





We are very happy and proud to present this issue of *art in migration* as part of the “Living On A Border” research and art project (pages 17 to 25). There will be a massive art container traveling from Ljubljana, Vienna, Bologna, and to London. The container will resemble the area at airports where people await deportation and is entitled “Permanent Waiting Room”. There will also be a screening of four videos inside the container, each presented by the “Living On A Border” partners, from London, Vienna, Ljubljana, and Bologna, and all of the videos will be projected as a loop.

There are a lot more articles in this issue of *art in migration* which deal with the problems that migrants encounter when living in new countries. We hope our readers realize that migration is not only about people being treated badly by politicians and institutions; it is also about the history and culture of humanity. In fact, culture is enriched and renewed by migration. Culture is and has always been intrinsically connected to

the migration of people, who bring with them ideas, art, music (the list is endless). This magazine issue also has more articles looking at international issues and projects not only from Western and Central Europe but also from Greenland, The Middle East, and Africa.

“Living On A Border” will be in Vienna in May as part of SOHO IN OTTAKRING.
Kerstin Kellermann, Joshua Korn (Redaktion)

Foto: Edgar Lliuya, Containerdorf in München

Impressum: Medieninhaber, Verleger, Herausgeber:
 Verein SOHO IN OTTAKRING, A-1160 Wien, Brunnengasse 68/9, Redaktion: kunst in migration/art in migration, artinmigration@yahoo.de, www.sohoinottakring.at, http://artinmigration.twoday.net, Mag. Kerstin Kellermann, Joshua Korn, Layout-Entwurf: Marina Shaparenko, Layout-Ausführung: Paul Felder, AutorInnen: Agnes Achola, Tomislav Bla evič, Neva Cocchi, Jessie Emkić, Vanja Fuchs, Felix Glücksmann, Nenad Jelesjjević, Hendrix Johnson, Edgar Lliuya, Nic Millington, Obiora C-Ik Ofoedu, Lisa Rosenblatt, Saskia Rudigier, Hansel Sato, Helena Silva, Daniela Tagger, Michèle Thoma, Lana Zdravković, Fotos (rights by the artists): Tal Adler, Nicoletta Acerbi, Magdalena Blaszczyk, Hendrix Johnson, Mazen Kerbaj, Franz Kimmel, Bernhard Kummer, Edgar Lliuya, pink zebra theatre, Joana Providência, Gerardo Sanz, Denis Sarkić, Hansel Sato, Bettina Stöß, Nada gank, Cover: Nic Millington, The Ruralmedia Company. Blattlinie: Spektakuläre, transkulturelle Kunstzeitschrift zur Überwindung von Nationalismus und Rassismus in Zeiten der Globalisierung. Namentlich gekennzeichnete Artikel müssen nicht unbedingt die Meinung der Redaktion wieder geben, Erscheinungsort: 1160 Wien. Druck: Flyeralarm, Brown Boveri Straße 8, Wiener Neudorf

SOHO IN OTTAKRING 07



Förderung von Wissenschaft und Forschung

Global

She tries to break free,
von Agnes Achola, Daniela Tagger, Hendrix Johnson 3

Borders of the Middle East:
Tal Adler, by Jessie Emkić 4

Mazen and the “Gucci” Revolution,
by Jessie Emkić 6

Mma Courage in South Africa,
by Vanja Fuchs 8

The absence of the thematized subjects,
by Hansel Sato 10

They invited people to come into their tent,
by Jessie Emkić 12

Mao na boca – Hand on the mouth,
by Jessie Emkić, Helena Silva 14

Greenland’s Melting,
by Lisa Rosenblatt 16

Living on a border

Living on a border,
by Nenad Jelesjjević 17

The erased people of Slovenia,
By Lana Zdravković (Ljubljana) 18

The Phantoms Factory,
by Neva Cocchi (Bologna) 20

An uphill task for migrant artists,
by Obiora C-Ik Ofoedu 22

Exploring barriers,
by Nic Millington (London) 24

Flash

Ein Schneider in Wien,
von Saskia Rudigier 26

Emigrant,
by Tomislav Bla evič 28
Kisten können Feuer löschen,
von Edgar Lliuya 29

Tipps

Sudaca Power, Luminescent Orchestrii,
by Joshua Korn 30

She tries to break free

One misguided action from us, brings chains of reaction ... sometimes it become so grave that it threatens to exterminate creation ...

A philosophical film by a refugee from a residential home and art students at the University of Applied Arts: The exciting short film will be presented in the Permanent Waiting Room container at SOHO IN OTTAKRING festival 2008.

A film by Agnes Achola, Daniela Tagger and Hendrix Johnson

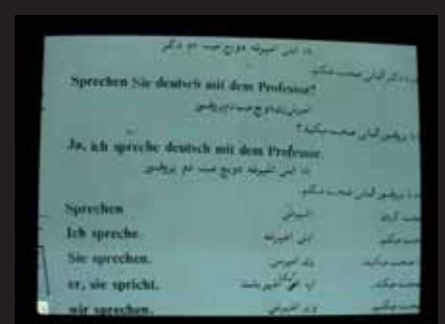
"Sober Reflection" dwells on the frustrating thoughts of a woman (Agnes) seeking to unravel the mysteries of life. She is mentally so subdued that her thoughts become complicated: she tries to break free from being a prisoner of conscience but her mind holds strong, tormenting her to the extent that she regrets being created into the seemingly endless mysteries in which humans find themselves. As always, both good and evil take centre stage in her mind, and like two conflicting voices, they seek to either build or simply destroy; thus influencing her actions and ways of life. The movie reminds us, as inhabitants of planet earth, to re-think our actions and try to reposition them in the right direction because everything

created from the origin of the world is still in place (unchanged), but humans have gone astray due to their inability to use nature's gift of free will in deciding between good and evil when making decisions ...

Sober Reflection: The short film "sober reflection" (Vienna 2007, 4 min) is a part of an initial, longer version: "DEAD TALENT" (Vienna, 2005, 7 min). The concept for the movie comes from one of the residential homes for asylum seekers in Vienna. Fearing they would be targeted or discriminated against, many otherwise willing asylum seekers opted out of the project. The filmmakers therefore decided to let the actors remain anonymous, and voice-over interviews were made.

The most important aspects of the concept are the views expressed by asylum seekers and the collaboration in developing ideas for the film. It is about time that we stop talking of asylum seekers as "victims" and stop defining other people's situations in stereotypical terms.

To avoid racism, it is necessary to talk with one another. Through communication, we can share information directly and cut discrimination at its roots. There is a lot to write about, and to talk about with one another.



Borders of the Middle East: Tal Adler

The Israeli pro-Palestinian artists are in a precarious position. Facing hardliners at home, they also face rejection from Palestinian institutions. The article is about acceptance and rejection of political art. *By Jessie Emkic*

Tal Adler is an Israeli artist living and working in Jerusalem. He occasionally teaches at art institutions and is passionate about traveling to other countries. Currently, he is involved in the Israeli Film Festival in Vienna taking place in November this year and is organizing the USA tour of his campaign "Unrecognized". In May 2008 he will be co-curating an exhibition in Sammlung Essl in Klosterneuburg, Austria.

"Unrecognized" is a project documenting the lives of Bedouins made refugees when their land was taken away in 1948 in the course of the establishment of Israel. Today they live in unrecognized villages. About this project, Tal says: "I chose to deal with a specific social and political situation in which the Bedouins of the Negev desert are involved. The project is part of an ongoing movement to recognize these villages and to establish civil equality. The situation in the Negev is nowadays really unequal and urgent, and I felt I had to contribute something to interfere with it and join the movement for change." Although topics such as these are not mainstream, Tal doesn't see himself as a part of the left underground art scene in Israel. He rejects definitions, since things constantly change and are more complex in the Middle East. It's choices and circumstances of individuals that are in question, not scenes. "I usually don't deal with politics, but do politics. It's not 'talking about'; it's 'doing'. More so, it's a way of examining 'political art' – if the project has a quality of change/ interference/ creation or just observation/ discussion. It's passive vs. active." But definiti-



ons can confuse and oversimplify. They change and are usually dichotomous, whereas life, particularly in his region, is much more complex.

I asked him about collaborations with artists from neighbouring countries. "I only have few connections with artists in Egypt," he says, "that

is if you don't consider Palestine as a neighboring country. I have good relations with Palestinian artists. Unfortunately, Jewish Israelis find it almost impossible to have meaningful or creative relationships with the other countries like Lebanon, Syria, Iran, Jordan, Saudi Arabia etc., because of our political circumstances.

From experience, these artists will not and cannot collaborate with us. They refuse to participate in shows with Israelis. I can find maybe a Syrian blogger and maybe do some long distance internet thing, but this is shallow. I'm interested in real relationships or collaborations in projects, which is impossible at the moment. However, I think I do have some kind of a possibility of beginning in Egypt." The reasons for a lack of collaborations are political and also involve politics of the art world and local art scenes. Most Palestinian art institutions and artists now have a new automatic answer to refuse to exhibit with Israelis, no matter what the context is. "I can understand the rejection," he says, "and in many cases I can agree about the refusal when the context is being imposed on the artists and they feel that it's inappropriate.



But lately, as I experience it, the refusal has become an automated refusal which, as most automated processes, is not so coherent and not so intelligent." According to Tal, this total exclusion doesn't reflect life, especially not in the Middle East, where it's complex and multi-layered. For him, a total boycott is a clear aspect of racism. Another serious hurdle in collaborating together is the danger it imposes on Arab artists who collaborate with Israelis. It can even be fatal to their careers. But as Tal puts it, "... the separation which both 'mainstream' sides wish for is a utopia and will never be really possible." The exhibition which will be shown at Sammlung Essl involves Tal's work, the Institute for Research and Creation of Rites and Ceremonies (www.ritesinstitute.org) and the works of some 15-20 artists from Israel and Palestine.

www.itemz.com

Photos: Tal Adler

Mazen and the “Gucci” Revolution

Humour and irony may make you laugh, but can a blog filled with political comics serve better as a source of information than traditional media?

The Lebanese Mazen Kerbaj succeeded in creating such a blog. *By Jessie Emkic*

It was last year during Israel's invasion of Lebanon that I encountered Mazen's work for the first time. His blog drew my attention. He would regularly post cartoons depicting his impressions of the invasion, adding a good portion of self-irony to make his point clear. Throughout the entire invasion he would draw, make music and write everyday ceaselessly to “keep his sanity”, as he says. His work drew large international attention. “Sometimes I meet people after a gig in Europe. They come to me and say: ‘We spoke to you during the war’. I don't know what I should answer. It was in fact quite a frenetic period back then, and I barely have any souvenir of all the people I spoke to.” Sometimes he would receive more than hundred of emails per day. A large majority of these were supportive, but there were some detractors too. Mazen takes it with humour: “In a way, I was more capable of answering these than totally cheesy comments of some supporters. Receiving a comment like: ‘I am with you from Costa Rica,’ while you are in a really incredible, but interesting state of mind as you hear bombs fall on your city, trying to cope with the situation and continue your ‘art’ – it brings you back to the real world. In a sense it shows you clearly what the reality is of support that you and the country are getting.”

Unfortunately, some people totally misunderstood the message he was conveying with his drawings. It made him appear a victim, although he was simply discharging his fear on paper. He was trying to protect himself from going insane. “I even got the greatest comment one day,” he says, “after a drawing where I'm vomiting because of too much

whiskey: ‘You shouldn't drink alcohol, it is bad for your health, you know.’ Reading this while a bomb is falling 3 kilometers away from your house is pretty surreal.”



He spent his childhood in the Lebanese civil war until he turned fifteen. The food and medical aid the Lebanese would receive consisted of goods which had expired years earlier. This is customary with humanitarian aid regardless of the country it's sent to. He says ‘divide and conquer’ seems to be working very well in his region. But not everything

is dusky. Beirut is known as the “Paris of the Middle East” glowing with glamour. People are fashion conscious to such an extent that during the great riots in 2005 citizens of Beirut would refer to them as the ‘Gucci Revolution’.

Mazen started drawing at the age of three and hasn't stopped since. Many of the comics he draws deal with politics and war, but he doesn't want to do what many Occidental artists do, namely use war as a primary topic for a study. “In a sense, I wanted to prove – to myself – that it was possible to do interesting stuff without stressing your ‘difference.’” The assassination of the notable journalist Samir Kassir in 2005, his friend and mentor, left a deep scar. “I couldn't stop drawing during the week that followed. It was a sort of a therapy.” Mazen ended up printing 10,000 copies of these drawings with the help of some friends and donors. They were published under the title ‘UNE SEMAINE SANS LA VOIX DE SAMIR’ (Engl. A Week Without Samir's Voice) and distributed with *Le Monde – Edition Proche Orient*.

Mazen explores his creativity also in music, engaging in international collaborations with other musicians. He's regularly invited to play gigs in Europe, many in of them in Austria. With neighbouring countries it's different. There's no collaboration with Israel whatsoever. According to a Lebanese law one is not even allowed to speak to an Israeli. And yet, he received many supportive mails from Israeli musicians during the Israeli invasion and was astounded how many of them knew the Beirut music scene – a proof that art surpasses all borders.

www.kerbaj.com



"Today I am celebrating 6 years of friendship with the customs of the civilised world airports" (English translation of the arabic writing)

Mma Courage in South Africa

Sometimes a journey to very distant places must be done to change the perspective: for example, from Middle Europe to the southern hemisphere. The Austrian freelance theatre group, pink zebra theatre, and The South African State Theatre started a collaboration: Brecht meets modern South African art. *By Vanja Fuchs*



"It's a fucking good play!". The young man referring so enthusiastically to a theatre piece is Mpumelelo Paul Grootboom, a director and playwright from South Africa working with The South African State Theatre. As Paul is a shooting star of the international theatre community, also known by the nickname "Township Tarantino" for his furious productions, one could think the piece is another sex-and-crime-story settled in a "tsotsi" milieu. In fact, the play is dealing with the survival in very rough times, but it is a modern German drama classic: Bertolt Brecht's "Mother Courage and Her Children".

In German speaking countries, "Mother Courage" rather evokes associations such as required school reading and a certain performing manner related to the DDR stage aesthetics. Of course, nothing is wrong with the play itself, and nothing is wrong with keeping up traditions. What doesn't work any more is our European perception of it – too familiar,

too well known to treat it with the distance once suggested by Brecht. Looking for a solution, the pink zebra theatre, an international freelance theatre and performance label from Vienna, Austria, decided to try a radical experiment on the Brechtian term "alienation effect" by putting the play in a contemporary African context. In 2006 the pink zebras met Mpumelelo Paul Grootboom in Vienna while he was touring with "Relativity: Township Stories" at the Vienna Festival. The idea of collaboration between The South African State Theatre and the pink zebra theatre on the theme of "Mother Courage" was born.

The first step towards a stage production was a workshop in Pretoria/Tswane from the 8th to 20th August 2007. When our Viennese crew of five arrived in South Africa to start working together with the African colleagues there were some "doubts" on both sides. At first glance, The South African State Theatre looks like a majestic, almost intimidating block in the very heart of Pretoria/Tswane. But appearances are deceptive:



the huge complex, including six different theatre venues and several bars, restaurants, and an art gallery, is the place where you can feel the pulse of the city at its best. Since the reopening in 2000, the State Theatre has been constantly growing into a centre of the South African theatre avantgarde.



shop process, an internal scenic presentation was staged on August 20th 2007. Due to the success of the short preview, the collaboration between the two theatre groups is going to be continued. Let us make a fucking good show together!



Although the Brecht reception in South Africa doesn't have a big tradition (a prominent left-wing author probably wasn't exactly what the former apartheid regime driven by its communism paranoia wanted to see on the stage), and the piece was totally unknown to the cast, astonishingly enough, the group's already established working method perfectly suited the demands of the play. The black African artists were retelling the "Chronicle of the Thirty Years' War" in their own words, languages and settings in a pretty "trashy" way, unveiling some usually overseen aspects of the play like the very specific art of humour as a mean of distance and creating powerful, sometimes even grotesque and brutal pictures. Evolving from the work-



tsotsi – South African township slang for gangster, outlaw, gang-member; also the title of the South African film winning the Academy Award for the best foreign language film in 2006.

alienation effect – a term established by Bertolt Brecht "which prevents the audience from losing itself passively and completely in the character created by the actor, and which consequently leads the audience to be a consciously critical observer."

Photos: pink zebra theatre

The Slovene Vanja Fuchs is working as the dramaturg of the pink zebra theatre in Vienna, established by the artist, director, actor, and producer peter fuxx. The workshop process has been followed and supported by the bmeia (The Austrian Foreign Ministry) and the Austrian Embassy in Pretoria/Tswane.

www.pinkzebra.org



The absence of the thematized subjects

Building bridges between Kassel, Lima, and Trujillo: An art mediation project in the documenta 12. *By Hansel Sato*

The global complex of cultural translation that seems to be somehow embedded in art and its mediation sets the stage for a potentially all-inclusive public debate. Bildung, the German term for education, also means "generation" or "constitution", as when one speaks of generating or constituting a public sphere. Roger M. Buerger

About Peripheries and Sub-peripheries

During my time as an art student in an elitist art college in Lima, most of my colleagues and me had the strong feeling that the centre of the art world was somewhere in the so-called first world. This idea was reinforced by the fact that the many prestigious Peruvian artists had studied and developed their careers in Europe or the United States.

On the other hand, we also saw the art schools in the provinces as unimportant and "marginal". Consequently, we constructed the idea of a "sub-periphery" which exists in this art scene outside from Lima.

Documenta or the imagined navel of the art world

Peripheries assume a centre. For many, not only in Peru, the epicentre of the art world is in Kassel, in the documenta art exhibition. When I got the opportunity to make a project within the scope of the art mediation in documenta 12, I wanted to pick out as a central theme the situation mentioned above.

There were, as expected, hardly any guests from South America, Africa, or Asia visiting the exhibit. An exception was the few wealthy people who could pay the expensive trip to Europe and get a Visa (something that has

became nearly impossible for middle class people in Peru). From these "selected" people, an even smaller group booked a guide for the exhibit. On the other hand, there was another group made up of journalists and curators whose trips were financed by museums or galleries; it means, a specialized audience who are part of the small intellectual elite in their respective lands.

Where are the others?

One of 3 leitmotifs of d12 was the question about the "bare life": it means – in allusion to the texts of Giorgio Agamben – the life of the people who are excluded by the policy. Accordingly, many works were dealing with the subject of Power and exclusion/inclusion mechanisms in the globalized world. For example, there were works like the ship made of oil jerry cans by the African artist Romuald Hazoume dealing with the destiny of African refugees, or the "infernal" Karoussel, placed on the Friedrich's place, by Andreas Siekmann. But there was something that I have perceived as more intensive and more full of expression than the presence of these works: the absence – as visitors – of the thematized subjects, namely the migrants themselves.

However, at this point I also would like to stress that in d12 many interesting projects of the Documenta advisory board, the Documenta magazine, and the art mediation team were

touching the above mentioned political problem. But these commendable activities which have been generally confirmed as successful in Kassel, cannot fight on a continuing basis



against a structural global situation. The main fight must be developed, above all, in the terrain of the macro policy.

On the other side, my purpose was not to directly touch the subject migration, but the bulk heading mechanisms of the international policy which make a simple fact like a visit to the d12, practically impossible for people of other regions in the world.

It could be argued, that Documenta is a German exhibit, made for a German or European



audience, and that the whole world does not need to come here. This is true: also not all Europeans want or are able to travel to Havana or Sao Paulo when the biennials take place there. But there is a big difference: a European would get a visa.

Building bridges with "Skype"

In view of this situation, and in collaboration with Sharon Learner and Nora Landkammer, we developed a project which tried to offer the students from Peru a possibility to visit d12, via the Internet. With the help of Internet, camera, and microphone, we became mediators between d12, the pieces of art, and the art students in Peru. An exchange of experience and information-transfer, straight around the globe, was produced.

The participants visited a blog designed by us, with photos and videos from the show, and talked with us during one hour while they were watching them.

We wanted to generate a feeling of nearness which could contribute to a demystification or de-idealisation of various art events of worldwide importance. In a few words: The dichotomy

still existing in the international art world of centre/periphery, should be questioned and dissolved by an interactive dialog and by the virtual presence at the very place of the "big event". On the other side, it was very important for students, to have access to information in Spanish. Most of them did not speak other languages.

Results

One group from students from the Peruvian province, Trujillo, and 4 groups from Lima were contacted, but also other interested people called us (curators from Trujillo, artists, etc.) We have already spoken with about 50 people between the end of August and the end of September 2007, and there is the possibility that we will further work with other groups until the end of the year.

The Internet mediation required, as expected, the development of a new format. We supported ourselves with verbal descriptions, whenever the visual information was absent or missing. There were also some problems with discontinuous connections and with the time difference which meant we had to work sometimes until late in the evening

The design of the blogs attempts to correspond with the spatial constellations from the galleries and rooms. This is the most important difference between our blog and a "normal" catalogue or website with photos from d12. We wanted to translate the central ideas of the exhibition in a web format (migration of forms, formal correspondences, etc.) as far as possible. In view of the numerous works, we have selected only certain rooms which we considered exemplary to understand the concepts of the show.

The virtual mediation does not pretend to substitute the experience of psychically visiting

the exhibition. The "mediated mediation" belongs to another ontological category. In view of the "absence" of original works which have become a sum of pixels in the virtual reality, transference from the aura of art objects to the art mediator will take place necessarily.

The mediator plays accordingly a very important role; moreover, he or she assumes the role of a curator by selecting the pieces to be discussed. This process, in which the subjective consideration of the mediators is becoming very important, could be seen as a disadvantage.

On the other hand, our experience showed that even in a "real" guide this phenomenon of selections, displacements, and influences can be observed too.

How the future looks for this new (?) format, will be decided during the next months. There is the possibility to expand the project to other countries of Latin America; but we are convinced that the virtual mediation has a large potential and that our idea will further offer, in support of Buergeles words, a chance of an all-embracing public debate.

<http://d12puentevirtual.blogspot.com/>



They invited people to come into their tent

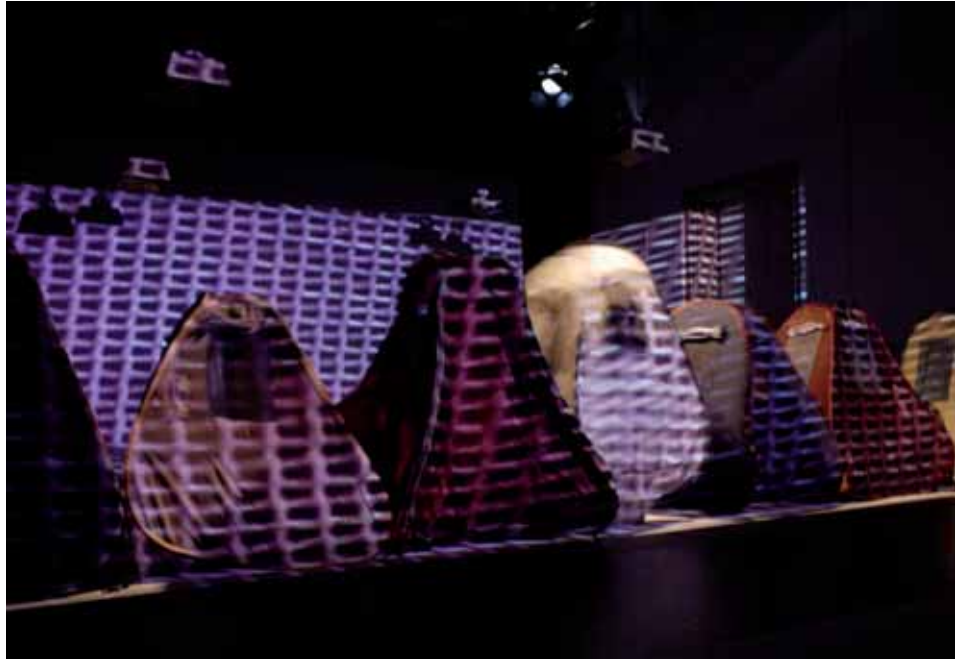
By Jessie Emkic

In today's oversaturation of information can a dance performance send a meaningful message? Choreographer Helena Waldmann shows it can – even in Iran.

Iranian government officially claims that it invests large amounts in arts and culture, but the money is rarely evident and there is little international co-operation. A notable exception is *Letters from Tentland* – the first Iranian dance production ever with a foreign choreographer. This purely intense performance was created with the support from the Dramatic Arts Centre in Tehran and the Goethe-Institut in 2004. It was directed by Helena Waldmann, a German choreographer whose speciality is concealing the visible. *Letters from Tentland* showed six female performers dancing and moving on stage inside specially designed tents.

"I loved coming to Teheran", Waldmann says. "The first day I was going to meet the actresses, the chief of the Dramatic Arts Centre told me: 'Come, they are all already inside waiting for you ... and they are the most famous actresses in Iran ...' I was worried about this at first, but they all turned out to be great. They were the divas of Iran and I had to tell them to get into a tent as if we were going camping", she explains laughing. "At the beginning we had some difficulties working together. We had to learn how to approach one another. There were difficulties in communication. Some actresses spoke English,

12



but many didn't and there were fourteen of them. I wondered how we could get closer. The clichés and stereotypes arose, but after a while this became secondary. *Letters from Tentland* became our focus. I thought the performance was so intense, I had to send the *Letters* all over

the world. They couldn't remain in Tehran." The performance premiered at the International Fajr-Festival in Tehran in 2005. "After the performance we invited women from the audience for tea and a chat behind the curtain. It was very intense. Many told us they

couldn't believe the performance was not censored. We kept the tea-and-chat practice after the performance throughout our world tour. That way women all over the world got the chance to talk to dancers and exchange experiences. It was more important that people spoke to dancers than to me, because I wanted a communication to be established between Orient and Occident in order to clarify our ridiculous misunderstandings."

Waldmann's work is famous for hiding the performers. In her 1997 performance *Vodka konkav* she installed five glass panels behind which the dancers performed. The audience sat in front of the fourth panel seeing the performers only indirectly.

Since 2005 *Letters from Tentland* has toured seventeen countries and was performed forty-three times until it became censored in Iran in

2006. Helena Waldmann wasn't discouraged. On the contrary, she directed a new piece called *Return to Sender – Letters from Tentland* with Iranian dancers in exile, which premiered at the Montpellier Dance Festival. The statements made in the first piece were now answered, stamped and returned to sender. In this performance the tents represent the unstable life of migrants, but also an unlikely piece of home. Six Iranian women in exile use the tents their colleagues from Tehran left behind expressing their anger, fear and hope. The show was recently performed in Kabul, Delhi, Bangalore und Sri Lanka. "It was wonderful, fantastic, touching and somehow very important to perform there, specially in Kabul," says Waldmann. "There the theater means resistance against the old regime."

In original performance the final scene shows dancers huddled in one tent. Shy and frightened, they looked towards the audience wondering if there is anyone out there hearing them. They invited people to come into their tent. At a performance in Vienna, just as they were about to zip the tent closed, a Mexican woman stood up and went to join them. They smiled. It was a beautiful and honest act of solidarity.

Photos: Franz Kimmel, Gerardo Sanz, Bettina StöB





The Portuguese choreographer Joana Providência was commissioned by the Fundação de Serralves in Oporto, Portugal, to produce a performance based on the work of the famous Portuguese painter Paula Rego. The performance was shown in parallel with the exhibition of Rego's work in Fundação de Serralves in 2004.

"To me this work is very important," says Providência. "What I consulted first was a book with graphics from Paula Rego. These graphics were based on tales and children's stories." Rego researched Portuguese fairy tales in the 1970s with grants from the Gulbenkian Foundation, using characters that appeared in the fairy tales she read, to paint provoking images. In one of her paintings, a red monkey vomits as his wife cuts off his tail. "As soon as I encountered Rego's work, I knew it would be a strong experience," Providência continues. "Her work has a great power and I realized I would have to find a way to transport that power onto the stage."

Mao na boca – Hand on the mouth

Turning paintings of vomiting monkeys and aborting women into a dance performance may sound like Sisyphus' labour, but for Joana Providência it was sheer pleasure. In 2008, she will be celebrating twenty years of her work. *By Jessie Emkic und Helena Silva*

Transporting Rego's work onto the stage was rather challenging. Rego's paintings don't appear static and can be described as somewhat organic. They change their meaning with the spectator, exposing ambiguities and combining extremes. In her 1987 painting 'The Policeman's Daughter', an obedient daughter is polishing her father's jackboot and at the same time holding her arm inside it in such a manner as if she were saying 'up yours'. Obedience and rebellion, humiliation and submission, violence and revenge: these themes are the foundation of Rego's work.

"The title of the performance appeared before I began producing it," says Providência. "To choose the title, I did an exercise while watching a documentary about Paula Rego." She would note down the words she'd hear in the documentary. Some of the words appeared to be too strong and far too direct. The words 'mão na boca' seemed open without being offensive. "Somehow, Paula Rego holds her hand over her mouth because she uses the hand to scribble and while doing so, she is expressing everything that happens inside of her. The hand functions as a mouth," says Providência. "When a work is developed by being commissioned or by

an invitation, there is a goal that is set at the beginning. I realized I would need performers for this show who were already known to me." Knowing they were available for this type of work, she also knew how they would respond to this material that "... demands literary everything from a performer."

For Providência, "... the creation of Mão na Boca developed in two ways: On one hand, the drawings and paintings as universes of tales, fables, and novels, were generating impulses. On the other hand, the hidden or less readable marks in Rego's work of memories, fears, sounds, and imagination, worked as a motor for the performance. To the performers, it was proposed to improvise using their shadow as a way of reducing the body to a smudge that transforms, deforms, and folds itself in scales, shapes, and tensors. The body was interpreted as a technique of physical narration, filled with conflict, evolving through various states, having skin, flesh and tendons."

With the strong visual character that endorses her work, Providência achieved the likely impossible: to breathe a life into paintings by turning the imagery into movement, and to evolve the movement into an epic of extraordinary skills.

Providência belongs to a generation of choreographers who have been influencing the development of contemporary dance in Portugal significantly for the past twenty years. She has been the director and professor of the Movement Department for Interpretation Studies at the Academia Contemporânea do Espectáculo in Oporto since 1995. She is a part of the theater company promoted by the ACE/Teatro do Bolhão and is a member of their artistic board. She teaches choreographic composition at various schools and workshops in Portugal and abroad. Her work has been shown in Glasgow, Salamanca, Madrid, and several dance festivals across Europe.

Photos: Joana Providência



Greenland's Melting

Traces of a Different "North-South" Divide. *By Lisa Rosenblatt*



The earth's most northerly inhabited settlements are already suffering the effects of global warming. This is not the first "intrusion" of the south into the north, however. Throughout history, the people, land, and culture of the Polar Regions have been pulled into the culture of the southern latitudes in a number of ways: from Polar exploration to global warming, a brief glimpse northward . . .

A recent headline screamed "Greenland is melting." In the High Arctic, climate change is not a debate. It's a raw fact of life transforming the lives of its people, its landscape, and wildlife and making survival ever more precarious. It's not bad news for everyone, though. Plenty of adventurous investors are keen to see the ice melt. As countries stake sovereignty claims on remote Arctic islands, hopes grow of cashing in on new east-west shipping routes, fishing grounds, and oil exploration. "As long as it's ice," said Sheila Watt-Cloutier, leader of a transnational Inuit group, "nobody cares except us, because we hunt and fish and travel on that ice. However, the minute it starts to thaw and becomes water, then the whole world is interested." (Quoted from a New York Times article, 19 October 2005).

In southern latitudes, mention of Greenland normally draws blank stares and someone will inevitably recount that the name was coined as a ploy to attract Norse colonists to the ice-covered island. Nonetheless, Greenland harbors its share of superlatives: the largest island on earth (that isn't

considered a continent), the only country to withdraw from the EU, home to the world's most northerly permanently inhabited settlement, and covered by glacial ice on 85 percent of its surface: The northern border of a round world, so to speak. And also, an integral part of our global history. But as Sheila Watt-Cloutier said, when it was just "ice," not too many people were really interested. The fourth International Polar Year, which began in March 2007, is a transnational effort highlighting the Polar Regions and their vital role in the ecological and social health of the planet. For the first time, the current Polar Year has the "human dimension" on the agenda.

Involved in this human dimension are the Greenland Inuit, representing roughly 80 percent of Greenland's population. They share a common language and culture with Inuit living in the Arctic regions of Canada and Alaska. A strait of only 16 kilometers separates northern Greenland from Canada. The last major migration of Inuit from Canada to Greenland took place from roughly

1700 and 1900. At about the same time as this migration was coming to a close, before the era of global warming, one of the most obsessive explorers of his day, Robert Peary, was wandering similar grounds searching for the North Pole. All told, he spent decades on his quest, living with the Inuit in northern Greenland, learning to adopt their survival techniques. Nonetheless, in his efforts to make his mark as the first human to set foot on the earth's extreme northerly point, Peary left behind rather troubling tracks. He wrenched an entire Inuit family away from their home and brought them as living cargo to New York in the summer of 1897 for his financiers at the American Natural History Museum. People flocked to gawk at the "savages" and the media had a feast. Only one of the unfortunate captives survived what for them was an uninhabitable, hostile environment.

An award winning 2006 documentary *The Prize of the Pole* by Swedish director Staffan Julén explores this story tying together the lives of the explorer and those whose lives he drastically altered. The film accompanies the Inuit hunter Hivshu, a.k.a. Robert E. Peary II, great grandson of the famous explorer, on a quest to trace the story of his great grandfather and his other ancestors scattered in the U.S. and Greenland, as well as the fate of the six Inuits that Peary brought back with him to New York, focusing on the story of Minik, a boy of a six at the time of his capture in 1897, the sole survivor of Peary's captives. Julén, the film's director, explains that the first time he heard of Minik was from an old man in a little hunting lodge in northern Greenland. "The old man told me about this strange Inuit from his childhood, Minik, who had returned to Greenland after living in New York for years . . . he was furious. . . . He couldn't speak, he couldn't hunt, and he couldn't survive. . . ."

<http://www.haslund.org>

LIVING ON A BORDER

Bologna - Ljubljana - London - Vienna By Nenad Jelesijević KITCH



Lana Zdravković and Nenad Jelesijević, KITCH. Performing at the happening Kitch Wedding which deals with the trend of false marriages between citizens and immigrants for reaching an official citizenship status. Festival City of Women, Ljubljana 2005, photo: Nada gank/Memento

Living on a Border is both a research and an art project dealing with the phenomenon of contemporary migration in Europe and especially the EU. It is being realized through the network of organizations which are active in this field. Considering the fact that in public discourse migration

is usually understood as negative, threatening, and an issue which causes a lot of conflict, the project would like to present the results of the research to the wider public using an artistic approach which is to be realized within a spatial installation named Permanent Waiting Room.

SOHO IN OTTAKRING 08



A number of documentary materials being collected during the research will be selected to represent the idea of the project in the best way. Videos, films, prints, and audio records are to be included in the installation and also in the project's web archive

(www.livingonaborder.net).

We try to think beyond a specific national concept; we try to open some questions about transnational (universal) equality, wishing to debate some new foundations for (global) identification, beyond national belonging and national citizenship.

We promote the project as the way to step beyond xenophobia and national exclusivity and to open a new understanding of contemporary concept for equality and endorse the trans-cultural dialogue.

The following articles are the part of Living on a Border's documentation.

Concept and coordination

Institute of Art Production KITCH, Ljubljana, SI

www.kitch.si

Partner organizations network

Cooperativa sociale idee in movimento, Bologna, IT

www.meltingpot.org

The Rural Media Company, Hereford, UK

www.ruralmedia.co.uk

Soho in Ottakring, Vienna, AT

www.sohoinottakring.at

In co-operation with Peace Institute, Ljubljana, SI

www.mirovni-institut.si

Duration of the project January 2007-August 2008

(research in 2007, public events in 2008)

Supported by European Cultural Foundation, British Council Ljubljana, European Commission in Slovenia, ASO Ljubljana



The erased people of Slovenia

Living on a Border paradigm par Excellence: It was a political performance and direct action like the reminiscent of agitprop and guerrilla performance, of which its main goal was to have a political effect... *By Lana Zdravković, KITCH*

Among Slovene NGO's (in the first place these are Amnesty International, Legal-informative Centre for NGO's, and Peace Institute) and horizontal non-formal activist groups dealing with human rights and political actions in Slovenia. The problem, or better, the phenomenon of The Erased People of Slovenia is still one of the most important ones. Fifteen years ago, like "the side effect" of the independence process in Slovenia, on 26th of February 1992, at least 18,305 individuals were removed from the Slovenian registry of permanent residents and their records were transferred to the registry of foreigners. Those people, who were not informed of this measure and its consequences, were mainly from other former Yugoslav republics had been living in Slovenia and had not applied for or had been refused Slovenian citizenship in 1991 and 1992, after Slovenia became independent. As a result of the "erasure", they became de facto foreigners or stateless persons illegally residing in Slovenia. This represents a unique and bizarre act of one sovereign European country in modern history. In some cases, the erasure was subsequently followed by the physical destruction of identity cards and other documents of the individuals concerned. Some of the erased were served forcible removal orders and had to leave the country. In his report, published in 2003, on his visit to Slovenia, the Council of Europe Commissioner for Human Rights noted that many of them were deprived of their pensions, apartments, access to health care, and other social

rights. The personal documents of these persons, such as identity cards, passports, and drivers' licenses, were annulled. It has been reported that some people, albeit a very limited number, were deported as illegal aliens. Their living became a living on a border paradigm par excellence.

Interesting enough is that some of them, who are still without any rights (about 4000 people) or those who had managed to organize their status somehow (got temporary or permanent residency back again or even citizenship) in cooperation with some activist movements in Slovenia, have been or years organizing artistic (artistic and activist) actions in Slovenia and abroad (a lot of actions they have performed in Italy, countries of ex Yugoslavia, in November 2006 they organized an action "The Caravan of The Erased", where they demonstrated in front of the European Parliament in Brussels) wanting to raise the question of the erasure in public discourse in some other way than just fighting with legal instruments (although the legal fight is however very important and thanks to this a lot of them have managed to re-organize their status back again). But the public actions were much more important especially also because the state of Slovenia did everything to conceal the erasure at the public discourse on one hand yet on another, to represent those people in public like the "enemies of the state" who were legitimately expelled from the community because they were "against Slovenian sovereignty". So a group of the erased started with

different public actions implementing the title The Erased People of Slovenia and making a series of peaceful demonstrations and actions wanting to raise the question of the erasure in the new context of human rights within rethinking the idea of a sovereign state as a community of citizens.

Performance Izbris

One of the most interesting and important performances happened on the 11th anniversary of the erasure at 8th of February 2003 when activists, dressed in white overalls, lay down in front of the Slovene parliament and with their bodies made the title THE ERASURE (IZBRIS). It was a great example of combining the performative form with an actual political issue and doing that in the public space. So it was a unique combination of artistic freedom of expression and political incorrectness and at the same time a good example of citizens' disobedience. It was a political performance and direct action like the reminiscent of agitprop and guerrilla performance, of which its main goal was to have a political effect. Last year, at the 14th anniversary of the erasure they had a new performance - symbolic annulling of the documents for free. It was of course a clever reminiscent of the document annulling done by Slovene bureaucracy and made possible by the Slovene government, to the people who thanks to that became erased. Performance of symbolic annulling other people's document (those who offered the copy of their document to annulling

were Slovene citizens, mostly supporters of the erased) has in addition been taking place in front of the Supreme Court of the Republic of Slovenia.

Clearly, these and similar performances polarized the Slovene population into more or less two antagonistic blocs, one which understands the problem of the erasure as the decline of human rights and a racist act by the young nation state, and the other which understands the nation state as a homogeneous community of dedicated citizens. But although for strict legalists dedicated to the power of the nation

state is more that strange that Slovenia hadn't done much to solve the problem of the erased systematically, even though eight years ago the Slovene Constitutional Court had decided that the erasure was unconstitutional and four years ago they ordered the state of Slovenia to fix the injustice immediately in a systematic way.

Demonstration in front of the Slovene parliament, February 2003, photo: Denis Sarkič



26. februarja 1992 je kot posledica osamosvojitvenega procesa Slovenije 18.305 posameznikov bilo izbranih iz registra stalnih prebivalcev Republike Slovenije. Tako so ti ljudje čez noč postali popolni tujci v državi v kateri so živeli več deset let. Šlo je predvsem za ljudi iz drugih republik takratne države Jugoslavije, ki v času osamosvajanja Slovenije niso zaprosili za novonastalo slovensko državljanstvo. Četudi je slovensko Ustavno sodišče leta 1999 odločilo, da je izbris bil neustaven in leta 2003 naložilo Državnemu zboru, da nemudoma sistemsko uredi status izbranih, se situacija ni bistveno spremenila. Posamezni primeri so se reševali ločeno, odgovorni pa nikoli niso priznali svojo napako. Članek opisuje predvsem umetniške (umetniške in aktivistične) prakse, ki so jih skozi leta izvajali izbrisani prebivalci Republike Slovenije, kakor so se sami poimenovali, skupaj s pripadniki neformalnih aktivističnih organizacij in s pomočjo nekaterih slovenskih nevladnih organizacij (predvsem Amnesty International, Pravno-informacijski center nevladnih organizacij in Mirovni inštitut), ki še dandanes tako ali drugače opozarjajo na ta problem.

The Phantoms Factory

It's hard to say how many undocumented migrants live and work in Italy, but they must be between 500,000 and one million, while in Europe they are approximately 5 million and a half. "Clandestini" is their name in Italian, meaning not only "illegal people" but also criminal, terrorist, drug dealer, thief or, in other words, danger. This is the way they are portrayed by press and many politicians. Fear, racism, and a new feeling of nationalism which was unknown in Italy less than ten years ago are the effects of this evergreen campaign. *By Neva Cocchi, Melting Pot Europe*

But who are in reality these Clandestini, as they are commonly called by everyone? They are men and women working in Italy without a job contract, they are cleaners employed by private houses or big cleaning companies, they are construction-workers, they are factory-workers, they are porters, they are "badanti", meaning that they look after an older person assisting him/her 24 hours per day. They are invisibles: they live, they work, they send money home, but they have no right to stay in our country and therefore they have no voice.

Without an employment contract the payment is never fair or certain, very often workers are not paid and can not argue the pay: they are illegal and the boss can denounce them to police, they risk detention and eviction. A tragic "side effect" of being an irregular worker is the high danger of job injuries and lethal accidents during the working time. In a country where an average of four workers die at work everyday, the most affected category is represented by immigrants working in the construction industry, often employed for one day only. They work without safety equipment, loaded with the hardest jobs having to move from one construction site to another without the necessary professional skills. Their death is never declared, they work like invisibles and they die as invisibles.

With a shocking reportage in a mainstream Italian magazine, L'Espresso, the journalist Fabrizio Gatti unveiled the massive exploitation of migrants employed during the tomato harvest season in several regions of Southern Italy: hundreds and hundreds of immigrants hard-working in inhuman conditions, under the threatening tabs of armed gorillas, for a few euros per day. For a long time Medecines Sans Frontiers denounced the massive exploitation and the humanitarian crisis going on every year, but authorities never intervened.

This does not surprise us: actually it is the whole labour system to rely on this illegal workforce in Italy, from south to north, from the farming to the building trade, from the tourist business to the assistance and care field. Similarly to the United States, where illegal migrants from Mexico are the backbone of the liberal market system, undocumented immigrants' labour force in Italy is vital to the economic system where competition between producers acts on salary reduction, precarity and the decrease of rights at work.

"Badanti" represent another category of invisible immigrant workers. Female, aged about 45, coming from Ukraine, Moldavia or Belarus, with a Master's Degree of no value in Italy: this is the typical "badante" living and working in an Italian family where she looks after the granddad. There are about 1 million of documented badanti - the figure rises day by day - those without papers

must be several hundreds thousands. Italy is the European country with the higher rate of people over 65, nevertheless the social welfare system is unable to face the ageing process of the Italian society, based so far on the enlarged family system which no longer exists. These migrant women leave their families to help Italian families, leave their parents and sons to look after someone else's parents and sons. These sacrifices are not well paid back, as they live as invisibles. Many of them work without papers, accepting any work and salary condition, without going back to their families as they would be stopped at the border while trying to re-enter Italy.

Like all immigrants, they ask for a regularisation process, too, but are only able to use the short-cut of Flows Decree, the law that nearly every year allows some quotas of workers to enter Italy. The application to get a quota is complicated, the procedure is slow, but the most humiliating aspect for migrants, is that they must behave like phantoms, pretending to be living in their country of origin, pretending that they are coming to Italy for the first time. According to the Flows Decree, the immigrant is invited to Italy by an employer, once the permission is given by the Italian government the immigrant can get the entry visa at the Italian embassy in her/his home country and pass the border. This is the official proceeding, the real praxis is different: the employers gets the permission for

a person already working for him without an employment contract, once the permission is given, the worker must get out of Italy irregularly, like a phantom, he goes to the Italian Embassy where he pretends to go to Italy for the first time and then he enters Italy regularly. If something goes wrong and he/she is caught by Borders Police or the embassy, he/she is expelled from Italy for ten days.

Badanti of Caffé Babele – a project born in Reggio Emilia to promote the inclusion of women of the Eastern Europe in the local society – asked the Italian Government to change the Flows Decree proceeding, they made a public “coming out” saying “We are not invisibles, we want our papers and rights!”.

Despite the massive criminalisation of undocumented migrants, being illegal is not a choice.

It is the only opportunity to immigrate to Italy. The majority of documented migrants living in Italy stayed for a very long time without papers, waiting for a regularisation or the shortcut mentioned before. Italian policies on immigration are cutting down legal ways to come to Italy: family rejoining is

getting more and more complicated, there are no visas for job searching, visas for workers are allowed every two years during the Flows Decree and asylum seekers are rejected. Italian policies on immigration create illegal migrants.

An illegal migrant is very often a woman or a man who saw the face of death while coming to Europe: she/he saw her/his mates drowning in the Mediterranean Sea, hibernated to death in fridge-cargos, choking in a truck, but this is yet another story.

Reading the Newspaper from Ukraine at Caffé Babele in Reggio Emilia, photo: Nicoletta Acerbi



Sono circa 700 mila i migranti senza permesso di soggiorno che abitano e lavorano in Italia. Sono chiamati clandestini, termine che nell'immaginario comune, diffuso da media e politici, equivale a criminale, terrorista, spacciatore. L'irregolarità, però, non è una scelta, ma l'unica via per arrivare in Italia, dal momento che la legge sull'Immigrazione ha ristretto ogni possibilità di raggiungere in maniera regolare questo paese, producendo, ogni anno, migliaia di migranti irregolari che nel nostro continente cercano migliori prospettive di vita. I “clandestini” altro non sono che fantasmi, donne e uomini invisibili ridicibili in schiavitù perché non possono ribellarsi e protestare: verrebbero denunciati, incarcerati in un centro di permanenza temporanea e poi espulsi. Sono fantasmi anche quando incontrano la morte, sui luoghi di lavoro così come nei terribili viaggi in mare o a bordo di tir sovraffollati per raggiungere il sogno dell'occidente

An uphill task for migrant artists

There is nothing wrong in artists borrowing ideas to create a kind of trans-cultural form of artistry. *By Obiora C-Ik Ofoedu*



Art is a universal entity that can also be of trans-cultural form. Artists migrating from one place to another usually carry their artistic skills and abilities along with them. They include those artists that are better known as mobile artists, who rove about from place to place, but still retaining their permanent residents. Most of them are in the category of artists who have more often than not, over time, gained cross-borders accreditation. For those who have not gained acknowledgment outside of their doorsteps, it is an obvious uphill task migrating to a new environment and carrying on with their creative work. In whichever way the artists could be affected, there is no disputing that the environment remains an essential element for them to create or recreate ideas effectively, the environment directly or indirectly influencing their creativity.

Artists are mirrors of society that their background and/or heritage usually reflect in their works. As such, those whose works are done in a

more conducive environment are likely to be more accomplished than those whose works are carried out in a non-conductive environment. Also, they need peace of mind and inspiration to be most creative, especially for those being referred to as imaginative artists.

Artists are inspired by their environment, so the environment under which they work does, however, reflect on their work, and thus is noticed or sensed by those who admire them. In such a case the mood of the art work can be sadness, melancholy, protestation, provocation, harmony, etc. Most migrants who are in Austria pursuing their career are often faced with inhumane laws and a lot of other obstacles, structural, political, social, cultural and otherwise, the atmosphere being non-conductive for them. They are constantly confronted with problems of social diversities and profiling. Always fighting for existence, residence-permits and jobs, and in most cases they do not have the necessary resources or support needed for their work, just to mention but a few.

Again, because they are from different backgrounds and mother countries, they are at times faced with the problem of social and cultural integration, clash of cultures and social divides, and are sometimes faced with a conflict of identity. In some cases, they run into difficulties trying to create dialog between cultures; dialog between peoples and dialog between arts, some of the objectives of art.

By trying to fit into the system of their host county, Austria, some would sometimes begin, rational or irrational, to borrow ideas from their

immediate environment. However, there is nothing wrong in artists borrowing ideas to create a kind of trans-cultural form of artistry; the trouble is that if they are not careful enough they could run the risk of producing works that could be lacking personal identity, value and concept, and could then regenerate to ordinary art that is without self-critic.

Art has its own language, be it in music, literary art, drawing, sculpture or any other form of art. An art is, therefore, a communicative medium, carrying some messages that require interpretation and understanding.

Art works could have elements of history, fantasy, imagination, abstraction, and tale telling, the messages being unique, investigative, interpretative, informative, entertaining, abstract or concrete etc.

It is difficult for migrants to find acceptance in Austria. It is, therefore, by no means easy for Austrian society to acknowledge or accept the art productions of migrant artists. Even when they reluctantly or grudgingly do, they would still prefer those artistic images and elements that are familiar to them. Ironically though, rather than promote the migrant artists already residing in Austria, they are always excited taking pride in importing foreign artists for displays. And yet whenever a migrant artist makes their name outside of Austrian borders, the society still turns around to acknowledge him/her as one of its own.

It is common knowledge that they are not readily promoted by the media of their newly found homes.

Communication gaps exist between the migrant artists with a different mother tongue and their foreign society as they must grapple with the foreign language that often than not poses problems to them, more so when their works involve the spoken or written language, or require mental or verbal interpretations and transformation. This explains why their works are sometimes being disregarded and referred to as primitive, weird, esoteric, or even, representing the backward culture of their ancestral heritage.

Music is, though, one form of art that is most appreciated by society, as long as it is systematically overwhelmed with rhythm that is commonly appreciated as the universal language of music. It does not matter if the music involves the foreign language that cannot be comprehended.

It is commonly said that art is free, yet migrant artists cannot thrive freely or criticise the sensitive aspects of society or politics, less they are accused of being provocative or overstepping their bounds. They could also lose their legal right to stay.

Most artists rely on the authorities for subventions, a breath-taking effort for the indigence people too. The migrant artists have no equal opportunities with the free citizens. If at all they



are to get any support, they must be in the position to prove that their works have a way of benefiting Austria, better still if they are holding Austrian passports.



Anyway, because there are individually organised cultural associations, they have the privilege of working with those to at least treasure on much little success. In some sense, God, religion and spirituality are no go areas, so it is not common for artists who base on those to have success.

Notwithstanding the brain-drain involved in artists pursuing their callings in a new space, they are often exploited by established organisations, promoters and opportune individuals, especially those claiming to be promoting arts and cultures. This is most true of the artists who tend to create in a new space, where they are not familiar with, and have more or less no lobby.

Invariably, art objects migrate across borders, stolen or bought. They create opportunities for the indigenous artists to recreate or transform different species of arts from mixed cultures. Yet it is by no means easy to empower migrant artists to create in a new space and evolve real trans-cultural entities.

Photos: Magdalena Blaszcuk

KünstlerInnen, die von einem Ort zum anderen migrieren, nehmen ihre Herkunft mit, die sich in ihrer kreativen Arbeit niederschlägt. Gleichzeitig reagieren sie auf ihre neue Umgebung und befinden sich somit in einem transkulturellen Prozess. Die Bedingungen, unter denen diese KünstlerInnen arbeiten können oder müssen, spielen dabei eine wesentliche Rolle. In Österreich ist die Akzeptanz von migrierten KünstlerInnen oft marginal. Es kommt sogar vor, dass KünstlerInnen aus dem Ausland eingeladen werden und durchaus willkommen sind, jene internationalen KünstlerInnen, die bereits hier sind, aber verschmäht werden - es sei denn sie werden im Ausland bekannt. MigrantInnen, die künstlerisch arbeiten, haben aber auch mit anderen Schwierigkeiten zu kämpfen: mit der Sprache (wenn sie nicht gerade musizieren), mit einem ungesicherten Status, mit dem Zugang zu Subventionen. Oft sind diese KünstlerInnen mit der Situation konfrontiert, dass sie - weil ihnen häufig die Erfahrung und ein Netzwerk fehlen - von etablierten Institutionen ausgenutzt werden. Wann werden in Österreich auch diese kreativen Potenziale endlich eingebunden und anerkannt.

Exploring barriers

Creative Responses to Migration into UK Rural Communities. *By Nic Millington, The Ruralmedia Company*



The rapid increase in numbers of migrant and seasonal workers from A8 EU countries into Britain, currently estimated at 600,000, has created unprecedented levels of concern especially within rural communities that have little experience of cultural diversity, and amongst statutory and third sector agencies which are struggling to keep pace with demands on already stretched public services.

Fuelled by sustained, often negative, media attention on migration-related issues, the proportion of people identifying immigration and race as one of the most important issues facing the UK has reached new heights, as demonstrated by the centrality of migration issues leading up to the UK's May 2005 general election¹. Rural communities are struggling to come to terms with the social and economic effects of rapid demographic change due to ex-migration of young people, and in-migration of urban dwellers. In addition, a recent report by Joseph Rowntree Foundation found that racist attitudes and behaviour in young people found "a significant minority" of young people studied expressed dislike of other groups, especially newly arrived communities². It is little wonder the increased presence of migrant workers, and relative ignorance about who they are, presents serious challenges to rural community cohesion.

There is a consensus that practical work on ethnicity and racism/anti-discriminatory practice in the rural context has not been adequately resourced and that there is a gap in identifying what good practice might mean. In addition there has been an over emphasis on the cultural differences of minority ethnic communities with regard to social integration and inclusion within so called 'mainstream'

communities. This has often led to a neglect of consideration of barriers that exist in the 'mainstream' communities in addressing social integration and inclusion issues³.

The Rural Media Company has responded to the issues of social cohesion generated by recent rapid demographic change by developing a number of participatory digital media projects, including community filmmaking and digital stories. Underpinning Rural Media's creative strategy is the concept that for social integration and inclusion to be successful actions and policies must encompass a 'two way process'. In short, not only should minority ethnic communities be expected to change and adapt, but so too must 'mainstream' communities.

Furthermore, we place great emphasis on identifying methodologies and practice that are both new in their approach to strengthening communities and which can be communicated and replicated elsewhere in the UK and beyond. For example, a current digital storytelling project called Migrant Stories will not only be reported upon in such a way that the final document will be a useful tool for others, but a film will also be made and distributed documenting the working process. This film will provide a highly original and valuable insight to what is in store for anyone wishing to use digital stories within their own work or community.

Migrant Stories is a unique action research project, which is taking place in Herefordshire throughout 2007. The purpose of the project is to explore new ways of building understanding and social cohesion between migrant and host communities in the sparsely populated county of Herefordshire. The Rural Media Company is

building upon its exemplary practice of enabling rural communities to use low budget digital media equipment to communicate creatively and effectively with each other and to inform service & policy development from the 'bottom up'.

Through an accessible, contemporary form of storytelling, called digital stories, residents from 'mainstream' and ethnic minority communities are exploring barriers to social integration and inclusion. Project participants are identifying examples of where barriers have been overcome and what lay behind such achievements. Through creating a series of personal and poignant audio visual accounts, project participants are in effect be proposing their own ideas and solutions to service providers and policy makers.

Digital stories also have the great advantage of being able to be distributed on the internet for use in a very wide range of settings – domestic, educational, public, professional development, broadcast etc.

¹ The Guardian, J Vidal 5 June 2006

² Joseph Rowntree Foundation, Informing Change, November 2006

³ P de Lima, Carnegie UK Trust, Seminar, Edinburgh, November 2006

Ein Schneider in Wien

Von Saskia Rudigier

„Grün ist meine Lieblingsfarbe“, sagt Barrie Abdulai und das merkt man nicht nur an seiner Sportjacke und der dazupassenden Hose. Auch die Wände in seinem Kleiderservice und Textilhandelsgeschäft in der Burggasse sind grün. Ein bequemes Rattansofa mit grünem Südseemuster und eine hübsche dunkelgrüne Lampe über einem zierlichen Holzschreibtisch, seiner Ladentheke, verleihen dem kleinen Geschäft eine sehr persönliche Note.

Während unseres Gesprächs betreten einige KundInnen den Laden. „Die Wenigsten sind afrikanischer Herkunft“, sagt Barrie, und nach den überschwänglichen Begrüßungen zu beurteilen, scheinen viele seine Dienste öfters in Anspruch zu nehmen. Eine schicke Businessfrau in weißen Lederstiefeln holt ein abgeändertes Kleid ab, ein türkischer Mann sucht einen bestimmten Druckknopf für seine Jacke, einer älteren Dame passt ihre Hose nicht mehr, einem Engländer hingegen sind seine Hosen zu weit und zu lang. Mit Abänderungen und Maßfertigungen auf KundInnenwunsch hält sich der 38-jährige Schneider aus Sierra Leone über Wasser. Sein Traum wäre allerdings: mehr Zeit zum Kreativsein für eigene Kleiderkreationen. Mode zu machen, die ihm spontan einfällt und gefällt. An stilistische Vorgaben will er sich nicht halten. Bevor Barrie den Wiener Laden zusammen mit einem, inzwischen verstorbenen, ägyptischen Kompagnon vor drei Jahren eröffnet hat, arbeitete er acht Jahre als Schneider in Sierra Leone. Seine Mutter hatte zwei Geschäfte und von ihr wurde er stückweise in das Schneidergewerbe eingebunden, obwohl er eigentlich lieber studiert hätte.

Aus dieser Zeit zeigt mir Barrie einige Bilder von Modeschauen in Afrika. Divenhaft und unkonventionell wirken die oft zweiteiligen bunten Kleider an den Models und Kundinnen. Typische afrikanische Mode, möchte man meinen. Barrie mixte dafür jedoch edle Bregenzer Stoffe mit naturgefärbten Gara-Batik-Stoffen aus Westafrika. Ich trinke Gute Laune-Tee und sehe mich in seiner Werkstätte um. Barrie schneidet indessen einen Stehkragen aus schwarzem Samt, bügelt

Vlieseline drauf und näht ihn an die Weste. Morgen kommt die Kundin zur Anprobe. Ein Wunschmodell. Aber ich entdecke im Laden auch einige von Barrie entworfene Stücke. Alltagstauglich und ziemlich konträr zu den Modeschafotos von vorhin. Kultverdächtige leichte Stufenröcke aus hellem Dirndlblusenstoff mit grünen Streifenapplikationen am Saum. Ein kurzes Batik-Ethnokleid mit Häkelborte am tiefen Ausschnitt.





Eine witzige Streetwear-Jacke aus geblütem Cordsamt. Selbstbedruckte bunte T-Shirts mit originellen Tattoo-Motiven. Kein Wunder, dass Barrie's Mode schon reißenden Absatz beim FM4 Frequency Festival in Salzburg fand. „Ich versuche nicht teuer zu sein. Die meisten Leute, denen meine Sachen gefallen, sind jung und haben deshalb wenig Geld.“ Und auch im „Gloom“, in der Neubaugasse, gibt es Modelle von ihm zu erwerben. „Vielleicht finde ich ja Zeit, ein paar Sachen für Weihnachten zu machen“, überlegt Barrie, bevor er mich verschmitzt ansieht und fragt: „Hast du nicht Lust auf Kleideränderungservice?“

Info: Textilhandel und Kleiderservice
1070 Wien, Burggasse 42/4, T.: 0699/815 47 905
Öffnungszeiten: Mo-Do 10.00-20.00, Fr 14.00-20.00 Uhr





Tomislav Bla evi c (Ljubljana)
„Emigrant“: 70 x 50 cm, terracota and oil on canvas



Kisten können Feuer löschen

Die Geschichte von den „Lebendigen Kisten“. Die Kinder bauten „Cajons“ und „Cajitas“, kleine Kisten, die noch unbekannt sind. Ein Projekt mit Flüchtlingskindern im Rahmen des EU-Projektes „open here“ in München. Von Edgar Lliuya



Flora ist 12 Jahre alt. Sie war ein sehr schüchternes Mädchen – wenn andere Kinder spielten, blieb sie zu Hause. Sie will ins Realgymnasium, muss aber eine Prüfung bestehen und sie hat Probleme zu Hause. Ihr Vater musste im Freien schlafen, er hatte Angst ausgewiesen zu werden, die Behörden können die Familie aber ohne den Vater nicht mitnehmen...

Tuan kommt aus Taiwan, man hat ihm die Staatsbürgerschaft angeboten, er will aber ein ewiger Flüchtling bleiben. Seine Leidenschaft besteht darin, den Kindern in den Flüchtlingsunterkünften die Möglichkeit zu bieten, Kinder zu sein. Er ist sehr streng, ein Lautsprecherbauer und ein guter Techniker. Er verteidigt immer wieder den Kinderraum gegen „Platzmacher“ in den Unterkünften...

Solaf, Fresta, Fischare, Sarko, Ensar, Micha, Artak, Ainur, Hanan, Waran, Nila, Samiel, Robert, Sihana, Nathalie, Essam, Masieh, Marad, Farhad und die

Schwestern Diana und Slafka – alle wissen, was ein „Cajon“ ist oder eine „Cajita“. Sie lachen gern und wollen zeigen, was sie sind, was sie wissen, was sie lernen. Sie malen, spielen Fußball oder Basketball. Manche singen wie die Wiener Sängerknaben, andere tanzen oder spielen Theater. In ihren kleinen Vorstellungen sieht man ihr Zusammenleben, ihre Hoffnungen und Phantasien. 30 m² misst der Raum, er ist gar nicht leer, im Gegenteil, hier gibt es alle möglichen Materialien zum Basteln und Werken. Tische, Sessel, altes Zeug. Den Kindern macht es aber Spaß, hier zu basteln und Perkussion zu lernen. Aber sie lernen nicht nur Musik zu spielen, sondern auch sich selbst darzustellen oder einfach ruhig oder laut zu sein. Sie bauten mit Tuan ihre eigene „Cajon“ (Kiste), ein Musikinstrument aus Peru, das mittlerweile in ganz Amerika und Europa sehr verbreitet ist. Sie bauten aber auch „Cajitas“, kleine Kisten, die aber als Musikinstrumente einzigartig und noch unbekannt sind. Wahrscheinlich ist deshalb eine von diesen „Cajitas“ auf einer Veranstaltung, bei der die Kinder das erste Mal vor Publikum spielten, verschwunden. Obwohl es niemand geglaubt hätte, denn die Veranstaltung fand in einer der reichsten Gegenden von München statt. Manche Kinder sahen zum ersten Mal den Starnberger See, sie träumten schwimmen zu können und als ein großes Schiff vorbei fuhr, konnten sie ihre Phantasien los lassen. Sie sahen sich auf dem Schiff mitten im See und ihre Herzen schlugen, als ob sie größer würden. Sie waren im Augenblick sehr glücklich. Zwei Wochen später traten sie in einer der ärmsten Gegenden von

München auf, und hier verschwand nichts, auch nicht ihr Lächeln. Die Kisten, die sie bauten, wurden von ihnen selbst bemalt. In jedem Bild kann man eine wahre Geschichte sowie die Entwicklung ihrer Kreativität beobachten. Diese Kinder sind „privilegiert“. Die Kisten sind mit Flora und ihren FreundInnen lebendig geworden, sie geht jetzt ins Realgymnasium, ihr Vater darf hier bleiben. Auch wenn es sich übertrieben oder kitschig anhört, manche haben das Lachen wieder gelernt, andere, die sich bekriegten, sind FreundInnen geworden. Es gibt aber kein „Happy End“, denn viele wissen nicht, ob sie hier bleiben dürfen, andere sind nicht mehr da und mit ihnen ist die ganze Familie weg. Es gibt Hunderte, Tausende oder Hunderttausende Kinder und Jugendliche in den Flüchtlingslagern, auf den Strassen und in den Schulen Europas, die nicht die Möglichkeit haben, ihre künstlerische, kreative oder einfach ihre potentielle Begabung zu entwickeln. Kinder von MigrantInnen werden schon in der Schuleselektiert („Fall“ für die Sonderschule), dadurch werden ihre Chancen in der Gesellschaft abgekürzt.

Deshalb ist Feuer auf den Straßen von Frankreich entzündet worden, denn Kinder mit Migrationshin-



tergrund sind keine „Gäste“, sie sind EuropäerInnen. Möge diese wahre Geschichte der „Lebendigen Kisten“ den Verantwortlichen im Migrationsbereich in Europa ein Beispiel sein, denn Kisten könnten Feuer löschen.

Review
Sudaca Power: Nos vamos pa' la luna
 By Joshua Korn



Sudaca Power are a 6 piece band who are based in Berlin. They consist of drums, percussion, vocals, bass, and Sampler. The band members originate from different countries including Argentina and Turkey. Sudaca is a Spanish colloquial term used to denote people from South America, and

particularly people who are descended from the native inhabitants of South America before the arrival of the Europeans. It is a derogative term. Therefore, I am assuming that Sudaca Power have a political message in their lyrics. Unfortunately I do not speak Spanish and could not find a translation for their texts. So I can only review the music. The title of the CD is "Nos vamos pa' la luna" which means "we go to the moon". The music can be best described as a "political" Latin mix of funk, hip-hop, and rock with a little bit of punk and ska thrown in. I like the CD. I like the fact that most of the songs are around three minutes long, like pop songs. I like songs which make you want to play them again and again because they are so short. However, the CD could have done without the last three or four tracks which are more like jam sessions and not really necessary. There was also a rap song; I forget the name, which had an unfortunate guitar part, reminiscent of Eric Clapton. It spoils the whole song for me. I can't help it: I hate Eric Clapton. The songs are varied and would be good to dance with great percussive rhythms. I like the sampler

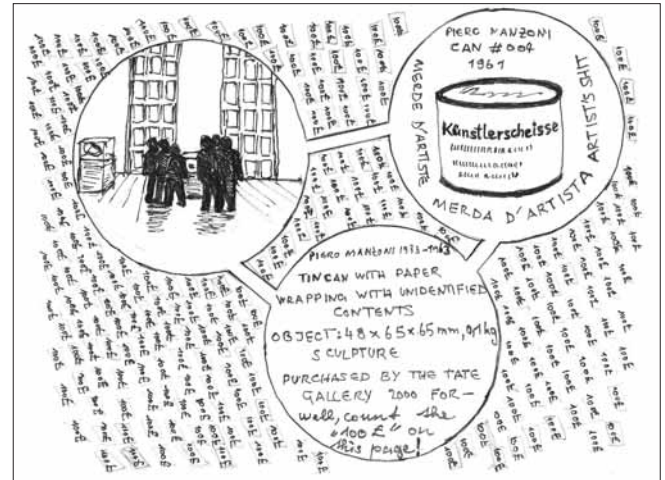
which is used to great effect not only in the songs but also in between tracks. The CD has been self recorded and self produced; in fact, Sudaca power have their own recording and mixing studio. Unlike a lot of other CDs, I have listened to, the songs have not been over produced and still retain their energy and drive.

Luminescent Orchestrii: Too Hot To Sleep

The CD is called "Too Hot To Sleep", and it is by Luminescent Orchestrii, the New York based band. They are described on their website as, "Romanian gypsy melodies, punk frenzy, salty tangos, Klezmer, Balkan harmonies, hip-hop beats, and Appalachian fiddle" and are a five piece band, consisting of two violins, resophonic guitar, bullhorn harmonica, and bass. As I have mentioned in other CD reviews, I do not enjoy music without vocals but the first track is a rousing number with singing entitled "Amaritsi". This bodes well and I am in a good mood today and feeling fairly open minded. In fact, I am ready to embrace all that World Music has to throw at me. Unfortunately, the second and third tracks are without singing and are "traditional": I recognize "Freilach/Rabbi in Palestine" from my own family get-togethers, weddings, and Barmitzvas. Sorry, I am bored of the endless re workings of Jewish folk music – I want to hear new combinations and songs. Luckily the band redeem themselves in the third track,

which has a sultry jazz feel, and the seventh track "Tea", which is about giving up alcohol and everything for "a cup of tea": Both songs are original compositions. My main critique of the CD is the inclusion of the traditional songs. The band members write good songs so I do not understand why the traditional arrangements were included. However, the band are fantastic musicians and there is sometimes a wild, foot tapping, and hip grinding feel to the music. It is a shame that this is all tempered a little by the vocals which are too restrained and not individual enough. The band harmonize beautifully but it is too classical for my taste and they could do with the inclusion of a powerful singer or singers to match the frenzied intensity of the other instruments. I have heard, however, from friends, that the band are really fantastic live and worth seeing.

Karikatur: Felix Glücksmann
 „Ein Sammlerstück, leider zu teuer“



Talismänner

Von Michèle Thoma

„Du wirst 99 Jahre alt, Schatzi“, sie deutet auf meine Nasenwurzelfalten. „Alles gut, gesund, Kinder gut, nur – Pech in der Liebe.“

„Das kann man da gar nicht sehen“, weigere ich mich, die Wahrheit in meinem Gesicht zu sehen.

„Du schon viel Probleme im Leben“, sie deutet beharrlich auf meine Falten.

„Dafür brauche ich keine Wahrsagerin.“

Die Frau, die mich seit einer Stunde Schatzi nennt und es geschafft hat, mir die Hälfte meines Flohmarktplatzes abzuluchsen und ihre einbeinigen Puppen, henkellosen Tassen und ausgetretenen Schuhe neben mir auszubreiten, schüttelt den Kopf.

„Du viel Probleme – aber alles gut. Nur in der Liebe Pech. Deine Liebe mit anderer Frau.“

Stimmt haargenau. Heute ist Luciano mit der Konkurrenz unterwegs. Sie schaut mir forschend-besorgt in die Augen. „Was kostet dein Dampfstaubsauger“, fragt sie dann. „10 Euro.“ „Schenkst du ihn mir?“ „Was meinst du mit Pech in der Liebe? Hörst das nicht auf?“ „Ich hab was für dich“, sie kramt in ihren Rockschoßen herum, fördert zusammengeknülltes Zeitungspapier zutage. „Das musst du immer bei dir tragen. Mit Kaffee und Salz. Nachts unter Matratze legen. Kommt aus Moschee.“ Dieses undefinierbare, weißgelbliche Etwas, das sie aus dem Papier schält, dieser verschimmelte Zehennagel oder diese verfaulte Knoblauchzehe soll mir meinen Luciano zurück zaubern? „Du nix verstehen – du tust, was ich dir sage, und alles gut ...“

„Ich glaube nicht an Tricks in der Liebe. Entweder man liebt, oder man liebt nicht. Entweder man wird geliebt, oder man wird nicht geliebt.“

„Das ist nicht Trick. Das ist von Moschee.“ „Noch schlimmer. – Dann verwechsle ich etwas unter der Matratze, und ich wach auf mit dem Teufel im Bett.“ Achselzuckend stopft sie den Knoblauchzehennagel wieder unter ihre Röcke. „Schade, Schatzi.“

„Und jetzt ... was ist jetzt mit meiner Liebe?“ Sicher überlässt sie mich jetzt meinem Liebeschicksal. „Schenkst du mir deinen Dampfstaubsauger, Schatzi?“

„Nimm ihn!“ Wozu braucht eine Frau mit gebrochenem Herzen einen Dampfstaubsauger? „Deine Liebe kommt zurück ... Sag Schatzi, brauchst du eigentlich diese Tasche, nein, die drüben, die Schöne mit den Blumen...?“

KULTURKONTAKT AUSTRIA / GALERIE ARTPOINT

KulturKontakt Austria (KKA) is one of the largest Austrian centres of excellence for arts and cultural education, cultural dialogue and educational cooperation with Central, Eastern and South Eastern Europe. In its Galerie ArtPoint, KKA presents artists from Eastern and South Eastern Europe. The aim is to make contemporary art from these regions more accessible to a broader public and to facilitate and encourage meetings with artists from Eastern and South Eastern Europe.

The series of exhibitions "Presentation of Works by our Artists in Residence" takes place four times a year in KKA's Galerie ArtPoint and shows works by artists who were invited to a three-month stay in Vienna by KKA. The Artists in Residence programme is directed towards artists from Eastern and South Eastern Europe, and has been offered by KKA since 1993. Since the initiation of the programme, more than 4,300 artists have applied and around 200 of them have been selected to take part

in the programme. With its Artists in Residence programme, KKA enables artists to make contact and exchange experiences with the Austrian and international art scenes. Further more KKA invites curators from different Eastern and South Eastern Countries to Vienna to present young artists and recent contemporary art trends in those countries. Galerie Artpoint is also a meeting point and a forum for panel discussions and artists' talks.



Galerie Artpoint, Universitätsstraße 5,
1010 Vienna | www.kulturkontakt.or.at

KULTUR
Kontakt
AUSTRIA



VIVA LA MUERTE!

KUNST UND TOD IN LATEINAMERIKA

17|10|07 - 17|02|08

Führungen jeden Samstag und Sonntag um 16 Uhr
 Nach Vereinbarung auch in spanisch, englisch und italienisch:
 +43-1-521 89-1255

KUNSTHALLE wien

Museumsplatz 1, im ^{MB} A-1070 Wien | Tägl 10-19 Uhr, Do 10-22 Uhr
 Infoline +43-1-521 89-33 | www.kunsthallewien.at



Jetzt neu: ARTscreen

Freie Plakataffichierungen

Flyer- und Folderverteilungen

Hand-zu-Hand-Verteilungen

www.plakatierung.net

www.pinkzebra.org

www.freieplakatierung.at

 pink zebra theatre Das Theater und Performance Label von Peter J.Fuchs „DIRECT MARKETING“

Pornokino ^{neu}

Peter J.Fuchs präsentiert eine „pink zebra-theatre“ -production

jeweils 22h

1 | 2 | 7 | 9 | 14 | 16.12.07

space  Gumpendorfer Straße 68, 1060

TICKETS für „Pornokino“ unter Tel: 01/586 52 22 (Infos unter www.dasTAG.at/pornokino)