

An den Grenzen der Zukunft 2017

Au seuil du futur

*On the Threshold of
the Future*

**Nomad's Lab FLUX and European Seminar on Democracy,
Participation and the Arts**

17–19 October 2017 at Castle Genshagen



Die »Genshagener Noten« sind eine Publikationsreihe des Bereichs *Kunst- und Kulturvermittlung in Europa*. Sie widmen sich aktuellen gesellschaftsrelevanten Themen aus der Sicht der Kunst und Kultur. Der Schwerpunkt liegt hierbei auf der deutsch-französisch-polnischen Zusammenarbeit im europäischen Kontext.

Das flexible Format dieser Reihe erlaubt es, Ergebnisse aus unseren Projekten in prägnanter Form darzustellen wie auch einzelne ausgewählte Personen zu Wort kommen zu lassen. Ziel der Reihe ist es, unsere Arbeit einer breiteren Öffentlichkeit zugänglich zu machen. Die Genshagener Noten erscheinen mehrmals im Jahr, sind online erhältlich und liegen auch in gedruckter Form vor.



Inhalt/Table des matières/Contents



Grußworte/Préfaces/Prefaces	6
Secrétaire général Hervé Barbaret, Ministère de la Culture, Paris/French Ministry of Culture Ministerialdirigent Dr. Jan Ole Püschel, Die Beauftragte der Bundesregierung für Kultur und Medien (BKM), Berlin /Federal Government Commissioner for Culture and the Media (BKM)	
Einleitung »An den Grenzen der Zukunft«	8
Europäisches Seminar zur Demokratie, Partizipation und Kunst	
Introduction »On the Threshold of the Future«	
European Seminar on Democracy, Participation and the Arts	
Julia Effinger, Stiftung Genshagen/Genshagen Foundation	
Les Souffleurs Commandos Poétiques	10
Art et démocratie : entre dialogue et confrontation	14
Notes pour un work in progress	
Art and Democracy: between Dialogue and Confrontation	
Notes on a Work in Progress	
Jean-Pierre Saez, Observatoire des politiques culturelles, Grenoble	
Nomadisches Labor/Laboratoire Nomade/Nomad's Lab FLUX	18
Eindrücke der FLUX Performance im Schloss Genshagen	26
»We rise« – Am Ende steht die Hoffnung	
Impressions from the FLUX Performance at Castle Genshagen	
»We rise« – At the End there is Hope	
Linda Weichlein, Co-Berichterstatterin/Co-Rapporteur, Berlin	
What FLUX means to me	30
Eslitza Popova, Artistic Direction FLUX, Ruse	
The Journey to FLUX Performance	32
Zandile Darko, Artistic Direction FLUX, Hamburg, Berlin, London	
Nomad's Lab FLUX at the Elias Canetti House in Ruse: Migration and the Challenge of Living Together	34
Teodora Konstantinova, Accompanying Observer FLUX, Sofia	
Quotes from the Nomad's Lab FLUX Participants	36

Demokratie und Partizipation – Künstler berichten/Démocratie et participation – Témoignages d'artistes/Democracy and Participation – Artist Statements	46
Safe Places, Third Spaces, Cultural Gyms on the Threshold of the Future Micaela Casalboni, Teatro dell'Argine, Bologna	47
L'espace public – une arène de dramaturgie The Public Sphere – a Stage for Dramaturgy Imad Fijjaj, Festival international de théâtre de rue Zank'Art/International Street Theatre Festival Zank'Art, Casablanca	50
Ballonfieber/Balloon Fever Artúr van Balen, Tools for Action, Berlin	53
Refléxions/Reflections Pauline Panassenko, Comédienne, Assistante de mise en scène/Actress, Assistant Director, Saint-Etienne, Montreuil	57
Open Space/Forum Ouvert	60
Voices and Quotes: Democracy, Participation and the Arts	61
Observations on the Open Space Charlotte Müller, Genshagen Foundation	63
Transformations to Sustainability: How can Artists support Democracy Building and Participation? Gloria Benedikt, International Institute for Applied Systems Analysis (IIASA), Vienna, Laxenburg	70
Anhang/Annexe/Appendix	
Nomad's Lab FLUX Participants	73
Authors and Artists	74
About the Partners	76
Impressum/Publisher's Imprint	80





Préface

L'éducation artistique et culturelle (EAC) est un enjeu national porté par le Président de la République française, Emmanuel Macron et le ministère de la Culture.

Grâce au « Plan 100% EAC », cette politique prend corps pour chaque enfant scolarisé par une action au long cours chaque année. Pour chaque établissement scolaire, elle se traduit par un partenariat avec une structure culturelle.

Par ailleurs, l'Europe de la Culture est une priorité portée par le ministère de la Culture. L'Europe doit offrir la liberté à tout artiste de créer et de diffuser son travail sur le territoire européen. Elle doit permettre à tous ses citoyens, et en premier lieu les jeunes, d'accéder à la culture dans toute sa diversité.

Le projet « Au seuil du futur » initié par la Fondation Genshagen et l'Observatoire des politiques culturelles de Grenoble s'inscrit dans ces enjeux chers à la France et à ses partenaires, d'éducation artistique et culturelle, de citoyenneté et d'Europe de la Culture.

Depuis 2016, les laboratoires nomades ont favorisé la rencontre et la pratique artistique collective de jeunes citoyens européens de France, d'Allemagne, de Pologne et de Bulgarie, mais aussi de jeunes réfugiés venus de Syrie et du Pakistan.

Les séminaires organisés autour de ces expérimentations ont nourri la réflexion d'acteurs culturels des pays européens partenaires, mais aussi de collègues venus d'Italie, du Maroc et de la Tunisie.

Cette ouverture sur l'Europe et la Méditerranée est exemplaire. Je tiens à saluer cette démarche née de l'amitié franco-allemande et à en remercier tous les acteurs et partenaires.



Hervé Barbaret

Secrétaire général du ministère français de la Culture
General Secretary of the French Ministry of Culture

Preface

Arts education is a national issue defended by Emmanuel Macron, President of the French Republic, and the French Ministry of Culture

For each school-aged child, this policy is implemented through ongoing activities over the course of the school year via the «Plan 100% EAC». The Plan offers all educational facilities an opportunity to partner with a cultural institution.

A Europe of Culture is also a priority for the French Ministry of Culture. Europe must offer all artists the freedom to create and disseminate their work across its territory. It must allow all citizens – and especially youth – to have access to culture in all its diversity.

The «On the Threshold of the Future» project initiated by the Genshagen Foundation and the Observatoire des politiques culturelles (Observatory of Cultural Policies) in Grenoble fully engages with the issues of arts education, citizenship and a Europe of Culture so important to France and its partners.

Since 2016, the Nomad's Labs have encouraged interaction and joint artistic endeavours between young European citizens from France, Germany, Poland and Bulgaria, as well as young refugees from Syria and Pakistan.

The seminars organised around this experimentation have nourished the reflection of cultural actors from partner European countries, and also of colleagues from Italy, Morocco and Tunisia.

Such trans-European and Mediterranean openness is exemplary. I would like to salute this approach born out of Franco-German friendship and thank all the actors and partners involved.

Vorwort

Preface

7

Kunst und Kultur haben eine herausragende Bedeutung für die europäische Identität und das freiheitliche und demokratische Zusammenleben in Europa. Zur Stärkung der Demokratie und Zivilgesellschaft leistet die Kunst- und Kulturvermittlung einen wesentlichen Beitrag. Im Idealfall ermöglicht sie gesellschaftliche Teilhabe frei von sozialen und ökonomischen Schranken.

Die Initiierung der Veranstaltungsreihe »An den Grenzen der Zukunft« durch die Stiftung Genshagen und ihren französischen Partner Observatoire des politiques culturelles ist auch unter dem Gesichtspunkt einer notwendigen Chancengleichheit beim Zugang zu Kultur und Bildung sehr zu begrüßen. Aufbauend auf ihrer 2014 erschienenen deutsch-französischen Publikation »Das Recht auf Kulturelle Bildung« befassen sich nun Partner aus Polen, Italien, Bulgarien und Marokko mit der Rolle von Kunst und Kultur in Prozessen gesellschaftlicher Partizipation und Integration.

Besonders erfreulich ist, dass aus einer bilateralen Partnerschaft ein europäisches Netzwerk von Kulturakteurinnen und -akteuren entstanden ist, in dem Künstler und junge Erwachsene aktiv mitwirken – und das Partner aus West- und Osteuropa mit dem Mittelmeerraum zusammenbringt.

Dank gebührt den weiteren Unterstützern des Projekts »An den Grenzen der Zukunft«, dem französischen Kulturministerium und dem Deutsch-Französischen Jugendwerk. Das europäische Seminar »Demokratieentwicklung und Partizipation unter besonderer Berücksichtigung von Kunst und Kultur«, dem sich diese Broschüre hauptsächlich widmet, wurde vor allem durch die Bundeszentrale für politische Bildung gefördert. Wir sehen hier beispielhaft, wie sich Fragen der politischen und kulturellen Bildung gegenseitig befruchten; möge diese Projektidee viele Nachahmer in ganz Europa finden.

Dr. Jan Ole Püschel

Leiter der Gruppe K 3, Medien und Film; Internationales
Die Beauftragte der Bundesregierung für Kultur und Medien

Head of Directorate K 3, Media and Film; International Affairs
Federal Government Commissioner for Culture and the Media

Art and culture are of paramount importance to European identity, and are crucial to free and democratic coexistence in Europe. The mediation of art and culture significantly contributes to strengthening democracy and civil society. Ideally, they enable societal participation free from social and economic barriers.

The event series »On the Threshold of the Future«, initiated by the Genshagen Foundation and their French partners Observatoire des politiques culturelles, is welcomed as providing equal opportunities in access to culture and education is essential. Building on their Franco-German publication »The Right to Arts Education« in 2014, partners from Poland, Italy, Bulgaria and Morocco now join them in exploring the role of art and culture in processes of societal participation and integration.

It is particularly pleasing that this bilateral partnership has created a European network of cultural actors that actively engages artists and young adults, and brings together partners from Western and Eastern Europe as well as the Mediterranean region.

Gratitude is owed to the other supporters of the project »On the Threshold of the Future«, the French Ministry of Culture and the Franco-German Youth Office. This brochure primarily focusses on the European seminar »Democratic development and participation with special consideration for art and culture«, which was mainly funded by the Federal Agency for Civic Education. Here, we see an excellent example of how questions of civic and arts education are mutually enriching: may this project concept inspire many others all over Europe.

»An den Grenzen der Zukunft« – Europäisches Seminar zur Demokratie, Partizipation und Kunst

Julia Effinger, Stiftung Genshagen

Wie wollen wir in Europa zusammenleben? Was sind die aktuellen Herausforderungen europäischer Gesellschaften, wie können wir uns diesen gemeinsam stellen und unser Zusammenleben neu gestalten? Auf welchen Ebenen kommen Kunst und Kultur ins Spiel? Was können Kulturakteurinnen und -akteure zur Demokratieförderung, Partizipation und für eine offene und diverse Gesellschaft beisteuern angesichts der aktuellen Infragestellung von demokratischen Grundwerten überall in Europa mit wachsenden rechtspopulistischen Tendenzen?

Als Beitrag zu dieser Diskussion lud die Stiftung Genshagen mit ihrem französischen Partner Observatoire des politiques culturelles vom 17. bis 19. Oktober 2017 zu dem europäischen Seminar »Demokratieentwicklung und Partizipation unter besonderer Berücksichtigung von Kunst und Kultur« ins Schloss Genshagen ein. Dieses Seminar wurde im Rahmen der europäischen Veranstaltungsreihe »An den Grenzen der Zukunft« durchgeführt, in der gesellschaftliche Fragestellungen mit den Mitteln der Kunst und Kulturellen Bildung thematisiert und junge Menschen einbezogen werden. Letzteres wird vor allem in den Nomadischen Laboren experimentell umgesetzt, in denen junge Erwachsene aus den beteiligten Partnerländern zusammenkommen und gesellschaftliche Fragestellungen mit Künstlerinnen und Künstlern an ihrer Seite erforschen. Die Jugendlichen entwickeln ihre Themen und Visionen für ein zukünftiges Europa selbst, sie erhalten die Freiheit, ihren eigenen Ausdruck zu finden und sich einzubringen.

»An den Grenzen der Zukunft« nahm seine Anfänge im Jahr 2015 und entstand aus der Partnerschaft der Stiftung Genshagen mit dem französischen Observatoire des politiques culturelles. Aus der gemeinsamen Umsetzung eines deutsch-französischen Buches zur Kulturellen Bildung entstand die Initiative, ein Folgeprojekt auf den Weg zu bringen. Dies sollte sich mit der europäischen Dimension von Kunst und Kultur in gesellschaftlichen Partizipations- und Integrationsprozessen beschäftigen und dabei

einen Austausch zwischen Menschen verschiedener Generationen und aus unterschiedlichen Ländern und Zusammenhängen schaffen. Im November 2016 fanden ein erstes Nomadisches Labor (eine »wandernde« internationale künstlerische Jugendbegegnung zu einem gesellschaftlichen Thema) und ein europäisches Seminar in Genshagen statt. Die Ergebnisse wurden 2017 in der Genshagener Note Nr. 8 veröffentlicht.

An dem europäischen Seminar »Demokratieentwicklung und Partizipation unter besonderer Berücksichtigung von Kunst und Kultur« im Oktober 2017 nahmen 50 Akteurinnen und Akteure aus Deutschland, Frankreich, Bulgarien, Polen, Italien, Österreich, Tunesien und Marokko teil. Darunter waren Partnereinrichtungen aus dem im Vorjahr initiierten Netzwerk »An den Grenzen der Zukunft« und weitere Vertreterinnen und Vertreter aus Kultur, Kunst, Bildung, Wissenschaft und Verwaltung. Des Weiteren sollte der Stimme junger Erwachsener – aus verschiedenen europäischen Ländern und aus unterschiedlichen Kontexten – im Diskurs über Europa, Demokratie und Partizipation Gehör verschafft werden. Im Vorfeld der Veranstaltung war in diesem Jahr beim bulgarischen Projektpartner, der Internationalen Elias Canetti Gesellschaft in Ruse, das Nomadische Labor FLUX zum Thema Migration durchgeführt worden. Die dort entstandene Performance wurde als künstlerischer Auftakt des europäischen Seminars präsentiert und diskutiert. Außerdem war für den Großteil der Tagung, an der auch die FLUX-Performerinnen und -Performer aktiv beteiligt waren, die Methode des Open Space ausgewählt worden, um tatsächlich einen gleichberechtigten und interessen geleiteten sowie auf Eigenverantwortung beruhenden Austausch zwischen den Teilnehmenden zu ermöglichen.

Die vorliegende Genshagener Note Nr. 9 gibt Einblicke in die verschiedenen Projektetappen von »An den Grenzen der

Zukunft« 2017. Die Beiträge beschreiben und evaluieren zunächst das Nomadische Labor FLUX aus verschiedenen Perspektiven, u. a. durch Fotos der beiden Performance-Präsentationen vom 22. September in Ruse, Bulgarien, und vom 17. Oktober im Schloss Genshagen und Zitate bzw. Stellungnahmen der Jugendlichen sowie der künstlerischen Leitung. Dann beschreiben die vier Künstlerinnen und Künstler aus Italien, Marokko, Bulgarien und Deutschland ihre Projekte aus dem Bereich Demokratieentwicklung und Partizipation, die sie während des Seminars vorgestellt haben, und resümieren ihre Sicht auf die Veranstaltung. In einem dritten Teil wird die Open Space-Sequenz beschrieben. Umrahmt wird dieser Hauptteil von zwei Artikeln, die sich mit dem Thema der Veranstaltung aus künstlerischer und wissenschaftlicher Sicht befassen.

Ein Ergebnis des Seminars war die Hervorhebung des Potenzials, das in der Arbeit von Kunst, Kultureller Bildung und Kultureinrichtungen auf dem Gebiet der Partizipation und Demokratie steckt.

In Zeiten, in denen Demokratie in Frage gestellt wird, müssen auch Kulturakteure und Kulturinstitutionen Stellung beziehen und sich öffentlich für Demokratie und für eine offene und diverse Gesellschaft positionieren.

Durch die unterschiedlichen Hintergründe der Mitwirkenden wurden zwar Hürden sichtbar, doch erhielten die Teilnehmenden auch Motivation und Inspiration für neue Ideen und Wege der künstlerischen Arbeit in diesem Bereich.

In Zeiten, in denen Demokratie in Frage gestellt wird, ist es nötig, sich auf unsere demokratischen Grundwerte zu besinnen. Auch Kulturakteurinnen, -akteure und Kulturinstitutionen müssen Stellung beziehen und sich öffentlich für Demokratie und für eine offene und diverse Gesellschaft positionieren.

»On the Threshold of the Future« – European Seminar on Democracy, Participation and the Arts

Julia Effinger, Genshagen Foundation

9

How do we want to live together in Europe? What are the current challenges facing European society, and how can we address them together and reshape our coexistence? On what level does art and culture come into play? What can cultural actors contribute to the promotion of democracy, participation and an open and diverse society at a time when fundamental democratic values are being questioned due to the growing right wing populist tendencies all over Europe?

To contribute to this discussion, the Genshagen Foundation, along with their French partner Observatoire des politiques culturelles, hosted the European seminar »Democratic development and participation with special focus on art

In times when democracy is called into question cultural actors and cultural institutions, too, must position themselves accordingly, and publically stand for an open and diverse society.

and culture« at Castle Genshagen from the 17–19 October 2017. This seminar was conducted as part of the European event series »On the Threshold of the Future«, in which societal issues are addressed via the medium of art and arts education, including young people. The latter are particularly involved through the Nomad's Labs, wherein young adults from the participating partner countries come together and explore societal issues with artists at their side. The young people develop their own themes and visions for the future of Europe, giving them the freedom to work out what they think and how to get involved.

»On the Threshold of the Future« began in 2015, stemming from a partnership between the Genshagen Foundation and the French Observatoire des politiques culturelles. The collaborative realisation of a Franco-German book on arts education resulted in the initiative to set in motion a follow up project

together that dealt with art and culture in societal participation and integration processes on a Europe-wide scale, and which would in turn enable an exchange between people of different generations from different countries and contexts. The first Nomad's Lab (a »wandering« international artistic youth project on a societal topic) and European seminar took place in Genshagen in November 2016. The results were published in the Geshagener Note No. 8 in 2017.

50 actors from Germany, France, Bulgaria, Poland, Italy, Austria, Tunisia and Morocco took part in the European seminar »Democratic development and participation with special focus on art and culture« in October 2017. These included partner institutions from the network »On the Threshold of the Future« which was initiated the previous year, and further representatives from culture, art, education, science and administration. Furthermore, the voice of the young adults – from different European countries and contexts – was to be made audible in discussions on Europe, democracy and participation.

At the forefront of the event this time around the Bulgarian project partner, the International Elias Canetti Society in Ruse, Bulgaria, led the Nomad's Lab FLUX. The performance that was created there was presented as an artistic prelude to the European seminar and then discussed. Moreover, we spent the majority of the time working with the Open Space Method during the seminar, in which the FLUX performers were actively involved. This provided an equal and interest driven exchange between the participants based on individual responsibility.

The Genshagener Note No. 9 gives an insight into the various project stages of »On the Threshold of the Future« 2017. The contributions describe and evaluate the Nomad's Lab FLUX from different perspectives, including the photos from the two performance presentations in Ruse, Bulgaria on 22 September and in Genshagen on 17 October and the quotes

and comments from the young people and artistic directors. Then, artists from Italy, Morocco, Bulgaria and Germany describe their projects on the themes of democratic development and participation that they presented during the seminar, and summarise their thoughts on the event. In the third part, the Open Space sequence is described. The main body of the text is framed by two articles that deal with the theme of the event from an artistic and a scientific point of view.

One of the results of the seminar was that the potential inherent in the work of the arts, arts education and cultural institutions lies in the fields of participation and democracy. Through the varying backgrounds of the participants, hurdles became apparent, but the participants also found the inspiration and motivation for new ideas and methods for artistic work in this area.

In times when democracy is called into question, it is necessary to reflect on our core democratic principles. Cultural actors and cultural institutions must position themselves accordingly and publically stand for an open and diverse society.



LES SOUFFLEURS COMMANDOS POÉTIQUES

s'inscrivent dans l'évidence du clignotement général du monde,
usent de la nécessité vitale du droit d'irruption poétique,
pratiquent l'art contre le divertissement,
l'essentiel contre le stratégique
et le jubilatoire contre le conventionnel.

fit in the obvious general twinkling of the world
make use of the vital necessity of the right for poetic irruption,
practice art against entertainment,
the Essential against the Strategic,
(and)
jubilation against convention.



« The Souffleurs commandos poétiques » compose a variable geometry collective of artists. It includes today about 40 persons (actors, writers, dancers, musicians, film makers, visual artists).

Five members of the French collective framed the Genshagen seminar poetically and made continuous contributions.





Art et démocratie : entre dialogue et confrontation

Notes pour un work in progress

Jean-Pierre Saez, Observatoire des politiques culturelles, Grenoble

14

Il y a de nombreuses manières d'envisager la relation entre art et démocratie. Le sujet n'a cessé de remplir ouvrages et controverses avec l'avènement de la démocratie moderne. Bien des artistes ont entretenu des rapports complexes avec l'idée de démocratie, du fait de l'irréductibilité de l'art à tout jugement esthétique qui dépendrait de l'avis du peuple. Pourtant, c'est la démocratie qui dans l'histoire a su protéger, par essence, la liberté d'expression et de création. Les régimes totalitaires, dictatoriaux ou autoritaires du XXème et du XXIème siècle ont toujours pris les artistes pour cible, en raison de leur esprit critique, de leur anticonformisme, de leur faculté de dévoiler une part de vérité du monde dans leur œuvre... Ainsi, pour s'épanouir dans toute sa plénitude, pour s'exposer sans risque majeur, l'art a besoin de démocratie. Mais la démocratie a-t-elle besoin d'art ? L'art moderne ne s'est-il pas imposé comme l'expression d'une subjectivité affranchie de l'opinion publique ? Et les artistes, en général, n'ont que faire de plaire à la majorité et ne recherchent pas son consentement. Cependant, le degré de liberté d'une société ne se mesure-t-il pas à sa capacité d'accorder la plus grande licence à la création artistique ? Le développement libre des arts ne constitue-t-il pas l'un des signes les plus tangibles de l'existence même de la démocratie (J. Zask, 2003) ? La démocratie implique par ailleurs l'existence d'un État de droit, apte à garantir la protection des intérêts moraux et matériels des œuvres dont on est l'auteur.

Le rapport entre art et démocratie ne cesse d'évoluer au gré des transformations politiques, sociétales, économiques. Ainsi la communication de masse, conditionnée par l'irruption de nouvelles technologies d'information, a profondément transformé cette relation. En un sens, les industries culturelles ont concouru à une plus large

diffusion des arts ou de leur représentation, grâce aux procédés de reproduction technique des œuvres, ainsi que l'a mis en valeur Walter Benjamin dès les années 1930. Ces industries, tout en étant les maîtres d'œuvre d'une culture de masse nivelée, standardisée, ont tout de même dû faire appel à des talents multiples, à une certaine diversité artistique, pour subsister et étendre leur empire (E. Morin, 1962). En facilitant l'accès à un plus grand nombre d'œuvres, elles ont aussi contribué à la démocratisation de la culture (A. Girard, 1978), tout en contribuant activement à l'affadir, la chosifier, la réduire à des produits marchands (G. Debord, 1967).

Les politiques culturelles contemporaines se sont préoccupées d'emblée de la relation entre l'art et la démocratie. En France, l'objectif de démocratisation de la culture, au fondement du projet du ministère des affaires culturelles créé en 1959, était notamment de « favoriser l'accès du plus grand nombre à la culture », c'est-à-dire aux œuvres d'art, au patrimoine et à la création contemporaine. Toutefois, les politiques de démocratisation de la culture ont montré leurs limites dans la mesure où les publics de la culture, même s'ils augmentaient statistiquement, ont peiné à se diversifier socialement. Cette situation a conduit à employer d'autres référents pour envisager la relation entre culture et démocratie. Plutôt que de partir d'une vision unitaire, légitime et descendante de la culture, des penseurs et des acteurs ont cherché à en pluraliser le sens, à valoriser les pratiques artistiques et culturelles des habitants et plus généralement le principe de participation à la vie artistique et culturelle.

A travers l'idée de participation et la notion de droits culturels, l'objectif est de recourir à un langage, des principes et des actes qui prennent en compte publics et population et permettent de décrire de manière dynamique la pluralité des modalités relationnelles que chacun est susceptible d'entretenir avec les arts et la culture.

L'une des grandes affaires de la culture d'aujourd'hui consiste à faire de l'art davantage qu'un tableau à contempler – elle implique aussi cela – : une véritable expérience de vie (J. Dewey, 1934, R. Shusterman, 1992). L'idée d'associer les arts avec le principe de participation n'a cessé de faire son chemin dans la

Le développement libre des arts ne constitue-t-il pas l'un des signes les plus tangibles de l'existence même de la démocratie ?

période contemporaine. Si le phénomène des *arts participatifs* n'est pas nouveau, son déploiement dans de multiples formes de création, accéléré par les effets de la culture numérique, témoigne tout particulièrement de l'époque actuelle et mérite en cela d'être interrogé. Dans ce registre de relation aux arts, les habitants peuvent être appelés à mobiliser leurs compétences et leur imaginaire. Les arts participatifs impliquent souvent la construction de démarches dans lesquelles l'œuvre se compose pas à pas (ou semble l'être), grâce à la conjugaison des sensibilités associées, et où le public, institué en tant que sujet, est amené à jouer des rôles variés : spectateur engagé, contributeur, acteur, co-auteur. On observe un succès grandissant des arts dits participatifs à travers le monde (V. Guillon, L. Arnaud, C. Martin, 2015). Le phénomène

n'a pas manqué de bousculer les institutions classiques de l'art, plutôt prédisposées à établir un rapport traditionnel entre l'œuvre et le spectateur.

Ainsi, nombreux sont les artistes qui cherchent à impliquer davantage les publics, voire des habitants saisis sur le vif en quelque sorte, en tant que *partenaires* d'un parcours artistique aujourd'hui.

Il est une façon, relativement consensuelle, de concilier art et démocratie : par l'éducation artistique et culturelle.

Cette dynamique s'est développée à partir des années 60 dans le théâtre, les arts visuels et les arts de la rue. Depuis cette époque, la palette des manières de susciter ou de faire vivre une expérience de l'art n'a cessé de s'élargir et concerne toutes les disciplines : y compris l'opéra, la danse, les arts numériques ou le cinéma, l'architecture et autres formes hybrides ... Ce que Nicolas Bourriaud a appelé « l'esthétique relationnelle » décrit un processus voisin dans le champ de l'art contemporain où l'art devient « un état de rencontre » (N. Bourriaud, 1998). Que révèle cette recherche du point de vue des dynamiques de création et des évolutions sociétales ? Quelque chose paraît se jouer ici dans le renouvellement des manières de faire de l'art ou sous l'angle du rapport entre art, citoyenneté et démocratie. Cependant, les arts participatifs ne sont pas un tout artistiquement et conceptuellement homogène et le genre soulève des questions d'évaluation éthique et esthétique (C. Bishop, 2012).

Dans un ordre d'idées proche, le développement des pratiques artistiques en amateur ou l'usage croissant des supports numériques pour s'exprimer artistiquement sont d'autres tendances caractéristiques de notre époque. Ils traduisent le besoin d'expression de soi de l'individu contemporain, peut-être aussi le désir de libérer ses facultés créatrices dans la société ouverte (non sans illusions...) en même temps que la quête d'un partage avec l'autre. Une quête qui prolonge (ou réinvente ?) un mouvement ancien consistant à prendre part à des fabriques artistiques collectives telles que des chorales, des fanfares ou des chants populaires. Comment comprendre ce tiraillement de l'individu contemporain ? Il se pourrait bien qu'il

faillie chercher des explications dans les profondeurs des transformations du monde actuel. Les démocraties libérales poussent leurs membres à un comportement contradictoire, dont témoignent les usages des réseaux sociaux : l'individuation et la coopération. Placés dans ce moment civilisationnel conditionné par le capitalisme de l'ère numérique, les hommes et les femmes d'aujourd'hui balancent entre recherche d'expression de soi et besoin d'altérité, d'échange, de coopération. Voici peut-être une des réponses à la question de savoir comment exister, comment donner du sens à sa vie. Cette recherche peut évidemment prendre des formes très variées – l'univers des arts étant l'un des espaces où elle se manifeste. Elle témoigne d'un besoin d'investir des vacuoles de liberté dans un monde de trompe-l'œil... En définitive, l'hypothèse qui sous-tend notre raisonnement est que l'expansion de la nébuleuse des arts participatifs ne serait pas sans lien avec une mutation anthropologique dont ne sont ici esquissés que quelques aspects.

Il est une façon, relativement consensuelle, de concilier art et démocratie : par l'éducation artistique et culturelle. De quoi est-il alors question ? Non pas de faire de tout enfant un futur artiste ou un futur spectateur des scènes théâtrales et autres mais de stimuler son imaginaire, ses capacités créatives, de favoriser la formation de sa sensibilité, sa construction personnelle, son esprit critique, par une pratique artistique, une familiarité avec les œuvres d'art, une fréquentation de ces figures singulières que sont les artistes, ces êtres qui ont le curieux talent de sublimer leur subjectivité en inventant des formes esthétiques admettant une part d'irrationnel. Si l'éducation artistique et culturelle devient un droit culturel effectif pour chaque enfant, et demain chaque personne (J.-P. Saez, W. Schneider, M.-C. Bordeaux, C. Hartmann-Fritsch, 2014), cela signifierait que tous les enfants, quel que soit leur milieu social d'origine, bénéficieraient d'une immersion régulière dans l'univers des arts. Cette perspective de « partage du sensible » (J. Rancière, 2000) laisse entrevoir un autre point de rencontre entre art et démocratie. Cependant, même si ces deux notions ont beaucoup à se dire, la légitimité d'une œuvre d'art transcendera toujours les critères de la majorité, aussi démocratique soit-elle.

Art and Democracy: between Dialogue and Confrontation

Notes on a Work in Progress

Jean-Pierre Saez, Observatoire des politiques culturelles, Grenoble

16

There are many ways to consider the relationship between art and democracy. The topic has indeed filled books and fuelled controversy since the advent of modern democracy. Many an artist has grappled with the idea of democracy, notably given the intractability of art towards all aesthetic judgement tied to the opinion of the masses. And yet, over the course of history, it is democracy that has sought, viscerally, to protect freedom of expression and creation. The totalitarian, dictatorial and authoritarian regimes of the 20th and 21st centuries constantly targeted artists due to their critical thinking, non-conformism and propensity for revealing truths about the world in their work... Thus, to flourish fully and expose itself without major risk, art needs democracy. But does democracy need art? Did modern art not impose itself as the expression of a form of subjectivity liberated from public opinion? Artists generally do not show great concern over pleasing the majority, nor do they seek its consent. And yet can we not measure the degree of freedom in a society via the liberty it grants to artistic creation? Is the free development of the arts not one of the most tangible signs of the very existence of democracy (J. Zask, 2003)? Democracy itself implies the existence of a State of law that is able to ensure the protection of the moral and material interests of works that we create.

The relationship between art and democracy has constantly evolved alongside political, societal and economic changes. The rise of mass media – conditioned by the irruption of new information technology – profoundly transformed this relationship. In some ways, the cultural industries helped contribute to a larger dissemination of the arts and their representation thanks to techniques that enabled the technical

reproduction of works, as underscored by Walter Benjamin as early as the 1930s. While acting as the main architects of a mass culture that was levelled down and standardised, these industries nevertheless had to solicit a wide array of talent and call on a certain degree of artistic diversity to subsist and expand their empire (E. Morin, 1962). By facilitating access to a wider array of artwork, they helped democratise culture (A. Girard, 1978), while simultaneously working to dull, objectify and commodify it (G. Debord, 1967).

Contemporary cultural policies have always been concerned with the relationship between art and democracy. In France, the goal of democratising culture – a cornerstone of the initiative to create a Ministry of Cultural Affairs in 1959 – was notably to «encourage the broadest possible access to culture», meaning to works of art, heritage and contemporary creation. And yet policies to encourage the democratisation of culture were limited in their success to the extent that, while audience numbers increased statistically, they struggled to become more socially diverse. This situation led to a shift towards different benchmarks for conceiving the relationship between culture and democracy. Rather than starting from a vision of culture that was unitary, legitimate and top-down, theorists and actors sought to diversify its meaning and place value on the artistic and cultural practices of inhabitants, and more broadly on the principle of involvement in artistic and cultural life.

Through the idea of participation and the notion of cultural rights, the goal became to use language, principles and actions that consider audiences and populations, and offer a dynamic means to express the array

of relational conditions that each person is likely to feel towards the arts and culture.

One of the main objectives of culture today is to make art more than just a painting to observe – although that is part of it too – and ensure that it is a whole life experience (J. Dewey 1934, R. Shusterman, 1992). The idea of associating the arts with the principle of participation has continually evolved in the contemporary period. While the phenomenon of *participatory arts* is not new, its application to multiple forms of creation, spurred by the effects of digital culture, is testament to the current period more specifically and as such merits attention. In this register of the relationship with the arts, inhabitants may be called on to mobilise

There is one relatively consensual way to reconcile art and democracy – through arts education.

their talents and imagination. Participatory art often involves the construction of approaches in which a work is (or appears to be) composed in a step-by-step process thanks to a conjunction of associated influences and in which the public, instituted as a subject, is invited to play various roles: e.g., engaged spectator, contributor, actor, co-author. Such participatory art is flourishing around the world (V. Guillon, L. Arnaud, C. Martin, 2015). The phenomenon has rattled classic art institutions which tend to be more predisposed to establishing a traditional relationship between works of art and spectators.

Many artists indeed strive for greater audience involvement – or even the involvement of inhabitants put on the spot in some ways – as *partners* in a contemporary artistic journey. This trend actually began in



theatre, the visual arts and street art in the 1960s. Ever since, the palette of means to spur and encourage artistic experiences has constantly expanded and now concerns all disciplines, including opera, dance, the digital arts and cinema, architecture, as well as other hybrid forms. Nicolas Bourriaud has used the term »relational aesthetics« to describe a similar process in the field of contemporary art in which art becomes »a state of encounter« (N. Bourriaud, 1998). So, what does this quest reveal about the dynamics driving creation and societal change? There appears to be something at work in the renewal of ways of doing art or in the relationship between art, citizenship and democracy. And yet participatory art is not a neat and homogeneous artistic and conceptual package, and the genre raises questions about its ethical and aesthetic assessment (C. Bishop 2012).

In a similar vein, the development of amateur artistic practices and the growing use of digital devices in artistic expression are other common trends today. They convey the need for self-expression felt by individuals, and possibly also a desire to unleash their creative talents into open society (not devoid of illusions...) alongside a quest to share with others. A quest that extends (or reinvents?) an age-old movement involving participation in collective artistic endeavours such as choirs, brass bands or folk songs. How should we understand this tug-of-war within contemporary individuals? It is possible that the answer lies within

the depths of changes in the world today. Liberal democracies push their members towards contradictory behaviour, as highlighted by social networks: individuation and cooperation. Within a civilisational context conditioned by capitalism in the digital era, men and women today are torn between their search for self-expression and a need for otherness, exchange and cooperation. This is perhaps one possible answer to the question of how to exist, how to give meaning to one's life. This search can obviously take on many different forms – the artistic sphere is just one of the realms in which it manifests itself. It expresses a need to occupy vacuoles of freedom in a world full of illusions... Ultimately, the hypothesis underpinning our reasoning is that the expansion of the vast realm of participatory art is likely not unconnected to anthropological changes that we have only briefly alluded to here.

There is one relatively consensual way to reconcile art and democracy – through arts education. What exactly does this entail? It does not mean making each child a future artist, future theatre-goer or similar, but rather stimulating their imagination, their creative capacities, fostering the art of appreciation, personal construction, critical

thinking skills through artistic practice, a familiarity with works of art and interaction with the unique nature of artists, those original creatures with a curious talent for sublimating their subjectivity by inventing aesthetic forms that allow for a splash of irrationality. If arts education becomes an actual cultural right for each child today and for everyone in the future (J.-P. Saez, W. Schneider, M.-C. Bordeaux, C. Hartmann-Fritsch, 2014), that will mean that all children – regardless of their social

origins – will benefit from regular immersion in the artistic sphere. The prospect of such a »distribution of the sensible« (J. Rancière 2000) offers a glimpse at another meeting

point between art and democracy. And yet, even if these two notions have much to say to each other, the legitimacy of a work of art will always transcend the criteria of a majority, no matter how democratic it is.

Is the free development of the arts not one of the most tangible signs of the very existence of democracy?



Nomadisches Labor Laboratoire nomade *Nomad's Lab* FLUX

17–23 September 2017 at Elias Canetti House, Ruse, Bulgaria

FLUX Performance

22 September 2017, Elias Canetti House, Ruse

17 October 2017, Castle Genshagen















Eindrücke der FLUX Performance im Schloss Genshagen »We rise« – Am Ende steht die Hoffnung

Linda Weichlein, Co-Berichterstatteerin, Berlin

26

Immer wieder dieser Hai. Sein größer werdender Schatten dreht bedrohliche Runden und bleibt auch noch Tage nach der Performance im Kopf. Um Migration ging es in dem Nomadischen Labor, an dem Jugendliche aus Deutschland, Frankreich und Bulgarien teilnahmen. Das Thema bewegt die jungen Künstlerinnen und Künstler sichtlich, körperlich und emotional.

»No one leaves home unless home is the mouth of a shark.«

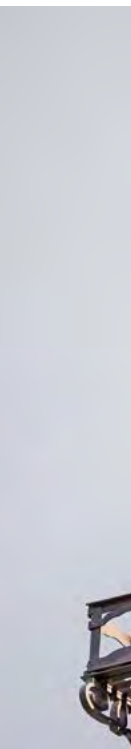
Diesen Satz aus dem Gedicht »Home« von Warsan Shire rufen sie uns, den Zuschauenden, die aus dem hübschen Schloss heraus auf sie hinab schauen, in der ersten Szene entgegen. Man spürt ihre Wut, die sich durch die gesamte Performance zieht. Die Wut darüber, dass dieser Hai die sowieso schon Verwundeten angreift. Wut über die Dualität zwischen denen, die gefangen sind in der Migration(sgeschichte) und nicht mehr herauskommen aus der endlosen Bewegung; und denen, die es sich bequem gemacht haben im System.

Dafür finden die jungen Performenden eindruckliche Bilder. Immer wieder stellen sie Momente der Einsamkeit und Isolation her. Repetitive Bewegungen, die ausweglos erscheinen. Mal schnell und gehetzt, mal wie gelähmt. Hier steht eine Performerin verloren in einer Ecke oder wird von der Gruppe ausgegrenzt. Dort verfängt sich jemand in seiner eigenen Geschichte; die anfänglichen Träume der Ankommenden werden zum sich immer schneller wiederholenden Albtraum. Daneben sitzen zwei Menschen gelangweilt am Kamin und essen Kuchen. Dieser Kontrast zwischen Bewegung und Stillstand kommt besonders eindrucksvoll auch in der Szene zum Ausdruck, in der sich eine der Performerinnen mit einem gigantischen Wäscheberg abmüht, den sie unter größter körperlicher Anstrengung die mit tiefrotem Teppich ausgelegte herrschaftliche Schlosstreppe hinaufhievt – viel zu viel für sie allein, ständig fällt alles herunter. Sie muss zurückgehen und wieder alles einsammeln, während ihr dort schon das nächste Stück entgleitet. Oben am Ende der Treppe sitzt währenddessen ein König selbstgefällig auf seinem Thron, lässt sich Luft zufächeln und ruft: »I made it all by

myself!« Die Absurditäten der politischen und gesellschaftlichen Diskussionen rund um das Thema Migration haut uns eine der Performerinnen nicht nur als Tirade an Wortungetümen sondern auch wortwörtlich als riesige beschriebene Papierbögen um die Ohren. »Nicht-Ort«, »eindimensionale Pluralität« und »Essen beim Chinesen«. Lange hallen diese Worte wider und machen nachdenklich.

Zum Verzweifeln ist das alles, könnte man denken – und das ist es auch. Doch die Performance schenkt ungeheure Kraft und gibt den Zuschauenden einen beflügelnden Energieschub, den wir dringend brauchen und der uns durch die anschließende Veranstaltung trägt. Denn FLUX ist in den Momenten am stärksten, in denen sich diese wütenden jungen Performenden, wer und woher sie auch sein mögen, als eins bewegen. Am Ende sind wir Zuschauenden es, die unten vor dem Schloss stehen und Gänsehaut bekommen, wenn sie uns vom Balkon aus Maya Angelous Verse mit einer Stimme und voller Wucht entgegenschmettern:

»Out of the huts of history's shame / I rise / Up from a past that's rooted in pain / I rise / I'm a black ocean, leaping and wide, / Welling and swelling I bear in the tide. / Leaving behind nights of terror and fear / I rise / Into a daybreak that's wondrously clear / I rise / Bringing the gifts that my ancestors gave, / I am the dream and the hope of the slave. / I rise / I rise / I rise«



Impressions from the FLUX Performance at Castle Genshagen

»We rise« – At the End there is Hope

Linda Weichlein, Co-Rapporteur, Berlin

27

This incessant shark. His ever-expanding shadow turns threatening circles and stays with you days after the performance. Migration was the theme for the Nomad's Lab, in which young people from Germany, France and Bulgaria took part. The theme moved the young artists visibly, physically and emotionally.

»No one leaves home unless home is the mouth of a shark.«

They shouted this sentence from the poem »Home« by Warsaw Shire out to us, the audience, who looked down on them from within the pretty castle, in the first scene. One feels their anger that courses through the entire performance: the rage that makes this shark attack those that are already wounded. Anger over the duality between those trapped in migration, never escaping endless movement, and those who have made themselves comfortable within the system.

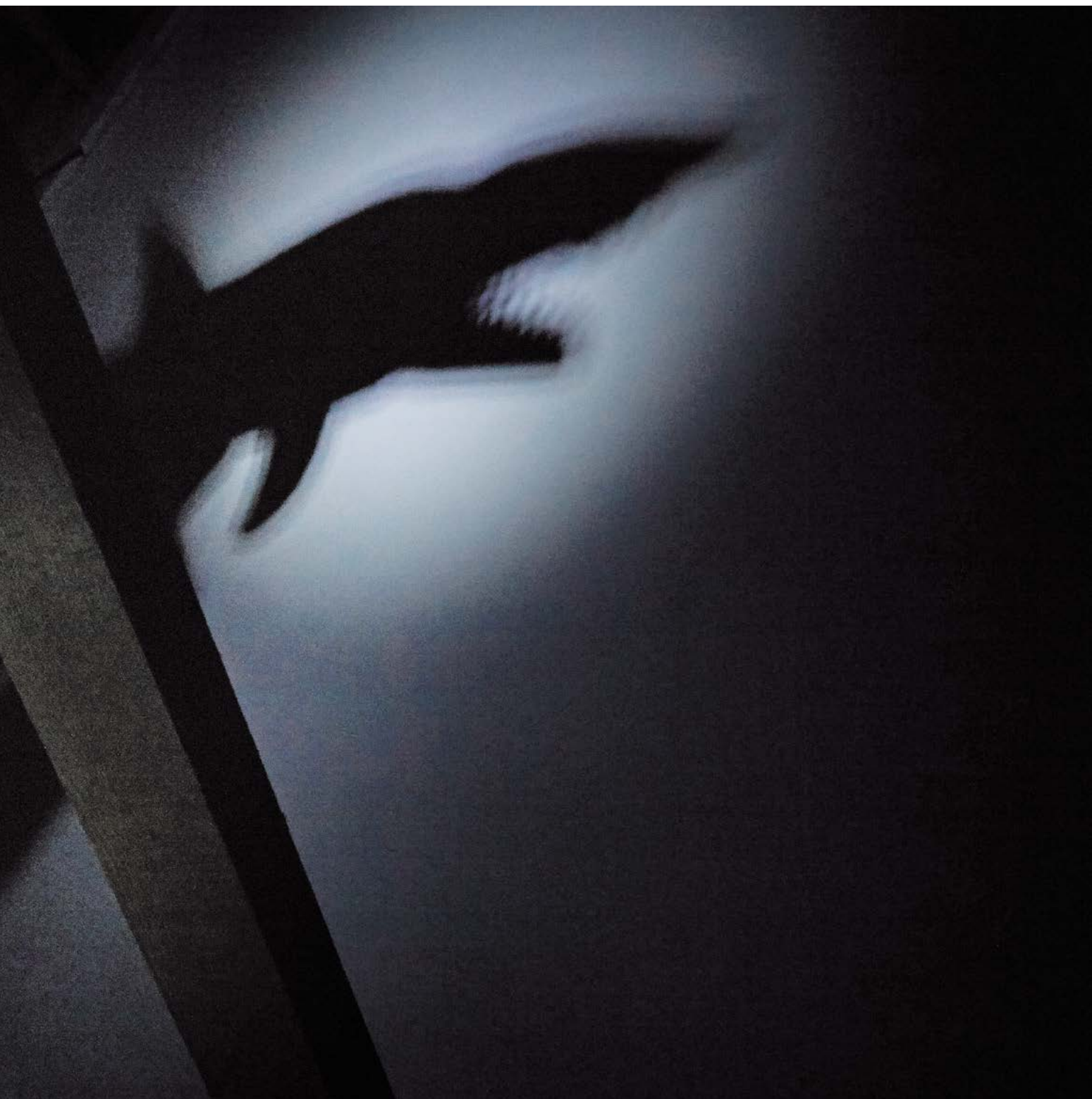
The young performers find impressive pictures to illustrate this. They produce moments of solitude and isolation again and again. Repetitive movements that seem hopeless. Sometimes fast and hunted, sometimes paralysed. A performer stands lost in a corner, or is shunned by the group. For example a performer gets caught in her own story: the initial dreams of arrival are quickly becoming recurring nightmares. Next to her are two people sitting by the fire – bored and eating cake. This contrast between movement and standstill becomes especially significant in a scene of reflection, in which one of the performers struggles to heave a mountain of laundry up the beautiful, deep-red carpeted castle stairs under clear physical duress – it is far too much for her to handle alone, and everything keeps falling down. She has to keep going back to pick up the things she dropped, while the next piece slips away from her grasp. All the while, up at the top of the stairs, a king sits smugly on his throne. He draws in breath and bellows, »I made it all by myself!« One performer hits us round the ears with the absurdities

of political and social discussions on the theme of migration, not only in a tirade of linguistic monstrosities, but by reading said monstrosities verbatim from huge stacks of paper. »No-Place«, »One Dimensional Plurality« and »Dinner at the Chinese«. These words echoed for a long time after and were cause for reflection.

Despair is all we can do, you might think. But in fact the performance gifted us with tremendous power, and gave the audience a spurring energy boost that we urgently needed and that carried us through the rest of the event. Because FLUX is at its strongest in the moments when these angry young performers, regardless of who and where they want to be, move as one. At the end, we are an audience with goosebumps, standing below them in front of the castle as the words from Maya Angelou's verse rain down on us in one vehement voice from the balcony above:







What FLUX means to me

Eslitza Popova, Visual Artist,
Artistic Direction FLUX, Ruse



Флукс ме порази през зимата на 2017 докато работех в Сите дез Ар в Париж. Живеех върху паралелен поток от звуци и светлини – Сена. Под мен вървяха хора и кучета, летяха колелета, моносайкли, бутачки и птици, бръмчаха коли и кораби, тракаха копита на коне, фучаха сирени. Някои излизаха от обичайната успоредна траектория, като бездомниците и просяците. Кметството на Париж им разрешава да спят под терасата на Сите дез Ар, а на нас - на горните етажи. Сутрин бездомниците пресичат флукса, за да скрият хартиените си легла в дървените сандъци на букинистите и слизат долу на кейовете, за да си направят тоалета. Ние, артистите, наблюдаваме всичко това отгоре, докато си пием кафето и не правим нищо. Те си спят и ний си спим. Кога ли ще се сменим?
По-късно през май, България: гранично пътешествие на юг. Диви животни,

хора, чудна природа и това странно произведение на ленд-арта – Стената – наострена и безполезна, лъскав глупав змей в пейзажа. Мигрантските лагери – новобоядисани четвъртити крепости, също високо оградени. Горди градове под видеонаблюдение. Всичко много гостоприемно... в Европа.

После младите хора дойдоха в Дом Канети, място с четливи исторически пластове. Харесва ми непретенциозния му вид, конструкцията му, оглозгана до кокал, показваща ясно, както всяко човешко дело, как работи обществото в момента. Бях очарована когато влязох за първи път тук. Все-още виждам как момченцето Елиас си играе наоколо, сред ароматите на продуктите в склада на дядо си. Да, къщата е била магазин на дядото на Елиас Канети. Тук той продавал семена, пшеница, брашно и инструменти; товарели всичко на конски каруци отпред. По времето на

соца къщата била мебелен магазин. Доволни сме, че ще работим тук с младежите цяла седмица.

Преместване, пътуване, пътешествие, експедиция, изгнание, бягство, туризъм – постоянни явления, понякога дразнещи статично-настанените. Да не забравяме, че статичните стават мигранти и обратно. Да изберем гледна точка/позиция? Това е важното за мен в тази работа.



FLUX came to me in the winter of 2017 while working at the Cité Internationale des Arts in Paris. I was living on top of a parallel flux of buzz & light – the Seine, cars, bikes, unicycles, boats, and people in perpetual movement. They sometimes interact, crossing the usual horizontal trajectory, like the homeless and the beggars. La Mairie de Paris allows them to sleep under the terrace of Cité des Arts and us – on the upper floors. In the morning the homeless cross the flux to hide their paper beds in the bouquinistes' wooden boxes and walk down to the quays to pee. We artists observe this all while drinking our coffee and we do nothing, but wait for the moment when we too will be a part of the ground floor company.

Later in the year, in May, Bulgaria: we took an amazing border trip to the south. Wild animals, humans, beautiful nature and this weird piece of land art (the Wall), all sharp and useless, a metal snake in the landscape, starting from nowhere. The migrant camps – freshly painted square castles, highly fenced as well. Towns on video surveillance. All very welcoming...to Europe.

Then the young people came to the Elias Canetti House – a place with visible historical strata. I like the unpretentious look of it, the »stripped to the bone« construction, which, of course, as architecture and every human artifact, shows clearly how society functions at the moment. When I first entered this place, I was marvelled by it. I can still envisage Elias as a little boy playing around, sniffing the different products in his grandfather's shop. Yes, this house was Elias Canetti's grandfather's store. Here he sold seeds, wheat, flour, and tools; the horse carts were loaded up at the front. During the socialist period it was a furniture store. We are very glad that the company will be working here for a week.

Relocation, travel, journey, exile, tour, tourism, and people on the road are all too common today, often disrupting steady living. Not to forget that the stationary become migrants and vice versa. Choosing a position is important for me in this work.

The Journey to FLUX Performance

Zandile Darko, Performer and Theatre Maker,
Artistic Direction FLUX, Hamburg, Berlin, London



Migration has become one of the most highly charged, and complex topics in recent times – a topic that has generated so much controversy not only in the media and within politics but also between family and friends. But how can we relate to a topic that seems so distant, so seemingly »foreign« and »alien« to many of us?

To avoid reproducing the mainstream media narrative, it was important to me that each individual should explore and discover their own understanding of, and approach to, the subject of migration. We began by collecting diverse material – family stories, newsletter articles, poems, and songs related to the topic. Sharing family stories revealed a common theme that connected the stories. Each and every participant of the Nomad's Lab had a personal story about migration; either within their own or in the biography of their parents or grandparents. As we all explored our individual backgrounds – our different nationalities, and personal biographies – we came to understand that the stories, known to us as »history«, shape our perception of the world and our experience of it.

We had one week to become an ensemble, to share our stories, ideas, and material and to ultimately create a performance.

From the onset, I introduced the group to the idea of the responsibility of decision-making during the act of creation. Meaning that in order to work as a single coherent ensemble, they

would each have to be responsible for their own actions, and make decisions within the group. During the physical practice, for example, everyone was responsible for

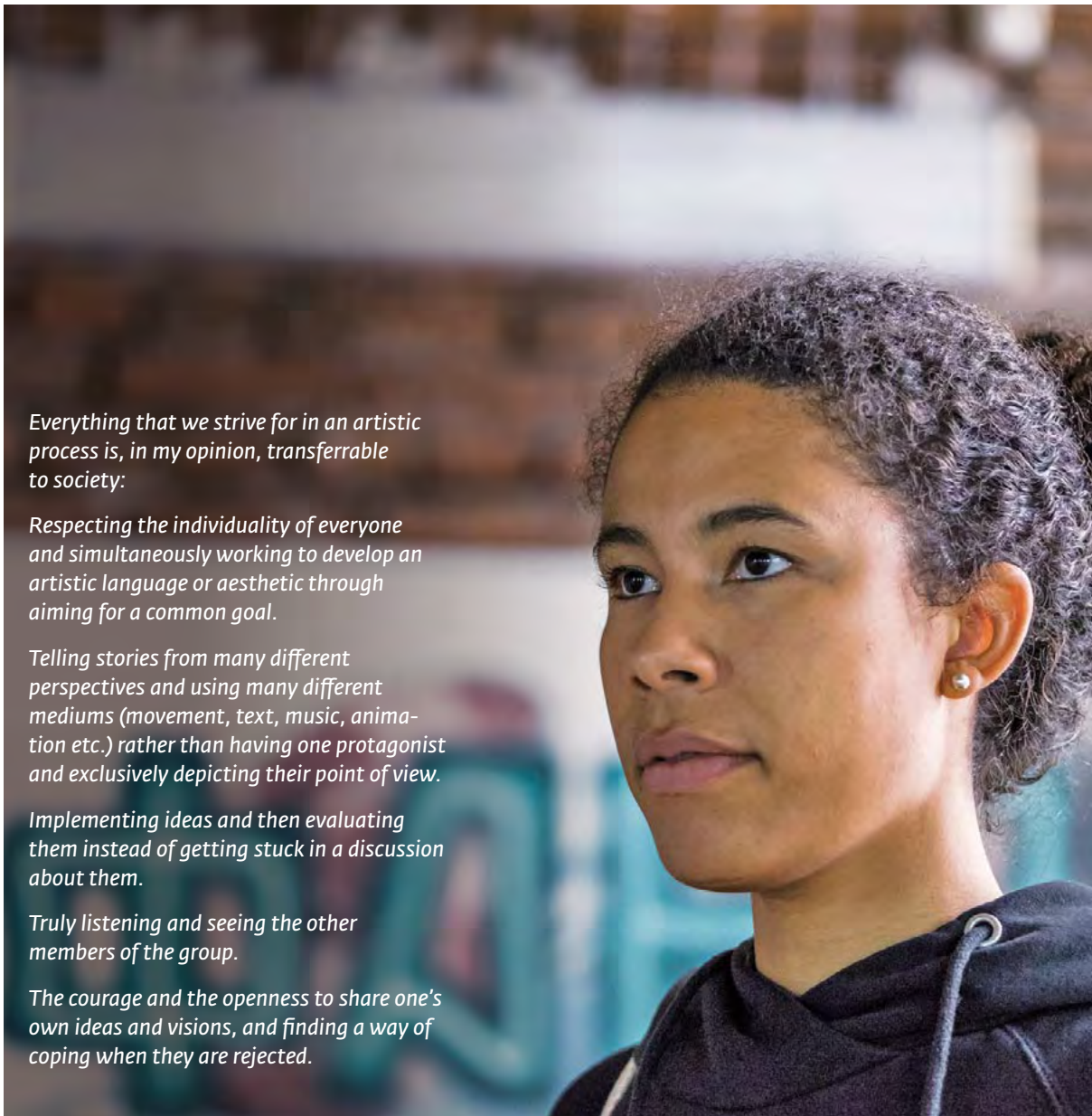
being aware of what was happening in the space while simultaneously navigating their actions consciously. This involves knowing who is where, who is working in relation to whom, to notice when groups within the group are forming, and to dissolve again while also deciding where to place oneself in relation to others. Or to be aware that the decision to simply follow the group is also a powerful decision. The performers were introduced to methods for creating their own material. I am above all inspired by the artistic method viewpoint:

»[...] this sensibility of alertness, quickness, availability and openness to one another, and the sense that anything might happen, is necessary in each instant of the Viewpoints. We normally assume that we are listening when in fact we are preoccupied. Listening involves the entire body in rela-

There are many more stories which are never told, many other stories and perspectives not represented in »history«. And so we asked ourselves: who is it that has a voice, and whose voice is heard when they speak?

tion to the ever-changing world around us. In Viewpoint training, one learns to listen with the entire body.«¹

Besides sequences and choreographies which included everyone, we formed smaller groups consisting of 2–5 performers each of which worked independently.



Everything that we strive for in an artistic process is, in my opinion, transferrable to society:

Respecting the individuality of everyone and simultaneously working to develop an artistic language or aesthetic through aiming for a common goal.

Telling stories from many different perspectives and using many different mediums (movement, text, music, animation etc.) rather than having one protagonist and exclusively depicting their point of view.

Implementing ideas and then evaluating them instead of getting stuck in a discussion about them.

Truly listening and seeing the other members of the group.

The courage and the openness to share one's own ideas and visions, and finding a way of coping when they are rejected.

An elementary question for me is about how we can create artistic work together as an ensemble in a non-hierarchical way. Rather than producing a pre-designed performance, I look for ways to structure and guide so that we can discover what is possible together.

I was astonished and truly impressed by the strength of the proposed scenes, the movement scores of each group, and the rich stylistic diversity. The whole Elias Canetti House became a performance space for one night – from the basement to the balcony, the yard outside – every little room was filled with movement, sound, colours, shadows, text, and music. One of the most exciting and valuable experiences was to see how the group had developed a shared sense that the performance was truly their very own creative work.

We became aware that history was indeed no more than a collection of individual stories concealed under the umbrella of collective memory.

1 Bogart, Anne; Landau, Tina: *The Viewpoints Book. A practical Guide to Viewpoints and Composition*. Theatre Communication Group, New York 2005 [2004], p. 33.

Nomad's Lab FLUX at the Elias Canetti House in Ruse: Migration and the Challenge of Living Together

Teodora Konstantinova, Art Scientist, Accompanying Observer FLUX, Sofia

FLUX: Continuous moving on or passing by (in the form of a stream); a continued flow; fluctuation – change... Flux, Nomad, Journey, Dream, Home, Family, Belonging, Escape, Hope, Together, Love, Freedom – Freiheit – Liberté – Свобода, Migration, Utopia, Fear, Border, War, Irony, Difference, Infinity, Movement...

These are some of the ideas that the participants of the Nomad's Lab in Ruse, Bulgaria, associate with migration. During the five-day theatre lab in the Elias Canetti House, the fourteen young adults, aged 17 to 24, coming from Germany, France and Bulgaria explored the topic of migration and the challenges of living together. The process was guided by Zandile Darko (theatre creator), Eslitza Popova (visual artist and animation film-maker) and Sandrine Ribeiro (team leader), resulting in a multiform performance which reflected the diverse backgrounds of the participants.

Finding the way to each other: So different and yet so similar

It was visible from the very beginning, that the participants from all three countries were open to get to know and to accept »the others«. Those from Germany and France were curious to explore Ruse and to meet the people who live there and the participants from Bulgaria had the opportunity to see their home from a different perspective.

The first few days of the Nomad's Lab were spent learning about their differences and finding out what connected them. The aim was to find out about oneself by getting to know the »other«. Trust was an important aspect of this process. The participants were made to feel equally important and

everyone was encouraged to tell their story and to contribute to the group performance. Thus a friendly environment was created and the participants gradually became one team. The participants felt confident enough to tell their personal stories of migration and share poems, songs and objects that they had been asked to bring to the lab. Those personal stories brought up emotions that made the group grow even closer. It emerged that migration was a part of everyone's history in a much more personal way than it first seemed, and they were curious to discover what it was that had actually brought them here.

Speaking a common language

The common language of the project was English, translations were provided if required. Through different activities, the participants were challenged to learn some words from their partners' languages. This improved communication in the group.

Experiencing the final performance

The young artists explored the space and the history of the Elias Canetti House in a challenging way. The performance flow was meant to involve the performers and the spectators alike. A state of continuous movement, a specific flux, was created. There was a feeling of an exhibition hall where people can experience the artwork by themselves and for themselves. During the FLUX Performance performers and audience were moving simultaneously, interacting with each other or opposing one another. By applying diverse media – theatre, dance, literature, multilingualism (soundscape), music, video, shadow puppet animation – the FLUX Performance succeeded in showing how diversity among

people can create a common message. This was proven explicitly through the several move-together parts, in which all the participants were involved. These parts demonstrated the nomadic approach, the different directions of flux, the various speeds, the crossing points, and then the process of gradually synchronising with each other and, finally, moving as one.

Migration is part of human history.

The finale – a shadow spectacle, which included a procession of shadow puppets made by the

young adults themselves – left many people in the audience inspired by what they had experienced.

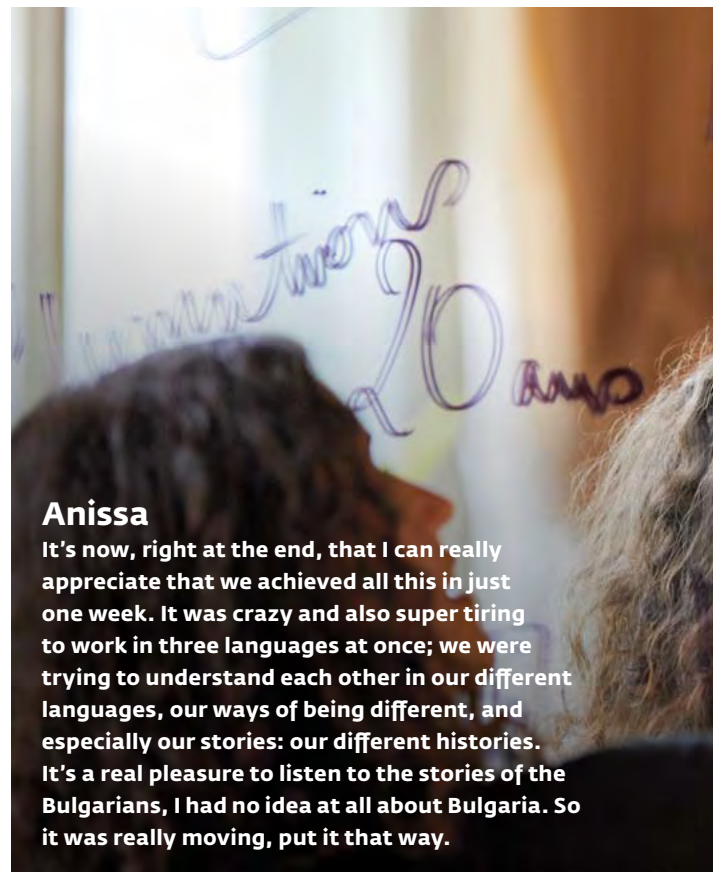
Such a performance, created by young people facing their future, provides a meaningful message. A performance of this nature could be itself in a state of flux – travelling and reaching diverse audiences, thus being a stimulus for fundamental discussions and common actions.





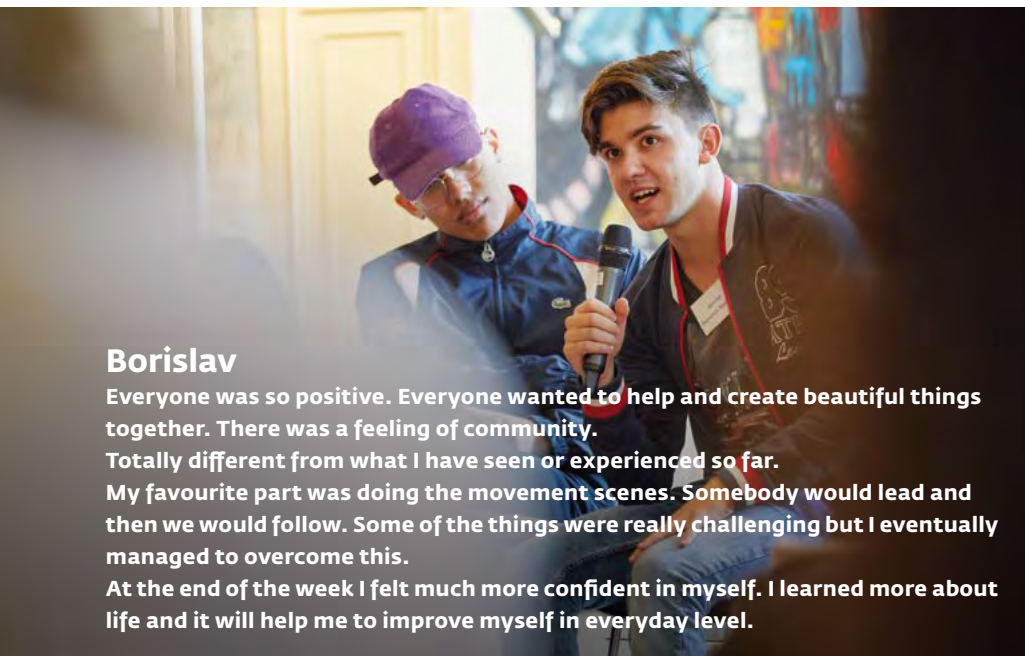
Jason

It was nice to get to know each other. For example after the first day I felt like I knew everyone already. I've got the feeling that I've found new friends. And that's cool.



Anissa

It's now, right at the end, that I can really appreciate that we achieved all this in just one week. It was crazy and also super tiring to work in three languages at once; we were trying to understand each other in our different languages, our ways of being different, and especially our stories: our different histories. It's a real pleasure to listen to the stories of the Bulgarians, I had no idea at all about Bulgaria. So it was really moving, put it that way.



Borislav

Everyone was so positive. Everyone wanted to help and create beautiful things together. There was a feeling of community. Totally different from what I have seen or experienced so far. My favourite part was doing the movement scenes. Somebody would lead and then we would follow. Some of the things were really challenging but I eventually managed to overcome this. At the end of the week I felt much more confident in myself. I learned more about life and it will help me to improve myself in everyday level.

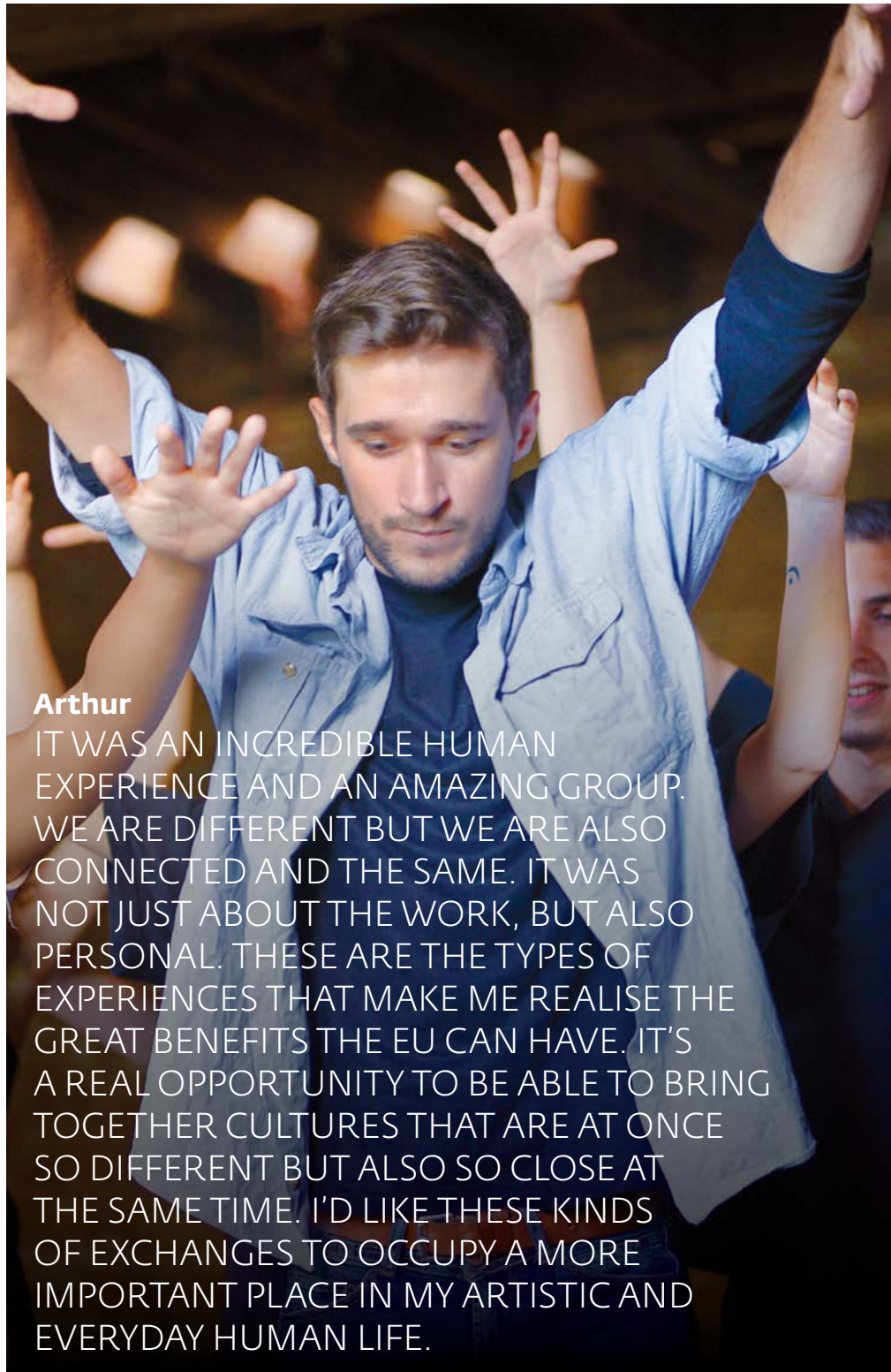




Ariane

The Nomad's Lab and the performance we created together, in my opinion, really proved that making art together is the most beautiful way of being involved and making important decisions together. It's something I can transfer to daily life - and it's such a valuable experience creating something together and performing it to an audience to demonstrate what we found out and being able to see for ourselves the message people received and how we can deeply move people on a non-intellectual level.

I liked how we shared a lot although we didn't have one common language. No translation was really needed. Our body expressions say so much.



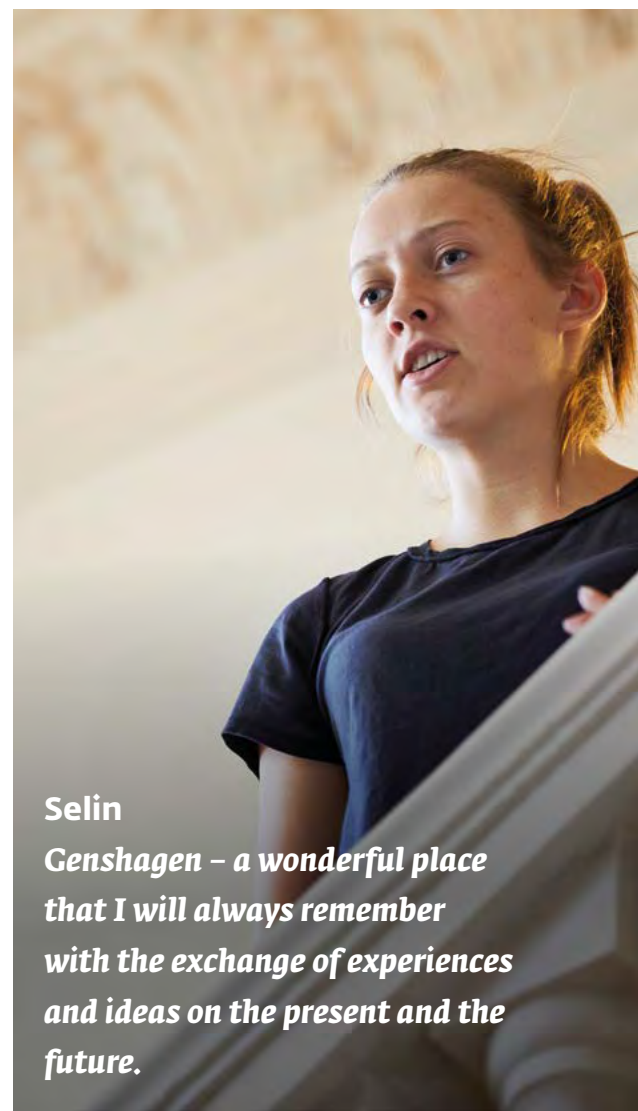
Arthur

IT WAS AN INCREDIBLE HUMAN EXPERIENCE AND AN AMAZING GROUP. WE ARE DIFFERENT BUT WE ARE ALSO CONNECTED AND THE SAME. IT WAS NOT JUST ABOUT THE WORK, BUT ALSO PERSONAL. THESE ARE THE TYPES OF EXPERIENCES THAT MAKE ME REALISE THE GREAT BENEFITS THE EU CAN HAVE. IT'S A REAL OPPORTUNITY TO BE ABLE TO BRING TOGETHER CULTURES THAT ARE AT ONCE SO DIFFERENT BUT ALSO SO CLOSE AT THE SAME TIME. I'D LIKE THESE KINDS OF EXCHANGES TO OCCUPY A MORE IMPORTANT PLACE IN MY ARTISTIC AND EVERYDAY HUMAN LIFE.

Sveenja
I learned many things in the workshop,
including how to express myself.
Because of the energy in the exercises,
we got closer as a group.



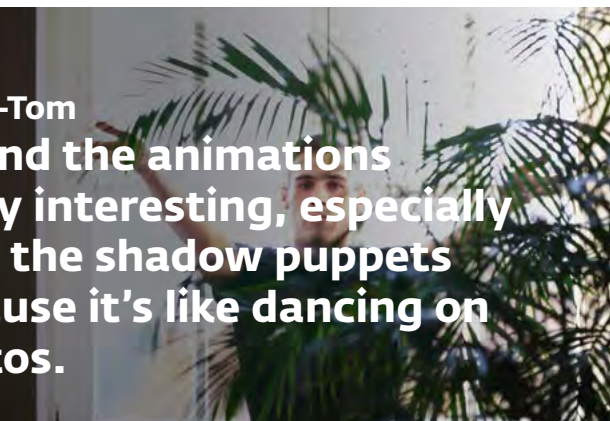
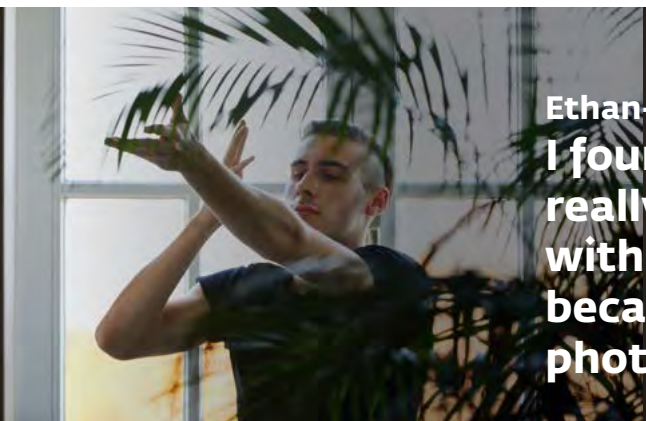
Selin
*Genshagen – a wonderful place
that I will always remember
with the exchange of experiences
and ideas on the present and the
future.*





Monika

I am glad that I participated in the Nomad's Lab, because I enjoyed working with the amazing and intelligent people I had the chance to get to know, and because the project broadened my mind. We brought our differences together and we made something beautiful out of them. We became friends with the participants and the memories from the FLUX experience will forever stay in my mind.

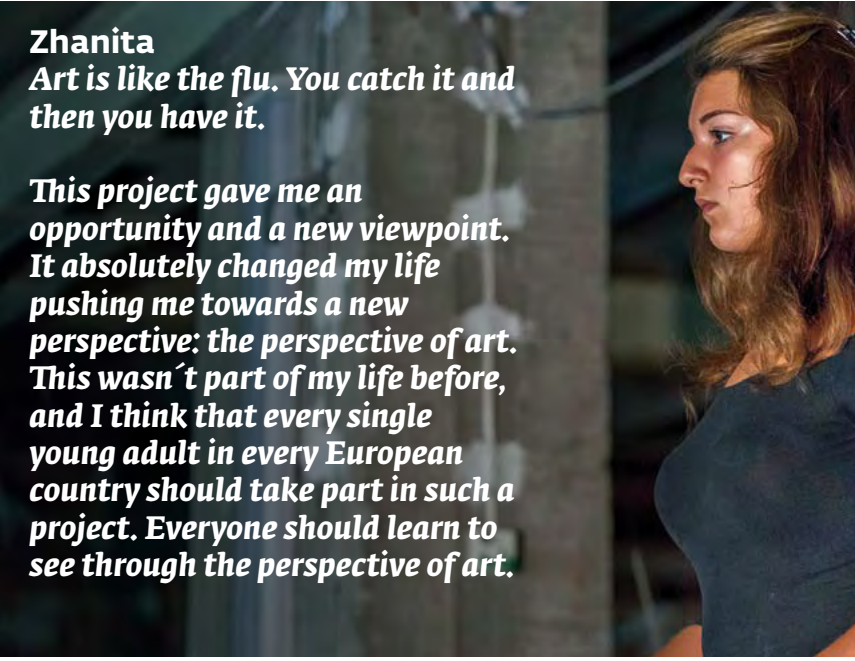


Ethan-Tom

I found the animations really interesting, especially with the shadow puppets because it's like dancing on photos.



Zlatko
I learned many new things, especially what is going on outside of Bulgaria. We laughed a lot, we're together when we are laughing. We got closer as a group.



Zhanita
Art is like the flu. You catch it and then you have it.

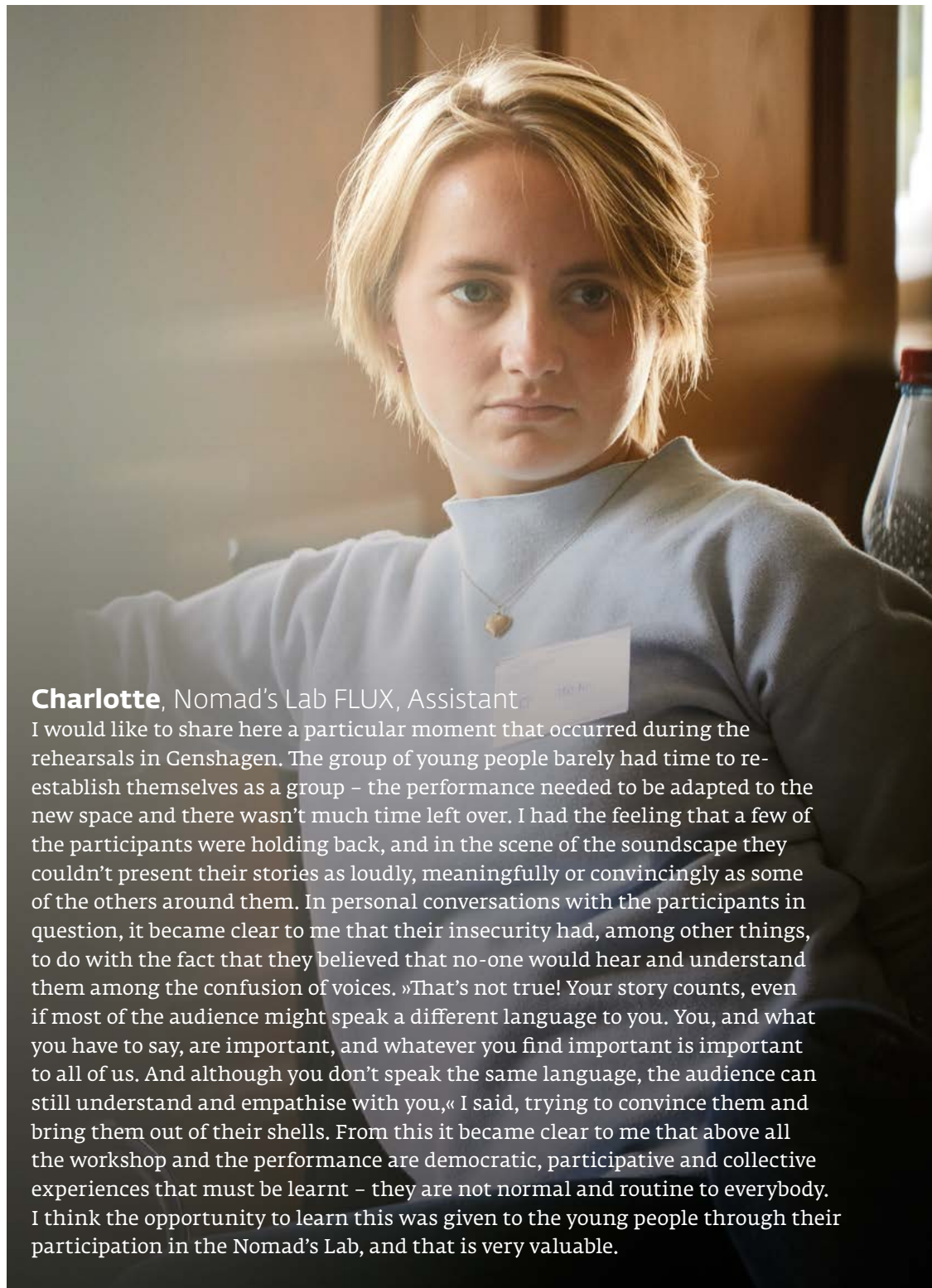
This project gave me an opportunity and a new viewpoint. It absolutely changed my life pushing me towards a new perspective: the perspective of art. This wasn't part of my life before, and I think that every single young adult in every European country should take part in such a project. Everyone should learn to see through the perspective of art.



Vinciane

As far as I'm concerned, I can also say that it changed me. After a few days in Ruse, immersed in this melting pot of languages, cultures, desires, viewpoints, beautiful diverse energies, I started thinking: what am I doing with my life? Why do I live in France, comfortably installing myself in institutional art studies? This is where I belong, this is where I come to life, this is where I fall apart, this is what I'm supposed to do. Now that I'm back in France, I know that the path I'm engaged in isn't wrong: I have a lot to learn where I am. But I am really thinking of leaving France in the future, and going to another country to explore different ways to make art.

It's fascinating and beautiful to see people overcome with emotion.

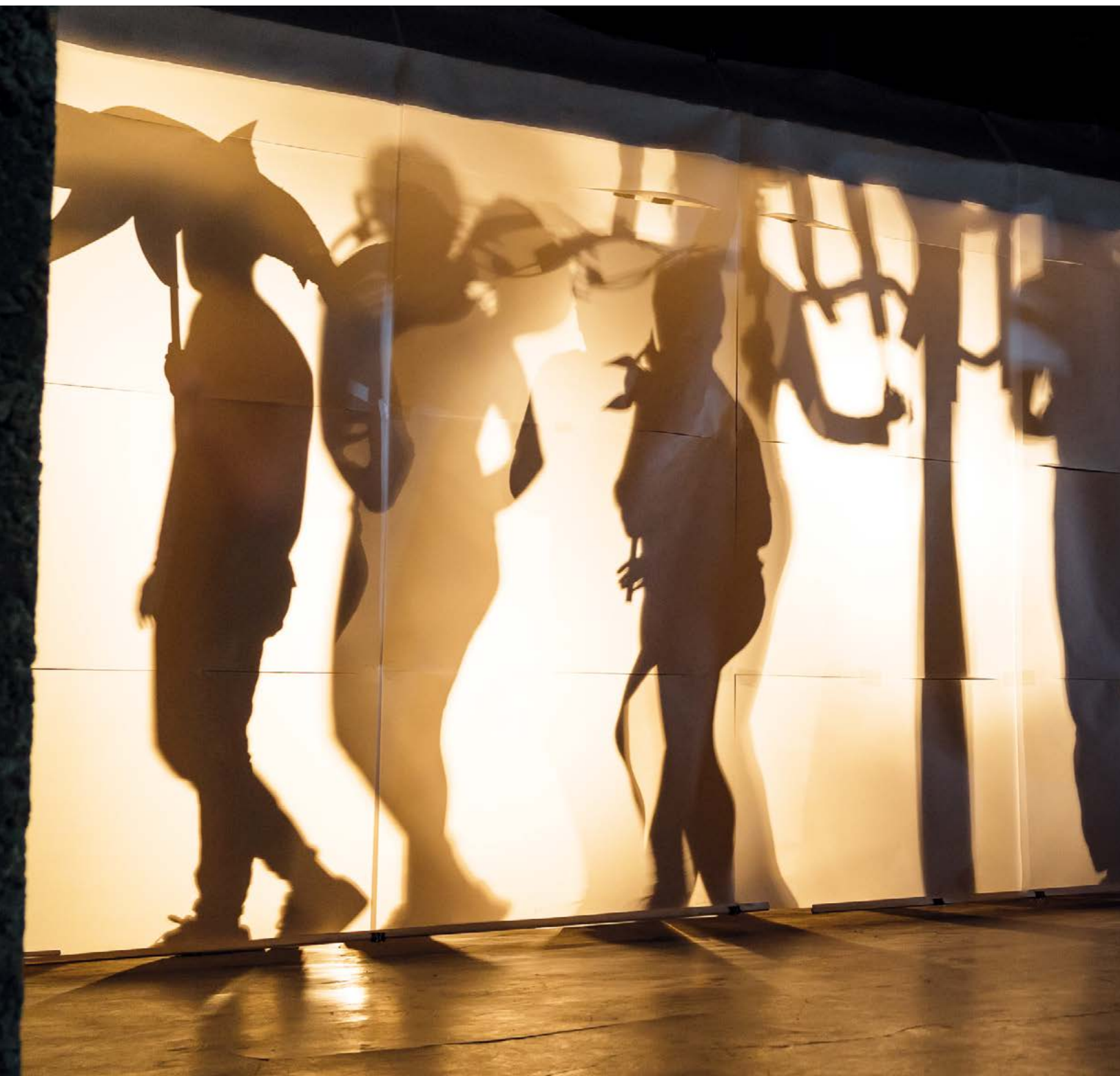


Charlotte, Nomad's Lab FLUX, Assistant

I would like to share here a particular moment that occurred during the rehearsals in Genshagen. The group of young people barely had time to re-establish themselves as a group - the performance needed to be adapted to the new space and there wasn't much time left over. I had the feeling that a few of the participants were holding back, and in the scene of the soundscape they couldn't present their stories as loudly, meaningfully or convincingly as some of the others around them. In personal conversations with the participants in question, it became clear to me that their insecurity had, among other things, to do with the fact that they believed that no-one would hear and understand them among the confusion of voices. »That's not true! Your story counts, even if most of the audience might speak a different language to you. You, and what you have to say, are important, and whatever you find important is important to all of us. And although you don't speak the same language, the audience can still understand and empathise with you,« I said, trying to convince them and bring them out of their shells. From this it became clear to me that above all the workshop and the performance are democratic, participative and collective experiences that must be learnt - they are not normal and routine to everybody. I think the opportunity to learn this was given to the young people through their participation in the Nomad's Lab, and that is very valuable.











**Demokratie und
Partizipation –
Künstler berichten**

**Démocratie et participation –
Témoignages d'artistes**

*Democracy and Participation –
Artist Statements*

Safe Places, Third Spaces, Cultural Gyms on the Threshold of the Future

Micaela Casalboni, Teatro dell'Argine, Bologna

47

Our work hasn't changed the world,
but it has changed us.

Why am I me, and why not you?
Why am I here, and why not there?
When did time begin, and where does
space end?
How can it be that I, who I am,
didn't exist before I came to be,
and that, someday, I, who I am,
will no longer be who I am?
(Peter Handke, Song of Childhood)

Last year, our theatre group Teatro dell'Argine was invited to Genshagen Castle to participate as artistic partner in an immersive three-day long event of art, arts education, diversity and interculturality. During those three days dancers, theatre groups, visual artists, researchers, educators, sociologists, policy makers, representatives of public institutions, activists, and psychologists, of all ages, from Germany, France, Italy, Morocco, Bulgaria and Poland came together. What I found really inspiring was the equal value attributed to all participants. The contribution of a 17 year old girl in her dance performance was given as much weight as the representative from the French Ministry of Culture and Communication in her speech. The message of the Genshagen Foundation and the Observatoire des politiques culturelles de Grenoble was clear: diversity and a real, open and empowering dialogue. If we want to instigate a real change in our complex societies, we need to utilise all of our skills, to bring about new methods and initiatives. This approach moved me deeply. Teatro dell'Argine is a theatre group which aims to generate transdisciplinary, transcultural, transnational, and transgenerational projects in Italy. This approach is not currently widespread in the Italian cultural field; «arts education» doesn't exist in schools as a public, structured initiative. Furthermore, artists engaging in the educational and social fields are often

perceived as B-series artists. This is not to say our group is the only one striving for this. On the contrary, there is a lot going on in civil society thanks to many organisations and individuals working in different contexts and fields, not only in Italy but all over Europe.

So, the question is: how can we help these single initiatives grow stronger and become part of an institutional structured approach?

Some answers were given in the 2017 edition of «On the Threshold of the Future», the central theme being the role and potential of arts and culture in the development of democracy and participation. I was given the opportunity to talk about our Turkish-Italian Tandem project «Feel Free(dom)!», during which Turkish and Italian theatre artists and video-makers worked together to involve people from many different target groups in local communities. This was a peer-to-peer and bottom-up process intended to investigate one of the most important and complex issues of mankind: freedom. To look at what it means in its most basic form within the Universal Declaration of Human Rights, and the new meanings that contemporary challenges (migration, wars, restrictions of expression) are giving to it. Both artists and participants were involved through the whole process in the spirit of audience engagement and participatory art: they were involved in the video interviews, in the theatre workshops and in the final events (performances and documentary) that included all these materials. The general audience was involved as well so as to enhance the impact on the community, thus multiplying the effect.

We asked one hundred people, fifty from Italy and fifty from Turkey – who were of different ages, genders, and from different cultures and backgrounds – five questions:

What does freedom mean to you?
What does other people's freedom mean to you?
When don't you feel free?
Do you think there is somebody freer than you are?
How would you describe freedom using just one word?

We tried to find out what the similarities and differences were between the two countries and/or between the individuals themselves.

Here are some of our findings: Most Turkish people we interviewed didn't mention their current political situation. They mainly spoke about personal freedom, as the Italians did.

Many Italians interviewed said they didn't feel free because of their working conditions.

Most Turkish participants asked us not to mention their names in the final documentary.

The saying «my freedom ends where your freedom starts» was equally mentioned between Italian and Turkish participants, although in Italy, a social worker working with the homeless and refugees said that he would prefer «my freedom starts where your freedom starts», because there is no freedom when other people are slaves.

All interviews, translated and subtitled, were the foundation of all other project activities. The Turkish artists worked in

Bologna with Italian theatre professionals and theatre students aged between 18 and 65 from Teatro dell'Argine. They used the Turkish interviews as a starting point and combined this with the method of clowning theatre to create a final performance. The Italian artists worked with Turkish theatre professionals from Tiyatro 4 and with theatre students aged between 18 and 55, again, using the Italian interviews as a starting point, and then working mainly with physical theatre, without much dialogue, to end up with a final performance in Izmir. The whole journey was filmed and will shortly be turned into a video documentary about this investigation and emotional exploration.

During »Feel Free(dom)!« we asked ourselves questions about the arts, participation and democracy that played a great role during the 2017 edition of »On the Threshold of the Future« as well. And indeed some answers, or at least some visions, came from the encounter in Genshagen.

First vision: in these turbulent and isolationist times, theatre and the arts can provide safe spaces for free expression and beauty, third spaces where multiple identities can be defined together, gyms where we can be trained for peaceful and fruitful coexistence and active participation.

Second vision: we are not alone, although engaging the unengaged is tough; something that we all experience when we fly back to our own countries.

Third vision: some of the practices, processes and methodologies explored in »On the Threshold of the Future«, as well as in other projects presented in Genshagen, could quite easily be implemented in formal education and become tools for

intercultural and intergenerational dialogue in many social and community contexts (youth and welcome centres for migrants and refugees, prisons, hospitals, town councils).

However there remain some doubts. How can we make these visions a reality? How can we get the educational, cultural and social fields to work seamlessly together? How can we be effective on policy making both in the European Union and in single member states?

In other words, how can we bring »The Genshagen Model« out of Genshagen? Waiting for this utopia to become reality, let's work step by step, day by day, and resist and be strong.

I would like to conclude with a story from the Italian-Turkish project. At our first workshop day in Turkey there was a 19 year old girl, who told us she had been arrested and detained for nine months because she had taken part in protests. The next day she was arrested again and we still don't know anything about her.

This has made me, all of us, feel as if art had no power, no potential, no meaning at all. We discussed the situation with our partners and what we should do: protest, be silent, share the news, stop working? We decided to go on. What we have created is so important and means so much to all of them, and to us.

Our work hasn't changed the world, but it has changed us.





L'espace public – une arène de dramaturgie

Imad Fijjaj, Festival international de théâtre de rue
« Zank'Art », Casablanca

50

Pour moi, vivre ensemble c'est s'accepter, communiquer malgré ses différences, sans se juger, sans se mépriser.

L'organisation du théâtre aujourd'hui, les conditions de sa création, les logiques de sa diffusion et sa pertinence dans le corps social, doivent amener les praticiens et les institutions à une refonte de certains mécanismes. Comment dans notre contexte artistique envisager d'accroître la présence du théâtre auprès des publics ? Que peut signifier la décentralisation ? Ce sont à ces questions que la compagnie ZANK'ART tente de trouver des réponses, en partant à la rencontre des publics bien sûr, mais plus largement des acteurs culturels locaux.

La compagnie ZANK'ART se donne comme objectif de promouvoir le théâtre et ses diverses formes artistiques autant qu'un art vivant qui peut se présenter n'importe où, dans les salles, dans les rues et aussi dans les espaces publics. La compagnie a été créée en 2010 à Casablanca par des lauréats de l'Institut Supérieur d'Art Dramatique et d'Animation Culturelle.

Le Festival international de théâtre de rue de Casablanca « Zank'Art »

Événement artistique marocain depuis 2012, le Festival international du théâtre de rue « Zank'Art » de Casablanca transforme la ville en une vaste estrade pour les artistes et le public. Chacun, qu'il soit artiste ou amateur, doit pouvoir s'approprier l'espace et le temps. Pour les initiateurs du festival, le théâtre de rue est avant tout un moyen de rassembler des gens d'horizons différents, du même pays, de la même culture, autour d'un genre nouveau.

Grâce au théâtre de rue, moyen d'expression pluriartistique, grand public, novateur et sans limites, il s'agit à travers ce festival de surprendre et d'ouvrir l'imaginaire du passant. « Zank'Art » a pour objectif de faire apprécier, mettre en valeur et raconter des histoires extraordinaires aux

Casablancais, dans le décor dans lequel ils évoluent tous les jours. Les spectacles de « Zank'Art » visent aussi à faire naître une écoute, une relation particulière, un plaisir partagé entre les comédiens et les spectateurs. Le théâtre de rue parle de proximité, de mixité, de surprise, d'architecture urbaine, de regards différents. « Zank'Art » tend à mettre une pause à la routine des gens pour leur ouvrir tous ces possibles.

Réflexion

À l'heure de la mondialisation, à l'heure du multiculturel et des échanges entre les peuples, aborder la question du vivre ensemble est une manière de préserver les états nations tout en les rendant ouverts.

Tout d'abord qu'est-ce que « vivre ensemble » ? Bonne question, chacun donnera sa définition. Pour moi, vivre ensemble c'est s'accepter, communiquer malgré ses différences, sans se juger, sans se mépriser. Catherine Rouhier, psychologue à l'École de la paix de Grenoble disait :

« Vivre ensemble ne va pas de soi et il faut répéter que cela s'apprend. On pourrait décliner un certain nombre de définitions de ce vivre ensemble. C'est :

Promouvoir des valeurs
Développer la solidarité
Réorganiser notre vie commune sur la terre
Former à la citoyenneté
Prévenir les conflits
Respecter les cultures, les religions
Renforcer la volonté des individus à être des acteurs
Apprendre à chacun à reconnaître en l'Autre la même liberté qu'en soi-même... »²

Cependant, j'irai plus loin, la société se construit et se cimente par la tolérance,

mais laquelle ? Être tolérant, c'est accepter d'autrui qu'il pense et agisse différemment, accepter de confronter des points de vue, des façons d'être et d'agir dans le respect de l'égalité et de la réciprocité, en toute confiance, dans un souci de compréhension, d'ouverture et de progrès, pour le meilleur des relations humaines.

Qui dit tolérance, dit aussi réciprocité. La tolérance n'est pas une « bienveillante indulgence », simple manifestation d'une supériorité faite de condescendance. Pour se montrer tolérant, il est nécessaire de pouvoir croire sincèrement à un autrui qui a la même valeur que soi (principe d'égalité), dans toute sa différence. La tolérance est le contraire de la méfiance, de la suspicion, c'est aussi le contraire de l'indifférence.

Être tolérant c'est aussi un acte politique lorsqu'une société accepte de reconnaître la pluralité sous ses formes ethniques, religieuses, philosophiques, politiques, et sexuées. Cette reconnaissance est fondamentale, elle est de l'ordre du devoir éthique, le ciment de toute démocratie qui favorise l'expression de toutes ses composantes.

« Nous devons apprendre à vivre ensemble comme des frères, sinon nous allons mourir tous ensemble comme des idiots. »
(Martin Luther King)

² Rouhier, Catherine: Vivre ensemble. Dossier : L'imaginaire au service de l'éducation à la paix, Ecole de la Paix de Grenoble (EPG), Grenoble 2006, http://www.irenees.net/bdf_fiche-analyse-123_fr.html, consulté le 24 avril 2018.



Spectacle JAYHA

The Public Sphere – a Stage for Dramaturgy

Imad Fijjaj, International Street Theatre Festival »Zank'Art«, Casablanca

52

For me, living together means accepting others, communicating despite our differences, without judgement or disdain.

The way theatre is organised today, the conditions underpinning its creation, the logic driving its distribution and its relevance in society must lead practitioners and institutions to refashion certain approaches. Within our artistic context, how can we make theatre more accessible to different audiences? What can decentralisation mean? These are the questions that the ZANK'ART Company seeks to address when we meet with audiences, of course, but also when we meet with local cultural actors more broadly.

The goal of the ZANK'ART Company is to promote theatre and its different artistic forms as living art that can be presented anywhere – in theatres, in the street and also in public spaces. The company was founded in 2010 in Casablanca by graduates from the Institut Supérieur d'Art Dramatique et d'Animation Culturelle.

International Street Theatre Festival of Casablanca »Zank'Art«

A Moroccan artistic event since 2012, the International Street Theatre Festival »Zank'Art« of Casablanca has been turning the city into a vast stage for artists and the public. Everyone – both artists and amateurs – should be able to claim space and time: For the founders of the festival, street theatre is above all a means of uniting people from different walks of life within the same country and culture around a new genre.

Street theatre is a multi-artistic means of expression that is innovative, limitless and accessible to the general public. The aim of the festival is to surprise and stimulate the imagination of passers-by »Zank'Art« strives to showcase, recount and help Casablancans appreciate extraordinary stories within a décor they frequent daily.

»Zank'Art« performances also aim to foster interaction, a special relationship and mutually shared enjoyment pleasure between actors and audiences. Street theatre is about proximity, social mix, surprise, urban architecture and different perspectives. »Zank'Art« seeks to press pause on people's daily routine and tap into all these possibilities.

Thoughts

In the era of globalisation, multiculturalism and intercultural exchange, addressing the issue of living together is a means of preserving the integrity of nation states while also making them more open.

Firstly, what does it mean to »live together«? That is a good question, to which everyone has their own definition. For me, living together means accepting others, communicating despite our differences, without judgement or disdain.

Catherine Rouhier, a psychologist at the Ecole de la Paix (School of Peace) in Grenoble has argued that,

»Togetherness does not happen automatically and we need to repeat that it can be learned. We can outline a certain number of definitions of such togetherness. These include:

Promoting values
Fostering solidarity
Reorganising our shared existence on earth
Citizenship training
Conflict prevention
Respecting cultures and religions
Strengthening the desire of individuals to become actors
Teaching everyone to recognise in others the same freedom they see in themselves ...«³

I would go a step further, even, and say that society is constructed and consolidated through tolerance – but what kind? To be tolerant means accepting that others think and act differently; agreeing to confront different points of view, ways of doing things and actions in a manner that respects equality and is reciprocal, in a trusting atmosphere, in a quest for understanding, openness and progress, to encourage the best human relations.

Tolerance also implies reciprocity. Tolerance is not a »benevolent indulgence«, a simple display of superiority mired in condescension. To be tolerant, it is necessary to truly believe that others have the same value as each other (principle of equality) despite any differences. Tolerance is the opposite of distrust and suspicion. It is also the opposite of indifference.

Moreover, being tolerant is a political act when a society acknowledges difference in its ethnic, religious, philosophical, political and sexual forms. Such recognition is fundamental. It is part of an ethical duty, the cement that binds any democracy that encourages the expression of all its components.

»We must learn to live together as brothers or perish together as fools.«
(Martin Luther King Jr.)

³ Rouhier, Catherine: Vivre ensemble. Dossier : L'imaginaire au service de l'éducation à la paix, Ecole de la Paix de Grenoble (EPG), Grenoble 2006, http://www.irenees.net/bdf_fiche-analyse-123_fr.html, translated by Jocelyne Serveau, last accessed 24 April 2018.

Ballonfieber⁴

Artúr van Balen, Tools for Action, Berlin

53

Ballonskulpturen geben uns einen Aufschluss über unsere aktuelle Realität, unterschiedliche Gesellschaftssegmente und wie sie aufeinander reagieren. In diesem Sinne reflektieren die Spiegelwürfel auch die Gesellschaft, in der wir leben.

»Art is like the flu. You catch it and then you have it!«
(Zhanita Rafaelova, Bulgarische Teilnehmerin Nomadisches Labor FLUX)

Diese Aussage von Zhanita über das ansteckend-inspirierende Potenzial von Kunst erinnerte mich an eine meiner ersten Begegnungen mit großen aufblasbaren Objekten. Es war im Winter 2009 in Kopenhagen, wo ich im Rahmen des internationalen Klimagipfels an einer Demonstration teilnahm. Der Protest endete am Rathaus, wo ein riesiger aufblasbarer Werbeballon sich von seiner Befestigung löste. Einige Polizisten versuchten den Ballon festzuhalten, doch der Wind hatte bereits das Material in Besitz genommen. Hierauf begann eine hunderteckige Menschenmenge mit dem Ballon zu rennen. Choreografiert vom Wind, bewegte die jubelnde Menschenmenge sich fort, wie eine riesige Amöbe durch die Stadt.

Diese mitreißende Anziehungskraft eines Ballons inspirierte mich zu den ersten aufblasbaren Skulpturen für Demonstrationen. So entstand unter anderem ein 12 Meter großer Hammer, der per Koffer 2010 zu den Protesten beim internationalen Klimagipfel in Cancún, Mexico, geschickt wurde und eine 10 Meter große Säge, die als populäres russisches Symbol für Korruption auf der ersten erlaubten regierungskritischen Demonstration im Jahr 2013 aufgeblasen und eingesetzt wurde. Die riesigen Skulpturen werden immer mit einer Partnerorganisation vor Ort und mehreren Künstlern, Aktivist*innen oder politisch motivierten Personen konzipiert und gebaut.

Ausgangspunkt für meine Arbeit ist die Idee der sozialen Plastik von Joseph Beuys, die besagt, dass die Zusammenarbeit von Menschen mit verschiedenen Hintergründen

eine Gemeinschaft stiftet. Die überdimensionalen Werkzeuge fungieren dabei als symbolische Hebel für den neu gebildeten sozialen Körper.

Spiegel-Barrikade

Ein weiterer Schritt in der Produktion von aufblasbaren Objekten war das Projekt »Spiegel-Barrikade« 2016 in Zusammenarbeit mit den Künstlerinnen Tilly Gifford, Katherine Ball und Camille Martenot sowie dem Schauspiel Dortmund, dem kommunalen Integrationszentrum der Stadt und vierzehn Schulen aus dem Netzwerk »Schule ohne Rassismus – Schule mit Courage«. Vor dem Hintergrund eines bundesweiten Neonaziaufmarsches am 4. Juni 2016 in Dortmund⁵ sollte das Projekt das politische Bewusstsein und Engagement sowie das gemeinsame Handeln zivilgesellschaftlicher Gruppierungen fördern. Ziel war es, gegen den Aufmarsch zu protestieren und ihn nach Möglichkeit zu verhindern.

Die Funktion und Bedeutung der Spiegel-Barrikade war dafür bewusst mehrdeutig gehalten. Als Spiegel diente sie dazu, den Rechtsextremen den »Spiegel vorzuhalten«, Gewalt und Hass zu spiegeln und sollte zudem zu einer Reflexion der eigenen Position führen. Wenn man die Würfel in die Luft wirft, verwandeln sich die Straßen in einen Spielplatz. Doch vor allem sollte die Barrikade den Aufmarsch der Rechtsradikalen blockieren. Diese Ambiguität erlaubte eine Fülle an Interpretationen und führte neben der Partizipation unterschiedlicher sozialer Gruppen zu einem breiten Interesse der Presse.

Im Laufe der fünfwöchigen Vorbereitungszeit wurden mit Hilfe von hunderten Freiwilligen 110 Würfel gebaut, die zusammen eine 80 Meter lange und drei Meter hohe

Spiegelwand ergaben. 350 Dortmunder Schülerinnen und Schüler diskutierten, vom Respekt-Büro des Jugendamts Dortmund angeleitet, über Rassismus und die Dortmunder Neonaziszene, und lernten anschließend in eintägigen Workshops die aufblasbaren Würfel aus Spiegelfolie zu bauen und sie innerhalb von Sekunden zu einer effektiven Barriere zu verketten.

Eine Woche vor der Aktion fand ein öffentliches »Barrikaden-Training« mit über 200 Personen statt. Das Üben der Barrikaden-Choreografien vereinte Schüler, Lehrer, Pfarrer, Gewerkschaftler und Aktivist*innen. Als sich all diese Menschen mit der hoch erhobenen 80 Meter langen Spiegel-Barrikade nach vorne bewegten, wurde für mich ein Traum wahr: Ein Bild von Zusammenschluss, das es in der Dortmunder Geschichte der sozialen Bewegung schon lange nicht mehr gegeben hatte, weil die unterschiedlichen Gruppen, zwar vereint in ihrem Ziel gegen Rechtsextremismus, aber intern zerstritten sind.

Für den Aktionstag selbst konnten Gruppen ein »Barrikaden-Kit« ausleihen: eine Tasche mit sechs Würfeln, eine Pumpe und

⁴ Am 19. September 1783 ließen die Gebrüder Montgolfier im Hof von Versailles vor einem hunderttausendköpfigen Publikum einen Heißluftballon steigen. Der Ballon war 12 Minuten in der Luft und löste in Frankreich und England ein wahres »Ballonfieber« in den Künsten aus, das auch als »fièvre aérostatique«, »balloonmania« oder spottend als »Aéropetomanie« bezeichnet worden ist (vgl. Lynn, Michael R.: The Sublime Invention. Ballooning in Europe, 1783–1820, Pickering and Chatto, London 2010).

⁵ Dortmund ist berüchtigt für seine militante rechtsradikale Szene und kämpft seit den 90er Jahren mit einem Image als »Hochburg der Neonazis«. Einer der zehn NSU-Morde, 2006 an Mehmet Kubaşık, wurde in Dortmund verübt.



eine Batterie, um in Eigenverantwortung bestimmen zu können, wie und wo sie eingesetzt werden – es fanden mehrere Gegendemonstrationen von verschiedenen Akteuren statt, von symbolischen Protestaktionen bis zu gewaltfreiem, zivilem Ungehorsam. Mit dieser Möglichkeit zur freien Entscheidung haben die Würfel politisch bildend gewirkt: sie halfen den Akteurinnen und Akteuren der Spiegelbarrikade, sich politisch im öffentlichen Raum zu positionieren.

Am Tag der Demonstration fand sich dann eine Übermacht von 4.800 Polizisten einer Demonstration von 900 Neonazis und verschiedenen zivilgesellschaftlichen Gegendemonstrationen gegenüber. Die Neonazidemonstration ist die genehmigte Route abgelaufen. Die Schülerinnen, Schüler und ihre Eltern waren in der Gewerkschaftsdemonstration vertreten, die Spiegelwürfel boten ihnen Sichtbarkeit und ein Gefühl von Schutz. Die BlockaDO Demonstration, an welche sich ein Teil des Sprechchors des Theaters Dortmunds angeschlossen hatte und welche mit zivilem Ungehorsam warb, wurde von der Polizei eingekesselt und die Mehrheit der Würfel, ca. 40 Stück, wurde

von den Polizisten zerschnitten. Hier frage ich mich, welche Werte verteidigt wurden und wie man Engagement für eine offene Gesellschaft fördert.

Es geht dabei aber nicht nur um die Frage zwischen Demonstrationsfreiheit versus Volksverhetzung, sondern auch darum, wie dem Gefühl der Ohnmacht und der Angst in der Zivilgesellschaft entgegengewirkt werden kann. Angst kommt vom alt-germanischen Wort »Angust« und bedeutet in etwa »Enge«; der Körper zieht sich zusammen. Die rechte Szene in Dortmund hat durch jahrelange Schikanen, Drohungen und Morde ein Gefühl von Angst verbreitet, das sich unter die Haut gedrängt und spürbar die Entscheidungen auf persönlicher und stadtpolitischer Ebene mitgeprägt hat. Die Spiegelwürfel haben mit ihrer spielerischen Leichtigkeit und mit ihrem Volumen Platz geschaffen für ein selbstsicheres Auftreten im öffentlichen Raum. Die verbliebenen Würfel werden noch immer bei Veranstaltungen und Demonstrationen als Symbol gegen Fremdenfeindlichkeit in Dortmund eingesetzt.

Schülerinnen und Schüler des Phoenix-Gymnasiums Dortmund üben die Spiegelbarrikade (2016)

Balloon Fever⁶

Artúr van Balen, Tools for Action, Berlin

55

Balloon sculptures give us an insight into our current reality. In this way the inflatable reflective cubes also reflect the society in which we live.

»Art is like the Flu. You catch it and then you have it!«
(Zhanita Raġaelova, Bulgarian participant in the Nomad's Lab FLUX)

This statement from Zhanita on the contagious inspirational potential of art reminds me of my first encounters with large inflatable objects. It was in the winter of 2009 in Copenhagen, where I took part in a demonstration as part of an international climate change summit. The protest ended at the Town Hall, where a huge inflatable advertising balloon was released from its tether. Some police officers tried to hold the balloon down, but the wind already had the material in its clutches. At this point, a mass of one hundred heads began running with the balloon. Choreographed by the wind, the jubilant crowd moved through the city like a giant amoeba.

The captivating pull of a balloon inspired my first inflatable sculpture for demonstrations. And so, I created, among other things, a 12 metre high hammer that, in 2010, was sent in a suitcase to the protest at the international climate change summit in Cancun, Mexico, and, in 2013, a 10 metre high saw (a popular Russian symbol for corruption) that was blown up and installed at the first allowed government-critical demonstration. The huge sculptures are always conceptualised and built with an in situ partner organisation and several local artists, activists, or politically motivated people.

The starting point for my work is Joseph Beuys' social sculpture principle, which states that the working together of people from different backgrounds is the foundation of society. The oversized tools function, therefore, as symbolic levers for the newly formed social body.

Mirror Barricades

A further step in the production of inflatable objects was the project »Mirror Barricade« in 2016, which was made in cooperation with the artists Tilly Gifford, Katherine Ball and Camille Martinet along with Schauspiel Dortmund, the communal integration centre of the city and fourteen schools from the network »Schools without Racism – Schools with Courage«. Against the backdrop of a nationwide neo-Nazi march on 4 June 2016 in Dortmund,⁷ the project was intended to promote political awareness, engagement and joint action by different groups within civil society. The goal was to protest the march and hinder it if possible.

Both the function and meaning of the mirror barricade were intentionally ambiguous. As a mirror, it served the purpose of holding a mirror up to the right wing extremists, reflecting their violence and hate back at them and hopefully leading them to reflect on their own positions. When the cubes were thrown up in the air, the streets were transformed into a playground. But above all the barricade was intended to block the march of the nationalist extremists. This ambiguity allowed a plethora of interpretations and, in addition to the participation of a variety of social groups, resulted in a lot of attention from the press.

During the five week preparation period 110 cubes were built with the help of hundreds of volunteers producing an 80 metre wide and 3 metre high mirror wall. 350 school students from Dortmund, led by the Respekt-Office from the Youth Office Dortmund, discussed racism and the Dortmund neo-Nazi scene and learnt in several day long workshops how to build the inflatable cubes out of reflective foil and

how to turn them into an effective barrier within seconds.

One week before the action, open barricade training with over 200 participants took place. Practising the barricade choreography united students, teachers, priests, trade unionists and activists. When all these people moved forward, holding up the 80 metre long mirror barricade, it was a dream come true for me: a picture of alliance, something that had long been missing in Dortmund's history of social movements due to internal tensions between groups, despite the fact that they are all united in their goal of bringing down right wing extremism.

⁶ On 19 September 1783 the Montgolfiere brothers released a hot air balloon in the Versailles courtyard in front of an audience of 100,000 people. The balloon was in the air for 12 minutes and created a balloon fever within the fine arts, also called »fièvre aérostatique«, »balloonmania« and occasionally »Aéropetomanie« (cf. Lynn, Michael R.: The Sublime Invention. Ballooning in Europe, 1783–1820. Pickering and Chatto, London 2010).

⁷ Dortmund is notorious for its militant right wing radical scene and has struggled since the 90s with its image as a »neo-Nazi stronghold«. One of the ten NSU murders, in 2006 of Mehmet Kubaşık, was committed in Dortmund. The NSU (National Socialist Underground) was a right-wing terrorist group, uncovered in 2011. It was founded with the aim of killing citizens of foreign origin out of xenophobic and anti-state sentiments (cf. Federal Public Prosecutor of Germany 2011: <http://www.generalbundesanwalt.de/de/showpress.php?heftnr=419&newsid=419>, last accessed 24 April 2018).



Groups could rent a »barricade kit« for the protest day: a bag with six cubes, a pump and a battery so they would be personally responsible for their own decisions of where and how to get involved – there were several counter demonstrations by different actors taking place, from symbolic protest actions to non-violent civil disobedience. With the possibility for free decision, the cubes worked in a politically educative way: they helped the actors of the mirror barricade to position themselves politically in public spaces.

On the day of the demonstration, police officers were out in full strength – 4,800 of them for a demonstration of 900 neo-Nazis and several counter demonstrators from different social groups. The neo-Nazis set off on their designated route. The pupils and their parents were part of the trade unionist demonstration, and the reflective cubes gave them a sense of security and protection. The BlockaDO demonstration, in which part of the chorus from the Theater Dortmund took part, having campaigned using civil disobedience, was encircled by the police and most of the

cubes, around 40 of them, were cut up by the police. At this point I asked myself which values were being defended and how people can be encouraged to engage in an open society.

We are not only dealing with the question of the freedom to demonstrate versus sedition, but also how feelings of powerlessness and fear (Angst) in civil society can be countered. The word Angst comes from the old Germanic word »Angust«, which means a kind tightness: the body contracts into itself. The right-wing extremist scene in Dortmund has spread a feeling of fear through years of harassment, threats and murders, which has forced its way under our skin and noticeably influenced decisions on both personal and political levels. The reflective cubes, with their playful lightness and their sheer volume, made room for a self-confident appearance in a public space. The remaining cubes are still used in events and demonstrations as symbols against xenophobia in Dortmund.

Réflexions

Pauline Panassenko, Comédienne,
Assistante de mise en scène, Saint-Etienne, Montreuil

57

Et c'est ce désir de « l'autre possibilité » qui se faisait sentir dans les interventions des jeunes acteur.rice.s du Laboratoire Nomade FLUX.

De la Comédie de Saint-Etienne à la Fondation Genshagen

Quelques jours avant le début du séminaire de Genshagen, la Comédie de Saint-Etienne inaugurerait ses nouveaux bâtiments avec une semaine d'événements gratuits et cinq courtes pièces de 45 min, commandées à des auteur.rice.s contemporain.e.s vivant.e.s et mettant en scène environ cent jeunes comédien.ne.s. Parmi eux, des collégien.ne.s, des lycéen.ne.s, des amateur.rice.s, des apprenti.e.s ainsi que des comédien.ne.s de l'Ensemble artistique de la Comédie. Le projet intitulé « Et maintenant ? » a débuté deux ans plus tôt avec, entre autres, l'objectif d'aller « à la rencontre d'une jeunesse très éloignée socialement et/ou géographiquement des lieux de la création pour leur proposer une initiation et une pratique théâtrale. »⁸ Ce travail s'inscrit dans une démarche de démocratisation de la culture et de décentralisation caractéristique de la Comédie de Saint-Etienne depuis sa fondation par Jean Dasté en 1947.

A Genshagen, la question de l'accès à l'art et à la pratique artistique pour le plus grand nombre s'est posée plusieurs fois au cours du séminaire. Il nous était proposé d'y réfléchir en tant que réponse possible aux contradictions et problèmes actuels de la société européenne, et notamment face à la montée de l'extrême droite qui gagne des parts électorales, l'accueil indigne qui est fait aux réfugié.e.s, la haine de l'autre, le repli identitaire, etc. En un laps de temps très court, les participant.e.s ont confronté des concepts théoriques et des exemples concrets, des expériences personnelles et celles dont ils ont été témoins, des inquiétudes sur l'avenir et la pérennité de leurs actions et des témoignages sur la richesse des tentatives abouties. Malgré des difficultés similaires, et souvent d'ordre économique, il était frappant de voir à quel

point les politiques culturelles propres à chaque pays affectent l'éducation et l'art au niveau national, sans véritable homogénéité européenne. La capacité de coordination des artistes pour la défense de leurs droits semble être essentielle pour déterminer la place qui leur est accordée. Ainsi en France, les mouvements de grève et manifestations ont permis de défendre des droits qui n'existent pas ou plus dans d'autres pays, faute d'une véritable union dans la lutte.

Séance Forum Ouvert

Lors du Forum Ouvert, le lien entre la place et le budget accordés à l'art, la culture, l'éducation et les problématiques européennes évoquées plus tôt a également été longuement discuté. En écoutant les difficultés et craintes des un.e.s et des autres mais aussi leurs propositions, leurs envies d'aller à la rencontre des publics qui ont moins facilement accès aux lieux de la création, nous avons songé à plusieurs reprises à un passage de la pièce de théâtre *My Secret Garden* du dramaturge allemand Falk Richter. Il finit par

« Existe-t-il, l'ailleurs ? L'autre possibilité ? L'autre vie ? »⁹

Présentation du Laboratoire Nomade FLUX

Et c'est ce désir de « l'autre possibilité » qui se faisait sentir dans les interventions des jeunes acteur.rice.s du Laboratoire Nomade FLUX. La performance qu'ils ont créée et présentée en Bulgarie puis à Genshagen s'appuyait sur la diversité de leurs origines, langues parlées et parcours comme autant d'espaces possibles pour rencontrer l'autre et établir un contact. La performance commence dans le parc : à quelques mètres d'intervalle, deux groupes se font face devant l'escalier de la porte principale du

château. Dans un premier mouvement, une comédienne traverse l'espace en courant puis dans un va-et-vient les autres la rejoignent. Ils courent, chutent, se relèvent, se mélangent, courent à nouveau dans le sens opposé selon une logique qui nous échappe. Puis soudain ils s'arrêtent et font face au public assis sur les marches. Dans l'essoufflement qui fait suite à leur course, ils disent le poème *Home*, écrit en 2010 par la poétesse somalienne anglophone Warsan Shire. En anglais, français, allemand et bulgare les phrases s'entremêlent, se répètent, s'accumulent :

no one leaves home unless
home is the mouth of a shark
[...]
you have to understand,
that no one puts their children in a boat
unless the water is safer than the land.

Le poème se déploie au fur et à mesure que les comédien.ne.s avancent vers nous, pour emmener le public dans une déambulation à travers les salles du château. A chaque étage, jusqu'au grenier, nous entendons de nouveaux textes, récits, poèmes, allant d'histoires personnelles à *Questions From a Worker Who Reads* de Bertolt Brecht ou encore des travaux de sociologues et

⁸ Extrait de la note de présentation du projet « Et maintenant ? » sur le site de la Comédie de Saint-Etienne: <https://www.lacomédie.fr/laction-culturelle/et-maintenant/>, consulté le 24 avril 2018.

⁹ Richter, Falk: *My Secret Garden*. Trad. Anne Monfort, L'Arche (éditeur), Paris 2010, p. 66.

Reflections

Pauline Panassenko, Actress,
Assistant Director, Saint-Etienne, Montreuil

58

It was the desire for »another possibility« that also resonated in the remarks by the young actors from the Nomad's Lab FLUX.

anthropologues allemand.e.s. Avec le lien à l'autre pour fil conducteur, la performance résonne avec les thématiques du séminaire telles que les crises identitaires ou encore les peurs qui agitent l'Europe. Ainsi, la performance se termine sur une image finale du groupe réuni sur un petit balcon du deuxième étage du château. Depuis le sol, nous les écoutons dire le poème de Maya Angelou, *And Still I Rise* :

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors
gave,
I am the dream and the hope of the
slave.
I rise
I rise
I rise.

From the Comédie de Saint-Etienne to the Genshagen Foundation

A few days before the seminar in Genshagen the Comédie de Saint-Etienne inaugurated its new facilities. To mark the occasion, it hosted a week of free events including five 45-minute-long plays commissioned from living contemporary authors and performed by roughly one hundred young actors, including middle and high school students, amateurs, actors in training and professionals from the Ensemble artistique de la Comédie. A project entitled »Et maintenant?« (»Now What?«) was initiated two years earlier notably with the aim of »reaching out to youth who are socially and/or geographically cut off from sites of artistic creation to offer them an introduction to theatre and the opportunity to get involved.«¹⁰ This introduction was part of an ongoing push to democratise and decentralise culture, both of which have been priorities for the Comédie de Saint-Etienne since its founding by Jean Dasté in 1947.

In Genshagen, providing the broadest possible access to art and artistic practice was a topic addressed several times during the seminar. We were invited to reflect on it as a potential response to the contradictions and current problems in European society, and notably as a response to the rise of the far right and its growing electoral success, the shameful welcome shown to refugees, the hatred of others and nationalist ideology, for example. Very quickly, participants set about debating theoretical concepts and concrete examples, talked about their personal experience and things they had witnessed, expressed their concerns regarding the future and the scope of their actions and gave accounts of how rewarding it was when their initiatives succeeded.

Despite facing similar – often financial – difficulties, it was striking to see the extent to which the unique cultural policies of each country affect education and art at the national level, but lack any real European homogeneity. To defend themselves, it seems vital that artists work together in a coordinated manner to protect their status and rights. In France, for example, strikes and protests have been successful in defending rights that never existed or no longer exist in other countries due to a lack of veritable unity in the struggle.

Open Forum Session

During the Open Space, the connection between the place and budget allotted to art, culture, education and the European issues mentioned above was also discussed at length. Listening to the problems and concerns expressed by the different participants, as well as their suggestions and desire to connect with audiences who have less ready access to sites of creation, a passage from the play *My Secret Garden* by German playwright Falk Richter came to mind on several occasions. It ends with the words:

« Existe-t-il, l'ailleurs ? L'autre possibilité ?
L'autre vie ? »¹¹

(»So, then, does another place exist?
Another possibility? Another life?«)

Presentation of the Nomad's Lab FLUX

It was the desire for »another possibility« that also resonated in the remarks by the young actors from the Nomad's Lab FLUX. The performance they created and presented in Bulgaria and then in Genshagen was based on the diversity of their origins, the languages spoken and personal experience as potential spaces in which to meet others and forge a connection. The performance began in the park, with



two groups facing off a few metres from each other, in front of the staircase leading to the main door of the castle. In the first movement, an actor ran across the space; she was then joined by a frenzy of others to-ing and fro-ing. They ran, fell, got up, mingled, then fled in the opposite direction based on a logic we could not understand. Then suddenly they stopped and turned to face the audience seated on the steps. In the whirlwind following this hustle, they recited the poem *Home*, written in 2010 by British-Somali poet Warsan Shire. Sentences intermingled in English, French, German and Bulgarian, they were repeated and compounded:

no one leaves home unless
home is the mouth of a shark
[...]
you have to understand,
that no one puts their children in a boat
unless the water is safer than the land.

The poem was recited as the actors advanced towards the audience to lead us on a tour through the rooms of the castle. On each floor leading to the attic, we heard new texts, narratives and poems that ranged from personal anecdotes to *Questions from a Worker Who Reads* by Bertolt Brecht, as well as research by German sociologists and anthropologists. Taking our relationship with others as its backbone, the performance resonated with the topics of the seminar such as identity-based crises and the fears with which Europe is grappling. The performance ended with a final view of the group gathered on a small balcony on the second story of the chateau. From the ground, we listened to the performers recite the poem *And Still I Rise* by Maya Angelou:

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

¹⁰ Excerpt from the presentation brief of the «Et maintenant?» project on the Comédie de Saint-Etienne website: <https://www.lacomédie.fr/laction-culturelle/et-maintenant/>, accessed 24 April 2018.

¹¹ Richter, Falk: *My Secret Garden*. Trad. Anne Monfort, L'Arche (éditeur), Paris 2010, p. 66.



Open Space Forum Ouvert

Voices and Quotes: Democracy, Participation and the Arts

HOW DOES CULTURAL PRACTICE BECOME ACTIVE CITIZENSHIP?

Art institutions need to become a space for everyday life.

How can I make other people listen, and convince them to take action?

You need to put yourself in the other person's shoes.

When I think of the Open Space, a conversation I had with a Bulgarian participant about our countries of origin (Bulgaria and Germany) comes immediately to mind. He asked me how Germany had been able to become such a great country after a history that is, in parts, so tragic. I think he asked this question because he wishes for a similar development in his own country. And he is disappointed by the people who leave the country in order to lead a better life somewhere else, instead of using their intellect to advance their own country. We also spoke about financial wealth and its distribution, especially in the context of arts education. In Bulgaria, less money is also perceived as less culture.

He wants to live in Bulgaria and he wants to find people who will be engaged in developing its democracy. He wishes for citizens who will take their opinions to the streets and say them out loud and proudly. He saw how this could work in the Nomad's Lab. Art has inspired him to redesign his quality of life and the democracy in which he lives. His understanding of democracy, which was cemented and developed by this project, will be key in his negotiations. I noticed how he became so euphoric as a result of this project because suddenly he had so much to say. He was given a voice, because perhaps no one had ever asked his opinion before. The Lab is an opportunity to ask questions and offers a platform for telling stories. For these people alone, whose world view has been expanded and renewed and who have been given new perspectives, the immense enrichment of the project is worthwhile. It expanded world views, offered a glimpse into the lives of others and created a powerful euphoria that promises great potential.

Frieda Gleim

You need persistence!

It's very important to go for it, to fail and to learn from your experience. And to have stamina.

Offer free food if you want people to come.

The first questions to ask oneself when bringing about such a project needs to be: What scale am I aiming for? As an individual, where do I start? Which actions are helping the cause and what makes sense?

Can art be a medium to train ways of thinking/creating/experiencing cohesion and relationships with others?

USE WHAT INSPIRES YOU.

Voices and Quotes: Democracy, Participation and the Arts

In the Open Space we put the format directly into practice, which in essence is: I share my thoughts and ideas, others understand them and bring their own questions to the discussion and as a group we decide on how to structure this mountain of ideas and wishes. Then we go for it and see where we end up.

My wish was actually very simple: to collectively think over what we had heard, said and experienced in the first one and a half days of the conference. To do so it was important for me to actively question what we'd experienced together: What do I think of this? How can this idea be understood? Where and how do I disagree? Although we could have orientated ourselves according to the structure of the seminar, we ended up having a very philosophical conversation. For example, we became aware that we needed to align our understandings of democracy. What are we actually talking about here? Is it about daily practices and ways of thinking, on co-determination, equal rights or more about political systems and institutions? And how can we bring these different aspects of democracy together in our discussion – is that even possible?

One point which has stayed in my mind is the question of power structures. Who »makes« democracy? Is it the institutions, or us in our daily lives? And how can we learn to question democracy and put it to the test? In relation to the funding and financing of art and culture we asked ourselves: who makes the final decision on a project? And how is it possible that, especially in the arts, a very small number of people can decide what's »good« and what's »bad«? So, we attempted to question something that seems normal to those of us who grew up in a democratic country – democracy itself. Especially with regard to education, it became clear to us that it is precisely the ability to query and call things into question that is so important in civic and arts education, and therefore should be further promoted in schools. Practical approaches, such as the ones demonstrated by Artúr van Balen in his project, were understood by us to be particularly important as they create vital experiences and can lead to a feeling of active citizenship and daily democracy.

I believe that this experience was especially pivotal and important for the young adults. We all feel that democracy is on the move all across Europe, and we are similarly in flux.

Charlotte Klein

We suggest that civil disobedience becomes part of the school curriculum or that specific workshops are introduced in schools.

We need to concentrate on the positive things and do them more often.

**WHO DECIDES WHAT
»GOOD« ART IS? IS
ANYTHING »GOOD« OR
»BAD« AT ALL?**

Is art always a »safe space«? What does »safe« mean?

Arts education does not only mean to acquire skills but also an emotional training for being more open and sensitive.

In a group discussion during the Open Space meeting on the theme of »How to take action«, the question of whether artists must attach themselves to protest groups and social movements in order to change society came up. I said yes and no. I have been engaged in the climate change movement for years, and have learnt a lot from my exchanges with activists and actions. Most NGOs and activist groups have a very limited understanding of what the aesthetic of a protest should be. There should always be a banner that says exactly what the demonstration is about. As an artist, I am interested in the different forms of actions and protests that are more ambiguous and thus stimulate reflection, open up new spaces for imagination or have performative qualities that are interesting in themselves. As with the Occupy movement, it's not only about demanding a clear political message, but also about bringing people together to build a social movement.

Artúr van Balen

I want to insist on the importance of the Nomad's Lab participants in the seminar. It was great to be not only included but also involved, both physically and intellectually.

Vinciane Ebengou

Observations on the Open Space

Charlotte Müller, Genshagen Foundation

63

The seminar »On the Threshold of the Future« defined itself through the diversity of its participants. It was not only artists and those working in culture as well as professionals from different fields from all over Europe and beyond that came together for the conference, but also different generations. The younger generation in particular was especially strongly represented through the trilateral German-French-Bulgarian youth project embedded within the seminar. This was supplemented by the many different professional and cultural backgrounds of the other participants: artists from different countries and different disciplines such as performance art, theatre or dance, students of European and Cultural Studies and representatives from cultural institutions from all over Europe.

The aim of the seminar was to fully realise the enormous potential to be found in the coming together of these different people and create a space wherein all participants have an equal standing and can talk about their experiences and the themes of the conference that they found to be particularly relevant. In order to create such a frame for discussion, the main part of the seminar was organised using the Open Space Method which is based on active participation in contrast to lectures and panel discussions where the participants typically take a more passive role. To this end the format should offer an »open space for the active productivity of participants, free of external monitoring or control.«¹² A significant contributing element to this is the self organisation of the seminar by the participants themselves, which gives them a sense of responsibility for how smoothly the conference runs and which results are delivered, while also lending the conference a unique and productive dynamic. Themes were introduced, explained, combined, rejected or refined actively and equally by all participants. An agenda with a variety of questions that reflected the different facets of the conference's themes was concluded upon:

Engaging the unengaged – how can we involve those who weren't previously, and get more people involved in the world of art?

Taking Action – How can we use the positive energy that emerges in communities?

Art as a space to stand and practice controversial perspectives – how can we have real and deep discussions about complex issues while society is becoming more and more polarised?

The art to communicate with each other – how can a big group, where people don't already know each other, communicate in a respectful way? How can language be used, in this context, in an artistic way?

How could fear be challenged through civil disobedience?

Time for reflecting on what has been discussed so far.

Unconditional art funding (for projects) – How can we make sure that projects without a lot of experience receive more funding opportunities?

Exploring art and cultural practices for social change – How could art be implemented in the educational system (in Bulgaria)?

Role of the EU – Expectations, institutions, connection between culture, art and politics.

How can you overcome your fears and cross the borders in your mind?

The link between private and collective; individuals and society; life-changing and world-changing.

The participants could independently sign up for the individual discussion rounds according to their interests. In total, there were three one-hour-long time slots, within which the various topics were discussed in smaller discussion groups. The time frame was left up to the participants to decide too – conversations could be prolonged, combined, stopped or thematically changed if needed. Because all participants took part in a discussion round concerning their respective main interests and were there as a result of their own responsibility, the atmosphere within the individual work groups was very balanced. The work was characterised by great interest in the contributions of the others, intent listening and the active inclusion of personal thoughts and impulses. The Open Space format, therefore, allowed everyone to feel safe and they were encouraged to actively involve themselves and speak honestly about their goals, experiences and hurdles.

However, the success of Open Space is also based on other less obvious factors that may not be noticeable at a first glance. The Open Space is characterised by minimal outside monitoring and control, however some guidelines did offer a frame and a structure that supported »individual engagement and collaborative work in small groups.«¹³ Other than this, the minimal structuring of the conference created a discussion atmosphere that encompassed a heightened willingness to learn, mutual appreciation and an unprejudiced working atmosphere.

The guidelines of Open Space that also structured the meeting are: »Be prepared to be surprised«, in other words, be open to new experiences; »Whoever comes is the right person«, which means that the group size is always »right« because the people who are involved are doing it out of their own interest; »Openness to whatever happens«, in particular to the free flow of work processes; and »It begins when the time is right« and similarly »When it's over,

¹² Reich, Kersten (Hrsg.): Methodenpool. Universität zu Köln 2007, <http://methodenpool.uni-koeln.de>, last accessed 24 April 2018, p. 3.

¹³ *Ibid.*



it's over« which allows a free division of time depending on the needs of the discussion.¹⁴

The Open Space format is structured by a single law, namely the »Law of Two Feet«, that stipulates that participants are free to leave their discussion and join another at any time.¹⁵ However, during the seminar »On the Threshold of the Future« this law was used astonishingly little. Although now and then some participants of the seminar did change discussions, most stayed in their groups, including those who at the beginning thought that they would move between discussions in order to cover a number of themes. At the end of the seminar, many participants reported that the huge diversity of contributions in each group was so interesting and so valuable, that they decided to stay in their groups until the end.

In the context of the seminar »On the Threshold of the Future« many of the participants seemed to have taken strong impulses and lessons from the discussions

away with them. The most important conclusion drawn from the conference seemed to be the discovery of the potential that is inherent in art, cultural education and cultural institutions for the fields of participation and democracy, and likewise the wish to become stronger and more concretely active in this field. However, through the many different backgrounds of the participants one also gained an insight into the hurdles facing artistic and political work within different social contexts. On the other hand, the coming together of people with such diverse cultural, professional and generational backgrounds sparked inspiration for new ideas and approaches to artistic work in the field of democratic development and participation.

¹⁴ Reich, Kersten (Hrsg.): Methodenpool. Universität zu Köln 2007, <http://methodenpool.uni-koeln.de>, last accessed 24 April 2018, p. 3.

¹⁵ *Ibid.*

Voices and Quotes: Democracy, Participation and the Arts

We had some interesting discussions about democracy and participation and the importance of art in society. The outcome for me was that the most precious thing about democracy is engagement. Everybody should be involved and for that everybody must feel involved.

Ariane Burghard

A joint creation can help to create a common language.

How do we define democracy? As a daily practice or a political system?

As participation or as political institutions?

**HOW CAN
EDUCATION
TEACH US TO
QUESTION WHAT
WE PERCEIVE AS
»NORMAL«?**

We need more collaboration between arts organisations and other associations or structures.

People who are »un-engaged« are just not interested in your art. So you need to ask them: »What is your interest?« You need to come to them.

Communication can be a bridge or a barrier.

We need to accept that art has a controversial status. In order to co-create, you don't have to agree on everything but you need a strong idea of how to proceed.

The questions and the efforts to find solutions reminded me of the ambiguous situation in Tunisia in the spheres of politics, economics, culture and above all civil society. There, young people fight for their voices to be heard, such as in the non-profit organisation »Freedom Youth Tunisia«, a project in which I am personally engaged and where I use art projects to fight corruption in order to advance society. It gives me strength when I am able to bring a smile onto the faces of others while working on these projects. Together with other engaged young people from the organisation, I try to achieve my best with the possibilities available to me. All young people aspire to participate and be a part of things and to be involved in decision making. These images appeared especially strongly in my head during the FLUX performance when they were speaking about migration.

»No one leaves home unless home is a mouth of a shark ... you have to understand, that no one puts their children in a boat unless the water is safer than the land«.

I was able to connect that with a conversation with Micaela Casalboni where we shared our experiences of Tunisia and Italy and our work in the two countries. Micaela has been successful in contributing to an increase in the participation and engagement of young people through art. I find what she has done from her artistic perspective very meaningful. At the centre of our discussion was her artistic engagement for illegal refugees. Among them were young Tunisians who saw fleeing to Italy as a glimmer of hope and risked their lives for it.

As a Tunisian I particularly benefited from the inclusive participation in the conference, because it spoke to me directly. I will allow myself to be further inspired by these experiences in the future.

Lamia ben Taieb



Christel Hartmann-Fritsch

Our responsibility lies in strengthening the German and European democracy together with our partners while actively engaging and involving the civil society and young people. We need to create new, convincing and moving European narratives through the potential of art and culture.

The visionary potential of art forces artists and arts educators to take social responsibility.

We cause a stir because we are moving past traditional hierarchies. We ask young people about their opinions and value them as equals, we declare our guests to be experts of their own lives whose views we take seriously. Our intention is to create a poetic dialogue of civilisations through a thoughtful and methodical approach. I believe that occasional failure and despair are an indispensable part of this creative success.

Christel Hartmann-Fritsch, Executive Director of Art and Cultural Mediation in Europe in the Genshagen Foundation from 2009 to 2017.



Be van Vark

Through the beauty, and also the simplicity of art, as well as through the words shared by you all, I am able to see the essence of what we are doing and what makes us move forward. That's why I wrote down some quotations from the seminar that moved me:

»Magic, beauty, trust, sense of community, connecting with others, connecting physically with others, stepping outside the box, learned more about myself, just to do it.«

And the key statement for me was:
»Making something beautiful from all our differences.«

I think that the segregation of our society is the biggest problem that we are facing at the moment. And it makes me think of one young performer who said: »On stage we are one.« It is so important to have that experience and to feel this unity and togetherness. It is really important, and this is no exaggeration, for the survival of our species, that we have the possibility to feel this and that is why I am very happy to have experienced that together with all of you. It is true nourishment for your life to continue, because sometimes it is a fight, sometimes it is boring, it can be everything but in general it is full of passion, pleasure and privilege.





Transformations to Sustainability: How can Artists support Democracy Building and Participation?

Gloria Benedikt, Dancer, Choreographer, Project Leader Science and Art, International Institute for Applied Systems Analysis (IIASA), Vienna, Laxenburg

Bird's eye view

While contemplating the seminar's topic, the potential of art and culture in democratic development and participation, it occurred to me that it may boil down to a simple question: How can we encourage every European, ideally every citizen on the planet, to ask themselves two important questions: Why am I here? And what can I do? And then, do it!

The first question is centuries old and has been debated for thousands of years and will continue to be debated for as long as humans exist. The second question is not exactly new either. However, I'm concerned that only a small minority are currently thinking about it, whereas we'd need a large majority to do so. Why? Simply because, we are now determining the future of the planet. We find ourselves in the midst of a global transformation, not witnessed since the industrial revolution, a world at crossroads. We are now so powerful that we could either destroy ourselves or flourish sustainably. Unlike previous generations we have a wealth of information at our fingertips. It is impossible not to know what is happening in other parts of the world and indeed what is happening to the world as a whole. Yet this fundamental shift in interconnectedness has not yet translated into a fundamental shift in collective perception and action, which would lead people to naturally ask themselves: What can I do? And then do it.

A global vote on global problems

If we are to move forward rather than backward, we'll need to »harness the creative power of cooperation in novel ways« as Harvard Professor Martin Nowak has put it.¹⁶ And there is hope. According to one of his recent studies,¹⁷ democratic voting emerges as a promising tool. But it will have to evolve from a national to a global level.

When we think about the future, one of the prominent questions is: What kind of world will we pass on to those who follow us? Are we willing to make sacrifices, so future generations are also able to meet their needs? Traditionally it has been assumed that people are rational and purely self-interested. Under this assumption the future of the planet would look dire. However, in recent years, a large body of evidence has demonstrated that many people are not completely selfish. In fact they are willing to share resources with future generations under two conditions. First, the decision has to be made based on a vote rather than individually, and second, that vote must be binding. In short, there is scientific evidence that democratic voting is the solution to overcoming global challenges such as environmental problems. Therefore, when thinking about democratic development and participation, a global vote on global problems reveals itself as a prime goal towards which we should move.

What can artists do?

How could artists support this process of evolving democracy and participation, which is essential to the larger transformative process towards sustainability? Traditionally, for better or worse, the arts system has been divided into *high arts* and *community arts*. According to this division the *high arts* are enjoyed by mostly highly educated audiences within the 'temples' of high culture such as opera houses, theatres and concert halls. High art has become a comfortable and pleasant pastime, which provides opportunities to reflect on life,

evoking familiar emotions and engaging audiences in playful intellectual exercises. It has its value, and occupies a stable place in society, often affirming belief systems already in place. *Community art*, in a nutshell, is art for impact. While innovation is not a focus, it directly engages with societal problems and people. With good reason, it has secured a stable place in the arts system.

But who is addressing the scary and the unknown? Today, a growing number of artists are challenging art forms and moving away from traditional spaces and audiences to better deal with complex global challenges. As engaged citizens, they are eager to take on the burning question of our time: How might we, as a global community, make a

How can we encourage every European, ideally every citizen on the planet, to ask themselves two important questions: 'Why am I here?' and 'What can I do?' And then, do it!

transformation to a sustainable lifestyle? This has led to what has been defined as Constructive Art.¹⁸

Constructive art doesn't just illustrate

a topic and reflect on a problem, as is the case within the traditional arts system. It also does not push people into art because art is good for them. And it doesn't – as in the case of activist art – advocate a particular point of view.

Instead, constructive art aims to combine innovation and impact. It poses original questions that open up avenues for inquiry and aims to change perceptions. It aims to break negative patterns of behaviour and to promote new ways of relating to humans and non-humans. It engages with real-life problems through the artistic process. It breaks the traditional division between

Constructive art tends to be disruptive and unconventional, but it is always strongly connected to contemporary society and concerned with making a positive change. One could say it couples freedom and responsibility, thus mirroring the fundamentals of democracy itself.

autonomous (traditionally defined as 'high') and applied (traditionally defined as 'low') art to make room for a novel approach where artists create independent spaces within the context of current global challenges. It tends to be disruptive and unconventional, but it is always strongly connected to contemporary society and concerned with making positive change. One could say it couples freedom and responsibility, thus mirroring the fundamentals of democracy itself.

While constructive artists use different methods, they tend to use two main approaches:

They engage with science/scientists to contribute to the discourse on global challenges and envision practical solutions, or engage with communities, experts, or other professionals to gain new insights about societal issues. Within these two approaches, five hallmarks that define constructive art were identified, that distinguish it from existing art forms. They are: Social Relevance, Investigation, Process, Constructive Output and Media Engagement.¹⁹

What funding bodies can do

There is growing recognition that artists who work within these parameters are doing a lot for the public good and that more of this kind of work is needed to support the sustainability transformation. Yet, while a growing number of artists wish to work in constructive ways out of a new sense of responsibility, comparatively few seem to succeed due to systemic and structural challenges.

The foremost systemic challenge is lack of funding when attempting to work across disciplines. Artists report, for instance, that the art world is not particularly prepared if they seek to engage with global challenges

such as climate change because the issue is considered too real; it is the territory of the scientific and policy sectors. Scientists and politicians, on the other hand, typically do not recognise artists as players that can contribute, as they are not considered experts in the field. Constructive artists, successfully working across disciplines, therefore, have an important role in paving the way forward for a larger generation to follow.

The major structural challenge within the arts funding system is three fold. First, artists seeking funding to work within these new parameters are challenged by those working in established art forms, who naturally seek to protect their territory and funding. Second, the current arts funding system, with a strong emphasis on criteria, forgoes the potential of innovation, as innovation by nature will go beyond existing criteria. Third, the current system of obtaining grants is too lengthy to allow artists to engage with current affairs. Smaller grants that are available on shorter notice, with the potential for long term engagement if the initial project is successful, would make artistic processes more sustainable.

Moving Forward

I started with two big questions that I believe every citizen needs to ask him or herself, since for better or worse, we are now powerful enough to determine the future of the planet: why am I here and what can I do? I shared what artists can do to strengthen democratic development and participation, which has resulted in a new sense of responsibility and global consciousness at large. Now, for artists to fulfil their potential in supporting this transformation, we would need those in charge of funding artists to simply ask them two questions: What can you do? And what do you need? And then, do it!

¹⁶ Nowak, Martin A. (with Highfield, Roger): *SuperCooperators. Altruism, Evolution and Why We Need Each Other to Succeed*. Free Press, New York 2011.

¹⁷ Nowak, Martin A.; Peysakhovich, Alexander; et al.: *Cooperating with the future*. Published in: *Nature*, Vol. 511, Macmillan Publishers, London 2014, [ped.fas.harvard.edu/files/ped/files/nature13530.pdf](http://fas.harvard.edu/files/ped/files/nature13530.pdf), accessed 24 April 2018.

¹⁸ https://issuu.com/iiasa/docs/scienceart_brochure_a4_28pages_sing/4, accessed 24 April 2018.

¹⁹ Further details and practical examples of such work: <http://www.iiasa.ac.at/web/home/about/scarts/case-studies.html> <http://www.iiasa.ac.at/web/home/about/scarts/case-studies.html>, accessed 24 April 2018.



Anhang
Annexe
Appendix



Nomad's Lab FLUX Participants

Performers from Bulgaria, Germany and France

Anissa Zerrouki
(France)

Ariane Burghard
(Germany)

Arthur Colombet
(France)

Borislav Plamenov Apostolov
(Bulgaria)

Ethan-Tom Felgner
(Germany)

Jason Mougamadou Abdullah
(France)

Monika Georgieva Yordanova
(Bulgaria)

Selin Efraimova Ismetova
(Bulgaria)

Sveenja Schmidt
(Germany)

Vinciane Ebengou
(France)

Zhanita Chavdarova Rafaelova
(Bulgaria)

Zlatko Rumenov Zlatkov
(Bulgaria)

Artistic Direction

Zandile Darko (Germany)
Eslitza Popova (Bulgaria)

Team Leader

Sandrine Ribeiro (Germany, France)

Assisted in the adaptation of the FLUX Performance in Genshagen

Be van Vark (Berlin)

Direction and Project Management

Julia Effinger
Eslitza Popova

Assistants

Charlotte Klein
Charlotte Müller
Blanche Pignier

Authors and Artists²⁰

Artúr van Balen

works as a visual and performance artist. He examines the overlaps between visual arts, performance and activism and founded the group »Tools for Action« in 2012. With »Tools for Action« he runs participatory skill-share workshops on how to build inflatable sculptures and uses them for political means. He has participated in exhibitions and action art performances at: the Steirische Herbst (Truth is Concrete, 2013), the Victoria and Albert Museum in London (Disobedient Objects, 2014), the Museum of Modern Art in Warsaw (2016), the Schauspiel Dortmund (2016) and the Moscow Biennale for Contemporary Art (2017) to name a few. In 2017, he received the Prize for Arts Education from the Federal Government Commissioner of Culture and the Media (BKM Preis für Kulturelle Bildung) for his project »Mirror Barricades«, together with Schauspiel Dortmund.

Gloria Benedikt

trained at the Vienna State Opera Ballet School and English National Ballet School London and has worked as a dancer and choreographer across Europe and the US since 2002. She joined the International Institute for Applied System Analysis (IIASA) in 2015 and is now Project Leader for Science and Art. A graduate from Harvard University, Class of 2013, she is particularly interested in exploring how artistic and scientific processes can be combined in order to tackle global challenges more effectively and support transformations to sustainability. She creates arts projects that are artistically innovative and impact driven and also co-directed the Citizen Artist Incubator Project 2016, developed for performing artists that aspire to develop new ways of using collaborative artistic innovation so as to make an impact on current issues and global challenges.

Micaela Casalboni

is an actress and a theatre teacher responsible for international and intercultural projects and co-art director of the Company Teatro dell'Argine. As an actress, she has performed in many shows in Italy and across Europe. As a teacher, she leads theatre workshops with teenagers and adults, both professionals and non-professionals. She is also regularly involved in workshops and seminars at Bologna University. In her artistic work she creates and implements local, international and intercultural art projects, as well as projects dealing with theatre as a tool for active citizenship, community empowerment and inter-generational and intercultural dialogue. A selection of the Teatro dell'Argine's projects: Acting Diversity, on political asylum rights; Lampedusa Mirrors, on migration; Feel Free(dom), on freedom involving citizens of all ages and artists in Italy and Turkey; Future Masters, on contemporary issues like work, war and migration.

Zandile Darko

studied Cultural Studies at the Leuphana University Lüneburg, Germany and at the University of Ghana. She received her artistic training in physical theatre in the Lecoq tradition at the London International School of Performing Arts (scholarship holder of the Alfred Toepfer foundation). Since 2010, she has been a performer with Hajusom and became Assistant Director in 2015. In 2010, she became part of Label Noir, an Afro-German performance collective of theatre and filmmakers in Berlin. She has performed at the Münchner Kammerspiele, the Staatsschaupiel Dresden, and the Maxim Gorki Theater in Berlin. She is currently undertaking an MFA Actor and Performer training programme at the Rose Bruford College of Theatre and Performance in London (scholarship holder German Academic Scholarship Foundation).

Julia Effinger

has been working as a project manager at the Genshagen Foundation since 2011. She graduated with a French-German M.A. in Culture Mediation and Cultural Studies (Aix-Marseille/Hildesheim). Within the field of cultural mediation and arts education she has worked in cultural management, international youth exchange and as a research assistant at the Department of Cultural Policy, University of Hildesheim. She also directed the Regional Federation for Arts Education of Youth in Berlin (Landesvereinigung Kulturelle Jugendbildung Berlin e.V.).

²⁰ The biographies were written at the time of the event and do not take into account current developments.

Imad Fijjaji

is an artistic director, director and actor at the street theatre company Zank'Art. He is also the forerunner and director of Terminus des Arts, the first Moroccan company specializing in street arts, which was created in 2010 in Casablanca by the graduates of the Higher Institute of Drama and Cultural Animation.

Christel Hartmann-Fritsch

was the executive director of the Genshagen Foundation from 2009 to 2017, responsible in the field of Art and Cultural Mediation in Europe. She studied German and Romance Philology in Regensburg, Freiburg im Breisgau and Clermont-Ferrand. From 1983 to 2009 she worked as the executive and artistic director of the international artistic youth cultural centre Schlesische 27 in Berlin. From 1989 to 2004 she also worked as an expert for the European Commission (Task Force Human Resources, Education, Training and Youth – now General Directorate for Education and Culture). From 1995 to 2005 she was the consultant of the Cultural European Foundation in Amsterdam (EFC) as well as other foundations and organisations.

Teodora Konstantinova

is an art historian and a PhD student in art and visual studies at the New Bulgarian University (Sofia). She is co-founder and owner of the platform Art and Culture Today (Bulgaria) and holds monthly lectures on contemporary art and culture for a wider audience in Sofia. She has also organised such events in other Bulgarian cities, as well as in Vienna (Austria) and Bratislava (Slovakia). Her professional aim is to lead an academic career, specifically in the field of arts management, curating, arts journalism, museum education and interactive methods for educating children and adults in art history.

Charlotte Müller

has been working as project assistant at the Genshagen Foundation since 2017. After completing a bachelor's degree in international relations at the University of Leeds and the Université Libre de Bruxelles she continued her masters with a focus on European studies in a joint programme with the Free University of Berlin, the Humboldt University and the University of Potsdam. During her studies she worked as a project assistant in the planning of Franco-German projects on social and cultural topics at the Institut Français Berlin and in the organisation of conferences on European topics for the Research Group »The Transformative Power of Europe« at Freie Universität Berlin.

Eslitza Petrova Popova

is the cultural manager of the International Elias Canetti Society in Ruse, Bulgaria. She graduated in painting, obtaining an MFA degree from the Academy of Fine Arts in Sofia, Bulgaria in 1991. She works in the fields of painting, animation, scenography and costume design. She created the Popova Art Gallery on the island of St. Martin and the gallery Friends in Ruse, Bulgaria. Her shows include: »Borges and Balkan Voodoo«, »Creole Tales«, »Faces« and »Would like to tell you...«. She curated the video festival in Blagoevgrad »Fly to Elephant« and the exhibition »The Visual Artist in the Opera« in Ruse.

Pauline Panassenko

works as an actress and as an assistant director. After having studied a Master's in political sciences at Sciences-Po Paris and a Master's in literature, she followed a course at the Tisch School of Arts at New York University before entering the Moscow Art Theatre School under the direction of Oleg Tabakov. In France, she studied at the Ecole Nationale Supérieure de la Comédie in Saint-Etienne. She recently performed in: Nature morte. À la gloire de la ville directed by Michel Raskine, Un beau ténébreux by Julien Gracq, directed by Matthieu Cruciani, Tumultes by Marion Aubert, directed by Marion Guerrero, Tarkovski, and le corps du poète directed by Simon Delétang. At the Comédie de Saint-Etienne she assists Arnaud Meunier in the direction of the French-American play Fore!

Jean-Pierre Saez

is the director of the Observatoire des politiques culturelles, and editor of its journal. He teaches at the Grenoble Institute of Political Studies and is the president of the International Centre for Nomadic Music – »Détoours de Babel«. Jean-Pierre Saez is an advisor/expert for various French and European institutions (Conseil des collectivités pour le développement culturel, Stiftung Genshagen, Conseil culturel de l'Union pour la Méditerranée). Latest publications: Culture et Société. Un lien à recomposer (ed.), Éditions de l'Attribut, 2008; Le dialogue interculturel en Europe: nouvelles perspectives (co-ed.), Éditions OPC, 2009; Les nouveaux enjeux des politiques culturelles. Perspectives européennes (ed. in collaboration with G. Saez), Éditions La Découverte, 2012; Pour un droit à l'éducation artistique et culturelle. Plaidoyer franco-allemand (ed. in collaboration with Marie-Christine Bordeaux, Christel Hartmann-Fritsch, Wolfgang Schneider), Éditions OPC, 2014.

Be van Vark

works as a choreographer. She is the founder of the dance company Kompanie van Vark which has received several international awards (1994–2002). From 2001–2006 she led the Department of Contemporary Dance at Die Etage, a school for performing arts in Berlin. Since 2002 she has worked on her concept »tanztheater-global« which brings together amateurs and professional performers. Since 2011 she has been the director of the NGO Tänzer ohne Grenzen (dancers without borders). Further information about her current projects // bevanvark.wordpress.com

Linda Weichlein

studied Culture & Management at the University of Applied Sciences Zittau-Görlitz and Pablo de Olavide University, Seville. After completing her master's degree in Arts Administration & Cultural Policy at Goldsmiths College, University of London, she worked in the cultural industries consulting sector for several organisations, including foundations and NGOs. In 2015, she joined the team at the Genshagen Foundation as assistant to the director. Since 2018, she has been project leader of WELTSTADT auf Reisen at S27 – Arts and Education, Berlin.

About the Partners

Germany
Stiftung Genshagen

Stiftung Genshagen is a non-profit foundation under civil law and was founded by the Federal Government Commissioner for Culture and the Media (BKM) and the Federal State of Brandenburg. Stiftung Genshagen carries out international projects for the advancement of international understanding and collaboration within Europe. The division »Art and Cultural Mediation in Europe« organises artistic-cultural projects as well as strategic dialogue between key players and experts in art, culture, and arts education. Stiftung Genshagen aims to contribute, through art and culture, to diversity, equal opportunity, and social participation in Europe with particular focus on Germany, France and Poland.

www.stiftung-genshagen.de

France
Observatoire des politiques culturelles (OPC), Grenoble

The OPC was founded in 1989 in Grenoble on the initiative of the French Ministry of Culture and the Université Pierre-Mendès-France (Grenoble II) as an observatory of cultural policies during a time of general decentralisation policies. It is a state facility concerned with the interplay of new artistic and cultural trends, societal developments, and state politics at the level of the regional authorities. Through studies, congresses, training, and further education as well as through making information accessible, the OPC plays a definitive role for a large circle of professional artists and producers of culture, experts, and elected officials.

www.observatoire-culture.net

Poland
Narodowe Centrum Kultury (NCK), Warsaw

The NCK in Warsaw was founded 60 years ago and has been active under its current name since 2002. The Centre focuses on the development and professionalisation of the cultural sector through the continuing education of managers and others active in the cultural sector via numerous training and exchange programmes with Polish and international experts. Simultaneously, the Centre aims to preserve national traditions and Polish heritage, and to cultivate and promote arts education and interest in art and culture.

www.nck.pl

Bulgaria
International Elias Canetti Society (IECS), Ruse

The IECS was founded in 1992 in Ruse, the birth-place of Elias Canetti. Among the central goals of the society are the research on Canetti's work, the support of European processes of integration, and the collaboration in building civil society structures in post-communist Bulgaria. With their various facilities, the activities of the society essentially cover four areas: arts education, cultural dialogue, political education and science. The society publishes its own cultural studies literary series (Röhrig Verlag – Germany) and also a literary series in the Bulgarian language. A particular emphasis on the realisation of cultural, educational, and academic projects is to be found in collaborations with the countries of the Danube cultural region.

www.eliascanetti.org

Italy
**Fondazione Fitzcarraldo/
Osservatorio Culturale del Piemonte, Turin**

The Fitzcarraldo Foundation is an operational and independent institution, which, for twenty years, has been working in the service of culture and those who create, practice, produce, promote and support it. It works with a global network of collaborators and engages in a wide range of activities such as planning, research, consulting, and training and compiles documentation on management, the economy, and the policies for culture, the arts and the media. Fitzcarraldo is a founding partner of the Cultural Observatory of Piedmont, and is in charge of the research activities conducted by the Observatory. Established in 1998, the Observatory monitors the activities, the cultural assets, the museums, the cultural industries and the economic impact of public investments in culture.

www.ocp.piemonte.it

Morocco
Racines, Association for Cultural Development in Morocco and Africa, Casablanca

Racines (Roots) is a non-profit organisation in Morocco advocating for the integration of culture in human, economic and social development public policies in Morocco and Africa. Racines was initiated by various Moroccan cultural facilitators convinced that all African countries face common cultural challenges (inefficiency of cultural policies, weakness of the creative industry, insufficient protection of the rights of artists, limited educational possibilities for culture-related professions). Taking into account the specificities of country and region, it is essential to build on the achievements of each country or region and to improve the status of culture in Africa. Racines has initiated and developed debates and conferences, campaigns to develop cultural policies and to support structural changes (intellectual property rights, artistic freedom), the professionalisation of cultural facilitators, information and research on the creative industries and the freedom of artistic creation as measures that will aid the structuring of cultural policies in Morocco and Africa.

www.racines.ma
www.artmap.ma

PATION

over
food) for everyone

LOVE!

I just hope that all humans
can live together and be happy.
But I don't yet know how

Vivre le monde
ensemble
live the world
together

THE
UNW

in Garden Eden
+ to live in Garden Eden
were
if Anarchy became a
political concept again and not
synonym for chaos + violence
which has been indoctrinated in us

DEMO-
CRACY

humorous, conscious
following





Impressum

Publisher's Imprint

80

Herausgeber

Stiftung Genshagen
Kunst- und Kulturvermittlung in Europa
Dr. Angelika Eder

Am Schloss 1
14974 Genshagen

+49(0)3378 805931
institut@stiftung-genshagen.de

Team Stiftung Genshagen

Projektleitung: Julia Effinger
Projektassistentz: Charlotte Müller
Praktikantin: Blanche Pignier

Redaktion: Julia Effinger
Co-Berichterstattung: Linda Weichlein
Redaktionsassistentz: Charlotte Müller, Cosima Dinner

Lektorat

Deutsch: Julia Effinger, Charlotte Müller, Cosima Dinner
Englisch: Clara Percival
Französisch: Julia Effinger, Laure Delignon

Übersetzung

Ins Englische: Ruby Wilson (vom Deutschen)
und Jocelyne Serveau (vom Französischen)

Gestaltung

M.O.R Design, www.mor-design.de

Bildnachweis

Fotos der Veranstaltung in Genshagen: René Arnold
Fotos des Nomadischen Labors FLUX in Ruse: Dimitar Mitev
Fotos der künstlerischen Projekte:
S. 48/49 Micaela Casalboni, S. 51 Nadir Fijjaj, S. 54 Artúr van Balen

Alle Rechte vorbehalten. Abdruck oder vergleichbare Verwendung von Arbeiten der Stiftung Genshagen sind, auch in Auszügen, nur mit vorheriger Genehmigung gestattet.

© Stiftung Genshagen, 2018

Die Beiträge geben ausschließlich die Meinungen der Autorinnen und Autoren und nicht die Position der Herausgeber und Veranstalter wieder. Bei allen Bezeichnungen, die sich auf Personen beziehen, meint die Formulierung stets beide Geschlechter.

Realisiert von

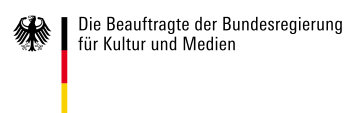


In Zusammenarbeit mit



Comédie de
Saint-Etienne

Gefördert von



OFAJ
DFJW

