



Photo: Ann-Kathrin Allekotte

POST-HEIMAT

Encounter #2

21 – 24 MARCH 2019

Theater an der Ruhr

with

BOAT PEOPLE PROJEKT, COLLECTIVE MA'LOUBA,
EXIL ENSEMBLE, HAJUSOM, OPEN BORDER
ENSEMBLE, RUHRORTER

ENCOUNTER #2 – REPORT

ENCOUNTER #2 was a nationwide working meeting at the Theater an der Ruhr entitled POST-HEIMAT on the topics of flight, migration and diversity. After a first meeting at the Münchner Kammerspiele in 2018, the meeting is the second of its kind. Besides the groups BOAT PEOPLE PROJEKT (Göttingen), COLLECTIVE MA'LOUBA (Mülheim an der Ruhr), EXIL ENSEMBLE (Berlin), HAJUSOM (Hamburg), OPEN BORDER ENSEMBLE (Munich) and RUHRORTER (Mülheim an der Ruhr), it brings together further artists, activists and academics, as well as groups and initiatives from NRW, whose theatrical work is especially linked to the challenges posed by migration and exile.

Long term and sustainable goals of the initiative sponsored by the Kulturstiftung des Bundes and the Ministerium für Kultur und Wissenschaft NRW and supported in North Rhine-Westphalia by its cooperation partner Interkultur Ruhr, are to influence the structural deficits of the German theater landscape, to reduce discrimination and racism within the theater institutions as well as to shape the programs and productions of German theaters in a more multi-faceted, intercultural and socially more representing way.

ENCOUNTER #2 included 4 main activities:

1. Panel discussions with all participating theater groups
2. Four working groups to following topics: cultural policies, network, production aesthetics, theater workshop
3. Lecture and talk with Nora Amin and Golschan Ahmad Haschemi
4. Gaining insight in the hosting groups' works and Theater an der Ruhr's international playing schedule:
 - „Das Summen der Gesetze“ – a radio installation by RUHRORTER
 - „Your Love is Fire“ by Mudar Alhaggi and Collective Ma'louba
 - „ŞahMeran büfe“ by pürtelaş und kadir has Üniersitesi – Szene Istanbul

1. PANEL DISCUSSIONS

March 22nd, after introducing thoughts by Johanna-Yasirra Kluhs, the participants presented the development of their initiatives and the projects they have been working on since the last encounter. The group discussion was moderated by Alexander Weinstock and aimed to ask for the general goal of the network, the demands of each group and to gather ideas together before splitting up in workshop groups. The focus had been on burning issues the theater groups are facing in regard to inclusiveness and diversity.

The six participating theater groups were:

BOAT PEOPLE PROJEKT (Göttingen)
www.boatpeopleprojekt.de

COLLECTIVE MA'LOUBA – Theater an der Ruhr (Mülheim an der Ruhr)
<https://www.facebook.com/CollectiveMalouba/>

THE EXILE ENSEMBLE – Maxim Gorki Theater (Berlin)
<https://gorki.de/en/exile-ensemble>

HAJUSOM (Hamburg)
www.hajusom.de

THE OPEN BORDER ENSEMBLE – Münchner Kammerspiele (München)
<https://www.muenchner-kammerspiele.de/en/open-border/open-border-ensemble>

RUHRORTER (Mülheim an der Ruhr)
www.ruhrorter.com

Please find the contacts of the groups attached to this report.

Some questions raised and topics discussed:

- The role of language on stage – how to communicate without it?
- The role of translation in the production process – what lies in between translation that might be better expressed through different means than language?
- How can we help (young) participants in the groups to realize their own projects / to professionalize / get into acting schools?
- How to work with funds not being granted yet? Long-term funding and location needed
- Share (artistic) experiences
- Aim to write a manifesto (now!), maybe address Kulturstiftung des Bundes, e.g. regarding quotes in applications, in UK there are "diversity criterias"
- develop guidelines on how to create diverse productions; a set of framework that with which the network addresses a public and situates itself
- Working conditions need to change for international productions
- Importance of translators, dramaturgs, project managers etc. with cultural knowledge, common ground of understanding each other
- Need to focus on political issues
- Use network to multiply: jobs, co-productions, festivals, information etc.



2. WORKSHOPS

cultural policies, network, production aesthetics,
research, theater workshop

Please find the biographies of the people leading a workshop attached to this report.

On 22nd and 23rd of March four workshops were held to continue the work of the last encounter and further develop its outcome:

A.) CULTURAL POLICIES

with Özlem Canyürek & Wanja van Suntum

- Discussion of demands, needs, goals and recommendations for cultural policy in “our” field.
- First recommendation is an intersectional diversity act.
- Main goal is an intersectional approach. Intersectional means, there are a lot of types of discrimination that intersect with each other. We don't only want to advocate for people with migration background but for more diverse people.

(Cultural) Education

- obligatory training in anti-discrimination literacy
- training in specific demands of field (awareness for people who are already in structure)
- mentoring for not-acknowledged professional biography
- shadowing as a possibility of learning (observing rehearsals, learn from methods etc.)
- audience development (reach out to and intensify for a young (or old?) audience and producers)

Consulting / Advice

- everyone in the field needs advice when it comes to intersectional topics
- legal consultation
- psychological service
- supervision of artistic direction, boards and juries and committees
- Code of conduct (awareness to words, ethical standards)
- having an overview of different initiatives and potential co-producers

Production

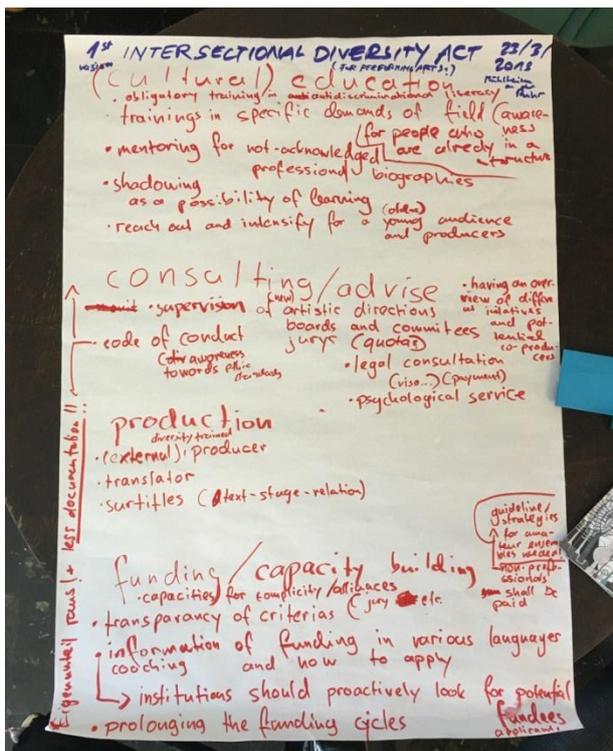
- every production with an "international design" should have an extra producer who cares for the whole process, overview of process and should have competences e.g. also language skills
- (external) diversity trained producer
- producer should not also be translator, this should be divided
- surtitles should be more integrated, this topic should get more space, should be a strong part of stage design (text-stage-relation)
- less documentation or it needs to be implemented in time/financial planning of a production

Capacity building / Funding

- not only distribute money but what are the needs, how can we produce resources for producing these jobs, this connects to demand to transparency of criteria in jury decision making so we can have attitude towards these decisions
- institutions should proactively look for potential fundees
- prolonging the funding cycles, at least 3 years and standard production time maybe half or even a year
- we don't need "Eigenanteil" (benefits in kind = the production has to invest some percentage of money itself) anymore, costs for documentation must also be lower, there is a policy missing that acknowledges or rewards the work of part time theater makers
- guideline / strategies for amateur ensembles needed (payment of non-professionals)
- information of funding in various languages, coaching and how to apply

Idea of the workshop group:

Once the paper (intersectional diversity act) is finished, not to publish it, but do lobby work, reach out to all the 16 Bundesländer. Go to funding institutions and let them see that so they can elaborate on new ways of funding policies. More effective than going to the press and claim the demands. Practical because e.g. a lot of politicians don't know and need to be made aware about why these things are important. ⇒ Setting up a working group.



B.) NETWORK

with Astrid Hesse & Ben Jurca

All results should be understood as a basis for further elaboration and discussion. These are drafts that may help by providing a certain guideline.

One next step would be to find the right language and terminology, especially for underlined terms and expressions.

WHO?

We are a network of transcultural groups in fields of performing arts.

HOW & WHAT?

We aim to empower performing arts collectives / individuals, members and non-members of the network through supporting artistic exchange, providing resources and coproduction by creating frameworks and concrete actions.

We aim at critically examine and advocate for structural and political developments through...

We enable opportunities to exchange and share experiences in/with transcultural groups or/and political discourses.

VALUES & VISION

We want diversity as the norm on the levels of: Ensemble / Team / Institution

We want multilingual communication on the levels of: Textual / Contextual / Non-verbal

We want a new theatre beyond labels.

CHALLENGES

We are challenged by conscious and unconscious social preconceptions and stereotypes which heavily influence the relationship between the network members.

We are challenged by social/cultural policies as well as administrative and legal regulations which don't support transcultural planning and implementation of timeframes that visions and projects might need.

Lack of interaction with the audience "How much the audience wants to attend" We are looking for means of interaction with diverse audiences / ways of perception and reception of artworks.

Practical diversity of groups/projects in terms of individual needs/aims/productions/structures

STRENGTHS

The power of our network is to provide visibility through a stronger collective voice for diversity in the performing arts.

The power of our network is to generate and leverage/ enjoy on synergies.

The power of our network is to create resources for all to use and share (lobbying

politically, producing art, broadening/enabling understandings e.g.).

The power of our network is to enable and promote a variety of new forms of art and aesthetics (form/ content/process).

Diversity of groups

The power of our network is to create and enable all kinds of connections.

Accumulation of expertise (theatre practice / research / policies / activism) within the context of diversity

WHOM DO WE WANT TO ADDRESS?

AUDIENCE sponsors / programmers / donors / politicians / specific "genre" audience / people who are interested in arts / artists (who are not in Germany?! / specific "venue" audience / children & families / communities like LGBT & disabled artists / audience in Germany / students / multilingual people / colleagues / migrants & refugees / "Bildungsbürgertum" / communities (neighborhoods) / regular audience / the "non-audience" / people who are interested in topics like migration and refuge / ...

CULTURAL AGENTS audience development / public relations / critics / cultural lobbying groups / media / ...

THEATRE MAKERS festivals / international artists / collectives / activists / networks / other networks (German and/or international) / political theatre makers / stage designers / sound designers / musicians / costume designer / make-up artists / artists / theatres / "Freie Szene" / directors / actors / ...

POLITICS & FUNDING political parties / foundations / theatres / social unions / media / universities / ministry of culture / Fernsehlotterie / German Federal Cultural Foundation / European parliament / cultural education programs & foundations / ...



C.) PRODUCTION AESTHETIC

with Krystel Khoury & Anne Schulz

The discussion wished to tackle the notion of diversity by questioning the paradigm of "transcultural aesthetics" in theatre productions.

Creative process

- creative processes with a diverse cast need continuity and time, e.g. a build-up phase. „it is time to ask for more time“
- the process should get as much attraction as the products – time is not a luxury.
- discussion about process and outcome, usually process is more important than outcome, sometimes we focus more on outcome so we don't focus enough on process.
- With a diverse cast it is as important to focus on process as outcome. Different initiatives have different focuses.

Translation

- position of translators (for both texts and contexts) are crucial. They should be considered money and time wise, within some productions the first thing that goes out of budget is the translation part, we need to advocate that we need more work on this

Transcultural theatre and dynamics

- Transcultural as a process is empowering and needs experimentation and risk.
- the term "transcultural" in theatre in Germany is emerging more now than before (not the case in dance), maybe due to the strong presence of text and language that makes it hard to find a common written language.
- Transcultural dynamics can appear on many levels: as a part of the content and being thematized but also within the process of working. As such, transcultural is embedded in interpersonal relations between the diverse team members.

Aesthetics

- Aesthetics is about taste and what you are used to (do).
- Having one story or one canon that overtakes the multiple carries a danger.
- As "aesthetics" is a broad term, some participants evolving in diversity contexts tried to define what characterizes the one they create:
 - Alex from RUHRORTER shared that his group has developed over time an aesthetic that was the result of clear choices the group has done: exploring historical spaces and elaborating site-specific works to create a performance; time as a very important component (at least 6 months); the precarious statuses of the performers are not a resource to be relied on or a material to be used on stage; to work on topics that the participants are interested in rather than narrating their stories in a documentary way. The work is thus based on improvisation mainly and finding actions for scenes.
 - Mudar from Collective Ma'louba shared his experience but focusing on the "other" and the differences in perception when encountering people who understand the meaning of theatre in a different way. Thus before starting to work together they introduce each other to the kind of theatre they are used to watch.

Based on the previous outcomes in Encounter #1, the group agreed on (in diversity context):

- creative processes with a diverse cast need continuity and time, e.g. build-up phase.

- the position of translators (for both texts and contexts) are crucial; They should be considered money and time wise.
- the process should get as much attention as the products. Time is not a luxury.
- to accept multilingual aspects of a theatre performance.

D.) RESEARCH

- the research group found a lot of questions and observations, suggestions within that laboratory space
- position and strategies need to be defined: researchers as observers, but most of them are also practitioners and want to interfere, participate, positive tension rather than a negative one
- it might be valuable to practically involve the groups around a concrete action, to deepen understanding of each group's works, also aiming to look at longer time vision.
- Simultaneously, quick, direct and practical, at the same time allowing this long process of three years. We all know how to coordinate the organization of a taskforce. Collective strength needs a practical side.

Ideas:

- to have a platform where we could start to assemble different approaches and words, digitally. Different words in an overview – scrapbook in terms of practice you use differently than someone who writes about it, not to have the right term but the discussion about it in a visible way.
- e.g. NOTA - <https://nota.space/>
- bringing academic understanding and practical understanding together
- Text has to be produced: publications, for events, policy, communication.

Question: what are your (of encounter) expectations for the researchers, of having them in the room? Possible answers of the encounter:

- Conceptual work – are there certain concepts that are crucial to what the groups do? Means a classic intellectual work. Expectation to researchers to also contribute and come up with ideas.
- Outside eyes – would help a lot, both, to what theatre groups do, but also your field you work in to try to find and reflect on problems, tasks, processes that such theatre groups, that form a network, face. What are the problems and how you as a researcher reflect on them from a specific field, and put them on an academic level.
- Reflecting on what is going on in the theatre landscape. How theatre groups deal with chances and problems that happen under certain circumstances and how you, from your point of view, would reflect on that. And add it to academic resource. Maybe ivory tower, but also important part to some sort of discourse.
- Participatory reflection. We sometimes need a mirror to be self-reflective. It can help to have researchers. They try to construct something, and important is that researchers try to deconstruct, so maybe we can all try to deconstruct something together.

Question from encounter to researchers:

- What can be your input? What do you think can you bring to this network?



E.) THEATER WORKSHOP

with Amal Omran & Adem Köstereli

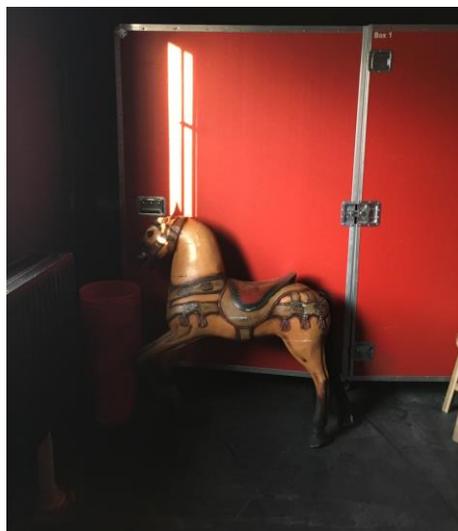


Photo: Ann-Kathrin Allekotte

At the concluding session in which all participants of Encounter #2 came together and discussed the workshops' results the wish was strong to work on certain topics further and even continue to do so in between encounters. Therefore two working groups "Cultural policy" and "Communication" were established that aimed at further developing a manifesto, demands and/or a guideline and creating a networking infrastructure, especially a website and producing a collective public appearance by means of finding a name and logo for the network.

3. LECTURE AND TALK

with Nora Amin & Golschan Ahmad Haschemi

Please find the biographies of the lecturers attached to this report.

The lectures by Nora Amin and Golschan Ahmad Haschemi were followed by a talk moderated by Fatima Çalışkan.



Nora Amin:

Germany is related in mind to wars, Othering, the Holocaust. Some people are from a Nazi point of view not functional, lazy and not useful. It feels like this is over but there still is white supremacy and some orders that remain. So many different people are coming to Germany – it is a big possibility for change and enrichment! Transformation is happening and could be Germany's future – it will change the face of Germany. Our meeting here is an attempt to make a change in performance arts linked to education and social change. When hearing "inclusion of the others" and "diversity" I hear the majority saying "you can belong to us", in a form of hegemony, inclusion meaning "there is exclusion", who is not German fits in the umbrella of diversity.

What is the other without defining what is same – an othering process of racism and racism itself is practiced in our field. What is inside and what outside? The universal declaration on human rights declares that everyone has the right to participate in culture. In some countries there still is censorship. They censor some forms of art, it is cultural discrimination, deciding what art and identity is, it is not far away from fundamentalism.

There are divisions and a labeling of people takes place – this is a pretext to exclude a person from a social fabric and bringing him back through "inclusion": the term "inclusion" is "othering". I promote togetherness!

We must decolonize arts and knowledge. Inclusion and labeling manifest colonial positions. What kind of theater is to be considered as eligible for consideration? Who are the decision and policy makers about what theater is and why can it made be eligible for funding?

Is there a “theater of imitation” or a theater that can be labeled as import, as exotic?
According to which norms do they define who makes good art and who doesn’t?
How can I present myself as an artist instead of myself as an Arab woman?
How can my mind and creativity be seen as equal and not inferior or less developed?
How can I explain that besides all identity fragmentation I can still belong?
How can the stage be a place of dignity and humanity?
I want to be part of the ensemble because I’m a good artist and not a migrant or a woman. A future where every public place can become a stage.



Golschan Ahmad Haschemi:

I try to examine ways of empowerment, blending arts, politics and science.

A lot of us have a situated knowledge that makes us recognize fast where we are welcome and where we are not. Who is this “we”? Not homogenous group of people of so called “Menschen mit Migrationshintergrund”. It is a multifaceted “we”.

There are experiences of racism, sexism and antisemitism and their intersection. Who tackles these problems? The discourses are led without those that are affected most by exclusion.

Who shapes the landscape of culture and arts in Germany? Ensembles and casts show a gap.

There is whitewashing – it is told that the lack of diverse actors is to result from the lack of people being there, but it rather shows who is in power to decide. We are given spaces that we are allowed to occupy.

One way of solidarity is sharing knowledge to brothers and sisters in order for them to benefit from it trying to change things while knowing the toll one needs to pay to change something in the German situation. Julia Wisser developed a clause, an anti-racism clause to be incorporated in work contracts and shared it. The clause deals with the official handling of racism and that in the case of racism at the workplace the problem and the responsibility to solve it doesn’t remain at offended person.



TALK

During the talk Golschan Ahmad Haschemi elaborated on her experiences with the anti-racism clause and the public feedback she received. You can read more on her theater collective's experience here: <https://missy-magazine.de/blog/2019/03/11/gut-gebruellt-loewinnen/> and here: <https://taz.de/Theaterkollektiv-ueber-Rassismusklausel/!5568765/>

Golschan advocated for workshops for people who work in the performance field: “To be more solidary, responsible. Most of the time only the practitioners take part in those kinds of workshops but in Germany it is the people at the desks that make the decisions. Fremdenfeindlichkeit vs. racism, but the people in the administrations shouldn't be excluded from having these workshops – not only the pedagogues need to participate: we won't have any change as long as people can say 'I don't need to confront these topics because I'm just sitting at a desk and are a pencil pusher.' What is racism, how do I profit from it but maybe people should have classes on what does solidarity and being an ally mean. Issue of law or and racism are connected, the moment you don't fit in is the moment your labor is at risk. Theater Oberhausen did not mean what solidarity and being an ally means, they didn't support when shit went down. Being an ally starts when you put yourself in the shooting line. Antifascism vs. antiracism, allyship means you are ready to be hurt to give the ones who are hurt all the time a break.

Other theaters they were saying 'They're not even good - how can they talk about this clause?' The play was written badly about but people seeing it were surprised because the news and the actual quality of play didn't match. It doesn't matter how good the work is, there is always the right to say 'I want this clause to human rights.' A lot of time people ask 'Did something happen before?' In this case yes, but it doesn't matter if something happened or not. It's not for punishing, it is for protecting my work. Punishment for insulting a white institution is being tried to cut off, the income what they live from, it shows the power, but it also shows that free groups need to know about the clause because no one does this work for us, we have to do it ourselves.”

Someone in the audience asked if it is possible to criticize aesthetics and if it is possible - how? Some say this aesthetic is bad because it is different. How can we criticize in a right way?

Nora Amin:

“We cannot criticize in a qualitative way. It is always subjective. When we arrive at the moment when we can say confidently ‘this is good art but bad aesthetics’, this is the moment of fundamentalism and censorship and all this mentality that decides. Everyone who wants to create art must be invited and appreciated and not judged in a way. It is not specific persons or institutions that have the authority to decide what is good and what’s bad art. Filtering is about political power and authority.”

Golschan Ahmad Haschemi:

“It has something to do with what your eyes and ears are used to. White cis and colonial gaze. We refuse this gaze, refuse to play some scenes that are expected by audience. An example: "Schaffen – wer ohne Arbeit ist, werfe den ersten Stein." In the play we talk about sexual abuse within the framework of work. Not only doing sexwork or some kind of labor where people think it can happen. We are not explicit, but abstract about it. We don’t need to expose ourselves. There was a critique of the play where I noticed this person doesn’t understand what we are doing on stage. The person said the play wouldn’t go into deep. I don’t need the actresses/actors to expose themselves when they talk about sexual abuse in the work, I still understand them. It was abstract but I still understand it and the person writing the critique is someone that is used to having his gaze satisfied. What are we expected to do and can we decide how we tell the story?”

Another topic talked about was audience engagement and the question on how to make citizens actively participate in theater.

Nora Amin:

“I want to suggest creating a survey or form that should ask about the state of service in every town or city. A tool that brings voices and ideas together. How many of the citizens are interested in theater? I imagine a tool that provides visibility, to bring their opinions to policy making, as a space for democracy and sharing. A tool that regularly asks what people would like from the theater. This kind of participation is needed from everyone in the town and it should become part of policy what theaters should present.”

Johanna-Yasirra Kluhs mentioned an interesting project to give away power to people that live in a city: “Artfremde Einrichtung” in Mannheim, which was managed by the people of Mannheim over six months. You find more information on it here: www.artfremd-zeitraumexit.de

4. ARTISTIC INPUT & REFUGEES' KITCHEN



„Das Summen der Gesetze“ – a radio installation by RUHRORTER, March 21st, 2019

How does the Constitution (Grundgesetz) sound? Maybe poetic, auspicious, menacing? The audio installation "DAS SUMMEN DER GESETZE" ("The Buzz of Laws") is devoted to the fundamental rights that secure the foundation of our coexistence. The Grundgesetz raises questions about dignity, freedom and personal development. It confidently states what seems natural these days: All human beings are equal before the law. The voices of newly arrived people and long-time residents, of international legal experts and translators have their say. They talk about the beauty of the constitution and its blind spots, about legal and injustice experiences. While the Grundgesetz was written for eternity, they tell of the continuous transformation of society. Together with the audience, RUHRORTER is conducting a major conversation at four locations in the Ruhr area, in which the effectiveness and limits of fundamental rights are discussed from different perspectives. Original sound recordings, audio and visual documents as well as atmospheres of everyday togetherness, sounds of fear and dreaming are condensing and swelling to a buzz of laws.

INSTALLATION Maximilian Brands & Wanja van Suntum | SOUND DESIGN Jan Godde | PRODUCTION MANAGEMENT Adem Köstereli | PHOTOGRAPHY Franziska Götzen | PR Ann-Kathrin Allekotte



Photo: Production

„ŞahMeran büfe“ – pürtelaş and kadir has Üniersitesi, March 22nd, 2019

For the fourth time, Serdar Biliş is coming to Mülheim with a production of his acting class from Kadir Has University. The small frame of his works at the renowned private university, which has been extended by prominent young actors again and again, gives the international director freedom for politically daring projects that he would find difficult to realize elsewhere in Turkey. The current production is dedicated to Roland Schimmelpfennig's successful work "The Golden Dragon", which was also awarded the Mülheim Dramatist Prize in 2010. It focuses on the working pressure of young illegal immigrant workers in a Southeast Asian fast food restaurant. Biliş and his ensemble are adapting the material to an Arabic fast-food restaurant, thus addressing the exploitation of Syrian migrants behind the scenes of Istanbul restaurants.

TEXT: Roland Schimmelpfennig | ADAPTION: Serdar Biliş | COPRODUKTION BY PÜRTELAŞ & KADIR HAS ÜNİVERSİTESİ | DIRECTION: Serdar Biliş | WITH: Burcu Gölgedar, Cansu Laçiner, Ezgi Dabak, İlayda Elhih, Kazim Karakadioğlu, Kübra Balcan, Yasin Bardakçi



Photo: Gianmarco Bresadola

„Your Love is Fire” – Mudar Alhaggi & Collective Ma'louba, March 23rd 2019

In his play “Your Love is Fire” the Syrian author Mudar Alhaggi deals with his personal experiences of the war in Syria, the loss of his home country and being exiled in Germany. The title is based on the song of the same name by Egyptian singer Abdelhalim Hafez. It stands for the era of Arabic pop music of the 60ies and the longing for seemingly safe times of the past. Neither hero nor victim story, it portrays the behaviour of those in present Syria – who wait silently – in a tragicomic manner. The play picks up on the ambivalence between the need for action and waiting, which shapes the life of many people who fled to Germany and Europe.

Hala tells Rand that she will leave Syria because of the war and flee to Germany. Rand is desperate. Because of her love affair with Khaldoun, who executes his military service as a soldier at the checkpoints of the Syrian regime army, she can't leave Damaskus, nor does she want to.

DIRECTION: Rafat Alzakout | DRAMATURGY: Mudar Alhaggi & Wael Kadour | STAGE DESIGN & COSTUMES: Emilie Cognard | SOUND / VIDEO: Carola Schmidt | VIDEO: Juma Hamdo | LIGHTING: Jochen Jahncke | MAKE-UP: Suzana Schönwald | PRODUCTION MANAGEMENT / SURTITLES: Christin Lüttich | PRODUCTION MANAGEMENT: Immanuel Bartz | PHOTOGRAPHY: Gianmarco Bresadola | TRANSLATION: Sandra Hetzl | SURTITLES: Yousef Hasan



REFUGEES' KITCHEN

Refugees' Kitchen provided us with excellent catering during our encounter. As a guest on Saturday we had Ahmad Abbas from Kultur im Turm e.V. and Refugees' Kitchen who told us about their work:

Refugees' Kitchen is a mobile kitchen, developed through collaboration between artists and refugees. A mobile kitchen, that through collective work would be co-planned, co-built and co-operated. Subsequently, it rolls from city to city and sheds light on the respective regions that the asylum seekers have left - through culinary as well as additional programs: concerts, lectures, discussions, etc.

At different inner-city sites, the Refugees' Kitchen members cook traditional dishes from each of their regions. Over food, small appetizers of political information will also be offered: the background of war and crisis, authoritarian regimes, military interventions, the history of the respective countries. Fast food with fast facts about conflict areas.

Refugees' Kitchen underlies the theme of flight with subjective histories, as well as with political backgrounds. It confronts those uninterested in (global) politics, with the theme of flight.

You can find more information on their websites: www.refugeeskitchen.de & www.kitev.de

NEXT MEETINGS // ENCOUNTER #3 etc.

- München October 25th – 27th 2019
- Berlin March 2020
- Hamburg End of 2020
- Göttingen April / May / June 2021
- Mülheim an der Ruhr End of 2021



BIOGRAPHIES

Johanna-Yasirra Kluhs is a freelance dramaturge for programme and production working in Germany and abroad. After finishing her studies of German language and literature and philosophy, she started her collaborative dramaturgical practice. She worked as an assistant, dramaturge and co-director for performing arts festivals and production centers. She has been part of some juries in the field of performing and visual arts and funding bodies. Occasionally she works as a moderator, panelist and keynote speaker. Recently she works mostly as an artistic advisor and dramaturge with several artistic collectives, directors and choreographers. 2016 - 2021 she additionally co-directs the regional cultural program "Interkultur Ruhr" together with the curator Fabian Saavedra-Lara.

Nora Amin is a writer, performer, choreographer, theatre director and educator. Fellow of the centre for theatre of the oppressed/Rio de Janeiro, 2003. Alumni of the Vilar Institute for Arts Management/The John F. Kennedy for the Performing Arts (USA, 2004), Cultural Leadership in the Performing Arts (British Council, 2009), Clore Leadership diploma (UK, 2009), S. Fischer guest professor at the general and comparative literature institute (FU, 2004-2005), guest lecturer (Acting) at the theatre department of Mount Holyoke College (USA, 2005), Founder of *The National Egyptian Project for Theatre of the Oppressed* and its Arab network (2011 to date), Former fellow of the Academy of the Arts of the World (Cologne, 2015), former fellow of the International Research Centre for Interweaving Performance Cultures (FU, 2015-2016, and 2017: topic "Theatre and Political Transformation"), Valeska-Gert guest professor for dance science in cooperation with DAAD and AdK (FU, summer semester 2018: topic "Performing Trauma"). As a writer she published four collections of short stories and four novels, besides an audio book of poetry. In 2000 she founded *Lamusica Independent Theatre Group* in Cairo to experiment with new forms of physical expression and to voice the unspoken issues of women and of socio-cultural repression. She directed and produced 37 theatre, dance and music productions before moving to Berlin in 2015. Her work is set between the areas of Literature, theatre/dance and feminism, and is all linked by a drive of socio-political activism where the artist takes the role of a rebel against the traditions of patriarchy, authority, sexism and racism. Her most important works are the first book on human rights and theatre: *The Art of Claiming our Right*, and a methodological book on storytelling as a medium of trauma healing, *Theatre and Change: from the internal to the*

external (inspired by a workshop with Sudanese female survivors of the civil war). Her most recent publication is *Weiblichkeit im Aufbruch*, an essay on the transgressions of female physicality in the public sphere, published at MSB, Matthes&Seitz, Berlin 2018. Her upcoming book is *Dance of the Persecuted*, on the history of Baladi dance from a feminist perspective linking patriarchy to coloniality and racism.

Golschan Ahmad Haschemi is a cultural scientist & performer. Her work oscillates at the intersection between artistic, political and scientific theory & practice around topics of (anti-)racism, queerfeminism, postcolonialism and empowerment. She writes, performs and researches on discourses concerning mainstream/majority society, highlighting power asymmetries therein and strategies of resistance.

As a political educator her critical work on antisemitism and racism addresses both youth- and cultural work as well cultural education with a decolonial approach.

She is a member of the feminist performance art collective *donna's gym*, one third of the performance collective *Technocandy* and part of the theatre network *cobratheater.cobra*.

Özlem Canyürek studied sociology at Istanbul University. She completed her MA at Istanbul Bilgi University on cultural management and cultural policy. She worked as a freelance cultural manager until 2014, designing cultural education projects for socially and economically disadvantaged children and youth. She is currently a PhD student at Hildesheim University, Department of Cultural Policy, examining the intercultural opening of the theatre landscape in Germany and works as a freelance cultural policy researcher and lecturer. Her research is supported by the PhD programme of the Educational Integration Centre (ZBI): Diversity and Democracy in Immigrant Societies.

Wanja van Suntum was born in Duisburg. He studied theatre theory and practice at the University of Hildesheim. In 2008, he co-founded the performing arts/artists network *cobratheater.cobra*. Using this label, he realised several different theatre productions. Since 2012 he is part of the collaborative art and theatre project RUHRORTER in Mülheim an der Ruhr, which realizes multidisciplinary art projects in vacant public spaces in the Ruhr Valley.

Krystel Khoury was born in Beirut. Trained first as a dancer, Krystel completed her Masters in Performing Arts theories from Lyon University before getting a PhD degree in Anthropology of Intercultural Dynamics from Auvergne University in France in 2014. Since 2006, Krystel has been developing cultural initiatives and exchange programs between Arab and European artists, and has been involved in transnational dance and theatre creative projects. She has worked as an expert and program manager for several cultural organizations in the Middle East and Europe while pursuing her research in the field of intercultural artistic practices and discourses. In 2017, the Münchner Kammerspiele invited her to be the artistic director of the Open Border Ensemble.

Anne Schulz holds a diploma in cultural studies and aesthetic practice, university of Hildesheim and worked as a production manager for Rimini Protokoll, Turbo Pascal und andcompany&Co. from 2006-2010. Schulz curated "X Apartments", commissioned by HAU Hebbel am Ufer, in São Paulo (2009), Warschau (2010) and Mannheim (2011) and worked interdisciplinary between dramaturgy, mediation and audience development for the festivals Foreign Affairs in Berlin (2012), Impulse in NRW (2013) and Theater der Welt in Mannheim (2014). Anne Schulz has been responsible for Kammer 4 You at Münchner Kammerspiele since season 15/16 with a focus on participation and diversity.

Amal Omran (*1967) is regarded one of the most accomplished actresses in the Arabic world. She graduated from HIDA in Damaskus in 1989 and is highly demanded in theatre as well as TV and Film. She worked with Ariane Mnoushkine from 2004 to 2006, i.a. on the play „Gilgamish“. Furthermore did she work with Kuwaiti- English director Sulayman al Bassam and performed in “Richard III – an Arab Tragedy“ (2007) and “The Speake’s Progress“ (2011), which were presented at several renowned Arabic speaking festivals as well as at Holland Festival, at the Royal Shakespeare Company, in New York, Boston and Tokyo. She worked with English director Tim Supple in the project “One Thousand and One Nights“, which was presented at Edinburgh Festival a.o. In 2014 her Mono±drama “Hak“ premiered at Kumbaraci 50- Theater in Istanbul. Her latest work includes “While I was waiting“ by Mohammad Alattar, directed by Omar Abusaada, which premiered at kunstenfestival des arts Brussels and gave guest performances at several international festivals.

Adem Köstereli (born 1986 in Mülheim an der Ruhr) studied economics and works full-time in the business sector in a leading position. He has been associated with the Theater an der Ruhr for over 15 years. He founded RUHRORTER in 2012 and has been managing and directing the group ever since.

(Astrid Hesse & Ben Jurca from) Bas & Aer is an integrated design studio founded in 2017 in Bremen by Katharina, Astrid and Ben. Their main focus is to create design and communication concepts that have an impact on people and society, mostly with an emphasis on identity and values. With an open mind and simply by asking questions they detect diverse potentials and transform them into specific aesthetic solutions. Their principle is to experiment and always take different perspectives.

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All pictures, if not indicated differently, were taken by Franziska Götzen.