundaries. Discrimination based on our gender is not something we only experience in Europe. It is something that concerns every country of the world. That's is the reason why the International Women's day is still relevant for me.

[solange-the-project.com](http://solange-the-project.com)

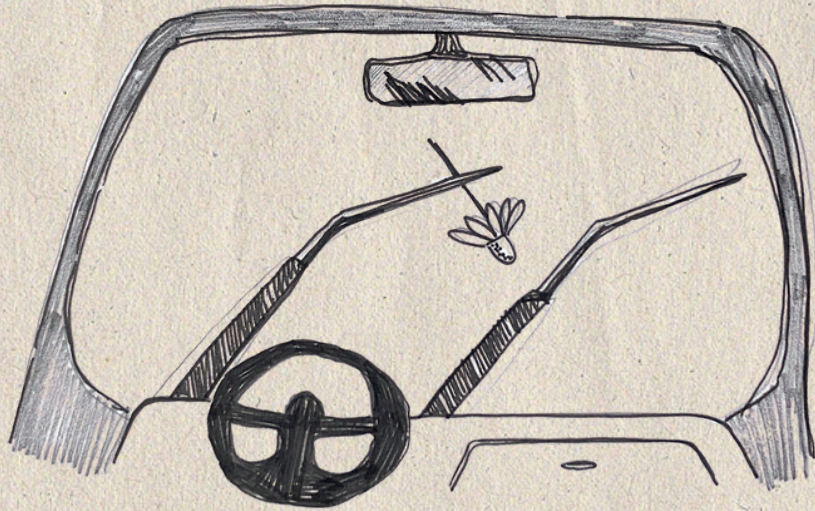
Centre-Val de Loire, Orléans, Frankreich

**AUSTRIA, HANNAH**



# French Expression of the Month

Arriver comme  
une fleur.



Means :  
showing up  
unannounced

Greta

volunteering abroad



Livia

# A BRIEF HISTORY OF THE ITALIAN CARNIVAL

**(AFTER READING THIS PIECE, YOU WILL BE ABLE TO IMPRESS YOUR FRIENDS WITH A LOT OF FACTS OF QUESTIONABLE UTILITY!)**

Carnival: whether you love it or you hate it, you probably can not escape the images and videos of the celebrations and parades around the world. Even if in our frenetic (young) adult lives sometimes we barely notice carnival, it is fair to say that it still holds a lot of traditional and cultural value in a lot of countries.

This year, my Instagram algorithm picked out for me several reels on the Carnival of Venice. I guess the algorithm had a point because I watched every single one of them. Perhaps I was unconsciously nostalgic of my motherland (despite never actually having lived, nor having ever visited, Venice), or maybe the spatial distance between myself and Italy has made me acquire the ability to exoticise my own country. However, what I am consciously sure of is my fascination with the history of the carnival tradition.

The origin of the word “carnival” is not certain, but most scholars think it comes from the late latin *carnem levare*, which literally means “removing meat”. In the Christian tradition, carnival is in fact the festive season between Christmas and Lent, namely the forty days before Easter when believers are not supposed to eat meat. Its close ties with the Christian liturgical calendar make Carnival a movable feast: like Lent and Easter, it is based on the lunisolar calendar, and the dates change every year.

Despite not having established dates, the carnival period generally falls in February – or early March at the latest. That is why parallels have been drawn between carnival and some festivities of the ancient Romans, who in the same period engaged in feasts of purification and commemoration, as well as fertilisation rites, like *Lupercalia* – also called *dies Februatus* (yes, that is where the name ‘February’ originates from).



However, most scholars believe that the pagan origins of carnival lie in the ancient Roman festival of *Saturnalia*, usually celebrated between December 17th and 23rd. The *Saturnalia* ceremonies often had a lascivious and orgiastic nature, and throughout the duration of the festival the Roman social norms were overturned: slaves and masters could dine together, and gambling was allowed.



*Romans in their Decadence*, Thomas Couture, 1847 (Musée d'Orsay, Paris)

Carnival, exactly like the *Saturnalia*, is a reversal ritual: for a small period of time chaos replaces the established order, which, however, is reestablished and renewed at the end of the festivities. As an ancient Roman proverb says: *non semper erunt Saturnalia*, it won't always be Saturnalia.

After the transition from paganism to Christianity, the ecclesiastical authorities around Europe tried to ban the lascivious celebrations that took place during February. Their efforts proved to be futile, and the Church eventually decided to “christianise” the carnival festivities, including them in the liturgical year during the Middle-Age. Carnival and Lent thus became two inextricably intertwined polar opposites: lust and abstinence, chaos and order, an eternal cycle intended to renew social norms after briefly suspending them.

Let me indulge in a little Italian nationalism and mention that the most emblematic carnival traditions, such as parades and masquerade balls, were recorded for the first time in the Italian peninsula during the Middle-Age. At the beginning of this text, I mentioned that the Instagram algorithm was making me want to go to Venice to attend an almost 1,000 years old tradition. Yes, almost a thousand years: the first reference to the Carnival of Venice in a document dates back to 1094. Then in an edict of 1296, the Venetian Senate turned the Venice Carnival into a public celebration.

Some scholars believe that in the 16th century, the Carnival of Venice stands at the origins of *commedia dell'arte* – “Italian comedy” in English. *Commedia dell'arte* is a form of semi-improvised theatre characterised by a stock of masked "types", called masks. It became extremely popular throughout Europe, going so far as to influence Shakespeare and Molière. It is possible to hear the echoes of this theatrical genre even today thanks to characters, masks, that have made their way into pop culture, such as Pierrot and Harlequin.



*Pierrot and Harlequin*, Philippe Mercier (1689-1760), Private Collection

Born out of the Venetian carnivalesque spirit, the masks of *commedia dell'arte* have become a cultural milestone for the Italian carnival: even today people dress up as the characters, the masks, for carnival. In fact, Harlequin is but one of many Italian masks: each major Italian city has one. In primary school my teacher made us learn by heart a nursery rhyme that lists some masks, linking them with their city.

È Gianduia torinese  
Meneghino milanese.

Gianduia comes from Turin  
Meneghino from Milan

Vien da Bergamo Arlecchino  
Stenterello è fiorentino.

Harlequin is from Bergamo,  
Stenterello from Florence.

Veneziano è Pantalone,  
con l'allegra Colombina.

Pantalone is Venetian,  
with the merry Columbine.

Di Bologna Balanzone,  
con il furbo Fagiolino.

From Bologna Balanzone,  
with the cunning Fagiolino.

Vien da Roma Rugantino:  
Pur romano è Meo Patacca.

From Rome comes Rugantino:  
Also Roman is Meo Patacca.

Siciliano Peppenappa,  
di Verona Fracanappa  
e Pulcinella napoletano.

From Sicily Peppenappa,  
from Verona Fracanappa  
and Pulcinella is Neapolitan.

Lieti e concordi si dan la mano;  
vengon da luoghi tanto lontani,  
ma son fratelli, sono italiani.

Happy and united they hold hands;  
They come from places so far distant,  
but they are siblings, they are Italians.

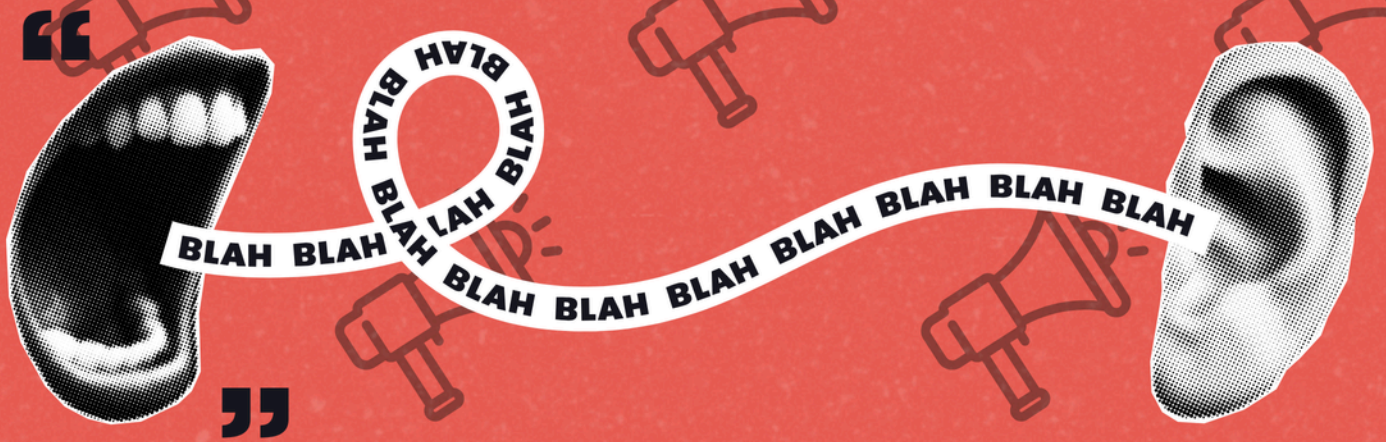
This year I did not celebrate Carnival, and – to be completely frank – I have often been the killjoy who finds carnival a bit annoying. I have my reasons: there are quite a few people who mix up mockery and satire, and use carnival as an excuse to engage in harmful stereotypes that threaten minority communities. Nevertheless, I couldn't stop watching the videos of the Carnival of Venice on Instagram. Perhaps I have the carnivalesque urge to step outside social norms even for a moment? Always. Or, perhaps, I need to accept that I am simply nostalgic of my country. After all, I can still remember the carnival nursery rhyme by heart: *lieti e concordi si dan la mano; / vengon da luoghi tanto lontani, / ma son fratelli, sono italiani.*



*Pierrot and Harlequin (recto)*, Pablo Picasso, 1920  
(Metropolitan Museum of Art, New York City)



# ESCAPADES





RECOMMEND A PLACE IN BRETAGNE

# “OH MY BICHE”

Does the perfect brunch exist?

We believe we've found it!!

If you're in Rennes and looking for a special place to start your day right, you absolutely have to try Oh My Biche Coffee Shop, 5 Rue de la Monnaie, 35000 Rennes.



A tip?  
Go early in the morning!

**-GRETA**

On Sunday morning, me and my group of friends treated ourselves to brunch here, and we were pleasantly surprised. The atmosphere is warm and inviting, with a carefully designed interior that makes the experience even more enjoyable. But the real star is the menu: creative dishes, fresh ingredients, and perfectly balanced flavors that win you over at the first bite.

The place is very popular, and there's often a wait, but that only confirms its excellent reputation; if you need to pass the time, there's a lovely little flower shop just a few steps away!

If you're looking for an experience that combines great flavors and a cozy atmosphere, Oh My Biche Coffee Shop is a choice that won't disappoint you.

We can't wait to go back!

# Fasnachtsküchli

a swiss recipe

Ingredients for 12 pieces:

1 Egg

1 tbsp sugar

25 ml heavy cream

pinch of vanilla

pinch of salt

140 g flour

1 tbsp soft butter

fat or oil to fry



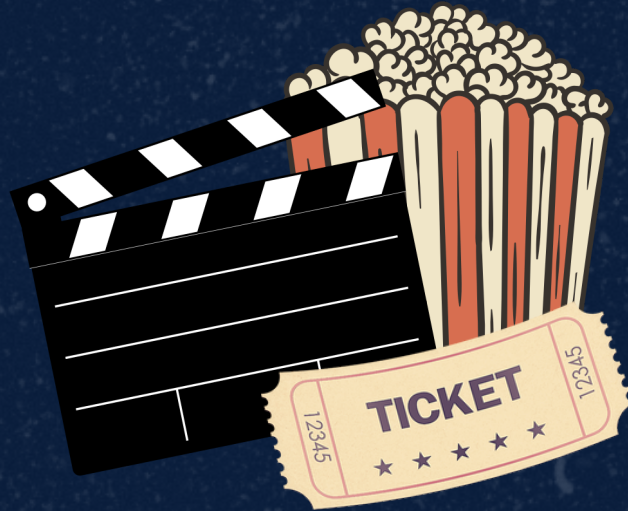
1. Mix the eggs with sugar, heavy cream, vanilla and salt in a bowl. Add the flour and butter and knead until you get a smooth dough. Let it rest for 30 minutes.
2. Divide the dough into 12 walnut-sized pieces and roll each piece to a very thin circle. The dough should be so thin that you can see through it.
3. Add fat or oil to a pan and heat it up. Carefully fry the dough circles one after another from both sides.
4. Let them cool down, dust with fine sugar and enjoy!

I know what you are thinking “how does a swiss recipe end up here, when that country isn’t included in Erasmus?” Well, my mother is from switzerland and each year for carnival, we are really excited to eat the Fasnachtsküchle! I hope you will be too!

—Livia



# MOVIE RECOMENDATIONS





## “Parasite”, Bong Joon ho (2019)



I had no expectations walking into Parasite, but from the moment I watched it, it became one of my favorite movies.

I loved everything about it!! All the hidden things, double meanings, easter eggs make this movie even better

One moment you're laughing, and in the next one you're holding your breath.

And also, days after, I found myself replaying scenes in my head, amazed at how perfectly everything fits together.

The movie has so much hidden, both literally and metaphorically. I love the concept that Parasite is built on and what it explores throughout the movie, with the conflict and contrast between upper and lower classes of society.

Patricia G.

## “8 femmes”, François Ozon (2002)



Not only does this 8 femmes have an ensemble cast that features some of France's most famous actresses, it combines two of my favourite genres: murder-mystery and musical. The foundation of the movie is really simple: the 8 main characters must find out who amongst them is responsible for a murder.

With a campy and delightful mix of unveiled secrets, surprising revelations, songs, colorful costumes, and masterful performances, this film manages to entertain without resulting too shallow.

If you want to have a good time and delve a little into French cinema and music I recommend you to watch 8 femmes, available on Amazon Prime.

Giorgia



# GRETA'S MOVIE REVIEW

## FLOWER

Flower (2017), directed by Max Winkler, is a film that doesn't fit into just one genre.

It starts as a rebellious teen comedy, full of sharp dialogue and dark humor, but then it becomes something deeper and more serious.

The mix of tones isn't always perfect, but that's what makes it unique.

The main character, Erica, is played by the brilliant Zoey Deutch. She is bold, impulsive, and always in control, until everything starts falling apart.

Her world, built on small scams and bad decisions, turns into chaos when her troubled stepbrother Luke arrives. The story leads to a wild and unexpected ending, which, for me, is the most beautiful and powerful part of the film.

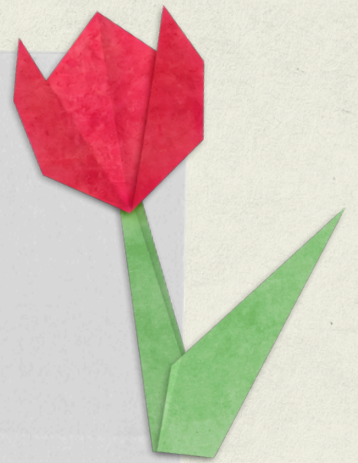
*But why is it called Flower?*

In my opinion, the title represents Erica's struggle. She is torn between destruction and growth, between wilting and blooming.

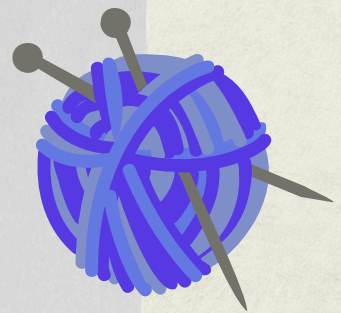
This film is sharp, unpredictable, and emotional.

If you're looking for something different, Flower is definitely worth watching.





*lets share*  
**TIPS AND TRICKS**



# Origami Flowers



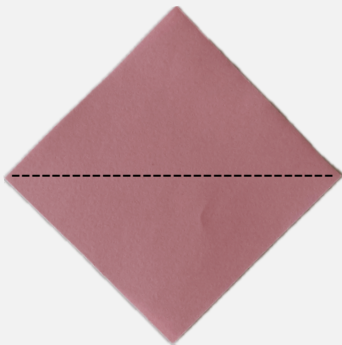
## You need:

- 5 small Papersquares (~10cm)
- gluestick
- 10 minutes of your time

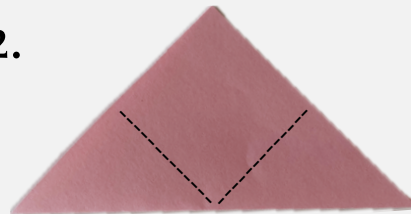


## Step by step:

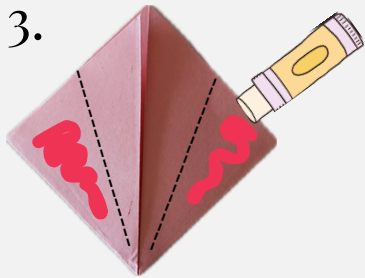
1.



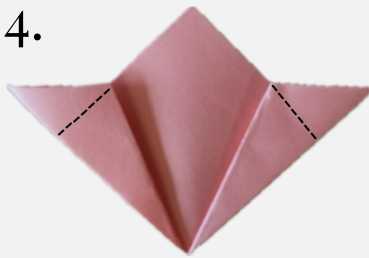
2.



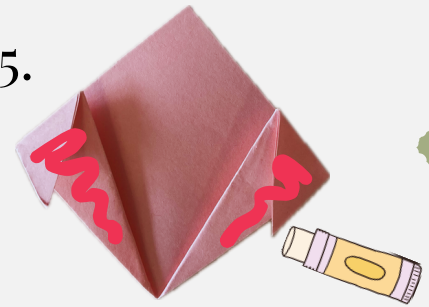
3.



4.



5.



6.



7.



8.



Livia



# LILY OF THE VALLEY

crochet pattern

## Lily:

- ★rnd 1 : mr – sc 6 (6 st)
  - ★rnd 2 : inc 6 (12 st)
  - ★rnd 3–7 : sc 12 (12 st) [5x]
  - ★rnd 8 : 5 sc in one st, slip st (36 st)
- fasten off and its done



## Leafs:

- |                      |                                       |
|----------------------|---------------------------------------|
| ★ch 6 [6 ch]         | ★sc [1 ch]                            |
| ★sc on the ch [5 ch] | flip and repeat steps 2–5 up the base |
| ★hdc [4 ch]          | ★sl st                                |
| ★dc [3 ch]           | ★ch 6 for second leaf                 |
| ★hdc [2 ch]          | weave in                              |

## Strap

- ★ch 40–60 for how long you want it to be
- fasten off and pass through the leaves and the flower





# Thank you

for reading *In(f)olontaire*.

We are really happy and proud to publish the second number this magazine, which hopefully will keep being a safe space for all volunteers based in Bretagne.

Of course, we thank again our coordinating organisations, *Jeunes à Travers le Monde* and *Mapar* for the support. We would also like to deeply thank our hosting organisations for allowing us to meet during working hours.

Special thanks to Solen, who helped us creating a new and better website.

Finally, a huge thank you to the volunteers who submitted something for this number.

On the 1st of April, we will share the theme of the next issue of the magazine.

To keep yourself up to date with the latest news :

📷 Follow us in Instagram : [infolontaire.magazine](https://www.instagram.com/infolontaire.magazine)

✉ Send us an e-mail at : [escbretagnemagazine@gmail.com](mailto:escbretagnemagazine@gmail.com)

🌐 Visit our website : [enroutepourlemonde.org/infolontaire-magazine](https://enroutepourlemonde.org/infolontaire-magazine)

But mostly, do not forget to submit your drawings, your photos, your writings, your adventures, your struggles, and your achievements, here :





