

[Intro]

(verschiedene Geräusche im Hintergrund: Das Hochfahren eines Computers, Gähnen, Tippen auf der Computertastatur, Modem-Einwählgeräusch, Trinken von Kaffee)

(Sound)

Sprecherin Melanie Sien Min Lyn: Akademie Kunst und Begegnungen, Modul 1: Working on Situated Encounters — Arbeit und Wissenstransfer.

An der Schnittstelle von Kunst und Gesellschaft wachsen Berufsfelder heran, die Praktiken der Begegnung neu gestalten –

Yasmine Salimi: – von performativen Strategien der Beteiligung und kollektiver Autor*innenschaft bis hin zu publikumsentwickelnden Maßnahmen.

Cornelia Hinterschuster: Um diese Praktiken zu reflektieren und weiterzuentwickeln, hat das Bündnis internationaler Produktionshäuser die Akademie Kunst und Begegnungen ins Leben gerufen. Die insgesamt 18 Teilnehmer*innen der Akademie haben sich auf unseren Open Call beworben und wurden von einer Jury ausgewählt.

Yasmine Salimi: 2021 haben wir uns in Form von drei Modulen jeweils mehrere Tage lang getroffen. Dabei waren zahlreiche interdisziplinäre Expert *innen eingeladen, über ihre Praxis zu berichten.

Cornelia Hinterschuster: Die erste Ausgabe der Akademie Kunst und Begegnungen wurde von uns, Cornelia Hinterschuster und Yasmine Salimi, kuratiert, koordiniert und organisiert.

Melanie Sien Min Lyn: Und von mir, Melanie Sien Min Lyn, für diesen Podcast begleitet.

In diesem Modul verständigen wir uns über die unterschiedlichen Anliegen, Visionen und Konzepte für das Arbeiten an der Begegnung. Wie gelingt es uns, unsere Ansprüche an die Begegnung nicht nur als berufliche Praxis, sondern gesellschaftspolitisch umzusetzen? Können Kulturinstitutionen Laboratorien für ein

gesellschaftliches Miteinander sein — wenn häufig eher das Gegenteil der Fall zu sein scheint?

This meeting is being recorded. (*Echo*)

Cornelia Hinterschuster: Die Akademie Kunst und Begegnungen gehört zum Bündnis internationaler Produktionshäuser. Das Bündnis besteht aus sieben Produktionshäusern der freien Szene, die ihr sicherlich alle kennt: das FFT Forum Freies Theater Düsseldorf, das Hebbel am Ufer in Berlin, HELLERAU in Dresden, Kampnagel Hamburg – da wären wir eigentlich heute –, das Künstlerhaus Mousonturm in Frankfurt am Main, PACT Zollverein in Essen und das tanzhaus NRW in Düsseldorf.

Aus diesen sieben Häusern haben sich eben Mitarbeitende zusammengeschlossen, um sich über ihre Arbeitspraxen im Feld Kunst und Begegnungen auszutauschen. Und jetzt würde ich auch eigentlich ganz gerne direkt an Stella und Irina übergeben, die Teil dieser Arbeitsgruppe sind und euch da noch mal einen besseren Überblick geben.

(*Min. 03:20*)

Irina Bârcă: Erstmal war diese Idee sehr vage und es ging um Berufe an den Häusern, die irgendwo zwischen Öffentlichkeitsarbeit, Marketing, Dramaturgie, Vermittlung oder in diesen einzelnen Bereichen sozusagen verortet sind und sich auf irgendeine Art und Weise mit Zuschauer*innen, können wir das mal vielleicht so sagen, beschäftigen. Dem irgendwie einen speziellen Fokus zu geben und zu sagen, was für eine Form von Beruf oder was für eine Form von Berufsgruppe ist das?

Stella Konstantinou: In unseren Berufen kommen diese brenzligen Fragen [vor], die zum Beispiel lauten: Ist es Kunst oder ist es Pädagogik? Ist es Aktivismus oder ist es Sozialarbeit? Wo fängt etwas an? Wo endet es?

Ein total wichtiger Aspekt war für uns, dass es auf eine Art und Weise, geht es ganz viel um eine Stärkung in diesem Berufsfeld. Weil, man muss in diesem Berufsfeld, so unsere Erfahrung, sowohl hausintern sich stärken und eine Art Lobbyarbeit machen. Hausintern, also so, wenn man das Wort Outreach nimmt, macht man auch Interreach und Intrareach innerhalb der Institution, aber man macht auch, man muss auch auf eine Art und Weise diese Lobbyarbeit machen nach außen.

Und auch, es gibt super, super viele Erwartungen. Es gibt total viele Erwartungen von der Kommunikationsabteilung. Es gibt total viele Erwartungen von den Intendant*innen oder von den Leitungen. Bezüglich auch, sag ich mal Publikumsgenerierung oder so. Also das sind so... wir haben mit total vielen Erwartungen zu tun und gleichzeitig mit diesem Wunsch, institutionskritisch zu agieren aus der Institution heraus, was auch so eine Art Konflikt und ständiges Dilemma ist.

Cornelia Hinterschuster: Insgesamt soll die Akademie also ein Raum für Austausch und Reflexion der eigenen Arbeitspraxis sein und gleichzeitig aber auch der Versuch einer kritischen Intervention im aktuellen Machtgefüge.

Wir haben ja dieses Jahr drei Module vor uns. Im ersten befinden wir uns jetzt gerade. Das zweite und dritte wird dann hoffentlich nicht mehr digital sein. Genau. Wir haben eben dem ersten Modul den Titel gegeben „Working on Situated Encounters“. Modul zwei findet unter dem Titel „Urban Encounters“ statt und Modul drei dann am FFT und am tanzhaus NRW in Düsseldorf im November unter dem Titel „Digital Encounters“.

Yasmine Salimi: Also mit diesem ersten Modul widmen wir uns den Themen Arbeit und Wissenstransfer im Bereich Kunst und Begegnungen. Das heißt also, wenn man es irgendwie benennen möchte, zum Beispiel bei der künstlerischen Arbeit in Gruppen, bei kollaborativen Projekten, bei Vermittlungs- und Outreach-Prozessen und vielem mehr natürlich. Und bei allen Unterschieden im Berufsfeld Kunst und Begegnungen ist unseren verschiedenen Praxen sicherlich gemeinsam, dass wir häufig zwischen verschiedenen Menschen, Bedürfnissen und Ansprüchen vermitteln müssen. Und die Begegnung dabei mitzudenken bedeutet, sich immer mindestens auf ein Gegenüber einzustellen. Und das in einem Feld, wo es um die Vermittlung von Handwerk geht, von Sichtweisen, von Erfahrungen, von Erlebnissen. Und dabei ist aber nicht jedes Wissen gleichermaßen anerkannt. Das heißt, unsere unterschiedliche Prägung durch Machtverhältnisse formt auch die ungleichen Bedingungen unserer Begegnung vor. Und wir dachten, wir steigen gerade in diesem schwierigen Thema mal ein.

(Pause, Sound)

[Hosting Encounters — with Tereza Stejskalová and Hana Janečková]

(Min. 07:35)

(PC-Tippgeräusche, Ausatmen)

Tereza Stejskalová: Thank you very much Cornelia and Yasmine for inviting us. I will just shortly introduce myself, Hana will as well. My name is Tereza Stejskalová. I am based in Prague, or I live in Prague in the Czech Republic. And I am a curator in an institution called tranzit.

tranzit as an institution has existed for a long time. I myself joined it in 2015. tranzit had, for a long time, it had a space, a gallery, and it mainly had two functions before I came. One was to be the sort of a mediator or translator. tranzit would translate art books or

would introduce Czech artists to abroad or the international art field. And it would also translate the key texts from other languages to Czech. For example, translating postcolonial theory into Czech when such materials were not available in the language.

I hand it to Hana. (*lacht*) You have to unmute yourself, Hana.

Hana Janečková: Hi. I'm Hana and I'm a curator and researcher at the institution called Display — Association for Art [Research] and Collective Practice in Prague. Display is sort of an independent organization, but which very much shares a lot of values and a lot of interests and principles with tranzit.

Display is a non-hierarchical collective. So we have a horizontal structure. We have no director and everybody, including a person who sits behind the desk, including technicians, curators — everybody is paid the same.

Display is also used by community and autonomous organizations. For example, Trans*parent, which is an organization for the rights of trans* people in Prague. So they meet in our premises. We sort of enable these groups to meet and create, so they can have a safe space for their activities.

So this is like the way we sort of use the premises. We use it for exhibition programs, but we also use it as a base for these activist groups.

(*Sound, Kaffeetrink-Geräusch*)

Tereza Stejskalová: So what primarily interests us is the question how institutions can accommodate various politically oriented, artistic activities or activist activities. So how can an institution be a host?

In 2017, I initiated something that I called „Feminist Art Institution“. It was a one-year program where we invited art practitioners, but also theorists or historians to discuss what a feminist art institution could be.

You know, institutions often present feminist artists or feminist art, which in itself is very radical. But does it change in any way the institution itself? If you are presenting such a program, you're supporting it. Shouldn't it also affect the way you work or the way the institution is structured? What are the principles or the guiding values that such an institution should follow?

In an institution, when you want to really change things, you are in a contradiction (*lacht*). Because you exist in an environment that is not supportive of that. So this was something that we also wanted to discuss, you know, how to care in an environment that is itself uncaring? And how institutions could be more caring to both, to the people in the institution itself and also the people that collaborate with that institution.

For example, for me personally, it was the issue of parenthood or how the art field is inclusive in relation to parents of small children. So in the beginning, we really focused on how to make possible residencies for artists who are parents. And how to, I don't know, if you invite someone who is a parent of a small child, maybe how to also cover the babysitting or some sort of institutional support.

And behind this „Feminist Art Institution“ is also the notion of coalition. So because the artistic field, at least in the Czech Republic, is very competitive. You have small funding. Everyone competes with everyone else. So with this coalition, we basically tried to come up with a different ethos that maybe to collaborate, to create different coalitions is a better way to go than to just compete with one another.

I'm not sure if we can speak about art institutions without thinking about educational systems, about, you know, health care systems. And without the larger picture.

Because as a small institution, you can do a feminist institution. But we were always interested, yeah, but how can you do it at a bigger scale? Can we have a feminist museum? Can we have, you know, can these bigger institutions ... And is it at all desirable under current conditions?

(Computerklickgeräusche)

Hana Janečková: To give you a context about where we are in the Czech Republic in terms of performative diversity: So the big institutions like National Gallery, you know, like these really big institutions – when they talk about inclusivity, they usually talk about women. If they're talking about including women or thinking about having more female curators and having more female artists, that's almost like a miracle.

But with this project called „Towards a Black Testimony“, we were really thinking about institutional racism. What does it mean if we invite a project, if we host a project that is about ... that concerns race? I'm a white woman. We didn't feel like it was our place to curate a project about race. So we invited the London based duo called Languid Hands, and we invited them to curate a project where they sort of ask, what does it mean being ... about the ideas of Blackness and representation and participation? You know, to bring their specific way of looking at this to the institution.

And obviously, what that kind of brought up was what sort of questions that are valid in London, how they are a lot more sort of complicated in Central and Eastern European contexts.

But for us, if I'm talking about how we tackle this performative diversity, for example, because Languid Hands, we started to talk to them and they told us, why do you kind of bring projects from London? Why don't you look about „What does it mean being Black in the Czech Republic“?

So the way we responded to this, we sort of used funding to make a call for residencies that was specifically addressed to Afro-Czech people. And the project evolved on this dialogue between Languid Hands, which is a London-based curatorial and activist collective, and Afro-Czech artists that we selected for the program.

Which is great, that we will have this residency for two People of Color in the Czech Republic, which will be the first like ongoing yearly, regular residency.

And that sort of leads on to a question of knowledge and cultural capital. Obviously, these activities produce and bring a certain kind of cultural capital into the institution and create a sort of new knowledge, which we write about, which we distribute as curators. How can we address that the institution has a hierarchical relationship towards knowledge distribution and how can we tackle it?

(Sound)

[How do we want to work together? — with Gatari Surya Kusuma, KUNCI Study Forum & Collective]

(Min. 17:20)

Yasmine Salimi: Gatari Surya Kusuma is a researcher, writer and curator who graduated from the Department of Photography at the Indonesian Institute of the Art in 2016. And she has since then been doing a lot of action research and deepened critical pedagogy with her group KUNCI Study Forum & Collective.

And collectivism I think is the key word that is important here, because I think that most of us agree that we are tired of traditional hierarchies and concentration of power in theater and art institutions in general. But trying to find other ways and trying to work collectively is a challenge and a process. It requires to learn a lot about yourself and about others and to find an own mode of working together that you can rely on somehow.

Gatari Surya Kusuma: Hello, everyone, I'm Gatari. Yeah, I'm now based in Yogyakarta. I'm working as a researcher, curator and writer. And yeah, I'm working with Kunci, my collective, to organize the School — School of Improper Education.

And I'm coming with the proposal to discuss collectivity as an alternative model to survive and struggle. And the first thing is seeing collectivity from the idea of friendship.

This School of Improper Education is initiated by Kunci, Study Forum and Collective, which is my collective. This school is kind of a laboratory to learn about the learning

methods. There is no teacher, there are no students. The things that they want to study, what kind of learning materials – it depends on the group decision.

We got the participants from the open call and we are really conscious about their various backgrounds, because there were students, there were freelancers, there were artists, there were curators, and there were shopkeepers, there were writers, and also there were people who just graduated. And this situation also creates the dynamics of the group.

As a host, as Kunci, we have to accommodate for each participant. And after reflecting, or like, analyzing the needs of each participant to the school meeting, we found that the idea of friendship has become the most valuable thing in our activity as a group.

We are having several activities in the school, like, for example, [...] studying. We also have regular activit[ies] and rituals on having dinner together or, like, cooking together. And it could create the possibility to emerge another layer of relations beside the relations on a professional perspective.

There are two words, collectivity and friendship, that create the radical objectives, why we are still doing the school. As we know, capitalism is always directed to the idea of controlling, to the idea of modernism, and everything to be measured and everything has a standard and everything has its own hierarchy – and „Who will take more power? Or who will have less power?“

And if we are seeing that friendship and collectivity become the institutions that are impossible to reach by capitalism, we can create equal and supportive care relations in the form of friendship.

(Computerklicken, Kaffeetrinken)

So we created the tools to describe or archive our own activity. So, for example, the name of the tool is silence. And the instruction for use: If the discussion is starting to get stuck, have faith in the silence. Create a situation where silence will not be regarded as an awkward thing or a form of detachment. Treat silence as a tool for slowing down the fast pace of the discussions and providing some room for more reflection.

(Sound, Tippen auf einer PC-Tastatur, Klicken einer PC-Maus, Sound)

[An encounter with yourself – meditation exercise with Ioulia Kokkokiou]

(Min. 23:00)

Yasmine Salimi: The thing is, now we would like to make a little „end of the day round“. There is the proposal by Ioulia to make a relaxation exercise. And so thanks a lot, Ioulia, that you suggested this. The stage is yours.

Ioulia Kokkokiou: So you can do this task with the camera on or off, it's your decision. *(Sound einer Klangschale)* And you can find a spot in your space that makes you feel relaxed and comfortable. And once you find the space, you can close your eyes or you can leave them open. Bring your attention towards your breath. And observe how you breathe in and out. *(Klangschale)* Observe how you inhale and how you exhale. And allow your nose and your mouth to be open. *(Klangschale)* Take your time to relax the whole body.

(Pause, Klangschale)

While you continue breathing, *(Klangschale)* imagine yourself moving towards a gate. *(Klangschale)* A gate that leads you to a path. *(Vogelgezwitscher, Klangschale)* Move through the gate. And begin to take the path. Continue moving further and further. Until you arrive to a new place. A place that is different from the one you started. Take your time to move around this place. To rest. *(Klangschale)* And when you feel ready, shift your focus towards yourself. *(Klangschale)* What is your role in this place? Why did you choose this place? *(Ausklängen der Klangschale)*

Gradually begin to take the path back. *(Klangschale, Vogelgezwitscher)* Allow yourself to reconnect. To the space that you are now. *(lauter Klangschalenton)* And gently open your eyes if they were closed.

(Klangschale, Vogelgezwitscher)

(Sound im Hintergrund)

[Outro]

Melanie Sien Min Lyn: Das war die erste Folge des Podcasts zur “Akademie Kunst und Begegnungen” — von Melanie Sien Min Lyn und Lydia Sarges.

Zu hören waren: Cornelia Hinterschuster und Yasmine Salimi, Projektleiterinnen des ersten Jahrgangs der Akademie Kunst und Begegnungen. Irina Bârcă, vom FFT in Düsseldorf und Stella Konstantinou, vom HAU Hebbel am Ufer in Berlin, die Teil der Arbeitsgruppe Kunst und Begegnungen sind. Tereza Stejskalová, Kritikerin, Kuratorin und Programmdirektorin bei tranzit und Hana Janečková, feministische Kuratorin, Autorin und Forscherin. Gatari Surya Kusuma, Kulturarbeiterin, Autorin und Kuratorin bei Bakudapan Food Study Group und KUNCI Study Forum & Collective. Sowie die Akademie-Teilnehmerin, Performerin und Tanzvermittlerin Ioulia Kokkokiou.

Die Akademie Kunst und Begegnungen ist ein Vermittlungs- und Vernetzungsformat des Bündnisses internationaler Produktionshäuser, gefördert von der Beauftragten der Bundesregierung für Kultur und Medien. Weitere Informationen unter www.produktionshaeuser.de

(lauter Sound)