

#TEH
87

CONFERENCE

PARTICIPATION

MAY
**16 –
19**
2019

**ZENTRAL
WERK
DRESDEN**

DOCUMENTATION





PANELS

WORKSHOPS

ART

PROGRAM

PARTY

TABLE OF CONTENTS

WHY PARTICIPATION AND WHY HERE?

- 3 Greetings from Elisabeth Wulff-Werthner & Barbara Lubich, managers of the conference program
- 4 Introduction
- 5 Host Centre
- 5 Opening of the conference
- 6 Greetings from Dr. Eva Maria Stange, Saxon Minister for Arts and Science
- Greetings from Annekatrin Klepsch, Deputy Mayor for Culture and Tourism of the city of Dresden
- 8 Keynote speech by Stine Marie Jacobsen

EXPERIENCING ART AS PARTICIPATION

- 9 Panel Discussion and World Café
- 11 Workshops
- 11 Conflict Resolution, Artistic Technologies, and the Creation of Participatory Events
- 12 Bauhaus Agenten
- Art Therapy in Law Enforcement
- 13 Our Stage. Lecture and Workshop about Participatory Theatre in Dresden
- Making music as an experience of horizon expansion and its own changeability
- Workshops at Saxon Schools – From Concept to Implementation by the Case of Banda Internationale
- Table Theatre as Means of Communication and Strategy in the Context of Sociocultural Projects
- Arts Education – Sharing Methods and Practice. D.I.T. – Global Grand Central
- 14 Coming Together – Inclusive Dance Workshop
- 15 Just in time

DEMOCRATIZE

- 16 Panel Discussion and World Café
- 17 Workshops
- Art and Memorial Sites
- On a voyage. Workshop on Art in the Countryside
- Right within the city
- 20 Zine-Workshop
- 21 Law Shifters
- Making Decisions in a Participative Art Project
- 22 Detecting, Understanding and Democratic Fight against Modern Right-Wing Ideologies

COLLABORATE

- 23 Panel Discussion and World Café
- 25 Workshops
- Upwording Conversation Words Change Worlds. Evolutionizing Thinking through Every Day Use of Language
- 26 Research Lab Dear Humans
- 27 Agoraphilie
- 28 Crowdfunding and Alternative Finance
- Heritage Sites: Letting Culture in
- trias foundation: How to help us to help you?
- Staff Exchange
- You Are Worth It! Seven Steps How to Make Your City Increase Your Funding

PARTICIPATE! BEST PRACTICE

- 29 Artistic Program
- DIY Furniture
- Right within the city
- Mirror March
- 30 Movement of the Chairs
- In Many Hands
- Copy & Dance
- 31 Screening: Waiting for the Summer's Return
- The Ball

SOCIAL PROGRAM

- 33 Enter the Void – Sunday Walk through Urban Space in Transition
- Querstadtein – Refugees show their Dresden
- Our stage
- From the Wood to the City – The Controversial Memory of Dresden
- River Rafting for All!
- 35 Speakers
- 40 Participants
- 43 Supporters
- 44 Conference Office
- 46 Impressum

WHY PARTICIPATION AND WHY HERE?

GREETINGS FROM ELISABETH WULFF-WERTHNER & BARBARA LUBICH, MANAGERS OF THE CONFERENCE PROGRAM

Participative art is always a social experiment with open end, a game played under spoken or unspoken rules. You don't know what this experience will mean to the people involved and if this will affect their perspective on the world at all. But this transformative potential is an underlying force motivating participative art, giving relevance to it as it helps to keep an eye on how we deal with each other and to find new ways of doing things together.

At the very beginning of this journey which lead to the conference we were reflecting over this fashionable word. Of course there are a lot of different meanings and forms that can go under the label of "participation". And of course our understanding of participation through art is not obvious and is informed by our own experiences. By saying participation in the context of art, we think of a specific way of understanding art. Therefore, it is important to say: There are many interesting art projects that don't even call themselves participative art but in fact, they are such a thing called participative art. Zentralwerk is a place, a group of people and a social experiment. Zentralwerk is based on ART by means of PARTICIPATION. And as such it is a lot of work and sometimes we fail. But sometimes we are surprised and pARTicipation works wonderfully. We don't believe in "Participation" as a fashionable label but as a personal and collective interest.

While preparing the conference, we highlighted questions concerning how participation works or not and what kind of participation art enables. These questions informed the conference.

During the three-day conference, we put those categories to the test that are currently being applied in the field of participation through Art. The conference developed a series of questions to which the invited guests would respond with concrete approaches.

The participants got to know each other and discovered common questions, different perspectives and expertise on the basis of the presented topics.

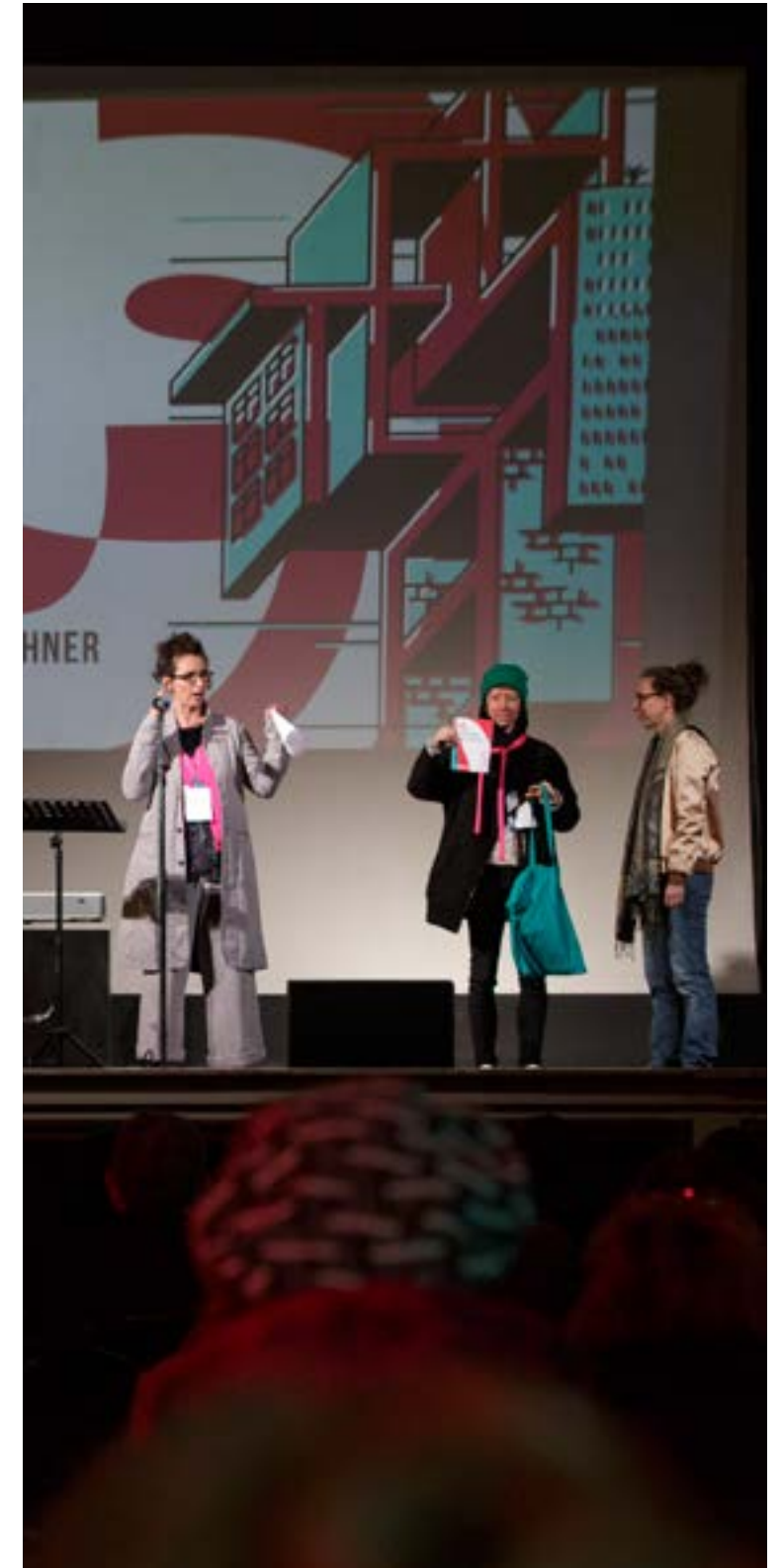
The debate on the content was structured with the help of three thematic strands: Exploring art, democratisation and cooperation. This classification according to generic terms refers to the respective perspective that is taken in the respective concrete example – as a rule, all three aspects are found in each example. This structure served as a first thematic orientation. The topics addressed in the keynotes, panels and world café at the beginning of the conference were taken as a starting point and have been deepened in individual talks.

This summary of the conference is intended as conference documentation and at the same time as a guide for cultural practitioners. Here we present the questions raised at the conference, describe artistic approaches that we tried out during the conference, and give examples of best practice in detail. At the same time, it is not our aim to give final answers, but rather to reflect discussed ideas of our participants. The publication should thus be an inspiration for all those who see art as a motor for social participation.

The conference would not have been possible without the participation of a large number of helpers to ensure that such a large number of participants could exchange their views and ideas on the conference topic over several days at the Zentralwerk.

These helpers deserve our special thanks.

You have lived pARTicipation in every respect!



INTRODUCTION

Since 2017, Zentralwerk has been a member of Trans Europe Halles (TEH), a network of self-organized cultural centers with over 100 members from all over Europe. In May 2019, Zentralwerk hosted one of TEH's annual meetings, choosing art and participation as a focus.

The aim of TEH Conference #87 was to share and exchange methods to activate the civil society and independent creative and cultural agents through artistic means and strategies. Furthermore, it intended to train stakeholders and develop recommendations for action for cultural and creative industries.

The conference presented the point of view that the essential potential of art lies in opening access to other ways of thinking and seeing the world. An important facet of artistic work is to create encounters in which all participants can perceive themselves as active agents within the artistic process. In order to enable an encounter at eye level, it is important that the initiators of the participatory work understand it as a process with an open outcome.

At the conference, we recognized potentials, discussed difficulties and developed concepts. The resulting insights can be internalized, shared and passed on by all participants.

Ideally, participants themselves become future initiators and the process radiates gradually into even larger groups.

The conference offered the participants a variety of opportunities to exchange artistic strategies and working methods that enable citizens throughout Europe to experience participation in social processes.

The following topics were discussed in panels and workshops:

Art promoting democracy

Culture of remembrance promoting democracy

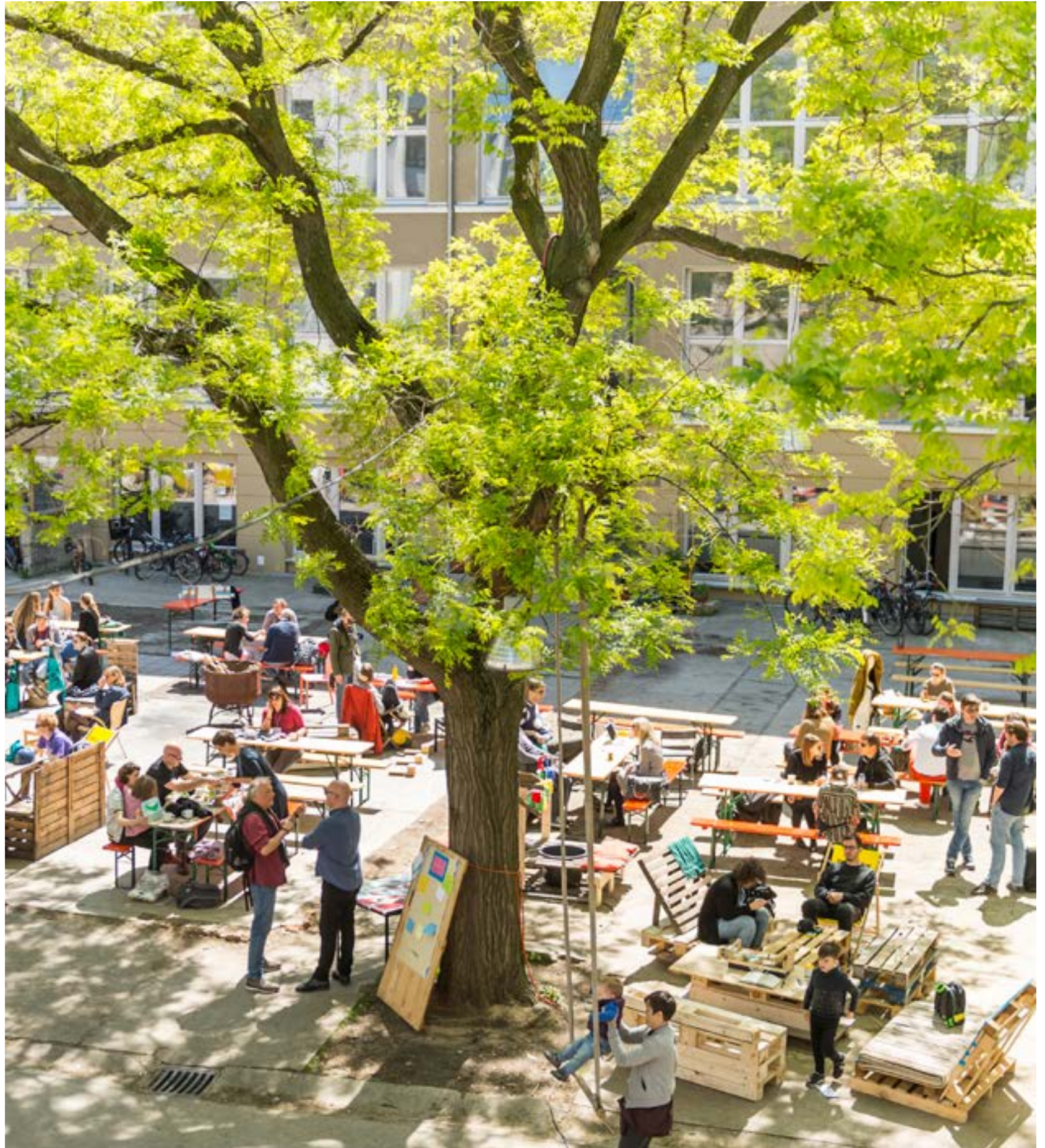
Informal art education and mediation

Structural aspects of participative art

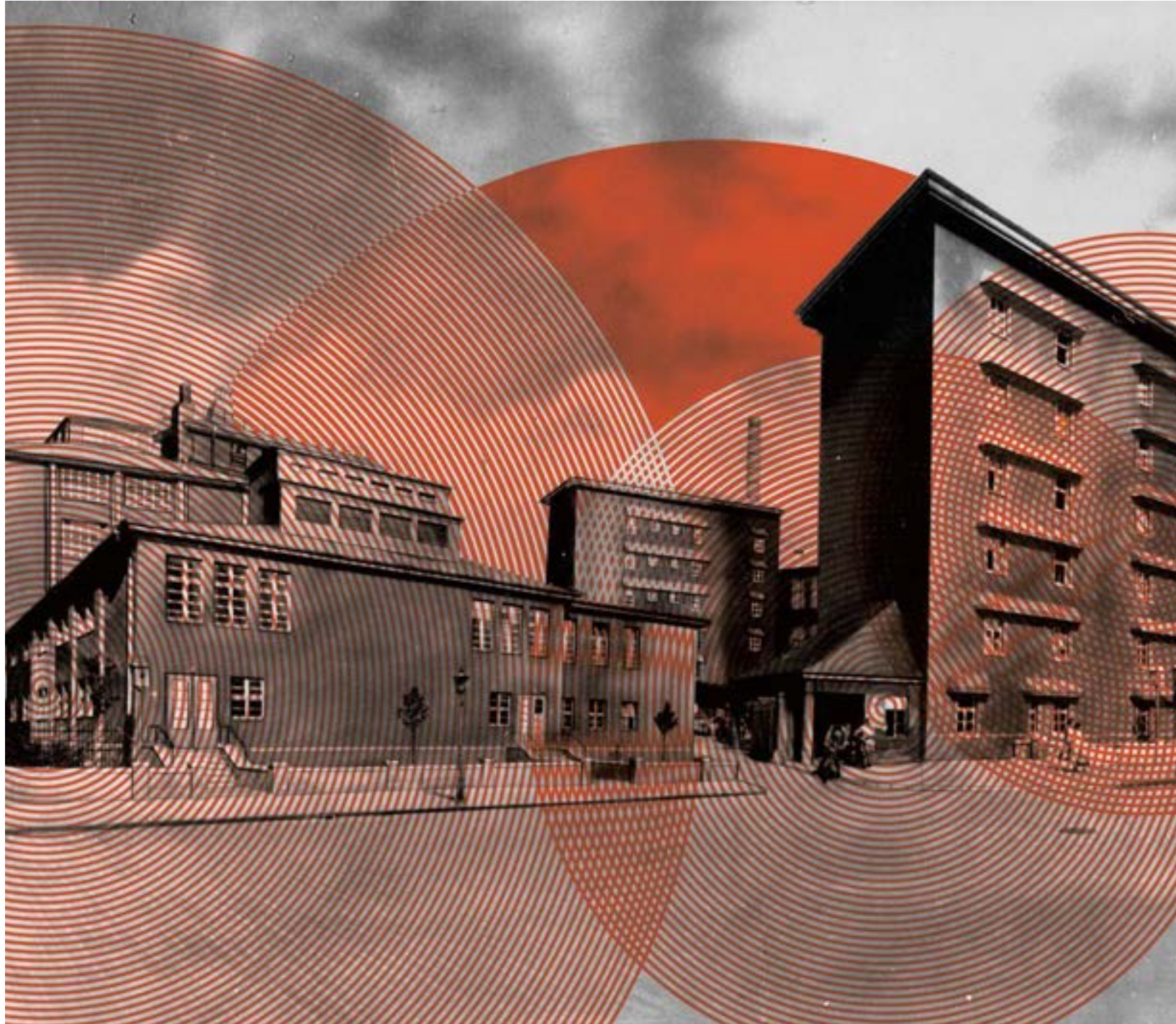
Collaboration instead of cooperation

Social value of creative economy and art

Learning organisation(s)



HOST CENTRE



Zentralwerk is a unique artist-run space where affordable housing and cultural work mixes with experimental, forward-thinking, innovative and participatory artistic production.

Zentralwerk opened in 2016 and offers apartments, studios and opportunities for joint cultural production in a former industrial district. In addition to over a hundred local participants, the project involves cooperation partners from Germany and abroad as well as visitors from the urban community.

Zentralwerk is a collective of artists, humanists, architects and craftsmen that has been staging performances, festivals, exhibitions and concerts in Dresden for over a decade now. The underlying vision of Zentralwerk is to provide a non-profit open space for self-determined living and cultural work. Self-organization, diversity and civil society involvement are the core topics that Zentralwerk aims to approach by participatory artistic expression. In its urban context, Zentralwerk understands itself as a project focused on building strong local networks by being an active part of a creative and socially diverse neighborhood while promoting the European idea by enabling international collaborations. At the same time, Zentralwerk is fundamentally a “learning organization” whose innovation processes are constantly practiced internally in order to add value, skills and experience to the organization, its staff and volunteers so as to grow together as a collective thinking, feeling and living organism, first of all in situ, but also affecting the social landscape beyond.

OPENING OF THE CONFERENCE

Greetings:

Dr. Eva-Maria Stange, State Minister for Arts and Science, Patron

Annekatri Klepsch, Deputy Mayor for Culture and Tourism of the City of Dresden, Patron

Gerard Lohuis, President of TEH Executive Committee

Mieke Renders, Managing Director THE

keynotes:

Stine Marie Jacobsen, artist

Wolfgang Lessing & Manos Tsangaris, artists]

GREETINGS FROM DR. EVA MARIA STANGE, SAXON MINISTER FOR ARTS AND SCIENCE

Participation in social processes and the sense of self-efficacy for each and everyone are important foundations of our democracy. This is most evident at the local level in our cities and neighborhoods. In particular, conveying art and culture between different worlds of life in order to overcome boundaries and to enable active participation in society are at the center of all efforts of the Zentralwerk. On the eve of the elections to the European Parliament, to focus on participation through art, taking a transnational perspective is a welcome initiative to promote the European spirit. As the Minister of Arts of a federal state, which more than ever sees itself as a cultural country in the heart of Europe, it is a pleasure to be the patronage for the TEH Conference #87.

I am aware of the fact that the Dresdner Zentralwerk in the district of Pieschen does not practice cultural centralism in the European network "Trans Europe Halles", but rather invites with playful irony exchange, analysis and discussion. Here in Eastern Germany, this is a well-practiced custom in the cultural and creative scene to label the terminology of the historic socialist planned economy and the cultural heritage of industry with a wink.

How creatively the organizers are set up already testifies their handling of the languages. No, the Zentralwerk is by no means "lost in translation" – on the contrary, you have discovered the word "ART" in participation.

They have proven that a sensorium for the artistic has found a new home in these former factory halls on the railway line between Dresden and Leipzig.

However cumbersome and complex its history of construction and use might be, the Zentralwerk has recently developed into a creative space that is ideal for exchange-

ing artistic strategies, methods and ways of working in European comparison.

The Zentralwerk will benefit from this, as will their European guests, in these May days of 2019 in Dresden – I am convinced of this.

GREETINGS FROM ANNEKATRIN KLEPSCH, DEPUTY MAYOR FOR CULTURE AND TOURISM OF THE CITY OF DRESDEN

I am delighted to open your conference on behalf of the state capital of Dresden and would also like to convey the greetings of our Mayor Dirk Hilbert.

I would like to welcome the participants of the 87th Trans Europe Halles Conference from our European neighbor countries! We are very pleased that you have come to Dresden!

Ladies and Gentlemen,

In ten days, we will all be called to elect the European Parliament. Here in Dresden, in Saxony, we will also elect our regional parliament soon. Many people, however, seem to have lost their trust in politics, in political actions and in public institutions. There are reasons for that, and, amongst other things, the privatization and sell-out of many cities have to be mentioned in that context. The pressure on the housing market in many large cities in Europe and the experience that there is not enough affordable housing and creative space for everyone, disappoints the confidence in political action.

How can we succeed in developing a social city for all?

At the same time, many rural regions in East Germany and Eastern Europe have been marked by the emigration of the younger generation and deindustrialization since the fall of the Berlin Wall thirty years ago.

How can the structural heritage of the industrial age be used when the demand for shopping malls and office buildings is saturated? In other words: Is it still up to date to separate living, and working, both in terms of concepts and construction? What role do artists play as pioneers in reviving abandoned public spaces, often just to be driven out by an investors' interests at some point? What role can politicians play in moderating the conflicts of interest that arise, or even better, in preventing them from arising in the first place?

Thirty years after the fall of the Berlin Wall and 15 years after the Eastern enlargement of the European Union, the EU experiences a deep crisis, European cohesion experiences a deep crisis.

At the same time – at least here in Dresden – we experience a return to urban districts, a need for a local place

and a sense of community. We witness the emergence of new projects and citizens' initiatives that want to take care of public space together or demand the development of public space for the public and beyond the interests of investors.

Zentralwerk Dresden – which emerged from the cultural association friedrichstadtZentral – is part of this development and has found a new home here in Pieschen, in an old industrial building, a new Heimat, after having been driven out of its original place in Dresden-Friedrichstadt. More than 60 studios and working rooms as well as living spaces have been created and a new neighborhood center is developing.

The Dresden City Council – not only the cultural administration – is very happy about this and supports Zentralwerk not only with studio and project grants for the artists living and working here, but as of this year also with an institutional funding.

However, the added value of the new Zentralwerk in Pieschen is not only materially tangible as a revitalized place, as an art space, as a residential building, as a neighborhood center, as an industrial monument, but also as a process of learning and gaining experience for all those involved: cooperative members, residents, city administration and local politicians!

"Neue Heimat" is also the headline under which the state capital of Dresden is promoting itself as the European Capital of Culture in 2025. How can Dresden become a new home for a wide variety of people from all over the world with diverse lifestyles? How can Europe – instead of isolating itself and fragmenting itself over the topic of migration – become a new homeland, a common space? A Europe which is larger than the territory of the European Union and which sees itself not only as an economic but also as a social area?

I am convinced that artists, artist collectives and district initiatives play an indispensable role in rethinking and reinventing Europe as a bottom-up movement. As a corrective to politics, but not without political support. That is why the state capital of Dresden, with its Capital of Culture Office and several municipal cultural institutions such as the Kunsthaus and the EZK Hellerau, is a cooperation partner of the Trans Europe Halles Conference.

Many thanks, dear Barbara Lubich and Elisabeth Wulff-Werthner, for your initiative to bring this conference to Dresden! I am looking forward to the keynotes and insights of the conference and wish you all an inspiring conference and exciting conversations and encounters!



KEYNOTE SPEECH BY STINE MARIE JACOBSEN

Hello everyone and welcome to the TEH conference on PARTICIPATION in Zentralwerk.

Non-governmentally, we are now together in Dresden – in an artist space, which focuses on self-organization, diversity and civil society. I'm very much looking forward to meeting you all and discussing the topic of participation with you.

Participation is the action of taking part in something. It's about being engaged, involved and contributing. So with that in mind – and please bear with me –, I will ask you to help me doing my keynote speech.

Don't worry, it's very easy. I just need you to say one sentence when I point at you:

Group 1 of the audience says: Why are you here?

Group 2 of the audience says: We are not your material!

My name is Stine Marie Jacobsen. I'm a Copenhagen/Berlin based conceptual artist who develops and works on long term participatory and educational projects. I engage people in helping me develop an artwork or art project and I collaborate with a wide range of professions – social workers, lawyers, language psychologist and neuroscientists. I teach a course in participation and usually start the course by giving the artists and curators an assignment where they have to imagine being in the American artist group called Group Material who in the 90ies redefined the role of the artist to mean also cultural worker, social worker, activist, protestor etc. In this assignment, you meet a neighbor, Richard, who lives in the gentrified area where you and Group Material are working and have their studio.

Group 1: Why are you here?

Richard asks you very politely. He further says that he and some other neighbors had been wondering about this and your exercise is then to answer Richard. Very often people answer in very difficult phrases and very rarely ask a question back. They make more an effort to theoretically position themselves and often speak with words that many people won't understand. And it turns into a nervous inner monologue with a lot of expert words. My point in doing this exercise is not to raise a populist attitude, but our awareness and ability of shifting our communication. Who do we speak to in which way and when? We risk losing the persons around us if we don't. Another exercise is to write your press releases in art language and non-art language. Meaning: explaining in words for example what "gentrification" or "appropriated art" is with a personal explanation.

Having said that, I think art and culture should always negotiate its concepts and not become a service-fulfilling tool – especially for governments.

Group 1: Why are you here?

I'm here to tell you that art and participation is not neutral! And that art sometimes gets more attention than the real topics it simulates, because it's easier for the public to look at things indirectly. Art and cultural work move in invisible ways and carry so many structures of values, power and colonial behavior with it.

Sometimes even structural violence.

Why does your government want you to work in one area on one topic and not another? Why did the funding for refugees increase in 2016-2018, but now it has become more quiet? Maybe even less attractive to cultural workers? My point is that we should think very critically about when we should try negotiating the bigger frames and backgrounds of how we come to do the cultural work that we do.

Group 2: We are not your material!

YES – the material finally speaks back! Tell people to participate but tell them not to trust you! Don't trust me! The presence of a (sympathetic) artist will make people engage more. Who benefits from the project? And what are your and your participants expectations?

European governments speak a lot about the huge gap that exists between the citizens and the administration. But it is not enough to ask citizens for their opinion without being clear in what you offer. If a government wants to know what their citizens and a neighborhood wants – let's say for example in an empty spot in the city, they need to also offer a small budget for that potential winning proposal. The times when we could pat ourselves on the back for having listened to someone else's opinion are over.

Art's political correctness and marketing strategies govern upon ethics, research and sensitivity. So, when should we solve conflicts and when should we create them? Are we supposed to cover that gap up with culture and arts? Or critically discuss it and make it more visible? I'll leave that hovering in the gap of the air.

Group 2: We are not your material!

I know! So tell me what you really need? I don't have the answer! You do! What is needed is to find the place or situation. I as a maker want to be incidental, observant and do research before assuming anything. And I need more time! Finding participants and preparing participatory project is often very (time) underestimated!

Group 1: Why are you here?

I'm here to tell you that humans are tribal! Empathy is a misunderstood term. It helps you to understand, but what you are feeling might not be the same as the other person is feeling. And as the academic Sara Ahmed notes in "Collective Feelings":

"Being moved by the other's pain elevates the Western subject into a position of power over others: the subject who gives to the other is the one who is 'behind' the possibility of overcoming pain. As Elisabeth Spelman notes in Fruits of Sorrow, 'compassion', like other forms of caring, may also reinforce the very pattern of economic and political subordination responsible for such suffering.

The over-representation of the pain of others is significant in that it fixes the other as the one who 'has' pain, and who can overcome that pain only when the Western subject feels moved enough to give. The transformation of generosity into an individual and national character involves a form of 'feeling fetishism': feelings of compassion are fetishized by being cut off from histories of production [...] the West is the one that gives to others only insofar as it is forgotten what the West has already taken in its very capacity to give in the first place."

I want you to consider who defines the ethics of your project and whether they really apply to the location and situation. This song is not about you. If you teach worldwide, you should know that you are bringing other values and ethics that might not be needed. Unless you try, unlearn, and as much as possible share your authorship, build connections and work with people locally. Work with people who do not share your worldview, work with people and negotiate together your way to an outcome. As musicians say, a bad rehearsal gives a good concert.

Group 2: We are not your material!

I know! But you will become more and more! Because participation is such a popular topic in today's society! And why is that? Is it because we humans will be less and less needed? Is it because of the robots? Is it because we somehow down the line forgot how to collaborate with each other?

You tell me when we meet in the coming days why PARTICIPATION has become so important. I'd like to know. And maybe I'll take your statements and put them on a t-shirt and sell them. Lastly, if I had asked you what you wanted to say, it would have been a collaboration.

So thank you for your attention and cooperation.

EXPERIENCING ART AS PARTICIPATION

PANEL DISCUSSION AND WORLD CAFÉ

Panel speakers: Silke Feldhoff, Dana Caspersen and Wolfgang Lessing; Host: Wolfgang Lessing

Can art teach without lecturing?

How does a canonized knowledge of art and a Western canonized art history affect participative art?

What is the art of art mediation?

A concept of art that artists and mediators can operate with and that presupposes that art is participative “in itself” was already known in times of modernity. Artistic movements such as the Bauhaus propagated an open structure of the work that allowed the recipients to mentally comprehend the steps from the idea to the execution of the work. This was intended to relieve the recipient of his passive role as an observer. Later, this idea of levelling the gap between artist and recipient was further developed, for example in Beuys’ expanded concept of art. Regarding this development, we assume that sharpening perception and consciousness through art with an open or processual character establishes a communicative exchange that allows the individual to transcend his or her boundaries. This makes the activation of the civil society possible.

In this context, **Wolfgang Lessing** pointed out that participation in music might be difficult, because the audience as listener feels more passive than active. However, there are certain cases in which the audience is not only an audience, but participates and contributes, as for instance in the congregational singing in the US in the 1970s. Composers in contemporary music also try to change the role of the public. Especially in public spaces, the audience is not only listener, but also an active participant.

Silke Feldhoff offered a typology of participation in art and as art. She distinguished four types of participation, the first three of which work with instructions for actions that have no effect on the artistic work:

-Individual sensual perception of the audience
(e.g. Marina Abramović)

-Questioning art as a system: Who is the author if it is the audience that brings objects to the exhibition?

-Fake participation
(e.g. dance diagrams by Andy Warhol)

-Shift of recipient and producer: Without a participating audience, the artistic work would not exist. It has a profound effect and influence on the work. The setting is intended to develop something new.

It is connected to social questions and structures and asks the participant to locate him/herself in there. An important factor is the real, eye-to-eye collaboration without hierarchy, but with a shared responsibility, that Silke Feldhoff is trying out in the Bauhaus Agenten project. The museum consists of a museum for everybody. People bring their topics and ways into the museum. The museum becomes a museum through this participation.

Dana Caspersen also refers to the last type of participation in art when she works with the question of “How to reduce violence in the world?”. To that end, she creates systems that people enjoy doing and where uncertainty can be present. The practice of performance is adapted to the systems of the audience. Answering questions with movements, the performers assume different points of view and become aware of the process in which they take decisions. In this way, decision-making is practiced. Summing up the participants’ positions, a successful educational approach provides opportunities for personal and collective appropriation of the world, instead of imposing predefined, unquestioned points of view. A school of perception can contribute to learning to appreciate not only one’s own world, but also that of one’s counterpart in all its diversity. A good mediator should be artist, teacher and student at the same time.

There are three types of mediation: audience development, artworks permitting dialogue and collaborations. Art mediation should be critical, enabling thinking, reflecting and acting together with audiences. Thinking about the social dimension, the perception of the artist by the society is getting more important.



WORKSHOPS

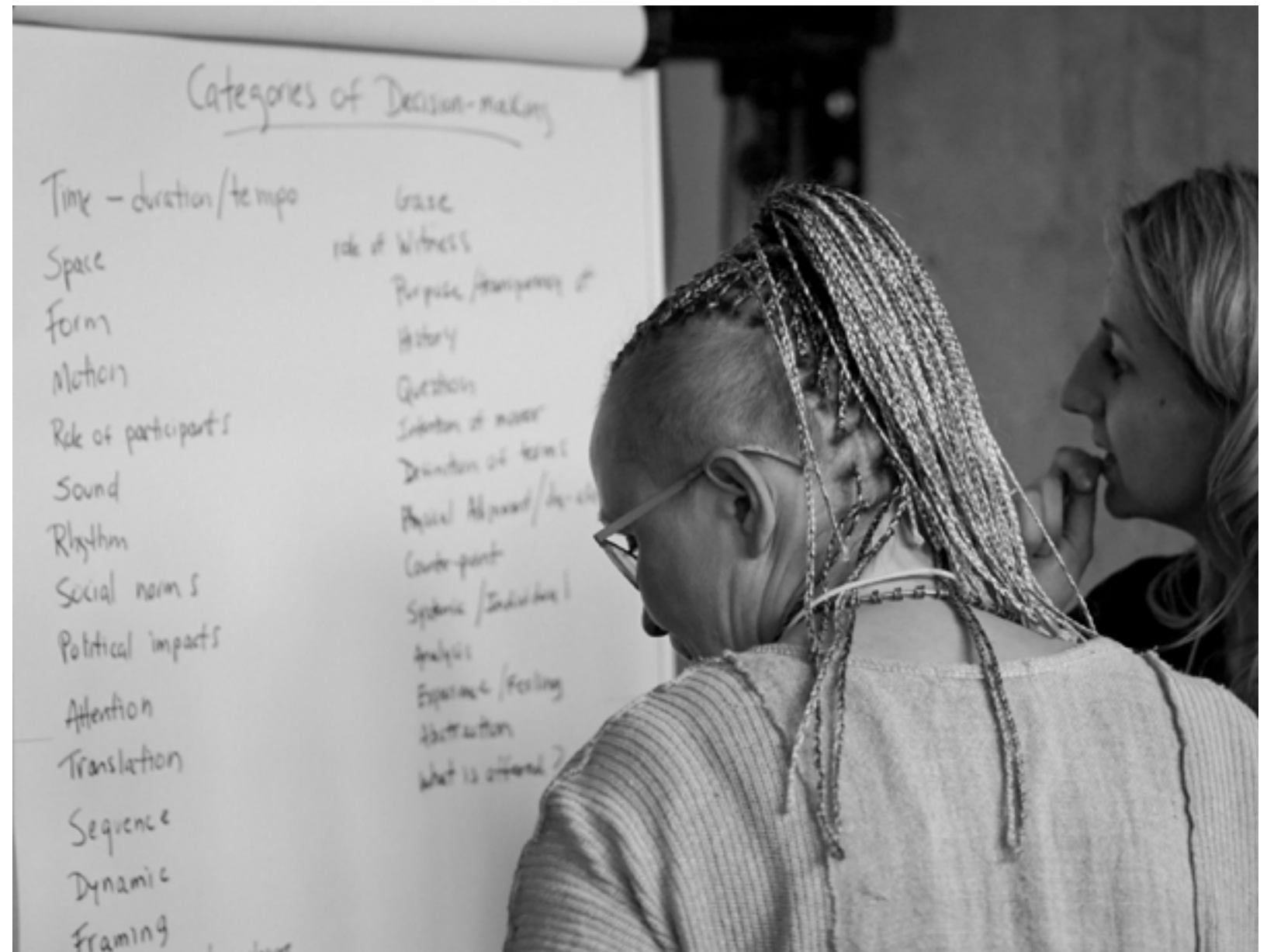
CONFLICT RESOLUTION, ARTISTIC TECHNOLOGIES, AND THE CREATION OF PARTICIPATORY EVENTS

Workshop facilitator: Dana Caspersen

Far too often, people struggling for democratic rights and justice are not aware of the full range of methods of nonviolent action. Wise strategy, attention to the dynamics of nonviolent struggle, and careful selection of methods can increase a group's chances of success.

In this workshop, participants worked with conflict specialist and performing arts innovator Dana Caspersen in a guided, hands-on process of creating sketches for new physical models of participatory events. Through a framework that contains ideas and practices from the fields of both conflict studies and choreography, participants considered the impact of decisions being made in choreographic categories on both individual and systemic levels. The workshop was meant for anyone who creates or partakes in participatory events ranging from meetings over protests and policy building to family dinners. We focused on choreographic practice as a physical way of organizing ideas.

A fundamental part of this approach is to empathize with conflicts and problems. Low-threshold "mini-moment performances", simple actions and artistic practices in small groups form the method with which the participants are brought into situations that allow them to reflect on certain topics. The artist/participant decides within a complex social setting: space, time, dynamics, sound, political impact, role of closure/non-closure, history, abstraction. The goal is empathy construction. It is not about bringing people into situations that are unpleasant for them, but about enabling them and preventing social tension at the same time.



BAUHAUS AGENTEN

Workshop facilitators: Silke Feldhoff,
Tullia Tarsia in Curia and Doro Petersen



For the 100th anniversary of the Bauhaus, the Bauhaus agents were brought to life. The guiding question of their work is: What is interesting about the Bauhaus today? Together with school students, artists and architects, they develop formats of mediation in practical workshops and in that way, play a decisive role in shaping the educational concept of the three Bauhaus museums in Berlin, Dessau and Weimar.

The workshop conveyed some of the basic principles of drawing and material education that had been taught and practiced in the preliminary course by Johannes Itten (from 1919 to 1923):

- Drawing with charcoal pencil on paper webs sitting cross-legged, in the second attempt also with closed eyes;
- in pairs: portrait drawing of the respective partner with both hands simultaneously, without leaving one hand unoccupied, for the sake of differentiation with two differently colored pencils on a paper halved and thinly dashed in the middle;
- drawing from memory: memorizing the essential elements of a photography for a few minutes, then reproducing it as detailed as possible;
- three-dimensional folding exercise with paper: the folded construction was to be able to carry a smartphone safely.

For the Bauhaus museums, the benefits of these methods are obvious: The developed formats are used in the exhibitions and thus reach the visitors directly on site – theoretically as well as practically. In cooperation with children and young people, but also with adults, the methods presented are well-suited to open up a propaedeutic approach to topics relating to art, drawing and material work and encourage the participants to become active and create, maybe to proper artistic activity. They open the view for versatility and effects of seemingly simple artistic methods and thus also for one's own artistic potential.

bauhausagenten.de

ART THERAPY IN LAW ENFORCEMENT

Workshop facilitator: Alfred Haberkorn

For over 20 years, Saxony's prisons have been employing art therapists besides the classic services of psychologists and social workers. By now, their work has become indispensable. In JVA Zeithain (a juvenile prison), even a creative center was established within the closed prison, which has developed a whole range of specific treatment forms. The goal of law enforcement (besides protecting the general public) is to allow the offender to live a life without committing new crimes.

The goal of the session was to understand the fundamental problems and tasks of law enforcement and to get to know basic approaches and specific methods of art therapy in this context. Alfred Haberkorn highlighted how art can be used as a way to heal and how practicing art brings people of different backgrounds together inside the prison. The possibilities of art therapy in prison were discussed in the session. In practical examples, simple but proven methods were introduced.

The workshop exemplified how art can be used as a form of therapy. Among other things, Alfred Haberkorn uses art to help the inmates process their past, present and future. The workshop participants were invited to try one of the methods practiced inside the law enforcement institution. It started with a blank piece of paper onto which the participants scribbled randomly. Step two was to try and see something in the scribble and draw one continuous line around some of the lines. Step three was to color out parts of the grid. At the end, all the finished pieces were put on a wall and the group collectively talked about what they saw on the paper and asked questions to the one who drew the piece. This is where the therapy process starts.

The method can be used as a way of processing the past and present; unlike other therapy forms, it has a creative approach to difficult issues and enhances social activities among the people in law enforcement.

kunstimgefaengnis.de

OUR STAGE. LECTURE AND WORKSHOP ABOUT PARTICIPATORY THEATRE IN DRESDEN

Workshop facilitator: Miriam Tscholl

In 2009, the state theater Staatsschauspiel Dresden established a new section called Bürgerbühne (citizens' stage), making a long-term promise to the city to keep the theatre's doors open to the city's residents. Since then, over 3.000 non-professional actors have taken part in more than 900 performances that were visited by over 160.000 spectators – a huge enrichment to both the theatre and the city. In some projects, Bürgerbühne cooperates with independent theatre groups, leaving its own stage to work in small spaces across Saxony, away from the cultural centers.

The innovative feature of Bürgerbühne Dresden does not consist in the theatre productions themselves, but the structure of the organization. Bürgerbühne Dresden is not a project, but a municipal institution. It is an accepted structural unit of Schauspielhaus Dresden, which is demonstrated by the fact that it has its own rehearsal stage and the conditions for its productions are identical to all the others. It is an equal of the professional theatre, not a competition, but an addition. Bürgerbühne Dresden is a double system of productions and theatre workshops.

Every season, five productions are realized. There is an open call for every production. Bürgerbühne invites citizens of any age and puts together a group of different people who have never participated in the Bürgerbühne before. Bürgerbühne asks for personal stories. Different from their usual task, here the directors have to ask, suggest, observe and strengthen the group and everyone who participates. The actors should feel themselves. Hence, the key challenge for the director is to moderate different positions in the group. The actors decide on the content. There is no dogma, but many ideas. Reality and fiction are mixed. Everybody gains something from the energy that is invested.

The Bürgerbühne alumni, who are organized in clubs, may join the theatre workshops. The clubs work on specific topics and with different target groups and present the results of their work during the festival. These educational clubs grant the actors more space for action and decision.

Bürgerbühne Dresden aims to bring together different groups and participants from across the society. In this way, the theatre becomes alive outside of its bubble and brings a new audience to the Schauspielhaus. In the end, it might evoke changes in the mindsets of those who participate, but also in the audience.

staatsschauspiel-dresden.de/buergerbuehne

MAKING MUSIC AS AN EXPERIENCE OF HORIZON EXPANSION AND ITS OWN CHANGEABILITY

Workshop facilitators: Hans Schneider and Burkhardt Stangl

How do you invent music – without knowing anything about the invention? Making music with non-instruments, experimenting with different musical styles and forms of composition, creating compositional structures via improvisational approaches – all in the framework of a participatory process within the group. The workshop offered the opportunity to gain access to new worlds of sound through spontaneous musical activity and inventions, and to obtain a new understanding of artistic processes as a whole.

The workshop aimed at making music with unconventional instruments, for example voice and breathing, or expressing name and address loudly and silently. Stones and glass also served as instruments for making songs with and without rhythm. At the end, the whole group, using the unconventional instruments as usual ones, invented a song. In this method, the unconventional instruments worked as a new way of communication between the participants. Taking it one step further, the instruments opened up new ways of thinking and shed a new light on participation. People might not be professional musicians – but they can contribute and change ways of thinking with their music.

WORKSHOPS AT SAXON SCHOOLS – FROM CONCEPT TO IMPLEMENTATION BY THE CASE OF BANDA INTERNATIONALE

Workshop facilitator: Arystan Petzold

Since 2015, the musicians of the Dresden band Banda Comunale have played together with refugee musicians from Syria, Iran, Iraq, Palestine and Burkina Faso. Triggered by this project that was originally thought to be temporal, the band changed its name to Banda Internationale, a name it has stuck to since. In 2016, the project received the special award of the State Ministry for Culture and Media from minister Monika Grütters.

Banda Internationale has also worked in Saxon Schools since 2016. The experience gained there was practiced in the workshop to encourage musicians and artists from other fields to develop and implement similar concepts for children and adolescents. Besides organizational issues such as applying for subsidies and structurally organizing projects of this kind, methodological and didactical advice was given in mock situations in order to make working with children and adolescents in a workshop situation easier.

bandacomunale.de

TABLE THEATRE AS MEANS OF COMMUNICATION AND STRATEGY IN THE CONTEXT OF SOCIOCULTURAL PROJECTS

Workshop facilitators: Harry Fuhrmann and Christiane Wiegand

In this workshop, Harry Fuhrmann and Christiane Wiegand gave insights into their experiences with the special theatre method of table theatre. They sketched the steps from idea to implementation based on their Dresden project *Apropos Prohlis* of the year 2018. Together with the participants, they developed table theatre scenarios on relevant social topics for concrete target groups. The workshop was aimed at all agents who are interested in theatre as a means of communication and strategy in the context of sociocultural projects in neighborhoods or educational facilities.

ARTS EDUCATION – SHARING METHODS AND PRACTICE. D.I.T. – GLOBAL GRAND CENTRAL

Workshop facilitators: Emelie Storm and Cesar Fulgencio

The D.I.T. is Subtopias youth program. We built Do It Together based on three words: untamed, courageous and empathetic. Untamed – thoughts and ideas should be free. Courageous – stand up for yourself. Empathetic – we all belong.

D.I.T. brings together people and their different experiences, knowledge and cultural expressions by crossing borders: age limits, artistic boundaries, geographical borders etc., so that new expressions are born. Based on 28 years of experience using art as a tool to engage and empower young people, we wanted to share a living summary of all that work. Global Grand Central is a bottom-up web platform for open learning processes amongst and between social, cultural and artistic activists worldwide. The aim is to support knowledge exchange for inclusion, human rights and a vibrant civil society. The platform archives and makes available activity reports to build user portfolios. It was built in 2015-2017 in a European cooperation project and is now governed by an independent non-profit organization. It is a constant work in progress that invites participation, co-creation, and co-ownership. The workshop was part of the TEH Arts Education Platform, a part of the Factories of Imagination project where knowledge and methods in working with arts education are shared between members in the TEH network through study visits, workshops and seminars. In the workshop, D.I.T. and the sharing platform – Global Grand Central – were introduced. First-hand experience with some of the tools D.I.T. uses to engage with young people was presented.

COMING TOGETHER – INCLUSIVE DANCE WORKSHOP

Workshop facilitators: Jacqueline Hamann and Nora Schott

farbwerk e.V. is an inclusive arts and culture association that has been applying artistic approaches for more than ten years. The workshop gave an insight into the work of the project Coming together, inviting participants to get to know the dance ensemble's approaches and modes of operation and to gather experiences in an inclusive ensemble.

In our everyday practice, we experience that fears and barriers, also in the minds of professional artists, make collaborative, inclusive work with disabled people difficult. By taking stock of the experiences created in the artistic process, the workshop intended to help overcome barriers and support people involved in culture and arts to open themselves up to inclusive work in art. The workshop encouraged participants to meet in unusual ways that differ from everyday behavior and raised the awareness.

Following the slogan "Everyone has a right to art!", we used a combination of dance, movement and new music to ask ourselves: How easy or how difficult is it to meet a stranger? What does my body, my gaze, a touch do, what does music do to me and my counterpart? The workshop aimed at inspiring the desire and courage to come together in a way that is rather unusual in everyday behavior and to surprise and sensitize ourselves by playing with art so as to discover a little bit more about ourselves and the others.

In addition to the active workshop part, farbwerk e.V. presented its further work and invited to conversation and exchange.

farbwerk-kultur.de





JUST IN TIME

Workshop facilitator: Deufert&Plischke

All memories, all age groups, all abilities, in short everybody was very much welcome to this process.

Just in Time started in 2016 as a dance heritage project. The idea behind it is to consider dance history as an instantaneous and local phenomenon written by people from their memories, experiences and desires. This project creates a collective and messy imaginary world that is created hand in hand by the amateur, the left-out, the other, the kid, the professional.

"The aim is not to claim an alternative history, but rather to add a chaotic and open source to the clean and curated trajectory of the so-called history of dance. Just in Time is our most radical approach to audience inclusion yet, because the entire project is built together with the audience who provide the content (letters), choreographic material (favorite movements) and performance (ballroom) of the Project." (<https://www.deufertandplischke.net/>)

In a first step, the participants were asked to write or draw their preferred movement. After a brief discussion about acting and dancing, everybody wrote a letter to dance including his or her own experience with dance. The artists are holding this workshop in places all over the world. At the end of the workshop series, they want to invite all the participants to a final dance together.

DEMOCRATIZE

PANEL DISCUSSION AND WORLD CAFÉ

*Panel speakers: Yariv Lapid, Gabu Heindl,
Stine Marie Jacobsen
Host: Jörg Skriebeleit*

Does art have the task of solving political problems? How does informal learning through culture contribute to the activation of citizens? How can art create an awareness that one's own social environment can be shaped as early as in childhood? What do the present and the past look like when seen from a utopian future? How can we get there in a future where the current problems of exclusion and discrimination as well as exclusion from social/political life will be overcome? If we take on this perspective, we can ask ourselves which strategies help to break those mechanisms that promote discriminatory tendencies and overcome powerlessness.

An important field of activity for participative art projects is the remembrance culture. If we approach the topic of memory culture from different perspectives and with different, often artistic methods, this heterogeneous process generates questions of immediate current relevance. It is important to offer a platform for exchange and further education, especially in this context. Within the framework of this panel and the workshops, several projects of remembrance and their methods were presented. In their way of reconstructing historical contexts, they offer the potential for opening up new spaces of thinking and for orienting less towards conservational objectives. These projects, which provide an opportunity for people and groups from a wide variety of backgrounds to meet and exchange ideas, become experimental fields for democratic dialogue. Through the integration of artistic means as a way of better understanding other opinions, a forum is created in which a culture of mutual respect is promoted even in controversial situations.

Yariv Lapid, Director of the William Levine Family Institute for Holocaust Education at the United States Holocaust Memorial Museum, talked about strategies that help to contain existing conflicts and promote mutual recognition between the conflict parties. This requires a change of perspective: away from doubts towards the question "What tools do we have that work for our project?" In order to achieve pacification, most conflict resolution approaches either start from a unification ("You are not enemies, you are all human beings!"), or they force the conflict parties to finally resolve their conflict. Both are wrong. Rather, it is about giving both sides a feeling of being recognized, integrating them into a participatory structure and thereby reducing the tensions between them in an encounter. One way to achieve this is a general openness, especially in conflicts. The psychoanalyst Wilfred Bion for instance created in his seminar a chaotic setting in which the participants themselves had to establish a functioning leadership structure without any outside guidance in order to gain order.

In addition to Yariv's experiences in working with visitors of memorial sites, the architect **Gabu Heindl** presented her experience in urban planning projects. These projects often are not about designing what should be, but about asking the right questions about the relevant challenges/difficulties/problems and giving answers to those questions. This is particularly the case in the planning of memorial sites. It is also important that only temporary valid answers are given.

Stine Marie Jacobsen also deals with questions in her conceptual artist work. Using concrete questions, young people and migrants, for example, can be introduced to complex topics such as law. In the law shifters project, the participants write their own laws around the question "Do we have too many laws?" They ask passers-by which laws they support, which laws they think we need, etc. This opens the view of the participants on chances of participation.



WORKSHOPS

ART AND MEMORIAL SITES

*Workshop facilitators: Yariv Lapid
and Jörg Skriebeleit*

Memorial sites and places of remembrance are projection screens: for societal and political expectations, for individual and collective hopes and traumas, for pedagogical processes. Forms of artistic examination at these sites express all these expectations. Forms of artistic examination at these sites are themselves formulated expectations. These articulated themselves already immediately after the liberation of the camps and these continue to articulate themselves until today.

The workshop focused on the relationship between art and memorial culture, especially with regard to historical crimes against humanity and their reflection in monuments and museums today. An important element is the emotional side of it, i.e. to establish an individual relationship between the historical narrative and the visitor to the memorial, to evoke an interaction, to open room for discussion in a sheltered environment. To make evil less abstract by breaking it down into the everyday situations in which it was actually practiced. To create visual effects through impressive words, to contrast texts with color, text with image, to cause irritation. Contemporary art in public space can act as a catalyst by conveying remembrance as an ordinary part of our everyday lives, something we don't have to be ashamed of.

In the first part of the workshop, a first reflection on Art and Concentration Camps was presented from the point of view of memorial site practitioners. Afterwards, in the Memory Lab, possibilities, opportunities and limits of artistic interventions at memorial sites and places of remembrance were formulated, discussed and tried out. The focus was directed at the following aspects:

-Appropriateness

-self-reflection

-relevance

**-playing with expectations from inside
and outside**

**-opportunities and limits of
participatory elements**

-collaboration with art creators.

ON A VOYAGE. WORKSHOP ON ART IN THE COUNTRYSIDE

Workshop facilitator: Frank Bölter

During the workshop, the participants folded a giant paper ship based on the origami folding instruction we all know from school times. Afterwards, the ship was shouldered and carried through the city of Dresden to the banks of the Elbe. There, the paper ship finally ran off the stack to begin its journey into the unknown.

This voyage is about the childhood dream of taking the simplest of means – a sheet of paper and a little imagination – and using it to create a vehicle with which to travel into the unlimited realms of fantasy.

Frank Bölter's work focusses on monumental everyday sculptures constructed with simple means. The artist aims to give with these construction processes way to a complex communication between different persons and milieus. In some cases, people change their mind and behavior during the creative process.

RIGHT WITHIN THE CITY

Workshop facilitator: Gabu Heindl

The cooperative of Zentralwerk dedicates part of its activities to the history of its buildings as a sub-camp of Flossenbürg concentration camp. Today, Zentralwerk's role as one of the main sites of remembering National-Socialist crimes in Dresden comes with a problematic function: In a climate of far-right mobilization, it can serve as a site where the violence of German ultra-nationalism is 'deposited'. Countering such a removal of the past from today's events, Gabu Heindl aims to contribute to the task of keeping this history present and public from the perspective of radical-democratic architecture and planning.

The workshop was part of the work-in-progress exhibition "Right within the City", dealing with public demands, contradictions and open questions circling around 'politics of history'. Based on the questions that arose during the exhibition project, such as "How are we dealing with the changeable history of the place?", "What does Zentralwerk produce?" or "How can we open up more to the outside?", an exchange of experiences took place between the participants (learning from each other).

Gabu Heindl presented her own architectural and artistic interventions on ways to make the history of a place/building visible.

In addition, precise definitions of terms were discussed, e.g. what does genuine "solidarity" mean and how can it be implemented in a place like Zentralwerk?

The exchange of experiences and the written recording of the collected ideas on a wall of "ghostly answers" within the exhibition were part of the workshop – rather a discourse based on a didactically and artistically designed exhibition than a mediation of artistic methods.





ZINE-WORKSHOP

*Workshop facilitators: Myrto-Helena Pertsinidi
and Theresa Lempp*

Zines are named after the abbreviation of magazine, and refer to “self-publications, motivated by a desire for self-expression, not for profit” (Barnard Zine Library).

The Zine tradition dates back to the 18th century and had a revival in the 1970ies with the growing Punk movement. During the workshop, the participants got an introduction about the history and the possible application of Zines. They learned how to create and use them as a stimulus for storytelling.

The participants worked with a special collage technique to create Zines, small, personal handmade booklets, and shared their stories: For warming up, the group was split into two groups sitting in front of each other at a table. People on one side began to draw a portrait of the person in front of them. After 30 seconds, the drawers switched places. The next one in the chair continued to draw the portrait that had been started by the previous drawer and so on, while the portrayed persons did not change until the drawing was completed.

After having created their own Zine prototype from an A4 paper, which was copied and folded into a personal do-it-yourself-magazine, the participants shared their stories and ideas behind it – a method that enables people to express their own opinion in a self-published medium without being dependent on the conventional publishing house economy.



LAW SHIFTERS

Workshop facilitator: Stine Marie Jacobsen

Law Shifters engages young citizens in law and democracy by giving them the chance to act as both judges and lawmakers. What would your verdict be to real court cases, and how would you rewrite the laws in your country so that they would be fairer? The Law Shifters project makes young people discuss their political opinions, ethical views and sense of justice as they re-judge real court cases and write new law proposals that reflect the reality that they are part of today. Law Shifters strengthens young people's democratic education in a serious yet humorous and creative way and deals with existing regulations and legislations in Europe.



MAKING DECISIONS IN A PARTICIPATIVE ART PROJECT

Workshop facilitator: Tellervo Kalleinen and Oliver Kochta-Kalleinen

In this workshop, the artists Tellervo Kalleinen & Oliver Kochta-Kalleinen discussed some of the participatory methods they have developed within their artistic practice. The workshop considered how small decisions can have a dramatic effect on the forms of participation a project will enable. Such decisions include the role the artist defines for herself, how participants are found, what the participants can and can't influence, how decisions are made and whether the priority is given to the process or the outcome. In addition, one has to consider the pitfalls of involving people; e.g. there is the risk of instrumentalizing participants for one's own agenda, or perhaps stigmatizing a group of people. Another problem is that of ostensible participation: when a project invites people to take part but their choices, discussions and suggestions do not affect anything at all.

Three examples from artistic practice were presented:

1. **Complaints Choir:** The participants can express personal complaints, which are set to music and written by a local musician. After joint rehearsals, the complaints choir debuts. The project has been alive in different cities for more than 15 years. Recently, the artists have published the open source principle and it is now taken up in different ways, mostly with positive results, but there are also cases of commercialization or instrumentalization by political right-wing groups.
2. **Science Fiction Archipelago:** Guided by the artists, the inhabitants of the Finnish Archipelago develop a film project about the future of their islands in a hundred years. They also may act as actors.
3. **Joint project "Central Park"** – an artistic alternative to citizen participation in urban development. The project invites 36 citizens of a small town in Finland to design a public park in a two-year process. By lot they will be assigned plots of 6x6m that they can design individually, and they receive a certain (game) budget (200€/round, a total of 6 rounds in two years) for it. By negotiating with other players, they can extend their influence on the overall design of the park. The plans will be implemented at the end of the season and the city has agreed to take care of the park for two years, regardless of the actual design. The whole process was based

on a set of twelve rules, which could be changed and extended by the participants in the course of the game. At the time of the workshop, the project had not yet been completed.

The practical examples highlighted the different dimensions of responsibility, process, result, balance of power etc. and possible risks and sources of error. Overall, the workshop sensitized the participants to the possible role that artists can play in the projects and how important it is to clearly define it in advance.

complaintschoir.org
ykon.org
speechkaraoke.org

DETECTING, UNDERSTANDING AND DEMOCRATIC FIGHT AGAINST MODERN RIGHT-WING IDEOLOGIES

Workshop facilitator: Christoph Sorge

The workshop dealt with manifestations and types of modern right-wing ideology in Germany and Europe and looked at the influence and development of right-wing structures over the last years. Educational approaches for specific target groups and recommendations for solution-oriented concept development were presented. Participants learned about different modern right-wing structures, organizations and political parties. They were presented with concepts that can be applied effectively and efficiently to fight right-wing structures democratically, reducing their influence permanently.

While the workshop was not about artistic methods, it was based on dialogue. Christoph Sorge works in schools with young people from 8th grade and upwards. The 2-3 hour workshop was based on a principle of question and answer. In his work, Sorge observes that younger students are more interested in personal stories and experiences, while older students ask for information about the right-wing scene, especially about the music of right-wing bands. It is important not to apply sweeping judgments, but to seek an individual conversation with young people who hold an extreme political opinion and offer help to individual students if necessary. The aim should be a long-term cooperation with the schools.

Christoph Sorge's work is based on information and clarification, involving concrete help in individual cases. His method does not activate to participate, but to understand deeply. His story is a story of self-empowerment, of emancipation from a scene from which leaving is a difficult and long-term process. In this sense, Christoph's story is a story of independent opinion-making. And it will be interesting to see how the story might change over the years. Thus, a meeting with him and his objective and unemotional unmasking of the scene can be a first step, a reflection for a young person or two.



COLLABORATE

PANEL DISCUSSION AND WORLD CAFÉ

Panel speakers: Frank Bölter, Ruth Gilberger, Saša Asentić; Host: Valentina Marcenaro

What are the values of participatory art? What value does participative art have? What is the motivation to finance participation? Which concept of art do we need? To what extent does participation ensure artistic quality? How is the funding landscape for participative art projects structured and what characteristics do projects need in order to function in their respective environment? How can we overcome the dilemma of being too artistic to be socio-cultural or too socio-cultural to be art? How can we establish an understanding of artistic participatory work as a common good-oriented basis for the development of a socially compatible creative economy?

As **Saša Asentić** pointed out, referring to a Serbian art and inclusion program in 1999, collaborative and participative projects cannot be realized without enthusiasm, respect, commitment, solidarity and financial support. Only believing in social change can we bring down walls. Whereas in the 1990s, collaboration projects with disabled persons have still been quite underrepresented in Europe, now the artist can sit on a stage and quote his colleague with Down syndrome. Nevertheless, even after twenty years, the most important task for this kind of project is to find an infrastructure to enable this kind of cooperation. On this basis, Saša Asentić founded a network of institutions and places that make this work possible – an artistic work, that acts in not only a philanthropic way or serves as entertainment, but in a way of art, that names new social subjects and aims to change society.

Ruth Gilberger added another very important skill for this kind of project: Trust is the most important basis for collaboration. The co-founder of the Montag Stiftung Art and Society emphasized that money is not enough for a good project. More important is the group of people, the way they work and fit together. The success of such projects depends to a large extent on whether the respective participants develop a basic understanding of the (working) situation of their counterparts, in which the institutional mechanisms on the one hand and technical production aspects of artistic work on the other come into view. We have to seek new collaborations: Go out and speak out loud!





Looking at the long-term effects of collaborative projects, **Frank Bölter** told the story of the paper tank. The artist realized a collaborative project of building a three-meter high tank with two groups of people. The first group consisted of soldiers, the second one of refugees. Looking at the aftermath of both tanks: The one built by the soldiers can now be visited in the Military Historical Museum. The refugees' one was originally deposited in a hall. After complaints from neighbors, it was brought to the garbage dump where it was finally smashed. The artist realized that he would never have built a tank with both groups together. Soldiers and refugees met for the first time at the exhibition opening of his projects at the Haus der Kulturen der Welt in Berlin, where the process of building both tanks was shown in movies, which delivered the conviction that in the end we are all human. Summing up the positions of the conference participants regarding collaboration: Collaboration is relationship work. It cannot be forced, but requires constant work. Cooperation "at eye level" can also be "at knee depth". It is necessary to develop and implement common coordinates. At the same time, collaboration is enriching when multi-perspective competences can be incorporated into a common entity that enables action. Finally, yet importantly, money alone does not lead automatically to a good and collaborative project. It only offers possible framework conditions that can take at best into account the needs of all partners.

WORKSHOPS

UPWORDING CONVERSATION WORDS CHANGE WORLDS. EVOLUTIONIZING THINKING THROUGH EVERY DAY USE OF LANGUAGE

Workshop facilitator: Rivca Rubin

In this global moment of increasingly divisive, fear-driven politics, upwording can facilitate a collective reimagining and actions towards more satisfied, invigorated and sustainable interactions; relationships, working cultures, communities: a desirable global world for all. The way we move through the world is hugely shaped by language, still riddled with phrases and concepts that cultivate hierarchies and uphold inequalities and can go mostly unnoticed. We can choose to make active shifts in our intention and language from our day-to-day communication to internal thought patterns, in the relationships with ourselves and others, co-creating environments that nurture mutual benefit, promote autonomy and responsible living.

The workshop aimed to make the participants reflect on how we use language in our professional and personal lives and how it is understood, as well as to understand the effects of an alternative use of language. The method called “upwording” tells us how the use of words can change the way we interact in our worlds. We can evolutionize thinking through everyday use of language. And we can change power structures, instead of reinforcing the status quos. We are struggling to deal with the power structure. If we are keeping and obtaining it by the language we use, we will also keep the power structure. An example of that is externalized in the power of structure that lies within the cultural sector. The participants were given concrete examples of how to replace binary absolute thinking (right/wrong, good/bad), how to give advice without stealing realizations and how to communicate in teams and turn conflicts into growing opportunities. Struggle is fine; we need to be comfortable with the unhappiness.



RESEARCH LAB DEAR HUMANS

Workshop facilitator: Gwendolin Kremer

The curatorial research lab DEAR HUMANS of TU Dresden's Office for Academic Heritage devotes itself to artistic challenges of technological developments in the context of artistic research. Since 2018, international artists have been collaborating with scientists on the topics of artificial intelligence, human-machine-interaction, bots, algorithms and more.

The workshop dealt with the investigation of things and thing-ness in the sense of an Internet of Things. The participants of the workshop tried out the practice of artistic-scientific research between natural scientific laboratory, university teaching collection and everyday objects. Demonstration and teaching objects from TU Dresden's university collection invited to see, feel, touch, describe, measure, document, inventorize and display.

The method presented is a way to look at the technological development from a future point of view. As such, it fosters the power of speculation and allows to imagine a future from a Meta perspective. It exemplifies the benefits of having artists, engineers, scientists and cultural workers imagine the future in a participatory way. It proofs how builders of the future are not primarily limited to the 'practical experts', and how artistic and humanitarian influence and expertise are needed. Through the thought process of history and collaborative idea development, this method enables people to explore the present through the imaginative lenses from the future. The questions addressed were, among others: Who are the builders of the future and how do we imagine it to be like? Some might see this as a field reserved for scientists and engineers. Can we challenge that thought? How might artists, cultural workers and humanitarians co-imagine and build the future in collaboration with scientists and engineers? And which methods can be used to do so?

The participants imagined being in the future projection, considering the background each has in the present and then looking back to it from the future while investigating objects. Using free imagination around the objects, the participants first individually presented their findings. The message the participants had as experts to the previous humans went along the line of: Dear Humans. During the second round, the participants built up teams and repeated the process of discovering objects from the future. This time, there was a narrative of the object, as well as a display of the project in a show for humankind. The objects presented were everything from an agree-meter (an analogue 'like-button') to a user journey map of an old telephone.



In the end, some of the participants created an exhibition with their findings and others a cyborg show with Siman, an old remain from the future.

In the context of the exhibition and research project of TU Dresden's Office of Academic Heritage, artist in residence Tabita Rezaire showed an installation at Schimmel Projects Art Centre Dresden. The program was complemented by an artist talk in the exhibition room.



AGORAPHILIE

Workshop facilitator: ConstructLab

Literally meaning 'gathering place', the agora is placed in the heart of the community. When sensing a genuine need for debate and discussion in a particular place, the agora becomes a catalyst for a dense situation of exchange. In our current individualistic society, there is a need for the promotion and reconfiguration of public life, and this can be achieved in tangible places such as the agora. A series of exercises led us to the configuration of our own ideal agora and at the same time to a conversation around the role of architecture as the practice of influencing society by organizing its spaces of encounter.

CROWDFUNDING AND ALTERNATIVE FINANCE

Workshop facilitator: Karsten Wenzlaff

The workshop aimed at exploring the potential for audience interaction through fundraising. Crowdfunding can be used as a means to obtain funds through digital platforms. At the same time, it can help organizations to combine market research, marketing, community interaction and growth hacking in a single campaign. As part of the Interreg Central Europe Program Crowdfund-Port, Karsten Wenzlaff of the Berlin-based Crowdfunding consultancy ikosom presented strategies on how to use crowdfunding platforms, how to set up successful crowdfunding campaigns and how to use crowdfunding to interact with potential new sponsors.

HERITAGE SITES: LETTING CULTURE IN

Workshop facilitator: Maria Trunk

How transnational cooperation projects help to bring life back to abandoned heritage sites by letting culture in. In this workshop, participants learned about transnational cooperative approaches and their possibilities of involvement in European projects in general. Afterwards, we focused on projects with the aim to bring the needs of citizens and cultural creatives together in the opportunities offered by cultural enabling spaces like abandoned heritage sites. The participants learned how to become an eye-level partner, how to find out transferable solutions across national borders and spheres of the societies and how to influence national policies with this strategy, and how to develop human resources and strengthen local management systems.

TRIAS FOUNDATION: HOW TO HELP US TO HELP YOU?

Workshop facilitator: Christian Darr

In this presentation for artists and project groups who want to secure a property long-term, the trias foundation answered the following questions: How does the foundation work? What does it need to help? What instruments does it offer to support projects? After an introduction about the trias foundation, tools and concepts for collaboration and support were presented, followed by hands-on examples, e.g. Zentralwerk, Kunstwohnwerke.

STAFF EXCHANGE

Workshop facilitator: Katarína Ďuricová

Staff Exchange Program is part of the Factories of Imagination project. Launched in September 2017, it will continue until the end of August 2021. This program creates mobility opportunities for arts and culture professionals across borders to increase and foster professional development opportunities and knowledge exchange through action-based learning. The session was mainly for participants from TEH member centers and informed about the scope of this program.

YOU ARE WORTH IT! SEVEN STEPS HOW TO MAKE YOUR CITY INCREASE YOUR FUNDING

Workshop facilitator: Torsten Reitler

Have you ever wondered why your city spends so little money on independent culture? In Leipzig, an initiative by creative artists called Leipzig Plus Kultur has managed to increase the budget for the independent cultural sector from 1.8 million Euros to 9.6 million Euros in just 10 years! Founded in 2001, it has built up a structure for lobbying and activism for the independent cultural sector. This example shows you how independent culture activists can organize themselves, which strategies are successful (and which are not), which partnerships are important and which tools can be implemented. In the workshop, several strategies, conditions and difficulties in different countries were discussed and solutions for specific questions were developed. As a best practice example, Torsten Reitler presented seven steps that Leipzig Plus Kultur implemented in the campaign #kulturstark prior to the municipal budget decision for 2019/2020 that might be adopted in other cities:

1. You are not alone! – Who and where are people/projects similar to you/rs? Who shares your values outside of the cultural sector, even if it is only a few?
2. Make yourself visible! – Organize yourselves. Create a platform of communication (general public/politics/administration/online/offline). Introduce yourselves to your colleagues, audiences, the general public. Connect yourselves, create networks.

3. Know your value! – Facts and numbers: Collect and share data. Do research and compare your work to other economic fields. Define and verbalize your role within your community/city/region/country. Position yourself in economic and political strategies of other actors (political parties, municipalities, regional and federal governments).
4. Formulate your demand! – Be clear and comprehensible. Don't say please! What you demand is a necessity. Make it easy to understand what you need. Point out that supporting you is valuable for the general public. Don't be too realistic. You will always get less than you demand.
5. Build a ship (a basis for your work)! – Look out for partners, not for enemies! Create formats of internal communication and exchange. Create a workflow, share responsibilities. Work together! Create formats of dialogue and cooperation with political parties, administration, departments. Learn to understand them and how they function.
6. Campaign! – You know what you want. Say it loud and clear. Make yourselves heard! Set up a plan and a schedule. Define a finish line. Look for support! Advertising agency, media politicians, audiences, communities. Use examples from other cities, regions, countries. Pick up ideas that worked! Don't give up!
7. Say thank you! – If you succeed: Throw a party! Invite them all. If you don't succeed: Thank all your supporters. You will need them next time!
a) Start again! – The times they are a-changin'.
b) Will it work? – You never can tell, but without a ship, you can't cross the ocean!
c) Good luck!

The example of Leipzig shows that the formation of a large (genre-spanning) interest group, through its organization and structure, has become a voice for art and culture in the city that cannot be ignored. The political advocacy of this growing group led to success. People had succeeded in forming a critical mass that formulated needs and caused politics and the administration to re-consider things.

leipzigpluskultur.de

PARTICIPATE! BEST PRACTICE

ARTISTIC PROGRAM

DIY FURNITURE

Workshop facilitator: Susanna Dagny Mohr

Up-cycling to make it comfortable for everyone at Zentralwerk TEH members and interested people populated Zentralwerk on a large scale for a few days. Everyone wanted to discuss, to talk, to exchange ideas and to develop creative projects. This required energy and imagination, food and drink, but also things to lie and sit on. The participants of this workshop were responsible for the latter. They supported Zentralwerk by using the principle of DIY to build furniture out of pallets that cannot only be used for the meeting but also afterwards. Sustainability meets DIY.

RIGHT WITHIN THE CITY

Workshop facilitator: Gabu Heindl

For several weeks before the conference, people from Zentralwerk and its environment were invited to work together on the exhibition Right within the City. The exhibition room Kabinett was used as a workshop, where we looked into Zentralwerk's current societal localization. The starting point was the history of the premises as an industrial site and the vastly different production conditions that applied there over time – from forced labor followed by deportation during the Nazi era to the largely self-determined, cultural production of the present. Every meeting focused on a different question. The ideas that came up in the discussion were given space in the exhibition. This way, an image that combines different points of view from an internal and external perspective gained in complexity every week. After its official opening during the TEH conference, the exhibition was continuously developed by the participants.

MIRROR MARCH

Workshop facilitator: Svea Duwe

The performance with 24 head-high mirrors, four hooded flag carriers and a musical composition for marching chimes processes historical patterns of military movement, marching bands, demonstrations, group movements and political gatherings into a sculptural movement through the public space.

„With props that quote traditional signs of military power – flags, signs and the associated interpretations of uniformity – Svea Duwe reacts in her sculptural movement to the increase in language that propagates violence and to the experience of an openly displayed advocacy of misanthropy and exclusion in Dresden. The transformation of an essential statement of the peaceful revolution of 1989 – “Wir sind das Volk” – “We are the People” – into a formula of exclusion was one of the central triggering moments for the performance: Which ‘Wir’ (we) are we talking about? And who is excluded from the new ‘Wir’ (we)?” (Christiane Mennicke-Schwarz, Kunsthau Dresden) The Mirror March took place three times at the center of Dresden in 2017. The conference participants were invited to do a Mirror March with Svea Duwe around Zentralwerk. They experienced carrying mirrors or swinging flags and being part of a sculptural movement that raises questions.





MOVEMENT OF THE CHAIRS

Workshop facilitators: Jacqueline Hamann and Julia Amme

The performance project Movement of Chairs was conceived by the group farbwerk e.V. as an intervention in public space and has been performed in Dresden several times, amongst other in the neighborhood of Prohlis. People of different abilities, age and social backgrounds act together in the performance. Passers-by can also become part of the street theatre spontaneously. Small, fluid stages and scenarios are created with the help of chairs, enabling encounters, making those groups of people more present who usually stay invisible in public space.

At the TEH conference, Movement of Chairs took on the role of Who is there, a performative introduction of the institutions present at the conference. All participants were invited to take part in the activity.

IN MANY HANDS

With “In Many Hands”, the Belgian theatre artist Kate McIntosh invites her audience to test, touch, listen, search and sniff. The audience is asked to come on stage to experience a surprising, multifaceted collection of objects in a sensual way together. Here, everything that is normally forbidden in a theater is part of the show. Hands get dirty, seats change, and conversation with the neighbors is most welcome. “In Many Hands” shows theater from its most intense side: poetic, dramatic, curious. Kate McIntosh has performed this unusual play at numerous theater festivals throughout Europe.

Performance piece in Hellerau European Center for the Arts

COPY & DANCE

A screen displays perfectly coordinated choreographies and skewed dance templates; together with Pfurr and Zett as hosts, the audience uses their eye-hearts and foot-brains to keep the balance between the Internet and physical space. The Dresden edition of the performance series Copy & Dance had the topic of “contact” as a headline. Bodies meet images, images move bodies, glances meet each other. Not only do the dancers find themselves in contact with themselves, but also with the icons on the screen and the bodies of their co-dancers. Staying in contact is the foundation of Copy & Dance. Cast: of and with Tina Pfurr, Anna Zett, Romy Kießling

Performance piece in Hellerau European Center for the Arts

copyanddance.com

SCREENING: WAITING FOR THE SUMMER'S RETURN

Ever since the movement of Pegida (Patriotic Europeans Against the Islamization of the Occident) sprang up in Dresden, there has been resistance – colorful, loud and sometimes full of rhythm, a rhythm that was often set by the local protest brass band “Banda Comunale” that performed whenever it was about re-conquering the streets of cities like Dresden, Freital or Clausnitz. Soon, the musicians felt they wanted to do more than that. They went beyond protesting against the manic defenders of the occident, started playing more gigs in refugee reception camps and shelters, and it wasn't long before musicians from Syria, Burkina Faso, Palestine, Iraq and Iran joined the original combo of eleven people and “Banda Comunale” became “Banda Internationale”.

Barbara Lubich and Michael Sommermeyer followed the band to gigs and rehearsals, but also in their daily lives in shared flats and reception camps. The resulting film shows that being “against” can give way to something new, strong and original. It is only logical then that “Banda Internationale” no longer just accompanies protests and asylum seekers, but also perform in prisons (whose inmates are predominantly German) and at the renowned Heimatsound festival in Oberammergau. One of the band's greatest hits, by the way, is the German 1970s pop song that gave the film its title, performed by Ezé Wendtoin from Burkina Faso.

hechtfilm.de

THE BALL

Closing evening of the conference as well as dance and party evening with DJs, live music and artistic interventions.

Program:

MUSIC

Druckluftorchester,

Farbwerk / El Perro Andaluz

Marieluise Herrmann & Friends

20goto10 (DJ Set)

Arystan Petzold (DJ Set)

Markus Prodehl (DJ Set)

PERFORMANCE

Tierische Menschlichkeiten (Klatsch & Muff)

Jule Oeft/ Daniel Williams with Craving

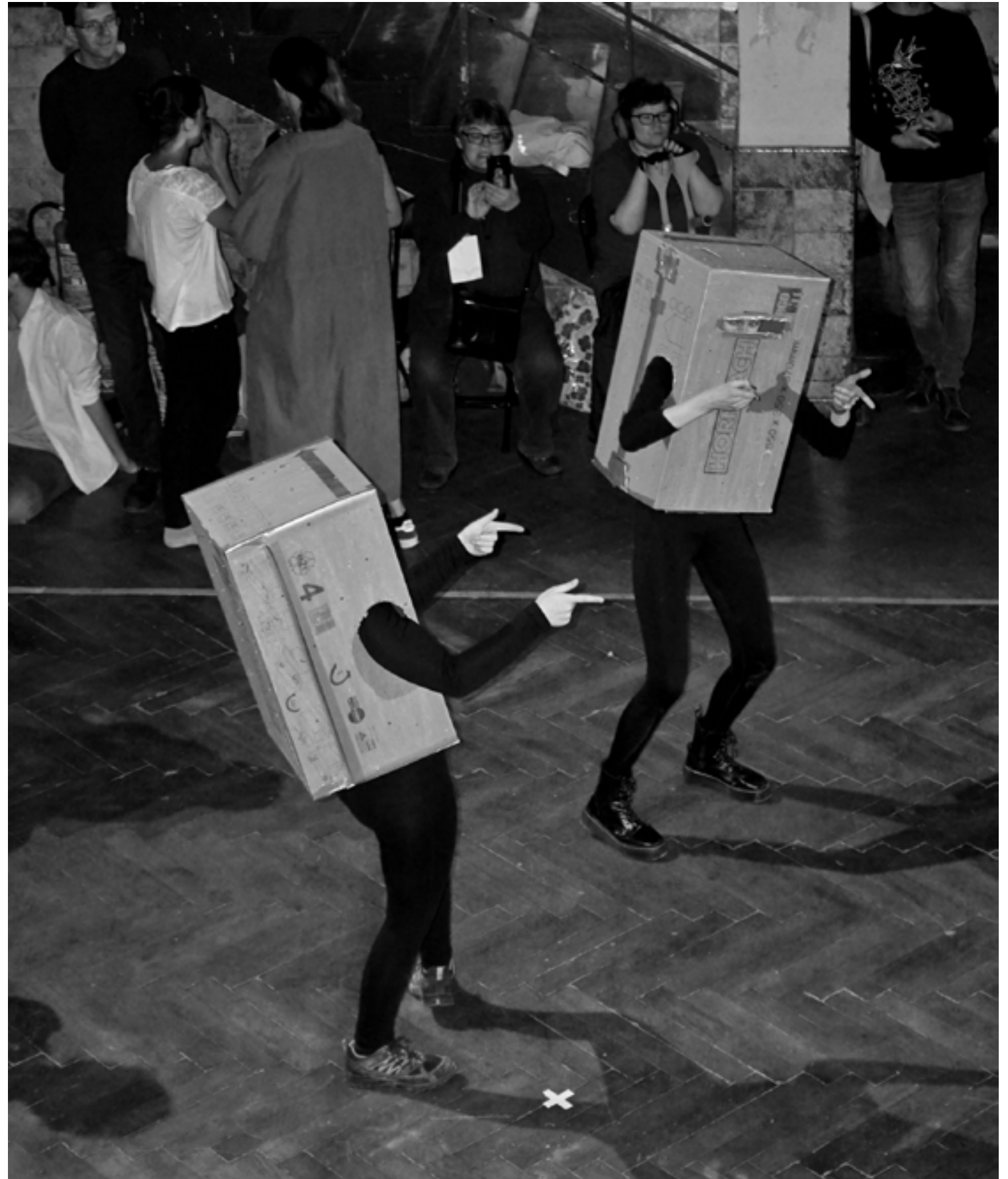
Daniela Lehmann & Friends with PULL OVER

David Hülshoff & Friends with Volk-Lore

Panikteller with Arca Saltatio

Magdalena Weniger, Susan Schubert, Caroline Beach

with a sequence from „OPTFOTF”





SOCIAL PROGRAM

ENTER THE VOID – SUNDAY WALK THROUGH URBAN SPACE IN TRANSITION

With Paul Elsner

Close to the city center between Zentralwerk and Bahnhof Neustadt stretches an urban area which is a space full of possibilities. Participants have been invited for a Sunday walk through that urban space in transition. We visited artist run spaces such as Blaue Fabrik, Hanse3, GEH8, Schimmelprojects Arts Center and also got to know several initiatives that are engaged for a cooperative and culture driven urban development in Dresden.

QUERSTADTEIN – REFUGEES SHOW THEIR DRESDEN

The city tours of querstadtein show Dresden as a cosmopolitan, diverse city. Tour guides who experienced forced migration present locations that are important to them in their new hometown and explain what it felt like for them to „arrive“. What is the experience of people arriving in Germany as asylum seekers? Why does someone risk their life on the run when there is no war in their homeland? What do people with experience of forced migration see when they walk through Dresden? Answers to these questions have been given by the city tour guide.

OUR STAGE

The OUR STAGE – 4th European Festival of Bürgerbühne hosted not only performances of the most noteworthy pieces of participative theater currently on show, but also provided a structure to the debate on their artistic quality and societal relevance. Over 220 artists, theater directors and academics from a broad range of disciplines and ten different European countries used workshops, presentations and discussions to address the creative, social and political questions that accompany the issue of participation and theater.

FROM THE WOOD TO THE CITY – THE CONTROVERSIAL MEMORY OF DRESDEN

Dresden's cemetery Heidefriedhof is one of the largest urban green spaces and a habitat for a huge number of animal and plant species. As a cemetery, it is not only a place for individual rituals of mourning and peace, but also a place of conflicts over history, violence and politics in Europe. Visiting the monument that was built on Heidefriedhof after the war to commemorate the destruction of Dresden in 1945, we learned about the controversial debate about remembrance in this city. After the air raids on Dresden in February 1945, more than 17.000 dead were laid to rest here. Due to the economic hardship of the post-war years, it was not until 1954, after a period of conflict-laden planning, that a memorial site for the victims of the air war was completed. Different political forces have instrumentalized the memory of this event until the present day.

After this, we visited the exhibition NACHBARSCHAFTEN 2025 at Kunsthau Dresden – Municipal Gallery for Contemporary Art with Robert Thiele and Christiane Menicke-Schwarz of Kunsthau Dresden, Construct Lab and the team of Zentralwerk.

RIVER RAFTING FOR ALL!

On our raft DRUSCHBA (Russian for friendship), we slowly floated down the river. The Elbe valley was shown from an unusual perspective. Comfortable seats, friendly, well trained raft guides, snacks and cool drinks quickly gave way to a holiday feeling.





SPEAKERS

Actress and theater educator **Julia Amme** is involved in many projects with school students and adolescents. Working with people with disabilities, Julia Amme gathered experiences in cooperation with artists of farbwerk e.V. She presented theater workshops for Die Bewegung der Stühle (Movement of Chairs) in 2017 as well as inclusive theater courses.
juliaamme.de

Saša Asentić was born in Bosnia. He worked in Serbia as a performance artist and cultural worker. Since 2007, his work has been shown across Germany and internationally. Asentić's focus of interest is on exploring the relationship between the individual and the society and analyzing it in terms of social choreography. After being a victim of right-wing street violence, and fundamentally disagreeing with the corruption in the public sector in Serbia, he moved to Germany in 2011.

Erik Backer, Ambassador. Former executive director of Melkweg. President of TEH ExComm 2007-2013. Company: Advice and whatnot.

Frank Bölter deals with questions concerning the public sphere and art in collaborative and often insane creative processes – with an open outcome. In most cases, objects such as ships, houses or life-size cars are built together, which seems unimaginable considering that the vulnerable material paper is used. The focus is on the dynamic processes of cooperation between the participants. Creation and decay of the sculpture are equally important components in the actions.
frankboelter.com

Dana Caspersen is a conflict specialist, performing artist, and author of Changing the Conversation: The 17 Principles of Conflict Resolution. Her work integrates traditional conflict engagement strategies with choreographic methodologies to create projects ranging from individual coaching tools to large-scale international public dialogue events on topics ranging from immigration to violence. Caspersen has been a primary collaborator of choreographer William Forsythe for 30 years, writing theatrical texts and performing as a principal artist in Forsythe's most celebrated works. She has received the Bessie Award for Outstanding Creative Achievement.
danacaspersen.com

ConstructLab is the description of a collaborative construction practice working on both ephemeral and permanent projects, where conception and construction are brought together. ConstructLab is more about the approach to, rather than the method of, building. Throughout its projects, ConstructLab blends the creative and the practical side, thinking and making, and sets the project within a social, environmental and temporal context.
constructlab.net

Susanna Dagny Mohr is a cultural worker at the Kulturzentrum Schlachthof (Independent Culture Center Bremen, Germany and also a TEH member) with a focus on media and project development. Within her work, Susanna is interested in do-it-yourself and recycling/upcycling methods, as they demand creativity, a sense of responsibility and promote self-confidence.

Christian Darr studied brownfields and materials recycling and was energy and climate policy advisor to the parliamentary group Bündnis 90/Die Grünen in the regional parliament of Thuringia, Germany. Subsequently, he managed the office of Member of Parliament Dirk Adams. After finishing his master's degree in Energetic Ecological Urban Redevelopment, he joined the trias foundation in 2017, where he has been responsible for research activities since then. Since 2017, he has been accompanying the research project "Bürgerfonds" / "Citizens' Funds" (funded by the German Federal Ministry of Education and Research), and since 2018, the research project "OpenHeritage" (funded by the Horizon 2020 research and innovation program of the European Union).

The works of **deufert&plischke** focus on time, memory, myth, and how we should live together. As artistic duo for more than 15 years, they have adhered to the radical notion that choreography can build society, not merely illustrate it. Thus, collaboration and participation are central themes in deufert&plischke's methodology, process and performance: in their multi-faceted work, be it a choreographic concert, lecture, or exhibition, theater takes place only insofar as it can be knit together by everyone – artists and spectators – in the moment of performance. Choreography thus becomes a social activity, not determined by aesthetic principles, but by existential and philosophical concepts such as war and peace, freedom and truth. Theater as a social situation – from the common rehearsal to the performance – is the driving force of deufert&plischke's choreographic form and artistic expression. They author their works collectively.
deufertandplischke.net

Katarína Ďuricová is a cultural manager and producer for local and international projects and Staff Exchange program coordinator at TEH. For seven years, she has been working for the cultural center Stanica Žilina – Záriečie and coordinated the Slovak network of cultural centers Anténa, for which she created the project „School of Lighting Design“ to promote the importance of "good light". She is based in Prague, working on different projects, non-formal education and lighting designs and touring with mostly Slovak and Czech dancers and contemporary dance companies.

Svea Duwe is a freelance artist based in Dresden. As a sculptress, her artistic focus is on installations, performative video work, stagings and sculptural movements in public space. Svea Duwe studied sculpture at the Academy for Art and Society in Alfter near Bonn as well as fine arts at the Academy of Fine Art in Dresden, Germany and at the State Art Academy in Oslo, Norway. She graduated from the HfBK Dresden in 2006 and continued as a master student of Monika Brandmeier until 2008. Svea Duwe is interested in the conflicting, contradictory aspects of our daily lives. On that basis, she seeks artistic forms of expression that generate an area of tension resulting from new interactions between space, material, action and observer and then maintain it. Svea Duwe collaborates with theater and dance artists and develops video installations for stage plays. Besides working in her studio and arranging exhibitions, Svea Duwe works as a lecturer. She is a member of the art commission for art in urban space of the state capital of Dresden.
sveaduwe.de

Silke Feldhoff is a scientist in art history and aesthetics with a dedicated emphasis on the field of education and facilitation and a second focus on contemporary art. She curated and coordinated exhibitions of young artists in museum, art societies and off-spaces. Until 2016, she worked in teaching and research in various art universities. Her dissertation's topic In between Games and Politics. Participation as Strategy and Practice in the Arts (2009) shapes her work until today. Since 2016, Silke Feldhoff has been working at Bauhaus-Archiv / Museum für Gestaltung in Berlin. Participation in arts and its facilitation – this is THE topic of Silke Feldhoff. Currently, she coordinates a large museum development and education program.
bauhaus-agenten.de

Cesar Fulgencio was born in the Philippines in 1972 and moved to Sweden in 1979 at age six. He grew up in the suburbs in the municipality of Botkyrka and has been working there at a cultural center called Subtopia since 2002 with the youth activity D.I.T. The Municipality of Botkyrka has around 92 000 inhabitants, and around 100 different languages are spoken there. Cesar studied 2-dimensional and 3-dimensional art forms and has acquired knowledge in theater, circus, set design, music production, poetry and dance. He often applies his knowledge to his work with children. This has helped a lot when engaging and empowering youth in various projects.

Harry Fuhrmann ended his theatrical studies in 1995 at the Academy of Music and Theatre in Hamburg, Germany and worked as an actor at various theaters in Germany for several years. From 1998 to 2002, he studied directing at the Academy of Dramatic Art Ernst Busch in Berlin. During this time, he worked as assistant director to Peter Zadek at the Vienna Burgtheater. In 2004, he founded the Flying Fish Theatre Group. With this company, he realized an eight-month theater journey through Nepal and India in 2005/06. The idea of the company is to go to people, collect their stories and develop plays from them. He taught at various acting schools all over the world. Since 2015, he has been teaching at the Tibetan Institute of Performing Arts in Dharamsala/India on a regular basis. From October 2010 to 2017 he was theatrical lecturer at the School of Dramatic Arts “Ernst Busch” in Berlin.

Ruth Gilberger studied Liberal Arts/Sculpture at Braunschweig University of Art, master student of Prof. Emil Cimiotti. Postgraduate studies of cultural work and adult education at HBK Braunschweig. Since 1995, numerous exhibitions of sculpture and drawing in Germany and abroad. Since 1997, freelance work in art education. Emphasis: interdisciplinary development of practical art offers for all. Positions as leader of creative work of Museumsdienst Köln (2001-03), leader of museum educational service of Lehmbruck Museum Duisburg (2007-2009 with A. Benedict), teaching position as artistic-scientific assistant at TU Kaiserslautern, department of Architecture (2004-06) and teaching positions for the University of Cologne, faculty of Humanities (2004-14). Since 2014, member of the board of Montag Foundation Art and Society in Bonn.

Alfred Haberkorn studied cultural education in Hildesheim and art therapy in Dresden. Since 1999, he has been working as an art therapist in the youth prison of Zeithain, Germany, and has built up the area of art, music and theater projects with prisoners. In 2002, he co-founded the brass band Banda Comunale, which became Banda Internationale in 2015 through the collaboration with refugee musicians. Alfred Haberkorn is

head of the creative center of Zeithain prison and is a member of the board at Kunst im Gefängnis e.V. (art in prison). He published articles in several publications. kunstimgefaengnis.de
bandacomunale.de

Jacqueline Hamann works as a freelance stage and costume designer, theater educator and director. Since 2009, she has been in charge of the theater division at Zeithain prison as an art therapist and theater maker with a part-time job. Her work focuses on theater and art projects with amateurs, disadvantaged groups such as people with disabilities, and prisoners. She also does art and theatre work with children and adolescents. Since 2005, she has been working continuously on art and education projects for people with disabilities. She is initiator and founding member of the freelance artist initiative farbwerk e.V. for artists with and without disabilities. Since 2009, Jacqueline Hamann has a teaching position at Hochschule für Bildende Künste Dresden in the department of art therapy. farbwerk-kultur.de

Gabu Heindl, architect and urbanist, has worked on a series of projects on the politics of remembrance in public space at the intersection of art, architecture and activism – based on political analysis and aiming at public engagement. Author of the winning project The Monument May Be A Forest in the controversial 2015 competition From Those You Saved in Warsaw for a monument „dedicated to Poles who saved Jews during the Shoah” (with E. Freudmann). Her architectural office GABU Heindl Architektur specializes in public buildings, cooperative housing, urban planning and critical urban research. Her new book deals with architecture and urban planning from the point of view of radical democracy. She teaches in Sheffield and Vienna. gabuheindl.at

Stine Marie Jacobsen is a conceptual artist working to decode violence and law both individually and collectively through participatory means. She graduated from the Royal Danish Academy of Fine Arts with an MFA in 2009 and with a BFA from CalArts, the California Institute of the Arts, Los Angeles, USA in 2007. She lives and works in Copenhagen and Berlin. stinemariejacobsen.com

Tellervo Kalleinen and **Oliver Kochta-Kalleinen** are an artist duo living currently in Helsinki. In their practice, they attempt to merge the languages and approaches of a number of disciplines, such as game design, experimental education, dynamic facilitation, social architecture and alternative economies. For their latest project

101 For All the artists went on a 6 month journey to visit 100 homes of a ‘perfect’ cross-section of the Finnish population to discuss with them about divisive topics. Tellervo and Oliver are known as the founders of the International Complaints Choir project. Starting in 2005 in Birmingham, the project went open source in 2006, creating a global phenomenon of joyful expression of collective frustration. Tellervo and Oliver have developed a number of methods for a participatory art practice, including the film projects I love My Job about revenge fantasies at work places or People in White, an exploration of the complicated relationship between doctor and client in mental health care. Tellervo’s and Oliver’s collaborative works were presented for example at P.S.1 and the Whitney Museum of American Art (New York), Mori Art Museum (Tokyo), Göteborgs Konsthall, Sparwasser HQ (Berlin), Signal Galleri (Malmö), Hamburger Kunsthalle, Momentum 06 (Norway), Singapore Biennale, Galerie für Landschaftskunst (Hamburg), MOCA Taipei, S.M.A.K. in Ghent, KUMU in Tallin and at ARS06 at the Finnish Museum of Contemporary Art KIASMA (Helsinki). studiokalleinen.net

Gwendolin Kremer studied History of Arts, History, Romance Studies and Philosophy in Dresden and Milano. 2007 she completed a research fellowship at Staatliche Kunstsammlungen Dresden and subsequently worked at Galerie Neue Meister. From 2008-2012 she was a scholarship holder of the DFG research training group “History of Generations” at Georg-August-Universität Göttingen. As scientific research assistant, Gwendolin Kremer curated exhibitions from 2011-2015 with and featuring Rosa Barba, Luc Tuymans, William Forsythe, Heiner Goebbels and others at Albertinum, Staatliche Kunstsammlungen Dresden. Since 2016 she is scientific officer for exhibitions, art treasures and presentation as well as curatorial leader of TU Dresden’s exhibition house of academic heritage. There she initiated the research project DEAR HUMANS together with Konstanze Schütze. Her research and exhibition work comprises art after 1945 in East and West and international contemporary art.

Yariv Lapid is the director of the William Levine Family Institute for Holocaust Education at the United States Holocaust Memorial Museum, he worked at Israeli NGOs, at Yad Vashem, and then went on to build a pedagogical infrastructure at the Mauthausen Memorial. From October 2013 to May 2018 he was director of the Center for Humanistic Education at the Ghetto Fighters House in Israel, while continuing up until October 2014 to lead the EU financed project Developing Education at Memorial Sites at the Mauthausen Memorial in Austria.

Theresa Lempp is project manager, researcher and trainer working for Jugend-& Kulturprojekt e.V. since 2017. In the last 10 years she has worked as a project manager in the Institute for Social Research and Regional Development and as a researcher and lecturer in the Technical University of Dresden in the departments of Social Pedagogy and Sociology. Her topics include youth work, transition research, inclusion as well as gender and diversity in organizations. Theresa Lempp holds a Ph.D. in Education and an MA in Political Science.

Wolfgang Lessing studied violoncello, school music, German studies, philosophy and musicology in Frankfurt and Berlin. After teaching assignments for violoncello, musicology and morphology at Musikhochschule Frankfurt and several years in school teaching, he was appointed professor for music pedagogy/general instrumental didactics at Hochschule für Musik Carl Maria von Weber in Dresden in 2002. In 2004, he founded the "Research Institute for Musical Teaching and Learning" in Dresden. Since then, manifold publications and research projects were created on the following topics: Practice, learning music in institutions, historic and systematic studies on the term of instrumental technique, psychological foundations of making music, didactics of contemporary music in instrumental music education, tasks and goals of instrumental pedagogic work. Currently, he works in a third-party funded project on "the dimension of the artistic in student composition projects". Besides his scientific activities, he works as a cellist of the "Ensemble Phorminx", with which he has given concerts nationally and internationally for over 20 years.

Gerard Lohuis has been part of the executive committee Trans Europe Halles for six years, the treasurer of TEH for four years and the president of the network for the previous two years. Since 2000, he has been the first managing director of P60, a venue for pop and culture in Amstelveen-NL (near Amsterdam airport). P60 has around 150 events with nearly 50.000 visitors a year (concerts, events, workshops). Talent development is a focus point. The venue is deeply rooted in the local community.

Barbara Lubich is a Dresden based filmmaker and sociologist. She lived in Italy until the age of 21. Her work includes documentaries, installations and interdisciplinary cooperation projects. She studied in Italy and Germany and holds a PhD in history. She is a founding member of the cultural center Zentralwerk Dresden and has been shaping the artistic program as a member of its board since 2009. She is currently working in the fields of organizational development and communication at Zentralwerk. She is a shareholder of hechtfilm filmproduction, a collective of filmmakers. barbara-lubich.net

Valentina Marcenaro is responsible for Community and Cultural Resources at the office preparing the bid for ECoC 2025 for the city of Dresden (Germany). She studied English and German language and literature at the University of Trento (Italy). She has an MA in cultural management from the Technische Universität Dresden and worked for several years as a freelance cultural manager. Among other projects, she directed the Festival for Jewish Music and Theatre in Dresden from 2012 to 2016.

Kate McIntosh is a Brussels-based artist who practices across the boundaries of performance, theater, video and installation. Her work often focuses on the physicality of both the performer and the audience, the manipulation of objects and materials, and the development of direct relations with and between audience members. Kate's practice is guided by her ongoing fascination with the misuse of objects, a playful approach to the public, a love of theatrical images and an off-beat humor.

Myrto-Helena Pertsinidi is deputy chair and project manager of Jugend-& Kulturprojekt e.V. She looks back on eight years of experience in project management, fundraising and event management. She is responsible for writing project proposals funded by the EU and managing and facilitating international projects (Erasmus+ Program KA1, KA2, KA3, Europe for Citizens, Europeans for Peace, OSCE Cultural Funds etc.) focused on creative economy and entrepreneurship, youth work, cultural heritage, inclusion, history/remembrance, human rights and civic education based on non-formal learning methods. She holds a BA in International Relations and a MSc degree in International and European Politics. jkpev.de

Doro Petersen studied visual communication and illustration in Berlin (University of the Arts), Bilbao and Barcelona. She is a freelance illustrator in Berlin and uses various techniques such as sketch, stamp, silhouette, collage and silk-screen to create her drawings, adding digital elements to them. More than anything, drawing is about the movement and mobility of eye, head, hand and pen! Doro Petersen also conveys this motto as an experienced course instructor and teaches small and large art aficionados in playful workshops. She conceives and realizes artistic workshop formats like her popular sketch walks for museums (Bauhaus Archive, Museum of Decorative Arts, Museum of Prints and Drawings, etc.), schools, social institutions and company teams. doropetersen.com

Arystan Petzold studied jazz trumpet and music pedagogy at Hochschule für Musik Dresden. He currently works as Banda Internationale's coordinator for the concept and organization of the project House of Music. arystan.de

Torsten Reitler is a cultural activist from Leipzig, Germany. He has been working at Moritzbastei, a Leipzig-based TEH member since 1998, where he watched how his hometown turned from a shrinking city into a boomtown. He has negotiated with different mayors and city councils over the years and helped building up a network of cultural workers that is widely known across the country.

Mieke Renders is the managing director of Trans Europe Halles. Mieke Renders was born in Belgium and is passionate about culture and languages, having lived in several countries. She is a strong believer in the independence of cultural operators and their capacity to self-organize in networks in order to achieve greater impact. Before she moved to Sweden, she was the general manager of the Flemish Cultural Center De Brakke Grond in Amsterdam and worked as cultural attaché for Flanders House in New York. She studied physical anthropology and arts management, which led her to the field of museums and cultural heritage, where she worked both as a curator and a project manager. Many years later, she shifted towards living arts and made connections between heritage and performance and visual arts. Networking is a passion that she can now develop for Trans Europe Halles.

Rivca Rubin: Director Imagine, Joint Custodian of Islington Mill Salford/Manchester. Upworder. Rivca assists people to live the lives they want to live, artists to ascertain their vision, locate the essence and refine their practice, companies to refine their vision, grow purpose, align practice to values, and co-create working cultures people engage with, flourish and enjoy working within. 'Creative, stimulating and sharp' and bearing 'an incredible precision of language', her distinct approach and expertise has seen worldwide application across the Cultural, Education, Health and Social Change sectors since 1997 with a focus on leadership, organizational, team, board and individual development. She curated the international program of Physical State International, one of the early catalysts of CPD provision for emerging artists 1985-1994. In 2001, she designed the first coaching training for the cultural sector in the UK 'The Arts of Coaching'. rivcarubin.com, islingtonmill.com, upwording.com

Hans Schneider worked as music teacher at different secondary schools, as an assistant at the Institute for Music Pedagogy at the University for Music and Performing Arts in Vienna and subsequently as professor for music pedagogy at the Hochschule für Musik Freiburg. He was in charge of the music education projects Klangnetze in Austria with Burkhard Stangl and Klangserve in Switzerland with Daniel Ott. In addition, he was advisor of Querklang in Berlin and organized the symposium „Neue Musik vermitteln: Methodische und ästhetische Fragestellungen“.

lungen“ (“conveying new music: methodical and aesthetic questions”) in 2011. In 2018, he managed a composition project with students of Gymnasium Heustadelgasse in Vienna for “Campus Neue Musik” of the Institute for New Music and Music Education Darmstadt. Another core area of his work consists of training to convey new music. hansschneider.klingt.org

Nora Schott studied stage dance and choreography at Palucca Schule Dresden – Hochschule für Tanz. She was the first master student of the university and a scholarship holder of the Saxon State Ministry for Sciences and the Arts. As a choreographer and dancer, Nora Schott has also worked for domestic and foreign ensembles. In 2002, Nora Schott co-founded the contemporary dance company “shot AG”, with which she has been producing feature-length pieces as well as short pieces as a choreographer and dancer until today. Since 2003, Nora Schott has been connecting her artistic work with dance education in trainings and workshops for professionals as well as amateurs. As a dance educator, she has been working with children and adolescents for many years and received several awards for her achievements in the field in Saxony and nationwide. Nora Schott works as a choreographer for theater productions and also works with adults without a training in dance, e.g. with inmates of Zeithain prison or with the association farbwerk e.V. – Kunst- und Kulturverein für Künstler mit und ohne Behinderung. shot-ag.de

Jörg Skriebeleit, cultural scientist and historian, is the director of the Concentration Camp Memorial Site Flossenbürg. In parallel to his dissertation at the Centre for Research on Antisemitism at TU Berlin, he was chiefly responsible for the fundamental re-conception of the Concentration Camp Memorial Site Flossenbürg. As scientific director and advisor, he is involved in different museum and memorial projects, such as the re-conception of the Concentration Camp Memorial Site Mauthausen, the Richard-Wagner-Museum in Bayreuth or the memorial site of the 1972 Munich massacre.

Christoph Sorge was born in Dresden and was an active member of the organized right-wing scene in Saxony for over ten years. Having left the right-wing movement, he now works in prevention and educational events in schools on the topics of right-wing ideologies and strategies of the right-wing scene.

Burkhard Stangl is a composer, guitarist and improviser in the field of experimental, electronic and new music. So far, he has published over 100 LPs, CDs and DVDs with solo works and own ensembles as well as three books. His cooperation projects include a variety

of musicians, such as Angélica Castelló, dieb13, Christian Fennesz and Taku Unami as well as multimedia artists such as Gustav Deutsch, Billy Roisz and Mario de Vega. Together with Hans Schneider, he has been managing the Austrian music education project Klangnetze for many years. Since 2004, he holds a teaching position at the University of Music and Performing Arts, Vienna. stangl.klingt.org

Tullia Tarsia in Curia works as an art educator and cultural scientist for the Bauhaus Agents Program in Berlin. She studied cultural sciences in Aix-Marseille (France) and Hildesheim (Germany) and graduated with a focus on fine arts. She gained professional experience in France and Germany, working – among other things – as an art mediator for the private art collection Hoffmann Collection. Her professional biography led her from being head of the mediation program of the 9th Berlin Biennale for Contemporary Art to public relations and workshop organization at the 11th, 12th and 13th Biennale d’art contemporain de Lyon (France). She developed mediation and transdisciplinary discourse formats for exhibitions of contemporary art, fashion and design.

Maria Trunk is a journalist specialized in the area of urban transformation. She is focused on the cutting sides of art, space and the public sphere(s) and holds a multi-faceted master’s degree in Japanese Studies, Biology and Journalism. She loves managing the Forget Heritage Project for the Department of Culture and Leisure, Municipality of Nuremberg, Germany. What thrills her most is artistic, intellectual and operational work in the context of the Institute for Applied Heterotopia and the NPO Quellkollektiv. quellkollektiv.net

Manos Tsangaris, composer, drummer and installation artist, counts among the most relevant representatives of new musical theater. His work has received international attention. In 2009, he was appointed professor for composition at the Hochschule für Musik Carl Maria von Weber in Dresden. In the same year, he was elected as a member to the Akademie der Künste Berlin (2012, he was elected director of the music section). Since 2010, he has been a member of the Saxon Academy of Arts and since 2017 a regular member of the Bavarian Academy of Fine Arts. In the academic year 2012/13, Tsangaris was Artist in Residence of Zurich University of the Arts, since 2016 he has been the artistic director of the Munich Biennale für Neues Musiktheater (together with Daniel Ott). He founded the International Institute for Artistic Investigation in 2011 and devoted himself to research in the field of scenic anthropology. Since the 1970s, Manos Tsangaris has been using different artistic formats to make the conditions of performance a core element of composition again. iike.de

Miriam Tscholl studied Cultural Studies and Aesthetic Communication at the University of Hildesheim (Germany). She subsequently worked as an artistic assistant at the university’s Institute for Media and Theatre. Productions of her independent theatre group Werkgruppe 1 were staged at a number of European festivals. Since the 2009/2010 season, Tscholl is head of the Bürgerbühne at Staatsschauspiel Dresden. She also works as a director in Hannover, Berlin, Mannheim, Düsseldorf and Freiburg. During the season 2018/2019, she was the artistic director of OUR STAGE – 4. European Bürgerbühne Festival.

Karsten Wenzlaff is a crowdfunding expert at the Institute for Communication in social Media. He is a consultant to companies and cultural institutions in the framework of the project “CrowdfundPort”, supported by Interreg Central Europe. He is author of “The (Almost) Complete Guidebook to Crowdfunding”, published in May 2019. He has supported hundreds of companies in conducting successful crowdfunding campaigns. He is author of the first study on Crowdfunding for the Creative Industries for the European Commission. Karsten Wenzlaff held workshops for Cultural Institutions of the German Government and the Creative Industry Agencies in Berlin, Brandenburg, Thuringia and Mecklenburg-Vorpommern. ikosom.de

Christiane Wiegand is a freelance theatre artist based in Berlin. During her studies of dramaturgy and several research trips, Wiegand looked into questions of collective piece development. Since 2005, she develops site-specific and participatory theater and performance projects in different neighborhoods of Berlin. Together with Harry Fuhrmann, she writes and stages research theater pieces in different theaters in Germany, such as Apropos Prohlis (2018, Societätstheater Dresden), Unruhe im Paradies (2017, Theater Augsburg) and Das Cottbus-Projekt (2015, Staatstheater Cottbus).

Elisabeth Wulff-Werthner is an Austrian musician and performance artist with a focus on mixing classical music technique, experimental sound, performance art and music theatre. Her work oscillates between concerts, happenings, performances, presentations, workshops and art education. She holds a master’s degree in music specialized in flute, experimental music and performance art as well as a degree in music pedagogics. She studied in Graz (AT), Vienna (AT), Bogota (CO), Malmö (SWE) and Dresden (GER). At Zentralwerk, she develops art projects and works in the fields of project management and organizational development. wulff-werthner.com



PARTICIPANTS

395 people from 149 institutions in 31 countries all over Europe have participated in TEH#87.

Organization City Country

	POGON Zagreb Croatia	Aparaaditehas Tartu Estonia	M-topia Marseilles France	GEH8 Dresden Germany
Brunnenpassage Vienna Austria	Rojc Alliance Pula Croatia	Kaapelitehdas Helsinki Finland	Fabrika Tbilisi Tbilisi Georgia	HALLE 14 Leipzig Germany
Die Bäckerei Innsbruck Austria	NIMAC Nicosia Cyprus	Kiinteistö Oy Kaapelitalo Helsinki Finland	ADKV Berlin Germany	Hanse 3 e.V. Dresden Germany
WUK Vienna Austria	Cooltour Ostrava Ostrava Czech Republic	University of Turku Turku Finland	Aktion Zivilcourage e.V. Pirna Germany	HausBoden e.V. Berlin Germany
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