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A.S.T.I.D.E.

Art for Social Transformation and Intercultural Dialogue in Europe



Cittadellarte-Fondazione Pistoletto (Biella, Italy)

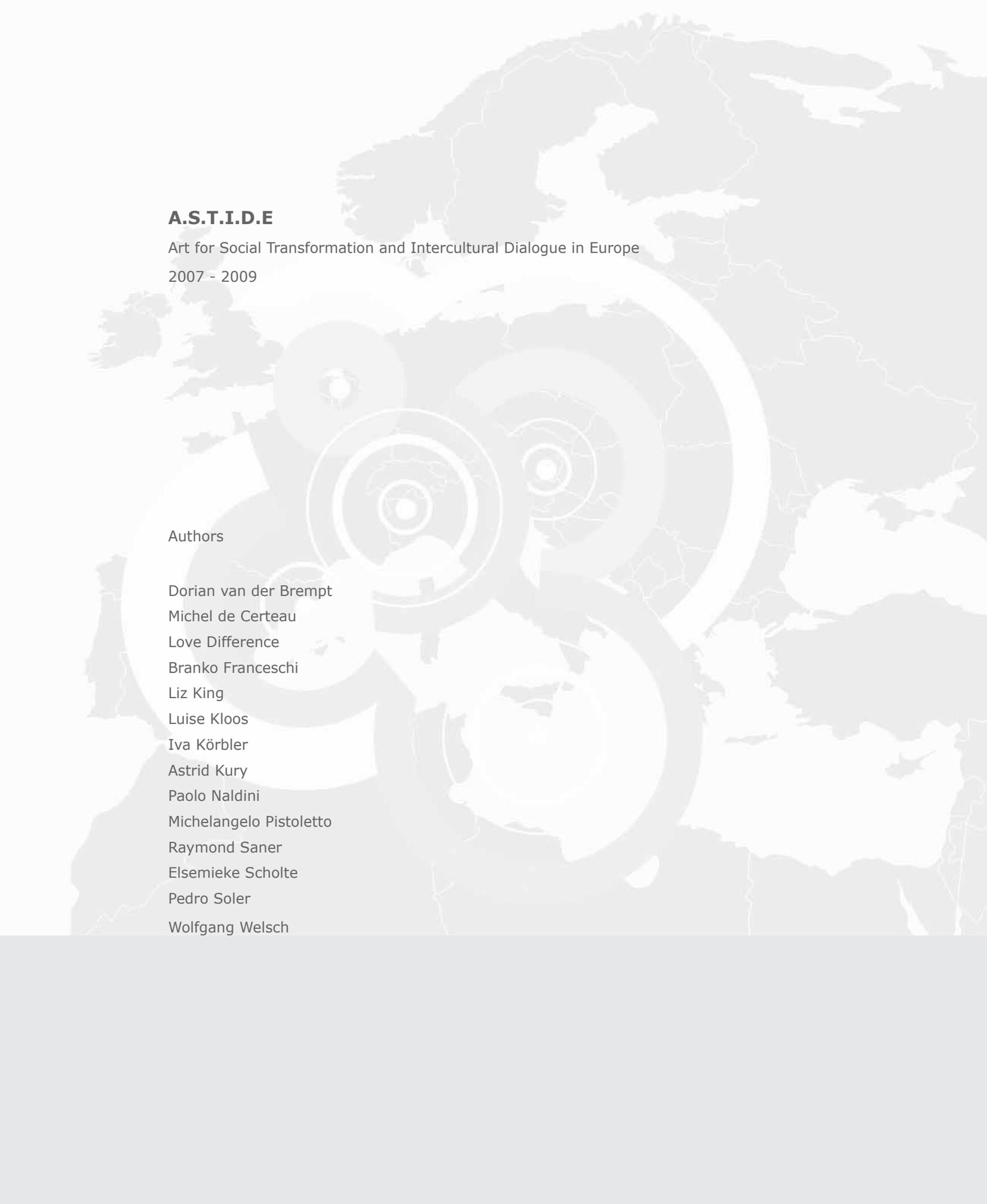
deBuren (Brussels, Belgium)

next – Verein fuer bildende Kunst (Graz, Austria)

Hangar (Barcelona, Spain)

St. James Cavalier (La Valletta, Malta)

Published by Luise Kloos, next - Verein für bildende Kunst



A.S.T.I.D.E

Art for Social Transformation and Intercultural Dialogue in Europe
2007 - 2009

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A.S.T.I.D.E.

Art for Social Transformation and Intercultural Dialogue in Europe 2007 - 2009

Program

March 2008

deBuren (Brussels, Belgium)

"In what ways do creative processes influence the socio-cultural and economic relations?"

June - October 2008

UNIDEE University of Ideas (Cittadellarte-Fondazione Pistoletto, Biella, Italy)

"What role does art play in society?"

October 2008

Next - Artists in Residence (next – Verein fuer bildende Kunst, Graz, Austria)

"What is HEIMAT in an intercultural world?"

December 2008

Minipimer.notv (Hangar, Barcelona, Spain)

"What relation is there between esthetics and ethics?"

March 2009

Shared Portrait for Marsa Open Center (St. James Cavalier, La Valletta, Malta)

"What contribution can art bring to an organization that accommodates successful refugee claimants and people under humanitarian protection?"

29th of April 2009

European Parliament, Brussels

Final Presentation

includes the concert **Bauernhimmel IV** by composer Anselm Schaufler - performed by ensemble zeitfluss, directed by Edo Micic, the performance **"Untranslatables"** by Yolanda de los Bueis, Elisa Marchesini, Sarah Vanhee and Christoph Schwarz and the preview of their book, the performance **"Trans-Racial-Institute"** by Yolanda de los Bueis and Max Valentin.

Editorial

Luise Kloos - Publisher, next - Verein fuer bildende Kunst
Paolo Naldini - Project manager of As_Tide, Cittadellarte

This publication is a documentation of the results of "A.S.T.I.D.E. – Art for Social Transformation in the Intercultural Dialogue" as well as of the experiences and artistic works of the participants. Five partner institutions came together under the management of Fondazione Pistoletto Cittadellarte to discuss and work with the idea of intercultural dialogue. As an artist and curator I deem this publication to be very important, especially in times when content is often exclusively published on the internet. Along with this printed documentation there are several online resources for in-depth information:

www.astide.eu
www.nextcommunication.eu
www.hangar.org
www.deburen.eu
www.sjcav.org

next – Verein für bildende Kunst as the publisher could rise additional funds for this publication. For this reason the documentation of the project "H.E.I.M.A.T. in the intercultural dialogue" takes a more prominent position.

This publication is sorted in chronological order of the workshops:
DeBuren (Brüssel) – May 2008 „Relationship between Art and Economy“
UNIDEE (Biella) – June to October 2008 „University of Ideas“
next (Graz) – October 2008 „H.E.I.M.A.T. in the intercultural dialogue“
Hangar (Barcelona) – December 2008 „Relationship between Ethics and Aesthetics“
St. James Cavalier (Malta) – March 2009 „A shared portrait: creative dialogue at the Marsa Open Centre“

The originality and uniqueness of each institution asked for a special approach in the execution of the projects. The partner institutions offered their networks, their competence with regard to content as well as their structural experience to make these projects so fruitful.

This publication presents the results of our work and thought processes and aims at contributing to the intercultural dialogue in Europe.

Luise Kloos

In the European year dedicated to intercultural dialogue, we invested in a program of active initiatives started in the living body of a Europe that appears to have lost its way and to find itself in the ruins of an economic system presumed aggregating but now proven unsustainable. What terrain remains of the great common multiple Europe aimed to become, if not culture, or cultures?

This common multiple we understand and practice as a bottom-up process, self-infrastructuring and not externally programmable, founded on social commitment and autonomy.

The As_Tide project aims at triggering and releasing potentials, providing them with a perspective and a genetic structure that is directed towards the transformation of society in a responsible and transcultural sense. It activates educational workshops, like the Università delle Idee at Cittadellarte.

Working with Love Difference, Artistic Movement for and InterMediterranean Policy, it sets up platforms for dialogue and project sharing, like the deBuren workshops in Brussels on the relationship between art and economy, or Nextkunst in Graz on the subject of Heimat, or Hangar in Barcelona on the relationship between Ethics and Aesthetics, or it comes into play in an immediate way in the activities organized by St. James Cavalier in Malta at the Marsa Open Centre, a temporary successful refugee claimants reception camp.

These activities, documented at www.astide.eu, are hotbeds of change and intercultural dialogue through art.

Paolo Naldini



First partner meeting in Biella 2007
Michelangelo Pistoletto, Sara Falconi, Luise Kloos, Carme Romero, Chris Gatt, Paolo Naldini

In what ways do creative processes influence the socio-cultural and economic relations?

Brussels – deBuren May 7th and May 8th 2008

Curated by

Dorian van der Brempt, deBuren (Brussels, Belgium)

Lectures given by

Bart Debaere, director of the MUHKA, Antwerp

Anselm Franke, director of Extra City, Antwerp, curator and writer,

Pascal Gielen, professor of Sociology at the University of Groningen,

Frans Goetghebuer, Representative of the Buddhist Community in Belgium

Elsemieke Scholte, director of De Theatermaker in Antwerp

Barbara Van der Linden, curator of the Brussels Biennial 2008

Pim van Klink, writer and researcher, www.kunsteconomie.nl

Margriet Vonno, First secretary at the Dutch Embassy in Brussels, in charge of culture, education and political affairs.

Participants

Young artists from Belgium, Netherlands, Germany, Austria, Spain, Malta, Italy

May 9th - 12th 2008

Workshop curated by Love Difference

In what ways do creative processes influence the socio-cultural and economic relations?

Dorian van der Brempt, deBuren (Brussels, Belgium), www.deburen.eu

Brussels is in Europe and Europe is in Brussels. When something goes wrong in one of the 27 nations who are part of Europe, Brussels is to blame. Brussels stands for everything which is good and bad in Europe. Brussels is terrible administration, but Brussels is also subsidy. Brussels is a system, a way of life, a way of thinking.

The Culture Budget of Europe is small and very limited. Compared to agri-culture it is almost reduced to nothing. The reason is that culture has been seen so far as a national matter.

In reality we see a fundamental difference between how artists think and behave and the way the EU wants to regulate the cultural field. In fact we can say that Cultural Europe is working very well, that bilateral contacts are frequent and that thousands of artists found a way to each other and to each other's publics crossing the borders. Artists did not wait for rules and regulations, they just did it.

During the two days in Brussels we brought some experts together who wanted to talk about one aspect of the art world today.

We invited :

Bart Debaere, director of the MUHKA, Antwerp
 Anselm Franke, director of Extra City, Antwerp, curator and writer,
 Pascal Gielen, professor of Sociology at the University of Groningen,
 Frans Goetghebuer, Representative of the Buddhist Community in Belgium
 Elsemieke Scholte, director of De Theatermaker in Antwerp
 Barbara Van der Linden, curator of the Brussels Biennial 2008
 Pim van Klink, writer and researcher, www.kunsteconomie.nl
 Margriet Vonno, First secretary at the Dutch Embassy in Brussels, in charge of Culture, education and political affairs.

Those experts had an open talk and spoke about the art worlds from their perspective. It was a strong confrontation with people from different origins and backgrounds. We learned to Love The Differences and sometimes to understand them.



Elisa Marchesini, Dorian van der Brempt, Sarah Vanhee

The murmuring of the art scene

About Art and Post-Fordism

Michel de Certeau

'An ideology of property isolates the "author", the "creator", and the "work". In reality, creation is a disseminated proliferation. It swarms and throbs.'

In sociology, the 'scene' is barely taken seriously as a form of social organization. According to sociologist Pascal Gielen the scene is in fact highly functional within our contemporary network-society, and so, is worthy of serious research. Furthermore, Gielen talks about the distinct possibility that the early modern art community was a laboratory for the currently dominant production process, called Post-Fordism. Under the influence of democratizing the art education in the early seventies and the globalization starting 1989, the morphological structure of the art world has been considerably altered. The number of creating artists has exponentially increased which has given birth to an artistic crowd. Within this crowd there are a great many contradictory meanings, which leads to an aural and visual murmur. This murmur can be interpreted as a 'not being able' or a 'tactically not wanting to mean'.

In accordance with Paulo Virno, the present-day crowd is a by-product of Post-Fordism. Virno comments, somewhat ironically, that on the good, old Fordist shop-floor there would often be a sign saying: 'Silence, people at work'. He believes that today it could well be replaced with: 'People at work. Speak!' The main feature behind Post-Fordism is immaterial labour with its essential characteristics: physical and mental mobility, potential as working power, Biopolitics, communication, virtuosity and opportunism. "So clearly the employer of immaterial labour no longer invests in effective labour, but more in working power, in potential or promise. The person who performs immaterial work does, after all, constantly have as yet untapped and unforeseen capacities." Pascal Gielen recognizes these features in the early-modern art scene and gives as one of the examples the introduction of the ready-made by Marcel Duchamp.

If correct, this hypothesis puts 'the sociologics of the art scene' at the core of social behaviour, or at least of the production process. This would severely alter the position of art in the world, moving it from the peripheries right to the centre.



How to be an artist in a world based on numbers?

Elsemieke Scholte

I translate the question as follows: Can we, an older generation, from our experience, be a guide for the young artists in an art field which is more and more organized by money?

I think we can give some advice, some tips. In extension of your attitude of being young you may have no ear for the elderly, but nevertheless a tip: take stock of both the individual and the collective situation of artists in the art field of today. (Besides, tip: Go and see the work of other artists, both national and international, and through that make a modest statement for the possible importance of artist alternative language and vision on logic and magic.) Tip: Be realistic but don't get discouraged by this so called 'crisis in art': far too many young artists and not enough 'space' left in the art field.

Is it all about money? Do we depend fully on government grants and their conditions, or can we decide not to be taken as mere numbers? If we are all knocking at the same door, stop, just step back. The run for support can put you into a strange, sometimes even aggressive competition. To step back, to take time, can be a start of something else. Refresh your thinking and use the free space you're in the best you can.

Young artists need the time to search what they want to research.

What is 'the place to be' for the artist of today?

Don't get lost in separation. We probably do not have an emergency plan ready, but... art-houses can open their space for a debate, a discussion for both artists and public. Ask questions. What do we defend in art these days? Is this maybe the number of artists we need in this neo-liberal society? Young artists can fill the free space. The art field will recognize the need for this free space for art. Ask questions. Where's the audience of today? Will it come to us? Do we have to go to them? (Counter thinking in a healthy democracy)

Create your empty space/ find comrades/ find your subject/ your public/ find your place/ your own language.

Be generous/ break away from representative thinking/ change the weather/ let resistance about everything come out/ If you doubt: art is it and nothing else (Jan Ritsema)

And: work, work, work, work, work.



What role does art play in society?

UNIDEE University of Ideas (Cittadellarte-Fondazione Pistoletto, Biella, Italy)

June - October 2008

Curated by

Christiana Botigella, UNIDEE University of Ideas (Cittadellarte-Fondazione Pistoletto, Biella, Italy)

Artists

Christoph Schwarz

Yolanda de los Bueis

Elisa Marchesini

Sara Vanhee

Project leader of As_Tide

Paolo Naldini

Love Difference Team

Filippo Fabricca, Emanuela Baldi, Noemi Satta

Secretary

Elisa Cicero

What role does art play in society?

Paolo Naldini, Cittadellarte-Fondazione Pistoletto, Biella, Italy, www.astide.eu

Cittadellarte - Fondazione Pistoletto

Producing and inspiring a responsible change in society through creative ideas and projects.

The fundamental theme throughout the activities of Cittadellarte is the relationship between the freedom of art and the ethic of social responsibility. From Michelangelo Pistoletto's Progetto Arte (1994) to the activities that have taken place at Cittadellarte since 1998, the Pistoletto Foundation places itself in the international setting as a single entity, and this is a result of the combination of Art-Ethics that involve Economy, Education, Politics, Production, Nourishment, Architecture and Ecology. In point of fact, Cittadellarte builds itself around themed offices, known as Uffizi, each one dedicated to furthering research and experimental practices, in order to create a link between artistic creativity and the construction of a shared "common good".

UNIDEE-UNIVERSITY of IDEAS

UNIDEE in Residence, "creativity campus" of Cittadellarte, offers the opportunity to become activators of projects for a Responsible Transformation of Society to artists, curators and managers of socio-cultural projects. Four months of residence at Cittadellarte-Fondazione Pistoletto: workshops, lectures, discussions and collaborative projects.

This programme is developing in direct synergy with the activity at Cittadellarte, interacting with the exhibitions, research and current projects of the different Offices. Specifically in the fields of architecture and ecology (Architecture Office), sustainable design (Production Office), alternative economies (Economy Office), intercultural dialogue (Politics Office and Love Difference), relations between ecology and creativity (Ecology Office and ReMida project), emotional cuisine (Nourishment Office), art and social change (Art Office) and art spirituality (Spirituality Office).

In the year 2008, 4 artists (Christoph Schwarz, Yolanda de los Bueis, Elisa Marchesini and Sara Vanhee) participated at Unidee in the context of As_Tide (Art for Social Transformation and Intercultural Dialogue in Europe), a project supported by the European Union and in partnership with prestigious institutions of art and culture (deBuren - Brussels, Hangar - Barcelona, next - Verein fuer bildende Kunst - Graz, St. James Chavalier - La Valletta).





Untranslatables - A Guide To Translingual Dialogue

A publication by Yolanda de los Bueis, Elisa Marchesini, Christoph Schwarz, Sarah Vanhee
Developed within the University of Ideas 2008, www.cittadellarte.it/unidee

“Untranslatables - A Guide To Translingual Dialogue”

is not a dictionary. It is not an encyclopaedia. It is not a language course, a grammar book or linguistic research: It is an imaginary word universe that shows gaps and (im)possibilities. It reflects the inability to name everything there is, and the indomitable human desire to do so. It is a colourful answer to the grey zone in our daily vocabularies.

Dear reader, with this book, we want to propose to you an adoption. An adoption of thirty-three different words from various languages spoken in Europe that are easy to pronounce and recognize, and that carry the potential to become both real and immaterial ambassadors of “translingual” dialogue. By accepting this new word from the source, untreated, with its own pronunciation, a real cultural transfer takes place.

The symbolic value of this is immense; the acceptance of this word into your daily vocabulary means: I choose to “absorb” one element – historical, semantic, emotional – from another cultural background directly into mine, since this element emblemizes an entire world, bringing with it an idea for which there is simply no word in my language. The process of trans-cultural communication – including all the misunderstandings! – is a continuous creation in itself, as every conversation in any context is a search for a kind of “creation”, for a mutual understanding, and for an agreement on the reality we live in. By talking to each other, we try to share our universes. Language has the power to unite or separate people, to clarify or confuse relations, to widen or shorten our view on the world.

When the main language in a discussion is international offshore English, the situation often arises that the participants are simply not able to translate a word of their own native language fully and sufficiently – and consequently communicate their message – in English, or in any other chosen common language. Our need for a research on “the untranslatable” derives directly from those situations. This “untranslatable” we see as a kind of “Zwischenraum”: a space in between, a poetic gap, a potentiality for interpretation and meaning, as well as a catalyst to provoke a reflection on linguistic equalities and power structures. We are a generation who have been brought up with the idea of a “united Europe”. As teenagers, we had to study a new map of Europe every year, since frontiers were repeatedly vanishing or changing. It seems that in the last few years the EU made efforts to create equality and connections between the countries go hand in hand with a growing

awareness of the own – national – identity of its members.

One can notice the need throughout Europe to maintain the own language and culture, both for people who are born there, and for other nations’ communities that came to live and establish themselves in the EU as a result of the economic and political climate in their own countries. By Europe we do not mean the EU or Europe as a continent, or a historical and cultural paradigm. We take the liberty of a subjective interpretation of a “Europe” that we recognize as a very alive entity, much more complex than the segregated and clear-cut definitions mentioned above. Therefore, our untranslatable words include Arabic, Japanese and American English as part of a Europe that better serves our purpose and concept of an organism that is rich, alive and constantly evolving. Without going too deeply into the political problems that language-protectionism brings with it, but without neglecting them either, we want to acknowledge the differences between the various communities living in Europe, and promote an interchange between them, thus coming to view untranslatable words rather as presents offered from one language to the others. Our process has been a bizarre and never-ending quest that is not yet finished. We have looked into several ways to “translate” the untranslatable for the reader through texts and images, and we discovered that we could come no further than to an attempt, a suggestion, a framing of a multi-layered reality by emphasizing a touch, a colour, a detail.

Since body language is still the most universal of all the languages, we have tried to express the words through a tension in between people, objects and space that can somehow be understood by everyone. It is only somehow, however, because technically speaking we should have learnt all the different languages to really understand the words properly. That is why we had to acknowledge that we could only picture the untranslatable word one half of the way, and even then focusing on the lower, non-cerebral part of the body, the part that we use to physically place ourselves into a reality. As we position ourselves again and again, day by day, in a constantly changing way related to our constantly evolving environment, our words are just fragments in time and space, and what we really perceive will never be completely communicable, since by the time we have said it, it has already gone again. Enjoy the untranslatable.

“Untranslatables – A Guide to Translingual Dialogue”

is created within the frame and with the financial support of As_Tide (Art for Social Transformation and Intercultural Dialogue). The As_Tide project aims at triggering and releasing potentials, providing them with a perspective and a genetic structure that is directed towards the transformation of society in a responsible and transcultural sense. As_Tide is a collaboration project between the following five art institutions: Cittadellarte / Biella, Next Kunst / Graz, deBuren / Brussels, Hangar / Barcelona, St. James Cavalier / Valletta



H.E.I.M.A.T. in the intercultural dialogue

Graz, Austria - October 2008
next - Verein fuer bildende Kunst

Curated by

Luise Kloos

Assistance

Doris Pojer, Katharina Dilena

Artists in Residence

Katya Borg (Malta)
Yolanda de los Bueis (Spain)
Jelena Dabic (Croatia)
Marcel Fotter (Austria)
Lore Heuermann (Germany / Austria)
Reino Koivula (Finland)
Tina Lamm (Austria)
Elisa Marchesini (Belgium)
Christina Medina (Canada / Austria)
Aurelia Meinhart (Austria)
Alessandra Nicolini (Italy)
Anselm Schaufler (Austria)
Christoph Schwarz (Austria)
Susanne Schweiger (Austria)
Davide Skerlj (Italy)
Manfred Stern (Austria)
Max Valentin (Sweden)
Fedor Vucemilovic (Croatia)
Josip Zanki (Croatia)

Guests, Lectures

Michelangelo Pistoletto (Italy - lecture and discussion)
Maria Pistoletto (Italy - guest)
Wolfgang Welsch (Germany - lecture and discussion)
Raymond Saner (Switzerland - lecture and moderator)
Branko Franceschi (Croatia - lecture)
Liz King (Great Britain / Austria - lecture)

As_Tide partners

Cittadellarte Team: Paolo Naldini, Filippo Fabricca, Emanuela Baldi, Noemi Satta
deBuren Team: Dorian van der Brempt, Miet van Hassel
Hangar Team: Pedro Soler, Pilar Monsell
St. James Cavalier, Malta / Atelier Culture: Sara Falconi

Open Space Guests

Dr. Helga Mitterbauer, DI Heiner Herzog, Univ.-Prof. Dr. Bernhard Hofmann-Wellenhof

Cooperation partners

Special thanks to Dr. Astrid Kury - Akademie Graz, steirischer herbst, Literaturhaus Graz, Schauspielhaus Graz, Reverend Hermann Glettler - Pfarre St. Andrae, Dir. Irmingard Otto - Hauptschule St. Andrae, Karoline Heinisch - Pfarrkindergarten Karlau, Mag. Silvia Göhring - ISOP, Adam Budak - Kunsthaus Graz

Points of special importance and reflections on the workshop in Graz - H.E.I.M.A.T. in the intercultural dialogue

Luise Kloos - visual artist, project leader, founder of next - Verein fuer bildende Kunst, Graz
www.luisekloos.at

1. The participating artists should get to know existing institutions that deal with immigration and implement their creative ideas.
2. The workshop proceeded through different phases: starting with working in groups, opening up to the city with an open-space discussion, a city walk and a public discussion at the Schauspielhaus Graz, and returning to the individual artists' projects.
3. A network of cultural and economic institutions was created for the workshop.
4. Invitations went out to artists from all age groups. Each artist had his or her own experiences and points of view on the topic of the workshop.
5. In the final analysis it became evident that not only did the artists benefit from new information and experiences, but will continue contributing to the intercultural dialogue. In the same way all participating institutions have had very positive experiences with this project and intend to collaborate in the future.
6. The artistic results showed that this artist in residence project was beneficial for all participants.
7. The participation of Raymond Saner, which went far beyond his moderation of the open-space discussion, as well as his communication skills had a highly positive effect on the reflections and discussions of the artists.
8. The workshop took place in the St. Andrae church where it found its "Heimat". Pastor Hermann Glettler is not only an artist himself but is an active facilitator between different cultures in his rectorate.

1. row from left: Tina Lamm, Katya Borg, Elisa Marchesini, Christina Medina, Fedor Vučemilović, Christoph Schwarz. Yolanda de los Bueis, Luise Kloos, Alessandra Nicolini
2. row from left: Marcel Fotter, Manfred Stern, Priest Hermann Glettler, Doris Pojer, Max Valentin, Aurelia Meinhart, Josip Zanki, Reino Koivula, Davide Skerlj, Jelena Dabic



Program

Workshop in Graz: 11th – 19th October 2008

11th October

City Walk, "speed socializing" steirischer herbst, Neutorgasse 48
(in cooperation with Akademie Graz and steirischer herbst)

12th October

Workshop Literaturhaus, Elisabethstraße 30
Lectures by: Liz King, Anselm Schaufler, Branko Franceschi, Josip Zanki

Open space, public discussion with selected guests

Moderation: Raymond Saner, CH
(in cooperation with Literaturhaus)

13th October

Workshop
Michelangelo Pistoletto lecture and discussion
Exhibition Romale
"Grenzgänge" Schauspielhaus: „portable cultures“ – public discussion in the main
theatre hall - Schauspielhaus
with Wolfgang Welsch, Philosopher, BRD and Michelangelo Pistoletto, Cittadellarte
(in cooperation with Akademie Graz and Schauspielhaus Graz)

14th October

Dir. Irmingard Otto lecture and discussion with teachers and students
Guided tour with the students
Lecture in the church St. Andrä "NEIGHBORHOOD" – Reverend Hermann Glettler

15th October

Workshop
ISOP, Dreihakengasse 3 – lecture and discussion by Silvia Goehring

16 th October

Workshop

17th October

Workshop
Performance Meg Stuart, Helmut-List-Halle, Wagner Biro Straße

18th October

Workshop
Final Presentation of the art projects

19th October

Departure



Beginning of the workshop

H.E.I.M.A.T. in the intercultural dialogue

Raymond Saner - psychologist, moderator, founder of Diplomacy Dialogue, Geneva
www.diplomacydialogue.org

Background

Artists from different countries attended a workshop which was organized by Mrs Luise Kloos, founder and director of NEXT, an organisation based in Graz. The purpose of the workshop was to explore possibilities of bringing the arts and artists into constructive dialogue focusing on social issues such as migration and integration of migrants into local communities. The guests, experts and artists were invited to engage in dialogue and the artists were subsequently expected to produce art that could contribute to sustainable and constructive integration of migrants and to a sustainable social transformation in Graz as well as in other parts of Europe. The task of this author was to share with the invited artists insights from social science that could be helpful for their assessment of how such social transformation could be conceived of and put into artistic expression. What follows are a few reflections by the author on the discussions held in Graz but also on some general aspects of social change and integration of migrants into European society.

1. Heimat

The leitmotif of the workshop was "Heimat", a German word which is defined by wikipedia as consisting of the following aspects:

It is often expressed with terms such as home or homeland, but these English counterparts fail to encapsulate centuries of German consciousness and the thousands of connections this quintessential aspect of German identity carries with it.

Heimat is a specifically German concept to which people are bound by their birth, their childhood, their language and their earliest experiences. Heimat found strength in an increasingly alienating world as Germany's population made a massive exodus from rural areas into more urbanised communities around the country's major cities. Heimat was a reaction to the onset of modernity, loss of individuality and intimate community. Heimat began as an integral aspect of German identity that was patriotic, without being nationalistic. Regional identity (along with regional dialect) is an important foundation for a person's Heimat. The specific aspects of Heimat — love and attachment to homeland and the rejection of anything foreign — left the idea vulnerable to easy assimilation into the fascist "blood and soil" literature of the National Socialists. Many see the post-war concept of Heimat as having emerged as a reaction to Germany's self-imposed position on the world stage, a symptom of the forced introversion following the

world wars, and an attempt at individual distancing from responsibility for Nazi Germany's actions. In the wake of World War II, Germans are still rarely seen demonstrating a specific pride in their 'Germanness'. With the emergence of a renewed sense of Heimat, Germans show pride in their regional origins as Berliners, Bavarians, Prussians or Swabians.

The concept of Heimat elicits positive and negative reactions from German as well as non-German speaking Europeans. The negative reactions to the term are mostly linked to the fact that the Nazi ideologists instrumentalized the term as a means of forging race-based identification with the Nazi doctrine of racial purity thereby dividing their own people as well as those occupied during the Second World War as being included or excluded from their narrow definition of Heimat.

2. Social Anomie

On the other hand, many citizens of European countries experience modern life as being without Heimat and describe their private lives as being lost in a world characterized by aimlessness and emptiness, superficially filled with ritualized consumerism and a feeling of being adrift and lost. Such a sense of being lost is not new. The sociologist Émile Durkheim described it in 1893 as social anomie which is

a term that signifies in individuals, an erosion, diminution or absence of personal norms, standards or values, and increased states of psychological normlessness. When applied to a government or society, anomie implies a social unrest. Émile Durkheim described anomie as a state of relative normlessness or a state in which norms have been eroded. A norm is an expectation of how people will behave, and it takes the form of a rule that is socially rather than formally enforced. Thus, in structural functionalist theory, the effect of normlessness whether at a personal or societal level, is to introduce alienation, isolation, and desocialization, i.e. as norms become less binding for individuals. Individuals thus lose the sense of what is right and wrong.

Durkheim's research focused on the migration of people from rural France to the newly industrialized cities in search of work who often ended up in isolation, poverty and psychological despair. In today's Europe, a similar phenomenon can be observed as jobless migrants from mostly rural areas of poverty stricken developing countries flood into Europe through precarious land and sea routes sometimes ending in internment camps or death.



At the same time, Europeans living in cities and country sides can also experience a sense of loss of Heimat or belonging due to a rapidly advancing globalization coupled with high work stress, high divorce rates, persistent drug and crime problems which all combined can generate a sense of insecurity which in turn makes citizens prone to feelings of anxiety when faced with large numbers of immigrants from rural background and wide cultural diversity.

3. Social integration

In light of the simultaneousness of the phenomena described above - that is a) European citizens' increasing sense of being adrift coupled with an increasing longing for Heimat or a sense of belonging to a group or community and b) a growing wave of people from at times very different cultural backgrounds, who are immigrating through legal and illegal means into Europe - a Europe increasingly characterized by an aging population and concomitant need to recruit and employ semi-skilled and unskilled workers from Non-European countries.

Sustainable and equitable solutions are needed to guarantee social integration of these migrants into Europe's labour force and into communities where they can find a new home. At the same time the hosting communities in Europe are in need of forging stronger social bonds and creating communities and a sense of shared Heimat between themselves as well as with those arriving now as migrants.

Faced with the enormous floods of refugees at the end of the First World War, a psychiatrist and art expert, Jacob Moreno, came up with a new theory and techniques that were used to create new homes or Heimat for the thousands of war orphans and displaced people who fled to Vienna and other larger cities of the Austro-Hungarian empire like Budapest and Prague, which at the same time started to disintegrate into new countries offering new homes, but not necessarily a new sense of Heimat during the subsequent process of break up and building of new countries. He developed ways to help re-integrate war orphans and displaced people in 1917 and later published his theory of sociometry in a book titled "Who shall survive" (published in English in 1930).

Jacob Moreno was originally from today's Romania, then moved to Vienna to study medicine. Moreno developed sociometry, an observational charting of how people interact in groups. This practice furnished objective evidence of interpersonal and intergroup relations. Adam Blatner describes sociometry as follows:

Moreno developed sociometry in the early 1930s and wrote a major book on the subject, titled "Who Shall Survive?" The title indicated his belief that our survival as a species required a maturation and application of insights in the social sciences that would then catch up to the advances being made in the hard sciences. In other words, what good is it to develop sophisticated technologies capable of making ever-more-destructive weapons when we don't have in place a widespread cultural matrix of social methods for more peacefully working out conflicts?

Moreno is best known as the inventor of the therapeutic role playing method called psychodrama, but was also a brilliant innovator who helped pioneer group psychotherapy, social role theory, improvisational theatre, and applications of role playing in business and education, as well as in other settings.

Moreno had been interested in the dynamics of relationships since his college years, and intuitively recognized that people tend to be more spontaneous and happy when allowed to affiliate with others with whom they had good rapport. Moreno called this invisible current of attraction or repulsion "tele", a term related to words like telephone or television.

Tele, simply stated, is what is measured by sociometry. With whom might you prefer to share some common experience—having lunch, going on a date, playing tennis, working on a study project, etc. (Right off, you'll notice that it's possible to prefer one person for one kind of role or criterion, but another person might be preferred for a different role! So the method exposes the complexity of the field—it's not just a matter of "who do you like?"

While in Vienna from 1910-1921, Moreno also studied social interactions for instance by observing children's ability to invent stories to which he later added theatre methods by asking the children to act out their stories. He later used this method with adults, founding a theater named Das Stegreif in 1921 in which actors and audiences acted out real and imagined stories.

4. Finding synergies between art and social integration

Vienna and other larger cities of the former Austro-Hungarian empire were rich in innovation and inter-disciplinary experimentation especially in the years from 1880-1925. Artists and scientists exchanged views, collaborated on



joint projects and were often active as social advocates urging for social change and adaptation of the empire's infrastructures (physical, social, legal, and political) from their feudal roots to a modern society based on industrialization, full democracy, decentralization, a more market oriented entrepreneurial economy and respect of cultural diversity.

As history shows, this adaptation unfortunately did not succeed despite initial promising reforms. Austria-Hungary descended into the destructive chaos of the First World War which ended in the destruction of lives, institutions and co-existence of various societies and cultures who co-existed over centuries albeit not as equal partners. Attempts to recreate past glory and power through the national-socialist terror regime in Germany and in annexed Austria did not bring about a rebirth of past glory. Instead it led to the Second World War with more destruction and more separation (cold war).

Today's times are different and to some extent similar to the crucial transition period of Austria-Hungary. As then, central Europe is experiencing again civil wars, wars and violence especially in former Yugoslavia but also in other parts of Central and Eastern Europe. In addition, legal and illegal migration has brought large numbers of economic and political refugees to western European countries resulting in xenophobic reactions by some members of the host countries.

At the same time, technological advances gallop ahead with ever more new discoveries and inventions offering enormous potential to humanity to find solutions to most of our current problems, however, the political will seems to be insufficient to change current habits and bring about the necessary adjustments e.g. in regard to the environmental and economic crisis. Similar to the ending Austro-Hungarian empire, the postmodern era of the so called pax Americana seems to produce brilliance in regard to scientific invention and artistic expression but remains poor in regard to constructive social transformation.

What is needed are more initiatives bringing the arts into contact with society and providing support for the inevitable and necessary social transformations described above. Art and art journals, such as the art journal "Frieze" with its special issue on how artists frame social reality, have supported initiatives giving artists a possibility to exhibit their views on society. Even more promising and bene-

ficial for all parties are initiatives which invite artists to dialogue with their respective societies and environments. Pioneering initiatives of the genre "social dialogue" are for instance the université nomade, the workshops on art and aesthetics for organization and management led by Pierre Guillet de Monthoux and Antonio Strati and now by Luise Kloos and NEXT with her innovative approach of bringing the arts to social issues like migration and social integration.

¹ Definition of Heimt in English see: <http://en.wikipedia.org/wiki/Heimat>, in German see: <http://de.wiktionary.org/wiki/Heimat>

² <http://en.wikipedia.org/wiki/Anomie>

³ For an example of this transition period visit: <http://www.csend.org/PageGenerics.aspx?id=15>, then go to Logik des Zerfalls and related two audio features (logic of implosion).

⁴ For full article by A. Blatner on sociometry, see: <http://blatner.com/adam/pdntbk/sociomnotes.htm>

⁵ For more detailed information on this very creative period in the arts, social and natural sciences see: <http://www.csend.org/files/file/20080801-Logik.pdf>

⁶ For a comparison of today's arts, social sciences, and management see: http://www.csend.org/files/file/Off_Off_Broadway-abstract.pdf

⁷ Artists and their framing of social reality, Frieze, contemporary Art and Culture, Issue 114, April 2008.

⁸ www.nurope.eu

⁹ http://www.eiasm.org/frontoffice/event_announcement.asp?event_id=526



right: open space discussion
left: moderation Raymond Saner



The observations of a once sceptical insider

Branko Franceschi - art historian, director of the Croatian Artists Association HDLU Zagreb
www.hdlu.hr

Art workshops are one of the most striking characteristics of the contemporary cultural discourse. Intensively supported by the local and international institutions financing cultural activities, their principal goals are dissemination of the current civilisation standards of equality and tolerance, formation of a functional network of professional contacts and providing a platform for the immediate interchange of knowledge, concepts and experiences. In the beginning of October 2008 the warm colours of Styrian autumn and the substantial art program of the cultural festival bearing the same name promised that Graz would be the ideal frame for H.E.I.M.A.T. workshop, focusing on the intercultural dialogue and overcoming dissonances occurring within the multicultural environment. The workshop resulted from the partnership between European non-government organizations and associations Cittadellarte – Fondazione Pistoletto from Biella, DeBuren from Brussels, Hangar from Barcelona, Next – fine arts club from Graz and St James Cavalier from Malta, united through the collaboration with the art movement Love Difference under the umbrella of the As_Tide Network. The entire project has been developed during a series of events held throughout Europe, each dedicated to the articulation of contemporary cultural discourse on the specific geopolitical context. To give the Graz chapter a local touch and substance, municipal and regional guests - artists and representatives of similar organizations, joined the core of the group for ten intense days of exchange. The organizers of the encounter, headed by the Next – fine arts club manager Luise Kloos, have developed the guiding idea, a thread supposed to entice the dialogue and interchange as well as inspire the participants, from the notion of Heimat. Signifying the specific compound of feelings and social values, Heimat determines the most profound strata of German identity. On the top of being laden with painful and negative historic connotations, as it turned out, Heimat is a term that is very difficult or almost impossible to translate. Although the aim of this text is neither to elaborate the meaning or importance of art workshops, nor Heimat, these opening lines will serve as a basic framework for the assessment of events that bounded, preserved and further developed the unity of the group of persons aspiring affirmation of positive and binding values of humanity.

Even a sceptic like myself, averse to the frivolous ways of the contemporary art scene, very quickly had to admit that calm, but determined leadership of quiet Luise Kloos made a familiar and superficially absolved city as Graz very new and enticing, a notion of Heimat almost palpable and, most importantly, a possibility of creating a functional artistic action realistic and requisite. In retrospect each and every single experience of the workshop is getting its true importance – each program, every visit and pause, every lecture and presentation I attended. Through different channels of our communication, lectures or casual talks, collective task



or leisure, soon we realised that complex emotions and historic burdens which define Heimat as a unique feeling of belonging and attachment are common to anyone or all of us contemplating our own identity. That was our starting point. Soon it became clear that over the process of knowing and understanding each other, the idea of a Heimat common to all present has developed spontaneously, concurring with the wider notion of European identity at its embryonic phase. This unity had not developed only regarding the agenda of our work, but also because of the shared aspiration towards a better and healthier society, the volition that Michelangelo Pistoletto would finally define for us in his vehement presentation as utopia of the Third Paradise. It is a vision of world and reality marked with the constitution of some sort of Superheimat, a homecoming to the mother planet and understanding of the necessity to synchronize human actions with the beauty of its fragile nature. Is it possible to achieve this change and is there any alternative? The responsibility of a contemporary artist is in promoting a holistic approach to reality that reaches beyond the specialized disciplines marking contemporary civilization and stretching the world to its breaking point. Humanity should become the keeper of the earth as the almost ineffable foundation of our world.

Intercultural dialogues in Graz, just as all workshops that combine artistic work and forms of dialogue, basically follow Beuys' concept of social sculpture, performing practice aiming to create interaction with public and ultimately substitute the commodifying art object with immediate shaping of social fabric. Here the aesthetic reflection is united with ethical action in the continuous process of balancing reality. Positive, impelling thought should influence the passive social structure as a stone thrown onto the inert water surface thus moving its stagnant depths and initiating the ever-spreading ripples of change. Intercultural dialogues workshop was conceived and realized as one among the many stages within the process of gradual alternation of praxis within cultural discourse in the respect of its responsibility towards constant improvement of reality. The workshop functioned as a perfect framework for the awakening of the true significance and the all-human qualities of Heimat and simultaneously as a trigger of its future transcultural equivalent. Accordingly to its goal, the workshop created exchange within the motley international group of cultural entrepreneurs, ranging from visual artists, musicians and dancers to promoters, theoreticians and, like



the author of this text, critics and administrators. At the beginning of this gradual process the participants got acquainted with each other through a series of presentations as well as various informal meetings. Indeed, it started as a process of introspection and detection of varieties in the functioning of cultural strata of society. In order to create the cohesion necessary for the success of the workshop, the unity was enhanced through a series of group dynamic games and procedures of group self-assessment. The intertwined network of levels on which the participants of the workshop could existentially bond, for example those of generation or experience of living abroad, were established through achieving fragmented tasks in ever changing groups.

The next step was opening-up to the city. On this occasion the workshop participated in the program City Walk conceived by expanding conventional understanding of culture as ad hoc factor of local identity to the local economy and modern industrial production. Designed for the Steirischer Herbst festival, the program gave an unexpected contemporary flavour to the traditional theme of Heimat. Led by two MCs dressed in traditional lederhosen the dynamic program presenting otherwise invisible layers of the city to cultural enthusiasts, demonstrated the interfusion of culture and industry. The ringtone by Bertl Mütter was premiered during the lecture of Prof. Dr. Otto Petrovic in Foundation Evolaris Next Level which develops the outlines of the next level of telecommunication technology and society. Prof. Dr. Wolfgang Welsch offered philosophic premises for the development of technology necessary for global mapping in his Being Trans-cultural lecture, held in the offices of Vexcel Imaging, a Microsoft branch. The Trans Lingual Interventions project by an international group of authors proved itself a convincing linguistic parable to the performances of the AVL List - Institute for development and control of powertrain systems with internal combustion engines. Finally, dance and music improvisations of Speed Socialising, a performance by Christina Medina and Bertl Mütter, were an adequate expression of the dynamic scene and activity of the AEVG recycling plant in charge of the local variation of garbology. That very same evening, following the experience of local know-how within global development guidelines, the theatre play All Together Now by Meg Stuart and Damaged Goods, provided another valuable insight into the probability of democratic art. Starting with the widest possible basis of performers stretching beyond generation divides, sexual preferences and dancing abilities, the show developed into a supremely aesthetic

and unquestionably ethical momentum.

The next round of programs led the group to the core theme of its work. Strategically situated in the offices of ecumenically active parish of St. Andrae, spiritual centre of the most diverse and the most numbered multicultural community in Graz, the program turned to the real life experiences and understanding of the crucial role of intercultural dialogue in defining the new Heimat embracing multicultural reality of the contemporary society.

My participation in the workshop finished due to my other professional obligations just at the moment when the group's creative feed-back had begun. The information about the realized context specific performances and events developed by the participants of Intercultural dialogue presented by this catalogue was passed to me through the participants' commentaries and the project's website. I bade my farewell after lunch in a Turkish restaurant that followed the traditional Steiermärkische supper we had on the foothills of the Alps the evening before. Everything experienced was just indicating towards the new dynamics which is quickly and permanently transforming the horizons of conventional social relationships like some unstoppable tide initiated by the globalization processes. The artists of Intercultural dialogues announced themselves as the agents of change. However, more important for them was the fact that by the participation in the workshop they had the possibility to personally experience and contribute to the radical changes in the tissue of traditional Heimat as well as its reflections on the designation of their own discipline. The artistic practice cannot any more be reduced to more or less frivolous manifestations of self-sufficient subjectivity. Its mission is founded in the responsibility of the historically conquered position of avant-garde. Its practice should aim to the mediation and integration of pluralistic visions of reality, developed within different cultural contexts brought to direct contact by the globalizing powers of contemporary civilization. Its role develops through its ability to recognize and use the advantages of its own position for the possibility of active and creative modification of society for the benefit of the whole world. Unstoppable as tide, they will overcome.



Transculturality

Wolfgang Welsch - philosopher, University Jena
www.uni-jena.de/welsch

The concept of transculturality (which I have developed since 1991) suggests a new conceptualization of culture differing from classical monocultures and the more recent conceptions of interculturality and multiculturalism.

The traditional description of cultures as islands or spheres is descriptively wrong, because cultures today are characterized internally by a pluralization of identities, and externally by border-crossing contours. Furthermore, this traditional concept, which emphasizes homogeneity and delineation, is normatively dangerous in structurally suppressing differences and encouraging separatism and violent conflicts. The concepts of interculturality and multiculturalism tackle some of these ills, but their basic flaw remains the presupposition of cultures as homogeneous islands or enclosed spheres.

The concept of transculturality seeks conversely to articulate today's cultural constitution, one characterized by intertwinement, and to elicit the requisite conceptional and normative consequences.

Firstly, transculturality is becoming dominant at the societal macrolevel: societies today are externally highly interconnected and entangled with each other, and they are internally characterized by hybridization: worldwide, in most countries, live members of all other countries of this planet; more and more the same articles (as exotic as they may once have been) are becoming available the world over; and the global networking of communications technology makes all kinds of information available from as it were every point in space. So the specificity and delimitation of cultures is gone.

Secondly, and perhaps even more importantly, transculturality is also on the advance at the individual microlevel: today most individuals are cultural hybrids because they draw on sources stemming from quite different cultural backgrounds when building their cultural identity. Hence cultural identity today is largely patchwork-identity. This holds not only for migrants or high-brow cosmopolitans but for the majority of contemporary people. And the next generation will probably be even more transcultural.

The individuals' inner transculturality is of great help in the current situation of outer transculturality. It enables the individuals to come to terms with the latter. For transcultural identities, manifold in themselves, are likely to have at least some elements in common with other transcultural identities, and thus to be able to communicate and to link with each other. Transculturality is not at all tantamount to uniformization. There exists still a wide range of differences within the transcultural shape of identities, it is just that this new type of differences is free from the old problems of separatistic difference.

Humans seem to be very different. But until 40 000 years ago, when the take-off of cultural evolution occurred, humans had been very much alike (and on the genetic level still are today). Humankind's next period - that of cultural evolution - however brought a gigantic development of difference; culture is essentially production of difference (between societies and within societies). Today, however, we seem to be entering a third phase, one combining difference and unity. The differences are not eliminated but weakened, forms of permeation and mingling are becoming prominent, and thus humankind might - along the lines of transculturality - come closer to the old dream of a "family of man".



The Third Paradise

Michelangelo Pistoletto - visual artist, founder of Fondazione Pistoletto Cittadellarte, Biella 2003

“What is the Third paradise? It is the fusion between the first and the second paradise.

The first is the paradise in which terrestrial life is completely regulated by nature’s intelligence.

The second is an Artificial Paradise; that which is developed by human intellect via a very slow process, which in the last few centuries has reached increasingly invasive dimensions.

This paradise is made up of artificial needs, artificial commodities, artificial pleasures, and of every other form of artificiality. A world that is completely and utterly artificial has been created, which continues to grow, consuming and deteriorating the natural planet. The danger of a tragic collision between these two spheres is by now very obvious.

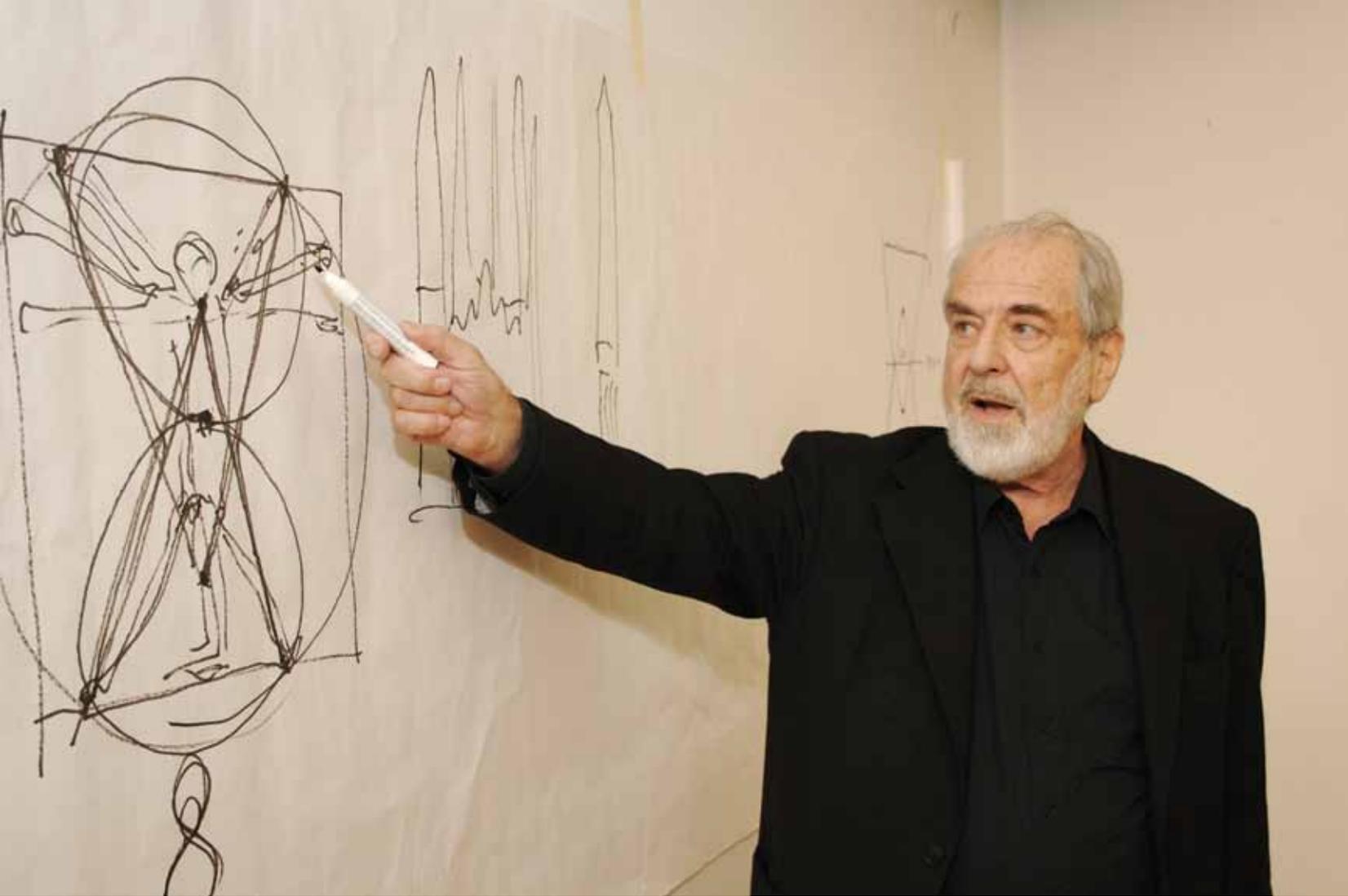
Alongside the universal need for the survival of the human species, the global project of the Third paradise is conceived, which consists in leading everything that is artificial; that is science and technology together with art; to give back life to Earth.

This can only happen through an evolutionary step, in which human intelligence finds a way to develop a responsible creativity to co-inhabit with nature’s intelligence.

The Third paradise is the new goal that leads everyone to take on personal responsibility in this revolutionary passage.

Biblical references are not intended in a religious sense, but are used to give meaning and strength to the concept of responsible social transformation, and to motivate a great ideal, which in a single step unites the arts, the sciences, the economy, spirituality and politics”.





Speed Socializing!

City Walk

Walking conference, Steirischer Herbst 08, Saturday, 11th Oct. 2008, 11 am – 5 pm

A collaboration between next, Akademie Graz, steirischer herbst

Meeting point and beginning: Festival centre of Steirischer Herbst, Neutorgasse 45

Concept: Dr. Astrid Kury (Akademie Graz) and Mag. Luise Kloos (next – Verein fuer bildende Kunst)

With: Yolanda De Los Bueis (UK), Elisa Marchesini (NL), Christina Medina (CA/A), Bertl Mütter (A), Otto Petrovic (A), Christoph Schwarz (A), Wolfgang Welsch (D)

Moderation: Buchgraber & Brandl

Which voluntary and involuntary social strategies between connection and disconnection, staying and leaving, exist in this time of mobility and flexibility? The self-awareness tour "speed socializing" takes the group by bus to places in Graz, which communicate an experience of the accelerated dynamism and dissolution of the near and the far, starting from visual globetrotting in Microsoft Visual Earth, to the worldwide network (evolaris private foundation and AVL List GmbH) to the garbology at the centre for recycling of the Abfall Entsorgungs- und Verwertungs-GmbH Graz. The tour will be accompanied by theoretical and artistic reflections – how social networks are organized in a moving and changing world.

The "nomadology of the 90s" has evolved from a purely theoretical concept to a living reality. Flexibility, once a privilege of the elite, has become an integral part of the individuals of the general public, through economic and political change. Mobility, a privilege and a compulsion, defines our times and is a major challenge of the present. What happens when mobility in all its aspects, from exile and economic migration to flexibility in work, takes control of entire societies?

In any case it increases the importance of social networks, which organize themselves through the independent structures of communication and action of the new media. Networks are the entrance into social participation for those, who are at home, as well as for the new arrivals. Because of the accelerated dimensions in our globalized world, as well as the call for integration, it becomes increasingly important to build relationships quickly, in order to be able to participate socially and economically.

Our present times are marked by acceleration and the breaking of borders and boundaries. How does mobility change social relationships? Which spatially independent networks are created through modern communication technologies and to what extent can they replace old social structures? What is the relationship between our "small social world" and the institutionalized forms of social informational and communicational channels?

Astrid Kury

Program

12:30 pm: Departure from festival centre

1. 12:45 pm – 1:15 pm

Mobile Home – Mobile Phone

Mobile customer interaction: Lecture by Univ.-Prof. Dr. Otto

Petrovic, Institute for information sciences and business informatics, Karl-Franzens-Universität Graz

Location: Evolaris next level – private foundation, Hugo-Wolf-Gasse 8/8a: worldwide network – acceleration, aggregation, delimitation – always and everywhere. Is there a technology, which embodies this more than the mobile phone? The evolaris next level private foundation develops new technologies for companies to cope with the changing needs. The artists will experience some of these new technologies.

... And one surprise!

2. 1:30 pm – 2:15 pm

Worlds on the Move

Being Trans-cultural: Lecture by Univ.-Prof. Dr. Wolfgang Welsch, Institute for Philosophy, Friedrich-Schiller-University Jena

Location: Vexcel Imaging GmbH | a Microsoft Company, Anzengrubergergasse 8/4: Virtual Globetrotting

We are all familiar with the fact that modern societies consist of groups of people from different ethnical and cultural backgrounds. More importantly, individuals are internally defined by different cultures. Not only societies, but individuals are trans-cultural. It is this trans-cultural nature of the individual, once recognized and understood, that enables us to cope with the challenges of our trans-cultural society.

3. 2:30 pm – 3:45 pm

Acceleration

AVL List GmbH, Hans-List-Platz 1: Guided tour through the wind tunnel

"Trans-lingual Interventions", a trans-lingual art project by Yolanda De Los Bueis (UK), Elisa Marchesini (NL), Christoph Schwarz (A) and Sarah Vanhee (NL)

Every untranslatable word is a new idea, a new world. As the bastard child of an art book, a language course, and a linguistic road novel, the "Essential Guide to Trans-lingual Dialogue" is a strictly subjective attempt to enable people from other cultures and languages to experience unique European words – untranslatable words. Trans-lingual interventions during the city walk break through language barriers and include the audience in the performance.

4. 4 pm- 4:45 pm

Speed Socializing - Garbology

AEVG-area, Sturzgasse 8

Dance performance with Christina Medina (CA/A), dance, and Bertl Mütter (A), trombone

Bertl Mütter: "it's about getting oriented quickly. (we like to use, especially in future-researching circles, the word nowadays, or, more threatening – who doesn't make it, stays on the tracks – in the future). dance as movement originating in stillness, and music (the trombone, by definition a "pulling" instrument) tries to conform. where will they reach?"

Christina Medina: The choreographic work of Christina Medina is coined by an intense examination of the surrounding space and music. She works with precisely defined structures, within which she further examines specific motives and improvisations. The topical approach becomes so abstract that it is in accord with the surrounding and opens new possibilities for interpretation to the audience.

Vexcel imaging - view over Graz



Grenzgänge

Public discussion in Schauspielhaus Graz

Wolfgang Welsch - postmodern-theorist, Michelangelo Pistoletto - artist

A collaboration between next, Akademie Graz, KF-University of Graz, Schauspielhaus

On 13th October 2008 at 7:30 pm, on the main stage of the Schauspielhaus Graz, philosopher and postmodern-theorist Wolfgang Welsch (D) and artist Michelangelo Pistoletto (I) spoke about "Finding a home in homelessness".

do city planning, economy and politics offer possibilities for individual creativity to enable identification with one's surrounding and community for even short periods of time?

Astrid Kury

The artist and art theorist Michelangelo Pistoletto is one of the best-known exponents of Arte Povera. He is the founder of Cittadellarte – Fondazione Pistoletto, a centre for art and culture in Biella, Italy. The centre is committed to the international cooperation of theoretical as well as creative reflections of present day social developments.

Wolfgang Welsch is one of the best-known postmodern theorists in the German-speaking world. With his innovative concept of "trans-culturalism" he made a name for himself in the debate about multi-culture. It is a common phenomenon that modern societies accommodate people from different ethnical and cultural backgrounds. More important however is the fact that individuals are internally defined by elements from different cultures. Not only societies, but individuals also are trans-cultural. It is this inner trans-culturalism that, once recognized and understood, should enable us to deal with the challenges of social trans-culturalism.

About "GRENZGÄNGE":

The theatre as a central place for political and social reflection holds great importance for the civil society. This was our motive to accompany the program on the main stage of the Schauspielhaus with questions about our contemporary identity: We live in a time of change, where many parameters are dissolved and we search for new perspectives. With our guests from science, art and politics we wanted to walk on the borderline (Grenzgänge) of new territories of uncertainty. We wanted to explore and analyze, sketch out consequences and personal observations, show possibilities for action and creation and bring to light new perspectives.

About the theme of Vilém Flusser's quote "Finding a home in homelessness":

Mobility characterizes our age, as a privilege and as a compulsion. When systems begin to move, new structures are formed. A different thought: Why do we feel that migration threatens our culture and society? What is the meaning of "home" of the individual in a globalized world? Origin and home don't only represent an exclusion of the foreign, but also stand for identification with a social community and a call for active participation in creating and shaping the surrounding. "Finding a home in homelessness" – Vilem Flusser calls the new homelessness – the individual situation of being foreign and the experience of the other – a chance for creativity. It shows us that home means taking responsibility for the people close to us and for the shaping of the individual surrounding. The counter question is: How far

Astrid Kury guiding through the Romale exhibition
left: Sara Falconi, right: Emanuela Baldi



Dance Identity

Liz King - dancer, choreographer

In every culture of the world people dance. Dance is universal. It is a form of communication in which words are not necessary. The body says it.

Dance is a human right.

When we are babies, we discover how to use our bodies and we make our needs clear through body language.

In the course of time, society and our environment, particularly in western culture, influence the behaviour of our body.

It loses the natural understanding of movement which is inherent in human beings.

In some cases, communication becomes dysfunctional.

My work is about going back to the child in each of us to rediscover the simplicity with which we were once able to move and to communicate.

The focus of reorganizing the body in my workshop and letting go of social body patterns induces a new state of being in which authentic communication is accessible to all.





left: Liz King

right: performance City walk with Christina Medina and Bertl Mütter

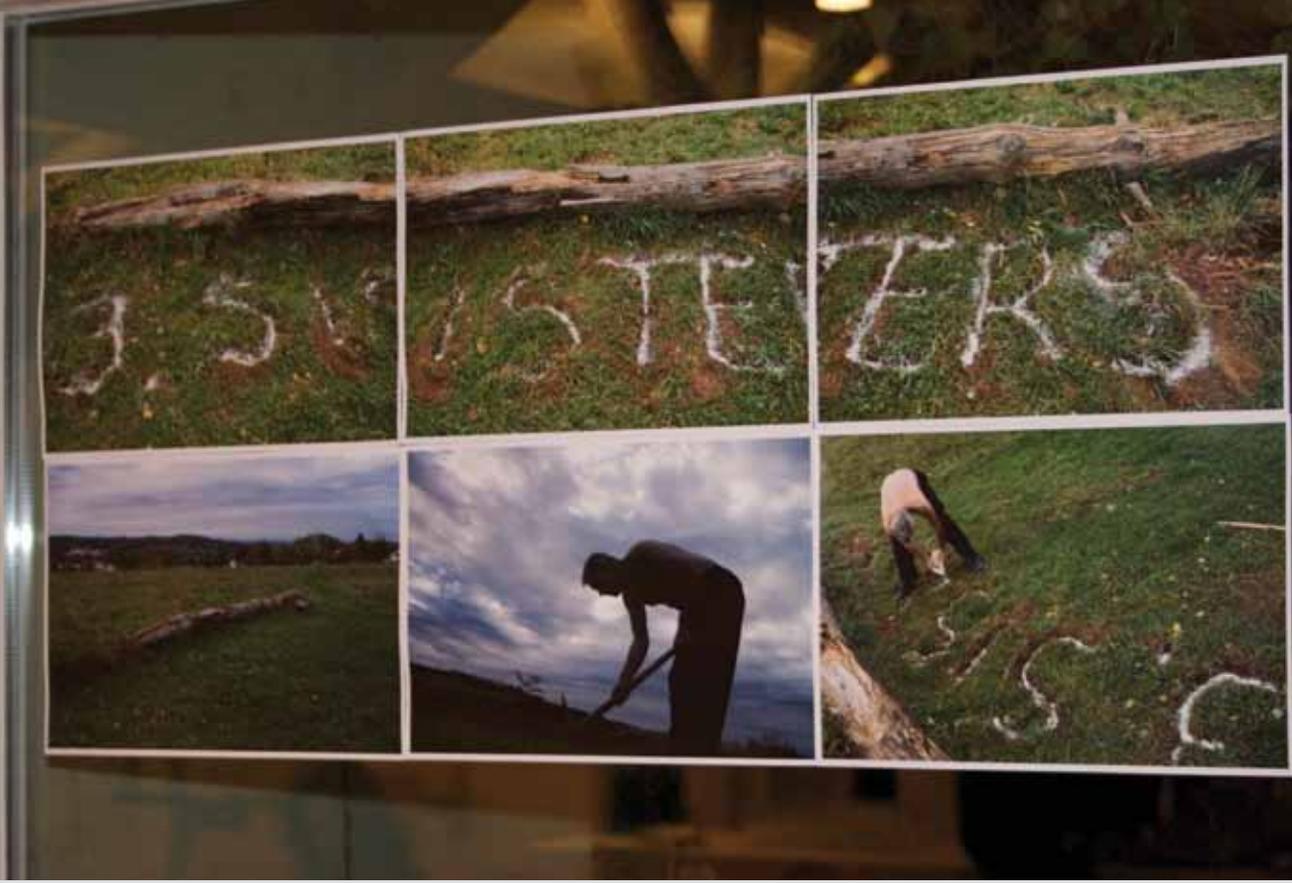
Back to heritage

Lecture given by: Josip Zanki

Text by: Iva Körbler - art historian

In a time of a general inflation of ideas, theoretical cynicism, and a sometimes deliberately induced atmosphere of nihilism and absurdity, where all too often the media practices a continual marginalization of authentic artistic events using cretinous excuses dressed up as editorial policies, i.e. that such events are not of interest to the general public, the Croatian artist Josip Zanki came up with a positively structured and precisely worked out idea about a symposium that would stimulate the local Croatian artistic heritage to come to life among us and cross the borders of space and time. The author of the first Croatian novel, "Mountains", Petar Zoranić, in the 16th century described the natural beauties of the authentic historical sites of Nin, Zadar, the Velebit Range, the source of the Krka River, and the vicinity of Nin, which inspired Josip Zanki to "reactivate" these archetypical places from Zoranić's novel on the 500th anniversary of the birth of Petar Zoranić, through a comprehensive artistic operation. This is the landscape of Zanki's birth and childhood, and the images of nature that he systematically memorized for years in this authentic countryside have always marked him as an artist of an exceptionally specific graphic signature and approach.

Josip Zanki, however, belongs to that fairly rare type of artist who wishes to share his own visions and creative-intellectual inspirations with other artists, as to a sufficient extent he is already formed as an artist – as an artist who possesses consciousness about the knowledge and talent that can be even more successfully developed and sharpened through various interactions with other artists. Undoubtedly, nature itself is the decisive factor that allows Josip Zanki endless games and changes while submerging himself into his own creative chasm, an individual experience that reflects knowledge of the imbued functioning of man and nature, landscape and character, local customs, heritage, and traditions. Only someone who has sensed all the changes in nature throughout a day, a week, and through the merging of the seasons, with experience of the capricious wind, rain, and sea can more fully recognize the complexity of life cycles, learn the experience of surviving in the open nature of Velebit Mountain, or wait for a fish to finally bite somewhere on the open sea, and later apply this experience in order to become stronger through various artistic oscillations. Am I exaggerating? Experience tells me that in art a greater proportion survive of artists from the seacoast, the mountains, from the healthy rocks of the Dalmatian hinterland, who in their early years drank in all the strength of the sea and sun, and who always carry in themselves insights about surviving, obstinacy, and a positive defiance that drives them forward always and constantly. The children of nature are stronger in comparison to the somewhat degenerate urban children, who at the same age are very often broken by hopeless hours of practicing some instrument and the kilograms of dusty books that simply "must" be read in closed spaces, without any real experience of life in the open.



Three sisters, land art project, Josip Zanki



H.E.I.M.A.T. in the intercultural dialogue

Artist's projects

"Home is the place, where I'm understood without language. Home are the people whom I don't have to explain who I am. I don't have to offer any explanation to justify my existence. Home is to be able to listen and see, aimless and undisturbed. Home is the feeling of a big silence and stillness which allows me to be myself." – Lore Heuermann

The Belly Ballet Project

Artists: Christina Medina - dance, Manfred Stern - music, Marcel Fötter - drums, literature, Reino Koivula - photography, Katya Borg - visual arts, Tina Lamm and Katharina Dilena - assistance

Results: Workshop Kindergarten Karlau, with 19 kids from 3-6, some parents, dance, drawings, video, photos, text, music, life performance

The Belly Ballet Collective Project focused on Kindergarten Karlau; through dancing, music and art, this collective project captured the energy of the children.

With the diversity of cultures, communication was concentrated mostly on physical dialogue. Between the participants and the collective, we all developed a common language that blended German, English and gestures. The creative movement class integrated exploring basic

concepts such as fast and slow, large and small, movement and stillness. We introduced live music (flute and drumming) and also expression through drawing. The experience was documented on photo and video.

Dance is play - laughter is music - art is fun.
The belly is the balance point, the centre of the body. This is our Heimat.

Christina Medina





left: workshop Kindergarten Karlau, Katya Borg, Marcel Fotter, Manfred Stern
above: Christina Medina

Trans-Racial Institute

Artists: Yolanda de los Bueis - video artist, Max Valentin - performer
Results: interviews, video 12 min, performance



We represent the “Trans-racial Institute” in Dubai and are researching the possibility of opening a branch in Graz, Austria. T-RI has been running successfully for 3 years in Dubai and 1 year in Goa (Palolem) but is looking to diversify with a new centre in Europe. T-RI Europe offers a relaxing mountain setting, a top quality well-being centre and highly educated staff members. T-RI is evaluating three locations for this venture, the other contestants are located in Poland and Norway.

The service of T-RI is aimed at individuals who suffer from trans-racial disorder. The condition can be compared to trans-sexual individuals who are born in the wrong body. An example of trans-racial disorder are the “Wiggers” (white people adopting stereotypical black mannerisms).

The program would be structured in 2 phases:

Phase A: 3 months of plastic surgery and healing – mainly in the clinic

Phase B: 9 months of training and integration as a new race. A parallel process of coming at ease with yourself and also with your surroundings.

As this is a very demanding process both physically and psychologically, the clients are guided through psychological counselling all through the process as well as being closely monitored physically. To meet the high demand of our customers and to support the process they go through in the program, the construction of the clinic would involve building a new neighbourhood in Graz. This would bring in lots of new employment opportunities to the city. The neighbourhood would be constructed to a high standard with all kinds of luxuries, including temporary homes, a well-being centre and other amenities.

For phase B we would be looking for families to host our clients in their integration process. A screening process would take place prior to selection. A phase C would involve a representative of the local community to act as a pivot for the network of hosting families.



SOUND VESSEL „HEIMAT“ UNBORN

Artists: Manfred Stern - composer, flute, Marcel Fötter - writer

Results: audio CD 10 min, performance

We like to approach the meaning of the concept "Heimat" in seven pieces. Our starting point will be a description of rough material structures as they present the "outer world" to give a feeling of "Heimat" to our ears, musically speaking. Rough material structures might be the ones, that give us the feeling of being anchored. We'll try to express these feelings musically as well as through words. Unstructured frequencies: sounds are, so to say, the first input to the ear, that is gradually growing up; sounds from long ago, that used to give us the feeling of being at home, might later, when we are far away from home, be recalled and give us the inner feeling of "Heimat".

To give these sound-structures a body of words, to express sound with words, the music and the text are tied together to represent one piece.

From our starting point of rough structures, we like to follow musically as well as in words a path, which we call "sublimation". "Sublimation" here has nothing to do with Freud. To approach the meaning of "Heimat" we try to present the material aspects of this concept, and in seven steps we'll arrive at its interior meaning, which we like to translate as: friendship. The paradox of this seven step model is, that in rough structures sublime structures will be present and vice versa. Music and text of these 7 pieces are composed as one structure.

Structure: 7 Pieces

Outer world

1. Unstructured Frequencies (Text: „Sound container, „Heimat“ – unborn“)
2. Noise and Sounds (Text: „Leaving“)
3. Sounds that give confidence (Text: „Coming home“)

Inner World

4. Fragility of Worlds of Sounds (Text: "Circles of thoughts destructed")
5. To listen deep down (Text: "Essence of creature")
6. Mind-Sounds (Text: „Watersongs“)

Sublimation

7. Merging: Inner and Outer World (Text: "Friendship")





left: Manfred Stern, Marcel Fotter
above: Cultural Heritage - roofs of the City of Graz

„Heimat-Soup-Project“

Artist: Tina Lamm - chef

Assistance: Max Valentin, Jelena Dabic, Emanuela Baldi, Katharina Dilena, Susanne Schweiger, Sara Falconi

Results: cooking-performance, lunch for pupils, teachers and artists in collaboration with Hauptschule St. Andrae, photos

Lunch for 50 persons (20 artists, 30 pupils and teachers from St. Andrae school, Graz).

Menu: Soup, different spreads for bread, multi-kulti brownies.

Soup is Heimat - it's warm - it's nourishing - it's home - soup is found in almost every culture. Food is a very strong and basic indicator of the individual HEIMAT FEELING. Nearly everyone will remember some special food, taste, smell of his or her family/home/heimat.

The basis was a vegetable soup and a chicken soup so that everyone can enjoy and 'tuck in'. In addition we prepared different things to add to this base: Fresh vegetables, hard boiled eggs (used in Poland and Indonesia), cooked chicken (used all over the world), pasta, rice, coconut milk with lemon (for the ultimate oriental taste). In addition to this soup, there were different spreads for bread like garlic-yogurt spread (Austria), hummus (Persia, Turkey), hot chili pasta, tomato relish and guacamole (Mexico). As a little dessert we baked multi-kulti chocolate brownies - simply by adding different dried fruits to the basic recipe to give it a new and slightly different taste.

Resume:

Preparing food together and sharing it with others is a very easy approach to starting an intercultural dialogue and communication between people. Stimulating this intercultural dialogue by sharing your own 'taste of Heimat' with others was a very joyful experience for everybody.



„Heimat-Soup-Project“ - Tina Lamm, Susanne Schweiger

Social Net

Artist: Susanne Schweiger - visual artist

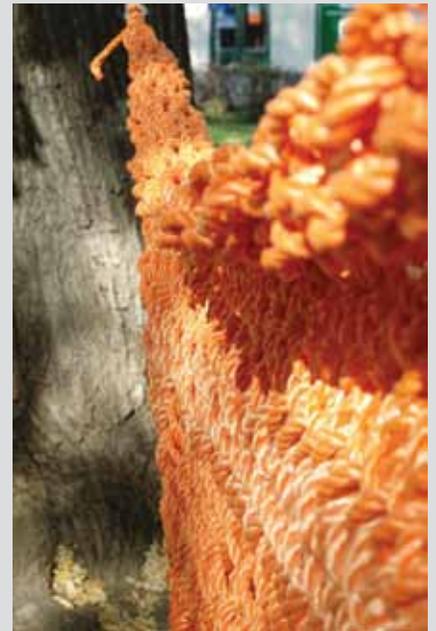
Results: installation - 280 m string / nylon, knitting, dimension ca. 1.20 x 1.50 m, flexible in all directions, photos

A social net is a place behind which you can hide yourself, a place of communication and a place to form groups. At some points you can look behind the net, but you can also block the view.

Process and experience

Talking with children about integration, isolation and socializing. Discussions in a pulsating group. Being a foreigner in this group? Or being a foreigner in this country? The question that was formulated was: Do I have to integrate?

When I started to knit my social net, it was a bit like hiding myself behind my work. I spent a lot of time by myself. The beauty of it was, that through this action of hiding and working, I got more and more integrated.





Blend in?

Artist: Elisa Marchesini - visual artist, fashion designer

in collaboration with Klasse 4A, Hauptschule St. Andrae: Almedin, Arlind, Domenica, Hamzad, Lavdim, Okam, Anni, Dir. Irmingard Otto. Assistance: Christoph Schwarz, Photography: Fedor Vucemilovic

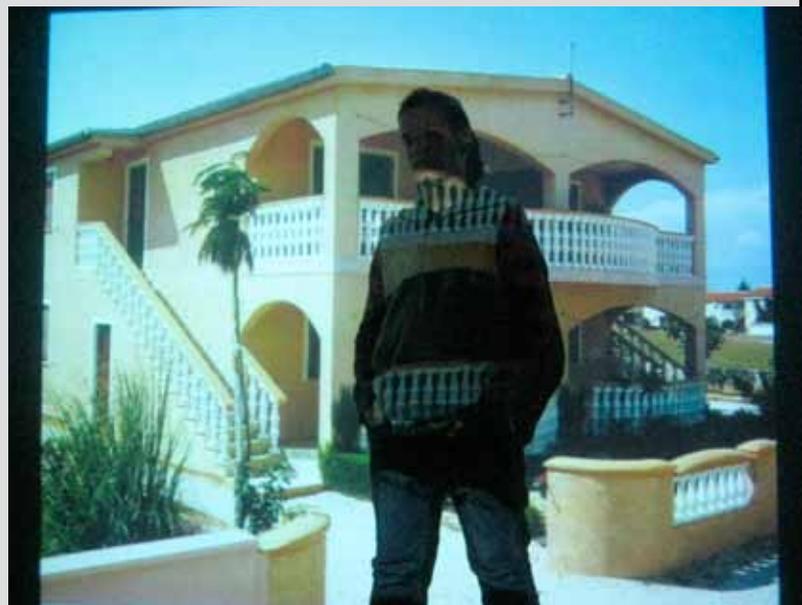
Results: 8 projected images

The concept of a hybrid and ever-changing perception of Heimat is visually represented by the blend-in.

Installation: a combination of projected images from the past and the presence of people standing in those images.

At the St. Andrae school (a middle school in Graz, Austria, known for its multitude of cultural backgrounds) I asked schoolchildren to bring photos of anything strongly related to their Heimat. Their chosen images in combination with maps of the different native countries were projected onto the teenagers themselves on Friday, 17th October 2008.

The projected images became an ever-changing (im)print on the clothes of the schoolchildren. It appeared that past - the images, and present - the teenagers, merged together in a new and evolving sequence.





Mobile Heimat Orchestra

Artist: Christoph Schwarz - new media artist

in cooperation with St. Andrae Hauptschule, Dir. Irmgard Otto, Mrs. Loidas, with the pupils: Karim, Gregor, Nderim, Jeffrey, Gries Handy Shop

Results: installation with mobile phones, ring tones on a tree, life performance, photo

Migration and accelerated mobility lead to a changing concept of Heimat – the cell phone is a strong symbol for both, the loss and the increase of distance.

As an ironic reference to the ubiquity of ringtones in the public space, the Mobile Heimat Orchestra is an attempt to an aesthetic redefinition of cell phone sounds, frequently understood as acoustic pollution. Influenced by the urban legend of birds imitating ringtones in their singing, mobile phones are mounted on a tree, playing new tunes composed by pupils of the Hauptschule St. Andrä in Graz.

Christoph Schwarz, www.marcus.at





HOMELESS

Artist: Lore Heuermann - visual artist

Results: ink on rice paper, candle, 50 cm x 25 m

If home is a feeling of security and trust, especially in childhood, I experienced the opposite at a young age. In the beginning I'm constantly abroad. Nobody understands me. Nobody knows me. I can't really remember being sad on this account. I remember more the feeling of curiosity while moving from place to place. Born on 1st March 1937 in Münster, Westfalen I experience bombs, war, basements, escapes, and sirens for many years. We have to find shelter in new places seven or eight times before I'm 5 years old. We are constantly evacuated and moved around.

Then I'm trained at a convent school in a pilgrimage place in upper Bavaria; me, coming from an old family of pastors. Then Teutoburger Wald. Living with farmers for a few days and staying in a stone pit after that. Witnessing the retreat of wounded battered German soldiers in torn clothes – for days they pass along side streets towards their homes. Later comes the invasion of the victors, the Americans, who search and plunder houses. Curfews. Hunger, foraging and trading with farmers. Searching for edibles in the fields and woods. Searching for coal and potatoes at the stations. Everything has changed and is different from the world before the war.

Me, always in the middle of it, always trying to acquire the local German dialect. At one point I get fed up with this constant effort at conforming. I give up. I experienced the position of an outsider at a very young age, as well as the foreign and unknown. Other children, who were very cruel, often beat my brother simply for being dressed differently than the locals. The same situation arose every time we moved to a new place.

I became very careful early on and lost my carefreeness. I drew consolation from the interesting world of literature. Because of this, home is a beautiful imagination for me. Personally I've never experienced nor missed it. I came across the word „home“ mostly in books that I found at my grandmother's place – Gartenlaube, Ganghofer, Rosegger and Stifter. Those books described an alleged perfect world with all its strange small human problems. They were always heavy with prejudice. Partly sentimental, partly romantic, these books created an illusory world, which is contrary to the one I see today.

For these reasons it is my way to lose all illusions about our human existence and to keep a clear head. I want to see all people and all situations as they are, with an open and loving attitude and all the friendliness I'm capable of.

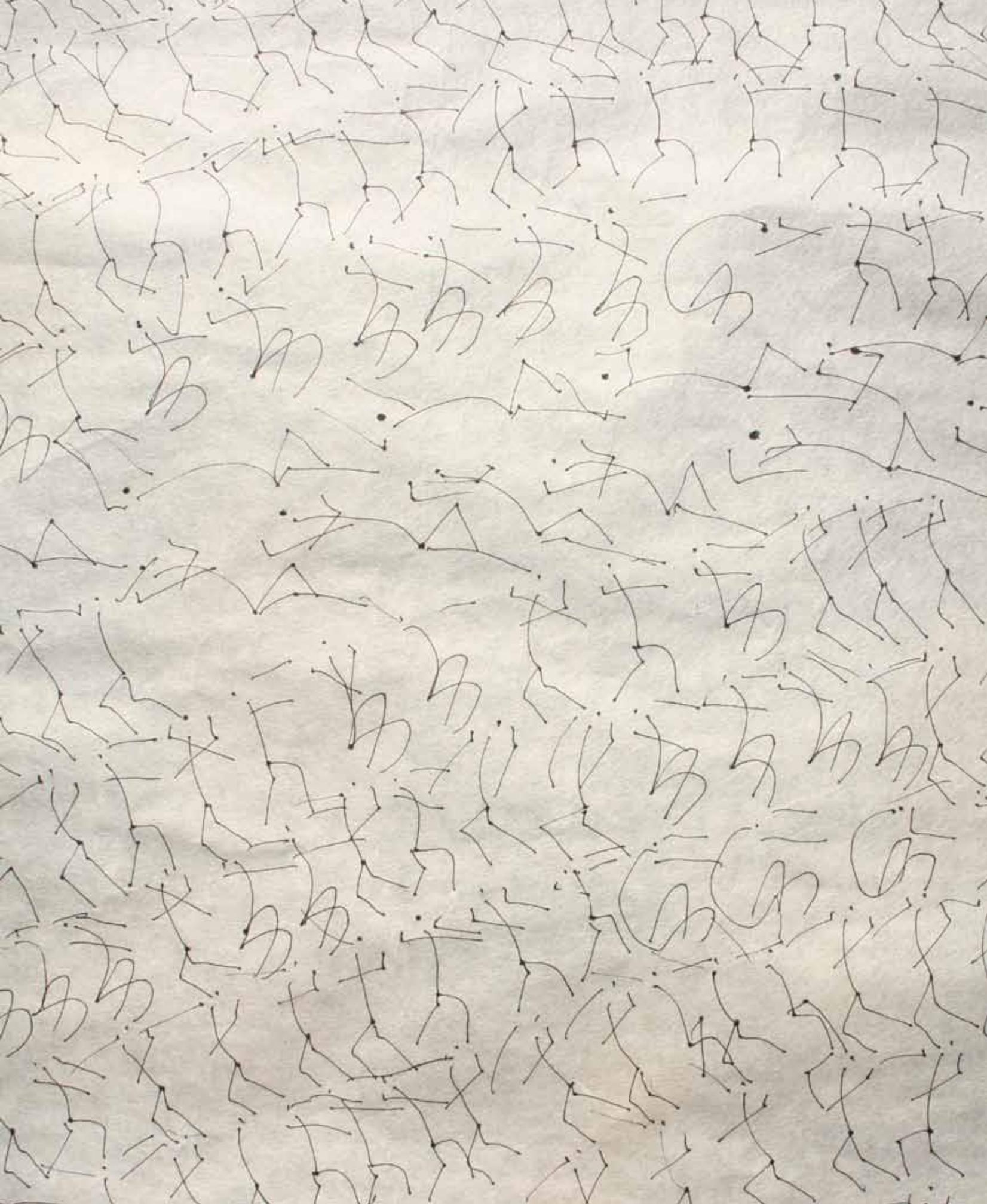
I want to perceive all shortcomings and imperfections in myself as well as in others. I think you cannot have both at the same time – the feeling of security and safety, and the freedom to do whatever seems important to you. As an artist it is important to search for one's own goals and take responsibility.

In my opinion home imposes rules that hinder individuality and personal development in an effort to uphold the harmony of the community. Home is not about change and innovation, but about the preservation of existing conditions.

I think the big changes in the world demand not only a more human attitude towards all fellow beings, but also awareness, respect and sensibility. Of course one must never lose sight of one's own values, which have developed from experiences in the past, when dealing with others and their differences as well as similarities, in the quest of finding a good solution for both sides.

Lore Heuermann





Three sisters / Island

Artist: Josip Zanki - visual artist

Results: 14 ink drawings on paper 35x25 cm, video 10 min, interviews, land art photo documentation

Background

In Zadar archipelago near the island of Uglijan there is a group of small islands called the "3 sisters". For generations the inhabitants of the surrounding islands have buried their un-baptized children's bodies there, making the "3 sisters" into an exile for dead children. These islands have become powerful symbols for sinners, heretics and people under the law of the church. Later, during communism, there was a custom to write "Tito" or "Fraternity and Equality" on top of the hills of the islands. Youngsters, soldiers and left wing activists, who used little rocks making the writings visible from far away, did this.

Project

My work is focused on three parts, dealing with two ideas: landscape and exile.

1. "3 sisters" – land art project, dug in grass.
2. "Invisible city wall drawings" – Every day of the project I worked on nine invisible city wall drawings. These drawings are connected to the history of Graz, when the city walls and upper town were destroyed by Napoleon.
3. "Isolation" – My video work includes interviews with the citizens of Graz about the wall and the island – about the connection between the destroyed city walls and the new island on the river Mur. For them, what is a better symbol for isolation: a wall or an island? Do they think that the construction of the island was a result of the missing walls?

These three parts of my work refer to the ideas of isolation and communication, history and memories, nature and urban vision.



Heart on the right place

Artist: Jelena Dabic - visual artist

Results: installation with 20 paintings, acryl on canvas, 20 cm x 20 cm, 30 baked hearts with small drawings

Licitarska Srca (ginger bread hearts) are a symbol of love and faith and are often given to loved ones. This tradition is typical for the part of Croatia where I come from. Today, they have become popular all over Croatia.

I treat the hearts in three ways:

1. A symbol of Croatia – my Heimat. They remind me of my homeland.
2. A heart symbol – everybody is looking for a part in oneself, a detail, a feeling, a smell, etc. that reminds one of home, of Heimat.
3. A personal symbol – a drawing of a person or a little mirror placed in the center of the heart.

My paintings are made out of little pieces of canvas, like a puzzle. They depict impressions of Heimat – my own and those of others.





ST. JOHN'S PROJECT

Artist: Davide Skerlj - visual artist

St. John's sculpture, outside of St. Andrae church in collaboration with Hanna, Dennis, Domenica from St. Andrae Hauptschule

Results: installation with gray tape on St. John's sculpture (except the face), video

The idea for my project on the St. John's sculpture comes from the significance of face and soul as identity.

Together with the children we used grey tape to cover the statue. This was a working project on the physical image.





Grassland

Artist: Aurelia Meinhart - visual artist, project leader

in collaboration with Gymnasium Stift Rein, Mag. Barbara Meier-Nedwed - text, Mag. Dagmar Schwischay, Mag. Renate Gottlieb - geography and geodesy

Results: land art installation with 558 students, photos

The landscape in front of the monastery becomes a borderline experience. Austria – calculated and surveyed, defined by its borders. By walking over the land, young people actually comprehend what home is all about.

A fence separates inside from outside, abroad from home. Feeding on the fenced grass, four dozen sheep change the colour and shape of the land.

Through this process the grass is being shaded and gradually the outlines of Austria take shape. Thus Austria can be distinguished from its neighbours and becomes clearly recognizable as an independent country.

558 students stand along Austria's borders, forming a living borderline, a visible border protection. They experience "inside" and "outside". The students show the colours of the national provinces through their clothes or accessories like green-white hats for example, which represent the province of Styria.

A second perspective presents itself:

From a helicopter Austria can be clearly seen. It is only from this distance that the country shows its familiar outline and may be photographed and filmed. Thus the project becomes a document: Austria as a designed landscape.

Landscape within landscape.



left: Aurelia Meinhart
right: Monastery Rein



Playing with my HEIMATFEELINGS

Artist: Reino Koivula - photographer

Results: object on a tree, foto

Heimat - like an adhesive tape - is difficult to shake off.

A strip of long, thin and narrow matter which keeps it (Heimat) together and others out.

Repairing broken things with Heimat-tape.

Heimat - Network - Aid

What doesn't work, what is broken, becomes a key in creating new networks.





H.E.I.M.A.T. - a project for new meanings

Artist: Alessandra Nicolini - writer

Results: text, text installation

During our discussion they said that Heimat was linked to home, family, a comforting place, memories. For someone it was connected to urban cross-reference, internet, sometimes to something completely immaterial. In short, I understood that for each of us Heimat was a concept previously defined in unconscious ways, because most of us described it on the base of one's own idea of comfort. Heimat = comfort?

There was someone who had a different point of view about, for example, the ways to become integrated. But anyway, we were politically correct enough to avoid the other side of Heimat and its demagogical, political, nationalistic interpretation.

If I understood well, in Italian Heimat could be translated as "patria" (fatherland) or "appartenenza" (belonging), but these ideas are used in very different ways, depending on the purpose.

Fatherland and the sense of belonging are warm and comfortable refuges, but they could become ivory towers in which you entrench yourself against a potential enemy. History shows that these concepts were often used in a worse meaning: to set us - good, pure, superior, better - apart from the others - bad, impure, inferior, worse - and to find an excuse for exploitation, supported by contempt or even by hate. Everything is connected to fear, to the insecurity and the fragility of the human condition and to the lack of consciousness. When you don't know who you are, it is easier and less frightening to look for an external enemy than to understand your own limits.

So, H.E.I.M.A.T. is composed of different meanings, it depends on the situations and the points of view. When it is too sweet, the risk is the falsehood of the so-called respectability (or the diabetes...), if it is too nostalgic, it could hide an inadequate personal evolution (or the senility...), if it is too... But the point is always the fear.

Heimat: as Heart (the heart of our childhood, of the family warmth, of the memories of our grandparents...), also as Hate (hate for everything that is different from what we know and that therefore could lead us to discuss it and, inevitably, to a self-criticism) or Hammer (to crush and annihilate "the other").

So Heimat, from Heaven quickly becomes Hell, the Hive becomes a Hole, the Heartbeat for the everyday joy becomes a Heartbreak for the violence that degenerates from it, the Honesty that is the base of our feeling becomes Hypocrisy, that could transform our Horizon into something

Hopeless, making us forget, devouring Hamburger after Hamburger, that our condition is privileged while in most parts of the world people are fighting enemies really worse than ours, as for example Hunger. Progress and speed make us lose the taste of the Home-made and find in the industrial trade-mark a new collective, recognizable in places like the Hypermarkets. What is good in the feeling of Heimat can be useful to Heal the wounds, ours as well as of the others, but if it becomes a shield instead of open arms, it is more likely to Hurt: when History is manipulated so that it becomes a Half-truth, Heimat is not a place of the Heart anymore, private and unavoidable, but a demagogic and propandistic weapon.

hEimat can represent the Exchange we can have with other human beings, or the attempt to Erase every trace of them, transforming the Entrance into an Exit or into a toan Expulsion: the worst happens when the taste for the Exotic abuses its power on the sense of Ethnic, when you forget the real human beings in the face of fashionable cultural idols, striving to fortify the image of yourself and to feed the Ego disregarding the Ensemble. Empathy between people disappears, Exclusion rules. In the same way, regarding the place that is the possible physical seat of our hEimat, we have to decide if we prefer to protect nature, favouring Ecology, or to make money with it, exploiting everything that is exploitable, with industry and irresponsible tourism, building and covering everything with cement, following only the senseless rules of the Economy. In short, the risk is that the Earth could be considered an Empire by a single person as well as by a government, and that Evolution could lead us directly to Extinction. There should be sufficient common sense to eliminate the Excess and keep the Essential, recognizing it in hEimat and diligently looking after it. If we want to reach this goal, we must understand that it's not enough to collect information without understanding, because the Erudition is not Education and the Experiences can't be replaced by Explanations.

heImat is more Intellectual or Intuitive? Is it Inborn or Imposed? How can we understand if it's Innate, or only the result of an Indoctrination? Is it Innocent or is it easily Inflammable? Are we able to distinguish between our Ideals and what an Ideology can do with them? Is it useful to reach a good level of Integration or only to Isolate ourselves or Isolate the "other"? Is heImat our shield of Intolerance or does it help us in the Interaction with others? Does it help us to find our Identity or does it lead us to an Imposture, an Imitation?

heiMat is a kind of Magic, but who cares about Magic in these present days? Money is much better than Magic, Machines are much better than Magic... So, a Magnificent heiMat is transformed into something Mediocre, it's easier to think in Material than Metaphysical terms, it's more immediate to retreat into a MacDonald's than to take a walk on a Mountain, to take care of the Muscles than of the Mind. The feeling of a Majority crushes the feeling of a Minority, but we forget that Man is not much more than a Microbe (or a Mouse!)... heiMat is a Mother that we can transform into a Monster, while our Memories are transformed into Mystifications and therefore Maledictions, so that I can't find myself in "Me" anymore, but only under a Mask that protects me from taking note of the world: a world in which Medicines for serious illnesses are nothing more than a Monopoly, and Marketing is more important than Malnutrition of whole generations...

heimAt is Abundance, an Abundance that day after day we could mix up with Accumulation, while the idea of Aid becomes the pretext for an Aggression, 'cause we are driven by Ambition more than by Altruism. We are Alive and are becoming more and more Alone, we can be Awake or prefer to remain Asleep; ruled by the power of Anger we banish our Angel, and sometimes our forgiveness is an Apology more than an Amnesty. heimAt is Art, but for someone else it is the Army, it's a wonderful Adventure that, without the indispensable consciousness, becomes an Apocalypse, in which the Archetypes are manipulated to become Aberrations. In our times Acceleration rules and in our haste, we don't realize that in fact it's an Arrest, when for example a thing that we believe is an Air-bag, which should protect ourselves from unforeseen events, shows itself as a Air-gun to keep "the others" away.

heimaT protects us from real danger like a Tomahawk, thrown from our warm Tepee, but are we really sure that it's not a Time-bomb advertised by the Television? Are we looking for the Truth or is what is told on TV enough for us? Is Television the new Teacher of contemporary times? Is Television the new Temple? Did we exchange the Transcendent for the Technological? Which is the Truth? Why are we satisfied with Trash? Why do we let the coloured Thread, that links one to the other, become a Tentacle that is able to transform the Tenderness and the joy of staying Together into Tears? We escape from the Town to our Tower, with our Tablets instead of our Teddy-bear, while the Temple is now a Tomb and our Tomorrow looks like a Testament. In a world that wants to be Too fast, what happened

to the wisdom of the Turtle? What is the destination of Travel, that is a mere Transport?

I know, I'm rhetorical. But "R" is not part of H.E.I.M.A.T. so here is not the right place to talk about my rhetoric... Maybe Rhetoric is simply the dark side of (this) Reasoning...



H.E.I.M.A.T.

Artist: Alessandra Nicolini - writer

Results: text, text installation

H

heart-hate
 heart-hammer
 heaven-hell
 heartbeat-heartbreak
 honesty-hypocrisy
 horizon-hopeless
 hamburger-hunger
 homemade-hypermarket
 heal-hurt
 history-half-truth
 home-hotel
 heritage-hurry
 host-hostile
 home-hyperspace
 humility-humiliation
 having-healing
 heart-head
 hive-hole

E

exchange-erase
 enter-exit
 enter-expulsion
 exotic-ethnic
 ego-ensemble
 empathy-exclusion
 ecology-economy
 earth-empire
 evolution-extinction
 excess-essential
 exploration-emigration
 everyone-ego
 experience-explanation
 education-erudition
 emotions-establishment

I

intellectual-intuitive
 inborn-imposed
 innate-indoctrination
 ideals-ideology
 integration-isolation
 interaction-intolerance
 identity-imposture
 identity-imitation
 integration-imperialism
 introspection-imperialism
 indispensable-imposed
 innocent-inflammable
 individuality-exchange
 imagination-imposition
 intuitive-industrial

M

magic-money
 magic-machine
 magnificent-mediocre
 metaphysical-material
 Mac Donald's-mountain
 mind-muscles
 minority-majority
 man-microbe
 man-mouse
 man-mosquito
 mother-monster
 memories-mystifications
 memories-maledictions
 me-mask
 medicaments-monopoly
 marketing-malnutrition
 men-man
 many-me
 meditative-military
 mission-masturbation
 mission-mania
 mystic-machine

A

abundance-accumulation
 aid-aggression
 altruism-ambition
 alive-alone
 awake-asleep
 angel-anger
 amnesty-apology
 art-army
 adventure-apocalypse
 archetypes-aberrations
 acceleration-arrest
 air-bag-air-gun
 anthropology-anthropophagy
 artistic-artificial
 aggregation-aggression
 alias-alien
 aid-abandon
 advice-alarm
 alike-alien
 adam-android
 adam-ape
 aggregation-apartheid
 antidepressant-aphrodisiac
 advance-arrest
 archive-arsenal
 awareness-advertisement

T

tomahawk - time-bomb
 tepee-television
 truth-television
 teacher-television
 temple-television
 transcendent-technological
 truth-trash
 thread-tentacle
 tenderness-tears
 together-tears
 town-tower
 teddy-bear-tablets
 temple-tomb
 tomorrow-testament
 too fast-turtle
 travel-transport
 tolerance-terrorism
 tradition-trap
 trust-tragedy
 triumph-tricky
 totem-tv
 tradition-trade-mark
 tourist-tramp
 tourism-transmigration
 transgression-taboo
 talent-trash

History
Earth
Identity
Mother
Abundance
Temple

Hive
Empathy
Innocent
Mind
Altruism
Tolerance

Heaven
Essential
Inborn
Memories
Angel
Truth

Bauernhimmel IV

Composition by Anselm Schaufler 2009

a piece of about 25 minutes for 12 musicians, 1 conductor

Music Performance

A production by next – Verein fuer bildende Kunst as a contribution to the final presentation of A.S.T.I.D.E. in Brussels and part of the workshop in Graz „H.E.I.M.A.T. in the intercultural dialogue“

Artist's statement

„Bauernhimmel can be translated as „Farmer's heaven“. It means the traditional pictures of saints in the rural folklore. For me it has nothing to do with saints. It is more the heavenly sound of austrian folk music. The first part of „Bauernhimmel IV“ consists of very simple moments of austrian folk music, but not of any concrete piece. This simplicity consists of a strength and clarity and I used it to build different proportional canons. The most tense part consists of 7 canons of the first idea and 3 canons of the second at the same time.

In the second part, the Austrian music changes into oriental colours and it was even surprising for myself that this can be done with a very soft change. The music carries the listeners to a different culture. For me, the fact that worlds, which seem to be completely different at first sight, have quite a lot in common, was a great revelation. It is only our mental attitude to find this correspondencies. In times of political and medial paranoia we have to be very awake and we have to look very closely before condemning anybody.

The third and last part comes back to the austrian material, but it has changed. After such an experience, the music is more free, it is searching, it is open to new ways. For example one thing which has changed are the keys. In the first part we have only one key and in the last we have at least 6 keys at the same time. This open minded approach to musical ideas enhances the music and takes it to an estatic level.

For me „Bauernhimmel IV“ is an axis between cultures: An axis of love and tolerance.“

ENSEMBLE ZEITFLUSS

The music in the past and the present century is an exciting and fascinating chapter of the history of music. Regrettably, it remains largely closed to a bigger audience. The works of notable composers of that time are very rarely found in the portfolio of musicians in the city of Graz. With the Ensemble Zeitfluss, which was founded in October 2003, conductor Edo Micic, composer Kiawasch Saheb Nassagh and saxophonist Clemens Frühstück want to work against this cultural deficit.

It is the ambition of the Ensemble Zeitfluss to confront the works of great international composers with the works of native composers. A great concern of the Ensemble Zeitfluss is the presentation of exciting developments of present day music and its hidden beauty to a general public. The Ensemble Zeitfluss wants to perform forgotten, rarely played and unknown works as well.

The strategy is to approach a broader audience with works of great composers, some of whom have been almost completely banned from the contemporary music scene. These works are performed along with works commissioned by the Ensemble Zeitfluss.

Performed by Ensemble Zeitfluss:

Edo Micic (conductor)
 Hubert Salmhofer (clarinet)
 Fabienne Zernig (clarinet)
 Clemens Frühstück (saxophon)
 Kurt Körner (trumpet)
 Radu Petrean (horn)
 Hugo Mali (dulcimer)
 Kathrin Lenzenweger (violin)
 Reka Körner (violin)
 Daniel Moser (viola)
 Andrea Molnar (cello)
 Lisa Malyusz (horn)
 Tamas Schultz (contrabass)





left: Anselm Schaefer
above: main building, steirischer herbst 2008

Documentation of the project

Artist: Fedor Vučemilović - photographer

Results: photo and video, Dyptichon Günther Brus House / St. Andrae Church

Fedor Vučemilović did the whole documentation of the project in Graz on photo and video. As an artist and photographer he is one of the most well known in Croatia.

Fedor Vučemilović was born in Split on 18 June, 1956. He graduated from the Academy of Dramatic Arts in Zagreb, Department of Cinematography. From 1975 to 1978 he was a member of the Group of Six with whom he organized exhibitions-actions and started the magazine-catalogue Maj 75. By vocation Vučemilović is a multimedia author. His work includes film, photography and video (short feature films, documentaries, reports, travel videos, photo-essays on other authors, promotional videos). He lives and works in Zagreb.



“What relation is there between aesthetics and ethics?”

Hangar, Barcelona, Spain - December 2008
Minipimer.notv

Curated by

Pedro Soler, Pilar Monsell

Participants

Alex Arteaga, Emanuela Baldi, David Batlle, Yolanda de los Bueis, Francisco Blanes, Lluís Carbonell, Chiara Cardinali, Lucía Egaña, Filippo Fabricca, Pamela Gallo, Elena García, Paula Gómez, Joan Miquel Gual, Carlos López, Elisa Marchesini, Laura Malinverni, Pilar Monsell, Montserrat Moliner, Laia Munar, Pepe Ribas, Nuria Rodríguez, Francesco Salvini, Christoph Schwarz, Pedro Soler, Sarah Vanhee, Steven Vella

More information on the participants:

http://hangar.org/wikis/lab/doku.php?id=start:welcome_to_pcp.net.tv#coordination

Hangar is a publicly funded, artist run centre for contemporary art production and investigation situated in Poblenou, Barcelona. <http://www.hangar.org>

“What relation is there between aesthetics and ethics?”

Pedro Soler, Hangar, Barcelona, Spain

The workshop in Hangar, celebrated from the 9th to the 13th of December in Barcelona as part of the As_Tide network project, proposed the creation of a space/time to think about the relation of ethics and aesthetics through audiovisual language and internet TV broadcasting.

The relation ethics/aesthetics confronts every artist in his daily work. Creating and producing, all of us are constantly related to “others”, whether “others” are living subjects or material objects. Every decision that an artist makes in the creative process implies a way of understanding and relating with the world (ethics) and a way of representing it (aesthetic).

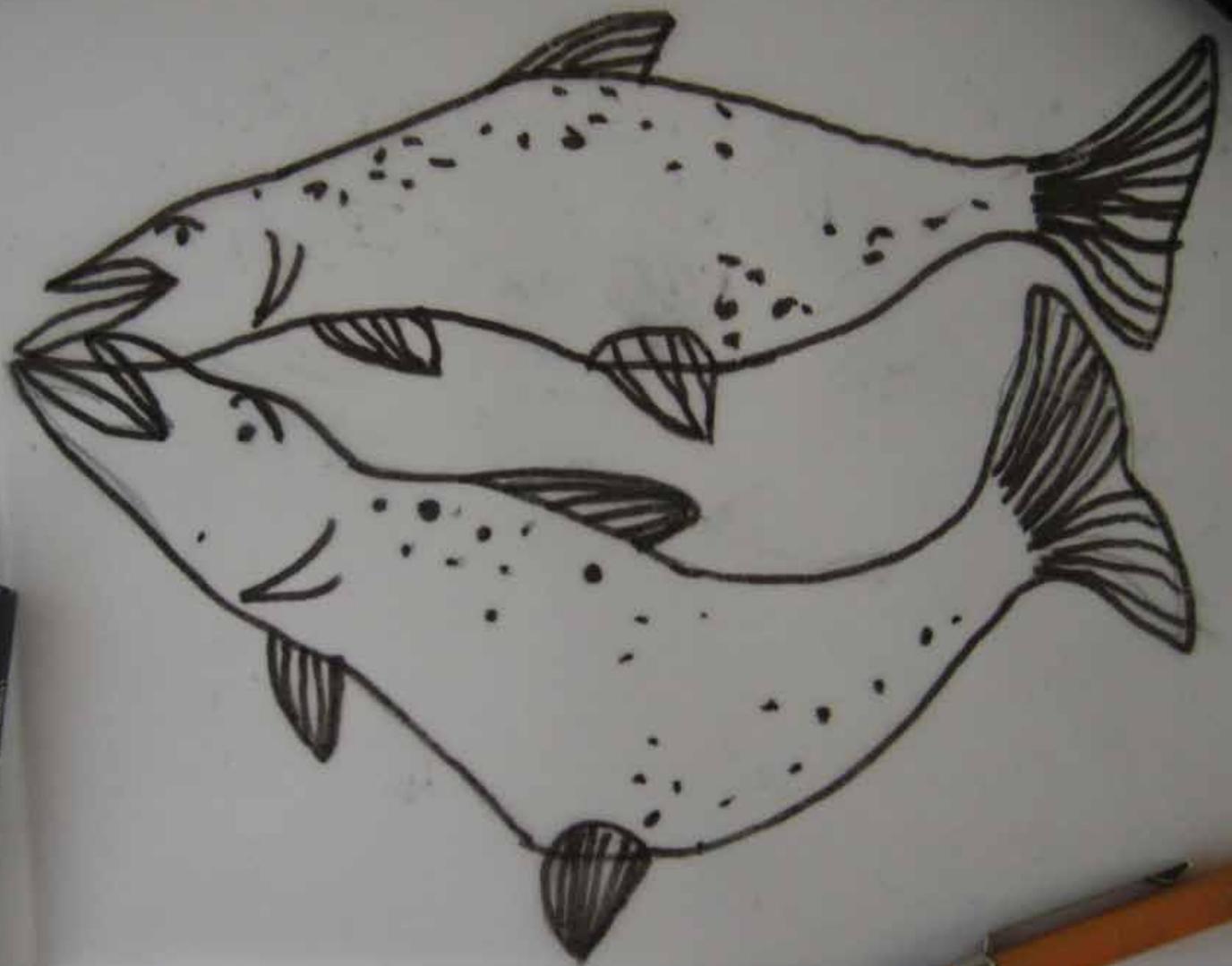
The channel generated for this reflection, that ended up challenging audiovisual conventions and investigating themes such as surveillance, cultural re-appropriation or error as a vector for honesty and ethical clarity/confusion, was named “Piensa, Crear, Producir Net.tv” (think, create, produce net.tv).

The workshop ended with a live emission made using 100% free software through the giss.tv server network (<http://giss.tv>) and showing the work that had been developed during the week. In the following URL you can find some of the material generated :

<http://giss.tv/dmmdb/PCPtv>
Minipimer.notv, www.hangar.org



left: Yolanda de los Bueis, Pilar Monsell, Pedro Soler
 right: Logo ethics and aesthetics



A shared portrait: creative dialogue at the Marsa Open Centre

La Valetta, Malta - March 2009
St. James Cavalier Centre for Creativity

Curated by

Love Difference (Filippo Fabbrica, Emanuela Baldi, Noemi Satta, Adballa Daif) and Atelier culture.projects (Natasha Borg and Sara Falconi) in cooperation with St. James Cavalier Centre for Creativity (general manager: Mr. Chris Gatt)

Participants

Marsa Open Centre staff:
Ahmed Bugre
Silvio Brincat
Vince Caruana
Roger Langley
Alison Busuttil
Joe Azzopardi
Victor Scerri
John Piscopo
Adbulkadir Ahmed Hassan
Etienne Attard
Ezana Messih
Mohammed Abdullahi Hassan
Isabelle Sicot

Special thanks to Ms. Nighat Urpani (Administration) and Mr. Oliver Gatt (General Manager, Suret il-Bniedem Foundation)

Artists, cultural operators and researchers

Anthony Attard
Herman Bashiron
Yolanda de los Bueis
Caldon Mercieca
Daniel Schembri
Christoph Schwarz

Special thanks to Mr. Francis Debono (Mayor, Marsa Local Council)

As_Tide partners who attended the final event of the Malta workshop

Luise Kloos
Paolo Naldini
Pedro Soler

A shared portrait: creative dialogue at the Marsa Open Centre

St. James Cavalier Centre for Creativity

The Marsa Open Centre is a residential complex for immigrants. It is located in the small harbour town of Marsa, a few kilometres from Valletta, in the central area of the island of Malta, an access gate to Europe through the Mediterranean Sea.

The centre offers lodging and basic facilities to the immigrants, who become residents after their 18 months of detention in the detention centres in Malta.

The area of Marsa has suffered due to the lack of preparation to welcome such a centre, and has recently experienced various social tensions between the migrants and the local residents. At the same time the centre aims to develop a policy of integration and dialogue with the area of Marsa; this has already started through actions of social utility for Marsa, as well as by planning the enhancement of the hygienic and general conditions of the centre.

After receiving the proposal from St. James Cavalier (As_Tide local partner) to consider Marsa Open Centre as a possible scenario for the As_Tide workshop, Love Difference and Atelier visited the centre, spoke to the management, to the various people in charge and to the operators. Information was also received from various sources, including institutional ones (Mayor, Marsa Local Council).

Love Difference, St. James and Atelier agree that:

- creativity is a common resource for expressing oneself and relating with others
- a shared point of view brings innovation, change and enrichment
- participation and knowledge are indispensable dynamics in order to construct a common good, a plural space

The goal of the workshop was conceived from this general vision, it was discussed with all the stakeholders (including the Marsa Open Centre), and finally accepted and sustained by everyone.

The workshop was a great opportunity for meeting and exchange between the staff of the MOC and people coming from different countries (Spain, Italy, Austria, UK, Egypt) and different backgrounds (visual art, research, media art, cultural policy, music and teaching, community art, cultural management, creative industries and theatre).

All the participants were involved in a 'journey' which started in Valletta, in one of the galleries of St. James Cavalier,

with a presentation of themselves through an object, initiating the group dynamics and interaction.

The journey then continued physically, moving from St. James Cavalier towards Marsa, observing and taking note of the feelings that the spaces and places inside the centre were stimulating in each participant.

On the following day the group drew symbolic maps of MOC, which entailed also the representation of emotions, relations, affections and sensations in small individual maps. This exercise offered the chance to start observing the space and its inner dynamics from various angles. It was very interesting to observe the many different ways through which this quite difficult 'place' was represented by staff members and the outsiders (both Maltese not coming from MOC and foreigners).

In the final two days the group produced an analysis of the strengths, opportunities, weaknesses and threats of the Centre, debating and observing the hidden potential and the values that the place undoubtedly possesses. This exercise was very useful for stimulating an internal dialogue amongst the staff members, usually involved only in very practical/technical communications and with no time and no opportunities to share other ideas or deeper feelings. Observing MOC through different eyes has been one of the recurrent themes for the whole workshop duration.

Finally, the outcome was represented by three 'new plans' for the MOC, an exercise of analysis, imagination and hope where the group, subdivided in three smaller groups, produced the image of a new MOC, starting from structural issues, going through functions, optimizing spaces, giving way to the values highlighted during the workshop (respect, sharing, dialogue, communication, privacy, dignity, beauty, environment) in many various ways. Interesting solutions and ingenious proposals emerged.

This final exercise was a good way of generating dialogue and new ideas. The interaction between the (already varied and intercultural) MOC staff and the outsiders was very fruitful, and probably sowed many seeds for potential new projects.

The aim was not to resolve problems within the MOC, which are many and often quite complex, but to offer a chance to 're-observe' the Centre from another angle and through other eyes, analyzing the situation with instruments offered by art and creativity, and creating a 'shared portrait' coming from the Centre itself, from its people (as opposed to the many 'images' and 'stereotyped portraits' that the



Centres always receive from the 'outside'.

Every single member of the staff (maintenance department, security, cleaning department, social work, administration and management) participated actively and with enthusiasm in this experience, possibly having the chance of talking and listening to other people's opinions and visions.

The various activities in the workshop stimulated thought, reflection, debate and ideas. An overall feeling of positivity, of sharing and creative thinking was felt throughout the workshop.

St. James Cavalier Centre for Creativity
www.sjcav.org

Atelier culture.projects
www.atelierculture.com

Love Difference - Artistic Movement for an InterMediterranean Politic
www.lovedifference.org



Workshop Malta Marsa Open Center
 Katya Borg
 group discussion
 Sara Falconi

This project, with the support of the Culture Programme of the European Union, finally reaches Europe political core. With 5 construction sites of art for social transformation, the ASTIDE network expands the new geography of change through culture in Europe.

H.E.I.M.A.T. in the intercultural dialogue

takes place in the panorama of the project As_Tide Networks, partnership program of Cittadellarte - Fondazione Pistoletto, next - Verein für bildende Kunst, deBuren, Hangar, St. James Cavalier, in collaboration with Love Difference with the support of the Culture Program of the European Union

Organizer



A.S.T.I.D.E Partners



Supported by



Thanks to

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