Art Education in a Migrant Society: Reflections on a Convention - 2011

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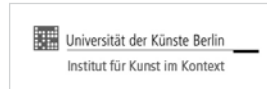
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Art Education in a Migrant Society/
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FOREWORD

In artistic and cultural institutions, migration has been a much-discussed topic in recent years. The convention on "Art Education in a Migrant Society", held in May 2011, considered that in view of the fact that we live in a migrant society, the debate on educational work in cultural institutions cannot stop at strategies for widening audiences and promoting access. Rather, it requires a comprehensive reflection on institutional and educational self-conceptions and positioning.

At the invitation of the galleries of the ifa (Institut für Auslandsbeziehungen), the Institute for Art Education IAE of Zürcher Hochschule der Künste (Zurich University of the Arts) and the Institut für Kunst im Kontext der Universität der Künste Berlin (Institute for Art in Context at Berlin University of the Arts), around 100 art educators came together in the context of a two-day convention in Berlin in order to exchange ideas with people involved in this field on the theoretical and the practical side regarding the challenges and shaping opportunities, but also the contradictions of this field of work: How can we design an educational programme that acknowledges difference but does not "culturally" codify inequality and obscures its causes? What opportunities does art education offer for changing the rules of belonging? What might an art education look like which questions and helps to shape ideas regarding culture and education within the institution itself?

The theoretical basis for addressing these questions was provided in the opening address by psychologist and educationalist Paul Mecheril, who introduced the concept of migration education. "Short Cuts" by Daniela Bystron, Ev Fischer/Annika Niemann, Veronika Gerhard, Nora Landkammer/Felipe Polania, Frauke Miera and Rubia Salgado gave an insight into current practical projects in Berlin, Linz and Zurich. These served as a backdrop for workshops on the focus themes established at the conference itself by the collection of questions and concerns "Institutions", "Methods", "Professionalism",

"Not Acknowledging Difference" and *"Spaces Between",* in which conference participants sought common perspectives on art education in a migrant society.

With its open format, the convention was designed to serve as a stimulus for initiating an exchange of ideas and debate. This publication documents the conference contributions and follows lines of discussion within the workshops. The idea is that it should serve as a medium to enable the questions arising from two days of intensive discussion to be carried forward and – instead of looking for quick answers – to stimulate wider debate in other arenas.

First, Elke aus dem Moore, Carmen Mörsch and Claudia Hummel, the initiators of the convention, formulate introductory thoughts on the conference theme and their institutional contexts. In his article, Paul Mecheril approaches the field of aesthetic education from the perspective of migration education. On the basis of the "Short Cuts", the ANTIKULTI ATELIER group, Daniela Bystron, Frauke Miera, Annika Niemann/Ev Fischer and Rubia Salgado present further texts containing deliberations on their practical experience of educational and cultural work. The five thematic workshops at the convention gave rise to further reflections: Soran Ahmed, Sidar Barut, Freja Bäckman, Persefoni Myrtsou and Lena Siebertz, students at the Institute for Art in Context at Berlin University of the Arts, have written articles based on the workshops they attended. These are supplemented with texts by Barbara Campaner, Stephan Fürstenberg, Alexander Henschel, Annette Krauss, Lilian Scholtes and Deniz Sözen, who take up debates from the working groups and put them into a larger context or relate them to their own work.

We hope that this collection of texts not only provides an insight into the conference on which it is based, but that its diversity of perspectives also gives rise to continued discussions.

INTRODUCTION
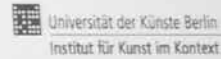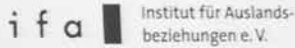
Elke aus dem Moore

Art Education in a Migrant Society

Institutions – differences –
the practice of acknowledgement

The convention on "Art Education in a Migrant Society" was a cooperation between the galleries of the ifa (Institut für Auslandsbeziehungen), Stuttgart/Berlin, the Institute for Art Education IAE of Zürcher Hochschule der Künste and the Institut für Kunst im Kontext der Universität der Künste, Berlin, based on institutional networking as well as a combination of face-to-face meetings and other opportunities to exchange ideas.[1] The relevance of the topic was demonstrated by the high number of registrations, the dynamic nature of the debates and the desire to continue this discussion.

The ifa operates worldwide to promote artistic exchange and dialogue in civil society and to provide information on foreign cultural policy. As an institution involved in international artistic exchange, ifa devises and organises art exhibitions worldwide, funds exhibition projects and awards scholarships; at the ifa galleries in Stuttgart and Berlin, international art, architecture and design are presented and discussed. The ifa also links topics arising in practice with science and the media. It initiates, analyses, moderates and documents discussions and issues concerning international cultural relations.

As an intermediary organisation for foreign cultural and educational policy, we see international cultural work as a principle of "learning from each other"[2] and this is the basis and philosophy of the programmes which take place around the world as well as at the ifa galleries in Stuttgart and Berlin. As a cultural institute and reflective institution, it is important to the ifa to feed back to Germany experiences gained from international artistic exchange.

As a living cultural institute, the concept of culture must also constantly be reassessed and scrutinised so that it can become the starting point for exchange processes. Art education provides for an exchange with other fields of knowledge and endeavour and can thus serve as a stimulus for social transformation.

The exhibitions at the ifa galleries show art, architecture and design from a range of countries, regions, cultures and art scenes and their role is seen as a platform for dialogue. At events and workshops, topics and experiences relevant to different groups are linked together. The exhibition becomes an arena for communication and action in which new perspectives can be developed and artistic strategies tested.

Art education programmes help to set in motion exchange processes between different social groups, to constantly renegotiate differences and commonalities and thus to create a shift in institutional representation and public policies. Art education allows joint discussions and joint actions within the institution. For this, it is necessary to conceive of the institution itself as something

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1   *"Soft Logics in der Kunstvermittlung"* (Soft Logics in Art Education) was the title of a conference initiated in 2004 at the *Künstlerhaus Stuttgart* (Stuttgart House of Artists) by Carmen Mörsch and Elke aus dem Moore, which explored interfaces between artistic practice and educational work and engendered sustainable work formations. See: Tillandsien, Projekte *2003–2004 im Künstlerhaus Stuttgart*, Elke aus dem Moore (ed.), Stuttgart 2005.

2   The study commissioned by the ifa, *"Voneinander lernen – Kunstvermittlung im Kontext kultureller Diversität"* by Wiebke Trunk, investigates forms of art education dealing with cultural diversity, with examples from Great Britain, Estonia, Germany, Pakistan and the Democratic Republic of the Congo; ifa-Edition Kultur und Außenpolitik, Stuttgart 2011.

that is constantly changing and that can also be shaped. As part of this, art education programmes can enable the audience to be seen as part of the institution and empower it to act. In this context, art education also becomes a means for reflecting the positioning of the institution within the artistic field.

Within this, the exhibition space offers a place of encounter and exchange for different groups and disciplines. Exhibition spaces not only present art, but can also be understood as spaces for thought and reflection where socio-political issues can be discussed and new social energies can evolve.

In order to have the greatest possible impact, it is necessary to include art education in the curatorial process. An example of this practice is the ifa exhibition project "prêt-à-partager". It is based on the experience of artistic exchange in the field of fashion and culture in public spaces and was constantly reshaped and discussed during workshops and artistic conferences with artists from Africa and Europe in various cities in Africa and Germany. The experiences of the African diaspora in Germany played a central role in this process.

When artists and the audience come from different linguistic areas and spheres of experience, art can provide a common language. Art education has the potential to create and open up its own linguistic areas. Yet misunderstandings and untranslatable elements often arise in international exchange projects. At the conference "…where we meet" in June 2012, the ifa addressed questions of cultural translation and the effect of art in social transformation processes.

The convention on "Art Education in a Migrant Society" asked key questions that also identify areas of conflict within our society, such as: who is talking about whom? On the impetus of Paul Mecheril, central ideas on a practice of acknowledgement were formulated. Based on six practical examples, ways of posing a problem were outlined, which were addressed in a series of workshops.[3]

Turning an exhibition venue not only into a place for presentation, but also into a place of action and a place for active experiences constantly presents us with new challenges. What does educational practice look like when it works to combat exclusion and scrutinises and alters the rules of belonging? A practice which acknowledges differences and commonalities and establishes and applies them as beneficial qualities? How can a practice of art education be designed in which the differences and commonalities of value systems, experiences, lifestyles and traditions are recognised, related to each other and tested in social interactions, allowing them to flow into social processes? What do the "spaces between" referred to by many theorists look like? What irritations are triggered and translated into constructive change processes? How can social arenas be designed which test new transnational social systems and forms of identity?

Many questions were raised, considered, hotly debated and further developed. This publication is concerned with these issues and will give rise to new ones.

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3   "…where we meet. On cultural translation and art in social transformation", in the context of "prêt-à-partager", ifa Gallery Berlin, hosted by the *Werkstatt der Kulturen* (Workshop of Cultures) in Berlin in June 2012.

To present alternative mechanisms which enable a policy to be deliberated that acknowledges the positivity and singularity of the individual and designs places in which people can belong, is the challenge and the task of contemporary art education. Creating places that people find their way to and become part of the institution as active subjects must now be the goal of institutional art education.

We can learn from other cultures. A policy based on Western concepts of identity seems outdated and no longer applicable. Subjectivity is described by Gayatri C. Spivak as a category of Western thought (Spivak 1988:272-313). Exclusion is produced when differences are not acknowledged (cf. Mecheril 2010:181).[4] To be able to identify, understand and finally acknowledge them requires a constant exchange. Contemporary art education activates the knowledge and the sphere of experience of each individual actor. The opportunities and challenges of art education in a migrant society lie in a practice based on imparting and acknowledging concepts of identity of other, non-Western cultures. New categories of social exclusion must be considered, such as the differences arising from different opportunities for mobility.[5]

In this context, a subsequent convention will present the experiences and approaches to art education in various German-speaking countries, thereby helping to enrich the art education debate.

References

• Spivak, Gayatri Chakravorty (1988): Can the Subaltern Speak? In: Nelson, Cary/Grossberg, Lawrence (ed.): Marxism and the Interpretation of Culture. Urbana: University of Illinois Press, pp. 272–313.
• Mecheril, Paul/Castro Varela, María do Mar/Dirim, İnci/Kalpaka, Annita/Melter, Claus (2010): Migrationspädagogik. Weinheim/Basel: Beltz Verlag.

Elke aus dem Moore is Head of the Art Department at the ifa. She studied Literature and Art History; from 1999–2002 she was Curator for Contemporary Art at the Shedhalle in Zurich and from 2003–2006 she managed the *Künstlerhaus* in Stuttgart. Her curatorial approach follows the principles of encounter, exchange and dialogue. The orientation of ifa's work in the field of art is defined by the interlacing of global issues with local experience and practice.

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4   A workshop at the convention on "Art Education in a Migrant Society" also addressed the topic of "~~Not~~ Acknowledging Difference". Cf. the contributions of Soran Ahmed, Alexander Henschel and Stephan Fürstenberg in this publication.

5   Lawrence Grossberg describes subjectivity as points of connection from which we experience the world. Along with categories such as gender, race and class, he adds four vectors of mobility. He distinguishes between them as follows: "firstly, a population which is largely demobilised, and which has few or no opportunities to escape from predefined and closed spaces; secondly, a population with a drastically restricted but extensive life of mobility; thirdly, a highly mobile population which is nevertheless excluded from certain key locations; and fourthly, a population which lives in an increasingly fortress-like, closed space that it has chosen for itself, but which is granted an extraordinary degree of mobility to leave this space, thanks to a wide range of technologies." Rainer Winter (ed.) (2007): Die Perspektiven der Cultural Studies. Der Lawrence Grossberg Reader. Cologne: Halem, p. 56 et seq.

Carmen Mörsch

Beyond Access

Retrospective introductory thoughts on the convention on "Art Education in a Migrant Society"

I. Not listening pays off

In the first decade of the 21st century (or more specifically: since the attack on the Twin Towers in New York on 11 September 2001), the issue of positioning and guiding maxims for cultural institutions in an immigrant society has become an important topic. In this context, education, with its professional knowledge and skills is always in demand when it comes to "widening audiences", "promoting access" or developing "projects for specific target groups". The concept of "interculturality" and "intercultural dialogue" is the dominant form of access in the German-speaking countries, as can be seen in the large number of projects, studies, handouts and conferences.[1]

"Cultural institutions should consider intercultural dialogue as a key priority. As they are largely publicly funded, this also satisfies their joint social responsibility"[2],

so stipulates the German Federal Government's "National Integration Plan" of 2007.

Even in the 1990s, the concept of interculturality was strongly criticised from a post-colonial perspective. This criticism was also acknowledged by German-speaking readers. Rustom Bharucha[3], stage director, dramaturge, museum adviser and theorist from Kolkata referred to this in the journal *Theater der Zeit*[4] in 1995:

"that interculturalism is neither simply a spontaneous coming together of differences nor a euphoric return to a state of pre-(nation)state human togetherness nor just a question of dominance of one cultural system over another. (However, merely the fact that interculturalism continues to be financed, theorised

and rhetorised by the West while non-Western cultures are reduced to materials, techniques and technical skill, with minimum involvement, speaks in favour of the latter. Above all, however, they play as good as no role in designing the framework for intercultural encounters. Even so, if interculturalism is not created exclusively through dominance, it is created by a series of complicities between power systems ultimately determined by the state and increasingly by the market (which in many cases are one and the same). Whatever 'autonomy' an intercultural encounter claims to have, it is inevitably limited by this larger scenario." (Bharucha 1995:23)

This critique argued by Bharucha goes beyond the the philosopher Wolfgang Welsch's rejection in 1992 of "multiculturality" and "interculturality", as concepts founded on an outdated, essentialist concept of culture, to favour an idea of "transculturality" (Welsch 1995), since it cites the continuing effectiveness of this concept in the struggle to maintain symbolic, political and economic dominance.

The concepts of "intercultural dialogue", "intercultural competence" and contemporary instrumentalisations of "integration", as well as a naive/euphoric approach to "hybridity", have been urgently and repeatedly criticised for many years by migrant and majority activists, artists and theorists in the German-speaking countries[5]. Below is an attempt to summarise some of the problems they expound:

The term "dialogue" evokes the idea of an exchange between equal parties. However, a massive power imbalance which is practically unalterable, because it is hegemonically structured, institutionalised and permanently reproduces itself in historically colonial and current neocolonial relationships, forms the starting point for ventures under the auspices of "intercultural dialogue". The focus on "culture" and "hybridity" contributes towards a situation in which factors that define this power imbalance – for example, the unequal distribution of resources such as money, education or definitional power, the varying ability to capitalise on different knowledge (as well as spoken languages), as well as the ubiquity of everyday and structural racism – remain unnamed and unchanged. In cultural institutions there is the added factor that ideas of what are important and, in the sense of an "integrating" educational function, suitable cultural forms and practices, represent the norm and it is practically impossible to subject them to serious (such that it has corresponding consequences) scrutiny.

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5   Along with the keywords listed above, I shall list just three representative publications: Kien Nghi Ha (2004): Ethnizität und Migration Reloaded. Kulturelle Identität, Differenz und Hybridität im postkolonialen Diskurs. Berlin: Wissenschaftlicher Verlag. Kien Nghi Ha/Nicola Lauré al-Samarai/Sheila Mysorekar (ed.) (2007): re/visionen. Postkoloniale Perspektiven von People of Colour auf Rassismus, Kulturpolitik und Widerstand in Deutschland. Münster: Unrast. Sabine Hess/Jana Binder/Johannes Moser (ed.) (2009): No integration?! Kulturwissenschaftliche Beiträge zur Integrationsdebatte in Europa. Bielefeld: Transcript.

In view of the severity of these objections, the question arises as to why interculturality and in particular intercultural dialogue are such persistent and attractive concepts. Why is the counter-concept suggested by some critics, namely a political anti-racism[6] along the lines of Critical Whiteness[7], which works actively to change the terms of a redistribution of resources, apparently even less inviting? Why have the criticisms outlined here been heard so seldom up to now from cultural institutions, or equally from practitioners of cultural education, actors involved in cultural and educational policy and from large sections of the community of evaluators and practice researchers established in this field?[8] One answer may be that it is precisely the effects described in the criticism that are behind this failure to listen. With regard to Gayatri C. Spivak, it could be a question of a kind of "rewarded ignorance"[9] – a collective perpetuated lack of awareness, which does not cause any embarrassment because it forms the basis for asserting one's own supremacy. The approach of "intercultural dialogue" and the imperative to create "access for migrants" safeguards for the institutions their hegemonic position in relation to the aforementioned resources and balance of power. They enable them to remain alike[10] and at the same time "to fulfil their social responsibility". Working with an audience that is visibly identified as "migrant" and is disadvantaged and excluded from an educated middle class perspective provides legitimacy in the first instance for the state funding given to the cultural institution.[11] Furthermore, the supposed "different cultures" arouse the interest of art educators, who have internalised the anti-elite demands of the 1970s to make culture "accessible for all" and are still trying to translate it into their working reality as a defining principle for action – without dealing actively/reflexively with the paradox that the acknowledgement of disadvantage and exclusion means that they will constantly be repeated.[12] And also significant is the fact that interactions with these groups also provide institutions with the potential for self-optimisation under cognitive

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6   The concept of political anti-racism is different, both analytically and strategically, from other concepts, whether psychologistic or moralistic. Racism is understood not as an isolated phenomenon or as individual wrongdoing (for instance, as an effect of primal human fears or a downgrading syndrome of modernisation's losers), but as a structure characterised by hegemonic power relations, discourses and practices. From a strategic point of view, political anti-racism relies less on benevolent representational politics than on making racist structures visible at every social level and empowering subjects who are marginalised or discriminated against, especially in educational work. Cf. Lubomir Bratič (ed.) (2002): Landschaften der Tat. Vermessung, Transformationen und Ambivalenzen des Antirassismus in Europa. St. Pölten: SozAKTIV.

7   "Addressing one's own whiteness means placing whiteness in the racist social context and reflecting on one's own entanglement in it." Elena Bandalise/Fei Kaldrack/Dorothea Schütze (2006): Weißsein – was geht mich das an? Verunsicherung als Notwendigkeit. In: DOKUMENTATION TAGUNG – Transkulturelle Teams. Ein Qualitätsstandard in der sozialen Arbeit?! Mädchentreff Bielefeld. Download at: http://www.maedchentreff-bielefeld.de/download/doku_transkulturelle_teams.pdf

8   Here, the concept of "hearing" designates an activity which would be reflected, for instance, in the invitation and commissioning policies and authorships for the above conventions, publications and guides – to date, their participants have almost all been members of the white majority, and they have only rarely been members of minority groups; both affirm the dominant concepts. One contemporary exception is the invitation of Paul Mecheril to lecture at the *Bundeskongress der Kunstpädagogik* (Federal Congress of Art Education) in Nuremberg in April 2012, with the title, *"Interkultur. Kunstpädagogik remixed"* (Interculture. Art Education Remixed).

9   "Where Spivak talks about ignorance that is permitted, even praised – in other words, the kind of ignorance that does not make one look stupid, but which, on the contrary, stabilises one's own position of power – the Canadian philosopher, Lorraine Code, talks about the power of ignorance. An ignorance which people like to understand as objectivity in academic discourse" (Castro Varela et al. In: Mörsch 2009:348).

10   According to the social anthropologist, Mary Douglas, the need to maintain one's own conceptual and structural *status quo* is a constituent characteristic of institutions, for which a high price must sometimes be paid – for instance, the price of structural amnesia, forgetting one's own history or the contextual history in favour of maintaining dominant self-descriptions in the present which would be destabilised by this history (cf. Douglas 1987).

11   See the transcript of the workshop "Methods" by Sidar Barut in this publication.

12   On this subject, see the contribution by Paul Mecheril and the transcript of and reflections on the workshop "~~Not~~ Acknowledging Difference".

capitalism – "User Generated Content" and frameworks of "participation" defined by the institution itself allow it to appear more contemporary without fundamentally threatening the comfort zone of its legitimised actors.

II. Strange? But that is what is written...[13]

So far, so abstract. Yet Rustom Bharucha derives his criticism of "interculturalists" quoted above from a very concrete practice which he observed in 1977 in Kolkata during a dance performance called *Chhau*:

> "This was a performance being enacted rather unconsciously by a group of 'interculturalists' from this part of the world, from Europe and America, who were totally absorbed in clicking their cameras throughout the Chhau dance. I remember looking at their backs and seeing a very glittering array of cameras, zoom lenses and video, and projectors, which to me, at that time, represented the epitome of Western technology and power. As a result of this image, I recognised what was strange about Chhau. (...) I then asked myself – without having encountered the word 'interculturalism' up to that point: who are these people? What are they seeing? And why are they so oblivious to the thousands of people (Indians) sitting behind them? Today I consider my questions differently: (...) Were we being made into voyeurs of our own culture when we saw Chhau through the screen of western bodies? To what extent can we regard Chhau as 'our' culture? What is our 'tradition'? [...]"

Bharucha describes a moment of discursive and structural power, a practically irreversible intervention into his perception which he was only able to transform into understanding through constant intellectual work over a long time. Not for nothing has he subtitled his text with the question "Who owns the images?". What proves to be the most efficient weapon used in this intervention is the capacity to be oblivious to thousands of people. The actors present must blank out the idea of the intercultural encounter being "something opposing" and instead create a phantasm of "something alien", in order to derive their existence from the normal, what is "their own" and assert the privileges of "their own" as natural. The creation of this "something alien" requires making an effort, which seems enormous, one could even say monstrous, to ignore something not only at the moment that it is articulated, but which, because it has been practised over several centuries, leaves an impression. Equally well practised, in my view, are the horror stories, which are always similarly structured, in the field of institutional art education.

I would like to share one of those here. I have chosen it because for me it acted as a key formative experience in terms of politicising my self-conception as an art educator. I attended a conference in April 2009, at the Landesgalerie Linz, entitled *"MigrantInnen im Museum"* (Migrants in the Museum). This stood out because, at least at the time of the conference, next to no migrants were at the museum responsible for organising the conference. Among the speakers there were none and among the audience only a few. These few were participants in a project entitled *"Kulturlotsinnen"* (Cultural Guides), which Linz, as Capital of Culture 2009, established in cooperation with the Vocational Training Institute of Upper Austria and Austria's Employment Service. The project involved women with good professional qualifications (which meant: in turn comparatively privileged),

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13   The predictable end of all graphic novels published under the title *"Gespenster Geschichten"* (Ghost Stories) by the publisher Bastei Lübbe Verlag between March 1974 and March 2006.

who had experienced a deskilling due to their move to Austria and were now unemployed, taking visitors to the Capital of Culture on tours through their quarter, voluntarily and free of charge, and telling them about their life history and their everyday life in Linz. The participants hoped that this would facilitate their access to the labour market. "I hope you will note that I have intercultural skills as well as many other skills and I live in Linz" says one of the participants, who had previously managed a hotel and speaks five languages, to the camera in a report by broadcaster ORF.[14] The project won the Austria State Prize for Adult Education in the "innovation" category in the autumn of the same year. At the conference at the state gallery, it was not the women who worked voluntarily as *Kulturlotsinnen* who presented the project, but the – mostly Austrian – adult educators, who had developed the tours with them. Some people from museums were enthusiastic and contacted their colleague in the very next break to find out how they too could get hold of migrant women who would lead tours through their institutions without being paid.

I was outraged at that time for several reasons. About the conspicuousness with which the word "migrants" appeared as an externally-applied designation in the title of the conference: The discussion was not with, but about migrants. They were the target object in the majority-perspective marketing sight of the museum pistol. Presumptions that "migrants" could also be synonymous with being employed in a leading role at the museum or that the title could be taken as a threat or a challenge by activists played no part in this context. Of equally little importance seemed to be the question of how the museum, as an institution whose history is inextricably bound up with colonialism[15],

could possibly change through the joint participation and joint shaping of the addressed absentees and position itself politically as an advocate. I also found outrageous the obliviousness of the institutions (whether it be the Capital of Culture or the museums themselves) with regard to their hegemonic position. Thus the question arose for me of what it means, in view of the furnishing of the actors involved with symbolic, economic and social capital in the case of the project mentioned, to talk about working unpaid from a self-motivated willingness and telling curious strangers about one's life.[16] Moreover, I was astounded by the obvious (self-)exoticisation and, coupled therewith, renewed deskilling, which the tours developed by the *Kulturlotsinnen* in conjunction with the adult educators articulated: why was the biographical element so central to these city tours? How would it be perceived if a tour guide from the majority population spoke mainly about her life instead of providing information about the city? Why is "experience" so often the focus in the discourse about adult education work with migrants, rather than "knowledge"? And why were the women involved in this project willing to take on this role?

At the same conference, another colleague, who is an educator at the Museum of Ethnology in Vienna, presented her work with people learning German as a second language. She highlighted the productivity of object-based learning and the openness of access to learning at the museum for this clientele. She described how as preparation for

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14   http://www.youtube.com/watch?v=ffjH2SoydDc

15   Less than one year previously, the state art gallery had hosted an exhibition by the artist Lisl Ponger, entitled *"Imago Mundi"*, which addressed the same historical entanglement. Transferring institutional criticism to the symbolic level of a display is another institutional practice intended to preserve structures.

16   Again, this question itself is extremely problematic, because it runs the risk of victimising the participants. Even in this text, they are not speaking "for themselves". There it is again: the paradoxical challenge of both acknowledging difference and deconstructing the distinctions that underlie it, which is discussed by Paul Mecheril and in the contributions to the workshop "~~Not~~ Acknowledging Difference". Even rage is rarely free from contradictions.

working with a group of women who had lived in Austria for over ten years, particular objects were chosen as objects for discussion which from her point of view had something to do with the everyday lives of these women. When I asked her what type of objects she would choose for these occasions, she answered "for example pans and large bowls".

When I articulated my criticism of these presentations during the subsequent round table discussion, I was met primarily by stunned silence and a repeated affirmation of their good intentions by the organisers and speakers. At the time, I thought I had been misunderstood and regretted that I had not found the right words or the habitual tolerance for this colleague. Now, many horror stories later, I fear that the criticism was understood correctly at the time. I interpret the silence and the insistence on the argument of doing good and wanting to do good in the same way as Rustom Bharucha, as hegemonic practices of amnesia, as active and profitable ignorance on the basis of which the routines of institutional privilege can be conducted without interruption in the name of intercultural skills, dialogue and encounters.

III. A convention that acts as a disruption

Criticism of approaches in a practical field such as art education remains unsatisfactory unless it is accompanied by demonstrations of other intellectual and operational perspectives.[17] At the Institute for Art Education of Zurich University of the Arts, we are attempting this through analysis, but also by disrupting the routines. On this basis, we hope to develop suggestions for art education which

counteract the power structures described in this text. This work is sometimes costly and laborious, always tougher and slower than expected, full of pitfalls, unsettling and despite all this, it is also fun at times. It has in, any case, been successful merely in terms of engaging in – conflict-ridden – debate with existing practitioners, who up to now have been almost exclusively from the majority population, to which we belong, as well as collaborating with organisations and actors who maintain critical approaches in the field of migration. For this reason, we decided to accept the invitation of Elke aus dem Moore, to work jointly with the ifa and the Institut für Kunst im Kontext der UdK Berlin (Institute for Art in Context at Berlin University of the Arts) to devise and hold a convention for art educators which (we hope) will demonstrate the routines of active amnesia to safeguard one's own privileges and bring into play knowledge that is not often heard for further consideration and in order to develop opportunities for action and cooperation. The term "Migrant Society" in the title of the convention, suggested by Paul Mecheril, itself refers to an approach beyond interculturality: It shifts the focus away from the "migrants as others" in the direction of a society for which migration has, for a long time, been constitutive. This implies for education at museums, thinking less about provision for "migrants", however they are imagined, with their attributed needs, and more about what functions, practices and positions the arenas used by art education could occupy in the migrant society or at least strive to occupy – which would mean carrying out work to this end which is up-to-date, meaning that it is also appropriately informed.

If racism and exclusion are seen as structural, the vision of an art education which counteracts the exclusion mechanisms and makes artistic arenas usable for minority positions as places of learning and action, cannot fail to affect the self-conception of cultural institutions and art education.

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17   Nevertheless, the critics do not necessarily have to be the same people as those who develop the action perspectives from this criticism.

In this context, art education should – according to Spivak's concept of unlearning privileges[18] – be conceived as a dynamic process of learning and unlearning. Unlearning privileges presents the educator with particular challenges as basic elements of their professional self-esteem undergo a fundamentally unsettling process – for example, that they are the least privileged in the institution (both symbolically and in terms of economic capital), but at the same time they are the ones who do good and are concerned with bringing in those who are excluded.

> "The knowledge that it is not enough 'to want to do good' unsettles those involved in intercultural work as it demands a high level of responsibility and therefore accompanying awareness about one's own power to harm",

wrote María do Mar Castro Varela and cites the "ability to let oneself be irritated"[19] as central to a pedagogic attitude that does not seek to perpetuate, but to shift the balance of power. The sociologist and psychologist Frigga Haugg voices a similar opinion when she cites the practice of "contradicting oneself"[20] as fundamental to the professional self-conception of emancipatory educational work – in the sense of revealing the presuppositions underlying the truths produced in one's own field, and the power contained in well-intentioned desire. According to Haugg, this is necessary in order to find a way "between the Scylla of an 'internally' cowering autonomous subject and the Charybdis of being completely pervaded by dominance, as experienced by individuals as members of a society", and be able to shape social conditions.

IV. Beyond blame

There was plenty of practice in self-contradiction and allowing oneself to be irritated at the convention. That this was associated with enormous tensions and conflicts, as well as with pressure and resistance, is hardly surprising. If this had not been the case, the problems giving rise to the convention would not need to be expounded and we could have saved ourselves the effort. It is a success that the convention offered a comparatively safe space to articulate differences, as was intended by the organisers. However, the convention on "Art Education in a Migrant Society" was no success story in my view. For me, it did not end with an exclamation mark or even with a question mark, but with a colon: the most important thing comes afterwards.

In the last part of this introductory review, I would like to address a point which I regret could not be more comprehensively dealt with within the scope of "A Education in a Migrant Society" at the time and which it was not possible to work through: how to handle feelings of guilt. A feeling expressed many times by participants was that they got bogged down with the joint considerations and discussions because they felt guilty and overwhelmed in the face of the problems expounded at the conference. The discussion then focused on the "what you are allowed to say" and led into a criticism of "political correctness" – despite the fact

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18   "Unlearning one's privilege by considering it as one's loss constitutes a double recognition. Our privileges, whatever they may be in terms of race, class, nationality, gender, and the like, may have prevented us from gaining a certain kind of Other knowledge: not simply information that we have not yet received, but the knowledge that we are not equipped to understand by reason of our social position". In: Spivak et al. (1996):4.

19   Castro Varela, María do Mar (no date): *Interkulturelle Vielfalt, Wahrnehmung und Selbstreflexion aus psychologischer Sicht.* http://www.graz.at/cms/dokumente/10023890_415557/0a7c3e13/Interkulturelle%20Vielfalt%2C%20Wahrnehmung%20und%20Sellbst-reflexion.pdf

20   "But the theoretical problem for a subject-science such as critical psychology consists in starting with the subjects, making them speak and research, and at the same time designing a question framework in such a way that it becomes possible for the individuals to contradict themselves" (Haug 2004:70).

that this criticism belongs to the ultra-right wing discourse tradition (Auer 2002:291-303).

The question of how to deal with personal feelings of guilt for imbalances of power when faced with analyses of, for example, critical whiteness, European black studies, post-colonial theory, critical pedagogy, critical museology or critical migration studies is a complicated one. It cannot simply be a question of rejecting complicity, with the argument that to consider it would be unproductive to the development of courses of action and that one's own fundamental rights and freedoms should take precedence. At the same time – and this is demonstrated by precisely these reactions – personal feelings of guilt are a morally structured resentment that is difficult to turn to productive use. Neither does repression lead to a change in circumstances in this case. On the other hand, Paul Gilroy suggests:

> "to work through the grim details of imperial and colonial history and to transform paralyzing guilt into a more productive shame."
> (Gilroy 2004:23)

This involves not denying one's responsibility for complicity, but at the same time not stopping at admitting it and settling into the resulting feelings of guilt – defiantly or humbly. Instead, the awareness of complicity and the resulting shame could act as a motive to remain unsettled and to produce, in concrete situations, imaginative power and courses of action which gladly counteract the circumstances which one is, without question, guilty of helping to create.[21] This seems to me to be

an important suggestion which, together with the aforementioned demands by Castro Varela and Haugg, is compatible with pedagogic professionalism.

However, as regards the question of finding a solution to one's failure to use imagination or take action as a result of feelings of guilt, I would like finally to come back to the professional context under debate at the convention: the museum. Charles Garoian described it, in his text "Performing the Museum" (Garoian 2001:234-248), as a place which is characterised by a violent history and, as an institution, is unwieldy and hierarchical, but which is recreated daily by the actors who work in it, who visit it and also by those who stay away. A place whose routines are changeable and can be rethought on account of their performativity. From this perspective, in terms of the action of art education in a migrant society, the individual responsibility of the educator represents only one level. It is also about institutional awareness of the history of these special institutions, which should be collectively created and maintained and about work around the question of how historical responsibility can be used as a motive for the present.

In 2000, when invited to comment on plans for a "New Asian Museum" in Vancouver, Canada, Rustom Bharucha emphasised that it was essential for museums to understand that they are not casual bystanders in the migrant society, but that they have always played a constitutive role in its constellations and interactions of power and market and that they are therefore called upon specifically to position themselves reflexively and actively within it. At any rate, if they do not want to become more isolated and, over time, irrelevant. He sees an opportunity for them to aspire to move from being

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21   A concrete example of this would be to enjoy using one's own ingenuity (which may yet to be discovered) in trying to replace the tricky question, "Where do you come from?", which is intended to show well-meaning interest in a person, with more imaginative and less predictable questions and conversational forms. Instead of the perception that the wish to avoid this question was a form of self-censorship and, therefore, a massive curtailment of personal free-

dom, there would be a perspective which was not susceptible to irritation and still adhered to civil liberties which were apparently guaranteed and understood as universal.

arenas of civil society representation to arenas of political negotiation, arenas in which conflicts are not avoided and covered up by a narrative, but in which they are articulated by means of collective processing methods and take shape.

> "While museums are traditionally located within the domain of civil society, they are increasingly more insulated from the emergent cultures of struggle in political society, cutting across nations, languages, and constituencies, which are succeeding in bringing together unprecedented alliances of activists, environmentalists, and cultural workers, who are substantially redefining the very grounds of intercultural meeting, dialogue, and practice. At the start of the new millennium, it would be useful to widen the boundaries of civil society beyond the contestatory claims of its acknowledged participants; we need to recognise the challenge posed to the bastions of 'high culture' in civil society, notably museums, by the new incursions and configurations of public culture in national and global forums. Museums need to confront the insularity of their implicit 'non-trespassing' zones, which have in effect denied vast sections of the population, particularly from the minority and immigrant sectors, not merely access to the museum, but the right to interrogate its assumed privileges and reading of history. It is my plea that instead of shutting ourselves up in the box – whether it is the 'black box' of theatre, or the ultra-white, air-conditioned, dust-free box of the museum – that we should open ourselves to those seemingly disruptive energies 'beyond the box' that can enable us to forge new links between the public and the private, the civil and the political. [...] What we need is not a new museumisation of museums, but a new socialisation of its radical possibilities."

If the suggestion was taken up to participate in a reworking of the museum from an institution within the domain of civil society into an actor within the political domain – as critical art educators themselves have been calling for some time[22] – there would probably be little occasion to care about personal resentments. The question "What am I allowed to say?" or the feeling of being overwhelmed would give way to active listening to, collaboration with and learning from those who are forced to contend daily with the effects of an exclusive civic freedom of speech, representation and action and who develop their action strategies, or rather, their tactics on this basis.

> "It seems to us essential for the conception of anti-racist art education in practice that criticism and transformation do not remain an internal matter for educators and arts institutions. Changes must originate from those who are identified as the target audience"
> (Castro Varela et al. In: Mörsch 2009:350),

write María do Mar Castro Varela and Nikita Dhawan on the blueprint for post-colonial art education.

In my opinion, the convention on "Art Education in a Migrant Society" was at best an intervention to take work on issues of power from this perspective one step further in the German-speaking countries. To encourage its application in places where those involved may subsequently feel less at home, to carry it forward or to initiate and demand it.

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22   Cf., for example, Nora Sternfeld (2010): Unglamorous Tasks: What can Education Learn from its Political Traditions? In: e-flux journal # 14 – march 2010; or Janna Graham: Spanners in the Spectacle: Radical Research at the Front Lines. http://www.faqs.org/periodicals/201004/2010214291.html

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Claudia Hummel

Art Education in a Migrant Society. A Look at Training

Exclusion mechanisms in a museum context and in a higher education context

Art education as a field of practice has developed rapidly in the last ten years. When art education was still called museum education, it was graduates of art history or art teachers who had access to museum work and led tours in museums for adult audiences, in the role of authorised speakers, or carried out museum-related educational activities with children. In the last fifteen years, it has increasingly been artists who have been further developing artistic/educational work in the exhibition and museum context. Artistic education was established as a subarea of art education. In contrast to traditional exhibition tours, artistic education is not reliant exclusively on verbal expression. Other languages, visual and performative, replace explanations using words or carry them forward. Activity-oriented formats were developed. New aspects were introduced into educational work. Space acquisition – not only for working with children and young people – and the observation and analysis of rules and conventions in the exhibition space were explored. The deconstruction of institutional hierarchies became a theme. Questions such as: Who makes art to art? What economies determine the content of museums and exhibitions? Who is sought out and legitimised by the

museum or art institution to talk about the contents there and what forms of knowledge do they use for this? were introduced into exhibition tours and discussions with the public. At the same time, theories on the work of art education were evolving. Forms of practice were checked and further developed in ways that were critical of discourse and of the institutions.

The breadth of artistic languages and methods and the simultaneous reflection on this practice enabled both the dominance of verbal language and the people taking on the role of speakers to be called into question.

Looking at the participants of symposiums and conferences on the subject of cultural education (e. g. including those at the conference "Art Education in a Migrant Society"), it is apparent that in the German speaking countries, it is mainly people who are female, white and who speak German as their first language that are involved in this field of work. In spite of the noticeably growing professional mix in this field of work, it is still for the most part a national-ethno-cultural monoculture. When one considers a city like Berlin, in which around 25% of the population has a language other than German as their first language[1] and is also not necessarily white, this means that 25% of the population is poorly represented within the cohort of authorised speakers in museums and exhibition spaces. Museums and exhibition centres therefore create exclusion in relation to access to work in art education.

Regulated access to this field of work is now also increasingly a result of ever higher expecta-

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1   Cf. Amt für Statistik Berlin-Brandenburg (Berlin-Brandenburg Office of Statistics): Press Release No. 307 of 26th September 2011: "In Berlin, the proportion of the population with migrant backgrounds is 24.3 percent." http://www.statistik-berlin-brandenburg.de/presse/presse_pm.asp?Sageb=120&PTyp=100&creg=BBB&anzwer=4

tions being placed on art educators to have qualifications (legitimised by training institutions). The growing professionalisation of the sector is reflected in a growing number of training places. Various universities in the German-speaking countries offer courses designed specifically for a career in art education. Increasing numbers of privately organised further education courses and paid certification programmes at universities are attempting to establish themselves on the training market.

A critical aspect of this development is that the increasing reliance on certificates is reducing access opportunities to this field of work for autodidacts. However, positive aspects of training in this field of work are that theory-based and informed art education now requires a practical side and also demands a high level of self-reflection. Both can and should be learned.

The questions arising in view of the growing number of training opportunities are: Who has access to these further training and higher education courses? What requirements have to be satisfied in terms of school and higher education qualifications? What expectations, both stated and unstated, do selection panels have regarding the national ethnocultural backgrounds of their applicants? What expectations do they have in terms of their concept of art? Who feels addressed, called upon and invited to apply by the course profiles, university brochures and information websites? Who has the money to pay the fees charged for higher education and further training courses? With all these limiting conditions, who actually has access to the institutions who prepare the way for becoming an authorised speaker in a museum and exhibition context?

The Institute for Art in Context

We at the Institute for Art in Context at Berlin University of the Arts can look back on a comparatively long institutional history in the development of training for artists in areas of artistic education. The predecessor of the Institute was the Kulturpädagogische Arbeitsstelle für Weiterbildung (Department for Further Training in Cultural Education). In 1982, this was established in the then Department 11 – Aesthetic Education/Art and Cultural Studies – of Berlin Academy of the Arts, renamed the University of the Arts in 2001. The course contents were based on experiences and results of a pilot project on further education for artists (1976–1981), jointly sponsored by the Bundesverband Bildender Künstler (Federal Association of Artists) and Berlin Academy of the Arts[2]. In 1996, the eleven departments at the Academy were restructured into five faculties. Since then, the Institute for Art in Context has been an establishment for art studies within the Faculty of Fine Art. Since 2002, it has been possible to graduate as a Master of Arts/Art in Context on the "Art in Context" supplementary postgraduate further training course.[3] The course offers four different study profiles:

1. Artistic work with social groups
2. Artistic work in cultural institutions (including: Artistic Museum Studies)
3. Artistic work in public spaces
4. Artistic work in the context of media and scientific image creation

For all study profiles, theory and practice of education are central, and interpersonal educational work, both in museum or school contexts and in relation to public spaces, is a key component of the course.

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2   Included in the documentation *"Künstler und Kulturarbeit"* (Artists and Cultural Work), Berlin 1981

3   Cf. http://www.kunstimkontext.udk-berlin.de/

Between 2002 and 2011 alone, 247 students success-fully graduated from the course. Of the 247, 111 were born abroad. 51 of the 247 graduates come from outside Europe. The proportion of interna-tional students has grown in recent years. In 2010 and 2011, they accounted for around 60% of the graduates.

At the Institute for Art in Context, there is also a series of conditions that students must satisfy to be accepted onto the course. Motivation and com-patibility of the applicant's artistic work with the professional profiles of the institute are checked in the first phase of the application process and the second phase involves a conversation with selected candidates. This takes place in German. It is a requirement of the course to be able to speak and write in German.

The trend towards an increasingly interna-tional student body (despite German being the course language) corresponds, on the one hand, to the general increase in pressure within the art provision sector to be able to produce qualifica-tions (and the University of the Arts seems attrac-tive as a place to study) and, on the other, to the growing need for context-specific further train-ing. It is noticeable that many students who have experienced repression or even war in the coun-try where they were born, engage critically with issues of memorial and remembrance culture, which is often also the subject of the "Art in Con-text" course. However, other reasons for the inter-nationalisation are surely the attractiveness of Ber-lin for young artists and the advantage we offer in comparison to other similar Masters degree courses in that we do not charge any course fees.[4]

The range of countries in which students were born, or from which they apply to study, is vast. In 2010, the students at the Institute came from 23 different countries. The self-observation, the exchange of experience and concerns at the start of the course – which is the stage in which stu-dents requiring visas come into contact with the *Ausländerbehörde* (Aliens Office) – , the artistic/edu-cational work in parts of the city where the popu-lation is made up of completely different national ethnocultural groups, increases the awareness and draws the attention of the students to social inequality and mechanisms of "Othering" and of exclusion. Course projects also often involve analys-ing one's own national ethnocultural background. Yet due to the large heterogeneity of the students, a sense of transnational community usually devel-ops during the course.

In 2006, the Institute carried out an evaluation survey of the course among the graduates. Of 14 graduates of non-German origin (two came from Switzerland and Spain, one each from Greece, Italy, Iran, Croatia, Mexico, the Netherlands, Poland, Rus-sia, South Korea and the USA), nine people still said that the Masters qualification had helped them in looking for a job. By comparison, of 27 German graduates, only 14 said the same (cf. Jedermann/Roßner/Wechler 2006).

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4   Only semester fees have to be paid, and these include the annual public transport pass, for example.

The relevance of migration education in the context of training

In preparation for the conference on "Art Education in a Migrant Society", during the winter semester 2010/11 and the summer semester 2011, I read the book *"Migrationspädagogik. Bachelor/ Master"* (Migration Pedagogy. Bachelor/Master) by Paul Mecheril et al. with a group of students. The readings were interspersed with tales of their own migration experiences, with research into projects and campaigns from the fields of antiracism and education, with critical analyses of statistics on the subjects of migration and education and with time spent contemplating and discussing artistic work within this context.

The group was made up of a Greek woman who had studied in Scotland, a Swedish woman who had grown up in Finland, an American woman who was born in the Dominican Republic, a Chilean woman who had visited a German school, a Kurdish man from northern Iraq, a German woman with Turkish parents, a German woman with Korean parents, a German man with German parents, who had grown up in East Germany, a German woman who hardly spoke about her parents and who had grown up in West Germany, a German woman, from southern Germany, who had lived in Berlin for 11 years and an Austrian woman who was a visiting student for a semester. I am describing the group like this – although I know that the students would see themselves as being described completely inaccurately – to show the heterogeneity of the group and the many possibilities for creating different versions of "We" and "They". I am describing it in this way in order to raise the issue of the difficulty of speaking about national ethnocultural backgrounds. In the course of our concentrated one-year seminar work, situations of helpless and sometimes vexed silence repeat-

edly arose. We became aware (and, as the teacher, I am including myself), how difficult it is to speak without continually creating stereotypes and perpetuating forms of racism. We became aware that speaking in a non-racist[5] way takes practice. Situations arose which showed how difficult it can be (for white Germans) to go beyond "We" and "They". It also became clear to us how difficult it can be for white and non-white non-Germans to accept the role of the "(migrant) Other". The seminar became a continuous exercise in sustaining our tentative language and not acknowledging difference. German, as the only permitted language, was cause for irritation after a while. In some situations, we decided, contrary to the language rules of the Institute, to listen to the first or preferred language of the seminar participant, which was nevertheless only successful when this was English. And this also led to exclusions in the group.

Our self-experiment suggested and thus also confirmed many of the experiences within the group of the difficulties that people who are turned into "migrant others" can face in institutional contexts such as school, but also in museums. An awareness arose of the importance of having an understanding of and sensitivity to exclusion mechanisms within the scope of activities in the context of artistic work with social groups, e. g. in cultural education projects in schools or art education. The ambivalence of "authentic speakers" and the associated cases of stereotyping as well as the dual role of acknowledgement were discussed.

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5 Cf. *"Rassisierung"* (racialisation) in the glossary of the publication "Kunstvermittlung 2. Zwischen kritischer Praxis und Dienstleistung auf der documenta 12. Ergebnisse eines Forschungsprojekts": "The term *'Rassisierung'* (racialisation) and the adjective derived from it have become established in most German-speaking research criticising racism [...]. This term designates a social practice of constructing and marking hierarchical difference structures according to the idea of 'racial', ethnic or cultural otherness. [...]" (Mörsch et al. 2009).

The discussion of artistic works also again led to the difficulty of "speaking about" (who is speaking/working about whom/what, why and in what way?) and to the often Eurocentric concepts of art within the art provision sector[6] and also in education.[7]

If one considers the situation in training institutions in the context of art education and cultural training with the type of criticism applied to artistic and cultural institutions, i. e. that their staff structures do not represent the population of a city, unfortunately the same picture emerges. And that extends throughout, including our Institute. Among the full-time teaching staff, there are only people who have migrated within Germany and again it is a female, white person whose first language is German who is authorised by the institution to speak here.

In view of the problems demonstrated for prospective art educators with diverse national ethnocultural memberships and non-memberships of certain groups, state training institutions in particular should, within the scope of their much discussed equal opportunities, make it their mission to offer access to training, further and continuing education in the context of art education to a wide diversity of people. The hope at the conference on "Art Education in a Migrant Society" was that, in a similar way to the seminar, through discussion and the self-reflection that this enables and even

provokes, insights and ideas would emerge in relation to the problems outlined. It became clear that the concept of migration education is relevant to everyone both in the field of art education and in the training institutions. We all still have a lot to learn and above all, we have to practise a lot more. To practise speaking, to practise seeing and above all, to learn – in the words of Paul Mecheril – to perceive our own perception[8], so that we can identify incorporated patterns of thinking, speaking, judging and acting and thereby help to disrupt poorly thought-out logic in all educational institutions, schools, universities and museums.

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6   The city of Berlin's cultural sponsorship policy is both forward-looking and ambivalent: since 2010, it has been possible to submit applications under the heading of "Intercultural Project Work", preferably focusing on "migrants living in Berlin", "which address contemporary currents of art and culture beyond the preservation of cultural traditions, and which contain materials, subjects and forms of artistic expression that have not been presented (or adequately presented) before." http://www.berlin.de/sen/kultur/foerderung/interkulturelle-projektarbeit/index.de.html

7   College interviews often involve questions about artistic terms. Like museums, colleges and universities also define which artistic terms are valid and which are not. The difference from the museum may be that applicants to colleges are allowed the chance to pick up the correct art terminology throughout the course of their training.

8   Cf. the contribution by Paul Mecheril in this publication.

KEYNOTE

"Because […] the actual world – that in
which we live – is a combination of move-
ment and culmination, of breaks and
re-unions, the experience of a living creature
is capable of esthetic quality."
(Dewey 1934/1998:25)

Paul Mecheril

Aesthetic Education. Comments on Migration Education

Much is spoken and written about migration in
Germany and not only here. The topic of migra-
tion is identified with phenomena that introduce
political and cultural unease into the framework
of social notions and practices of normality and,
in this respect, challenges them. These challenges
also apply in a particular way to formal and infor-
mal settings of education, as well as to institution-
alised education generally. In this paper, I would
first like to outline the perspective on social real-
ity associated with the approach of migration edu-
cation and then, after briefly clarifying a concept
of aesthetic education, to come on to the elements
of aesthetic education that are meaningful in rela-
tion to migration education.

Migration Education[1]

Migratory movements are decisively shaping con-
temporary societies. Increasing numbers of people
are migrating, commuting, settling down in a place
that is not their place of birth, working and living
in different places: There are people who in the
course of their life have lived in four, five, six differ-
ent countries or who live for years simultaneously
in several places, who have a home in two or three
locations or whose nationality does not reflect their
place of origin. The social and individual reality of
Germany is also fundamentally shaped by migra-
tion phenomena.

Looking from a "migration education" perspec-
tive, attention turns to systems of belonging in the
migrant society, to the potency of the differentia-
tion they cause and the educational processes that
are enabled and prevented in these powerful sys-
tems.

Experiences in the migrant society are struc-
tured not solely, but in a significant way, by sys-
tems of belonging. "Belonging" denotes a relation-
ship between an individual and a social context in
which practice and concepts of the differentiation
of "belonging" and "non-belonging" are constitu-
tive of the context. In the concept of belonging, the
focus is on the relationship between the individ-
ual and the social context. The concept of belong-
ing involves asking under what social and political
conditions, and the personal prerequisites they con-
vey, individuals understand, recognise and regard
themselves as belonging to a context.

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1   Cf. Mecheril et al. (2010)

Experiences of belonging are phenomena in which the individuals themselves experience their position within a social context and which the context conveys. The aspect of belonging usually addressed when one thinks about the irritation of conditions of belonging associated with migration phenomena, is often described using terms such as "ethnic" or "cultural" belonging. The expression national ethnocultural belonging is preferred here (Mecheril 2003:Chapter IV).

The approach of migration education is interested in the description and analysis of dominant schemata and practices of differentiation between national ethnocultural "We" and "Not-We" and in continuing to strengthen and extend the possibilities of making these schemata and practices more fluid and shifting them. Migration education is thus not "the education of migrants" in the sense of the primary concern of migration education being to change "the migrants". Unlike the educational approaches which primarily aim to assist "migrants" (for example their ability to speak the hegemonic language in a standard way, referred to as language skills), within a migration educational perspective the focus is on institutional and discursive systems and on opportunities to change them.

From this perspective, one of the fundamental organisational patterns of modern states and societies becomes an issue, yet is constitutive to them, because they differentiate, in a way that is complex and not always without contradiction, between those who belong to them and those who do not belong to them. The education system and pedagogic action help to validate the schemata of differentiation by institutionalising a specific area of social work as "migrant work" or by the school optionally reverting to mechanisms of ethnic discrimination (cf. Gomolla/Radtke 2002; Mecheril et al. 2010: Chapter V); but they also have in principle the possibility of reflecting on these schemata and the practices that validate them and thinking about alternatives.

Migration education denotes a point of view whereby questions are posed and discussed, that are important to education under the conditions of a migrant society. Here, we talk about a "migrant society" and not, for example about an "immigrant society" because the term migration is broader than the term immigration and therefore applies to a wider range of migration phenomena. The expression migration is a general perspective which covers phenomena that are characteristic of a migrant society: translation or blending as a result of migration, the formation of intermediate worlds and hybrid identities, phenomena of being attributed as "Other", structures and processes of racism, constructions of Otherness or the creation of new forms of ethnicity. The perspective of migration education relates to an educational engagement with such phenomena.

The guiding principle of migration education places the focus on processes of pluralisation and one-sidedness resulting from migration phenomena, of differentiation and de-differentiation, of the segregation and the blending of the social. "Migration" is a perspective which indicates from the outset that reducing the phenomena associated with migration to a cultural consideration is inappropriate. Migration is a comprehensive phenomenon which takes place within the field of tension of political, administrative, economic, cultural and legal systems at global, national and local levels. The positioning and identification of "migrants" and, complementarily, "non-migrants" must be understood within the complexity of this field of tension. This, according to the reference above to the social aspects and "migration education", is a perspective which focuses on the contribution of educational institutions and the educational discourse to these relationships and opportunities to address and alter these relationships.

A central task of migration education is to address the question of how the national ethnocultural "Other" is created under the conditions of migration and what contribution educational discourse and educational practice make to this. In this respect, the fundamental area of interest of migration education is the systems of belonging validated and caused by migration phenomena and in particular the question of how these systems are repeated and produced in the context of educational institutions and how they can be changed. Before I look at what this can mean for aesthetic education, I would first like to briefly outline what aesthetic education means.

Aesthetic education

In his book "Art as Experience" (1934/1998), John Dewey states that the museumisation of art can be understood as a process of symbolic and *de facto* segregation of art, as a process of releasing art from its attachment to everyday life and experience. To see this does not mean returning to the cultic or the mythical, in which the aesthetic dimension, art and experience are still completely interdependent. Theodor Adorno (1989) emphasised that art manifests itself as that which is the opposite of social, as something other than social, and in so doing it becomes social. However, it is probably a criticism of the museumisation of art and even more, criticism of the museumisation of the aesthetic to refer to the ordinariness and the grounding in experience of the aesthetic.

> "When artistic objects are separated from both conditions of origin and operation in experience, a wall is build around them that renders almost opaque their general significance, with which esthetic theory deals." (Dewey 1934/1998:9)

Between everyday experience and the experience of art, its reception and production, there is – one could say – an essential similarity. The Deweyesque emphasis on experience enables one to reflect that what distinguishes the essence of art takes place everywhere. Thus, if we only look in the right way, we find places inhabited by the muses everywhere, museums all around. An important aspect of Dewey's thesis is that when it comes to the individual, he/she experiences consequences, perhaps hindrances and resistance, which influence him/her in his/her subsequent actions. The individual finds him/herself in continuous contact and confrontation with his/her physical and social surroundings. According to Dewey, a reciprocal relationship exists between the environment and the individual: The individual is influenced by the environment and at the same time, he/she has an effect on his/her environment.

Indeed, this reciprocal relationship takes place continuously. However, according to Dewey, it is only in particularly and intensely experienced moments of increased alertness that they are perceived; in situations of surprise, wonder and astonishment. The individual then becomes aware of his/her own situation and him/herself. Such moments of increased alertness, moments of aesthetic experience, therefore help to constitute the self. Cut off from the rather random experiences of everyday life, for John Dewey, these moments are formative as aesthetic experiences. The aesthetic experience itself is characterised by reflection, referring back and memory, but also by proflection and anticipation. During aesthetic experiences, we thus become aware of ourselves as observers and, in a special way, we also perceive magnificence and pain. With the aesthetic experience comes a sensual bodily involvement which, although connected to the body, also enables one, in a particular way, to sensorially transcend this connection. This does not simply imply an act of perception, but firstly a

perception of perception and secondly a sensori-ally qualified perception sensation which occurs between pleasure and sorrow, between disquiet and peace. With Dewey's pragmatistic perspective, we can understand aesthetic experience as a sort of "other experience", as an experience of an event, an object, a landscape, an action, another person or even as a "self-experience" – experiences which, whatever their intensity or duration, are somehow configured in unexpected and surprising ways and which one becomes aware of as such. During aesthetic experiences, I thus put myself in two ways into a relationship with myself and the world and am put into a relationship: I perceive (the sky, the river, the face, the voice of the neighbour, the cool-ness of the rock, the wrinkled skin of my forearms, the incessantly and regularly flashing cursor on the screen, the inevitable shout of the forward after his shot at the goal) and perceive that I perceive.

Going beyond Dewey, in my opinion, aesthetic experience should also be understood as a phenom-enon that is comprehensively embedded in social, linguistic/cultural and political contexts and orig-inates in these contexts. Experiences, whether pre-linguistic (e. g. changes in alertness, orientation reactions, intense "direct" feelings, affects) or lin-guistic (e. g. diary entries, narratives, "subjectively" theoretical statements) are formed in cultural and political contexts and they refer to these contexts. At the same time, experiences are linked to the body and conveyed by the body. During experi-ences, one could say, the politico-cultural context and the events that become possible in it become incarnated; at the same time, the fact of being cor-poreal contextualises and substantiates itself into experiences of my corporeality.

Aesthetic experiences form a process of aes-thetic education in my opinion not just as a result of being integrated into the cultivation and differ-entiation and the broadening of the perception

sensation in relation to the object and the body, but rather under two conditions. Firstly, when the process of the pleasurable/sad perception sensa-tion is part of a symbolised, i. e. not merely "inter-nal", relationship to general topoi. In the aesthetic dimension, writes Klaus Mollenhauer (Mollenhauer 1998:223), the issue becomes the reflection of the relationship between the subjective state of the individual "as body-soul-being and what is cultur-ally or socially universal".

Processes of aesthetic experience are for Dewey also always linked to an experimental and artic-ulatory stance, i. e. one that creates connections. Only when links between one's own actions and their consequences are created, can we speak of experience, according to Dewey. As part of the requirement to distinguish between aesthetic education and aesthetic experience, we can go beyond Dewey, as Mollenhauer does at this point, and not only limit connection to perception of the context of action and consequences, but apply it generally: Wherever associations and connec-tions are made between perception sensations and specifically relevant culturally and socially signif-icant topics and problems, in which a generality becomes evident, if only when it is being eluded, experiences are part of potential educational pro-cesses.

As well as referring to questions and issues that are in this sense general, when they approximate a possibly still uncertain idea of what is culturally or (globally) socially universal, aesthetic experiences point to processes of aesthetic education whenever the sensorial perception sensation is secondly asso-ciated with an individual's process of experience-based confrontation and this has a political/ethical momentum. This momentum centres on the ques-tion: How do I want to and how can I live within the framework of how we want to and can live? I understand "education" overall to be a term which

addresses a process founded on experience and that reflects on experience, in which the individual reacts to culturally and socially general questions, concerns and statements as well as to those of a political/ethical nature.

Thus aesthetic education cannot be limited to the knowledge of works of art, concerts and plays, nor can it be restricted to the development of formal qualities of perceptiveness, but rather it implies the process in which aesthetic experiences are placed in relation to the general and to whatever is considered to be worthwhile. The socially and culturally general as well as that which may be considered desirable, is not only uncertain as well as brittle, fluid and exciting, but is also experienced as such. This uncertainty can be seen clearly in aesthetic experience – both in the sensorial orientation towards the eluding objects (alienation from the world) and also in relation to perception itself (alienation from oneself).

Exploration and survey of systems as a concern of aesthetic education in a migrant society

Against the background of the considerations mentioned above, the central educational task for framing aesthetic education processes consists in arranging situations and constellations that enable the counterparts (for example school pupils), using a diverse range of symbolic and aesthetic forms, to create associations between what is receptively and productively perceived and experienced in relation to past, present and future contexts, and to perceive these associations and articulations, and shape them.

These associations, connections and articulations involve confronting general questions and issues. Such a connection can arise if one confronts the issue of where in the world and under what conditions and with what consequences the paints used in art classes are produced. Approaches to answering this question may themselves be the subject of aesthetic projects in the classes, i.e. projects which relate to the relationship of the individual to the object in a way which also highlights the political/ethical forces at work.

When we understand systems of belonging and the resulting subjectifying power as the central area of interest of migration education, it is not surprising that confronting systems of belonging is presented as a central concern of aesthetic education in a migrant society. Systems of belonging have a socialising, or rather subjectifying effect. They provide insights about oneself, others and the world not only cognitively but, above all, in terms of the sensory effect on the body. These insights reflect social positions and classes and the differential distribution of material and symbolic goods and rights.

Perception sensation in this regard means establishing a (sensory) relationship with one's own perception schemata. It is therefore not about projects of aesthetic education which aim to contribute towards more tolerance, more friendliness and awareness in dealing with foreigners and "Others" by making and listening to music, making and watching plays, making and handling plastic materials and sculptures, by exploring one's own and foreign arenas, practices and histories. Rather, at the centre of an aesthetic education that is informed by migration education are confrontation, the shifting exploration of the schema that differentiates between this and that and its sensory anchoring within the body. This involves creating an aesthetic framework in which learners, by shaping (qua) symbolic forms, not only become familiar with positions and themselves within this system, but also try out, try on, change and reject.

To conclude, the political/ethical vanishing point of an aesthetic education informed by migration education which is directed towards a different way of seeing and explores this way is characterised below. With regard to the matter of intercultural education, i.e. the sub-discipline of educational science concerned with the differential circumstances of migrant societies, Georg Auernheimer writes:

> "The programme of intercultural education can be based on two basic principles: on the principle of equality or the principle of acknowledging other identity models." (Auernheimer 2001:45)

A more precise explanation of the principles that Auernheimer is addressing here is required. I will concentrate on the second principle, that of acknowledging the "Other", and in relation to this, only regarding one particular point as it will help me to get close to the political/ethical vanishing point I am concerned with. In exaggerated form,

the point is as follows: the "Other" cannot be acknowledged because the "Other" is not identifiable. This does not mean that I consider acknowledgement to be an inappropriate principle, yet the principle of acknowledgement requires the addition of the impossibility of acknowledgement and the insight that whatever is not recognisable and therefore also cannot be acknowledged, does not indicate any deficiency, but should be acknowledged. This means that it is a matter of acknowledging the non-identifiability or, more appropriately expressed, the indeterminacy of the "Other". I therefore believe that, in addition to the principle of equality, in addition to the principle of acknowledging identity models, the paradoxical moment of acknowledging the impossibility of acknowledgement also represents a moment of general education in the migrant society. Bertolt Brecht should put us on the right track:

> "Der Untersetzte [The Stocky Man]: 'The noblest part of a man is his passport. And it's easier to create a man than it is a passport. A man can come into existence anywhere, any time, in the most stupid way, by accident. But not a passport. That's why it's accepted if it's good, but a man can be as good as he wants and no one will accept him.'
>
> Ziffel: 'But passports only exist to keep order. Order is absolutely necessary in such times [of war]. Imagine you and I were running around with no papers saying who we were so they couldn't find us when we were to be deported, that wouldn't be order. You were talking earlier about surgeons. Surgery is only possible because the surgeon knows, say, where the appendix is located in the body. If it could move around without the knowledge of the surgeon, into the head or the knee, it would be very difficult to remove. Any lover of order will agree with me'" (Brecht 2003:7 et seq.).

This passage from the Refugee Conversations highlights the importance of certified national practices of belonging and their symbolic artefacts: The precedence of the passport before the person is the result of the value gap between them. A person without a passport, even if he/she is a "morally good" person, is worth less; a person – even if he/she is not a "good" person – is worth considerably more with a passport and if it is a "good" passport", i.e. one which symbolises a belonging to a prestigious national context, it is worth a great deal more. The acknowledgement of national belonging, as the conversations between the refugees teach us, is more important than acknowledgement of the person, as only through the acknowledgement of national belonging are special rights guaranteed which go beyond the call for human rights that is often limited to a lament. By means of the ironic device of the refugee conversations, an order becomes apparent which ranks people and bodies and prevents the free passage of bodies (to save themselves, to improve themselves, to have an experience) through demarcations and identification practices. Systems of belonging are power systems.

In the conversation between the Stocky Man and Ziffel, the passport is the certificate of formal belonging. The person counts for little and national belonging for a lot. It is the basis for claims to be regarded as a legal subject. National membership is a principle which acts to create a reality in which distinctions are made between those who belong and the ones who do not belong. And because national ethnocultural contexts are social realities of differentiation between those and the ones, they operate according to the principle of membership. The homogeneity displayed by national ethnocultural membership in a fundamental sense owes itself to the fact that national ethnocultural membership is a phenomenon that is produced and practised in a binary coded framework. The context-specific membership status of a person results first and foremost from answering the question whether he/she is a member or not. According to the binary organisation principle of membership, I am either a member or a non-member. If I can demonstrate the relevant characteristics, I am a member; if I cannot, I am not a member.

This allows a clarity and an unambiguousness of the assignment of people into contexts; or at least this clarity is suggested. The binary system of membership which distinguishes between "We" and "Not-We", between an outside and an inside, requires, in order to be reliably effective for a long time, processes which produce and preserve the symbolic system, i.e. the process of codification. Codification can be understood as defined by Pierre Bourdieu as an

> "operation of symbolic ordering or of the maintenance of symbolic ordering or of the maintenance of the symbolic order, which is most often the task of the great state bureaucracies." (Bourdieu 1992:103 et seq.)

National ethnocultural membership is an expression and instrument of a codified order which symbolically differentiates people and, as part of this differentiation, awards them different areas of action and self-conception. The political regulation of national ethnocultural membership, i.e. nationality and citizenship regulations, creates an official and formal reality of the difference which is legitimised and constituted discursively by reference to the criteria underlying the generation process.

Standing in stark contrast to the political practice of differentiation mentioned is a significant knowledge perspective of cultural science put forward in recent years: Dualistic viewpoints on culture, difference and identity should be unlocked and opened up. This perspective works when

we apply it politically with at least two concepts of "should". Concepts of identity and difference should be expanded and modified so that the theoretical conceptual focus is not solely on identity and differential circumstances that are rigid, without context, poorly nuanced, binary and unequivocal. Furthermore, it is also a matter of practically acknowledging these phenomena of ambiguity, of oscillation, these entities in transition and recognising in them state- and culturally institutionalised, as well as educationally conveyed practices of belonging as domination practices. The discourse of difference theory has turned in terms of analysis and description, and also in normative and prescriptive terms, towards nuances, margins and transcendence.

Theoretical discourses forming groups around categories such as ambivalence (Bauman 1995), deconstruction (Butler 1991), transdifference (Lösch 2005) and impurity (Mecheril 2009), mark a shift in emphasis in more recent debates. It is not the forces constituting the order, division, demarcation and boundaries, difference and difference constructs that are identified and investigated, but rather the focus is on the processes and phenomena of impurity and the removal, shifting and moving of boundaries that run counter to this order. The opinion that difference represents the borderline of binary identity categories has been fundamentally shaken over the course of the theoretical discourse mentioned. An understanding of difference as an expression and representation of a nameable division between supposed antagonists suggests that what divides and unites as differentiated is ascertainable. However, it is an inherent aspect of the nature of differentiating, the nature of relationing, that it is "without essence".

In this context, difference is understood not as "mere" distinction, as the "Other" which is clearly distinct from an identifiable "Own". Rather, contradictions – "Own" and "Other" – are understood as being in an indissoluble relationship which fundamentally exposes the problem of the identifiability of the antagonistic poles. At the same time it attempts to take account of the impurity, the unrepresentability and the processuality of difference phenomena. With acknowledgement of the interconnection of difference and identity, the "either/or" arrangement becomes questionable.

In this questioning and questionability, the difference between legitimate and illegitimate belonging is also questioned and becomes questionable – commenting on this seems to me to be not the most insignificant task of aesthetic education. "(Il)legitimate belonging" is an issue to which a great deal of, in one approach, general importance is attached – "our context" is on the one hand the situation in the global society, which is characterised not insignificantly by political and cultural as well as military conflicts around belonging and legitimate belonging. On the other hand, "our context" is education and pedagogy under conditions of difference in a migrant society; and in relation to this concrete context of ours one can say that the category of belonging is central. This is because under conditions of difference, pedagogy is concerned with questions of legitimateness and with questions of the pedagogic legitimacy of affiliations, the enabling, but also the distancing of affiliations.

Interactive and social positions which individuals hold and by which they are to a certain extent held, take place in an ethnicised and racist arena of discursive and imaginary practices. What we are to ourselves and others in social contexts, we are also with regard to our national ethnocultural affiliation position which is confirmed in context-specific practices and imaginations. Legitimate belonging has a twofold significance in this context. On the one hand, legitimate belonging means that I am identifiable in principle within this practice of posi-

tioning of the foreign and the self, that I participate in the practice of positioning by virtue of a socially identifiable belonging. Where there is a hierarchical arrangement of national ethnocultural affiliations – and we can assume the existence of such a hierarchy in relation to the current situation in Germany – where there is a hierarchical arrangement of affiliations, legitimate belonging also means that I belong to the dominant national ethnocultural group.

Legitimate belonging is a result and a sign of the cultural proof of belonging. However, it is also the cultural verification of belonging to a group or to the acknowledged group. From the perspective of migration education, it is worth looking at these verification practices. From this perspective, it is not so much a question of what culture specific migrant groups have, how this culture is to be described and how understanding is possible among the different cultural groups etc., but rather about the question of which cultural practices form the basis for differentiating between "migrants" and "non-migrants" in educational contexts, on the basis of what conditions "migrants" are perceived as migrants, how children learn to see themselves as "non-foreigner" or "foreigner" and how in everyday practice inside and outside official spaces, new, "resistant" forms of transcending traditional boundaries are being tested and practised, i.e. an exploration of the practices, lifestyles and histories which avoid clear distinctions.

The (enabling of) awareness of this creative potential in everyday life of unfixed, ambiguous positions and hybrid practices is, in my opinion, one of the central points of reference of an aesthetic education informed by migration education.

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SHORT CUTS –
INSIGHTS INTO PRACTICAL WORK

Daniela Bystron

Institutional Art Education: For Whom and With Whom?

Using the special exhibition "Who Knows Tomorrow" at the National Gallery in Berlin[1] as an example

Within the context of "Who Knows Tomorrow", an exhibition by five contemporary artists of African origin, in the summer of 2010, an accompanying programme was set up which not only provided information about the exhibition and the artistic positions, but beyond that, was designed to stimulate discussions, raise questions and make visible the invisible:

> "It [the exhibition 'Who Knows Tomorrow'] invites five internationally recognised artists, whose work is characterised by its African origins, to exhibit their work in Berlin. Their works, completed and installed, mostly outside, four of the National Gallery's venues (Friedrichswerder Church, the Old and New National Galleries and Hamburger Bahnhof – Museum of Contemporary Art), invite one into a dialogue over questions that are now more topical than ever in view of the radical upheavals currently sweeping political, social and economic systems that had, until now, been considered unshakeable. Is uncertainty about the future the best security we have today? Which and whose history should we be telling and dealing with now? What contribution does art make in overcoming (art) historical constructs, clichés and stereotypes?"[2]

This text is a combination of two texts: The first part was written several months before the start of the exhibition for the readers at "Who Knows Tomorrow", in which for the first time in the history of the National Gallery, a text on art education was to be included in an exhibition catalogue. This outlined not the implementation, but the deliberations during the planning phase, the opportunities and limitations of educational work within the scope of the special exhibition, and made transparent the conditions of art education. In the end, the text was not published as it seemed different from the other scientific approaches and too self-reflective. The second part consists of excerpts from the publication on art education published after the exhibition; it involves a documentation of the programme and discussions from different perspectives. The deliberations on the programme for "Who Knows Tomorrow" take the form of a preview and review, but also deal with questions, conflicts and possibilities in institutional art education.

Part I
Being more than a visitor[3]

> "It is not enough that there are things to look at. [...] It is much more about, what we do there since, as well as the things and the venues, there is, after all, also we ourselves. [...] What do people do in museums? And what could they do? Can they be more than visitors? [...] Spaces for encountering and discussion are being lost." (Belting 2001:41)

In contrast to curatorial work in a museum, which in general results in an exhibition and a catalogue as a visible result, art education is mostly invisible. Often seen purely as a service, educational activities and accompanying programmes are little publicised, documented or evaluated and are no longer apparent at the end of the exhibition. But what deliberations does art education follow, what scope for action does it have? This will be elucidated below on the basis of the exhibition "Who Knows Tomorrow". Several questions arise in relation to this: What form can educational work for this project take? What contexts need to be pointed out? What discussions, difficulties, surprises and enrichments can be expected? What is the relationship between the participants? Who is talking at the exhibition, what about and how? How do those responsible address cultural difference and what norming assumptions underlie this?

The field of art education is a young discipline in Germany – although there have been attempts at educational reform since the 1970s, which criticised the museum as a place for insiders and called for it to be a place of learning with the guarantee of "education for all". However, up to now, these visions have hardly been realised and programmes of institutionalised museum pedagogy are mostly standardised. They are usually aimed at an audience with an existing interest who come of their own accord instead of targeting invitations specifically at so-called non-visitors. The approaches in the field of cultural education are very varied: While some people argue that the aim is to educate the audience to recognise and understand art, others emphasise the importance of an open and critical artistic/aesthetic debate (Maset 2006). According to Pierangelo Maset it is the task of a critical art education to open doors to an aesthetic experience that is directly connected to one's own social and cultural experiences. "Education in this context becomes an education of enabling – or expressed in more concrete terms, an experience of creating space" (Varela/Dhawan 2009:339).

The more recent approaches are concerned with developing methods of how to pass on information about the artists, works of art and the theme of the exhibition to the audience, how to approach diversity and how to work positively with existing conflicts. It is becoming increasingly clear how difficult it now is to identify who defines culture, which art is supposedly more valuable than other art and where the boundaries lie between the art market and cultural policy, educational and emancipation culture. The aims, target audiences, types and conceptions of art education are therefore very diverse. One conclusion is that art education can only take place within the context of confronting the social conditions. According to this, transformative approaches frame art education less as a transfer in the sense of providing a service and conveying pre-conceived ideas, but rather in the sense of changing the institution and emancipating the audience. It is therefore a situation involving unpredictable experiential processes for both sides: for the institution and the audience (Litz 2006:28).

The audience is in this sense more than (just) a visitor and is defined as participating critically and culturally in a mature way. In response to this, it is necessary for institutions to create forums.

"Who Knows Tomorrow" is an exhibition which, for the first time on this scale, is providing a platform for contemporary African art at the Berlin State Museums and in outside spaces in the city. Five internationally established African artists – El Anatsui, Zarina Bhimji, Antonio Olé, Yinka Shonibare and Pascale Marthine Tayou – have each been invited to show their work at one of the National Gallery venues. Contemporary African art has not played a significant role at the Berlin State Museums up to now in the context of the National

Gallery. African collectors' items are housed at the Ethnological Museum of Berlin, including occasional contemporary artworks. As well as providing access to the art history – rather than the ethnology – it aims to confront Berlin's colonial history.

In "Who Knows Tomorrow", the artists engage, from their own perspective, with German colonial history, with the results of the Berlin Congo Conference of 1884/85 and with the genesis of Berlin's museum landscape with its collections and "German art" venues[4]. In particular, the history of the foundation and collections at the National Gallery is called into question: How should the selection criteria of collections in European museums be defined? What was the original vision of the National Gallery and at what point was there a move away from national collections? Is art from Africa represented in the collection of the National Gallery? Where do the artistic positions mark empty spaces in the collection? Where and how are connections established between the National Gallery and the individual positions of "Who Knows Tomorrow"?

The exhibition also focuses on general aspects of German-African relationships, such as Africa's cultural contribution to the present, the life of the African diaspora in Berlin and the methods and materials used in contemporary African art.

Here, the National Gallery as an institution of the modern age, plays an important role in developing nation state identities and colonial ways of thinking. The construct of the nation in museum discourses and collections is closely linked historically with the construct of "Otherness"[5].

Art education in the National Gallery is defined by structural conditions and everyday routines, as is demonstrated, for example, by the standardised educational programmes and the composition and origin of the staff and the audience. Art education looks at how different cultures are perceived and spoken about and asks how Eurocentric ideas shape concepts of one's own identity and cultural belonging.

Important aspects of the art education for "Who Knows Tomorrow" are the way it engages with the knowledge available from the curators and the disclosure of the way the institution operates. In concrete terms, this means giving the audience the tools and the contexts to enable it to scrutinise the exhibition and its messages. The work of art education is influenced by the inclusion of historical and contemporary discourses around art, pedagogy, the public and participation. Also relevant are the theories of post-colonialism and deliberations on the use of specialist terms. In relation to the development of educational activities, this means inviting groups that have not previously been represented at the museum and, in the encounters with new interest groups, giving voice to diverse opinions and perspectives.

Art education in post-colonial discourse sees itself as critical translation work. This means that knowledge is no longer imparted in an authoritarian way, but rather that dialogues are established (cf. Castro Varela/Dhawan 2009). According to Jacques Rancière, the role of the educator can become that of a fellow learner (cf. Rancière 2007), gaps and empty spaces are revealed, allowing participants to engage in the adventure of mutual learning.

4 Part of the "GERMAN ART MDCCCLXXI" gable wall inscription on the Old National Gallery, opened in 1876, on Berlin's Museum Island.

5 Regarding the process of "Othering", see, for example, the chapter entitled "The Spectacle of the 'Other'". In: Stuart Hall (ed.) (1997): Representation. Cultural Representations and Signifying Practices. London/Thousand Oaks/New Delhi, Pp. 223–292.

PART II
Making things visible

Showing, which can take the form of pointing, one of the most common gestures in museums, has many levels: by assembling selected artworks, aspects can be made visible that were previously invisible. Contemporary African art, which is under-represented in exhibitions and collections in the National Gallery, is being given a space for the first time in "Who Knows Tomorrow".

It is only when the exhibition opens and the work of the curator is essentially over that the real work with the public normally begins. These processes are characterised by their situative and performative nature. Art education has a decisive role in the process of making things visible: what is invisible and what should be made visible? This question, which is a question of hegemonic representation, was decisive to the conception of the art education programme. In this context, the knowledge content, contexts and discourses can be compiled on a different level, using talks and workshops to make them understandable to the audience. The design of the accompanying programme enabled themes, groups and actors not previously represented at the museum – i.e. ones that are not visible – to be included in the discussions. This meant that for "Who Knows Tomorrow", it was not only artists with an African background and experts on context themes of the exhibition who were invited to help design the programme, but also organisations from the African diaspora.

Preparation for the programme began in February 2010. From conversations with organisations, experts and artists from the African diaspora and civil society associations, the idea quickly developed for a series "We have Guests": Once a week, we met either at the premises of the inviting organisations or at those of the National Gallery. The two parties introduced themselves and reported on their tasks and plans. These meetings were open to the public and invited the audience to join in the discussions.

The ensuing "encounters" – Discussions at the Exhibition – introduced experts and professional amateurs to new points of view on issues relating to the exhibition and gave the audience a wide range of perspectives; these arose either from the points of view of different disciplines or from cultural as well as personal experiences. So, for example, Kerstin Pinther, Professor of African Art, discussed with the artist Robin Rhode the topic of "Urban Art and Urban Space", historian Paulette Reed-Anderson talked to historian Joachim Zeller about "Berlin as a (post-)colonial metropolis" and author Grada Kilomba read from her publication "Plantation Memories" and was subsequently interviewed by Judith Strohm of AfricAvenir International e. V.. Out of the theoretical and reflective discussion of subjects such as cultural difference, post-colonialism and critical whiteness and their significance for talking about art with the public, a training seminar for the education team was developed in the run-up to the exhibition, with speakers from the organisation Bildungswerkstatt Migration & Gesellschaft (Educational Centre for Migration and Society).

Another challenge to the work of art education were the physical circumstances: five works, mainly outdoor installations, were exhibited in four museums of the National Gallery scattered around the city. The venues used for "Who Knows Tomorrow" were the Old National Gallery, the Friedrichswerder Church, the New National Gallery and the Hamburger Bahnhof – Museum for Contemporary Art – in Berlin. To enable the exhibition to be experienced as a whole, visitors were able to

explore all the works at the different venues on moderated cycle tours. This way of viewing the works by moving between them created lots of free space between the individual stops, thus allowing various subjects, such as the Berlin Congo Conference of 1884/85, to be addressed when passing commemorative plaques and historical buildings. The tour "Africa in Wedding [a district of Berlin] – The Black Neighbourhood" in cooperation with the organisation Nächste Ausfahrt Wedding e. V. (Next Exit Wedding) and led by Josephine Apraku, deepened these contexts outside the exhibition. The performative approach of the *Hajusom* group of artists provided practical/artistic access to the exhibition. The workshop "Remembering 1884/85–2010", with the participation of Aminatu Jalloh, Claude Jansen, Mable Preach and Ben Sanogo-Willers, resulted in dialogues in which people of different origins, various backgrounds and levels of knowledge exchanged their views on colonial history and the current relations between Africa and Europe. The educators took on a new role here: they exposed gaps in knowledge and became fellow learners within the visitor group through joint research.

Practically-oriented workshops for children and young people created connections to the participants' own everyday lives. "Myself and the Others", an event for children, examined the construct of the known and the unknown in a critical and age-appropriate way. In the radio lab, young people investigated the exhibition and reported on it from their personal point of view in a one-hour live broadcast. Professionals from the fields of fine art, journalism and radio gave insights into their work and tips on the production of the broadcast. "Art Education, Post-colonialism, Critical Whiteness Studies" – was the title of an accompanying course held at the Institute of Art History of the Free University of Berlin, in which both the programme and theoretical reference points were presented.

Further training and discussions held during the exhibition are often just memories afterwards. In order to map these processes which became invisible in retrospect, the idea arose of assembling and documenting the different perspectives and positions of speakers and participants in order to facilitate the art education process of "Who Knows Tomorrow". The accompanying programme thus has lasting visibility and it is possible to reflect critically on it in retrospect.

Conclusion

The special exhibition "Who Knows Tomorrow" gave art education an opportunity in terms of its theme, its conceptual implementation and financial resources, to address new interest groups and to initiate collaborations with them. From the preliminary network meetings "We have Guests" in particular, in addition to making initial contacts, we hoped to gain new perspectives, collaborations and new knowledge. However, in retrospect it is clear that processes of this kind have to be implemented over a longer period to bring about an effective collaboration for both sides[6]. The mutual expectations, hierarchical structures and financial resources were very different – an issue which ran through the meetings as a subtext. Trust and effective cooperation with non-institutionalised groups require more time, more space and a more intensive culture of debate. The conditions for this are often not created within the institutions.

Ultimately, there are still questions that arise in relation to institutional educational work arising primarily out of the situation of a temporary special exhibition on the subject of Africa: how can marginalised groups not represented at the

6   See the texts by Yvette Mutumba and Judith Strohm in the documentation in the accompanying programme to "Who Knows Tomorrow", Berlin 2010.

museum be effectively integrated into the conception and design of the work of the museum? What expectations do the groups involved have? What formats can help these to be discussed in a respectful and open debate? How should they be designed? How can joint and diverse cultural activities be developed that go beyond temporary projects? What conditions must be created for this?

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Annika Niemann/Ev Fischer

Connecting Cultures?

Art education at the ifa Gallery in Berlin

The text below outlines two education projects which were initiated in 2010 by the ifa Gallery in Berlin. As actors involved in international artistic exchange, the ifa Galleries in Berlin and Stuttgart put on exhibitions of contemporary art, architecture and design from Africa, Asia, Latin America and Eastern Europe. These exhibitions are intended to be platforms for dialogue between people and cultures. The approach of the accompanying art education programmes aims to link the positions presented at the exhibitions and global questions thrown up to the local life context – i.e. to tie in international themes with the perspectives and experiences of different audiences on the ground.

The following examples of art education practice with young people and young adults were chosen firstly because they deal with the reality of the migrant society from different points of view. They also point to the paradox that Paul Mecheril describes as the contradiction between the acknowledgement and the creation of the "Other" (Mecheril 2010:190).

1. *EinLaden* (Invite)

In spring 2010, the ifa Gallery in Berlin, in its exhibition *"connect: Kunstszene Vietnam"*[1] showed eleven contemporary artistic positions from Hanoi and Ho Chi Minh City. The collected artworks addressed the training and production conditions of artists in Vietnam, the change in values in the rapidly changing society, the long-term effects of the war, censorship and corruption; however, the historical lines of division between North and South Vietnam appeared to be scarcely relevant.

We asked ourselves: What is the situation in Berlin? According to the Statistical Office of Berlin, around 12,000 people of Vietnamese origin live here – not counting those who are naturalised, illegal immigrants and asylum seekers (cf. GTZ 2007). Their reasons for migrating are very diverse – and their stories are closely linked with the German-German past. But who actually knows when, how and why the people came here? What conditions did they find when they arrived, what opportunities to participate did the two German states offer them? What happened after reunification and what is the situation now for the next generation?[2]

We decided to follow up these questions jointly with young people and – separately from the exhibition – engage with the local context: the migration histories of the Vietnamese communities in Berlin. The youth art programme *"EinLaden"* was set up in collaboration with pupils from year nine at Hildegard Wegscheider Secondary School as part

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1   "connect: Kunstszene Vietnam", ifa-Gallery Berlin, 18.12.2009–5.4.2010, http://www.ifa.de/ausstellungen/dt/rueckblick/2009/kunstszene-vietnam/

2   See also: Uta Beth/Anja Tuckermann (2008): Heimat ist da, wo man verstanden wird – Junge VietnamesInnen in Deutschland. Berlin: Archiv der Jugendkulturen Verlag.

of their history studies. In five workshops held over two months, a multidisciplinary project was developed which linked the historical and geographical aspects discussed in the lessons with artistic research.

Between *Landsberger Allee* and *Warschauer Strasse* – an attempt at getting close

The project began with an excursion to the former East Berlin: We made our way to Friedrichshain, an area characterised by a large number of Vietnamese shops and cafés, and walked through the area taking photographs to get closer to the visual codes of the streets and in doing so to learn something about the cultures and everyday lives of Vietnamese migrants in Berlin. Between *Landsberger Allee* and *Warschauer Strasse,* we encountered flower and fabric shops, shops selling gifts and nail bars at regular intervals, with signs that indicated that the owners were Vietnamese. Striking up conversations proved to be difficult, however, – the responses from the Vietnamese people were mostly friendly, but reserved. The young people also scrutinised the situation: "Are we looking too curiously or intrusively? Why should the people we approach speak to us?" The experience made us think about how it is possible to offend another person with questions and looks; and how we could establish a dialogue without addressing people on the basis of their "Otherness".

Migration histories

After almost 30 years of continual war, in 1976, the Socialist Republic of Vietnam was formed from North and South Vietnam. Consequently, between 1975 and 1986, the Federal Republic of Germany took in around 38,000 refugees (so-called boat people or quota refugees) from South Vietnam; 60,000 Vietnamese people from the Socialist Republic of Vietnam subsequently came to the German Democratic Republic (GDR) in the 1980s as contract workers (cf. GTZ 2007:4 et seq.).

The fall of the Berlin Wall had particularly serious consequences for them as the basis for their stay disappeared with the end of the GDR. How does being rooted in the former East and West Berlin affect people's living conditions today? And what was it like for the two migrant groups to live together in the reunified Germany?

At a subsequent workshop, we met Thi Hoang Lan Do, who herself came to Berlin as a student and now carries out research as a sociologist on the history of the Vietnamese contract workers. She told us about the living conditions of the contract workers in the GDR, where every aspect of life was controlled and there was no plan to integrate the workers. In the workshop, we worked with archive material and old documents from the GDR administration, which gave, among other things, an insight into the conditions in the shared accommodation (single-sex), family planning (not desirable; in cases of pregnancy, it meant a prompt return trip for the woman) and so-called final departure boxes (stipulated maximum two tonnes, including up to five bicycles).

At the next meeting, the fashion designer Huy Thong, who now lives in Berlin, told us about the migration routes of the boat people. His family was forced to leave their home city of Saigon for politi-

cal reasons after Ho Chi Minh came to power. During the conversation, we learned at lot, from the example of his family's story, about the political situation and repression that resulted from the war between North and South Vietnam causing many people to flee, about the perilous conditions of the refugees at sea and their traumatic effects – and about the new start in West Berlin.

EinLaden, AufLaden, UmLaden
(Invite, take on, share)

The impressions gained from the encounters and from the research, as well as the very personal concerns of the young people, subsequently became the starting point for an artistic process. With regard to the format, we picked up the theme of the fleeing trader, addressed at the exhibition, in the form of a vendor's tray: as the smallest mobile exhibition space, as a workshop and as a communication centre. The result was ten vendor's trays for the museum, each revolving artistically around its own themes and related to the lives of the young people: Vietnamese cuisine in Berlin, the long-term effects of Agent Orange, the history of aid for refugees in the example of the Cap Anamur, migration routes and the regulated living conditions of the contract workers. The project concluded with an "exhibition within the exhibition", in which the pupils presented their findings at the ifa Gallery in Berlin: a board, which for one week invited people to take on, offload and share their thoughts, ideas and impressions.

2. Culture transfers

"Connecting cultures", which is the motto of the ifa[3], means constantly questioning the concept of culture and using it as a starting point for processes of exchange. These types of "cultural transfers" are examined in the exhibition series of the same name, which began at the start of 2010 with the exhibition "Another Country – Another World"[4]: seven artistic approaches from the Near East, Europe, Turkey, North and South America examined the meeting and movement of ideas, goods, techniques, strategies and motifs as an essential part of a global reality characterised by migration.

Continuing the theme, the education programme took the exhibition as an opportunity to address the various forms and directions of cultural transfer in the context of Berlin and as part of this, in particular to give space to the perspectives of young migrants as actors in this cultural transfer. The project was based on a collaboration between the ifa Gallery in Berlin and the Jugendmigrationsdienst (Youth Migration Service) of the worker's welfare organisation AWO[5] and took place within the scope of a course lasting several weeks which, as well as professional qualification opportunities and language training also included intercultural training. Together with the ten participants aged between 16 and 26, we took the exhibition as a starting point to exchange our views on the differ-

3   http://www.ifa.de/ifa/ziele/leitbild/

4   "Kulturtransfers #1: Another Country – Eine andere Welt", ifa-Galerie Berlin 22.10.2010 – 23.1.2011, http://www.ifa.de/ausstellungen/dt/rueckblick/2010/another-country/

5   The Jugendmigrationsdienst (JMD) (Youth Migration Service) of the AWO in the Berlin Tempelhof-Schöneberg and Charottenburg-Wilmersdorf districts, accompanies and oversees the integration process for newly immigrated young people between the ages of 12 and 27; http://www.awoberlin.de/public/content4_a/de/00000-011250000000305.php

ent perspectives, experiences, resources and contradictions with regard to cultural transfers: who is actually transferring what, where from and where to, and how does the transfer take place? Who are the actors, what are the subjects, what methods and media are "moving" culture(s) in our environment?

The educational format[6] followed two different tracks: on one it staged a small-scale cultural transfer within this group characterised by completely different origin and life contexts which was intended to enable an aesthetic consideration of cultural appropriation and difference. At the start, we invited participants to bring an object with them that provided an insight into their culture. This was placed in the exhibition display where it initiated an engagement with the artworks in the exhibition as well as an exchange of views around the question: what actually is "culture"? The initiated aesthetic cultural transfer was symbolically continued in the following weeks: each week, the objects changed owner and accompanied their new owners in their everyday life. A log book was used to document any observations or experiences with the particular object. The records served as a basis later on for reflecting on how we deal with the "Other" in our own life contexts and questioning processes of appropriation and segregation: How does the perception change when the object changes its context? How much does the relationship with the "Other" change? And when does the "Other" become one's "Own"?

The second track of the project put the focus on the visible presence of cultural translations in everyday urban life. The participants researched German words of Arabic origin, collected café menus, looked in kitchen cupboards and on supermarket shelves for "hybrid" food labels with ref-

erences to a mixture of different cultural regions either in the language or the imagery, or photographed the nameplates on large apartment blocks to form conclusions about the mix of residents.

The material was artistically reworked and presented in the form of a project newsletter within the scope of the subsequent exhibition and thus linked the concrete transfer practice in the local context to the global questions of the exhibition.

More important than the visible product, however, were the experiences that came up during the process – which were sometimes initially seen as a disturbance. An example of this was the fluctuation of the group which stopped or interrupted the processes that had already been started. As was shown during discussions, these "breaks" were often due to the very real life (survival) issues such as residence formalities, jobs or the struggle to get professional qualifications recognised. They made the category of social difference into a central point of reference in the project.

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6   Detailed reading in: Annika Niemann (2011): *Kulturtransfers.* In: Wiebke Trunk: Voneinander lernen – Kunstvermittlung im Kontext kultureller Diversität, Institut für Auslandsbeziehungen (ifa).

Conclusion

The targeted collaboration with migrants was based on the ideas of the acknowledgement of an experience which is often taken as a disadvantage and in the context of the exhibition was shown to be a resource. However, by addressing the participants from the outset in relation to their "expertise" as migrants, the projects forced them to a certain extent into the role of "providers of foreignness". At the same time, the strong emphasis on the cultural dimension meant that really virulent social and political themes were sidelined.

If one acknowledges a social reality that is characterised by hybrid identities, it is clear that cultural transfers affect all people equally in a migrant society; a focus on migrant perspectives in this respect leads not only to a shifting of the image, but at the same time produces just those differences that should be overcome.

In particular for institutions such as the ifa Gallery in Berlin, which has made education on art originating from non-Western contexts part of its mission, the question therefore arises what relationship the emphasis of national, ethnic or cultural categories in exhibition contexts has to the creation of the very differences they are attempting to deconstruct with their work. The education projects outlined are an attempt to link production conditions and themes of "global art" into local experiences and issues – and at the same time to provoke reflections about how art education can position itself without perpetuating a system of belonging which labels the position of the "Other" as "Outside".

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Frauke Miera

The History of the "Others"?

Thoughts on collecting and exhibiting "migration"

The subject of my paper is "The History of the 'Others'? Thoughts on collecting and exhibiting 'migration'." To illustrate this theme, I would like to present some practical examples relating primarily to my experiences with the project "Migration makes History" at the District Museum of Friedrichshain-Kreuzberg in Berlin.[1] In the long run we are developing and carrying out[2] projects, which ask how we can meaningfully carry out museum work that is relevant in terms of the differentiation and diversity of our society and how groups normally neglected or marginalised by museums can participate and their themes be reflected in the work of the museum.

Before going into the practical examples, I would like to make a few comments: The questions of whether migrants go to museums, how they can be motivated to go, whether and how themes of migration appear in exhibitions or whether there is an "aesthetic of migration" (cf. Bal 2008), seem to be the rage. In 2010, the German Museum Association formed a working group on migration; for some years, city and regional museums have exchanged ideas in an open network on how they can extend their collections to include the theme of migration. The number of historical exhi-

bitions and art exhibitions dealing with immigration, emigration, flight and asylum, identity and hybridity has increased significantly in the last two decades. That is a pleasing development. However, I would like to raise two issues for consideration:

At the start, I said that we are interested in how in the long-term we can meaningfully carry out museum work that is relevant in terms of the differentiation and diversity of our society – in other words, it is not only about migration, but also about themes such as disability, social exclusion, gender and heteronormativity. These demands are not new. They have been a concern of activists and the *Nouvelle Muséologie* or the New Museology since the 1960s and 70s and are now an issue within Museum Studies.[3] Even so, theories of an "inclusive" museum have not been reflected in practice up to now, at least in the German-speaking countries. Although here we are focusing on the theme of migration, I nevertheless think it is a good idea to continually ask oneself what is really specific to migration in our work and what theses and practical experiences can be applied to open up cultural institutions generally.

Furthermore, I also believe that the focus on the theme of migration is related to the general public debate about integration. It is beyond the scope of this conference to expand further on this subject here. However, the increase in corresponding support programmes offered by foundations is an indicator of the currency of the theme of integration and migration. Another important reason why cultural institutions are increasingly interested in the theme of migration is surely the

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1   The project was supported by the *Hauptstadtkulturfonds* (Capital City Cultural Fund) and ran from January 2010 until March 2012.

2   The following remarks draw on the cooperation with my colleague Lorraine Bluche.

3   Cf. e. g. Sharon MacDonald (2010): *Museen erforschen. Für eine Museumswissenschaft in der Erweiterung.* In: Joachim Baur (ed.): Museumsanalyse. Methoden und Konturen eines neuen Forschungs-feldes. Bielefeld, p. 49–69; Jocelyn Dodd/Richard Sandell (ed.) (2001): Including Museums: Perspectives on Museums, Galleries and Social Inclusion, Leicester; Léontine Meijer-van Mensch (2009): Vom Besucher zum Benutzer. In: Museumskunde 74, Book 2, p. 20–26.

fact that these institutions want to attract more migrants as visitors (cf. Allmanritter/Siebenhaar 2010). In the last few years, there have been several initiatives aimed at winning this visitor group. However, it is my impression that two aspects of the discourse dominant in the integration debate are reflected in many initiatives by museums and other cultural institutions. Firstly, the idea prevails that migrants have a deficit that needs to be compensated for by motivating them to visit German cultural institutions. Secondly, in participative projects and special tours, visitors with a migrant background are generally addressed as such, that is to say only in their capacity as people with a migration background, once again turning them into the "Others".

In our opinion, it is about more than this, namely about opening up and changing the cultural institutions in the host society, both structurally and conceptually. We have attempted to do this – in small steps – with the project "Migration makes History" and will continue to pursue these objectives in future projects.

First of all, I would like to discuss the participatory exhibition "New Entries. Migration Stories in Berlin Collections"[4] as an example of the attempt to open up museums structurally. I will then discuss more conceptual questions based on the example of the exhibition at Friedrichshain-Kreuzberg District Museum entitled "Local Conversations".

What should be included in collections? Participatory exhibition "New Entries. Migration Stories in Berlin Collections"

A core theme of our two-year project was the question of which objects a historical museum should collect in relation to the theme of migration and cultural diversity. Instead of starting to collect objects from migrants without any clear strategy, in order to ensure their "cultural heritage", we first wanted to look back. Our assumption was that there are some objects in the museum collections that say something about migration, but had not previously been perceived in this way. Our key concern was therefore to make the museum and collection workers more sensitive in order to enable them to perceive and document these types of information and narratives, and thus also to categorise and contextualise them appropriately. The project, which was originally planned as a collaboration between Berlin City Museum and Friedrichshain-Kreuzberg District Museum fortunately expanded with the participation of the research group *Experimentierfeld Museologie* (Experiments in Museology) from the Technische Universität Berlin (Technical University of Berlin) as well as the Museum of Islamic Art and the Werkbundarchiv/ Museum der Dinge (Werkbund Archive/Museum of Things).

How did we proceed? We first asked the museum workers to choose objects that they thought said something about migration. In order to reflect on our own patterns of perception and the fixed knowledge in museums, we presented these objects to panels consisting of various so-called lay people – with and without migration backgrounds – and questioned the participants about

4   The "New Entries" participatory exhibition was open for viewing from 30.1.–27.1. 2011 in the Berlin Kreuzberg Museum. It was a collaboration between the Berlin Friedrichshain-Kreuzberg District Museum, the Berlin City Museum, the Museum of Islamic Art in Berlin and the *Werkbundarchiv/Museum der Dinge* (Werkbund Archive/Museum of Things) in Berlin, alongside the "Experimental Field of Museology" research group from the Technische Universität Berlin (Berlin University of Technology).

the objects. Their knowledge and their associations were fed in to the exhibition as well as the objects and the texts of the museum workers.[5] A guiding principle was the idea of "revisiting collections"[6], basically the principle referred to by Annita Kalpaka and Paul Mecheril of initially assuming one's own lack of knowledge and being open to new and different knowledge (cf. Kalpaka/ Mecheril 2010:96 et seq.).

These panels were, in our opinion, models of a method for scrutinising museum collections in terms of their relevance to the whole society and going against the grain. We think this method is viable for the future, although if possible with a much longer preparation and practical phase than was available to us. We also consider this a useful approach with regard to the question of how one can build up a collection that is relevant to the whole society, what criteria are used in creating the collection and who determines these criteria.

The exhibition *"ortsgespräche. stadt-migration-geschichte. vom halleschen zum frankfurter tor"* (Local conversations. city – migration – history. from the hallesche to the frankfurter gate) at Kreuzberg Museum from 29.1.2012[7]

At national and also at local history museums, traditionally the dominant ideas of collective identity are represented and the seemingly definitive cultural heritage is shown. Up to now, the permanent collections of German museums have normally either not included the history and experiences of migrants at all or they are dealt with in a tiny additional section, but not as an interdisciplinary topic or a natural part of the general history.

On the other hand, there has been, as I mentioned at the start, almost a boom of exhibitions on migration which relate, for example, the history of individual groups – arranged by country of origin or type of migration – or the chronology of immigration into a city or region.[8] Here too, migration

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5 The results and the evaluation of additional participatory elements of the "New Entries. Migration Stories in Berlin Collections" participatory exhibition are provided elsewhere (Publication to accompany the exhibition in preparation).

6 For the "Revisiting Collections, Revealing Significance, Museums, Libraries and Archives" project, London, cf. http://www.mlalondon. org.uk/uploads/documents/revisiting_collections.pdf.

7 For a detailed analysis, cf. Lorraine Bluche/Frauke Miera (2013): Die Ausstellung 'ortsgespräche' im Kreuzberg Museum. Partizipation und 'geteilte' Erinnerungsräume aus der Sicht der Kuratorinnen. In: Felix Ackerman/Anna Boroffka/Georg H. Lersch (ed.): Partizipative Erinnerungsräume. Theorie und Praxis dialogischer Vermittlung und Wissensbildung in Museen und Ausstellungen, i. E.

8 Cf., e.g. the random selection: "*Angekommen. Russlanddeutsches Leben*" (Arrived. Russian-German Life), LWL-Freilichtmuseum Detmold, 2009; *"gastarbajteri. 40 Jahre Arbeitsmigration"* (gastarbajteri. 40 Years of Employment Migration), Vienna Museum, 2004; *"Hier geblieben. Zuwanderung und Integration in Niedersachsen 1945 bis heute"* (Stayed Here. Immigration and Integration in Lower Saxony, 1945 to present day), *Niedersächsische Landeszentrale für politische Bildung*, 2004; *"Zwischen Kommen und Gehen… und doch Bleiben – 'Gastarbeiter' in Deutschland 1955–1973"* (Between coming and going… and yet staying – 'Migrant Workers' in Germany 1955–1973), *Südwestdeutscher Rundfunk International,* 2005; *"Projekt Migration"* (Migration Project), DOMiD, *Dokumentationszentrum und Museum über die Migration in Deutschland e. V.* and others, 2005; *"Von Fremden zu*

history remains specialist history and is not seen as part of the general history. They often focus on the experiences of being "foreign", of being "different".

There are good reasons for putting on these types of exhibition on migration: they highlight the former deficit of historical representations and introduce the history of migrants to a wider audience. It is at such exhibitions that migrants often find themselves represented and acknowledged for the first time in German museums. We consider the aspects of representation and possible identification to be very important in themselves. However, what should be criticised is the fact that migrants are mostly reduced merely to their migration history at these exhibitions.

When designing a new exhibition on the city's history for Kreuzberg Museum, the question arose for us as curators: how should we get the right balance between, on the one hand, representing migration history and making it clearly visible, while on the other hand simultaneously "normalising" it, not showing and categorising migrants as migrants, thereby again turning them into the "Others"? How should migration history be told as an integral part of the city's history? How can the diversity and the variety of memories be repre-

sented visibly and audibly.

We decided on the following concept for the content: We relate the history of particular locations in two stages of the exhibition. In one stage, six locations are presented in detail – for example in the Kreuzberg district, *Görlitzer Park,* formerly Görlitzer station, or the city hospital and, in the Friedrichshain district, what is now Oberbaum City, formerly the Narva/Osram light bulb factory. In the second stage, we present a wide range of personal stories, relating to over a hundred locations, in the form of virtual intersecting city walks. These are based on audio interviews with residents of the district. For both stages, we asked who remembered these locations and put the same questions to various actors. We consciously looked for migrants and their descendants and their activities in the locations – in the first stage, we also consciously chose locations that had something relevant to say about migration at least in certain periods (the locations in the second stage were chosen by the respondents themselves). Here, it should be noted that this was not a problem; what was a problem was limiting the number of locations. That is to say, we consciously shifted the focus onto the influence of migration and migrants, but we did not concentrate solely on it. Also, we did not ask migrants specifically about their migration history. Even so, the exhibition says a lot about the lives and memories of migrants and non-migrants. We hope we have achieved both aspects, representation and "normalisation", or in other words, acknowledgement and the deconstruction of uniform views of history.

Ultimately, while conceptualising and preparing this exhibition, we implemented different forms of participation. We verified and expanded the location concept in workshops with participants who are or were politically, socially or culturally active in the district. From the circle of workshop participants and other people involved,

Frankfurtern – Zuwanderung und Zusammenleben" (From Foreigners to Citizens of Frankfurt – Immigration and Cohabitation), *Historisches Museum Frankfurt am Main* (Museum of History), 2004; *"Geteilte Welten. Einwanderer in Hamburg"* (Divided worlds. Immigrants in Hamburg), *Museum der Arbeit* (Museum of Work) Hamburg, 2003; *"Fremde in Deutschland – Deutsche in der Fremde. Schlaglichter von der Frühen Neuzeit bis in die Gegenwart"* (Foreigners in Germany – Germans in Foreign Lands. Highlights from the Early Modern Period to the Present Day), *Museumsdorf Cloppenburg* (Cloppenburg Museum Village), 1999; *"Jeder nach seiner Façon. 300 Jahre Zuwanderung nach Friedrichshain-Kreuzberg"* (Each to his own. 300 years of immigration to Friedrichshain-Kreuzberg), Friedrichshain-Kreuzberg District Museum, Berlin, 2005; *"Zuwanderungsland Deutschland. Migrationen 1500–2005"* (Germany as a Country of Immigration. Migrations 1500–2005), German Historical Museum, Berlin, 2005; *"Gastarbeit in Hannover. Geschichten vom Kommen, Gehen und Bleiben"* (Migrant work in Hanover. Stories of coming, going and staying), Historical Museum Hanover, 2011.

an advisory board was created, which met every three months and followed the progress of the project in a critical and supportive role. Although ultimately the final decisions about the content and how it was implemented lay with us as the curators, on various points, the advisory board members influenced certain elements of the exhibition. For example, we changed the choice of locations to be presented in detail at the exhibition on the basis of the discussions with the advisory board. Some advisory board members became interviewees and lent objects for certain sections of the exhibition.

For both exhibitions that we staged as part of the "Migration makes History" project, we tested out new conceptual approaches and participative methods. It is ultimately the visitors who decide whether these methods enabled us successfully not just to relate the history of the "Other", but to show the complexity of history and memory.

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Frauke Miera, PhD, political scientist, freelance curator and project developer for an inclusive museum (with Lorraine Bluche), 2010/2011 Manager of the project "Migration makes History", Friedrichshain-Kreuzberg District Museum, Berlin, previously involved in collaborative work on exhibitions in various museums and research relating to migration/integration/inclusion.

Rubia Salgado

Outlining Reflexivity

I was invited to present a short contribution on the subject of the collaboration between migrants and art educators at the convention on "Art Education in a Migrant Society". This text is a slightly reworked version of the paper presented at the convention. While preparing it, I decided on the name "The pedagogic relationship in a migration society within the field of cultural work". The paper deals, in the form of brief outlines, with themes such as dialogue, difference, acknowledgement, knowledge and power from the perspective of a cultural worker and adult educator at an organisation self-managed by migrant women[1]. As the conference attempted to reflect on art education in connection with the concept of migration pedagogy, particular reference is made to the approach of pedagogic reflexivity as described by Paul Mecheril in the context of his migration pedagogy concept.

Dialogue and difference

At *maiz*, we often refer to Paulo Freire, a Brazilian educationalist who became/is well-known here in Europe for the concept of the "Pedagogy of the Oppressed". Paulo Freire insists, as does Antonio Gramsci, on the principle of reciprocity in the pedagogic relationship. This means that it is about learners teaching and teachers learning. However, this does not mean that the teacher and the learner are equal or on the same level. Freire says that the difference between learners and teachers is epistemological in nature and that this difference constitutes the justification for all pedagogic actions. Teachers have hegemonically legitimised knowledge which authorises them to appear, to speak and to act in the function of the teacher (or educator) in a particular learning setting. However, within his conception, teachers are not conveyors of knowledge, rather they structure and support the process of knowledge production (cf. Mayo 2006:69–72). Learners likewise have knowledge, which should be appreciated and acknowledged without romanticising or idealising it, i. e. the way in which so-called marginalised knowledge is dealt with should, according to Freire (and in turn Gramsci), be subject to critical reflexive analysis as part of the learning process (ibid.:78).

In our work at *maiz*, we orient our approach based on the principle of reciprocity, without denying the difference between the learner and the teacher. However, although it is necessary to describe the distinction as an epistemological difference, we nevertheless consider this description to be inadequate. And it is not only in the case of work between migrants and members of the majority population that it is necessary but inadequate to describe the difference as epistemological, since even if the learner and the teacher were,

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1   *maiz* – Autonomous Centre of and for Female Migrants in Linz/ Upper Austria, www.maiz.at

for example majority Austrians, in our opinion, this assertion would still apply. In order to focus on the chosen theme of this contribution, I will limit my deliberations to the pedagogic relationship between the learning migrant and the teaching member of the majority population. The epistemological difference between the teacher and the learner is inadequate for describing the relationship because it is interlinked with other distinctions of a structural nature: different social positions and legal statuses, different access to resources, different rights to social security benefits, privileges and exclusions, power imbalances.

Recognising these inequalities, we at *maiz* are always interested in dialogue and dissidence in the field of educational and cultural work; always interested in work that aims to change the reality, that focuses on and supports participation, but also reflects critically on it, work that practises criticism and develops strategies, that articulates and conveys demands.

We are interested in dialogue and collaboration with cultural workers and artists who perceive migrants beyond a victimisation discourse and who want to develop work in a critical relationship with Eurocentric perspectives.

In this context, dialogue is not understood merely as an interaction and is not, as Paulo Freire says, confined to the exchange of experiences, knowledge, opinions etc. Dialogue is not a natural consequence of participatory processes and methods. This is primarily because participation can function as a means of insertion into the dominant conditions and of stabilising these conditions, while dialogue is understood to be dialectical and to expound problems within the scope of radical pedagogic praxis. Dialogue enables us to look at our social existence as a process, as something that is established, that is not given, but is modifiable.

Dialogue does indeed enable interaction and the sharing of different knowledge and different realities, but its aim is to create new knowledge from it in the shared hope of building something different *("um ser mais")*. Furthermore, dialogue implies social activity, i. e. it is not confined to talking (cf. Streck/Redin/Zitkoski 2008:115–117).

At *maiz*, we insist that participants involved should help shape and participate in all phases and at all levels of a project; decisions should also be made jointly. The migrants do not take on the role of objects being displayed or researched. To design the work between actors who are in unequal positions so that it is reciprocal and, despite the inequalities, takes the form of a dialogue, requires time, care, being prepared for conflict and reflexivity.

Acknowledgement, deconstruction and pedagogic reflexivity

In the context of democratic educational work, it is impossible not to acknowledge differences. This is because to treat all learners equally, without taking into account the existing differences and unequal circumstances, would cause and reinforce disadvantage. However, the acknowledgement of differences may lead to a consolidation of the hegemonic order, as it creates "Others" in contrast to the imagined "We" and as a result a logic is passed on which serves the argument for differentiation, discrimination and exclusion. Migration pedagogy is therefore concerned superficially with forms and practices of deconstructive displacement of affiliations.

"Deconstructive displacement is one which adheres to those routinely practised and perceivable forms in which boundaries of belonging that are linguistic, cultural and bodily in nature are transcended. Where pedagogic attentiveness is successful in adhering to this

phenomenon, it gains a perspective which weakens and avoids pigeon-holing, limiting, classifying and fixed thoughts and actions." (Mecheril et al. 2010:189–190)

However, it recognises the inevitable contradiction that results from taking into account the (democratic) principle of acknowledgement while simultaneously maintaining a deconstructive approach. Despite a critical view of the principle of acknowledgement, it is a precursor to action and at the same time, the categories on the basis of which differences should be acknowledged are deconstructed.

To guarantee professionalism in view of this paradoxical approach to action, the introduction of a rigorous, reflexive stance is called for. Establishing a praxis of reflexivity should allow the forms of exclusion and of the creation of the "Other" (as different) in the pedagogic field to be described, considered and changed, enabling discrimination and exclusion to be counteracted effectively (Mecheril et al. 2010:180).

Following the definition of scientific reflexivity as described by Pierre Bourdieu, Mecheril creates the concept of pedagogic reflexivity for migration pedagogy. This is distinct from "intercultural competence" as a technical skill for acting professionally in interaction situations in which difference is a significant factor. It should also not be understood as personal reflection, but rather as a professional reflexive habit within a reflexive professional field.

"The object of pedagogic reflexivity is not primarily the individual educator, but rather it is the educational science, cultural and everyday knowledge masked in pedagogic action and interpretation (for example regarding 'the migrants')" (Mecheril et al. 2010:191).

Reflecting on and questioning the knowledge that is present, but not consciously so (or not explicitly designated as such) about migrants with regard to its function in the process of creating "Others" and thinking about its discriminating effects seems to us – from a political and an ethical point of view – to be a meaningful approach to the design of a critical and professional pedagogic praxis in a migrant society. From the perspective of the work at *maiz*, however, it would be necessary to broaden the object of reflexivity, as described in relation to the migrant society. It would be necessary to reflect not only on the apparent/conscious/unconscious knowledge about migrants, but also on the "absent knowledge" about migrants.

This would ensure that a certain kind of "privileged distance" from the reality of migrant learners was confronted. This relates to a specific distance which allows teachers not to know many things about and concerning learners. Gayatri C. Spivak writes in relation to this about sanctioned ignorance[2]: that ignorance, "which does not disgrace, but conversely stabilises one's own position of power" (Castro Varela 2007).

The praxis of professional reflexivity throws up a host of questions: about the limits of Western knowledge, about violent processes of the denial of knowledge, about the criteria for legitimising knowledge; questions about sanctioned ignorance; questions which disrupt and examine the processes for the production and reproduction of knowledge about the "Others" (as different); questions which destabilise one's own powerful position in the migrant society; questions by which one contradicts oneself.

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2   On the concept of permitted ignorance and an example from Spivak cf. Castro Varela/Dhawan 2005:61.

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maiz is an independent association of and for migrants with the aim of improving the living and working situation of migrants in Austria, of promoting their political and cultural participation and of bringing about a change in the existing inequitable social conditions. maiz works in the following areas: adult education, cultural work, advice and support for migrants, research.

ANTIKULTI **ATELIER GROUP**[1]

We form new interests together. The ANTIKULTI **ATELIER**

Since February 2010, a group – initially called "Atelier", now known as ANTIKULTI ATELIER – has been jointly developing creative/political projects. At the weekly meeting in institutional spaces (such as the Museum für Gestaltung Zürich[2]) and independent spaces (such as the Autonomer Beauty Salon[3]) in Zurich, new ideas are discussed, decisions are made and work is carried out: for example on a shadow play, on alternative street maps or a *Bleibeführer"* (Guide to living in Zurich). The focus of the projects is on fighting for the rights of all the people who are here.

The following contribution is split into three parts: we wanted first of all to provide a brief summary of the formation of the group and the projects it has carried out, and then in the second part to describe the perspectives and aims of the ANTIKULTI ATELIER, thus positioning our work within the current migration discourse. The third section takes up themes that were at the centre of the convention on "Art Education in a Migrant Society": the desire of the cultural world for "Others", the balance of power in "giving a voice" and the contradiction between the acknowledgement and the deconstruction of difference. The extracts from a talk by the ANTIKULTI ATELIER GROUP revolve around the

questions: How should we deal with cultural projects which seek out refugees? What does it mean to "be given" a voice, what does it mean to have a voice and what does it mean to use it? How should we act between the interest of speaking as a "refugee" and the interest of going beyond the category of "refugee" and its associated attributions in work within a heterogeneous group.

I. Formation and projects

The ANTIKULTI ATELIER GROUP was created as a result of an educational project in the context of *"Kunstvermittlung in Transformation"* (Art Education in Transformation)[4]. The project arose out of a collaboration between three organisations: the Museum für Gestaltung Zürich, a museum for design, visual communication and architecture, the Autonome Schule Zürich, a self-managed training initiative for people who are excluded from the education system[5], and the Institute for Art Education of Zurich University of the Arts, a research institute for education and cultural education.[6] The starting point of the joint pilot project was the "Global Design" exhibition at the Museum für Gestaltung Zürich, which explored the creative aspects of globalisation through themes such as communication, mobility and capital. Felipe Polania and Nora Landkammer invited the participants of the German courses at the Autonome Schule to an "atelier" module with workshops on creative

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1   Contribution by Harika Yilmaz/Niştiman Erdede/Khalid Ahmad/ John Mwangi Njuguna/Vanessa Seliner, Benjamin Jafari/Ismail Balsak/Felipe Polania/Onur Karakoyun/Nora Landkammer/Annatina Caprez/Simon Sontowski/Ibrahim Haydari/Julia Huber.

2   http://www.museum-gestaltung.ch/

3   http://autonomerbeautysalon.wordpress.com/

4   Bernadett Settele/Carmen Mörsch et al. (2012): Kunstvermittlung in Transformation. Perspektiven und Ergebnisse eines Forschungsprojektes. Zurich: Scheidegger & Spiess. Cf. on the work of the ANTIKULTI ATELIER the contributions *"Kunst gegen die Fremdmacherei"* (Art Against Alienation) by Niştiman Erdede and the ATELIER group and *"Atelier. Ein Dialog über die Zusammenarbeit"* (Atelier. A dialogue about cooperation) by Felipe Polania and Nora Landkammer in the publication.

5   At the Autonome Schule Zürich, German courses and courses in IT and Cultural Studies are provided, at which the majority of attendees are refugees – with or without papers. http://www.bildung-fuer-alle.ch/

6   http://iae.zhdk.ch/

media and visits to exhibitions. Following this invitation, the Atelier Group came together with around 15 participants.

At the weekly meeting in the education room of the museum and at the exhibition, life, the opportunities for communication and mobility and dealing with controls in the city of Zurich were subjects of exchange and discussion within the group. The Group's first collective project resulted from this debate: the *"Bleibeführer Zürich"*.[7] The *"Bleibeführer"* is a guide book for Zurich. Many people in the Atelier know the difficulties of not having information.

The book reflects the opinions of refugees, with experiences and information that may be helpful to other refugees. In the rich city of Zurich, there are lots of guide books for rich people. In the *"Bleibeführer"*, the Atelier Group share their knowledge of the city with other refugees and residents of Zurich. The *"Bleibeführer"* contains information about Zurich for anyone who wants to live here: Where can you learn German? Where can you meet people? Where is there free internet access? Who can you join together with to stand up for your rights? Following its presentation at the Museum für Gestaltung, the *"Bleibeführer"* was distributed to emergency accommodation, asylum hostels, meeting places and social welfare organisations. There is now a second edition.

Through the joint work on the *"Bleibeführer"*, the group was constituted as an independent collective. In a subsequent project, we examined cartography. Via the discussion of historical and current world maps and cartographic artworks, our project developed to produce our own political cartographies. The city map *"Die Welt in Zürich"* (The World in Zurich) was created: we reworked the street map of Zurich as a collage and as part of this process, we created historical, political, economic and personal connections between Switzerland and events in other places in the world – events which were often the reason we had to flee.

A series of events and cartography workshops revolving around the city map were held: at the retirement home in *Limmatstrasse,* at the international *Volksfest* on 1.5.2011 and with students from Bern University of the Arts.

After a series of further activities and events in occupied and institutional spaces, in Zurich and, via video messages and Skype, at the Biennale festival in Venice[8], critical discussion on the exhibition "Black and White: Design of Opposites" at the *Museum für Gestaltung Zürich* led to our current project: a shadow play. What is war? What is freedom? These questions are discussed in the planned play by the shadows of Dedan Kimathi, Don Quijote, Lautaro, Phoolan Devi, Kemal Pir, Kawa, Babieca, Anne Bonny, Granny Nanny, Emma Goldmann and many others.

II. Perspectives and objectives – definition in process

We are not a homogeneous group. Rather, we define ourselves through joint activities. We have different histories and come from diverse contexts, but we all live here in Switzerland. In ANTIKULTI ATELIER GROUP, we try with our work to speak out against racist conditions that divide and isolate us and to challenge excluding images that are produced

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7   Ibrahim Haydari/Benjamin Jafari/Zuher Kara Ahmad/Saleban Abdi Askar/Aras Hemn Hassan/Tagharrobi Farzad/Fabiana González/Khider Karim/John Mwangi Njuguna/Rose/Motina/Katy Ekator/Marguerite Kengmoe/Nareeman Shawkat/Marco Weibel/Felipe Polania/Nora Landkammer (2010): *Bleibeführer Zürich*: Institute for Art Education/ Education for All/Museum of Design, Zurich.

8   Skype conversation and video contribution to the lecture "Chewing the Borders, or Chewing to Stay Awake, or Resistance in Contradiction" by Rubia Salgado, Chewing the Scenery, 54. Biennale di Venezia, 8.9.2011.

about us. Together, we develop a political artistic praxis that enables us to use our different histories to find a new position.

We do not want to be "integrated" just so that we can be exploited. We look for alternative forms of (self-)integration, and we use the necessary tools, such as language, and the necessary spaces. We want integration so that we can actively realise our lives here. This also involves criticism of the prevailing realities of life. Through activities and critical discussions, we learn to connect places and realities of life with our different backgrounds.

Access to cultural activities is limited. In the ANTIKULTI ATELIER, we not only consume culture: we also make our own culture. We organise our own cultural events and realise our own artistic projects.

The name of the ANTIKULTI ATELIER GROUP reflects our conscious rejection of the "celebration" of "multiculturalism" – particularly in a city like Zurich, in which a folkloric, stage-managed cosmopolitanism is confronted every day by racism and marginalisation. We criticise people's fixation with a homogenous "culture of origin" and cultural discussions when it comes to politics and human rights. ANTIKULTI does not mean "against culture": it means working on a counterculture!

We will not let ourselves be forced into categories or misused as an "interesting topic" which will be dropped as soon as it falls out of fashion. Nor do we ourselves wish to reduce anyone to an object. We form connections with other projects and in concrete actions. For each project, we discuss potential partners with whom we would like to collaborate, as well as potential forms of collaboration. Past and present collaborators include the Autonome Schule Zürich, the Museum für Gestaltung and the Institute for Art Education of Zurich University of the Arts (ZHdK).

III. A discussion

Refugees as "material" for artistic projects

A: What's the topic of this discussion?

B: The topic is "refugees as material for artistic projects".

C: What exactly does that mean?

B: Material is what you make things out of. So the question is along these lines: do we as refugees constitute a material, and can an artist come along, make art out of this material and then say, "I'm making art for refugees"? For example, about a year ago, there was a request from an artist who wanted to recreate a refugee camp in an exhibition in Basel.[9] I can imagine that there would have been an emergency shelter behind bars. The artist's request was to arrange for a few refugees to spend the whole time standing around in the artwork and acting as though they were just living their normal lives. This person said that she would like to have North African people there. She also said that she was making art and wanted to be critical: she wanted visitors to the art exhibition to see how refugees lived in emergency accommodation, and that they were also people who simply sat, ate, slept and were just there. To this end, she wanted "authentic" refugees, so that her artwork could be truly authentic and gain credibility. This raises the question: do we as refugees constitute exhibits whom everyone can come and look at? Are we objects which are simply represented? Or can we also decide, participate, speak, discuss and say what we ultimately do or do not want?

C: No one is an object, in art or anywhere else. We ourselves must explain what we do. I think that

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9   "Refugee Camp" as part of the "CHASOS Campaign 2011" (13–19.6.2011, Hall 32, Basel Exhibition Centre) by Andreas Heusser. In the end the refugee camp remained empty during the exhibition. http://www.andreasheusser.com/

sometimes artists use people. You talked about the camp project, and I believe that the refugees didn't have a voice; they were only meant to sleep or eat. They're like animals in a cage. Because you don't know what they think, or what they do; they're just behind bars. I think that it's only right to ask the people: "What's wrong? What about your life? What do you think?" Dialogues and opinions – that's proper art. There shouldn't be any bars, and the refugees should be able to explain directly how they live with their difficulties. They should speak directly. That way, we'd know exactly what the problems were. It's a matter of making decisions for art.

D: The important thing is to have a perspective and to address it: "What are my wishes? What am I working for? What's my objective in this situation?" This enables us to approach this problematic situation, which is present and real, from a different angle and with a different emphasis, so that we don't always focus on the same problems. People have problems, but they also live in the here and now, and they have ideas and wishes. Somehow, there also have to be points where people can process what they've experienced. But art should also serve this purpose.

E: Artists take people and make a project, and one doesn't know what these people's objective is. I can't take part in a project if I don't know what role I'm playing and what the objective of the project is.

B: Do you mean deciding and having your say?

E: Yes!

Giving a voice – who allows whom to speak, and when?

F: I always wonder what's special about art. As we've just discussed, it's something along the lines of giving people a voice and showing the reality or the existing problems as they are, with as little disguise as possible. We can also make it political. That isn't art *per se.* So I still wonder what contribution can be made by artistic representation. It really ought to do *more* than just giving people a voice. It really ought to go beyond that. We must ask what art can actually achieve if it wants to deal with refugees.

I: For me, art is the opportunity to be politically active and express my wishes and views to the public. With our atelier group, through art and theatre, we can speak directly with the public through our performances and other events. That's important to me. When we were with our atelier group in Lucerne, we could see that very many people were interested in our projects. I was so happy that so many people were interested. People also always ask me if the *"Bleibeführer Zürich"* is still available. People need this book. I believe that art enables us to speak in another language with other people. Without war. We can say everything that we'd like to say. For me, art is the best language for us to reach the public. Political art is the best kind of art, in my view.

B: Well, that raises the question of what we actually mean by art. Arguments about "giving a voice" are often heard from people doing some project or other with refugees. In such cases, you'll often hear this argument being used: "We want to give a voice to these people who have no voice in this society."

A: That's already hierarchical: if you give someone a voice, you're already in a position to say: "Ah, I'm so generous and I'm giving you a voice."

B: Exactly. But the first question is: who gives a voice to whom? And when, where and how is this done?

D: And these are exactly the kind of questions we ignore, because in the atelier, we're primarily trying to take a voice for ourselves.

B: Perhaps it's also a matter of using our voice, because ultimately we all have our own voice. But the problem is that sometimes we're not heard. For example, at a demonstration on 1st August, when Widmer-Schlumpf spoke and people came to speak with her, she said: "Here in Switzerland, that isn't how we speak. Don't be so loud and don't say: 'Hey, I want to speak!' After this event, I will speak with three speakers and give you 5-10 minutes." The people said, "OK!" So, from her position of power, Widmer-Schlumpf said when, where, how and for how long they could speak. If we simply accept that, then we're also accepting this: "You're the one who can decide, and we're the ones who have to adapt." In this case, silence can itself be subversive. We don't have to speak like circus puppets when they tell us we can. We can speak when we want to and be quiet when we don't want to speak.

D: Concerning the problem of who gives whom a voice and for how long, I'm reminded of an animated film[10] which we recently watched together. A young artist dealt with the subject of seeking refuge and even won a prize for his work. I found the type and manner of his execution problematic, such as the comical representation of the refugees. War, an overcrowded truck, crossing borders, crossing the sea in nutshell boats – and in the midst of all this, stick-man refugees being shot one moment and theatrically falling off a truck or miserably drowning the next. The artist produced exactly the kind of proto-refugee ever-present in the media who ends up stranded in Switzerland.

A: Admittedly, there was an about-face at the end. But it's absurd that stereotypical stories have to be shown over and over again, as if that were the only way of expressing criticism.

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10   *"Bon Voyage"* animated film (2011) by Fabio Friedli.

Ascription by others and self-ascription – is being a refugee a unique "social position"?

A: Another objective of the atelier group is to deal with ascriptions and identities such as "You're all refugees". We're people with widely differing rights of residence, and we do political work or take political action together concerning refugee issues. So perhaps it's really not so easy to make this ascription.

B: Exactly: we're often made into a subject that must speak in a certain way. Then it's always emphasised: see how important it is that refugees talk about refugees. But the important thing is what is said. It isn't a precondition of anti-racist work that refugees always have to speak for themselves. What we say is anti-racist, whether it's said by a refugee, a so-called Swiss or a German. What we're trying to do here is to tackle these issues together and create a common voice. For example, even if the Swiss say, "We can't say anything about that; the people affected have to say that themselves," there's still a group of people who can make the ascription, "You refugees are like that, and we Swiss are different".

G: I think that there's also a right to say, "I don't have to say anything about that." If you're in a conversational situation in which people are speaking German easily and the same people are always talking, sometimes it's good to say, "No, I'm not saying anything about that now," and to strive to ensure that speaking times and positions are equally distributed, and that inequalities in the situation are noted.

B: But the distinction still constructs refugees as different: "You're refugees and you should speak now" is still an exercise of power. We should also look at the various ways in which different people can participate differently in processes.

G: Agreed.

H: Many people talk about us and our projects. But we're not just refugees. At the same time, I'm also H. and he's also K.: we're not just refugees or asylum

seekers. But we always talk about that and we only explain our problems. But I don't want to keep talking about problems; I can also make something out of other "material". That would also be possible, but we don't think that way. We only want to talk about refugees.

G: I think what you're saying is very interesting, that we must also talk about other things.

H: Yes, "refugee" is my social position. But I'm not only this "social position". But we do it ourselves; we limit ourselves to this social position. Yet we have different personalities and can choose other methods and means. I like the shadow play now because we're doing something else. The subject is also different.

C: I believe that, even in the ANTIKULTI ATELIER GROUP, we're not just doing something for refugees. The *Bleibeführer Zürich* isn't just for refugees: it's for all residents of Zurich. The shadow play isn't just about refugees, either: it's also about freedom, because all people need freedom. So I think that the group is completely open; we don't always tackle the subject of refugees. We define ourselves. No one can come and say, "You are refugees and you must do it like this." Our work is for us, without any boundaries between refugees and non-refugees.

E: Many people also have this feeling, "I'm a refugee", themselves. We all have this feeling that we're different. He's a European or a Swiss; I'm a refugee. But although I'm a refugee, I'm primarily a person.

B: That's exactly the kind of compartmentalising that we don't want any more. We want to be neither "good poor people" nor "evil drug dealers". For example, when it comes to integration, they tell us, "You mustn't be evil, you must be good, and if you're good, you can stay here." Here, integration means making all good refugees into poor people who are grateful and decent, who always say "good morning" and never cause any problems.

I: Robots!

The ANTIKULTI **ATELIER GROUP** consists of Harika Yilmaz,

Niştiman Erdede, Khalid Ahmad, Onur Karakoyun, John Mwangi Njuguna, Vanessa Seliner, Benjamin Jafari, Ismail Balsak, Felipe Polania, Nora Landkammer, Annatina Caprez, Simon Sontowski, Ibrahim Haydari, Julia Huber, Nareeman Shawkat, Zuher Kara Ahmad, Karim Khider, Omar Pieras and other collaborators.

WORKSHOPS

Workshop 1
3. Stock
Foyer

Workshop 2
3. Stock
Raum 305

Workshop 3
3. Stock
Raum 307

Workshop 5
1.Stock
Raum 115

Soran Ahmed

~~Not~~ Acknowledging Difference

Workshop transcript

Around 20 people from a range of different disciplines, such as museum education, sociology, drama education and art education, took part in the "~~Not~~ Acknowledging Difference" workshop. Moreover, all participants were from the German-speaking countries.

The workshop dealt with the acknowledgement or non-acknowledgement of "we" and "the others". According to Paul Mecheril, acknowledgement "always" consists of

> "two moments: one of identification, and one of respect. Acknowledgement describes a kind of respect based on noticing. In order to respect someone, you must first identify him or her. And every process whereby we perceive and identify a person raises the question of whether the identified person should and can also be respected."[1]

If criteria of acknowledgement are established, this means that a distinction is made between "we" and "the others".[2]

In the workshop, the definition of "we" and "the others" also constituted a problem. "We" were the participants in the workshop, and "the others" were the migrants. Because all the participants apart from myself came from German-speaking countries, I was the only one who was included in both "we" and "the others". This was fundamentally a workshop about a target group that was not present.

One relevant subject of the workshop was the definition of people with migrant backgrounds. We divided the latter into groups. On the one hand, there were those who had been born or grown up here, and on the other hand, there were those who had only been here for a few years. Furthermore, we discussed the different age-related problems encountered by people with migrant backgrounds. We then asked ourselves how these different groups could be addressed in order to find a basis for mutual acknowledgement. This in turn raised the questions of which group was interested in the prevailing culture, which one was interested in the immigrant culture, and why this was the case. It was established that there were already museums and exhibitions for foreign cultures, but that these were created from the perspective of the prevailing culture. Because the sponsors of the conference were large institutions, we devoted more time to the work of institutions than to individual issues.

Various suggestions were made during the workshop – for instance, that we should leave half of our jobs for "the others". Or should we work together? After the workshop, I asked myself: why should we think in this way? This is a classic "we" attitude. The "we" is planning for "the others", how they have to think and how they should acknowledge the "we" in return. The participants were constantly looking for a solution to problems of "the others".

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1 http://www.ida-nrw.de/projekte-interkulturell-nrw/such_ja/12down_1/pdf/mecheril.pdf

2 ibid.

My problem was that I am a member of both groups. So I was supposed to help to find the solutions and, at the same time, to apply them to myself. Unlike the other participants, I could not consider the subject from outside. Therefore, I had to redefine myself for each new question. After I said in the workshop that I belonged to "the others", I was immediately asked whether I also defined myself as "other". This in turn led us to reflect that someone can intentionally identify him/herself as one of "the others".

We dealt extensively with abstract definitions and looked for abstract solutions – for instance, the definitions of power and foreigners. Furthermore, we tackled the question of who defines difference. Because we were so concerned with terms and their definitions, we dealt less with actual experiences and examples.

In addition, the problem arose that neither the "we" nor "the others" constituted a homogeneous group, and that there was no uniform solution for either of them.

Why regard a problem of acknowledgement with "the others" as a problem which requires a solution at all?

On paper, everyone is in favour of acknowledgement and equality between "we" and "the others". But the reality would seem to be different, even with the workshop participants. Hence, one of the participants explained that, whilst she was in favour of acknowledgement and equal rights, she did not want her children to go to a school with "machos". By "machos", she meant boys with migrant backgrounds. So she not only labelled the boys: she also built a wall with her German children on one side and children with migrant backgrounds on the other. Many other participants were also shocked by her remark.

This subject is not a matter of perpetrators and victims: it is a question of how we as people regard each other and behave towards one another.

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Workshop "~~Not~~ acknowledging difference"

Alexander Henschel

The "We" side is the safe side.

Logical collapses and their political putty

"We" is an expression greatly coveted in some contexts. "We" may sound like solidarity and organised resistance. But it may also be a presidentially expressed transformation. "We" may also mean a cultural and political quantity. For example, Juliane Rebentisch postulates an "aesthetic we" in the sense of a public and likewise controversial artistic discourse (Juliane Rebentisch 2003:288). "We" is still such a great, nice-sounding promise. Not quite as great as the universalism, "for everyone" – although, if you look more closely, you will see that it is not really universal at all (cf. Henschel 2010:185–192) – but somehow it is still powerful.

The workshop in which I participated dealt with the subject of "we" from several different angles. On the one hand, in tackling the subject, "~~Not~~ Acknowledging Difference", we also dealt with the difference between "we" and "the others". On the other hand, when I write "*we* also dealt with", the "we" in my sentence refers to the workshop and its participants themselves. This workshop "we" was both fragile and stable in several respects. Here I shall write an account of the tensions between the subject of "we" and the workshop "we", between fragility and stability.

I shall, however, include a relatively long interlude in this account, in which I shall investigate the expression "we" as an abstract quantity. Here I shall take as my starting point a definition from the dictionary of Jacob and Wilhelm Grimm: "'We' [refers, A.H.] to the broader or narrower circle to which the speaker or writer considers he/she belongs" (Grimm/Grimm 1960).[1] So my starting assumption is that "we" has one side "here" and another side "there" and is therefore both an inclusive and an exclusive term. This also refers to a specific kind of logic which, under the label of "binary logic", is generally challenged, subverted and/or rejected by standpoints informed by difference theory (cf. Bhabha 2000:5). Here, I also intend to discuss this entanglement of logic and "we" and to present an alternative logic that is still binary and yet brings the "here" side and the "there" side of "we" together.

We are a workshop

The "we" of the workshop will not take long to explain. We each introduce ourselves in turn. Name, profession, interest in this workshop. One of the participants says that he is a migrant himself, and so he is one of the very people being discussed at the convention. He says he feels like an object. "And where do you come from?" a participant promptly enquires. Another participant asks in response, "Why are you asking that now?" So we are already right in the thick of it, but we continue with the workshop agenda. The situation leaves a sense of discomfort and I feel uncertain, but I do not say anything. The workshop progresses, and there is the traditional conflict between practical and theoretical standpoints. At some point a new social "we" is postulated, an open "we" in which

1 *Deutsches Wörterbuch* (German Dictionary). Cf. also Nico Fried (2009): *"Sind 'Wir' alle Merkel?"*. In: Süddeutsche Zeitung http://www.sueddeutsche.de/politik/cdu-wahlkampf-sind-wir-alle-merkel

everyone has a place. It sounds good. The "we" must be made attractive so that everyone will come. That sounds like integration. We are not getting anywhere. One participant says that she is "in favour of acknowledgement and equal rights" but does not want to send her children to a school with "Turkish macho boys". There are shocked faces. The "we" obviously has rifts in it. But these rifts are not discussed. I also say nothing about them, and I am embarrassed. Nor do I stand up and say that this will not do, that after the previous day's lecture,[2] we could not simply reproduce concealed or open racism. Nor do I ask why we and our strange workshop "we" do not discuss ourselves.

During the break I go for a walk and find a sticker of the right wing party NPD, which reads: "From I to we – *Here* is Germany".

The workshop resumes. Now we have a concrete task to fulfil: we have to formulate statements and write them on slips of paper to be used later in the kaleidoscopic convention manifesto. So we must deliver something, and we will appear as "we for the others". On one of the slips of paper, someone has written: "Pragmatic othering makes it possible to act." (A noteworthy sentence. I will come back to it.) Now we cannot have any further discussion as time is pressing. None of the statements suggested is questioned: there is room for every one of them on a piece of paper. I rediscover the "new we", and the participant I mentioned earlier is able to repeat her question: "Can I ask, 'where do you come from'?" Ideally, I would like to give up my share of the responsibility for this temporary "we", opt out and change from "we" into "I" again. What about "we"? What kind of political quantity is that? Somehow, I cannot help thinking of the Bavarian expression, *"Mia san Mia"* (literally, "we are we"), which sounds so beautifully simple and does not

leave any questions open.

Now for my interlude.

We are we

"We are we." There is plenty to learn from this apparently redundant sentence. Firstly, if we abstract the sentence as the formula "A=A", then we have the law of identity. This is one of a set of laws. More specifically, it is one of the three fundamental laws of Aristotelian formal logic, the other two being the law of non-contradiction (something cannot both be A and not be A) and the law of excluded middle (something must be either A or not A) (cf. Aristotle [1847] ed. by Gohlke 1961:115–117). This logic is often designated as "binary", because strict adherence to its laws permits only two truth values: yes or no, true or false, 1 or 0, friend or foe. Anything that runs contrary to these laws, i. e. anything paradoxical – yes and no, both true and false, 1 and 0 simultaneously, neither friend nor foe – is ruled out.

Therefore, "we are we" would be a logically correct statement, but it seems to make no sense. Or, as Ludwig Wittgenstein put it, because it is tautological this statement is unconditionally true and therefore meaningless (Wittgenstein [1918] in: idem.1960:41). Yet this expression appears in an altered form in the philosophy of Johann G. Fichte, as "I am I". Firstly, in Fichte's view, the expression "I" is not an expression that describes anything: it is a *"Thathandlung"* ("deed/act"), a performative utterance (Fichte [1794] in Lauth/Jacob 1965:255).[3] The "I" asserts itself. So that the "I" does not remain empty, however, it posits a "not-I" in opposition to

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2 Cf. the contribution by Paul Mecheril in this publication.

3 Johann Gottlieb Fichte [1794]: Grundlage der gesamten Wissenschaftslehre als Handschrift für seine Zuhörer. In: Works, ed. by Reinhard Lauth/Hans Jacob, Stuttgart/Bad Cannstatt: Bavarian Academy of Sciences, 1965, ibid. 2., p. 255.

itself which is everything else that does not belong to the "I": objects, other people etc. Therefore, the "I" accomplishes a distinction. On this subject, Gerhard Gamm writes about Fichte:

> "The 'I' necessarily [...] posits a 'not-I' in opposition to itself, it makes the distinction itself and thus opens the space into which the world of objects opens out and becomes possible to address. Conversely, it is only through this differentiation of the 'not-I' that the 'I' can refer to itself as a self." (Gerhard Gamm 1997:52)

But from this context it is not possible to form any stable identity of the "I". After all, identity means only that something is identical to something else. But "I = not-I" cannot be correct, because it is paradoxical and runs contrary to Aristotelian logic. If, however, Fichte understands the "not-I", the world of objects, as a performative positing of the 'I' and not as an external world independent of the 'I', it follows that what the 'I' sees as the world is "[…] really just the draft of a world in the creative 'I' […]" (Ludwig 2009:20). If the "I" can view itself in this way, then "I" as subject and "I" as object come together, and they are identical. "I (subject) = I (object)", or "I am I".

The path to "we are we" is roughly the same, and Fichte takes this in his *"Reden an die deutsche Nation"* (Fichte [1808] ed. by Aichele 2008). In the fourth of these speeches, entitled *"Hauptverschiedenheit zwischen den Deutschen und den übrigen Völkern germanischer Abkunft"*, Fichte posits a clearly defined "not we" – or, more specifically, an "other" – in opposition to the national "we", so that the "we" can create itself at all (cf. ibid.:60–76). By marking "the others" *as* "others", the "we" becomes conscious of itself for the first time and thus becomes capable of acting as a national "we". We (subject) are we (object). This may be regarded as "pragmatic othering" that makes it possible to act.

But it does not enable any actions that are intended to achieve togetherness if only one side is doing the marking, and "the other" is merely a product of the "we's" projection. In this case, only the "we" is enabled to act at "the other's" expense. In this sense, Fichte's speeches have also been criticised as "performative racism" (Strub 2004:412).

Fichte's masterstroke was to make a paradox into a stable identity that functioned within Aristotelian logic. The logic of the mathematician, George Spencer-Brown, is another type of logic based on a form of binary calculus. As with Fichte's philosophy, it begins with an action. "Draw a distinction" (Brown [1969] by Wolf 1999:3), requests Spencer-Brown, and the act of distinguishing leaves behind a marked state and an unmarked state. The Grimms' "we", which draws a circle around the "we", is a good example of this. With its circle, "we" denominates a marked state designated by the "we" and an unmarked state that lies outside this circle. Spencer-Brown writes this in notation as follows:

$$\overline{\text{We}}\,|$$

The vertical dash of the symbol divides the two sides of the distinction, whilst the horizontal dash indicates the marked side of the distinction. But the "we" is not the distinction itself: it is what Spencer-Brown calls the "indication". He stipulates "[…] that we cannot make an indication without drawing a distinction" (ibid:1). So if I say "that over there", I am both indicating/marking something and simultaneously drawing a distinction between it and everything which is not "that over there". So the unmarked side of the distinction is the negation of the indication. By making an indication, I am making a distinction at the same time. But I cannot "see" both sides of the distinction at the same time. For example, if I say "I", I am not also referring to everything which is not "I". If I now

want to see the other side of the distinction, I need a new indication, for example:

$$\overline{\text{We}}\ \text{Others}$$

But then it also becomes apparent that "others" is not the only possible negation of the expression "we", but that the "we/others" opposition is fundamentally a special case of "not-we". This is demonstrated by the following equally possible distinctions:

$$\overline{\text{We}}\ \text{I} \quad \overline{\text{We}}\ \text{antagonised parties} \quad \overline{\text{We}}\ \text{Mia}$$

This makes it clear that "we" has a different meaning for each distinction. "We" is not stable: "we" depends on the other side of the distinction. Consequently:

$$\text{We} = \overline{\text{We}}$$

Therefore, if Spencer-Brown had formulated a law of identity, it would have had to be in opposition to that of Aristotelian logic. It would have had to state that any given thing was identical to that which it was not (Kauffman 2005:183). This constitutes a fundamental distinction between it and Fichte's "I = not-I", which is resolved as "I = I" because the 'not-I' constitutes 'I' (object): in contrast, the other side of Spencer-Brown's distinction always lies beyond the control of the entity making the distinction. I cannot see the other side. If I wish to mark it, I have to make a new distinction, and marking the latter will produce yet another distinction, and so on. Therefore, the blind spot cannot be caught. Now I have already noted that Spencer-Brown's logic is binary. And it is binary insofar as it divides every space into *two* sides. But it is also non-binary because every binary distinction made must expect to be overtaken by a third equally possible distinc-

tion. Thus Spencer-Brown's logic exists in violation of the third law of Aristotelian logic, the law of excluded middle, because it always includes third possibilities – even if only potentially. In this sense, Spencer-Brown's logic shifts from the question, "What is something?" or "What is the distinction?" – questions which could not meaningfully be answered – to the question, "How does one make a distinction?" (Wille 2007:19). "We" is not identical to "we": depending on the distinction, it may be something completely different. Thus, for example, Nico Fried compared the "we" used in Barack Obama's election campaign with that used in Angela Merkel's election campaign.[4] Whilst – to use the same terminology – Obama clearly indicated a "we/hostile parties" distinction, Merkel seemed to leave her "we" without any distinction. She did not make it clear what "we" was distinguished from, and thus she created a presidential, rhetorical "we" that seemed to mean everyone without exception – which, by definition, is not possible. "So the 'we' functions as a 'trick' in order to make her statements non-binding."[5]

We are the safe side

Therefore, the expression "we" seems to make as many promises as the number of meanings it is capable of adopting. But the promise that those on the "we" side are also on the safe side is always there. This is not only because the specific distinction of "we" and "others" generally implies asymmetrical power options, especially when "others" are marked as foreigners: it is also because the "we" has a limited number of actions to choose from. What does that mean, and why does that make

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4   The use of "We" here is derived from the slogans "Yes we can" and "We have the power". Cf. Nico Fried (2009): Sind 'Wir' alle Merkel?. In: Süddeutsche Zeitung http://www.sueddeutsche.de/politik/cdu-wahl-kampf-sind-wir-alle-merkel

5   ibid.

anyone "safe"? Whoever belongs to "we" does not have to decide what is right or wrong in each given situation, because every "we" has a more or less ample supply of conventions of action contributing to the "we's" identity. If I refuse to introduce myself at the introduction stage, it will be difficult to become part of the workshop "we". Thus the "we" side limits the scope of my actions, but it also grants me security by preserving me from an unmanageably large field of multi-optional courses of action. Therefore, anyone who becomes part of such a "we", anyone who becomes integrated, will have their range of options limited. In technological terms, integration means nothing other than the "restriction of the degree of freedom of components", as Niklas Luhmann writes (Luhmann/Baecker 2004:338). In this sense – to come back to the workshop – othering may indeed make it possible to act. Marking someone as one of "the others" is what creates the "we" (as meant by Fichte) in the first place, so that it seems clear who has to act and in what way. On this subject, María do Mar Castro Varela and Paul Mecheril write:
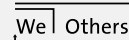
> "The concept of othering explains how 'foreigners' are made into 'foreigners' and how, at the same time, a 'we' is constructed which seems reassuringly unambivalent and devoid of any fundamental tension, unlike the foreign 'not-we', and thus symbolises a safe community." (Mecheril et al. 2010:42)

"We" confers a certain degree of safety (of action). This becomes particularly clear when the strict distinction of "we/others" is sabotaged. Soran Ahmed, the participant who was confronted with the question, "And where do you come from?", writes in his transcript of the workshop: "Because all the participants apart from myself came from German-speaking countries, I was the only one who was included in both 'we' and 'the others'."[6] Again, this is a condition that is not permitted by Aristotelian logic. But what exactly is happening? A "we" is constituted as the workshop "we". It has a specific topic: the difference between "we" and "others" in the context of migration. By othering a participant, the workshop "we" now notices that it is borne by yet another "we", which is academic and interested in art, but also white and German-speaking. "We" (workshop) are "we" (white, German-speaking). So the position into which the participant felt that he was being pushed created a situation in which "the others" being discussed in the workshop – for instance, as "migrants" – now became part of the workshop "we". Therefore, the "we" was no longer seamless: it contained the difference between "we" and "others" within it. Translated into Spencer-Brown's logic, this means that "others" appear twice: both on the outside and on the inside of the "we":

We | Others | Others |

Therefore, the distinction is being reinserted into the distinction. Spencer-Brown calls this a "re-entry" (Brown 1969:60). It is notated as follows:

We | Others |

In turn, however, this kind of re-entry of a distinction into a distinction creates a paradox. Or, to put in "pragmatic" terms, the "we" no longer knows what it ought to do, because it sees that it is subject to a paradoxical instruction to act, a double bind. You are we, we are others; you are on the safe side, you are not on the safe side; you know how you should behave, you do not know how you should behave. Therefore, it is only when the other side of

6   Cf. "Not Acknowledging Difference" by Soran Ahmed in this publication.

the distinction – the blind spot – is inserted that the blind spot of the "we" becomes visible. It shows that the identity of "we" is the "identity" of the difference of "we" and "others". But this is exactly the kind of state that cannot be handled in Aristotelian logic: this state is forbidden by the law of non-contradiction. The logic that formed the basis of the "we's" ability to act collapses.

In the case of the workshop, this collapse was also exacerbated by the fact that the "we/others" distinction was ultimately the workshop's dedicated topic. Even if, at the start of the workshop, it still appeared that we were there to discuss an abstract topic, to discuss something different, it became clear in the introduction situation that we and our behaviour itself should have become the topic. So the question should no longer have been, "What do you have to say about x or y?" It should have been, "What are you doing here and now?" This would have required self-referential statements. And – to refer once more to formal logic – statements in this form tend to tie their speaker up in paradoxes.[7] In any event, I felt inhibited by the supposed pressure to wish to make everything "right", therefore, to act in an "anti-racist" way somehow – only then to do *nothing*. Instead, I only received a view of my own schematised distinctions, my own forms of racism. But instead

of reacting to them, I ignored my uncertainty, retrieved the workshop "we" conventions, and argued from a theoretical standpoint with practical standpoints about terms. That is something I know, so I feel safe.

Along with othering, the latter is also a technique of getting out of a paradox and becoming able to act again. One pushes the re-entry back into the blind spot. One simply does not talk about it any more and carries on as usual instead, thus performing the law of non-contradiction. Therefore, the more controlled the distinction is between "we" and "others", the more stable the "we" is and the more comfortably it can act. And this very technique is the political putty with which cracks can be filled and collapses can be repaired. In a situation which shows that it is impossible to decide, a decision can nevertheless be made – consciously or unconsciously, collectively or individually.[8] Now we can have no more discussions, we must finally finish, we must present something. We absolutely want to be on the safe side, want to be "we" somehow. The others are surely already waiting.

By othering, by glossing over conflicts, by suppressing anger, by forgetting, by overlooking, through comfort, but mostly through fear of the risk of falling out of the "we" ourselves, our "we" became capable of acting. At the same time, established structures recurred in which racism could flourish. But is that all? Looking at this issue once more from a logical point of view, is there no scope for action outside the "we" discourse? To quote Spencer-Brown again: if we view the "we/others" distinction as a politically effective schema (cf. Mecheril et al. 2010:187) that has developed over time – therefore, as an independent indication – then there

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7   In this regard, Heinz von Foerster writes that self-referential statements from modern Aristotelian logic were characterised as follows: People have alleged that they are meaningless. For they constantly compel one, so the argument goes, to switch from a yes to a no and from a no to a yes. One is reminded of the famous paradox with the barber that lives in a small town and shaves people who do not shave themselves. Does the barber shave himself? If he shaves himself, then he cannot shave himself as he only shaves people who do not shave themselves And if he doesn't shave himself, then he must shave himself because he shaves people who do not shave themselves. Here the Aristotelian logic is clear, "[...]that it must be self-reference that generates the curious paradox. That is, that strictly speaking, the small word I [and therefore also the word We, AH], which always establishes this self-reference, can no longer be used. This is of course absurd." (Heinz von Foerster/Bernhard Pörksen 2004: Wahrheit ist die Erfindung eines Lügners. Gespräche für Skeptiker, Heidelberg: Carl-Auer, P. 118.)

8   Regarding the term political negotiation as decision-making in undecidable situations cf. Ernesto Laclau (1993): Power and Representation. In: Mark Poster (ed.): Politics, Theory and Contemporary Culture, New York: Columbia University Press, pp. 277–296, here p. 295.

must necessarily be possible negations of this indication. Here is an example:

We ⌐ Others ⌐ Third Space ⌐

The expression, "third space", which comes from Homi K. Bhabha, not only refers to the negation of the specific "we/others" schema: it also negates the strict "either/or" distinction in itself in social contexts, and so it can be understood as an alternative to the politics of Aristotelian logic (cf. Bhabha 2000:1–28). The practice of the "third space" is a practice of intervention which displaces marks and thus creates a space in which something of one's own appears to be foreign and something foreign appears to be one's own, and thus stable identities are destabilised. Therefore, this is a practice which basically attempts to achieve the very thing which probably led to the stalemate in the workshop. But Bhabha does not stop at this very point of logical collapses, and he certainly does not fall back into old schemas of distinction. Instead, from that point on, a process of conflict and negotiation should be set in motion. On this subject, Bhabha writes that "the transformative value of the change here lies in the rearticulation – or translation – of elements" that are neither one thing nor the other, but something else apart from them "which calls the terms and territories of both into question" (ibid.:42). For Bhabha, the key is a concept of community (cf. ibid:8f). But, unlike Fichte's "we", it does not live off the differentiation of others: instead, it lives off the difference within a community. Therefore, to a certain extent, this is an unsafe community. Moreover, as Spencer-Brown would point out, one must not ignore the fact that even a community of this kind still has its blind spot.

In addition to the concept of the "third space", here is another example of a possible negation of the "we/others" schema:

We ⌐ Others ⌐ pedagogical reflexivity ⌐

Unlike Bhabha's "third space", this concept, invented by Mecheril, firmly negates the "we/others" distinction and makes them a subject of migration education practice. More specifically, reflection on the "we/others" distinction *is* itself a practice and must happen not only in the field of academic studies, but also at the heart of the fields of pedagogic action (cf. Mecheril et al. 2010:190f). Any paradoxes and contradictions that may arise must not be resolved here: they must be maintained in a relationship of tension which can be accessed from a reflexive distance (i. e. observing the distinctions).[9]

The crucial point is that pedagogic reflection re-enters the fields of pedagogic action as the self-thematisation of education. Therefore, Mecheril demands the very thing that can lead to troublesome paradoxes in formal logic: self-referential statements. Statements like my own: "[…] to wish to make everything 'right', therefore, to act in an 'anti-racist' way somehow […]", only then to enable "either/or" logic, which is also the logic of racism, by doing nothing. As Mecheril writes,

> "It seems to be a characteristic of counter-strategies that they unintentionally take up and sometimes confirm the logic of the very thing that they are opposing." (Mecheril et al. 2010:171)

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9   Here it should be made clear that through the use of "observe" no passive connotation is intended. I refer back to the concept that observation is always viewed as an intervention into the observed. Cf. among others Heinz von Foerster (1993): Über das Konstruieren von Wirklichkeiten. In: idem.: Wissen und Gewissen: Versuch einer Brücke, Frankfurt am Main: Suhrkamp, pp. 25–49.

But we must reflect upon contradictions of precisely this kind. From this point of view, even the self-conception of wanting to make everything "right" is of no value if it refers to a strict "right/wrong" distinction. One can only be thwarted by this distinction, especially in a workshop getting a view of itself. In particular, we decided that what was "right" was whatever was fulfilled by the timely submission of slips of paper with writing on them. In contrast, in our interaction with one another, we failed utterly – it went "wrong". In order to be able to see, express and process a contradiction of this kind, however, there needs to be enough time and the structural possibility for us to place ourselves as the workshop "we" outside ourselves – in other words, a reflexive attitude.

In conclusion, I would like to emphasise four points. Firstly, I do not wish to rule out the "we" discourse. The expression "we" can be employed as a highly effective rhetorical gesture in order to achieve something together. But it has become apparent that no "we" can be accepted unquestioningly. Every instance of "we" draws distinctions, and we must always take account of these distinctions, question them and, if necessary, reposition or even thwart them – for instance, in the context of migration education work. Furthermore, if we subject these distinctions to closer scrutiny, we can see that every "we" distinction is in some way contradictory. Or, to quote Luhmann again: a non-paradoxical "we" that "permits […] only clear and distinct elements and concepts must, from this perspective, be abandoned, *as it requires […] a non-reflexive use of distinctions.*"[10] Here, the fact that "we" is a two-sided distinction cannot be avoided. But this does not mean that the two sides cannot be brought together. It depends upon the logic used to process the distinction. Secondly, I wish to define the label, "binary logic", as the distinction between "Aristotelian and non-Aristotelian logic", in order to refer to projects which develop systems of formal logic and, at at the same time, unfold subversively as the Aristotelian truth discourse.[11] Thirdly, following Spencer-Brown, I wish to use the phrase, "processing distinctions", to emphasise the working nature of logic. Every logic does something, whether positive or negative. It cannot simply be shoved into a theoretical corner where it appears to have no effect: it must also constitute a practice in itself.

Finally, I would like to emphasise that Spencer-Brown's calculus of form has not made it possible to establish any super-formula which could provide solutions, in the narrowest sense of the word. Likewise, the concepts of "third space" and "pedagogic reflexivity" do not provide any ways out or escape tunnels, or any gestures that reconcile everything with everything else. Each concept merely offers a possible way of negating the "we/others" schema. Furthermore, other negations, other (self-)critical distinctions and other re-entry figures lurk behind these possibilities, and they must also be discovered so that we are not taken in by the promise of a remedy where none exists.[12] Once again: as soon as a contradiction has settled, it cannot be caught. But once contradictions, frictions and collapses are given enough space and time to become apparent, it is also possible to work with them: in theory, in practice and in a workshop.

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10   I am paraphrasing Luhmann. He does not write of the paradox-free "We", but rather of "paradox-free science": Niklas Luhmann (1993): *Die Paradoxie der Form*. In: Dirk Baecker (ed.): Kalkül der Form. Frankfurt am Main: Suhrkamp, pp. 197–212, here p. 201. Original emphasis.

11   That such forms of logic can be applied in binary form, is demonstrated by Spencer Brown's calculation. An example of a three- or multiple-value, non-Aristotelian logic can be found in the work of Gotthard Günther. Cf. e. g.: Gotthard Günther (1991): Idee und Grundriß einer nicht-Aristotelischen Logik. Hamburg: Felix Meiner.

12   And this is not put forward by either Bhabha or Mecheril.

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Stephan Fürstenberg

Beginnings of an Analysis

Commentary on the Workshop, "~~Not~~ Acknowledging Difference"

At the convention, I chose the workshop, "~~Not~~ Acknowledging Difference", not because I am especially familiar with the topic, but because I felt that it addressed me and challenged me, and thus it piqued my interest. During the workshop, however, there was a rapidly-spreading sense of dissatisfaction, irritation and discomfort, which makes it difficult for me to write a retrospective commentary on it. Because of my silence and speechlessness during and after the workshop, I would have been glad simply to let the accompanying quotation speak for me as my only commentary – with its simultaneous distance from and proximity to the event, the convention and the workshop – because, with bell hooks' remarks, something which I have seemed unable to grasp is being formulated.[1]

In retrospect, the workshop, "~~Not~~ Acknowledging Difference", was a beginning for me. It was an attempt to produce an analysis where, in a specific group configuration with a specific thematic framework concerning the production of difference, the construction of "others" and ways of dealing with "others" in a social context were discussed – specifically here in the field of art education – without being able to step outside the simultaneous (re)production of dominant dichotomies and processes of

"To these young males and their buddies, fucking was a way to confront the Other, as well as a way to make themselves over, to leave behind white 'innocence' and enter the world of 'experience'. As is often the case in this society, they were confident that non-white people had more life experience, were more worldly, sensual and sexual because they were different. Getting a bit from the Other, in this case, engaging in sexual encounters with non-white females, was considered a ritual of transcendence, a movement out into a world of difference that would transform, an acceptable rite of passage. The direct objective was not simply to sexually possess the Other, it was to be changed in some way by the encounter. 'Naturally', the presence of the Other, the body of the Other, was seen as existing to serve the ends of white male desires. Writing about the way difference is recouped in the West in "The 'Primitive' Unconscious of Modern Art, or White Skin, Black Masks", Hal Foster reminds readers that Picasso regarded the tribal objects he had acquired as 'witnesses' rather than as 'models'. Foster critiques this positioning of the Other, emphasizing that this attitude was 'contingent upon instrumentality'. In this way, through affinity and use, the primitive is sent up into the service of the Western tradition (which is then seen to have partly produced it). A similar critique can be made of contemporary trends in inter-racial sexual desire and contact initiated by white males. They claim the body of the colored Other instrumentally, as unexplored terrain, a symbolic frontier that will be fertile ground for their reconstruction of the masculine norm, for asserting themselves as transgressive desiring subjects. They call upon the Other to be both witness and participant in this transformation.

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1   Perhaps terms such as dominance, racism and naturalisation must be used in conjunction with our mutual attempt to establish open discussion of differences, in order to break down the dominant structure of Otherness, rather than continuing it on throughout the workshop.

othering, or to reflect upon or problematise the lat-
ter in a systematic way.[2]

Nevertheless, here I shall try to take account
of the framework conditions of this workshop, in
order to give some impetus to a developing analy-
sis of this topic. To this end, I shall briefly summa-
rise three structural conditions which, in my view,
made it difficult to form an analysis of the topic,
"N̶o̶t̶ Acknowledging Difference", and prematurely
ended its fragile beginnings.

(1) A manifesto at the beginning?

The workshop's presentation in the form of a "kalei-
doscopic manifesto" was a strong structural com-
ponent of the working process in the workshop,
and it was far from productive for the analysis of
this complex subject which was just beginning
to develop. In my view, the leap from a fragile
beginning to the production of a manifesto con-
tribution – even in the chosen form of questions
instead of answers – was too great a challenge and
resulted in the premature conclusion or disciplin-
ing of the analysis.[3] The question, "Who does not
acknowledge whom, and how they do not acknowl-
edge them?", began to apply to the workshop par-
ticipants themselves, but because we were mind-
ful of the fact that we had a manifesto contribution
to produce, these "loose ends" were not addressed
again or elaborated more thoroughly.

*For white boys to openly discuss their desire for colored
girls (or boys) publicly announces their break with a white
supremacist past that would have articulated such desire
only as taboo, as secret, as shame. They see their willing-
ness to openly name their desire for the Other as affir-
mation of cultural plurality (with its impact on sexual
preference and choice). Unlike racist white men who his-
torically violated the bodies of black women/women of
color to assert their position as colonizer/conqueror, these
young men see themselves as non-racists, who choose to
transgress racial boundaries within the sexual realm
not to dominate the Other, but rather so that they can
be acted upon, so that they can be changed utterly. Not
at all attuned to those aspects of their sexual fantasies
that irrevocably link them to collective white racist dom-
ination, they believe their desire for contact represents
a progressive change in white attitudes towards non-
whites. They do not see themselves as perpetuating rac-
ism. To them the most potent indication of that change is
the frank expression of longing, the open declaration of
desire, the need to be intimate with the dark Others. The
point is to be changed by this convergence of pleasure and
Otherness. One dares – acts – on the assumption that the
exploration into the world of difference, into the body of
the Other, will provide a greater, more intense pleasure
than any that exists in the ordinary world of one's famil-
iar racial group. And even though the conviction is that
the familiar world will remain intact even as one ventures
outside it, the hope is that they will reenter that world no
longer the same"* (hooks 1994:36f.).

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2   For a discussion of the production of identity and difference in this
workshop, cf. also the contributions of Soran Ahmed and Alexander
Henschel in this publication.

3   The phrase "kaleidoscopic manifesto" for me reveals the – whether
desired or undesired – high level of requirement established through
this form of presentation. Ultimately, "kaleidoscopic manifesto" is no
more than a "Programme" or a "declaration of principles" "in colourful
succession" (cf. Duden).

(2) Making controversy possible

"Grasping" has something to do with touching and mutual contact, which is not always painless or injury-free – for instance, when different arguments, standpoints or emotions clash. Therefore, in my view, a person appointed and prepared in advance to lead the workshop would have helped to achieve a more thorough process for grasping the topic of "~~Not~~ Acknowledging Difference". In my view, it is less important to have an "expert" in this subject than to have an agent who adopts the difficult role of a responsible and trusted person, supervises the group processes and intervenes in the latter if necessary – precisely in order to enable open, respectful and critical debate within the group.

(3) Creating a common foundation

In retrospect, I would also say that a common foundation of knowledge and discussion should have been created. It cannot necessarily be assumed that excerpts of text sent in advance, a lecture and various different practices and experiences in the field of art education can form the "common" foundation for a convention or a workshop.

For a topic as complex as "~~Not~~ Acknowledging Difference", as well as having time for the discussion, it would have been useful to have more space for a joint study – where, for instance, earlier analyses on the subject of difference(s) and othering, and therefore on the power of definition and relationships of dominance, could have been developed jointly. Then these materials could possibly have been used within the working group as a kind of *corrective*, and they could have helped to shape the subject of the discussion and the type and nature of the analysis.

Along with Paul Mecheril's texts, for example, bell hooks' text, "Eating the Other", which was pub-

lished almost twenty years ago (1994), could have been useful for a future analysis of "~~Not~~ Acknowledging Difference" if the latter had been discussed in the light of its specific historic and thematic aspects, and if its relevance and references to the field of art education had been debated. In my view, the end of this text could just be the beginning of a further process of joint self-critical comprehension:

> "Acknowledging ways the desire for pleasure, and that includes erotic longings, informs our politics, our understanding of difference, we may know better how desire disrupts, subverts and makes resistance possible. We cannot, however, accept these new images uncritically" (hooks 1994:56).

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Lena Siebertz

The Table in Between – "Spaces Between" as a Work Concept

Workshop transcript

The workshop "Spaces Between" is drawing to a close: the tables have been moved to one side, and the about 20 participants in the workshop are discussing their performance for the presentation which they will be giving later for the full assembly. A ladder is an important element here: it is being used to provide an overview of the terms and phrases that have been laid out on the ground and are now being linked together. "Creating confusion as a subversive strategy" is now positioned opposite "Fear of disorder" and next to "Restrictions" and "Ambivalences".

In a generally democratic process to define the workshop topics beforehand, it had been clear that the participants had a common interest in the possibilities of the concept of "spaces between" in the context of art education and migration society. Now this range of possibilities had to be summarised, scrutinised and discussed in the workshop. Here it was necessary to monitor the different dispositions and needs of the participants, which ranged from practical relevance and applications to the abstract analysis of terminology and processes. It was generally possible to achieve consensus about the wishes, projections and expectations directed at the term, "spaces between": the participants' task was to break up binary structures – whether geographical or social – and to place something in

opposition to polarising concepts based on territorial or cultural ascriptions.

Among other things, "queering" was proposed as a strategy to achieve this. In this context, reference was made to Judith Butler's performative model of gender, in which the categories of "male" and "female" are regarded as products that have come into being through the repetition of actions and language. By interrupting this repetition, "queering" may call these categories into question. Transferred to the context of migration and the manufacture of rigid identity constructions, this strategy of "queering" could have the power to open "spaces between" by creating ambivalences and confusions.

The potential role of art and art education as a disruptive factor – since they can use subversive strategies to produce ambivalences and "spaces between" of precisely this kind – was mentioned but not specified. The general question of whether "spaces between" must actually first be produced, or whether they are already present in some places and, if so, where exactly they are located, could not be resolved in detail. Instead, the workshop format itself was brought to the fore as a location of group dynamics and as a meeting place for different ideas and expectations and (not least) different individuals with different backgrounds (including different language backgrounds). For me as a workshop supervisor and a native speaker of German, difficulties and ambivalences arose at precisely this point as I tried to avoid adopting the role of spokesperson and yet to remain sensitive to language-related hierarchies within the workshop. Therefore, it was necessary to work out how it would be possible to fulfil the various individual needs and the conference requirements. Here, the topic of "Language and Representation", which had been allocated to the workshop "Spaces Between" for organisational reasons but had not

been explicitly discussed, was also raised.

Language was repeatedly cited as a producer of defined and undefined spaces. Nevertheless, it is very difficult to eliminate the practice of primarily speaking German, as can be inferred from the entire conference, especially the rooms in which art education takes place or art educators are trained. As emphasised in Paul Mecheril's book, *"Migrationspädagogik"*, in the chapter written jointly with İnci Dirim, *"Die Sprache(n) der Migrationsgesellschaft"*, eliminating this monolingualism is, firstly, a precondition for ~~non-~~ acknowledgement in migration society, and secondly, it marks out spaces between that already exist in reality and are not subordinated to the dominant language. By crossing, code-switching and code-mixing, and so by varying, mixing and shifting between and within different languages, a multilingualism can be produced that has found little space so far in the rooms of institutions.

Let us take one last look from the ladder to the pieces of paper on the floor with writing on them: in order to illustrate the agility and flexibility of the continuous production of new spaces between, individual participants keep adding or changing terms and creating new connections. One moment, the "art" is right in the middle; the next, it is entirely outside; and alongside the "we" there is now "the table in between".

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Deniz Sözen

Reflections on the workshop "Spaces Between"

In this text, I shall collect my thoughts about many discursive fields which were opened up to me through my participation in the workshop "Spaces Between", which took place at the convention on "Art Education in a Migrant Society" in Berlin.

In regard to the specific context of the convention, which discussed art education in a society with a large migrant population, this text will use reflections on the workshop topic of "Spaces Between" as a starting point to address theoretical concepts, such as hybridity and (cultural) translation, with reference to their many different areas of application in the field of art education. In this context, the character and role of the trickster shall be considered as a model for an art education practice of resistance.

Who is speaking?

As part of a micropolitical approach to the subjects dealt with in the workshop, I shall first try to locate myself in the sense of the question that precedes every kind of critical practice: "Who is speaking?"

Between space and time, I search for myself, find myself – locate myself. Between here and there. Between the day before yesterday and yesterday; between today, tomorrow and the day after tomorrow. Between you and me; between art and language, speaking and silence. Between the here and the now: the "in between".

"The 'space between' has connotations of both space and time" (Conference note: "Spaces Between" workshop).

Now I shall slip into the role of an astronaut and write from now on from a (my) space between station: I shall write, recount, count and miscount myself as a person constantly located between two spaces; I shall write as the space between. From which now? you may ask.

I have been living and working in Zurich for some months. Many people wonder what I am doing here. I describe myself as a *"Gastarbeiter"* (guest worker). This answer shocks people. I do not fit the picture of a *"Gastarbeiterin"*: I do not have the moustache. Or the headscarf. In order to avoid misunderstandings, perhaps I should add that my privileged situation can in no way be compared to the fate of the people who are meant to be labelled with this term, with all its connotations – by which I mean the so-called *"Gastarbeiter"* who were "invited" in the 1950s to Germany, Sweden, Switzerland and, rather later, also to Austria in order to boost the economy, only to be uninvited with "foreigners out" slogans soon afterwards. Nevertheless, I am a guest, and I am a worker: a guest worker.

There are spaces and gaps between languages, between sentences, words and their meanings.

My body, my language(s), art – that is my home.[1] Like so many people of my generation in Europe (and beyond), I grew up between different cultures, languages and spaces. Through my German/Turkish/Austrian background and my history of migration, I constantly live (and experience) not belonging. I do not belong to any place.

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1   Cf. Lygia Clark's remark: "My body is my home."

"You're lucky," says the baker, "you're at home everywhere!" He's my favourite baker in Zurich: I shall call him Artos. At the age of twelve, he had to migrate from Greece to Switzerland. I had just turned nine when my parents decided that it would be better if I went to school in Austria than in Turkey.

"When I came to Switzerland at the age of twelve," recounts Mr Artos, "I felt excluded". He was an outsider at school and found it very difficult to make friends with anyone from the Swiss majority. So he began to play football with the "Turkish kids". He is still friends with them to this day. I was amazed when I heard that, in addition to his near-perfect Swiss German, German, Italian and his mother tongue of Greek, Mr Artos spoke Turkish with almost no accent.[2] He first learnt this language in Switzerland: playing football!

A precondition for a practice of (not) acknowledging cultural difference and otherness in art education would be to recognise the complexity of cultural, national, ethnic, linguistic and biographical affiliations illustrated by this example, and to try to place something in opposition to the often simplistic and essentialistic concepts of identity in the heads of exhibition organisers[3], educators and visitors. In the workshop, we intended to discuss the question of how the concept of the "space between" could function as an instrument of resistance.

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2   Given that the historical resentment between Greeks and Turks continues as before, Mr. Artos' adaptation of a Turkish identity is all the more noteworthy. I will go one step further and say: In this form, the socio-cultural identification of a teenager of Greek heritage with Turkish-speaking boys could only take place in a third space, or to phrase it better, a space "between". In the migration country of Switzerland, these young people, throughout the course of their joint and thus mutually binding experience of discrimination by the Swiss majority, have managed to create their own hybrid space between two nations which, as a result of their history, remain antagonistic towards one another.

3   In addition, many an artistic position would not be excluded from this.

"We conjectured: the 'space between' is not a fixed quantity. This space is created; it is constructed using specific coordinates and we define these coordinates through our movements" (Conference note: "Spaces Between" workshop).

I was born in Vienna. I have my father of Turkish origin to thank for my "foreign" name. He was awarded a scholarship to study Food Technology in Vienna. Now he produces meat products and supplies döner kebab spits throughout Vienna. My mother has a German migrant background. She came into the world in Kiel, but because of her parents' work-related migration, she grew up primarily in the Austrian provincial capital of Eisenstadt. My body is my home.

My grandmother, who comes from the Burgenland region and is of East Prussian origin, fainted when my mother confessed to her that she was pregnant with a Turkish child. (Admittedly, that is a gross exaggeration, but it does describe the shock that she must have felt.)

Art is my home. I give the same answer to the curious and often misplaced question:
"Where do you come from?"

Art and education in a migrant society: spaces between

"One has to think of meaning as constituted by an infinite, incomplete series of translations. I think cultures are like that too, and so are identities. I think cultural production is like that and I am sure texts are like that. In fact the notion of 'cultural translation' is absolutely central to an understanding of this whole field." (Hall et al. 2001:37)

The purpose of our discussions in the workshop was to make the concept of "space between" productive as an instrument for the practice of art education in the context of a migrant society.

In my opinion, art education in a migrant society should not be misunderstood as a service for supposedly deficient young people with migrant backgrounds: instead, as we established in the workshop, it should be regarded as continuous work on and with multiple perspectives – in and on spaces between, for and by people with and without migrant (back)grounds.

It seems to me that, in this day and age, there is a crucial question which many educators, particularly at large international contemporary art exhibitions or ethnographic collections of non-European art, should try to answer: how do we deal with the challenge of communicating works which refer to different linguistic and cultural spaces, without "reducing them to […] purely ethnographic phenomena and pretending that they have a cultural essence"? (Annie Fletcher 2000)

As Stuart Hall very aptly expresses it in the earlier quotation, meanings, identities and cultures are always grasped in a state of transformation through infinite processes of translation. For the time being, according to Sarat Maharaj, one should recognise diasporic or culturally different works as "[…] non-local translations into the present […]" [quotation translated back from German] (ibid.). What is meant by this recognition, or by a non-essentialistic conception of identity and difference which, nevertheless, has a concrete meaning for work on and in "spaces between" in art education? Where or what is a "space between"?

As a group, we could not agree on a concrete meaning and application of the term "space between" in the field of education, but we realised

that a "space between", whatever one may take it to mean, is (probably) not a given, but is constructed by our movements and actions. "Spaces between" take many forms and cannot be established in a static way. They may manifest themselves in the physical or virtual realms or as mental spaces, and in this case they may even defy representation.[4]

Our concluding presentation segued into a performance in which we moved, displaced, mixed up and established new connections between various cards with terms on them, which we had assembled in the course of a brainstorming session on the topic of "Space Between". This performance emphasised the process-like nature and agility of the "space between".

Without knowing it, we had translated Homi Bhabha's conception of the "space between" as a space of continuous negotiation (cf. Hernandez 2010:95) into a performance.

In the "in between", a new realm of possibility is opened up: Besides, in creating, communicating and receiving art, are we not constantly situated in an act of permanent translation? In a "space between"?

We must not forget this: in Jean Fisher's words, art is

"a language and structure capable in its own right of producing meaning-effects in the viewer, which may not be easily interpretable and assimilable to an already encoded symbolic discourse." (Fisher 2002:66)

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4   In this context, I am currently considering the question as to in what way the virtual space, as a trans-local inter-space, that potentially even evades institutional control to some extent, could be used in the practice of transcultural art education within the context of a migrant society.

What role do we play as educators when translating the untranslatable?

Educators as tricksters

This question leads me to the figure of the trickster as a mediator between the worlds. In an essay for Documenta 11 with the wonderfully provocative title, "Toward a Metaphysics of Shit", Jean Fisher discusses the figure of the trickster in the light of its role as an engine of cultural changes, and she asks to what extent it may serve as "a model for reflecting on artforms which put up resistance" [quotation translated back from German] (ibid.:67). Fisher writes:

> "The trickster traditionally functions as a mediator and translator between the spheres of the human and the divine, and between different languages or discursive systems. In other words, the trickster articulates the intermediate space of otherness by manipulating language." [quotation translated back from German] (ibid.:66)

In the stories and myths of any number of cultures throughout the world, the figure of the trickster[5] as a translator between the worlds has the potential to explode the binary model of order and clear cultural, national, ethnic or gender ascriptions, at least for a moment.

> "The key to the trickster's function lies not in conflict resolution, but in the development of complexity." [quotation translated back from German] (Fisher 2002:67)

Therefore, the potential of this figure to serve as a model for transcultural art education with critical claims lies not in resolving anything, but in complicating clear and essentialistic national, ethnic and cultural (Mecheril et al. 2010:14) ascriptions. In my view, our main task as tricksters and educators in a migrant society would be to expound the problems of Eurocentric cultural and educational concepts which still prevail in exhibitions. This involves continuously working to develop strategies for the differentiation, reproduction and displacement of deadlocked models of perception, both through and in educational practice.

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5   Cf. Jean Fisher: "Hermes in Greece, the Raven, the Hare and the Coyote in North America, the Rabbit in Mexico, Apes in China, Ganesha in India, Loki in Scandinavia, Pulcinella in the Italian Commedia dell'Arte, Legba among the Fon in Benin, Eshu among the Yoruba in Nigeria, etc."

Workshop "Methods"

Sidar Barut

Methods – Perception of Perception

Workshop transcript

The transcript of the workshop "Methods – Perception of Perception" will primarily cover many questions which were repeatedly asked of the group by the group in its discussions. It was a matter of starting points and intellectual searching. Hence, the questions were not always answered: instead, they led the discussion in different directions and, again and again, on to another question.

With around 20 participants, the workshop was very well-attended. After all the participants had briefly introduced themselves, the various professional life stories of the participants inspired the first questions for the group: How can life stories be represented aesthetically? How do children deal with their own life stories?

From the very beginning of the discussion, the word "aesthetically" was used instead of "artistically". This was because most of the participants thought that the word "aesthetically" was laden with fewer meanings and attributions. Regarding the question of what was aesthetic about a life story, the workshop participants cited a few examples which dealt with individual life stories, including those of children, in different ways.[1]

Art education's treatment of children's various life stories and the aesthetic realisation of the latter constituted one approach. But how can adult viewers be encouraged to engage with biographical and aesthetic themes – and to become sensitised? With adults, predefined identities must be assumed. With children, this approach to forming identities may help to engage with many different subjects, but adults will only view the "aesthetic realisation of life stories" from the outside.

Other examples of museums and their treatment of "migrant society" were subsequently cited. This raised the issue of how museums actually dealt with the subject of migration, and whether this subject was also addressed in their exhibitions. Furthermore, museums' motives for dealing with the subject of migration were considered: was it in order to encourage migrants to visit their exhibitions? And if so, why?

As many participants could confirm from their own experience, museums' reasons for tackling the subject of migration are often financial. Institutions may receive subsidies if they deal with the "right" subjects.

Intermediate questions from the group:
- "Which exhibition with or for migrants has actually worked?"
- "When can an exhibition be considered a success? And how can one gauge its failure?"
- "Why are migrants seen as the 'unreachable ones'?"
- "Who should go to a museum, and why?"

One workshop participant summed up: What definition of high culture is actually being communicated here? After all, the questions being asked were anthropological and primarily social, and none of them was cultural, as was frequently stated indirectly.

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1   Thus siblings and artists Anny and Sibel Öztürk were named, who primarily create biographical work and in so doing manage to create emotional spaces for biographies. In addition, the *"Lebenswege"* (Life Cycles) exhibition in Berlin was considered, in which children have the opportunity to talk about their families, with each child designing a "cardboard box living room" and using this to share their biography.

Before the break, the questions became more focused and five central topics and questions were worked out:
- Why do institutions/museums want migrants to visit them?
- What can art do that other things cannot?
- Collection of methods: what are the methods for?
- School shapes society
- Dealing with racism

One suggestion came from the group: the word "migrant" should not be used! It was suggested that we use "transmigrant" or "wanderer" instead.

After the break, it became clear that it was both helpful and necessary initially to define the term "method" in the context of the workshop before methods could be developed. Moreover, everyone involved in art education or participating in the conference should be aware of their own position. This statement alluded to the fact that almost all the participants were female, educated and over 30 years of age. Furthermore, there were few participants with "migrant backgrounds".

"Method = instrument, tool to achieve something"

Method as strategy

Art education should be understood as the development of perceptual capacity. In order to achieve this, it is necessary to use concrete methods. But whom or what should they actually encourage? It was also stated in the workshop that another objective for methods should be to make relationships of dominance perceptible, to change the perspective and to create irritation. Migration is a process and should be understood as such and treated in a differentiated way. Aesthetic thinking is a method and a path of communication within a society. The participants understood the questions that had been worked out as a process. One question came up repeatedly: Why do (art) institutions/museums want migrants to visit them?

I think that our own understanding of society and the value of the artistic perspective inspires "us" to be art educators. Our motivation is to enable other people to differentiate, to show horizons and to set processes in motion.

Sidar Barut, student at the Institute of Art in Context at Berlin University of the Arts.

Workshop "Methods"

Barbara Campaner

Art Education and Migration or: Not Just Talking to Yourself

The 20 participants in the workshop concerning methods of art education for/with migrants took seriously the definition of "method" as "a path to realisation". Much had to be realised, much was discussed, and – as so often happens – the path became the goal. Our realisation was that methods in art education can only be developed if the path is well-signposted.

But at first, the signs on our common path pointed us in the direction of the very foundations of our profession.

The path led us along some of the topics which primarily concerned the perception and self-perception of art education. Questions which scrutinised our position in institutions were raised, and it was also implied that art education in Germany still lacked any clear job description. The differences were identified between freelance art educators and those bound to an institution. The job description of art educators is still not clearly defined: even "among ourselves"; we need explanations of terms, positioning and evaluation.

The questions that have been with me since I started my job are still relevant. I also sensed this with the other workshop participants: once again, I was able to determine that our profession is as multifaceted as the ideas, doubts and aspirations that every art educator has every day.

It was clear straight away that a common basis would have to be established for us to be able to discuss methods. And the group's work progressed towards this very goal: negotiating a common foundation. This continued to such an extent that, at the end of the meeting, there were still no suggested methods on the table. Instead, there were mostly questions and a few statements which initially marked an attempt to set up quasi-new signposts on the path.

Here I shall now attempt to reproduce some of the propositions and questions that we worked out together, and to express my own thoughts on them, which are informed by my own practical experience. I used the help of someone who is a migrant herself, and I have chosen to express my thoughts in the form of a conversation with myself. I will take the views both of my art educator self (BCE) and of my other self as a migrant (BCM) and let them both have their say. Obviously, these two personalities are very difficult to prise apart: ultimately, they are both mine.

1. Proposition:
We do not want to talk about
"the group of migrants".

BCE: The issue of defining target groups plays an important role in the conception and planning of an art education project. The work begins when I try to investigate with whom I will be working. What are the target audience's starting points and needs? This research is not always thorough: it depends on the scope of the project. Ideally, I will meet the whole group, or at least the group leader, in advance in order to exchange information; or – in the case of a larger project – we will map out the process together and establish criteria and objectives.

BCM: I think that it is basically good for people who would like to work together to get to know each other first. But what does that mean if the people are migrants? Is there a special procedure to follow? Because it sounds as though that is basically what you would do. Or are the questions of where I come from and how long I have been living here especially interesting now? Do migrants get a different kind of "treatment"?

BCE: No, but there are superficial aspects, such as language. Can I work with migrants alone or do I need someone who speaks their language?

BCM: In my case there is no problem: I am fluent in German.

BCE: OK, then that would be fine. Then I will try to find out whether there are certain subjects in my contact person's culture, whether political, cultural, national, ethnic or religious, which could be of particular interest to him or her; and per-

haps I will give preference to these subjects. And of course, I also mean artists and works of art which may not spare you certain tensions, but which challenge you when you encounter them.

BCM: So do you mean that, in an exhibition, you would look for subjects that would be "more suitable" for a group of migrants? And does that mean that you would make a selection – in other words, a decision – for the audience, and that in doing so you would avoid subjects that did not seem good enough to you? If so, I think that you are adopting a discriminatory attitude and arrogantly presuming to know what would interest visitors and what would not. Would you also do so with non-migrants?

BCE: If an exhibition or a project is so extensive that you do not have enough time with your visitors, I do not think that it is wrong to make a selection, which can obviously change at any time in the education situation. And that is what I always do. If I do not know the group at all, then it will be exciting to see how we get to know each other through aesthetic experience.

BCM: Exactly! I think that aesthetic experience and aesthetic education are the exact moments when you as an art educator get to know the visitors, and through which you can then establish a relationship with them. Knowing whether I belong to a religion and, if so, which one, or whether I agree with the political situation in Italy, for example, is not relevant in advance, either to me or to my visiting an exhibition.

BCE: So do we agree that, first of all, all visitors are equal? Or only that, first of all, groups of migrants and of non-migrants have the same needs? It is entirely clear to me that my work with children is different from my work with adults, but that there should be no distinctions between adults which could have a discriminating effect in art education.

BCM: Yes, I rather want that you do not perceive me as a migrant if that means that, because of my background and my life story, you see me as "different". I would just like to belong... sometimes it is already hard enough...

BCE: Agreed. So let us not talk about "groups of migrants"...

2. Question:
**What interest do the participants have in art education?
The audience, art education, institution, the general public.**

BCE: It is always hard for me to talk about interests. But if we research the definition of this word, we will find the following explanation: it derives from two Latin words, *inter,* which means "between, amongst", and *est,* third person singular of the verb *esse,* which means "to be"; so *interest* means "to participate in". I find it easier to use the word "participation".

The audience for an art education project generally participates willingly. Personal curiosity, a predilection for art and the desire for a collective experience may be some of the reasons why. Obviously, I do it because it is my job – that sounds very dry now, but it is still the case; I do not want to forget to see my job as a completely normal way to earn money. And, of course, I also do it because I enjoy it. I am convinced that education through art (let us call it "aesthetic education") is one of the most effective ways to make people reflect and to question themselves and society.

An institution's decision to offer an education programme should be directed by its tasks. If we look at the tasks which we know that it has (collecting, preserving, researching and documenting, exhibiting and educating), then we have to regard art education as indispensable. Art education covers part of a museum's educational task. Yet its role and function are not always obvious. For a museum, art education is like salt in soup. Educational work for a broad audience has a political dimension which, in the best-case scenario, people will take with them into society as enjoyment of learning, curiosity and contemplation of art.

There is also another side of the coin: art education has great image potential. Institutions which work with the public often do so because it increases their number of visitors and their institutional "image" benefits from it. The general public likes to see museums and exhibitions receiving plenty of visitors: it shows that a city is enriched by the culture that it has to offer.

Unfortunately, there are also many institutions which do not offer art education of any kind – whether for financial reasons or because they lack experience in this area.

BCM: I also go willingly to museums because I would like to participate in the cultural life of my chosen homeland, and because I have a profound passion for art. I do not know whether you as an art educator find it more appealing to work with me because I come from another country...

BCE: Please, I would not like you to present yourself as someone who is only "more interesting" for my work because you are a migrant. Otherwise you are exploiting your background yourself. Are you not? And thus you are doing the very thing that you would like me to refrain from doing in my work. After all, we said that we did not want to talk about "groups of migrants".

BCM: That was just an attempt to get under your skin. But that is true. So I can only speak for myself. I believe that projects with the public make institutions more alive, and that the diversity of visitors can have the effect of opening up the discourse about art and culture in general. Different perceptions and perspectives can help to promote the development and self-understanding of a community; they help society to sharpen its critical eye. And people who come from different cultures generally have plenty to say.

Coming back to migrants, however, I also believe that there is a kind of pressure which many institutions put on their employees to reach exactly the kind of public that would not willingly go to a museum.

BCE: In the discussion with my colleagues, we also talked about the concept of "compulsory pleasure". It is true that cultural institutions sometimes think that the participation of a diverse audience is obviously good "for everyone", particularly the actual audience, which can continue its education. People do not all educate themselves to the same extent. What I think is really great about art is the fact that, when it comes to visual art, it does not put up any language barriers. In this sense, it can be understood and interpreted across language boundaries. Institutional discrimination must be prevented; everyone must be given the opportunity to visit a museum. But here we are returning to the old subject of entry fees and expenses.

3. Subject:
The question of class permeates everything.

BCE: "Art for everyone" is a slogan that appears again and again. But how much truth lies behind it?

BCM: In my country, art is not for everyone – that is utterly obvious. It is not communicated that the entire population is entitled to participate in cultural events. But even when it is not a question of money (e. g. in terms of entry fees, travel expenses etc.), there is still a very specific audience consisting of the middle and upper social classes.

BCE: Can art education improve the situation? Does it make art more accessible? Or is access to art merely a question of educational background? Or just of money? For both migrants and the domestic population, the situation is the same. In my opinion, it is a question of class.

BCM: I agree. If affluent people emigrate, they will not neglect their education or their cultural interests. But if people do not notice the culture on offer in their environment and have no interest in participating in any case, it does not matter where they are: they will not be involved.

4. Question:
How can we break through models of perception – both our own and other people's?

BCE: How are models of perception determined?

BCM: I would say that they are determined by personality and experience. Unfortunately, sometimes I catch myself judging something about which I know little or nothing; this applies especially to situations. I have the feeling that, with me, the unknown is filtered out through a sieve. And this behaviour is difficult for me to assess. Because of my migration, I have definitely removed many of these unconscious filters, and I am much more curious than I used to be. My intensive and continuous encounter with a foreign context has changed me considerably, and my perspective and perceptions have become much more diverse.

BCE: That is exactly how such models are formed. They restrict our view, but they can also be analysed through aesthetic experience, and in the best-case scenario, it is possible to break through them. I think that a certain creative potential can be developed in people's perceptions, which makes it possible to cast doubt on models and established norms. Creativity is an instrument that can release creative and critical forces, and art education provides a framework in which to be creative. Art education provides methods of seeing beyond one's own judgements and attitudes.

BCM: But then, sometimes individual experience is not enough, and discussions in the context of art education may prove to be of crucial significance. By encountering other visitors and their opinions and experiences, and by actively participating in a

discussion, I have been able to bring topics and situations within my grasp. Thanks to my exchanges with visitors, I have discovered many new things; I regard interpersonal communication and the exchange of knowledge as important components of an educational situation.

BCE: Yes, and that is why it is more interesting if participants in an educational situation bring completely different experiences with them. In this case, I do not think that talking about migrants would be discriminatory. The more diverse people are, the more different opinions and insights they bring with them.

BCM: Migration as the source of a multifaceted discourse. I would be satisfied with that.

Conclusion

Migration and transculturality are no longer exceptions to the rule. I cannot really say that my identity is shaped by migration. That strikes me as too strong a statement, but in my everyday life I am often reminded of my "otherness", even by the smallest things (for example, when a German speaker cannot quite pronounce my surname correctly). In any event, migration has made me freer. Am I integrated? Do I want to integrate myself? What does that mean? Dahn Vo, a Danish artist of Vietnamese origin living in Berlin, once answered the question of whether he felt integrated by replying, "Of course not: that's my strength!" I do not believe that it is a question of strength or weakness: I believe that it is a question of how you live out your own story and, of course, what kind of migrant politics you experience.

I think that cultural institutions are enormously significant in this process. As cultural meeting places, they are also intercultural meeting

places, and they help to break down entry barriers by encouraging participation in community life, and by providing a space for people who have lived in a place all their lives, or for a long time, to come together with people who have only recently arrived. As a moment of mutual knowledge transfer, art education requires all participants to appear as equals, and at the same time it leads to the recognition (and acknowledgement) of differences. That is the basis of the process that could be called "integration".

From my conversation with myself, it may be possible to draw the conclusion that an art education situation in which people with migrant backgrounds participate is fundamentally no different from one in which only non-migrants participate. Art education in itself requires distinctions and differences of opinion. In my view, the methods which the workshop was supposed to seek, and which it could not ultimately define, should not only be applied when shaping education situations: they should be applied at a significantly more fundamental level. For me, the crucial factor is how an institution can reach everyone: everyone should be informed about the culture on offer and be given access to it, so that they can decide for themselves whether or not they are interested in participating. That may be the first step where many institutions often fail.

The second step to develop the institution of the "museum" is of a structural nature. In order to confront the "other", we should also call the "familiar" into question: if we need something new, we must revise the old. This may mean that the museum should change itself and its structures. The content and accessibility of contemporary institutions may not fit with the rapidly changing dynamics of our society. The museum should do more to promote its role as an educational institution, and it should appear as a place of education to which the people can bring their own experiences and knowledge. Diverse voices and communication, instead of supremacy and patronisation – that is what I want, both as an art educator and as a migrant.

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Workshop "Institutions"

Persefoni Myrtsou

Institutions

Workshop transcript

At the start of the workshop "Institutions", Daniela Bystron needed to clarify her position as workshop leader to the group: she did not in any way wish to be perceived as the "know-it-all" of the group because of her position as the representative of a large institution, particularly given that the role of institutions in cultural affairs was frequently seen as "condescending". With this remark she created a friendly atmosphere from the start. Moreover, the topic of hierarchical structures in cultural institutions within the field of art education in a migrant society was to be one of the main subjects of the workshop.

Subsequently, she asked the participants to share with the group a few thoughts and questions which they would like to develop further in the workshop. Some keywords and questions were not taken up, in spite of their importance, because there was not enough time; others prompted challenging discussions, some of which were suggested as concretely formulated problems with possible solutions for the final stage of the convention.

The following list outlines the subjects mentioned in the workshop and indicates the range of the discussion. The list does not correspond to the sequence in which the subjects were covered in the workshop. For one thing, the most frequently analysed subjects are considered in rather more detail. Finally, as the workshop's notes taker, I will provide my own observations and thoughts on the issues addressed.

The sustainability of art education in the context of institutions

- How can a long-term programme for marginalised groups be developed in art museums?
- The sustainability of art education in institutions should be given greater consideration.

The role (possibilities and limits) of institutions in a migration society

- How can socially relevant topics be used in institutions?
- The "face" of an institution: an institution could be used as a resource by migrants; an institution with a humane character represented a shelter for migrants and refugees
- Using institutions as a resource: how can the standardisation of art education be avoided in the context of institutions?
- The multiperspectivity of art education: co-creation and participation by migrants
- Overarching cooperation of institutions (e. g. a museum cooperating with a government department)
- When and where does aesthetic education begin (socially, institutionally and politically)?

The audience

- How can institutions speak to a wider public?
- How can the potential audience's awareness be raised?
- In what forms can institutions address the audience?

Inclusion

- Which exclusion mechanisms exist in cultural institutions?
- What would be an inclusive museum? How can migrants participate actively?

• Thinking of curating and art education as one joint enterprise

The topic of "institutional criticism"

• The instrumentalisation of artists and of the group, the instrumentalisation of migrants by artists and of artists by institutions
• Hierarchical structures
• Positive racism
• The construction of the "others": migrants are still migrants, whilst we (German, white and female) are still "culture"
• How much of its voice/power would an institution be prepared to give up?
• Redefining the educational and nurturing role of institutions

A migration museum?

• Does a concept of this kind really strengthen the national narrative?
• Could it be regarded as a possibility or as an area of discussion?
• "Migration" should be regarded as a broader concept, as something which does not only affect migrants

Participation, representation, collaboration, openness

• The multiperspectivity of art education: co-creation and participation by migrants in the field of art education in cultural institutions
• Inreach – Outreach

The topic of "language"

• What is the "correct language" that an institution should use?
• How can one speak to migrants?

• One should not be afraid of expressing one's uncertainty verbally

The objectives of art education in migration society in the context of cultural institutions

• What objectives and expectations does a cultural institution have with respect to its collaborations with migrants?
• What are migrants' expectations, wishes, objectives and demands with respect to institutions?

Initially, the word "institution" had to be defined within the context of the workshop; there was a consensus that we were referring primarily to cultural institutions. But the possibility of referring to "social" institutions was not ruled out. The group began with a basic argument propounded by Paul Mecheril, according to which contemporary societies are characterised by migration. Migration is no longer a social phenomenon, but "[…] the changes associated with migration processes are also associated with fundamental social challenges" (Mecheril et al. 2010:8). Migration has developed into a social institution; it is no longer temporary, and therefore it should be associated with institutional conditions. Such conditions should be developed as an everyday reality according to the demands and necessities of migration.

On the other hand, the character of many institutions has colonial aspects. So institutions tend to define the norm and behave in a patronising way; anything which does not belong to the institutions is the "other". Migrants are addressed by the institutions as migrants, and the institution retains the role of "know-it-all".

At this point, the opportunities for inclusion in an institutional context were discussed: how could an "inclusive" museum be designed? Migrants should participate in the formation of an institution's art

education programme, and they should have a say in the decision-making processes, from the very beginning. The participation of individuals who do not belong to the institution should be seen as a political opportunity for co-determination. The general opinion was that the only way to create inclusion is openness; the institutional space should be opened so wide that events can take place which do not necessarily have anything to do with the institutions.

But how much of its voice/power would a (cultural) institution be prepared to give up? An example was mentioned: in March 2011, asylum seekers from Afghanistan found shelter in one of the buildings of the University of Athens. According to the Greek constitution, university buildings are places of asylum and the police cannot enter them. This example clearly illustrates the variety of opportunities offered by an institution: it functions as a shelter for migrants, it can embrace socially relevant subjects and it is used as a resource.

Then the discussion returned to the question of "inclusion". If institutions stopped being patronising, inclusion would be possible, and the standardisation of art education in institutional spaces could be avoided. It was agreed that we need a dialogue in which all parties are heard.

Reflection

The reality of a migrant society (in this context, migration is assumed to be a social institution) is such that hierarchical institutional structures are not appropriate. A broader understanding of the term "institution" (e. g. the family as a social institution) places a social reality such as migration at the same level as institutions which have traditionally been socially accepted. Accordingly, migration should not be perceived as a temporary event of the post-industrialised and globalised world: it does not have the episodic character of a phenomenon. Therefore, society should start to perceive migration as an established institution and as an everyday reality which forms part of the definition of contemporary society.

If the essence of the concept of the institution could be expanded using new forms of "institution" such as migration, that would be a great breakthrough in the stagnant colonial mentality which is frequently encountered and still influences Central European countries.

…I hope that the analysis of migration education can reveal paths to such a way of thinking and to contemporary methods of education.

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Freja Bäckman

Professionalism

Workshop transcript

Was this workshop's topic "Professionalism" or "Professionalisation"? At the start of the workshop, there was a moment of confusion as to which of the two terms should now apply. Both were used during the workshop.

The term "professionalism" is used to describe the quality of a product or a person's suitability for their professional activity. Within the framework of "professionalisation", people are trained in order to improve quality and to achieve standardisation. The intention here is often to increase efficiency.

In the workshop, it was emphasised that professionalism meant responsibility. This responsibility should be communicated through professionalism, and it should encourage solidarity of action. A wish shared by many who work in art education is to effect social change through their work: in this context, we must stop saying, "We would like things to be a bit different", and start saying, "We want things to be different!"

This must be realised through networks and groups, using resistance and aggression. We should not accept being in the second rank. Here, the second rank applies to art educators, but it could also apply equally to everyone who remains in the second rank because of social structures and the associated hierarchies.

One aspect of change-orientated work, which could be clearly heard from many of the workshop participants, is that this cannot merely be a matter of individual projects: art education in a migrant society should cover the whole field of cultural production. Is the majority society a migrant society? This question arose in the workshop, and it was immediately established that this question was a paradox in itself. Perhaps it was also the paradox of the workshop and of the convention, when one considered who the participants were, who was being discussed, who referred to migrant society as such, and where they did so.

Around 20 people took part in the workshop "Professionalism". At the start of the workshop, fields of interest were formulated for it, and the following fields were mentioned: learning and unlearning, advanced training and professionalisation, attitude and reflexivity, unlearning nationality and transnationality at school, and counter-learning power. Wishes were also expressed concerning methods which could not be achieved without professionalisation, and which functioned as advanced training and led to tasks in schools, which in turn led to professionalisation.

From the very start, the workshop participants also formulated questions concerning their field of work: How can concomitant research in art education be followed? How can a dissident attitude be retained in institutions? Considering the way in which invitations are issued: why exactly are invitations issued, and what do the invitees get from being invited?

The broad field of art education could also be seen in the workshop. Even though participants often talked as if there were a "we", different standpoints, as well as different needs and expectations, were noticeable at the workshop. This was also apparent in the nature of the participants' inter-

action: how people spoke, who was heard and how often they were heard. The very models which were being dealt with by the workshop became apparent in the workshop itself.

Initially, there was a discussion as to how we would like to discuss the topic, and how the workshop would be configured in terms of both form and content. In the course of the day, the workshop was divided into two groups: Group 1, called "beforehand", which discussed how one could begin and the subject of reflexivity, and Group 2, called "being inside", which discussed leading, opening and closing. I was in Group 1, so I only took notes of this group's proceedings. At the end of the workshop, the two groups came together again and presented their results to each other: What is important? What must we as art educators always take into consideration when supervising a cultural production? Which conditions, or rather objectives and aspirations, should we formulate? How do we deal with framework conditions?

A central starting assumption was that this was not a matter of separating theory and practice. The question is how things are discussed. Concrete examples from practical fields are necessary. It is also necessary to think from a practical perspective and to consider the reciprocity and interplay of dissidence and coherence. Work happens in context, in practice, and conflicts and contradictions are allowed (or even desirable) in collective collaboration. The motivation is the wish to change unequal power relationships. It should also be clear to us why we want to change something, because we are speaking from a privileged position. And it should be clear why we are doing what we are, what we seek to achieve in our work. The question is not only, why am I doing what I am doing? It is also, for whom am I working? With whom am I allied? Or with whom would I like to be allied?

One suggested point of departure or first question in itself was: To what do I say "yes", and to what to I say "no"? What am I against, and what am I for? A clear position between norm and antithesis must be adopted.

Saying, "No, things should not remain as they are – yes, things should change" is the start of cooperation. So a temporary "yes" becomes readiness and a prerequisite.

What could the leadership of art education projects such as workshops be like, and what could their cooperation be like? The power associated with leading a workshop cannot be disguised: it is a structural problem, the constraint of a structure in which the different points of departure of the participants and of the leadership (even if it is not referred to as such) set the conditions. Retaining a dissident attitude on this issue.

What can be surrendered? Giving is difficult; it is also powerful. This position of power should also be mentioned. Work that strives for openness, in which hierarchies are revealed and mentioned, is the precondition for participative work with equal rights in the field of art education. There is often a hierarchy of knowledge. Nevertheless, participative work with equal rights could and should be achieved. One person states that an "eye level" must be found. Someone else does not like the term and expresses the view that there is no "eye level".

Contradictions and aspirations depend on each other.
Coherence between aspirations, conditions and implementation.
Pedagogic reflexivity consists of contradictions, the act of contradicting and dissidence.

Spaces should be kept in mind. If language is not available, it becomes difficult to keep space, time and trust in mind. Trust requires time and space to become friendship; otherwise, it is a matter of instrumentalisation. It is difficult to move between professionalism and friendship. If trust is present, it functions as empowerment. Specific relationships through which trust cannot be established should be mentioned. One important question is: "Why do you believe that they (the people with whom you are working) want to speak with you?"

Self-reflexive analyses are one precondition; there is generally no time for them – compared with political groups, where such analysis always takes place – yet it is very important. What are the conditions that we need? What arrangements must be made?

Taking responsibility, being conscious of what one is doing; being conscious of one's own actions.

Continually becoming more professional. It is not one person deciding on his or her own: it is a continuous negotiation which leads to evaluation and to the question of quality. Being active together in a field requires backing and support.

There are no perfect solutions: we must learn and find new strategies which lead to professionalism. How and where is it possible to create these spaces?

"We do not want a better life in a society that is in bad shape", is one of the statements that were expressed in the workshop. The latter could also act as a further incentive or challenge, and thus demonstrate that this issue is an overarching topic which cannot be worked on point by point or individually.

One approach to professionalism would be to open people's eyes to the "bad shape" of society and to the places where art education could and should participate in this process; to make the norms visible and to look at what effects they have, to which power structures they adhere and which hierarchies they consolidate; and to clarify one's own standpoint on and participation in the process. With this, I would like to return to the question at the beginning:

Is the majority society a migrant society?

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REFLECTIONS/ BACKGROUND

Annette Krauss

What does social mean here?

What does it actually mean when, in our discussions at the convention on "Art Education in a Migrant Society", we make the starting assumption that art and the production of culture in Europe in the 20th century always dealt with social issues? In fact, it seems as though the social relevance of art and of the production of culture has hardly been called into question until now. There was potential dynamite in those moments when artistic production presumed to specify how its "social relevance" should appear and then implemented these notions according to its own criteria. The fact that this did not always conform to the standard notions of the social relevance of art was, and is, part of artistic work's critical adoption of and participation in social processes. The question arises as to how it is possible to reveal the power of definition of different social groups and their ideals in discussions about art, and to make this power visible and negotiable.

Today, in particular, it seems that a conflict of this kind is flaring up again: in parts of Europe (for some years in Britain and now also in the Netherlands), the social relevance of art and of the production of culture is being denied to a very significant extent, and state subsidies are being significantly reduced. By now, it has become common knowledge that this is directly linked to neoliberal politics. But the strategies which we can employ to defend ourselves are far less obvious.

So, to ask the question again in a different way: how can we as creators of art and culture have a say in the definition of what is considered socially relevant?

A convention which committed itself to migrant society and adopted a critical position with respect to the concept of interculturality in its very title (without question marks) inspired me to ponder the questions cited above in greater depth. What does it mean when we talk about "social problems", as we have done at this convention? More specifically, I am interested in the question: "What does it do to us when we talk about social problems and migration?" The discussion soon becomes awkward: we say that a migrant is or has a social problem, instead of investigating how (art) institutions contribute to the emergence, perpetuation and construction of "social problems". Therefore, in my view, the claim that these problems are often created by the institutions themselves was one of the most provocative starting assumptions of this convention, and it is still something of a rare reflection in the cultural domain. The convention also prompted me to scrutinise the category "social" once more and to consider it with reference to my own artistic practice. But it also prompted me to ask, "Where does the term 'social' in the phrase 'social problems' actually come from? And what can this kind of historical insight achieve today?"

According to the historians, Denise Riley (cf. Riley 1988:44-66) and Berteke Waaldijk (cf. Waaldijk 2009:207-222), the description of problems as "social problems" dates back to the 19th century in Europe. This is the era in which the construction of the category "social" is directly linked to the beginning of state intervention in matters of healthcare, schooling etc. Before that time, these domains were allocated exclusively to the private sector. Riley and Waaldijk show how, through the category "social", nation states increasingly intervened in the lives of

their citizens in order to enforce ideas of how education, hygiene and care should be practised. In this sense, the category "social" is a very specific extension of the private sphere into the public sphere. Nevertheless, it is hardly sensible to describe the interventionist and paternalistic reaction of states to problems which were now bracketed together as "social" problems, without also mentioning the emancipatory aspects – the beginning of citizens' social rights and of nation states' responsibility for providing social assistance through care, education and public institutions. One example illustrating how the nation state was both emancipatory and paternalistic is the role of women. On the one hand, at that time, the distinction between the private and public spheres had a decidedly gender-specific definition, which allocated familial, private and domestic tasks to women. On the other hand, however, from the beginning of the 20th century, although there were only very few women who had the opportunity to do so, women worked hard to acquire a public voice by asserting their knowledge about care, education and organisation of the private sphere. In the context of the beginning of state intervention, women transformed their biological attribution, according to which they were destined to exercise their abilities in the private sphere, into their strength. Through the expertise which they had necessarily developed, they demanded an influential position in the public sphere, which, in turn, brought them visibility, e. g. in the struggle for acknowledgement of their civil rights. Waal-dijk describes this process as the beginning of the professionalisation of social work, which emerged from a complex entanglement of everyday procedures and care in the private sphere and the beginning of state intervention.

And today? In many respects since the 1980s, we have observed the decline of the welfare state in Europe. Nevertheless, a dwindling welfare state does not in any way mean that the category "social"

which it virtually created is disappearing. Quite the reverse: neoliberal, populist and conservative governments continue to refer to what they call "social problems", although the way and manner in which the relevant states deal with inequality and economic insecurity is changing. So the implementation of neoliberal strategies means that there is less of the state in the economy, education and medical care, and that there are fewer interventions in the labour market and the capital market. On the other hand, it also means that there is more of the state. The state still makes interventions, but no longer by providing welfare resources: instead, it intervenes by providing policing resources and criminal justice. These new contexts necessarily change the way and manner in which the category "social" is thought about and conceptualised, and how social engagement is exercised and justified. Here, fields of investigation open up for art and the production of culture, and we should actively tackle these fields if we want to have a shaping effect on society.

With this in mind, the ASK! group was formed in Utrecht in early 2011.[1] This group consists of a very wide range of creators of culture and domestic workers. By the term "domestic work", we mean the work rather laboriously designated in German as *"haushaltsbezogene Dienstleistungsarbeit"* (literally, household-related service work). This work is often carried out by migrants. They work for several families or employers, cleaning their houses, cooking, washing, supervising their children and looking after their elderly relatives. Domestic workers often work without a work contract and without any right of residence in insecure conditions. Yet they provide considerable support for the economies of their countries of residence. The need for private domestic services has steadily increased in recent years, not only in the Netherlands but also

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1   Ask! formed during the two-year research project, "The Grand Domestic Revolution – User's Manual" (GDR), developed by the Casco Office for Art, Design and Theory in Utrecht.

in Germany. The workforce required is provided by the global market. Yet this need is opposed by migration politics which do not acknowledge this service as socially valuable and drive it into invisibility and illegality.

> "We demand respect and acknowledgement of our work."[2]
> "We all work with aesthetics every day."[3]
> "We learn from each other."[4]
> "We count on temporary alliances. We need coalitions, and we need them now."[5]

ASK! is an abbreviation for the Dutch *"Actie Schone Kunsten"*, which means Action (for) Fine Arts. However, the Dutch word *"schone"* means both "beautiful" (or "fine" in the sense of "fine arts") and "clean", creating a play on words which is meant to encourage reflection on the interconnection and difference between the two areas of work (artistic work/production of culture and domestic work).

In addition to its regular meetings and campaigns, ASK! has written a temporary manifesto describing why we collaborate (Why We Work Together). The intention is to help domestic workers to release the debate and the struggle concerning paid domestic work from the private sphere, and to enshrine it in the global context of migrant work and acknowledgement of the latter. For us, this involves scrutinising the political dimension of the invisibility of domestic work and making it public.

As creators of culture, we make the starting assumption that the question of visibility always has something to do with aesthetics. We are not, however, primarily referring to beautiful design, nor are we primarily saying that something simply looks beautiful. It is more a matter of the political dimension of aesthetics. ASK! strives never to stop questioning and negotiating visibilities. Nor is it a question of visibility per se: we are asking who benefits from the fact that domestic services are largely invisible. What does (in)visibility have to do with (in)security? To what extent is the invisibility of domestic work a gender-specific and historical attribution that has woven itself into the global labour market? And how can the invisibility and insecurity of domestic work be counter-checked with the invisibility and insecurity of the work conditions for the production of culture?

ASK! works to co-define what "social relevance" means, who experiences this acknowledgement and who does not. When women gained publicity at the beginning of the 20th century by specifically appropriating the category "social", to a great extent this was also a matter of the acknowledgement of their social status. But this also means that social relevance is never and can never be stable: it must repeatedly be renegotiated and revised on practical, aesthetic and political grounds – that is the only way in which we can produce changes. In order to do so, we enter into alliances, the common foundation of which must be worked out with difficulty, because the conventional procedures and conditions of the different fields (artistic work/production of culture and domestic work) are rather at odds with each other. So the question is: How can we make such alliances viable? Which platforms do we need for this purpose? And how can we work together in such a way that our individual complexities and differences, and the things which make us who we are, are not lost but influence what we consider to be "social" and what we advocate?

2   ASK! Why we work together: We both demand respect and recognition for our work. http://actiesk.tumblr.com/

3   ASK! Why we work together: We are both dealing with aesthetics on a daily basis. http://actiesk.tumblr.com/

4   ASK! Why we work together: We learn from each other. http://actiesk.tumblr.com/

5   ASK! Why we work together: We count on temporary alliances. We need coalitions and we want them right here. http://actiesk.tumblr.com/

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Lilian Scholtes

Education, educa-tion, education![1]

"Integration 2020: Gemeinsam die Einwanderungs-gesellschaft Deutschland gestalten und Integration vor-antreiben" (Integration 2020: Shaping Germany's Immigrant Society Together and Driving Integra-tion Forward) is the title of a text that is central to my contribution. It is the strategy paper of the Mercator Foundation (Stiftung Mercator 2011:18 et seq.), in which the latter presents its commitment to the field of education.

I would like to introduce this text here, because dealing with art education in a migrant society requires a precise view not only of the specific field of education, but also of the broader contexts and discourses of educational politics. This text is especially interesting because it can be seen as a case in point of how, firstly, what initially sounds like the politicisation of the discourse concern-ing education and migration is only superficial, and secondly, how it brings with it a problematic economisation at different levels. For the purpose of analysis, I shall place the relevant parts of the text in pedagogic, economic and sociopolitical con-texts and locate them in the discourse concerning the restructuring of public education in the Fed-eral Republic of Germany. In doing so, I shall refer primarily to the research of Ingrid Lohmann and Jürgen Klausenitzer.

Integration 2020: Shaping Germany's Immigrant Society Together and Driving Integration Forward

The Foundation links its commitment to immi-grant society to the requirement for integration in the sense of "participation with equal oppor-tunities in the central areas of social life".[2] It sees the implementation of this requirement as a task for society as a whole. In this context, a key role is attributed to equal opportunities in educa-tion. As "potentially a particularly disadvantaged group", "children and young people with migrant backgrounds"[3] should be enabled to achieve better educational qualifications. To this end, it is deemed necessary to restructure public education accord-ing to international standards and use economic measures to make schools institutions that are fit for the future.

By mentioning systematic educational disad-vantages and by committing itself to the creation of equal opportunities of access to education, the Foundation communicates a progressive, emanci-patory approach within the integration discourse. On the other hand, throughout the text, migra-tion is consistently labelled by its association with educational deficits or insufficient integration, or it is described in the form of "cultural and lin-guistic diversity", "growing diversity", "dynamic change and great complexity" (Stiftung Mercator 2011:18,19,21). A patronising attitude is apparent here, particularly in the descriptions of the relation-ship models between students and the institution.

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1   Tony Blair in an election speech in September 2000 for a "learn and earn society", http://news.bbc.co.uk/2/hi/uk_news/education/943374.stm

2   With this definition the foundation refers to a definition of the immigration rate from 2004 (cf. Stiftung Mercator 2011:18).

3   This term is used by the text in the Integration for the Target Group topic cluster (cf. Stiftung Mercator 2011).

The latter ascribes to itself the role of initiator and actor: we campaign, remove, reduce, strive, increase potential, improve, choose, make more happen, have the opportunities, link together, bring into the discussion, have at our disposal etc. In contrast, the so-called "recipients of education"[4] are regarded as passive, because they: do less often, have none more often, are influenced, should receive further education and advanced training, should be able to work, lack something etc. (cf. Stiftung Mercator 2011).

Moreover, distinctions continue to be drawn between migrants and Germans without migrant backgrounds, or between the immigrant population and the majority population, in the context of the usual distinction between those with and those without migrant backgrounds. Aspects of relationships of economic dominance and of general power configurations are still ignored, as are possible alternatives provided by the politics of acknowledgement based on fair economic distribution, and the significant functions of education as part of social reproduction. Instead, a logic of exploiting latent potential comes to the fore. In its arguments, the Foundation generally employs a three-part legitimation strategy consisting of poverty and anxiety, reference to its own capabilities, and the ascription of deficits to public education and politics:

> "Private foundations can make significantly more happen in the field of education than in other fields where there is inequality of opportunity between people with migrant backgrounds and those without them. After decades of inadequate integration politics, education today shows dynamic changes and great complexity in the ways in which it addresses migration and

diversity. So foundations have the opportunity to achieve considerable leverage through focused intervention." (Stiftung Mercator 2011:21)

The commitment of the Mercator Foundation in the field of education must be understood within the context of international development as co-defined by the World Bank, the Organisation for Economic Co-operation and Development (OECD), the World Trade Organisation (WTO) and the European Union (EU), which is manifested in Germany primarily in a comprehensive rationalisation of state activity that also affects education. First and foremost, its purpose is to achieve greater cost-effectiveness and a general reduction of the public spending ratio, and to undo the developments of educational expansion that took place in the 1970s (cf. Klausenitzer 2002a; Lohmann 2010:183 et seq.; Pleister 2010:8).

German public education is susceptible to these changes in spite of Article 7, Paragraph 1 of the Constitution[5] ("The entire school system is subject to state supervision."). After all, its implementation can be delegated to other organisations. According to the 1995 General Agreement on Trade in Services (GATS) of the WTO, education is classified internationally as a service[6] and is therefore no longer subject to state sovereignty. Hence, education is now "accessible in principle to the profit-orientated economy" (Lohmann 2010:34). The Mercator Foundation's aspirations must be seen in this light. They can be written as a sequence of restructuring plans which affect all levels of the public education system. According to Klausenitzer (2002b), the primary objectives are[7]:

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4   With the term "educational recipient" the passive role of the learners is further emphasised.

5   http://dejure.org/gesetze/GG/7.html

6   General Agreement on Trade in Services. In: Bundesgesetzblatt II 1994, P. 1643–1666, cited in Lohmann 2010:34.

7   OECD (1995): Governance in Transition. Paris; cited in: Klausenitzer 2002b.

- Decentralisation at the operational level,
  e. g. partial autonomy for schools
- Strengthening central capacities at the
  strategic level (e. g. curricula, indicators for
  evaluation systems)
- Organisation of central and internal
  competition, user fees, vouchers
- Alternatives to public services
- Privatisation, public-private partnerships

Essentially, in addition to the national and trans-
national state and economic organisations (World
Bank, OECD, WTO, EU), some of the approximately
300 not-for-profit corporate social responsibility
foundations[8] in Germany play a leading role in the
endeavours to reform educational politics which
have been mentioned here. The instrument of the
foundation offers large corporations in particu-
lar, by virtue of their considerable assets, media
influence and lobbying work, the possibility of
strategically mapping out their long-term social
commitment in the fields of research and educa-
tion.[9] Therefore, the joint conception and financ-
ing of pilot projects by public educational insti-
tutions and private and public foundations offer
ideal conditions to promote the restructuring
of education (Lohmann 2010:17 et seq.). Specifically,
the Mercator Foundation is a participant in the
cultural education project, "*Kulturagenten für krea-
tive Schulen*" (Culture Agents for Creative Schools)[10],
funded by the *Kulturstiftung des Bundes* (Federal Cul-

tural Foundation), the Mercator Foundation and
the competent ministries of the German states
involved. This practice illustrates the increas-
ing dependency of public education on the pri-
vate economy. In addition to politics and the econ-
omy, there is a third sector which is equipped with
power and influence and is independent of the elec-
torate (ibid.).

At this point, the Expert Council of German Foun-
dations for Integration and Migration *Sachver-
ständigenrat deutscher Stiftungen für Integration und
Migration SVR* (Expert Council of German Founda-
tions for Integration and Migration) should also
be mentioned. The SVR is the result of an initi-
ative by the Mercator Foundation and the Volk-
swagen Foundation. It calls itself an "independ-
ent, not-for-profit, supervisory, evaluatory and
advisory council which assesses issues concern-
ing the politics of integration and migration and
provides practical political advice."[11] In this capac-
ity, the SVR has a very significant role in planning
the future management of migration and inte-
gration measures. In its annual report of 2011,
the SVR recommends the following objectives:
to develop recruitment strategies for high achiev-
ers, to prevent the exodus of high achievers,
to limit the worsening shortage of skilled employ-
ees, to keep labour costs low and to strengthen tem-
porary forms of migration (SVR 2011:19–25).

From this economic and political perspective,
immigration is increasingly evaluated according to
its benefits for business or for the economy in gen-
eral with a view to safeguarding the country's sta-
tus as a business location. The Mercator Founda-
tion's integration initiative also refers to this:

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8 www.stiftungen.org/, see also: Union for Education and Science:
Privatisation report 13, http://www.gew.de/Binaries/Binary78712/
Priva-13_web.pdf

9 See also: Bertelsmann Foundation, Berger Consultants, Image,
Hürriyet: Future through Education – Germany wants to know, online
citizen survey, www.Bildung2011.de

10 A pilot programme by the non-profit Forum K&B GmbH, initiated
and supported by the Federal Cultural Foundation and the Mercator
Foundation in the Federal States of Baden-Württemberg, Berlin, Ham-
burg, North-Rhine Westphalia and Thuringia in collaboration with the
respective Ministries, the *Bundesvereinigung Kulturelle Kinder- und
Jugendbildung e. V.*, conecco UG – Management of Urban Culture and
the German Foundation for Children and Young People.

11 www.svr-migration.de/content/

"Germany depends upon the best possible use of all the talent living in the country, because the squandering of potential leads to high social and fiscal costs. Therefore, creating equal opportunities is not a social or charitable challenge: it is a sociopolitical challenge and is in the interests of the immigrant society as a whole." (Stiftung Mercator 2011:19)

Because of its aura of justice and human rights, the term "equal opportunities" has a central communicative function. The term is used as follows in an EU memorandum from 2000:

"All people living in Europe – without exception – should have equal opportunities to adjust to the requirements of social and economic change and to participate actively in the shaping of Europe's future." (Commission of the European Communities 2000:3)

Here, "participation with equal opportunities" means the right to adjust to the labour market. This would suggest a concept that directly links integration to the market's economic conditions of "employability" and the related skills. From a business-orientated perspective, creating these skills becomes a central function of education.

The claim that there is a relationship between restructured schooling, on the one hand, and improved performance and efficiency, on the other, is not corroborated by international empirical studies (cf. Bellmann/Weiß 2009; Gewirtz 2003; Ball 2003; Klausenitzer 1999). In particular, there is no observable increase in equality of opportunity for potentially disadvantaged people. On the contrary: the existing school systems' high level of selectivity and reproduction of unequal life opportunities in society are increased even further, according to the authors. Children who are already disadvantaged are affected particularly badly, as children's educational success depends in no small measure on their parents' commitment and their social background (cf. Bellmann/Weiß 2009:298; Gresch/Kristen 2011).

But if success at school continues to elude them, the social and environment-specific problems of their family homes can again be cited as the reasons why:

"Furthermore, it is apparent that a lack of integration generally goes hand in hand with social problems. Only when this connection no longer exists, will integration-orientated sponsorship for environment-specific approaches cease to be important." (Stiftung Mercator 2011:20)

The assumption that students' performance is improved by competition and a culture of testing is described by Clarke and Newman as one "of the great myths of the contemporary debate" (Clarke/Newman 1997:149, quoted in Klausenitzer 2002a).

This myth also underlies the Foundation's text. The strategy of the text, "Integration 2020: Shaping Germany's Immigrant Society Together and Driving Integration Forward", consists in claiming that there is a causal link between economically restructuring the public education system, on the one hand, and remedying the educational disadvantages of children, adolescents and young adults, on the other, and establishing the two as a unit. The boundaries between the common good and the Foundation's own interests are blurred by the rhetoric of a "free and socially just society" (Stiftung Mercator 2011:19). Whoever wants equality of opportunity must approve of restructuring – that is the broad summary of this mode of communication. In reality, however, it is necessary to address the actual conditions of equality of opportunity in a migrant society and to demand public responsibility for it.

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