



Conference

# **radius of art**

Creative politicisation of the public sphere

Cultural potentials for social transformation

8th-9th February 2012

Heinrich Böll Foundation, Berlin

Conference

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Creative politicisation of the public sphere  
Cultural potentials for social transformation



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## Conference aim

The conference is designed to contribute to the international discussion around the effects art and culture have on social transformation, in particular on democratisation processes and forms of political participation and social empowerment, political awareness-raising and the forming of public opinion. Finally, we will discuss how the basic structural and financial frameworks governing projects can be re-thought within the framework of the above-mentioned contexts.

The conference offers an international dialogue and exchange of ideas and experiences between key actors within the cultural, academic, and political sectors. It is our wish to strengthen and expand existing structures and networks, initiate long-term partnerships between German and international organisations, and launch shared learning processes.

Another aim is to analyse the basic stipulations set for the realisation of projects in the above-listed fields, to examine the structural frameworks that govern them, and to introduce new concepts for sponsoring and finance structures. In this context it is also important to discuss the widespread expectations around the measurability of the effect of art and cultural projects.

## Thematic windows

The conference will be focussing on the presentation and discussion of projects, basic concepts, and experiences within the field dealing with international art and cultural projects that have immanent relevance for the public sphere, for processes of democratisation, for the discourse surrounding growth and sustainability, and for the development of civil society.

The conference is structured by four thematic streams:

- **Art for Social Transformation**
- **Public Art**
- **Art toward Cultures of Sustainability**
- **Cultural Policy Strategies and Funding Structures**

These topics will be elucidated through the examination of various foci within

plenary sessions, fora, workshops, project presentations, and various other forums for discussion and networking opportunities.

### Art for Social Transformation

The concept Art for Social Transformation addresses the potentials of art and culture for social change and refers to cultural projects that aim at strengthening the individual and groups of society and also want to initiate or promote social or ecological transformations. The so-called empowerment of the individual implies providing accessible spaces for creative development as part of the personal development, and directly or indirectly, the ability for sociopolitical articulation and participation. Cultural work in conflict areas as well as projects with marginalised groups and the mediation between the margins and periphery of society are a particular application of this approach.

Artists become actors of transformation processes by formulating their perspectives, uncompromised by political or economic influence, and by creating spaces for discussion and opinion-building for the public. Often they make their audience become actors as well through active participation in the artistic process. Particularly with regard to the non-artistic effects of their work and to the connection of artistic and social work towards social change, the role of the artist is often referred to as "change agent". But the international discourse about the very role art plays in social change processes is still in its infancy. The focus of this thematic window within the conference therefore is to discuss various perspectives and practical examples that illustrate the diversity of Art for Social Transformation and to offer an international exchange in this field.

### Public Art

One of the indicators in the development of societies is the attendant emergence of a culture of "public life". Artistic interventions in the public sphere\* continue to make their respective contributions to this culture through moments or processes that offer entertainment, prompt reflection and contemplation, stir the imagination, or evoke emotional engagement and association.

Such moments and processes have trouble finding appropriate settings, above all in present-day urban contexts, where public spaces tend to be occupied by traffic and advertising rather than offering a welcoming ambience to linger and spend time. At the same time, one can observe that artistic processes that are staged in the public sphere and make an impact on the culture of public life tend to break the conventional boundaries between the classical artistic genres by employing modern media that include projections, sound installations, per-

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\* Here, the "public sphere" is taken not merely in the sense of three-dimensional physical space but also in terms of social, economic and cultural contexts, and encompasses unoccupied, inactive space, virtual space, temporal space and institutional space.

formative, and/or participatory elements, etc. On the evidence of successful artistic works produced in recent years, one can discern the potential contribution to the development of a culture of public life offered by Public Art. This can take the form of supporting attempts to appropriate the public realm, sharing in public communication, and broadening perceptions of the public realm by imaginative or associative means, for example. In this respect, experience and conditions vary widely across the world.

## Art toward Cultures of Sustainability

The concept of sustainable development mirrored the attempt to reflect upon the complex systemic contradictions between ecological, economic and social dimensions of development and how these contradictions could be brought into accord. The cultural dimension of development and its interrelation with the arts and sciences was nevertheless widely neglected. This is the reason why the potential for change of a global (environ)mental cultural transition and the role of art within this process are at the core of this thematic window of the conference.

Cultures of sustainability are obligated to the search for conceptual alternatives that are derived from biological and cultural diversity and enable human welfare. They are built on the creation of life worlds to be experienced through one's senses. These will be inspired by the love of life and the passion of their creators.

Sustainability cannot be conceptualized or practiced through one discipline. Herein lies the cross roads of the debates over new funds for art projects or the establishment of a Fund for Aesthetics and Sustainability, as suggested by Adrienne Goehler.

## Cultural Policy Strategies and Funding Structures

The conference's thematic windows "Art for Social Transformation", "Art toward Cultures of Sustainability", and "Public Art" need accompanying cultural and political discourses, political willingness to act, and the development of sustainable funding concepts. This is primarily a task for government entities, academic institutions, and foundations. Secondly, all involved stakeholders and the general public are invited to comment on the question: What is the role of art and culture for the quality of life? What can be expected in the future? How funding structures respond to the realities of art practice while securing a basic public cultural infrastructure for the diversity of cultural expressions? How one can the participation of as many citizens as possible be ensured, especially that of the socially excluded and other disadvantaged groups. From a political and public perspective, measurable results and visible effects play a major role. This is an important task but it also needs to be reflected upon critically.

## Introduction

Equally important is the development of local funding concepts in developing countries and in emerging economies. At the same time, artists often feel restricted or even threatened in their freedom of expression. Art often questions antiquated values and existing practices. In many countries, artists and journalists are even physically endangered and restricted in their work or even threatened. Which cultural and political structures and platforms can help to protect them?

## Partners

The conference was initiated and organized by Heinrich Böll Foundation Schleswig Holstein / Project Office “radius of art” and Heinrich Böll Foundation Headquarters in Berlin in cooperation with:

Allianz Kulturstiftung

Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures

Department of Cultural Policy / University of Hildesheim

German Commission for UNESCO

Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) on behalf of Federal Ministry for Economic Cooperation and Development (BMZ)

Goethe-Institut

Institute for Foreign Cultural Relations (ifa)

Cultura21

KinderKulturKarawane

Kulturwerk des BBK Berlin

Maumaus School of Visual Arts Lisbon

Muthesius Academy of Fine Arts and Design

Robert Bosch Stiftung

## Responsible for the coordination of the thematic windows

Art for Social Transformation:

Katrin Eckstein (Heinrich Böll Foundation Schleswig-Holstein, Kiel, Germany)

Public Art:

Anke Müffelmann (Heinrich Böll Foundation Schleswig-Holstein, Kiel, Germany)

Art toward Cultures of Sustainability:

Heike Löschmann (Heinrich Böll Foundation, Headquarter Berlin)

Cultural Policy Strategies and Funding Structures:

Daniel Gad (Department of Cultural Policy / University of Hildesheim, Germany)

# Programme

Wednesday, 8th, 8.00 – 9.30

Registration and coffee

Entrance area and catering area

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## Opening

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### Welcome and Introduction

Wednesday, 8th, 9.30 – 10.00

Large Auditorium 1

**Barbara Unmüßig** (President Heinrich Böll Foundation)

**Dirk Scheelje** (Board Member Heinrich Böll Foundation Schleswig-Holstein)

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## Art for Social Transformation

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- Plenary Session -

### Potentials of arts and culture for social transformation

Wednesday, 8th, 10.00 – 11.15

Large Auditorium 1

What are the potentials of arts and culture for social transformation? Does empowering individuals really increase their social and political participation and therefore lead to participatory processes of change? Do the roles of artists and their position in society change when they explicitly refer to societal or political issues? Does the artist become the often quoted “perfect change agent”? How to deal with the difficulties concerning the measurability and evaluation of artistic projects realised in a social and political context? The panel broaches the central issues of “Art for Social Transformation”.

Speakers:

**Basma El Husseiny** (Al Mawred Al Thaqafy, Cairo, Egypt)

**Antanas Mockus** (Former mayor of Bogota, Colombia)

**Alessandro Petti** (Decolonizing Architecture Art Residence (DAAR), Bethlehem, Palestine)

**Michelangelo Pistoletto** (Cittadellarte – Fondazione Pistoletto, Italy)

**Bisi Silva** (Center for Contemporary Art, Lagos, Nigeria)

Moderator:

**Wolfgang Schneider** (Department of Cultural Policy, University of Hildesheim, Germany)

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- Knowledge sharing workshop -

**Culture, awareness, individual and politics – Change through creative means, self-expression, participation, and cooperation**

Wednesday, 8th, 11.45 – 13.00

Small Auditorium 1

Appreciating and applying art for social, economic, and political aims is an internationally established concept – in international cooperation as well as in domestic political structures. There is no doubt concerning its special qualities as a complex and multilayered communication form. But what exactly are the often confirmed non-artistic effects of arts and culture, especially when it comes to societal development through the empowerment of individuals? What are the conditions for a transfer effect from the individual to the society? Are there specific features of artistic projects (e.g. topics, methods, participants, trainers, form of art etc.) which contribute more than others to an impact on the society as a whole?

Speakers:

**June Josephs-Langa** (CEO “Indalo Yethu”, South Africa)

**Gabi Ngcobo** (Curator and Researcher, Centre for Historical Reenactment, Johannesburg, South Africa)

**Alia Rayan** (Talbiyeh Camp, West Bank, Palestine)

**Mohib Shath** (Sharek Youth Forum, Gaza)

Moderator:

**Marion Haak** (Music pedagogue and researcher)

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- Forum -

**The role of visual and participatory arts in the empowerment of communities**

Wednesday, 8th, 16.15 – 17.30

Large Auditorium 1

The workshop deals with the role of visual and participatory arts in the empowerment of communities and rights-holders (such as migrants, etc.), and in facilitating exchange and the production of common political and cultural platforms

as areas of participation and articulation. It focusses on examples of South America, Palestine, Jordan, and Germany.

Speakers:

**Antanas Mockus** (Former mayor of Bogota, Colombia)

**Alessandro Petti** (Decolonizing Architecture Art Residence (DAAR), Bethlehem, Palestine)

**Ana Sofia Pinedo Toguchi** (Villa El Salvador, Lima, Peru)

**Rania Sabbah** (Talbiyeh Camp, Jordan)

Moderator:

**Peter Hauschnik** (Programme Manager Cooperación entre Estado y Sociedad Civil para el Desarrollo de la Paz (CERCAPAZ), GIZ, Colombia)

*The session will be in English and Spanish; simultaneous translation available.*

Forum -

## **No change angels – Artists and social transformation**

Thursday, 9th, 10.45 – 12.00

Large Auditorium 2

Artists are not working outside political and social structures but are agents who are involved and are a part of them, as are curators and art patrons. Does it make sense to expect artists to contribute to social transformation?

This forum offers the perspectives of four professionals as a starting point to discuss their leverage and their working conditions at the intersection of artistic and political practice. What does the artist want to achieve? How does the artist conceive of her or his own role and endeavour in relation to the social sphere that the work refers to? How do others perceive this? Do conditions of production differ from those of “l’art pour l’art”? Is the in/dependence of the artist an issue and, if so, how is it negotiated? When do gender, race, and social class come into the game? Is there a culture of political or social scrutiny for this kind of art? What makes a work a success? And in all this, which direction do partners, patrons, and their institutional policies point?

Speakers:

**Peter Hauschnik** (Programme Manager Cooperación entre Estado y Sociedad Civil para el Desarrollo de la Paz CERCAPAZ, GIZ, Colombia)

**Cesar Lopez** (Musician, Bogota, Colombia)

**Gabi Ngcobo** (Curator and Researcher, Centre for Historical Reenactment, Johannesburg, South Africa)

**Lia Perjovschi** (Artist, Bucharest and Sibiu, Romania)

Moderator:

**Kerstin Meyer** (Political Economist and Artist, Berlin, Germany)

- Knowledge sharing workshop -

### **The encouragement of the fearless – ”Creation under Occupation“**

Thursday, 9th, 15.15 – 16.30

Small Auditorium 1

Dialogue is the first step to overcome a situation of constraint, be it a military confrontation, economic oppression, or societal discrimination. The first step requires a strong force – more force than needed to function in the usual scheme of friend/enemy, more than needed to bear the assigned part in the society. Dialogues can be ineffective, useful, or feared. The organisation of an artistic dialogue with theatrical means is the central issue of this workshop. What change can theatre practice bring about at social gateways of the participants: actors and target groups?

Speakers:

**Christoph Leucht** (Theaterwerkstatt kuringa, Berlin)

**Coral Salazar** (Actress and Theatre Pedagogue, Bolivia/Germany)

**Jonathan Stanczak** (The Freedom Theater, Jenin, Palestine)

**Ulrich Hardt** (EXpedition METropolis)

**Jan Willems** (Theater Day Productions, Gaza/Palestine)

Moderator:

**Alexander Stillmark** (International Theater Institute)

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## Public Art

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- Plenary Session -

### **The essential and possible contribution of art to the culture of the public realm**

Thursday, 9th, 13.30 – 14.45

Large Auditorium 1

Three quite different projects exemplify possible contributions that art can make to the culture of the public realm. The ensuing debate will examine these examples in terms of their impact on their respective urban societies. Discussion will be focussed on the participatory approach and aspects of commemorative culture underlying each project.

The projects to be discussed are:

— “Estoesunsolar” by Patrizia di Monte and Ignacio Grávalos, commissioned by the city of Zaragoza. Theme: public appropriation of unused public space; sustainable and visible.

■ “Woher Kollege – Wohin Kollege” (Buddy, Where Do You Come From, Where Are You Going?) by the artist duo Empfangshalle (Corbinian Böhm and Michael Gruber), commissioned by the city of Munich. Theme: participation and cultural diversity in a municipal social service sector; temporary but with high impact.

■ “Werkstatt für Veränderung” (Workshop for Change) by Seraphina Lenz commissioned by the municipality of Neukölln and the Senate of Berlin. Theme: polyvalence of public space, stimulating various social groups to appropriate public space through participatory actions over several years; temporary but impressive.

Speakers:

**Corbinian Böhm and Michael Gruber** (Visual Artists, Munich)

**Seraphina Lenz** (Visual Artist, Berlin)

**Patrizia di Monte** (Architect, “estonoesunsolar” Zaragoza)

Moderator:

**Rainer W. Ernst** (President, Muthesius Academy Kiel)

*The session will be in English and German; simultaneous translation available.*

- Forum -

## **Art in public space, art as public space, and art in the public interest**

Wednesday, 8th, 11.45 – 13.00

Large Auditorium 1

The forum examines approaches adopted by artists who, on pragmatic and theoretical levels, have taken discursive positions in the realm of art developed outside museums and galleries. Here, (art) concepts will be clarified, with the further aim of comparing historical and contemporary practices. Different modes of fostering meaning with regard to art in public space, art as public space, and art in the public interest (“New Genre Public Art”) will be analysed. In the light of contemporary, currently salient practices of so-called art in the public interest, discussions should also consider the correlations (or contingencies) formulated by Walter Benjamin between a “correct” tendency and the quality of artistic work. This raises questions about the methods for evaluating art as articulated outside places explicitly set aside for art.

Speakers:

**Helmut Draxler** (Merz Academy, Stuttgart)

**Jimmie Durham** (Visual Artist, Berlin/Rome)

**Ray McKenzie** (Glasgow School of Art, UK)

Moderator:

**Gertrud Sandqvist** (Dean, Malmö Art Academy/Lund University)

Concept/Coordination:

**Jürgen Bock** (Maumaus School of Visual Arts, Lisbon)

- Workshop -

**Memory and commemorative culture:  
Artistic initiatives for public space**

Wednesday, 8th, 16.15 – 17.30

Large Auditorium 2

Independently run, autonomous artistic initiatives outside official structures have become important factors in art in public space. These projects not only create artistic platforms aimed at incorporating artists but also exploit multifariously communicative, hence social and political, possibilities for contributing to the way public space is treated by the public. The workshop will present various examples and, based on these, discuss structures for fostering autonomous artists' initiatives in the public domain.

Speakers:

**Stefanie Endlich** (Journalist, Author, University of Arts, Berlin)

**Horst Hoheisel** (Artist, Kassel, Germany)

**Oscar Mauricio Ardila Luna** (Artist, Colombia / Berlin)

**Patricia Pisani** (Artist, Buenos Aires / Berlin)

**Frieder W.M. Schnock** (Artist, Berlin)

Moderator:

**Elfriede Müller and Martin Schönfeld** (Office for Art in the Public Realm / bbk Berlin)

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- Workshop -

**Urban cultures in transdisciplinarity research experiences:  
The case of “Global Prayers”**

Thursday, 9th, 10.45 – 12.00

Small Auditorium 2

The interdisciplinary research and culture project “Global Prayers – Redemption and Liberation in the City” explores the transformation of religious practice in metropolises worldwide. New faith-based strategies and practices are developed by religious communities and congregations and reconfigure the relationship between the urban, religion, and politics. As they expand, these religious movements are permeating and changing the social and spatial urban fabric. Of key interest are issues relating to the presence, visibility, or invisibility of the (new) religious movements, to the creation of physical and media-based domains, and to symbolic orders and urban codes of religious practices. Applying methods of artistic research and visualisation, this panel discusses questions concerning religious appropriations of public urban space as well as the use of artistic and ethnographic research methods.

Against the background of the general project “Global Prayers”, presented by the initiators of metroZones, the forum presents two specific research contribu-

tions. The Argentinean video artist Lía Dansker is working on the new urban cult of “Santa Muerte”, which is prevalent in inner-city neighbourhoods of Mexico City; Dansker studies the popularity of the cult among imprisoned youngsters. A team around the Turkish urban planner Eda Yücesöy is using cartographic and ethnographic resources to study the changes in the political, cultural, and religious landscape of Istanbul.

Speakers:

**Lia Dansker** (Artist, Buenos Aires/Mexico City)

**Eda Yücesöy** (Urban Studies, Istanbul)

Moderator:

**Anne Huffs Schmid and Kathrin Wildner** (metroZones)

- Forum -

## **Art in public space: Democracy and participation**

Thursday, 9th, 15.15 – 16.30

Large Auditorium 1

Against the backdrop of the growing privatisation of the public sphere, increasing importance is being attached to providing transparent and democratic structures for selecting and commissioning art in public space. Based on traditional public art, over the last few decades, art competitions have emerged as a possible and important means of implementing democracy and participation. The workshop will present various models for competition procedures and discuss the prospects of achieving standard international or European guidelines.

Speakers:

**Leonie Baumann** (Rector Art Academy Weißensee, Berlin)

**Herve-Armand Bechy** (Art Public, Paris)

**Lou Favorite** (Visual Artist, Berlin)

**Thorsten Goldberg** (Visual Artist, Berlin)

**Kevin Atherton** (National College of Art and Design, Ireland)

Moderator:

**Elfriede Müller and Martin Schönfeld** (Office for Art in the Public Realm / bbk Berlin)

*The session will be in English and German; simultaneous translation available.*

- Knowledge-sharing workshop -

**Practice as way to experience life: Artists engage in critical discussion about the primary issues that face their socially engaged practices**

Thursday, 9th, 15.15 – 16.30

Conference Room 1

Art and cultural projects are named more and more as one of the key platforms having immanent relevance for the public sphere, for processes of democratization, for the discourse surrounding growth and sustainability and for the development of civil society. Currently the latter is being put under threat worldwide, not only in specific area of crisis.

What is the role and responsibility of an artist within this global reality? What types of art projects are being initiated? What are the gaps in understanding between artists and funding/host organizations? What skills and supports are needed to build sustainable practices that operate within this context?

You are invited to share in this conversation with experienced artists to address these and other complex concerns facing contemporary practitioners.

With

**Susanne Bosch** (Artist, Art in Public, Belfast/Berlin)

**Alia Rayyan** (Researcher and Practitioner in visual culture, Palestine)

**Fiona Whelan** (Artist, Dublin)

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## Art toward cultures of sustainability

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- Plenary Session -

**The role of art for a global (environ)mental cultural change**

Wednesday, 8th, 14.30 – 15.45

Large Auditorium 1

The panel puts forward the central questions of the thematic stream as elaborated in the background text for the stream: Which transformations in our “mental infrastructures” do we need for a transition towards “cultures of sustainability”? What role may art play in a global (environ)mental change process?

Speakers:

**Gianluca Bocchi** (Professor of Philosophy of Science and Epistemology of Human Science at the University of Bergamo, Italy)

**David Haley** (Senior Research Fellow at the Manchester Institute for Research and Innovation in Art and Design, MIRIAD, at the Manchester Metropolitan University)

**Pooja Sood** (Artistic Director of KHOJ International Artists' Association, New Delhi, India)

Moderator:

**Dan Baron** (International Project Director and responsible for teacher-education in Arts Education at the Institute of Transformance: Culture and Education in Belem, Brazil)

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- Forum -

### **Connecting and catalysing: Aesthetics, community and ecology toward a culture of sustainability**

Wednesday, 8th, 11.45 – 13.00

Large Auditorium 2

Which situations, which challenges is art playing with, at the crossroads of ecologies, communities, and aesthetics? How does art work as a seismograph and catalyst of deeper transformations? How can art contribute to sensitise for and unpack the complexities we have to deal with in our lives? Where are the limits and the challenges for such artistic and cultural practices?

Speakers:

**Davide Brocchi** (Social Scientist, Journalist, Cultural Activist; Founder of KulturATTAC and of Cultura21; Lecturer at Leuphana University in Lüneburg, the college of Bochum, and the Ecosign Academy for Design in Cologne)

**Michelangelo Pistoletto** (Artist, Painter, and Art Theorist, Italy)

**Shelley Sacks** (Interdisciplinary Artist, Director of the Social Sculpture Research Unit at Oxford Brookes University, UK)

Moderator:

**Sacha Kagan** (Research Associate at the Institute of Cultural Theory, Research, and the Arts at the Leuphana University of Lüneburg, Germany; Vice-president of Cultura21 and Founding Coordinator of Cultura21's international network)

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- Workshop -

### **Artistic practices as carriers of tremors and transformative potential**

Wednesday, 8th, 16.15 – 17.30

Small Auditorium 2

The aim of the workshop is to allow for a collective intuitive process and a subsequent collective reflection about our experiences with artistic practices as levers for change, the multiple forms these follow, and how we can make use of the diversity of worlds, things, and experiences that every one of us brings. The

goal is to use this reflection to enhance the likeliness of networks, inspiration, and future support and collaboration taking place. The workshop will take as its starting point the creative process developed on a previous cross-over day in which the participants of SurVivArt and Radius of Art created an “atlas of things”, passed on to this second workshop through packages of transformative virtuality.

Moderators:

**Valia Carvalho** (Professional Artist and Illustrator; Co-founder of the cultural centre Manzana 1 Espacio de Arte in Santa Cruz Bolivia, has developed and coordinated projects for WWF Bolivia and the Heinrich Böll Foundation in Berlin, Germany)

**Oleg Koefoed** (Action Philosopher; Founder of the “Gravitations Center for Action Philosophy”; founding Director of Cultura21 Nordic; Visiting Lecturer at the Copenhagen Business School, the University of Copenhagen, and Roskilde University Centre)

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- Forum -

### **Fostering the transition towards cultures of sustainability – A policy debate**

Thursday, 9th, 10.45 – 12.00

Large Auditorium 1

Which institutional frameworks, support structures, policy processes, and funding designs may foster – rather than hinder or limit – art’s transformative potential towards cultures of sustainability? How to retain subversive imagination, openness for transformations, and avoid instrumentalisation? How to genuinely integrate across policy borders and beyond linear planning? How to support ecological artists and foster cultural diversity?

Speakers:

**Dan Baron** (International Project Director and responsible for teacher-education in Arts Education at the Institute of Transformance: Culture and Education in Belem, Brazil)

**Adrienne Goehler** (Berlin-based Curator, and Cultural Politician; Proposer of a Fonds for Aesthetics and Sustainability)

**Jordi Pascual** (Coordinator of the process “Agenda21 for Culture” at the United Cities and Local Governments (UCLG); Teacher for urban cultural policy and management at the Open University of Catalonia – UOC in Barcelona)

Moderator:

**Nancy Duxbury** (Senior Researcher and Co-coordinator of the Cities, Cultures and Architecture research group at the Centre for Social Studies at the University of Coimbra, Portugal; Adjunct Professor of the School of Communication, Simon Fraser University, Canada)

- Workshop -

### **Agents of change and ecological citizenship – A participatory social sculpture process**

Thursday, 9th, 15.15 – 16.30

Small Auditorium (Start) / Conference Room 2 (Process phase)

University of the Trees (UoT) is a global participatory network – online and on the ground – that recognises different kinds of thinking and knowledge and prioritises experiential knowing. It enables creative initiatives to share their “knowledge” and approaches to envisioning how we might live in the world without destroying it and each other. It is an alternative, mobile university that offers “instruments of consciousness” and approaches for exploring the connection between imagination and transformation and for developing new forms of creative action. It is a flexible framework for social-ecological action in which the trees are our teachers and the ecological crisis is seen as an opportunity for consciousness. In this workshop Shelley Sacks and Hildegard Kurt will introduce one of these “instruments of consciousness”: Earth Forum. Workshop participants are invited to actively engage in this process of creative imagining and exchange, within the framework of the UoT.

Moderators:

**Shelley Sacks and Hildegard Kurt** (Cultural Scientist; Head and Co-founder of the Institute for Arts, Culture and Sustainability; also working at the “Social Sculpture Research Unit” at the Oxford Brookes University, UK)

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## Cultural policy strategies and funding structures

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- Plenary Session -

### **Good life in times of cholera and other turbulences – What role for cultural governance?**

Thursday, 9th, 9.00 – 10.15

Large Auditorium 1

What type of promotion and protection is needed for cultural expressions from the side of decision-makers and political administrators? Why is there a need for support of the arts without control of content? In an international perspective on cultural policy – What is conducive, what is obstructive? How do the arts and culture contribute to society?

This introductory plenary sets the stage for the theme on cultural policy strategies and funding structures. The background of this debate is informed by the recent UN decision on culture as a strategy in development. Looking beyond 2015 and the current Millennium Development Goals, what will be essential for

human development by 2030? As cultural goods and services are increasingly connected to trade relations and negotiations, and substantially transformed by digitisation, how to keep the space for policy innovation open? With 121 States having become Party to the 2005 UNESCO Convention on the Promotion and the Protection of the Diversity of Cultural Expressions, what opportunities for inclusive cultural governance?

Speakers:

**Suraiya Begum** (Cultural Secretary, Bangladesh, Ministry of Cultural Affairs)

**Christine M. Merkel** (Head, Division of Culture, German Commission for UNESCO)

**Salif Sanfo** (Cultural Manager in Ouagadougou, Burkina Faso)

Moderator:

**Ole Reitov** (Programme Manager, Freedom of Musical Expression, artsfex Initiative, Denmark)

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- Workshop -

### **Alternative funding structures**

Wednesday, 8th, 11.45 – 13.00

Conference Room 1

In Europe, due to the economic and financial crisis, public funding for arts and culture has been continuously cut. For artists and organisations in many non-European countries, public funding is scarce or non-existent, and often they depend on Western funds. In order to secure financial means, alternative funding models have emerged such as business and arts cooperation, crowd-funding, and philanthropy.

This workshop gives an opportunity to introduce and discuss different funding models for artists and organisations, especially in developing countries. Funding models supporting sustainable development through long-term projects are urgently needed. A specific focus will be put on the Arab region, which is going through a period of transition and uncertainty.

- What kind of funding mechanisms exist to help individual artists and cultural organisations to become independent from international donors and more sustainable in the long term? What are their opportunities and constraints?
- Which models/structures could be adapted to current situations and Programmes of countries going through cultural and political transformation?
- How can other and more sustainable funding structures be developed? How could closer collaboration, partnerships, and networks between donors contribute to this goal? Are there other ways, methods, and experiences?

Speakers:

**Hatem Hassan Salama** (Freelancer; Cultural Manager in Alexandria, Egypt)

**Salif Sanfo** (Cultural Manager in Ouagadougou, Burkina Faso)

**Enzio Wetzel** (Goethe-Institut, Germany)

Moderator:

**Renata Papsch** (Project Coordinator EUNIC MENA Creative Industries, Amman, Jordan)

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- Roundtable -

### **Arts and education in the Middle East**

Wednesday, 8th, 16.15 – 17.30

Small Auditorium 1

Currently the art “industry” in various Arab countries is experiencing considerable growth in the sector, with particular interest in the work of young artists. The workshop aims to examine how current higher visual art education prepares young artists for the local and international context of their work by discussing the current visual art education Programmes available in different Arab countries to identify their strengths and weaknesses. It explores the question of how these Programmes can be advanced and what developments are required. It also addresses the question of post-graduate Programmes, which most schools still lack, and what potentials there are for regional collaborations in post graduate Programmes.

Moderator:

**Tina Sherwell** (Director International Academy of Art, Palestine)

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- By invitation -

### **Cultural management – An event as part of the radius of art conference by the Robert Bosch Stiftung and the Goethe-Institut**

Wednesday, 8th, 16.15 – 17.30

Conference Room 1

Qualifications in international cultural management contribute to strengthening international networking in the art scenes of countries in transition and to an exchange of experiences among funders and promoters of relevant Programmes. In recent years, numerous international further education Programmes for cultural managers have been launched. In the scope of the workshop, we invite you to a cooperative exchange of experiences to present examples of best practices and reflect on and discuss models for potential future Programmes.

Participants:

Representatives of cultural foundations/donors invited by the Goethe-Institut and the Robert Bosch Stiftung.

Speakers:

**Adela Demetja** (Cultural Manager in Tirana, Albania)

**Johanna Holst** (Eastern Europe Center of the University of Hohenheim)

**Jeton Neziraj** (Playwright, Author, and Cultural Manager in Pristina, Kosovo)

**Darius Polok** (MitOst e.V., Berlin)

**Hatem Hassan Salama** (Cultural Manager in Alexandria, Egypt)

**Salif Sanfo** (Cultural Manager in Ouagadougou, Burkina Faso)

**Enzio Wetzel** (Goethe-Institut, Germany)

Moderator:

**Philipp Dietachmair** (European Cultural Foundation, Amsterdam)

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- Workshop -

**Evaluation criteria –**

**How to measure art and culture projects**

Thursday, 9th, 10.45 – 12.00

Small Auditorium 1

The evaluation of art and culture projects for social development is an important and challenging task. Funders demand proof of the impact of initiatives based on the idea that “measurable outcomes” in the form of figures can reflect the wider, long-term, and sustainable effects on society. Moreover, proving the outcome, impact, and sustainability of projects has become a necessity to secure further funding and support for cultural policies. However, the usual evaluation methods were not designed for the art and culture fields, and thus they are difficult to utilise. Furthermore, there are still discussions about the measurable outcomes of these projects and how the long-term impacts can be assessed. This workshop gives an opportunity to discuss already existing evaluation practices and specific approaches to the art and culture sector based on research and practitioners’ experiences, thus contributing to a more critical engagement between project managers, artists, and donors.

Speakers:

**Gregor Barié and Maria Paula Prada** (GIZ, Cooperación entre Estado y Sociedad Civil para el Desarrollo de la Paz (CERCAPAZ), Colombia)

**Antanas Mockus** (former mayor of Bogota, Colombia)

**Tina Lierheimer** (Goethe-Institut, Evaluation & Quality Management)

Moderator:

**Susanne Bosch** (Artist, Art in Public, Belfast/Berlin)

- Workshop -

## **Artists in danger – A typology of factors**

Thursday, 9th, 10.45 – 12.00

Conference Room 1

The cases of Juliano Mer-Khamis in Palestine, Ai Weiwei in China, and Maria do Espirito Santo da Silva in Brazil show that politically active artists and cultural workers are at times under extreme threat. Somewhere between stereotype and archetype, there is useful ground for assessing the risk an artist will face for doing her/his work. Chirikure Chirikure, a poet from Zimbabwe, and Rajkamal Kahlon, an artist of south-east Asian descent living in Berlin, have been invited to share their work, experiences, and tactics in relation to a continuum of freedom and risk connected to creative practices. The discussion with these two culture workers will illustrate a range of characteristics (or variables) that affect the safety of an artist. Beside others, these include, but are not limited to: class, age, gender, orientation, citizenship, ethnicity, political affiliation, media/art form, issue that is engaged, location (urban/rural, country, state, region), religion, etc.

Speakers:

**Chirikure Chirikure** (Poet, Zimbabwe)

**Rajkamal Kahlon** (Visual Artist)

Respondents:

**Mary Ann DeVlieg** (Secretary General, IETM network; Arts Rights Justice Platform, USA)

**Karen Phillips** (Bosch fellow, German Commission for UNESCO)

**Ole Reitov** (Programme Manager, Freedom of Musical Expression; artsfex Initiative, Denmark)

Moderator:

**Todd Lester** (Global Arts Corps | freeDimensional)

## The next revolution will not be funded

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- Public Event -

Wednesday, 8th, 19.30 – 21.30

Large Auditorium 1+2

Is art to be understood as a philosophically acting entity – a brand of modernism that is revolutionary and perpetually unfinished – for which a public still has to be invented? Or will art only be encouraged, supported, and recognised if it does justice to prescribed criteria and merely “supplies” a culture industry? The consequence would be that important projects – projects difficult to grasp, “incomprehensible” by nature – would fall through the net of funding structures and media.

Keynote:

**Sarat Maharaj** (Goldsmith University of London; Malmö Art Academy/Lund University)

Speakers:

**Diedrich Diederichsen** (Academy of Fine Arts, Vienna)

**Ruth Wilson Gilmore** (Graduate Center of the City University, New York)

**Simon Thompson** (Wiels, Brussels)

Moderator:

**Gertrud Sandqvist** (Malmö Art Academy/Lund University)

Concept/Coordination:

**Jürgen Bock** (Maumaus School of Visual Arts, Lisbon)

*The session will be in English and German; simultaneous translation available*

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## Networking

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### **Kitchen table debate**

Thursday, 9th, 12.00 – 13.30 (Lunch)

Catering area (signage on tables)

The best conversations happen around the kitchen table. On the second day during lunch the conference participants will have the chance to discuss with others themes and topics that came up during the conference or that they feel require further discussion. Conference participants will decide themes. All conference participants are free to attend the kitchen table conversations.

Initiators:

**Susanne Bosch** (Artist, Art in Public, Belfast)

**Alice Burns** (Artist, Art in Public, Belfast)

**Ciara O'Malley** (Artist, Art in Public, Belfast)

**Julie Miller** (Artist, Art in Public, Belfast)

## Send a message...

Throughout the conference on Pinboards

All conference participants will find a number of message cards in their conference package. In the foyer, there will be a pin board, with a space allocated for every conference attendee to receive messages for the duration of the conference. If you feel like sending someone a message, making a comment or leaving your details to connect, this is the way to do it.

Initiators:

**Susanne Bosch** (Artist, Art in Public, Belfast)

**Alice Burns** (Artist, Art in Public, Belfast)

**Ciara O'Malley** (Artist, Art in Public, Belfast)

**Julie Miller** (Artist, Art in Public, Belfast)

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## Speed project presentations

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Thursday, 9th, 15.15 – 16.30

Large Auditorium 2

This session will give 10 conference delegates the opportunity to present their recent projects in a visual and oral presentation lasting 5 minutes. The speed presentations will be followed by a short discussion at the end.

Presenters (among others):

**Gilles Fontolliet** (Artist, Zurich)

**Johannes Heimrath** (Club of Budapest International)

**June Josephs-Langa** (CEO "Indalo Yethu", Project "Climate Train", South Africa) and **Ngimisele Masakona** (Winner of the project)

**Hans Kalliwoda** (Artist, Amsterdam)

**Lili Krause** (Project Advisor for the Regional Social and Cultural Fund for Palestinian Refugees and Gaza Population of GIZ, Jordan)

**Julie Miller** (Artist, Belfast)

**Kerstin Polzin and Anja Schoeller** (Artists, Germany)

**Stefan Saffer** (Artist, Berlin)

**Signe Theill** (Artist, Berlin)

Facilitators:

**Alice Burns** (Artist, Art in Public, Belfast)

**Ciara O'Malley** (Artist, Art in Public, Belfast)

**Julie Miller** (Artist, Art in Public, Belfast)

## radius of art - review

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### **Closing Plenary Session**

Thursday, 9th, 17.00 – 18.00

Large Auditorium 1

The closing session will give the floor to the observers of the four sections of the conference: Patricia Kistenmacher (Art for Social Transformation), Marcus Graf (Public Art), Marco Kusumawijaya (Art toward Cultures of Sustainability), and Onur Suzan Kömürcü Nobrega (Cultural Policy Strategies and Funding Structures) will reflect on the discussions and results of the two days of intense exchange and cast a light on perspectives and growing network structures.

Speakers:

**Marcus Graf** (Yeditepe University, Istanbul)

**Patricia Kistenmacher** (Latin American Net for Social Transformation, Argentina)

**Onur Suzan Kömürcü Nobrega** (Goldsmiths, University of London)

**Marco Kusumawijaya** (Rujak Center for Urban Studies, RCUS, Jakarta)

Moderator:

**Andrea Thilo** (Journalist and Film Producer, Berlin)

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## Closing

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Thursday, 9th, 18.00 -

### **Musical finale**

#### ***Sinfonie of the moment***

with all participants, conducted by **Johannes Heimrath**

Staircase

### **Culinary Finale: Wine and Snacks**

Catering Area

## Short Biographies

**Nagla Abed** is a project manager from Germany who developed and managed projects for the Anna Lindh Foundation in Alexandria as Expert Consultant. She has been focusing in her work on the dialogue between cultures and the development policies of the European Union in relation to the Arab countries. At the moment, she is responsible for the Anna Lindh Digest, an e-bulletin that reflects current trends in the Euro-Mediterranean region.

**Elke aus dem Moore** is Head of the Visual Arts Department at the Institute for Foreign Cultural Relations (ifa). As curator for contemporary art, she designs and initiates international exhibition projects for the ifa that foster and focus on an exchange among artists from different societies while at the same time offering a place where political and societal issues can be discussed. In this, she applies the same approach that characterised her successful tenures as curator at the Shedhalle in Zurich (1999 – 2002), and as artistic director of the Künstlerhaus Stuttgart (2003 – 2006). She was born in Bramsche, Germany, and she studied literature and art history in Osnabrück, Zürich and Bochum.

**Martin Bach** is a project manager of the Allianz Cultural Foundation since 2008. Previously he was a project manager in the Department of Culture and Education at the German Foreign Office. He worked as a PR consultant and studied political science in Berlin and Kyoto.

**Cletus Gregor Barié** is adviser and researcher in conflict transformation and peace building. He presently works as coordinator of the area cultures of peace at the GIZ-Programme CERCAPAZ Colombia, focusing on the development and implementation of creative approaches and methodologies. For many years he has been facilitator in dialogues and coach for different international development agencies. Numerous publications on social conflicts in Latin America, multi-cultural state-building and peace culture.

**Dan Baron** is a theatre director and theatre teachers-educator, a community art practitioner, a policy lobbyist and an environmental and social activist. He is an international project director and responsible for teacher-education in arts education at the Institute of Transformance: Culture & Education (Belem, Brazil). He is currently working closely with the rural trade union and Pedagogy

of the Land in Brazil, the Living Culture movement in Latin America, and the Culture, Education and Communication Secretariat within the Federal Government of Brazil. His former policy-related positions included: Chair of the World Alliance for Arts Education, President of IDEA (International Drama/Theatre and Education Association), Member of the International Council of the World Social Forum (WSF), and Member of the UNESCO Scientific Committee for the 2010 UNESCO World Conference on Arts Education.

**Leonie Baumann** works as an art-mediator, curator and author. She was responsible for art in public and managing director of New Society for Visual Arts (Kunstverein/non profit art association) in Berlin. She is one of the two speakers of Rat für die Künste ([www.rat-fuer-die-kuenste.de](http://www.rat-fuer-die-kuenste.de)), an association of all people and institutions in Berlin working in cultural affairs. Since April 2011 she is president of the Art School Berlin-Weißensee. She is member of the board of Project Fund Cultural Education and chairwoman of the advisory board for art in public.

**Hervé-Armand Bechy** is a theoretician and lecturer in Public Art and an Independent Art consultant. He is the Director of art-public.com and editorial board member for Public Art Dialogue (USA). Hervé-Armand Bechy lives in Paris and has been professionally involved in the field of public art since 1976. He has written numerous articles on public art for professional magazines specializing in art, architecture, and urban design. In 1983, he launched his own magazine: "Les Dossiers de l'Art Public" the first international magazine totally dedicated to the field of Public Art which was published for several years. In 1997, Hervé-Armand Bechy founded the website: [www.art-public.com](http://www.art-public.com), an invaluable resource for information on public art projects and programs internationally.

**Suraiya Begum**, Secretary, Ministry of Cultural Affairs is responsible for making policy decisions in the cultural sector of Bangladesh and for supervising its 17 subordinate offices including Bangla Academy, Bangladesh National Academy for Fine and Performing Arts, National Museum, Department of Archaeology, Department of Public Library, Department of Archives, Copyright Office, Folk-Art and Crafts Foundation, Nazrul (national poet of Bangladesh) Institute and seven ethnic cultural centers in the country. Suraiya Begum represented the country in some international conferences for instance as a member of INCD delegation team to Geneva. Suraiya Begum is a Member of the Board of Directors of Grameen Bank, the Nobel Prize pioneer in the sector of micro-credit and microfinance.

**Gianluca Bocchi** is currently Professor of Philosophy of Science and Epistemology of Human Science at the University of Bergamo, Italy. He studied philosophy at the University of Milan, where he graduated in Philosophy of Science in 1978. He has been and is a teacher in educational projects of

several major Italian companies, and takes part in courses for teachers, therapists, managers of human systems. Furthermore, he has led and leads many „study tour“, in Europe and in the U.S., for managers and students, on the main themes of societal innovation and cultural identities and is the publisher of several books in cooperation with Mauro Ceruti. Currently, at the University of Bergamo, he's also Professor of Global History in the PhD programme in anthropology and epistemology.

**Jürgen Bock** works as a curator, publisher and art theorist. His curatorships have included the Project Room at the Centro Cultural de Belém in Lisbon in 2000/2001 (Eleanor Antin, Harun Farocki, Renée Green and Allan Sekula among others), the 2003 Maia Biennial and the German participation in the 2005 Triennial of India in New Delhi (Andreas Siekmann). In 2007 Bock curated the Portuguese Pavilion at the 52nd Venice Biennial (Ângela Ferreira). In 2008 he produced Manthia Diawara's film *Maison Tropicale*. Jürgen Bock is the Director of the Maumaus School of Visual Arts in Lisbon responsible for the programme of the Maumaus residency programme and the exhibition space Lumiar Cité.

**Corbinian Böhm** and **Michael Gruber** have worked together since 1995 under the name EMPFANGSHALLE. EMPFANGSHALLE creates art in the midst of our society. This society, consisting of the most diverse groups and different structures, is the medium of their works. More precisely, EMPFANGSHALLE embraces people who form such groups through shared ideas, surroundings or activities. We dock onto what has already taken form and something new arises from this contact; a new space arises in the previously existing structure – the space of EMPFANGSHALLE.

**Susanne Bosch** is an artist and lecturer as well as joint Course Director (with Dan Shipsides) for the MA Art in Public, University of Ulster, in Belfast. Susanne works internationally on exhibitions and projects in public space. She took part in art-based research/research-based art (residencies in Ramallah) (2010/11) and Madrid Abierto 2009/2010. Susanne co-edited recently two publications, 'STATE' (2011) with Anthony Haughey (published by Project Arts Centre Dublin) and 'CONNECTION- artists in communication' (2012) with Andrea Theis (published by Interface, Belfast). [www.susannebosch.de](http://www.susannebosch.de)

**Davide Brocchi** is social scientist and cultural manager, lecturer at the eco-sign/School for Design and at the Leuphana University Lüneburg. His main topic is the cultural dimension of un/sustainability. He was a student of Umberto Eco and concluded his studies in Bologna and in Düsseldorf with a dissertation on "Concept and conception of sustainability in Germany". Assistant at the European Institute for the Media (Düsseldorf) from 1998 to 2000, he coordinated until 2004 the cultural network of the NGO Attac Germany. Founder of the international platform Cultura21, that nets social and cultural researchers,

journalists, artists and creatives oriented to guiding idea of sustainability.  
[www.davidebrocchi.eu/vita.html](http://www.davidebrocchi.eu/vita.html)

**Alice Burns** is an artist and currently a postgraduate student in the MA Art in Public, UU, Belfast. She is a qualified 'Storytelling and Positive Encounter Dialogue' facilitator. Her work is often conceptual, working across disciplines. Her interests lie with post conflict society, memory and sustainable processes. Burns exhibits internationally, most recently in the MONICA FILGUEIRAS Galeria de Arte, Sao Paulo, Brazil (2011). She has received awards from the Arts and Disability Forum (2011), Seacourt Print workshops (2010), and the DR SEMPLE AWARD (2008). Current projects are "Remember When" and "Loci of Memory" (since 2011). [www.aliceburns.wordpress.com](http://www.aliceburns.wordpress.com)

**Valia Carvalho** studied Fine Arts at the University of La Plata in Argentina, and at the Academia San Carlos, at the Universidad Nacional Autonoma de Mexico in Mexico City. Her work as a professional artist and illustrator has led her to expand her activities into the field of cultural management, developing and organizing diverse cultural projects. She is co-founder of the cultural center Manzana 1 Espacio de Arte in Santa Cruz Bolivia, and has developed and coordinated projects for WWF Bolivia and the Heinrich Böll Foundation in Berlin, Germany.

**Chirikure Chirikure** is a graduate of the University of Zimbabwe and an Honorary Fellow of Iowa University, USA. He currently lives in Berlin, Germany, as a fellow under the 2011/12 2011/2012 DAAD Artists-in-Berlin Program. He also works as a performance poet and cultural consultant. He worked with one of Zimbabwe's leading publishing houses as an editor/publisher for 17 years, until 2002. After working as a consultant for a while, he went on to work for an international development agency as a programme officer for culture, for Southern Africa, based in Harare, until April 2011. Chirikure has published several volumes of poetry and performs his poetry solo and/or with musical accompaniment. He has recorded three albums of his poetry with music.

**Ralf Classen** is a pedagogue and cultural manager. Since the middle of the seventies he is committed to cultural exchange with Africa, Asia and Latin America. Ralf Classen developed in 1999 the idea and the concept of 'Children's Cultural Caravan' which is realized in Germany and other European countries with cultural partner projects of meanwhile 26 countries of all over the world. The project connects topics like "Culture and Development", "International Cultural Exchange" and "Cultural Education" with personal encounter of young people, dialog and peer-to-peer-learning. Since 2008 the project is part of the European network "Strengthen Creative Cooperation".

**Lía Dansker** is as a filmmaker and visual artist particularly interested in the limits of representation. She investigates the contamination of the authorial

point of view in hybrid works at the edge between fiction and documentary. Lía Dansker studied physical sciences at the University of Buenos Aires, cinema at the ENERC, and a postgraduate programme in theory of communication. She has directed the film *Study for a Paraguayan Siesta*, the short films *Lloronas* and *Portraits of the Antonio Gil*, the documentaries *Deep Shadows* and *Cage 58*, and the automatic film *Imaginary Biographer*. She is currently working on her longterm-documentary *Portraits of the Gaucho Gil*. Her works have been exhibited internationally; and she has participated with her audiovisual works in international film and art festivals.

**Adela Demetja** is a curator and culture manager. She studied art in Tirana Art Academy and Hochschule für Gestaltung in Karlsruhe, Germany. During 2007-2008 she was Fellow of the Robert Bosch Foundation in the “Cultural Managers from Central and East Europe” program and holds a diploma in European Culture Management. In addition, during 2009-2010 she was a Fellow of the “Southeast Europe and the European Union – Leadership Development Programme” jointly developed by the College of Europe, TRANSFUSE Association and the European Fund for the Balkans. Currently, she is pursuing her Master studies in Curatorial Studies at the Städelschule and Goethe University in Frankfurt Main, Germany. She is the Executive Director of Tirana Art Lab – Centre for Contemporary Art based in Tirana and has curated and organized many international exhibitions and art related events in different countries.

**Mary Ann DeVlieg** is the Secretary General of IETM (International network for contemporary performing arts, [www.ietm.org](http://www.ietm.org)) (1994 – present). Past appointments include: Chair of the EU Working Group on Creativity and Creation; Chair of the EU Working Group on Arts and Human Rights; Steering Committee of “Culture and Creation as Vectors of Development in the ACP Countries”; conceived the Asia-Europe Foundation’s conference on culture and sustainability. Member of EU’s High Level Reflection Group on Mobility; awarded the EU’s Individual Award for life-long services to artists’ mobility.

She co-founded the Roberto Cimetta Fund for Mobility of Mediterranean Artists and Operators, and [www.on-the-move.org](http://www.on-the-move.org) (a mobility portal for the arts). She is co-founder of ICARJ (International Coalition for Arts, Human Rights and Social Justice). She holds a M.A. in European Cultural Policy and Management from the University of Warwick, UK.

**Diedrich Diederichsen** was an editor of music magazines in the 80s (“Sounds”, Hamburg 1979-1983, “Spex”, Cologne 1985 -1991) and has contributed to magazines and reviews on (pop) music, politics, art, theatre, cinema, and design since 1980. He has been professor of Theory, Practice, and Communication for Contemporary Art at the Academy of Fine Arts in Vienna since 2006. Recent Publications: *Psicodelia y ready-made* (Buenos Aires 2010), *Utopia of Sound* (co-ed) (Vienna 2010), *Rock, Paper, Scissors – Pop-Music and Visual Arts* (co-ed) (Graz 2009), *Surplus Value* (of Art) (Rotterdam, Berlin, New York

2008), *Eigenblutdoping* (Cologne 2008) and *Kritik des Auges* (Hamburg 2008).

**Philipp Dietachmair** is Programme Manager with the European Cultural Foundation (ECF) in Amsterdam. Responsible for the foundation's EU Neighbourhood Programme he develops and manages long-term cultural policy- and capacity development initiatives for the cultural sector in Ukraine, Moldova, Belarus, Turkey, the South-East Mediterranean, Russia and the Western Balkans. From 1999 to 2001 he coordinated higher education development projects and organized cultural events in Sarajevo, Bosnia–Herzegovina for World University Service (WUS) Austria. Next to his work for ECF Philipp Dietachmair currently pursues PhD research studies in Cultural Entrepreneurship at the University of Utrecht.

**Helmut Draxler** is an art and culture theorist, critic and curator; from 1992 to 1995 he was Director of the Munich Kunstverein and since 1999 he has taught Aesthetic Theory at the Merz Academy in Stuttgart. Draxler focuses his research on the critical reflection of theoretical, artistic and political phenomena in contemporary culture. He has published *Gefährliche Substanzen. Zum Verhältnis von Kritik und Kunst*, Berlin 2007; *Film, Avantgarde, Biopolitik* (co-edited with Sabeth Buchmann and Stephan Geene), Vienna 2009; *Shandyismus. Autorschaft als Genre*, Wien, Dresden, Stuttgart 2007. Helmut Draxler is currently working on a theory of intermediation.

**Jimmie Durham** is a visual artist born in the USA. In the early 1960's he was active in theater, performance, and literature in the U.S. Civil Rights Movement and had his first solo art exhibit in Austin, Texas in 1965. He was a political organizer in the American Indian Movement (1973-1980), Director of the International Indian Treaty Council and representative at the United Nations. Director of the Foundation for the Community of Artists (FCA) New York City (1981-83). He has exhibited at numerous venues including the Palais des Beaux Arts in Brussels, ICA London, Documenta in Kassel, Hamburg Kunstverein, FRAC in Reims, Whitney Biennial, Kunstverein in Munich, and Venice Biennale.

**Nancy Duxbury** is Senior Researcher and Co-coordinator of the 'Cities, Cultures, and Architecture' research group at the Centre for Social Studies, University of Coimbra, Portugal. Her research examines culture and sustainability, and focuses on cultural planning practices and strategies to integrate cultural considerations within urban sustainability initiatives. She is also an Adjunct Professor of the School of Communication, Simon Fraser University, Canada.

**Katrin Eckstein** studied "Arts, Aesthetics and Cultural Studies" at the University of Hildesheim. After first job experiences at the Goethe-Institut she started to work as a cultural project manager for the Heinrich Böll Foundation Schleswig-Holstein / Project Office 'radius of art' in 2008. Since then she has been involved in the development and realisation of international cultural projects with a focus on cooperation with partners from the Middle East. From 2010 to 2011 she coor-

minated the German network of the Anna Lindh Foundation (together with Head of network Stefan Winkler, Goethe-Institut). After extensive travelling to several Arab countries, Katrin Eckstein will move to Ankara, Turkey, in March 2012.

**Basma El Hussein** is an arts manager and a cultural activist who has been involved in supporting independent cultural projects and organizations in the Arab region for the past 20 years. She is a UNESCO expert in cultural governance and was previously the Media, Arts & Culture Program Officer for the Ford Foundation in the Middle East and North Africa, and the Arts Manager of the British Council in Egypt. She is a member of the Advisory Board of the Center for Cultural Policy and Management, Bilgi University, Istanbul, Turkey and was until October 2011 a member of the Advisory Board of the Rawafed Program, Syria Trust for Development. She is also the Egypt representative of the Arterial Network, Africa's largest cultural network. Currently she is the managing director of Culture Resource (Al Mawred Al Thaqafy), a regional non-profit organization that aims at supporting young artists and writers. She has also co-founded, and was a trustee of the Arab Fund for Arts & Culture, an independent regional foundation.

**Stefanie Endlich** is a free-lanced journalist and author in Berlin. Teaching at Universität der Künste Berlin (Berlin University of Arts) since 1978; Honorary Professorship since 2003. Panel member of special commission to the Berlin Senate Administration for Cultural Affairs to the Berlin Gestapo Grounds (1989/90) and since then member of both the working committee and foundation council for the „Stiftung Topographie des Terrors“ (Foundation „Topography of Terror“). Member of expert commission of the Dachau concentration camp memorial museum. Presidency of the committee for art and architecture of the „Stiftung Brandenburgische Gedenkstätten“ (1995/96). Books and exhibitions on the theme of art in public space, monuments and memorial sites, visual arts, architecture and Berlin history.

**Rainer W. Ernst** is Professor of Architecture and Urban Design. Between 1996 and 2004 he was Rector of the School of Art and Design in Berlin-Weissensee (KHB). He is member of the Board of the Deutscher Werkbund Berlin, and also of the Bund Deutscher Architekten. Before that he was a member of S.T.E.R.N. (an association responsible for the careful urban rehabilitation process in Berlin) and founder and Director of the Habitat Forum Berlin. From 1999 to 2001 he was President of the Association of German Architects in Berlin (BDA). He has been a researcher, consultant, and teacher outside of Europe. He received a first prize in the competitions Urban Development of Dietzenbach (1976), Expansion of the School of Arts Berlin (1989), and for the old town centre concept of Woltersdorf (1996). Since 2008 he has been President of the Muthesius School of Art in Kiel.

**Lou Favorite** lives and works in Berlin as a visual artist, painter, and musician. Since 2010 she is a Board member of bbk Berlin, 1994 Meisterschüler der

Hochschule der Künste Berlin. 2010 "House of paint" single exhibition, 2006 \_medea\_daten" theatreplay, 2005 \_"elser\_erinnern" radioplay about J.G.Elser, 1996 \_"wahre schule- in falschem Geruch von Ghetto hier" cd-wsfa/ indigo, 1993 \_foundation of the left- winged hiphop- project „wahre schule“ admitted to Deleuze/ Guattari and consolidated.

**Daniel Gad** (1977) has studied »Arts, Aesthetics and Cultural Studies« in Hildesheim, Germany and is Research Associate at the Department of Cultural Policy of University of Hildesheim. Beside other projects from 2006 to 2008 he participated in the UNESCO mentee program Cultural Diversity. Since 2007, he accompanied the Work Group Culture and Development of the German government by organizing conferences and writing different studies. 2010 and 2011 he was supervisor of a graduate research project focussing programmes of the Goethe Institute. 2011/2012, he leads the coordination of the international conference »radius of art« at the Heinrich Böll Foundation. He is also author of various scientific and journalistic articles, lectures and research studies for the different stakeholders. [www.kulturundentwicklung.de](http://www.kulturundentwicklung.de)

**Ruth Wilson Gilmore** is Professor of Geography in the Earth and Environmental Studies Ph.D. programme at the Graduate Center of the City University of New York; and a Visiting Professor at Maumaus School of Visual Arts in Lisbon. She received a BA and MFA in Dramatic Literature and Criticism from Yale, and a PhD in Geography from Rutgers. Her book *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California* is widely taught; other publications include "In the Shadow of the Shadow State" (in Incite! Eds., *The Revolution Will Not be Funded*). She has presented lectures and courses at many institutions worldwide.

**Adrienne Goehler** is a psychologist by training and a former President of the Fine Arts University in Hamburg, she later served as a senator for science, research and culture in the Berlin municipality. From 2002 until 2006 she was curator of the Berlin culture fonds. In 2007 she initiated and curated "art goes Heiligendamm", a cultural intervention during the G8 summit in Heiligendamm. Since 2010 the exhibition "examples to follow" that Goehler curated is touring in Germany and abroad. [www.z-ne.info](http://www.z-ne.info)

**Thorsten Goldberg** is a multimedia artist living in Berlin. He has realized numerous works in public space in Germany and Europe-wide. As a member of different committees and advisory boards he is involved in the organization of competitions for art in public. He taught at the Art Academies in Munich and Muenster, he was Adjunct Professor at the Art Academy Linz and Professor for arts and media at the Muthesius Art Academy in Kiel.

Thorsten Goldberg is Initiator and Co-Publisher of „Public Art Wiki, an Imagined Library“, the internet archive for art in public space in the German-speaking-area. [www.publicartwiki.org](http://www.publicartwiki.org)

**Marcus Graf** gained a degree in cultural sciences (University of Hildesheim) and a doctorate in art history (Kunstakademie Stuttgart). Since 2001 he has lived and worked in Istanbul as an Assistant Professor of Art History, a curator, and a writer on art. Since 2003 he has lectured on art history, curatorial practice, and exhibition management as a member of the Faculty of Fine Arts, Yeditepe University, Istanbul. Since 2010 he has been chief curator of the Plato Sanat exhibition space. In 2010 he curated *Not a Lens but a Prism* for Kaleidoscope Europe in Evora, Portugal, and *Hans & Helga* for the Gallery CDA Projects in Istanbul. In 2009 he curated *Temporary Harassment* for Istanbul 2010 – European Capital of Culture. In 2007 he co-curated the video programme *nightcomers* for the 10th International Istanbul Biennial. Between 2003 and 2007 he was the artistic director of the Aviva Art Program, Under Construction, and Siemens Sanat in Istanbul. From 2001 to 2009 he was head of the guided tour department of the Istanbul Biennial.

**Imke Grimmer** studied Cultural Anthropology, Arabic and French and has been working in the context of international development projects (Burkina Faso, Jemen) in the field of basic education and adult education. Since 2007, she is managing international projects at the Goethe-Institut, especially in the field of cultural management in the Culture and Development division. The division designs and oversees programmes by the Goethe-Institut which train professionals in the cultural sectors, consult institutions and network stakeholders. The new initiative makes use of the Goethe-Institut's experience in teacher training, development of curricula, cultural programme work and knowledge-sharing and links the educational programmes with events on cultural policy and on the role of the arts in political and economic transformations.

**Michael Gruber** see Corbinian Böhm

**Marion Haak** studied music education in Berlin with a focus on voice and choir conducting. On finishing her studies, she worked from 2006 – 2009 as choir conductor of children and adult choirs for the Barenboim-Said foundation in Ramallah and the West Bank. Since 2010 she is working on a PhD about international music projects with extra-musical intent. Since 2010 she is also involved in the music festival „Cape Festival“ in South Africa, aiming at supporting choirs and young professionals especially from previously disadvantaged communities in their artistic development.

**David Haley**, ecological artist, believes our ability to survive Climate Change is the enactment of a complex evolutionary narrative. As the dance of creation and destruction, also, demands new opportunities and meanings for the other side of collapse, his inquiries into the nature of water, whole systems ecology, complexity, and integral critical futures thinking inform his arts practice, academic research, education and community developments. As Senior Research Fellow in MIRIAD at Manchester Metropolitan University, Haley is Director of

the Ecology In Practice research group, and leads the MA Art As Environment programme. He is Vice Chair of CIWEM, Art & Environment Network.

**Ulrich Hardt** works as a theatre-maker and initiator for community development. His work focuses on transcultural artistic practices as a resource for development, inclusion and qualification. He is a co-founder and director of Expedition Metropolis (ExMe), a German culture and development initiative that works with theatre to address social development and transformation. He is the initiator of Creative Cooperations (European Youth Art Network) and Mind and Jump the Gaps (platform for 'Art and social Transformation'). Since 1997 he initiated and directed productions and international community art projects in the frame of Schlesische 27 (Youth Art International) in Berlin.

**Peter Hauschnik** has been working for the GIZ since 1997. First in Mexico from 1997 till 2005 advising the Mexican chamber for small and medium sized industry (CANACINTRA) on eco-efficiency and corporate social responsibility. Then from 2005 till 2007 he was working with the MERCOSUR workings groups for industry and environment in the same field of expertise. Then in 2007 he was called to Colombia to manage the German-Colombian bilateral cooperation program "Peace development through fostering cooperation between state and civil society" in which he was able to gather some experience in the field of artistic projects to promote peace.

**Johannes Heimrath** is a composer, media entrepreneur, General Secretary of the Club of Budapest International and promoter of the cultural creative movement. He works as a consultant and facilitator for social business entrepreneurship, community building and regional development. He is President of the European Academy of Healing Arts Klein Jasedow.

**Horst Hoheisel**, German, lives and works in Kassel, Germany. 1944 born in Poznan, Poland. Study of forestry science, Assistant professor of forestry science of the University of Göttingen. Doctor degree about an ecological system analysis of a tropical rainforest. At the same time study (sculpture) at the art academy in Kassel. Travel to a Yomami tribe in the Amazonian rain forest. Since 1985 works about art and memory, internationally known as counter monuments or negative monuments.

**Johanna Holst** has been directing the "Robert Bosch Cultural Managers in Central and Eastern Europe" program of the Robert Bosch Stiftung since December 2008 at the Eastern Europe Center of the University of Hohenheim. After studying Romance philology and sociology at the Universities of Mainz and Dijon through a Franco-German study program, she was a project coordinator, then a program consultant at the Dijon bureau of the University of Mainz. From 2005 to 2008 she directed the German Cultural Center in Timișoara, Romania as a Robert Bosch Cultural Manager.

**Anne Huffschnid** holds a PhD in Cultural Studies and works at the Institute for Latin American Studies of the Freie Universität Berlin. Her research areas include urban studies and public space, memory and visual cultures, discourse analysis and photography; her current project Memoria in the Megacity deals with urban memory stagings in Buenos Aires and Mexico City. Latest book publications: *Urban Prayers* (co-editor, Berlin 08/2011), *Metrópolis desbordadas* (co-editor, Mexico City 10/2011) and *Topografías conflictivas* (forthcoming, Buenos Aires 02/2012). She is a founding member of metroZones ([www.metrozones.org](http://www.metrozones.org)) and co-curator of the exhibition „the Urban Cultures of Global Prayers“ ([www.ngbk.de](http://www.ngbk.de)).

**Ute Jarchow** joined the German International Cooperation (GIZ) in 2007. As a program manager in the field of Culture and Development, she has helped GIZ to develop its approach and better coordinate its efforts in this field. Furthermore, she has supported and organized a number of international projects and events focused on the creative industries, e.g. in Germany, France, and Serbia. Prior to joining GIZ, Ute Jarchow served as a researcher for a member of the German Parliament. She holds Masters Degrees in Musicology, Politics and Theology from Humboldt University Berlin and is currently completing her Doctor of Philosophy in Musicology there.

**June Josephs-Langa** heads the national environment agency of the Department of Environment Affairs, Indalo Yethu. She has a Masters in Foreign Policy and Diplomacy from the University of Westminster and looks back at 16 years of experience as a professional in the development, public and private sector, nine of which have been in Senior Management and strategic leadership positions. Ahead of COP17, she got the wheels rolling with a Climate Train to amplify the call for broad participation by civil society. As a vehicle of participation, the climate train visited communities in 17 towns across South Africa.

**Sacha Kagan** is Research Associate at the Institute of Cultural Theory, Research, and the Arts (ICRA/IKKK) at the Leuphana University Lüneburg; member of Cultura21 e.V. since 2006; founding coordinator of the international platform of Cultura21 and founding director of the International Summer School of Arts and Sciences for Sustainability in Social Transformation (ASSiST). The focus of his scientific and cultural work is on the transdisciplinary field of arts and (un)sustainability. He is the author of *Art and Sustainability: Connecting Patterns for a Culture of Complexity* (transcript Verlag, 2011), and editor of *Sustainability: a new frontier for the arts and cultures* (VAS, 2008). Weblinks: <http://sachakagan.wordpress.com> ; [www.cultura21.net](http://www.cultura21.net)

**Rajkamal Kahlon** is an American artist based in Berlin, Germany. Kahlon's interdisciplinary practice interrogates the ideological positions of representation as they are linked to forms of racial and colonial authority. She received her MFA from the California College of the Arts and a B.A. from the University of

California, Davis. She is a past participant of the Whitney Independent Study Program and the Skowhegan School of Painting and Sculpture. Her work has been exhibited in museums and galleries internationally including The Bronx Museum, The Queens Museum, Apex Art, White Box, PPOW and Artist Space and reviewed in The New York Times, The New Yorker, Art Asia Pacific, Taz and Der Tagesspiegel. She was a 2006 recipient of the Joan Mitchell Painting and Sculpture Award and a 2007 recipient of the Lambent Fellowship in the Arts.

**Hans Kalliwoda** exhibits his work in galleries and musea worldwide for the last 25 years. Since 1994, the Blindpainters Foundation produces large contemporary art projects on an international scale, such as the ‚Europartrain‘ and the ‘World in a Shell – the polliniferous project’ (WiaS) by the artist Hans Kalliwoda. Because of the Fluxus characteristics of these projects, the Foundation also acts as a publisher, reflecting these projects in books and motion pictures. The networks are very diverse, reaching from the Cultural Capital of Europe Networks to local indigenous culture organisations, such as the Kuru Trust, a San (Bushman) organisation in Botswana.

**Patricia Kistenmacher** explores since 1995 the world of process facilitation and dialogue. She gradually got to know its potential, finding out the richness of its different slants, acknowledging in this task a clear way to channel her vocation of seeing a whole, equitable, harmonious and pluralistic Latin America. Throughout the 12 years spent under AVINA Foundation’s umbrella, she was exposed to individuals and groups that required strategic partnership. Leaders from 24 artistic social organizations from 5 countries were invited to meet each other during 4 intensive trips. Together, they started the Latin American Net for Social Transformation and Patricia Kistenmacher was their strategic partner during 6 years. After leaving AVINA, she became member of Crear vale la pena’s Board, one of the Net founders based in Argentina. Since then, she represents the Net in international events and in the International Coalition for Arts, Rights and Justice.

**Oleg Koefoed**, action philosopher, is the founder of the “Gravitations Center for Action Philosophy” (since 2006) and founding director of Cultura21 Nordic (since 2009, with its headquarters in Copenhagen). He is a visiting lecturer at Copenhagen Business School (Communication, Media Studies, and Sociology), at the University of Copenhagen (Aesthetics), and Roskilde University Centre (Philosophy and Transition Studies). The topics that he is concerned with include: the conditions of invisible lives of illegal migrants, the eventuality of political events, the political potentiality of artistic avant-garde, and the role of intuitive processes in collectivities using performance to organise projects. [www.cultura21.dk](http://www.cultura21.dk)

**Onur Suzan Kömürcü Nobrega** studied Media and Communications, Sociology and Political Sciences and is currently a Bucerius Fellow and reci-

ipient of the 'Settling into Motion' scholarship granted by the ZEIT-Stiftung Ebelin und Gerd Bucerius, Hamburg/Germany. Her doctoral research project entitled 'Racialised and precarious artistic labour – An ethnographic study of the Ballhaus Naunynstrasse in Berlin' analyses cultural diversity in the arts policies and the labour conditions of artists of colour. She worked as a freelancing journalist (die tageszeitung), researcher (Humboldt University Berlin, University of the Arts London, Institute for Strategic Dialogue London, London Business School), PR and tour manager (Brothers Keepers) and project coordinator for several NGOs. Since 2008, Onur Suzan Kömürçü Nobrega teaches in the media and communications department, Goldsmiths College, University of London.

**Randa Kourieh-Ranarivelo** worked in various projects of the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) and established and directed the office in Madagascar before she joined the GIZ Representation in Berlin in 2008. Since then Randa Kourieh is working as head of section of the team "themes, events, delegations". In addition she is in charge of the theme "culture and development" within the GIZ. Prior to working for the GIZ she worked several years for the Federal Foreign Office (Auswärtiges Amt) and in the private sector.

**Hildegard Kurt**, cultural scientist, author and working on social sculpture, is one of the key figures for the intercession of arts and sustainability in Germany. She is head of the Berlin "and Institute für Kunst, Kultur und Zukunftsfähigkeit" (und.Institut) [und.institute for arts, culture and sustainability] which she was a co-founder of. She is also working at the "Social Sculpture Research Unit (SSRU)" at Oxford Brookes University in the UK (which is led by the artist and former Beuys-student Shelley Sacks).

**Marco Kusumawijaya** is an urbanist and head of Rujak Center for Urban Studies (RCUS). He was the immediate past chair of the Jakarta Arts Council in 2006-2010. He was trained as an architect, and still practices architectural design. He has been working in the intersections between arts, architecture, urbanism, ecology, and civic activism. With RCUS he is now developing programs that assist cities and regions into ecological age through co-production and sharing of knowledge as basis for change towards sustainability. His daily activities include organising communities and interest groups, giving policy advices, research and writing columns/blogs for different media.

**Todd Lester** is the founder of freeDimensional (fD) and the Creative Resistance Fund. He currently serves as consultant to the Astraea Lesbian Justice Foundation. Todd Lester holds a Masters of Public Administration from Rutgers University and is a graduate of the Refugee Studies Centre's Summer School in Forced Migration at Oxford University. He lends his energy and advice to several residencies, foundations, artist-led projects and networks. He received the Peace Corps Fund Award for his work starting freeDimensional; was named

'Architect of the Future' by the Waldzell Institute in 2008; and serves as a Senior Fellow at the World Policy Institute.

**Christoph Leucht** got to know the methods of the Theatre of the Oppressed from Augusto Boal, in some of his workshops in the mid-nineties in Germany and Austria and started to make forum theatre with refugees in Croatia and Germany. Living in Rio from 2002 till 2007 he was working at the center of the Theatre of the Oppressed of Augusto Boal. Back in Berlin he started to setup community groups which aimed at the creation of the first Theatre of the Oppressed space in Berlin: Kuringa. Kuringa is a space for research, production and qualification on Theatre of the Oppressed in Berlin, dedicated to the creative multiplication of the method ([www.kuringa.org](http://www.kuringa.org)).

**Heike Löschmann** has been Head of Department for International Politics at the Berlin Headquarters of the Heinrich Böll Foundation since 2010. In this capacity she is member of the conference steering team and responsible together with Sacha Kagan for the Art toward Cultures of Sustainability stream. Her years as Director of Heinrich Böll Foundation's Southeast Asia Regional Office (Chiang Mai, Thailand) were closely related to work in the field of art as a transformative power in development, in working with conflict and in transformation toward cultures of sustainability. She organized two major exhibitions: *The End of Growth? – Ways into sustainable development*, 2001, and *Identities versus globalization?* 2004/ 2005.

**César López** is part of a new generation of Colombian musicians and composers dedicated to reviving and recreating musical trends and a new sound for the 21st century in Colombia. His artistic activity has focused on the commitment to reclaim and legitimise the responsibility of art as a mobilising force in creating a project for peace based on art's profound influence on social life. In 15 years of continuous work, He has created numerous musical compositions, songs, albums and projects, all of which he produced and released independently with the clear intention of using art as a means of generating social change.

**Sarat Maharaj** is Visiting Research Professor at Goldsmiths, University of London where he was Professor of Art History and Theory 1980-2005. He is currently Professor of Visual Art & Knowledge Systems, Malmö Art Academy/ Lund University, Sweden. His specialist research and publications focus on Marcel Duchamp, James Joyce and Richard Hamilton. He was co-curator of Documenta XI, 2002, *Farewell to Postcolonialism*. Guangzhou, 2008 and *Art Knowledge and Politics*, São Paulo Biennale. 2010. He was the chief curator of *Pandemonium: art in a time of creativity fever*, Gothenburg Biennale, 2011.

**Francesco Martone** is the co-founder of the Mediterranean Cultural Parliament attended sessions in Strasbourg (2009) and Marseille (2011), the political advisor to Italian artist Michelangelo Pistoletto and to the programme "Love

Difference” that supports arts and social transformation in the Mediterranean. He is a Senior Policy Advisor in the realm of Climate, Forests and Indigenous Peoples in the Forest Peoples Programme in the UK and also the Coordinator of the Forum on international issues of the Party Sinistra, Ecologia e Libertà. From 2001 until 2008, he was a member in the Italian senate, the senate’s foreign affairs committee, and secretary of the human rights committee. He is also a member of the Peoples’ Permanent Tribunal, opinion tribunal whose activities include identifying and publicising cases of systematic violation of fundamental rights. From 1998 until 2001 was chair in of the board of Greenpeace Italy.

**Ngimisele Masakona** was born in the Silom Township in South Africa’s Limpopo Province in June 1990 as one of five children. Due to the strained job situation among young people in South Africa, Ngimisele’s work in a concrete factory was only temporary. In 2011 the job seeking Ngimisele learned about the Climate Train and volunteered to take part in the photo competition “Climate change at eye level” together with 14 other youths from the train’s Louis Trichardt station. It was the first time she ever used a camera and not even four weeks later she received her award for the winning photo from the German Ambassador at the World Climate Summit in Durban.

**Ray McKenzie** is a Research Fellow in the Forum for Critical Inquiry at Glasgow School of Art, where he worked as a Senior Lecturer in Art History. His authored publications include *Sculpture in Glasgow: an Illustrated Handbook* (1999) and *Public Sculpture in Glasgow*. He has also produced several volumes of critical essays, including *The State of the Real: aesthetics in the digital age* (2007, co-edited with Sue Brind and Damian Sutton), and *The Flower and the Green Leaf: Glasgow School of Art in the time of Charles Rennie Mackintosh* (2009). Ray McKenzie is currently preparing a study of the public sculpture of Edinburgh.

**Christine M. Merkel**, Head of the Division of Culture, Memory of the World of the German Commission for UNESCO, is a social scientist with over twenty years of international professional experience in policy analysis and human development, advising government and Parliament. Her areas of focus are the organisational development, capacity building of civil society leaders and young experts, and resource strategies. She is a seasoned designer of strategic multi-stakeholder policy dialogues on cultural diversity issues and cultural policy developments. Special assignments were technical expert missions for IDEA International, European Union, Council of Europe, the Euro-Mediterranean Human Rights Foundation and UNESCO. This included expert missions in and to Bangladesh, Sri Lanka, Nepal, Tunisia, Egypt, Morocco, Lebanon, Senegal, South Africa, Turkey, Romania, Azerbaijan, Kazakhstan, Kirghizstan, Colombia, Peru, and Chile. She has published widely on cultural diversity and democracy development, including a legal commentary on the 2005 Convention (in print).

**Kerstin Meyer** studied Economics in London and Fine Arts in Frankfurt. She works as a free lance political economist in the field of international development and pursues artistic projects. Her last long term assignment was as a policy advisor to the Ministry of Finance in Dakar, Senegal. The recent collaborative artistic project "The auditor" was set at the World Social Forum in Dakar. She currently teaches at Universität der Künste, Berlin, and is developing [postgov.org](http://postgov.org), a translation & publishing site.

**Janika Millan** is a carpenter and cultural scientist. After travelling for three years as "Wandergesellin" and doing carpentry at different places around the world she studied Cultural Sciences at the University of Hildesheim. Here she came in contact with the idea of Culture and Development and did her thesis about a reading project by the Goethe-Institut in South America. At the moment she works for the Department for International Cultural Work and City Twinning at the City of Hannover.

**Julie Miller** lives and works in Belfast, Northern Ireland. She creates work with a hidden incongruity. Something that at first appears very recognisable to locals in Belfast, the Religious Tracts (small leaflets promoting Christianity) that are freely distributed around the city are subtly usurped to tell a message with all reference to religion removed. She is interested in the everyday and the importance of religion within Belfast. She is currently studying an MA Art in Public in Belfast having completed a BA Fine and Applied Art in 2006 at University of Ulster, Belfast.

**Antanas Mockus** was the mayor of Bogota chosen by two periods. He is ex-rector of the Universidad Nacional de Colombia, Associated Teacher of the Sciences Faculty in the Universidad Nacional de Colombia, Invited Teacher of Harvard University, Robert F. Kennedy, Visiting Professor in the David Rockefeller Center for Latin American Studies, investigative visitor for the University of Oxford, in the 2005 first semester, assigned to the Nuffield College. He is a honorary doctorate recipient of the National University of Colombia and honorary doctorate recipient of the University of Paris the VIIIth, Magister in Philosophy of the Universidad Nacional de Colombia, Maîtrise Sciences Mathématiques, Université of Dijon, France. He has been a researcher in the Science Faculty of the Universidad Nacional de Colombia and in the Political International Relations Studies (IEPRI) of the same university. Nowadays he is the director of the Federici Group in the Science Faculty of the Universidad Nacional de Colombia and of the Corporación Visionarios por Colombia (Corpovisionarios). His more recent researches have turned principally in the study of coexistence and the relation between law, moral and culture.

**Anke Müffelmann** studied Fine Arts in Kiel, Porto and Oslo and received 1995 her diploma at the Muthesius Academy in Kiel. From 2005-2008 she studied cultural anthropology, linguistics and art history at Christian-Albrechts-Uni-

versity, Kiel. Since 2005 she has been engaged in the development and realisation of several international culture projects within the Heinrich Böll Foundation Schleswig-Holstein / Project Office 'radius of art'. She coordinates the EU project "research-based art // art-based research", which gives the framing to this conference.

**Elfriede Müller**, Büro für Kunst im öffentlichen Raum (Office for Art in the Public Realm), Kulturwerk des bbk Berlin (Professional Association of Visual Artists Berlin), is a historian, literary scholar, bookseller, publishing administrator, and translator. From 1980 to 1987 she worked in the art book trade in Paris. She studied in Freiburg im Breisgau from 1987 to 1993, and from 1993 onwards she has been in Berlin. Since 1994 she has been director of the Büro für Kunst im öffentlichen Raum of Kulturwerk GmbH, bbk Berlin. With Martin Schönfeld and Britta Schubert, she co-edits the specialist journal *kunst-stadt/stadt-kunst*. She has published widely on the theory of art and culture and on contemporary history. Since 1997 she has been organising events relating to critical social theory within the framework of the "jour fixe" initiative berlin.

**Jeton Neziraj** former Artistic Director of the National Theatre of Kosovo, is a playwright from Kosovo. He has written over 15 plays which have been staged and performed in Europe and in the USA, as well as being translated and published in other languages. Neziraj is also the author of many articles on theatre, published in local and international theatre magazines and journals. Neziraj is the founder, and the director of Qendra Multimedia, a cultural production company based in Prishtina ([www.qendra.org](http://www.qendra.org)). Neziraj was Professor of Dramaturgy at the Faculty of Arts at the University of Prishtina during the year 2007-2008. He has given speeches about the theatre at several festivals, conferences and universities throughout the world. He has worked with theatres and companies such as: Volkstheater (Vienna, Austria), the National Theatre of Kosovo (Prishtina – Kosovo), the National Theatre of Macedonia (Bitola – Macedonia), International Theatre Festival MESS (Sarajevo Bosnia), Bitef Theater (Beograd, Serbia), the Albanian National Theatre (Skopje – Macedonia) etc.

**Gabi Ngcobo** is a Johannesburg based independent curator and faculty member at the Wits School of Arts, University of Witwatersrand, Johannesburg. She is a graduate of the Center for Curatorial Studies, Bard College, New York. Gabi Ngcobo has worked as assistant Curator at the South African National Gallery. In 2010 she co-founded the "Center for Historical Reenactments" (CHR), an independent platform based in Johannesburg. In 2011 she curated the Climate Change Exhibition "DON'T PANIC", taking place in Durban, South Africa

**Ciara O'Malley** is a multi-disciplinary artist from Northern Ireland who has initiated, created and collaborated in many public art projects and exhibitions in Ireland-North and South, England, Scotland and overseas, since '90s. Cur-

rently, she is in her second year of MA in Art in Public at the University of Ulster, Belfast exploring and defining her practice as an artist, exploring key themes of ownership and authorship in her project *Placing Voices/Voicing Places*, H.M.P. Maghaberry Prison, Northern Ireland..

**Renata Papsch** is a cultural manager from Austria who has initiated and managed cultural projects in many different countries, especially around the Mediterranean and in Arab countries. At the moment, she is based in Amman, Jordan and coordinating a project initiated by EUNIC. Before, she was working as Director at Darat Al Funun - The Khalid Shoman Foundation in Amman, Jordan; as Programme Administrator at the Anna Lindh Foundation in Alexandria, Egypt; as Director at DEPO, a newly established cultural centre in Istanbul, Turkey; as Administrator and Project Coordinator at the YATF, and as Administrator at IETM. Since many years, she has been working as consultant for cultural organizations in the region.

**Jordi Pascual** coordinates the process “Agenda 21 for culture” at the United Cities and Local Governments (UCLG). He teaches urban cultural policies and management at the Open University of Catalonia - UOC. He often writes articles on this topic and gives conferences on the role of culture in sustainable development. He has been a member of the jury of the European Capital of Culture for 2010, 2011, 2013 and 2016.

**Lia Perjovschi** is a contemporary artist and curator who lives and works in Bucharest/Sibiu, Romania. She studied at the Bucharest National University of Arts. In her work, she deals with art as a storage medium for knowledge, experience and memory. Perjovschi is the initiator and coordinator of the CAA / CAA (Contemporary Art Archive / Center for Art Analysis, project since 1985) and the Knowledge Museum (since 2005). Her artwork has been seen worldwide in numerous solo and group exhibitions.

**Alessandro Petti** is an architect, urbanist and researcher based in Palestine. He is Chair of the Urban Studies Program at Al-Quds Bard University in Abu Dis and currently involved in “Campus in Camps”, an initiative jointly implemented by Al-Quds Bard Honors College, UNRWA Camp Improvement Department and the GIZ Social and Cultural Fund for Palestinian Refugees and Gaza Population. He is the Director of the „Decolonizing Architecture Art Residence (DAAR)“, a collective of intellectuals and artists that is seeking to develop practical and architectural propositions on the potential re-use of Israeli settlements and military bases in the West Bank after the end of Israeli occupation.

**Karen Phillips** has as an advocate for free expression worked at PEN American Center, the Committee to Protect Journalists, and freeDimensional. As Director of Programs at freeDimensional, Karen developed the organization’s protocol for assisting artists under threat and co-authored a handbook for art

spaces that host social activists. In 2011 she moved to Germany as a fellow of the Robert Bosch Foundation. In this capacity, she has worked on the theme of Culture and Development at the German International Cooperation and recently joined the German Commission for UNESCO. She holds a Master's in Public Administration from New York University where she specialized in international development and cultural policy.

**Ana Sofia Pinedo Toguchi** is a pedagogue for the primary sector and finished in France postgraduate studies in the social-cultural field. At the age of 16 she was one of the founders of the NPO "Arena y Esteras" in Villa El Salvador (Peru) as a response to the social and political violence, which dominated Peru in the beginning of the 90s. She is an actress, pedagogue and cultural manager within her organisation and was deeply involved in the installation of the "Casa Cultural Comunitario" (which has been opened on the 16th of December 2011).

**Patricia Pisani** was born in Buenos Aires, Argentina. Since 1990 she lives and works in Germany. Postgraduate studies at the Stuttgart Academy of Arts. 2002 Founded the Institute of Identity Issues | Since 2005 Member of the Commission for Art in Public Spaces with the BBK-Berlin. Numerous public space projects such as "Memorial to commemorate the victims of the Nazi Military Courts at Murellenberg", Berlin/Charlottenburg, invited competition. First prize, realized in 2002, "Barrier Ballet", interactive installation, Jungfernbrücke, as part of the Customs/Douane project, warehouse district, port of Hamburg, 2004, Memorial for the victims of the former Prenzlauer Allee Prison", invited competition. Entry: Oppose, Fulfill, Participate, Berlin, 2004 or "My North German Childhood", participatory project as part of residencies at the Künstlerhaus Lukas, Ahrenshoop and the Künstlerhaus Schleswig-Holstein, Eckernförde, 2008-09. [www.patricia-pisani.de](http://www.patricia-pisani.de)

**Michelangelo Pistoletto** realised his first mirror paintings that made him emerge on the international scene in 1961. In the 60's he took part in the most important New Realism and Pop Art exhibitions. He is one of the leading figures of the movement known as «Arte Povera». He participated to 12 editions of the Venice Biennial Exhibition and 5 editions of the Kassel Documenta. His works are displayed in all the major Italian and foreign international museums. Besides being a theorist of his work, since 1967 he has been operating in various fields ranging from performance to theatre, architecture, communication and creative participation. From 1991 professor at the Art Academy – Vienna. In 1998 he created Cittadellarte-Fondazione Pistoletto in Biella (Italy) in which the activities of UNIDEE Università delle Idee are developed. He has been ArtDirector of EVENTO 2011 Urban Biennale of Bordeaux.

**Darius Polok** is a managing director of the MitOst Association for Cultural Exchange (Berlin) and program director of the fellowship-program „Cultural

managers from Central and Eastern Europe“ of the Robert Bosch Stiftung. He studied Slavic Culture and Philosophy in Bochum, Wrocław and Potsdam. 2000-04 founder and program director of the Theodor-Heuss-Kolleg of the Robert Bosch Stiftung and MitOst. During the past twelve years he has worked also as consultant and evaluator for foundations and nongovernmental organisations in the fields of non-formal education and culture.

**Maria Prada** has been working for the GIZ, former GTZ, since 2006. Currently, she is Local Advisor on peace and conflict transformation, organisational development and monitoring and evaluation within CERCAPAZ ([www.cercapaz.org](http://www.cercapaz.org)) - a Peace Programm in Colombia. Previously she worked in Sri Lanka for a Peace Fund ([www.flict.org](http://www.flict.org)) where she coordinated together with national and international NGOs, Research-Instituts and Universities the design and implementation of a Coaching on Conflict Transformatio and Peace Buliding. She studied Economics and International Affairs in France and Germany, and has a dregree on Humanitarian and Development Assitance in conflict contexts (Sorbonne University).

**Alia Rayyan**, of Palestinian/German origin, studied international politics, with focus on the Middle East, sociology and history of art in Trier, Hamburg and London and worked in Berlin, Beirut, Dubai, Amman and Ramallah. Since 2006 she lives and works in Palestine and initiated different projects for international institutes and foundations like Heinrich Böll Foundation, UNESCO, GIZ but also local entities like the municipality of Ramallah, Khalil Sakakini Culture Center or the International Academy of Art. With her expertise in collective memory and image production she supported and worked in 2011 for the “Palestinian Memory Documentation Project – Talbyeh” in Jordan as a project adviser and filmmaker.

**Ole Reitov** has covered cultural issues in more than 40 countries as a broadcast journalist. He has served as cultural and media advisor for UNESCO in Bhutan, worked as foreign correspondent in India for Swedish Broadcasting and media advisor in Mali for SIDA. He initiated the European Network of World Music Radio Producers under EBU, took initiaitive to the 1st World Conference on Music & Censorship in 1998 and worked five years as a cultural advisor to the Danish Center for Culture and Development. He has actively been involved in lobbying for the Unesco Convention on Cultural Diversity. He recently organised an international summitt for establishing a global network for the protection and advocacy of artistic freedom of expression.

**Rania Sabbah** holds a Bachelor degree of Agriculture with a major in nutrition & food science from the University in Jordan (1995) and obtained a Master degree in International Development in 2005 at the University of Bath, UK. She has been working since May 2010 as a consultant on project management with the Women Program Centre in Talbyeh Camp (one of the Palestinian refugee

camps in Jordan) as part of a project funded by the GIZ S&C Fund. Rania Sabbah has a particular interest in refugees/IDPs and forced migration, OD, community development, accountability and community/youth participation.

**Shelley Sacks** is an interdisciplinary artist working internationally in the field of connective practices and social sculpture. She regards her long-term collaborative projects such as Exchange Values, University of the Trees and Ort des Treffens (developing spaces for reflection and listening in a German city) as ‘instruments of consciousness’ and flexible frameworks that open up new ways of seeing, linking inner and outer work. Her work includes more than forty actions, site works, installations and social sculpture projects; involvement in grass roots organisations & cooperatives, and collaborating with Joseph Beuys. Shelley Sacks is Director of the Social Sculpture Research Unit at Oxford Brookes University. [www.social-sculpture.org](http://www.social-sculpture.org); [www.exchange-values.org](http://www.exchange-values.org); [www.ortdestreffens.de](http://www.ortdestreffens.de)

**Stefan Saffer** is a founding member of publicworksgroup.net in London, worked in public space since 1998, participatory and communication projects like Mobile Porch (2000 – until now), WmK Mobile, Kunstprojekte Riem (2001-2002), Future Gallery (Siemens UK 2006), Solo Shows upcoming Karen Blixen Museum DK (2012), Recent collaborations “Austertraum” with Dr. Birgit Schneider, Haus der Kulturen der Welt, Berlin (2011).

**Hatem Hassan Salama** studied drama and worked as an actor, director, producer and lighting designer for various theaters in Egypt, Sweden and France. Among other things, he was a member of the organising team of the Festival “Creative Forum for Independent Theatre Groups” in Alexandria. Since March 2011, Hatem Hassan Salama is project manager at the Centre Rézodanse Egypt. Parallely he works within the festival and event management in the field of theater and dance, leads trainings, education programmes and projects with schools.

**Coral Salazar Torrez** is an actress and from 2000-2010 was pedagogical and artistic coordinator of the cultural center COMPA in El Alto. She is also an actress in the ensemble Teatro Trono. In her work with children, youths and teachers she applies the methods of decolonization of the body. Since 2010 she lives in Berlin and works as theater pedagogue and trainer. She realised projects for Team Global, in the frame of Brebit Brandenburg and the EU-Project Awareness for Fairness.

**Gertrud Sandqvist** is a professor in the theory and history of ideas of visual art at Malmö Art Academy, Lund University, Sweden. From 1995 to 2007 she was Dean at Malmö Art Academy. She is one of the founding members of EARN, European Art Research Network, and was a member of the jury of DAAD–Berliner Künstlerprogramm (1998-2002). She is member of the Advisory Board of the Maumaus School of Visual Arts, Lisbon. She co-curated

the *Modernautställningen*, at Moderna Museet, Stockholm, in 2010 and the Gothenburg Biennial of Contemporary Art in 2011. Gertrud Sandqvist has written numerous texts on contemporary art.

**Salif Sanfo**, a cultural manager since the mid-90s, is one of the youngest cultural activists in Burkina Faso. With a Master degree in communication, science and techniques, he has since 2008 become General Manager of his own agency, "Productions Universelles", specializing in communication and events. His passion for culture and his eloquence enabled him to be targeted as a communications officer and PR manager in various organizations and cultural events, including Jovial Productions, Jazz à Ouaga, and today Afrik'heur, in which he is the consultant specializing in the elaboration, management and implementation of cultural projects and policies. His dedication to the cultural causes, allowed him to participate in training at Alexandria University Senghor, and Germany at the Goethe Institut. Today, he is the local expert of DANFASO, the three-year program of cultural cooperation Denmark-Burkina Faso led by the DCCD (Danish Center for Cultural Development).

**Dirk Scheelje** is a green political activist living in Kiel. His areas of speciality: cultural politics, culture and development, youthwork. He studied education and law in Hannover. He is a member of the advisory board of the Heinrich Böll Foundation Schleswig-Holstein and a member of the local parliament of the City of Kiel.

**Jenny Schlosser** studied Political Science, Public Law and Education at Kiel University. Her main interest is development politics and in particular the fields of bi- and multilateral development cooperation. Since 2010, she worked for different NGOs in project management and public media and is currently part of in the organising team of the „radius of art“-conference.

**Wolfgang Schneider** is the founding director of the Department for Cultural Policy at the University Hildesheim. Since 2010 he is ad personam appointed member of the German Commission for UNESCO. From 2003 until 2007 he has been expert member of the Enquête-Commission "Culture in Germany" of the German Bundestag, since 2003 he is member of the International Theatre Institute, since 2002 he has been president now is honorary president of ASSITEJ international (International Association of Theatre for Children and Young People). Since 1984 he has been lecturer at the Universities of Frankfurt / Main, Darmstadt, Munich, Leipzig, Mainz and Hamburg, guest lectures at the Universities of Haifa, Tokio, Austin, Seoul, Bologna and Marseille among others.

**Martin Schönfeld**, Büro für Kunst im öffentlichen Raum (Office for Art in the Public Realm), Kulturwerk des bkk berlin (Professional Association of Visual Artists Berlin). Martin Schönfeld is an art historian who was born in Berlin in 1963. He studied art history and sociology in Heidelberg, Bonn, and Berlin. Since 2000 he has been a member of the project team of the Büro für Kunst

im öffentlichen Raum, Kulturwerk GmbH, bbk Berlin. He co-edits the specialist journal *kunst-stadt/stadt-kunst*. He has published various works on the relationship between art and the public domain and on the culture of remembrance in Berlin. Among other things, he co-authored the book *Kunst in der Grossiedlung* (2008) and published documentation relating to commemorative plaques in Berlin.

**Moheeb Shaath** was born in Al Kuwait, on 11 September 1979. He has completed his studies in civil engineering in Gaza, nowadays he is completing his MBA study. In 2004, he joined Sharek Youth Forum (SYF), where he was in charge of supervising the implementation of various Youth related projects in Gaza Strip. He continued working in the Youth sector. In 2005, he became the executive director of the Sharek Youth Forum in Gaza strip which is responsible for Managing five district level youth centers & implementation of over dozen of youth development projects.

**Tina Sherwell** graduated from Goldsmiths College, London, where she studied Textiles and Critical Theory and received her PhD from the University of Kent at Canterbury in Image Studies. She is currently the Director of the International Academy of Art Palestine, where she lectures. Previously she was Programme Leader of Fine Art at Winchester School of Art, University of Southampton. She was also Executive Director of the Virtual Gallery at Birzeit University and has worked on the digital archives of Tate Online. She is the author of various articles on Palestinian art published in catalogues, journals, and books, including most recently a monograph on Sliman Mansour. She was also curator of the 2011 retrospective exhibition *Terrains of Belonging*.

**Bisi Silva** is an independent curator and the founder/director of Centre for Contemporary Art, Lagos (CCA, Lagos) which opened in December 2007. She is co-curator of J.D. 'Okhai Ojeikere: Moments of Beauty, Kiasma, Helsinki (April-Nov2011). She was co-curator for the 2nd Thessaloniki Biennale of Contemporary Art, Greece, 'Praxis: Art in Times of Uncertainty' September 2009. In 2006 Silva was one of the curators for the Dakar Biennale in Senegal. At CCA, Lagos, she has curated Fela, Ghariokwu Lemi and *The Art of the Album Cover, 2007*, Ndidi Dike, *Waka-into-bondage: The Last ¾ Mile* (2008) 'Like A Virgin...', Lucy Azubuike (NIG) and Zanele Muholi (SA) (2009), J.D. 'Okhai Ojeikere; Sartorial Moments and The Nearness of Yesterday' (2010) and *All We Ever Wanted* (2011). Bisi Silva has participated in several international conferences and symposia and written for international art magazines and journals such as *Artforum*, *M Metropolis*, *Third Text* and is on the editorial board of *N Paradoxa*, an international feminist art journal.

**Pooja Sood** is the Artistic Director of KHOJ International Artists' Association, an artist-led, alternative space for experimentation and international exchange

based in India. Part of the global Triangle Arts Trust, KHOJ sees its role as an incubator for artistic exchange and dialogue in the visual arts. In addition Sood works with artists' communities across India as well as in Pakistan, Sri Lanka, Bangladesh and Nepal. Her curatorial projects include 48degrees centigrade: public.art.ecology, Delhi's first public art festival; KHOJLIVE08, an international live art festival in Delhi; Have we met? for the Japan Foundation; and, the touring exhibition From Goddess to Pinup: Icons of Femininity in Indian Calendar Art amongst others. <http://khajworkshop.org>

**Jonatan Stanczak** was a co-founder of The Freedom Theatre in 2006 and worked as Operations Manager at TFT until 2009. He worked at the Swedish National Theatre Association (Riksteatern) as producer in 2009 and set up an independent Palestine network in Riksteatern in 2010 that arranged several tours to oPt and hosted several productions, seminars and debates. Between 2009-2010 Jonatan also worked with the Palestine Solidarity Association in Sweden, a position that resulted in numerous publications and reports about the present political and social situation in the oPt. He returned to Palestine and TFT in 2011 to take the position as Administrative Manager.

**Anna Steinkamp** works as a programme specialist within the Division of Culture, Memory of the World, at the German Commission for UNESCO and assumes responsibilities of the National Point of Contact for the UNESCO Convention on the Diversity of Cultural Expressions. She is the Executive Coordinator of the international U40-network "Cultural Diversity 2030" and currently enrolled in the Humboldt-Viadrina School of Governance (Berlin), pursuing a Masters in Public Policy.

**Alexander Stillmark** studied acting in Berlin and worked as a director at the Berliner Ensemble, Deutsches Theater Berlin, State Theatre Schwerin; since 1992 he is a freelance director, teacher and docent for acting and directing at highschoools and universities. Working as a director abroad led him to Vietnam, Bangladesh, Finland, Cyprus, Chile, Uruguay, Bolivia, USA. He leads international workshops in Germany and many countries. He is a member of the board of German Center of ITI and of the CIDC (Cultural Identity and Development Committee of the ITI). In the CIDC-Project: "My unknown enemy" actors from countries in conflict meet. He a co-founder of "Centre of Theatre in Conflict Zones", Khartoum/Sudan).

**Andrea Thilo**, born in 1966, studied Social and Economic Communications at the Berlin University of the Arts and was also a trainee at the NDR (North German Broadcasting Corporation) where she worked as reporter and editor for various programmes. Since 1998 she works as journalist and moderator in television, radio, print media and cultural institutions. In 1999 she founded the Berlin based production company BOOMTOWNMEDIA GmbH&CoKG with Thomas Grube and Uwe Dierks. In 2005 they received the Deutscher Filmpreis

(German Movie Award) as producers of the cinematographic documentary RHYTHM IS IT!. Since 2010 Andrea Thilo is working as a freelancer in the field of cultural mediation.

**Simon Thompson** is a British artist who lives and works in Brussels.

**Michael M. Thoss** is the Managing Director of the Allianz Cultural Foundation. He studied cultural and political science in Bonn, Paris and Barcelona. He worked as journalist and translator. He was the head of the Department of Fine Arts and Media at the House of Worldcultures in Berlin and of the cultural programs of various Goethe Institutes and the Goethe Forum.

**Eda Ünlü-Yücesoy** is a faculty member at the Department of Sociology and researcher at the Urban Studies Research Centre (USRC). She is an urban planner and social geographer with B. Sc. and M. Sc. degrees from Middle East Technical University and Ph. D. from Utrecht University. As a post-doc, she worked at the Graduate Program in Architectural Design at Istanbul Bilgi University, where she also co-curated the exhibition entitled "Istanbul 1910-2010: The City, Built Environment and Architectural Culture", funded by Istanbul 2010, European Capital of Culture Agency. Her research and publications have focused on urban history, planning, public space, spatial relations, social and economic geography, and spatial transformation.

**Enzio Wetzel** is a trained carpenter majored in Philology of the Christian Orient, Jewish Studies and Cultural Anthropology at the University of Munich and completed training as a moderator and facilitator. After working in an architectural office and as a tour guide in the Middle East, he began working as a teacher for the Goethe-Institut, then in adult education as a lecturer at Ain Shams University in Cairo. From 2000 until 2005 he was director of cultural programme work at the Goethe-Institut there. On his return to Germany, Wetzel was responsible for the Science and Current Affairs Division, following which he worked as the deputy director of the Strategy and Evaluation Department on the overall strategy of the Goethe-Institut. Since October 2011, he has been the director of the newly established Culture and Development Division.

**Fiona Whelan** is an artist with a collaborative practice situated in Rialto, Dublin where for eight years she has worked cross sector with a community based youth project. Her practice is concerned with issues of power and in recent years has been focused on the relationship between young people and the police. Working as part of What's the Story? Collective, her work has been positioned at IMMA, The LAB and internationally at the NEU/NOW festival in Vilnius. She has a BA in Fine Art from NCAD and an MA Art in Public from the University of Ulster. She also coordinates and teaches on the Postgraduate Diploma in Community/ Arts/ Education at NCAD Dublin. [www.section8.ie](http://www.section8.ie)

**Kathrin Wildner** is an urban anthropologist and did ethnographic fieldwork in New York City, Mexico City, La Habana, Istanbul and other urban agglomerations. As an urban researcher she teaches, publishes and participates in transdisciplinary projects and international exhibitions. Between 2002 and 2005 she worked at the Staatliche Hochschule für Gestaltung Karlsruhe (HfG), where she coordinated the research project Theory of public space. Since 2008 she is assistant professor at the Institute for Economic and Social Geography, Europe-University Viadrina, Frankfurt/Oder, Germany. She is a founding member of metroZones – Center for Urban Affairs e.V. and coordinator of art and science within the project the project global prayers • redemption and liberation in the city.

**Jan Willems** found his theatre life after the crisis in the international solidarity movement at the beginning of the nineteen eighties. The physical and emotional sensation of theatre and dance gave him new inspiration. He experienced its transforming and healing. After graduating Theatre Academy, his solidarity work continued in the form of theatre and drama projects. He became a successful director in the Netherlands and specialized in youth theatre. Being invited by colleagues, he started exploring theatre work in Palestine. With his partner Jackie Lubeck and with Palestinian artists, he founded Theatre Day Productions in 1995 and worked for the development of youth theatre and drama in Palestine ever since.

**Stefan Winkler** is the Head of the German network of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures/Alexandria; working for the Board initiatives in the Goethe-Institut Headquarters in Munich. Former posts included working for the initiative „Culture and Development“ in the Goethe-Institut, Programme Director Goethe-Institut Alexandria/Egypt, Task Force for the Dialogue with the Islamic World at the Ministry of Foreign Affairs, DAAD-Lektor for German language for the German Academic Exchange Service at Aleppo University/Syria. Studied Middle Eastern Studies and German Studies at the Universities of Heidelberg, Bamberg, Tehran and the American University in Cairo. Current research interests: cultural policies/practices and contemporary discourses in the Middle East.

# Partners

## Project Office “radius of art”

The project office “radius of art” is an initiative of the Heinrich Böll Foundation Schleswig-Holstein in cooperation with the Department for Culture and Further Education of the City of Kiel and the Muthesius Academy of Fine Arts in Kiel. “radius of art” devises, develops and implements diverse projects related to art, culture and society. These range from programs of events and lectures to workshops, exchange projects and conferences in the realms of art, music, literature, film and theatre.

The interdisciplinary approach maintained by the project office “radius of art” opens up new forms of access to socially relevant issues through art and cultural projects. In particular, the intercultural exchange between countries in the European/Mediterranean region has fostered differentiated perspectives beyond the distorted representations of the mass media.

“radius of art” involves the heterogeneous positioning of art and culture in relation to social and political issues. Using new formats, its intention is to promote substantive reflection on thematic realms encompassing history, cultural memory, art in public spaces, migration, sustainability, gender and human rights. A crucial role in this process is played by the various levels of collaboration and networking between institutions and organizations such as universities, art schools, charities, initiatives, campaign groups and local authorities. When it comes to fostering dialogue between cultures an important factor is our partnership with the Anna Lindh Foundation, as manifested in our participation in the German network and the development of international projects and cooperative ventures.  
*www.radius-of-art.de*

## Heinrich Böll Foundation Schleswig-Holstein

The Heinrich Böll Foundation’s main concern is the strengthening of democracy with its manifold implications: the issues international understanding and intercultural dialogue, strengthening of women’s rights, the preservation of the ecological basis of life, the reappraisal of the German past and the strengthening of social justice are of special importance. In recent years it has developed strong expertise in the cross-pollination of arts and political education.

The Heinrich Böll Foundation Schleswig-Holstein organizes events with reference to the following topics:

- Education in sustainable development
- Cultural dialogue with the Arab world
- Democracy development in children and youngsters
- Memorial work in Schleswig-Holstein
- Dialogue with Belorussia about the history of hard labour in the Third Reich
- Support of regional products and healthy nutrition

[www.boell-sh.de](http://www.boell-sh.de)

### **Heinrich Böll Foundation Berlin**

The Heinrich Böll Foundation is part of the Green political movement and a think tank for Green ideas and projects. We are represented by 29 offices worldwide and thus part of an international network comprising over 100 partner projects in around 60 countries. We work in close co-operation with our co-foundations in all of Germany's 16 states.

The focus of our work is on democracy, education, culture, ecology, economic and social justice, Europe, transatlantic relations, and foreign and security policy. In addition, there are two mainstream functions: gender democracy and migration & diversity.

We support students and doctoral candidates from all fields in Germany and abroad. In addition to scholarships, we offer individual consultation, qualification, and the possibility to become part of our networks. We expect our fellows to excel academically, be socially active, and have an interest in politics. Green-Campus, our academy for continuing studies, offers professional qualifications and expert advice for political organisations and activists – from volunteer to politician.

“Intervention is the only way to stay relevant” – Our eponym, the writer and Nobel Laureate Heinrich Böll, personifies the values we stand for: defence of freedom, civic courage, tolerance, open debate, and the valuation of art and culture as independent spheres of thought and action. Heinrich Böll's exhortation to become active in civil society and “intervene” in politics is the model for our activities.

Our Langenbroich house is a refuge for artists faced with political persecution. Their commitment to the freedom of the human spirit is an important reminder that we have to uphold democracy and human rights. We support such commitment by offering them, for a certain time, a residence where they are able to pursue their work unimpeded. Our archive “Grünes Gedächtnis” documents the history of the Green Party and of Green and social movements. The archive is open to researchers as well as the public.

[www.boell.de](http://www.boell.de)

## Allianz Cultural Foundation

Since its establishment in 2000, the Allianz Cultural Foundation has initiated and supported transnational cultural and educational projects throughout Europe.

The Foundation encourages projects in the areas of literature and translation, the performing and the visual arts, music, as well as architecture and city planning, with topics with relevance in the present times. Encounters and exchange are a primary focus of the Foundation's activities in its endorsement of upcoming artists and young professionals. Together with national and international partner organisations the Allianz Cultural Foundation develops projects to advance mutual understanding in Europe and to stimulate and nurture cultural dialogue.

With these initiatives the Foundation seeks to contribute to creating a civil society based on common European motives and values. The primary focus of the Foundation's work is the Euro-Mediterranean dialogue in addition to a regional focus on (South-)East-Europe.

Applications for funding and project proposals should comply with the Foundation's objectives and must be submitted by April 30th of the previous year.

You may also contact: Allianz Kulturstiftung, Pariser Platz 6, 10117 Berlin

Phone: +49 30.2091 5731-30. [kulturstiftung@allianz.de](mailto:kulturstiftung@allianz.de)

[www.allianz-kulturstiftung.de/en](http://www.allianz-kulturstiftung.de/en)

## Anna Lindh Foundation

The purpose of the Anna Lindh Foundation is to bring people together from across the Mediterranean to improve mutual respect between cultures and to support civil society working for a common future of the Region.

Since its launch in 2005, the ALF has launched and supported action across fields impacting on mutual perceptions among people of different cultures and beliefs, as well as developing a region-wide Network of over 3000 civil society organisations.

Through its action and reflection the ALF aims to contribute to the development of an Intercultural Strategy for the Euro-Mediterranean Region, providing recommendations to decision-makers and institutions and advocating for shared values.

### Forging Mutual Respect

The main scope of the ALF is overcoming the misunderstandings and stereotypes which affect relations between and within the societies of the Region, a task which became of utmost importance in the last decade. As a contribution to the creation of a space of prosperity, coexistence and peace, the ALF works to restore trust in dialogue and bridge the gaps in mutual perceptions, as well as promoting diversity and coexistence.

[www.euromedalex.org](http://www.euromedalex.org)

## **Cultura21**

Cultura21 is a platform for the promotion of a cultural change in the sense of a sustainable, social ecological change process, i.e. for a cultural evolution of societies and lifestyles. We need a cultural strategy of sustainability, that is based on the assumption that the media, the arts, education, communication and organizational forms as well as human emotions play decisive roles in processes of social change. Cultura21 is a transversal, translocal network, constituted of an international level and of several Cultura21 organizations (Germany, Denmark-Sweden, Mexico).

Cultura21 is involved in the organization of the Radius of Art conference, because we adhere to the thematic range and the goals of the conference. Cultura21 contributed especially closely to the conception of the thematic window „art toward cultures of sustainability“, through the involvement of Dr. Kagan in the conference organizing team.

*[www.cultura21.net](http://www.cultura21.net)*

## **Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH**

The services delivered by the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH draw on a wealth of regional and technical expertise and tried and tested management know-how. As a federal enterprise, we support the German Government in achieving its objectives in the field of international cooperation for sustainable development. We are also engaged in international education work around the globe.

GIZ operates in more than 130 countries worldwide. In Germany, we maintain a presence in nearly all the federal states. Our registered offices are in Bonn and Eschborn. GIZ has more than 17,000 staff members across the globe – some 70 % of whom are employed locally as national personnel.

Most of our work is commissioned by the German Federal Ministry for Economic Cooperation and Development. GIZ also operates on behalf of other German ministries – including the Federal Foreign Office, the Federal Ministry for the Environment, Nature Conservation and Nuclear Safety, the Federal Ministry of Defence, the Federal Ministry of Economics and Technology and the Federal Ministry of Education and Research – as well as German federal states and municipalities, and public and private sector clients in Germany and abroad. These include the governments of other countries, the European Commission, the United Nations and the World Bank. We work closely with the private sector and promote synergies between the development and foreign trade sectors. Our considerable experience with networks in partner countries and in Germany is a key factor for successful international cooperation, not only in the business, research and cultural spheres, but also in civil society.

## The German Commission for UNESCO (DUK)

The German Commission for UNESCO (DUK), based in Bonn, is one of over 190 National Commission established under Article VII of the UNESCO Constitution, and is thus the link between Germany and UNESCO. It acts as an intermediary of foreign cultural and educational policy, and is supported by the Foreign Office. Its members – which number around 100 – reflect the broad spectrum of institutions and associations active in Germany in UNESCO's areas of competence: education, science, culture and communication. The Commission advises the Federal Government, Parliament and all other public bodies on UNESCO issues, as well as on selected issues in the competence of the Council of Europe. It coordinates the contribution of German experts and civil society to the drafting of UNESCO's Programmes and norms. The DUK is responsible for providing information and for public awareness activities in German on all of UNESCO's areas of work. The German Commission for UNESCO is the national point of contact for the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). It coordinates the civil society platform "Federal Coalition for Cultural Diversity" and the international network of young experts "U40 – Cultural Diversity 2030".

*www.unesco.de*

## The Goethe-Institut

The Goethe-Institut is the Federal Republic of Germany's cultural institution operational worldwide. We promote the study of German abroad and encourage international cultural exchange. We also foster knowledge about Germany by providing information on its culture, society and politics. With our network of Goethe-Instituts, Goethe Centres, cultural societies, reading rooms and exam and language learning centres we have played a central role in the cultural and educational policies of Germany for over 60 years.

With its Culture and Development initiative, the Goethe-Institut employs specific consulting and training Programmes to promote institutions and stakeholders from culture, the media and society, in particular in countries involved in development cooperation. The Programmes aim to provide professional qualifications, to advise and support the formation of regional networks and create cultural and social platforms.

Culture and Development offers workshops focussed on the individual genres of cultural Programme work at the Goethe-Instituts abroad as well as modular seminars on cultural and project management with internships at cultural facilities and institutions in Germany. The large number of different Programmes offered by Culture and Development are all based on a mutual principle: the Programmes are devised together with local partners and realized with relevant specialist institutions and designated experts. Theory and thought are always linked to practice in the cultural sector.

The Goethe-Institute contributes its many years of experience from international cultural cooperation, in the promotion and networking of stakeholders in the arts and media as well as in the creation of cultural spaces. We wish to take part in the conference as a contributor of fresh impetus, partner in discussion and also as a learning institution for the issue of what opportunities “culture” – in the form of events such as art productions, educational and structural development Programmes – can offer with regard to the social and political emancipation process and the establishment of a self-reliant civil society.

In addition, the Goethe-Institut is increasingly faced with issues such as how people working the cultural and educational sectors can make a living in their professions, how cultural and educational institutions can act politically and practically and how they can be promoted.

*[www.goethe.de](http://www.goethe.de)*

### **The Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations, ifa)**

Connecting cultures

With more than fifty touring exhibitions around the world and at the ifa Galleries in Stuttgart and Berlin, which last year celebrated their fortieth and twentieth anniversaries respectively, the Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations, ifa) is the leading German institution for international cultural exchange. ifa promotes intercultural discussion and artistic discourse. ifa is also a cooperation partner at the German Pavilion at the Venice Biennale, promotes the German contributions to many other biennales and, on average, supports some 60 young German artists each year in presenting their work abroad. In addition, it operates worldwide to promote dialogue between civil societies and to provide information about foreign cultural policy. Founded in 1917, ifa is the oldest German institution for foreign cultural policy. It is funded by the German Foreign Office, the State of Baden-Württemberg and the City of Stuttgart.

Art is the lingua franca of the international dialogue that ifa supports through exhibitions at more than 250 venues around the world and at its galleries in Berlin and Stuttgart each year. ifa enables art to cross boundaries and its Programmes aim to strengthen civil society in developing and transition countries. Thus, more than a million visitors experience international art and German art discourse each year. In addition, ifa’s galleries in Stuttgart and Berlin provide a forum for contemporary art from Africa, Asia, Latin America and Central and Eastern Europe.

A wide range of touring exhibitions is devised in cooperation with ifa’s curators. Monographic and thematic exhibitions showcase German twentieth and twenty-first century visual art, photography, film, architecture and design. Workshops and the exhibitions’ fringe Programme drawn up in cooperation with ifa

support intercultural dialogue. ifa aims to create the space for artists, intellectuals and civil society to develop new ideas. Networking is a key element here, the aim being to establish a base of institutional, thematic and project-related networks that are independent from national or institutional structures. One example of transcultural artistic exchange is „prêt-à-partager“, an open format for art, design and photography by German and African artists, which goes on display at the ifa Gallery in Berlin in April.

Contact: Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations, ifa), Elke aus dem Moore, Head of the Art Department

Charlottenplatz 17, 70173 Stuttgart, 0711-2225-158, moore@ifa.de

Media contact: Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations, ifa), Miriam Kahrmann, Director of Communications

Charlottenplatz 17, 70173 Stuttgart, 0711-2225-105, kahrmann@ifa.de,  
*www.ifa.de*

### **KinderKulturKarawane / Büro für Kultur- und Medienprojekte gGmbH**

International cultural exchange and creating an innovative fusion between culture and global education are in the focus of the work of the Office for Culture and Media Projects since its founding in 1993. We are especially interested in the role of culture for social transformation, in the mutual influences of culture and education / culture and development, and how intercultural exchange may initialize educational processes in between children and Youth. Since 12 years the Children's Cultural Caravan is one of our ambitious projects, consolidating these interests and experiences. Young people from African, Asian and Latin American countries, living under extremely poor conditions, got new access to actively creating their future by cultural expressions. With theatre plays, circus, music and dance, they impress young people of the same age in Germany and other European countries with their creativity and artistic power. A high level demonstration of "arts for social transformation" and the role of culture for individual and collective development.

The Children's Cultural Caravan is among others "Official Project of the UN Decade of Education for Sustainable Development" in Germany and official project of the action plan "Hamburg learns sustainability".

*www.kinderkulturkarawane.de*

### **Maumaus – Escola de Artes Visuais**

Founded in 1992, „Associação Maumaus – Centro de Contaminação Visual“ is a non-profit cultural association that promotes the debate, knowledge and dissemination of contemporary art-related subjects.

Since it was founded, the Association has included a School of Visual Arts, through which it develops the Independent Study Programme of Visual Arts, which is internationally renowned and acts as an alternative to the current panorama of graduate-level art education in Portugal. The Programme offers artists who have concluded their studies and their first experiences in the field of art an intellectually dense atmosphere and demanding practice, in which all possible techniques for artistic expression are used.

In recent years, the association has founded the Maumaus Publisher and inaugurated the Lumiar Cité exhibition space. Maumaus has also started to produce films and implemented an International Artists in Residence Programme.

*[www.maumaus.org](http://www.maumaus.org)*

### **Muthesius Academy Fine Arts and Design, Kiel**

Art, Spatial Strategies and Design

Founded on 1st January 2005, the Muthesius Academy of Fine Arts and Design in Kiel is Germany's northernmost and youngest school of higher education devoted to the systematic study of art and design. Thanks to an innovative course structure, the Academy's concept features a diverse Programme of curriculum options in the fields of art, spatial strategies and design. The history of the Academy began in 1907 with the founding of separate classes in artistic design at the School of Applied Arts, the Muthesius Academy. It is a story of constant, gradual change in both curriculum and academic structure. The newly founded Academy of Fine Arts and Design offers approximately 500 places for students.

It is possible to study Fine Arts as a eight- semester study course, Communication Design, Industrial Design and Interior Design as a six- semester study course to acquire a Bachelor of Fine Arts degree (B.F.A.) or a Bachelor of Arts degree (B.A.). These courses are also offered as four-semester Master of Arts degree courses (M.A.). Following PhD-Studies are possible.

*[www.muthesius-kunsthochschule.de](http://www.muthesius-kunsthochschule.de)*

### **office for art in public space (Kulturwerk des bbk berlin GmbH)**

Sculptures, installations or memorials do not only shape a cityscape but provoke and maintain a public cultural discourse. The Office for art in public spaces provides professional art commissions in connection with urban planning projects; guaranteeing fairness through democratic and transparent selection procedures. The office keeps an artist's archive – a pool of portfolios submitted to the office. Suggestions for commissions are made by the expert committee for art in public spaces.

— Advice for artists

— The committee of experts for art in public spaces suggests artists for commissions

- Archive of artist portfolios for art in public spaces
- Advice for bodies calling for commissions
- Initiating competitions and commissions
- Participation on the Federal State of Berlin's advisory committee for art and relevant city district committees
- Publishing the art periodical "kunststadt-stadtkunst" ("art city-city art")

[www.bbk-kulturwerk.de](http://www.bbk-kulturwerk.de)

## Robert Bosch Stiftung

The Robert Bosch Stiftung is one of Germany's largest corporate foundations. For over forty years it has represented the philanthropic heritage of the company's founder, Robert Bosch (1861 - 1942), whose farsighted political vision, civil courage and many charitable initiatives established the standards governing the activities of the Robert Bosch Stiftung.

In 2010, total project funding was in the amount of 63 million euros. Since its endowment, the Robert Bosch Stiftung has made one billion euros available for internal and external projects.

The foundation comprises the Robert-Bosch-Krankenhaus (RBK) in Stuttgart, the Dr. Margarete Fischer-Bosch-Institut für Klinische Pharmakologie (IKP) and the Institut für Geschichte der Medizin der Robert Bosch Stiftung. Four other ventures, the DVA-Stiftung, the Hans-Walz-Stiftung, the Otto und Edith Mühl-schlegel Stiftung and the Rochus und Beatrice Mummert-Stiftung are run as dependent foundations.

[www.bosch-stiftung.de](http://www.bosch-stiftung.de)

## University of Hildesheim, Department of Cultural Policy

The Department of Cultural Policy mediates knowledge about cultural political and administrative structures, as well as cognition and practice-competences within the fields of culture mediation and arts education as a base of a "Kultur-staat" (the state that protects and promotes cultural institutions, art, scientific research and teaching, education and artistic activities) and private structures. It also provokes the ability to reflect on cultural political contents and aims to develop quality measurements as a mediator of arts and culture. The close relation of this department to the artistic departments of the University of Hildesheim offers the chance of an audience-addressed as well as art-adequate management. The Department of Cultural Policy is working with an enhanced concept of culture, which is focussed on the theory and practical work of the arts. The research focus »Culture and Development« is dealing with questions of acting in the field between Cultural Policy, the arts and social and politic processes in development. Based on the understanding of the individual approach of studies on Arts, Aesthetics and Cultural Studies at the University of Hildesheim, the focus lies on social development processes within and through the arts. The

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questions are about cultural infrastructures and development cooperation in general, and what in specific this can and has to be, concerning the arts, arts education and promotion and funding of arts and culture. As an academic research institution we are seeking contact to practical actors and to the instances of political conception and strategy planning.

*[www.uni-hildesheim.de](http://www.uni-hildesheim.de)*

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[www.radius-of-art.de](http://www.radius-of-art.de)

Livestream: [www.boell.de/stream](http://www.boell.de/stream)