

(EN)

tool kit – Tools for low-barrier mediation work

tool kit is a publication which should be used. The publication is like a tool kit. People who are engaged in barrier-free mediation work should find suggestions and tools here that they can use for their work.

The publication is digital and free of charge. In this way, as many people as possible can use *tool kit*. The publication can be downloaded from the Kunsthalle Osnabrück website. *tool kit* can then be printed out on any printer, either in black and white or in color. In a very simple or in a more elaborate version. You can decide that yourself. There is a manual for both.

All texts are in plain German and plain English.
The publication *tool kit* exists as a barrier-free document.

We had the idea for *tool kit* in February 2022 at the event weekend of the same name at the Kunsthalle Osnabrück. There we talked with different people about barrier-free mediation work. We invited some of the speakers to contribute to the *tool kit* publication. We are very happy that so many people have contributed to *tool kit*. And we hope that this tool kit can sometimes be helpful.

Laura Igelbrink, Vincent Schier and
the team of Kunsthalle Osnabrück

Print Manual

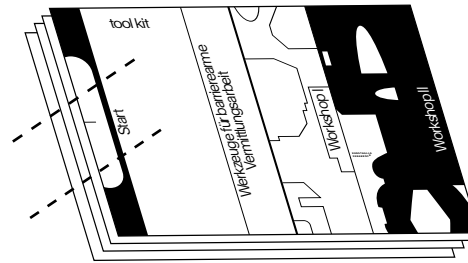
(EN)

Settings:

Format: A4 (landscape)
297mm x 210 mm

print on both sides
mirror at short side
adjust size
24 sheets

print on one side only:
48 sheets



You can print this file:

1. You need 24 sheets of A4 paper
and a printer.

2. print settings:

2.1. Page 1 is the cover page, there is no back side.

You can print this page separately.

From page 2 the paper can be printed
on both sides.

2.2. Set: mirror on short side.

2.3. The size must be adjusted to the paper size.

[Your printer can not print on both sides?

No problem! You only need 48 sheets of paper.]

3. If you want, you can cut the pages with the cross (✂).

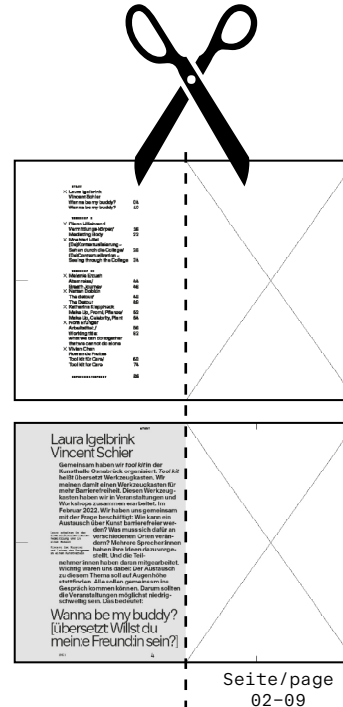
4. You can also print the cards on page 40-45
in color and cut them out.

5. Punch the paper on the left side of the short side.

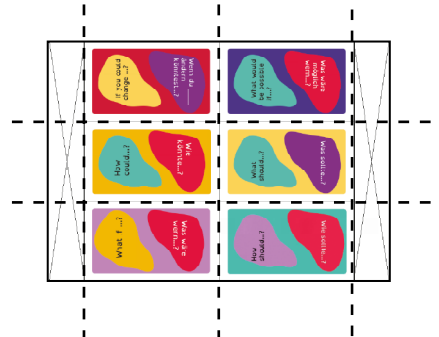
The center is marked with a line.

6. You can organize everything together with a
staple strip, of course you can also just staple,
clip, glue

Have fun!



Seite/page
02-09



Seite/page
40-45

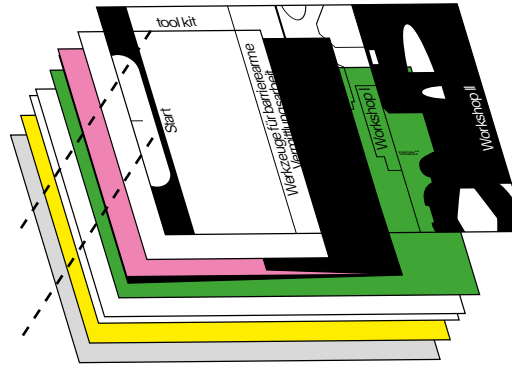
If you want to print tool kit again,
you can find the file here:

kunsthalle.osnabrueck.de

Print Manual B

color/colored paper

(EN)



You can print this file:

1. you need 26 A4 sheets in different colors and a printer.

2. print settings:

2.1. print page 1 on a sheet of foil with black.

You can also use transparent paper. There is no back side.

From page 2 on, the paper should be printed on both sides.

2.2 Set: mirror on short side.

2.3 The size must be adjusted to the paper size.

3. print pages 2–9 on white paper with black, cut off the cross (→), so that an A5 format results.

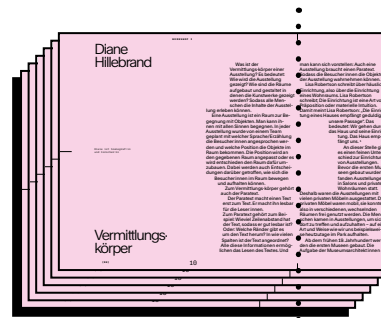
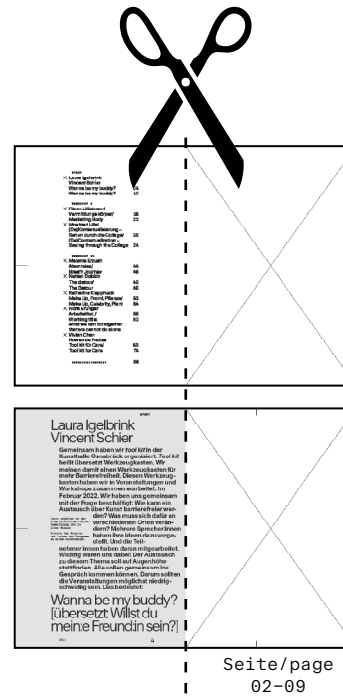
4. print pages 10–21 on pink paper with black, fold the sheets at 8.5 cm from the right at the marks (→) and fold the resulting page inward.

Fold the black sheet exactly the same way.

5. print pages 22–39 on white paper with black.

6. print page 40–45 on three sheets of thicker paper or cardstock with color.

7. print page 46–47 yellow paper with black.



Settings:

Format: A4 (landscape)
297mm × 210 mm

print on both sides:
mirror on short side
adjust size

Paper/sheets A4:

- transparent/foil	1
- white	4
(cut to A5)	
- pink	6
- black	1
- green	1
- white	9
- white cardboard	3
- yellow	1
- Cardboard (back)	1

Binding-Manual

Punch the paper on the left of the short side.

The center is marked by a line.

Sort everything on a binder strip:

1. cardboard (for a strong spine)
2. yellow sheet (imprint)
3. 3 sheets of cardboard (deck of cards)
4. 9 sheets white A4 (pages 22–39)
5. 1 green sheet A4
6. 1 black sheet A4 (folded)
7. 6 sheets pink paper (page 10–21, folded)
8. 4 sheets A5 white paper (page 2–9)
9. 1 foil/transparent paper
10. close the binder strip!

If you want to print tool kit again,
you can find the file here:

kunsthalle.osnabrueck.de

Start

tool kit

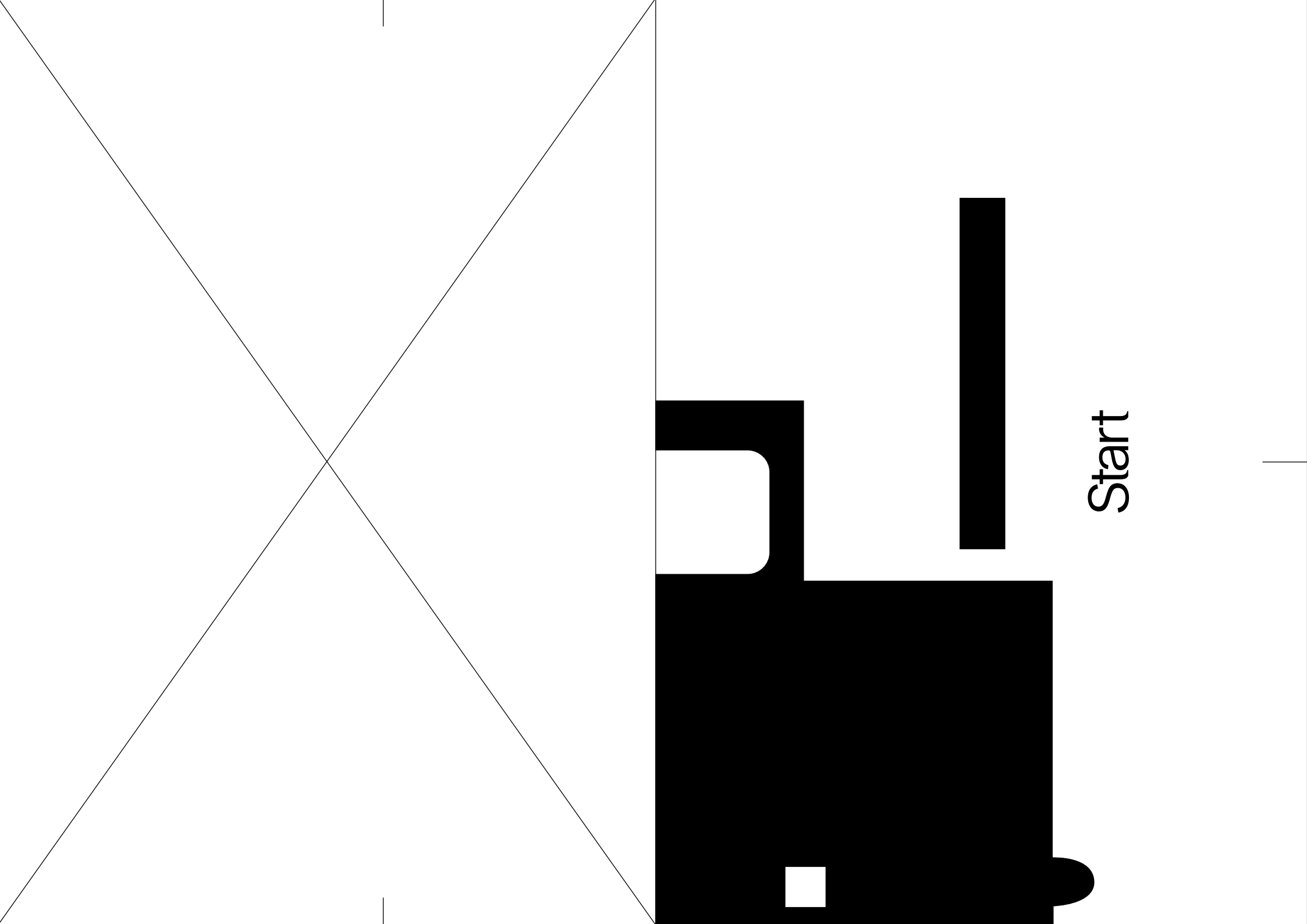
Tools for low-barrier mediation work

Workshop I

KUNSTHALLE
OSNABRÜCK

Workshop II

START	
× Laura Igelbrink Vincent Schier Wanna be my buddy?	4
WORKSHOP I	
× Diane Hildebrand Mediating Body	10
× Moshtari Hilal (De)Contextualization – Seeing through the Collage	16
WORKSHOP II	
× Melanie Erzuah Breath Journey	22
× Nattan Dobkin The Detour	24
× Katharina Klappheck Make Up, Celebrity, Plant	26
× Nora Brünger Working title: what we can do together that we cannot do alone	28
× Vivian Chan Rowan de Freitas Tool kit for Care	34
IMPRINT	46



Laura Igelbrink Vincent Schier

Together we organised *tool kit* at the Kunsthalle Osnabrück. *Tool kit* stands for toolbox. Using this term, we are referring to a toolbox for more accessibility. We have been developing this *tool kit* together in events and workshops. In February 2022, we focused on these questions: How can an exchange about art become more

Laura works in diversity-oriented mediation and in a museum

Vincent is a curator and is responsible for the program of a Kunstverein

accessible? What needs to change in different locations for this to happen? Several speakers were invited to share their ideas. And the participants were invited to partici-

pate in those. To us it was important that any exchange on this topic should take place at eye level. Everyone should be able to talk together. That is why the events should be as low-threshold as possible. There should be as few barriers as possible. So that everyone can have their say. Our goal was to take a close look: What barriers are still existing?

Wanna be my buddy?

Barrier-free events are planned in various places. We usually first look at the location of the event. Is the room barrier-free? Can everyone reach the room easily? Even people in wheelchairs? Are there barrier-free toilets? Can all participants easily reach the tables? Can the wheelchair be comfortably placed at the table? But we also look at: How are the working materials composed? Are they easy enough to understand for everyone?

Some rooms, however, only seem barrier-free at first glance. Especially since the on-set of the pandemic, more barriers have become obvious. We also must pay attention to those barriers.

During the pandemic, many people could not travel. However, they would still want to participate in an event. But they were not willing to take any risks. This is especially true for

people belonging to risk groups.

At *tool kit* we asked ourselves: How can these barriers be dealt with?

We quickly thought of hybrid events. Our idea: Some people are present on site. At separate locations, other people are in front of their computers and take part in a video conference online. This way everyone can attend the event.

But then the event takes place on

two levels. This can lead to problems. For example, only the participants on site can focus fully. The participants attending online only, however, can often only listen. They are less able to participate. In addition, the participants often do not feel like being part of a group. There are two different groups. And there are fewer conversations. During the event itself as well as during the breaks. We thought about the question: How can we better connect these two groups? To this end, we have held talks with the spokespersons of *tool kit*.

We suggest the Buddy System.

Buddy means mate.

The Buddy System works like this: Two people will be paired up to form a tandem. They are buddies. One of the people will be present on site at the event. One person will be participating online at the computer. These two people will attend the event together, although from separate locations. They will be connected to each other via a device, for example a mobile phone. The person on site will guide the person on the computer through the event. Through conversations taking place. Through the breaks as well. By doing so, the person on the computer will be able to experience all the important moments.

The following issues must be considered by the buddy person on site:

- × Can the person at the computer see and hear everything well?
- × Does the person at the computer have a question?
- × A question about the technology?
- × Or a question regarding the event itself?
- × Does the person at the computer want to say something?
- × Does the person at the computer need support?
- × Does the person at the computer need a break?

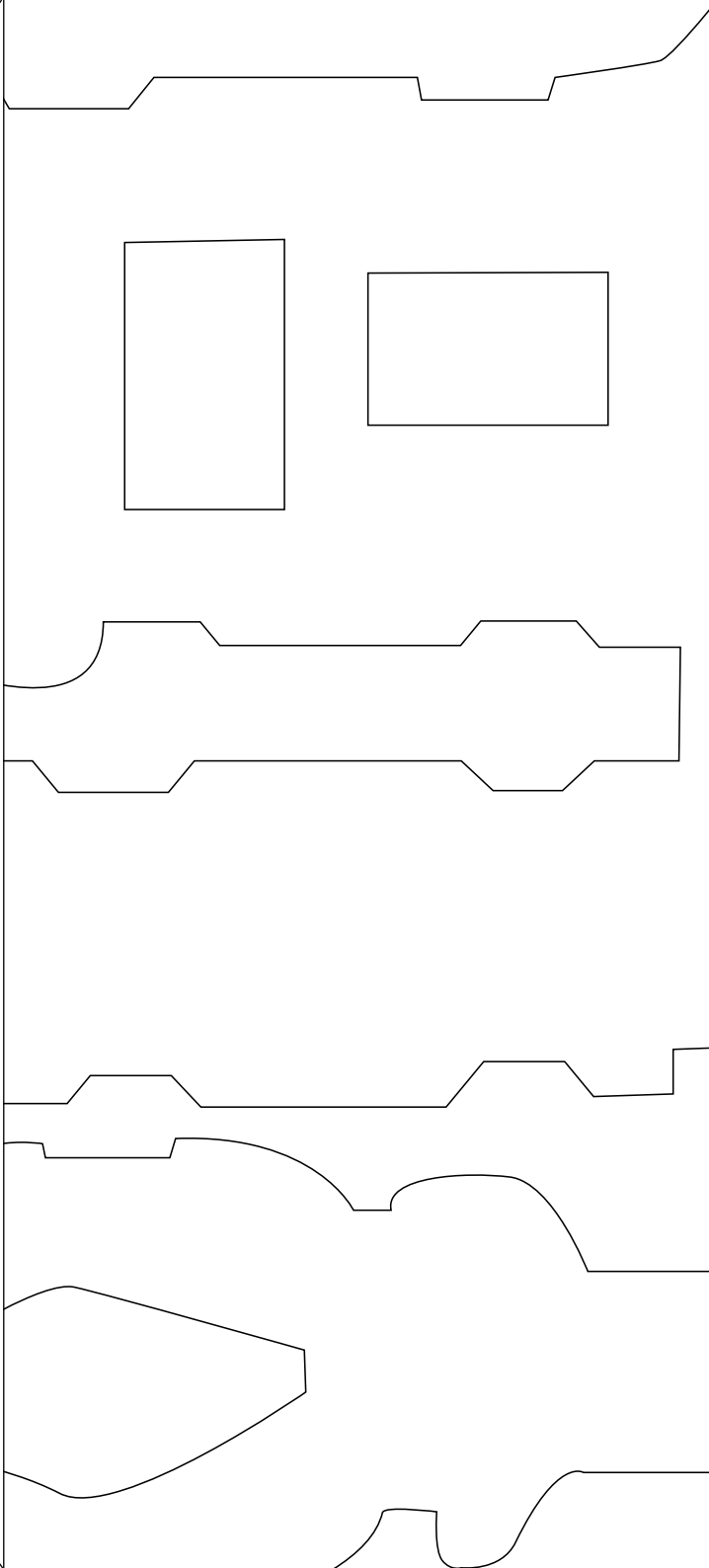
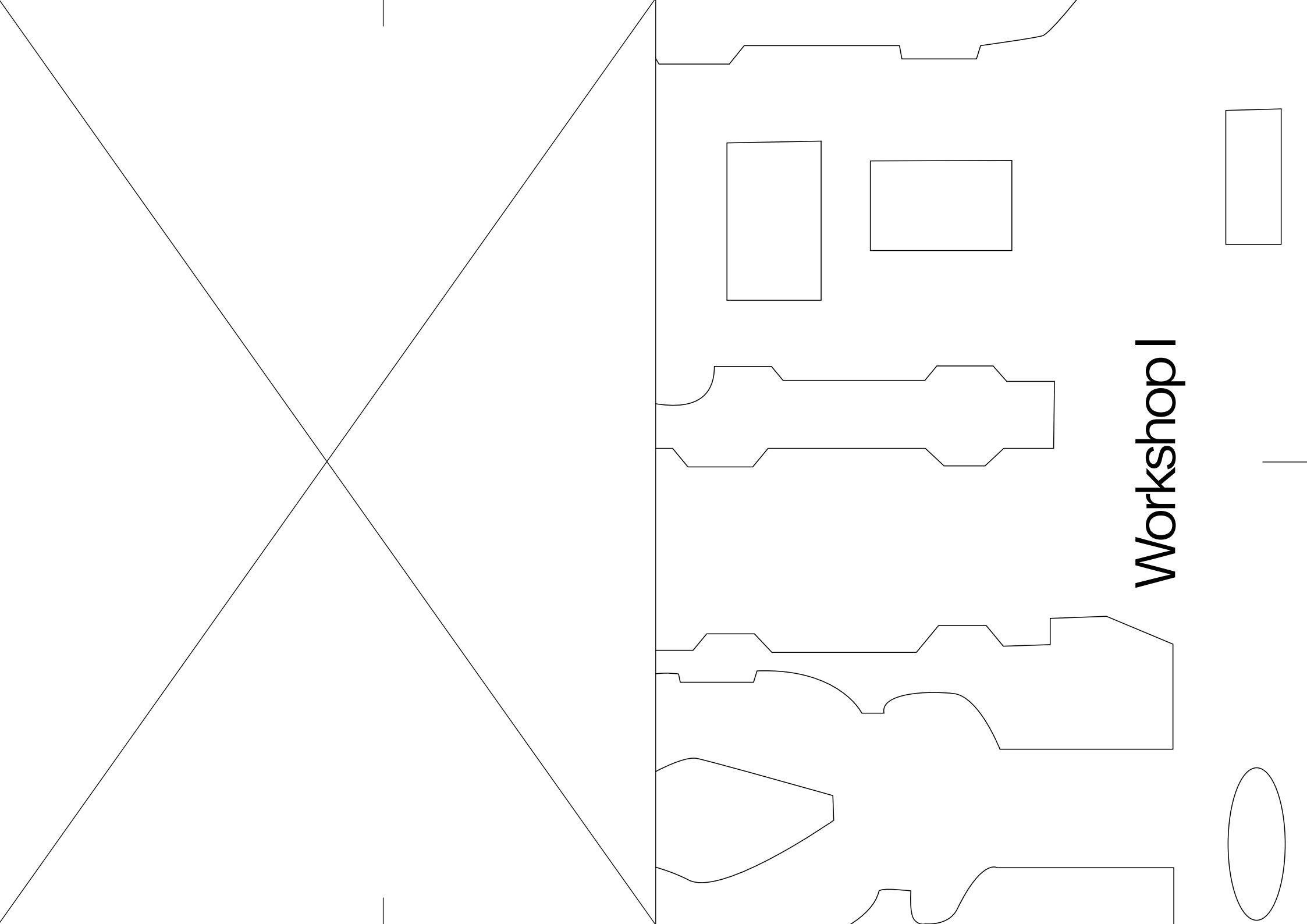
These points are essential for the Buddy System to work:

- × Is there a good and stable internet connection?
- × Do all participants have a mobile phone or tablet?
- × Are there enough volunteer buddies on site?
- × Do the event speakers also feel comfortable using the Buddy System?
- × Are there any locations for exchanges with the respective buddies?
- × So that other participants will not be disturbed?

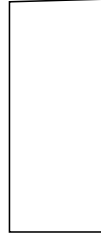
But the Buddy System also has its challenges.

- × The buddy person on site has many tasks to fulfil.
- × So the buddy person may not be able to participate in the programme in a relaxed way.
- × The person on site can be distracted by the person on the computer.
- × Maybe not all participants have enough money for a computer and a mobile phone.
- × Maybe a local buddy will become sick.
- × The buddies do not know each other before the event. They first need to establish a connection with each other. Maybe there is not enough time for that.
- × Maybe the buddy person at the computer wants the buddy person on site to stand closer to the speaker. But the person at the computer is not familiar with the room setting. So new barriers might arise.

Maybe, however, that's just part of it: We want to break down barriers. But in the process, however, new barriers might emerge. We must recognise these new barriers. And then break them down again.



Workshop I



Diane Hillebrand

Diane is a scenographer
and researcher

Mediating Body

(EN)

What is the mediating body of an exhibition? It means: How is the exhibition presented? How are the rooms exhibiting the artwork constructed and designed? In a manner that all people can experience the contents of the exhibition.

An exhibition is a space for encountering objects. You can encounter them with all your senses. In each exhibition, a team planned the language/narrative to be used to address the visitors and the position of the objects within the room. Either the position is adapted to the given space, or it is decided to reconstruct the space for this purpose. Decisions are also made about how visitors can move around and linger within the space.

The body of mediation also includes the paratext.

It is the paratext that will render a text a text. It makes it readable for the reader. Paratext includes, for example: How much line spacing does the text have so that it is easy to read? Or: What margins are set around the text? How many columns are used for arranging the text? All this information makes reading the text possible. And as one can imagine: an exhibition also needs a paratext. So that all visitors can perceive the objects in the exhibition.

Lisa Robertson writes about domestic furnishing, that is, the

furnishing of a living space. To Lisa Robertson, furnishing is a kind of preposition or material intuition. By this Lisa Robertson implies: The furnishings of a house “patiently receive our passage”. According to her, we pass through the house and its furnishings. The house welcomes us.¹

At this point there is a subtle difference to the furnishing of exhibitions. Before the first museums were built, exhibitions took place in salons and private living rooms. Thus, exhibitions were furnished with a lot of private furniture. The private furniture was mobile, so it could be used freely in different, alternating rooms. People visited exhibitions to meet and spend time there – just like spending time in the park nowadays, for example.

The first museums were built in the early 19th century. The task of the museum architect was also to furnish the rooms. In other words, the selection of furnishings and furniture.²

As a result, the exhibition rooms changed. Only a few pieces of furniture remained. This changed the possibilities for visitors during their stay. The main function of the rooms was now to show the art. Seating was also available in these exhibition rooms, such as permanently

1

Lisa Robertson,
*Occasional Work and Seven
Walks from the Office of Soft
Architecture*, Coach House
Books, Toronto, 2010.

2

Diana Fuss & Joel Sanders,
*An Aesthetic Headache:
Notes from the Museum
Bench*, Interiors, CSS Read-
ers: Perspectives on Art
and Culture,
Annandale-on-Hudson, 2012.

3

Tyler Bradway, *Queer
Experimental Literature:
The Affective Politics of
Bad Reading*, Palgrave
Macmillan, London, 2017.

4

Amanda Cachia,
*'Disabling' the museum/
curator as infrastructural
activist*, *Journal of Visual
Art Practice*, Volume 12,
Issue 3, Taylor & Francis,
London, 2013.

5

Ibid.

6

Ibid, Barbara Hillyer,
*Ten years on: re-presenting
vital, problematising playing
fields* (Juliet Robson); *In the
Ghetto* (Aaron Williamson),
Parallel Lines Journal, 2011.

7

Jack Halberstam, *Unbuilding
Gender, Trans* Positions
on Gender and Architecture*,
Turia + Kant, 2021.

8

Ibid, Gordon
Matta-Clark, *Splitting the
Humphrey Street Building*,
interview with Liza Bear,
1974, in: Gloria Moure,
*Gordon Matta-Clark: Works
and Collected Writings*,
Polígrafa, Barcelona, 2006.

9

Jack Halberstam,
Unbuilding Gender, Trans
Positions on Gender and
Architecture*, Turia + Kant,
2021.

installed benches. Showcases in various forms were set up to display the art. And later, stations were added. In other words, places in the exhibition where the visitors are supposed to get into action with the art. Stations of participation. [Participation is another word for involvement.]

Unlike in living spaces, the furniture pieces in exhibitions are often built specifically for this purpose:

- ✗ They guide the visitors' gaze to the artworks.
- ✗ They guide the visitors on their way through the space. They often provide a "correct" path.
- ✗ They protect the exhibits from visitors. For example, many exhibits are shown in display cases. No one can touch the exhibits. By doing so, you can't see the objects as well. Without the showcases, you could look at them better.
- ✗ They specify how visitors should interact with the exhibition.
- ✗ They contribute to an often-controlled transmission of knowledge in the museum. What is meant here is that they influence the visitors' thoughts.

Benches are placed in fixed positions. This also dictates where the visitors sit. The visitors cannot decide for themselves: Where and how would I like to sit in the exhibition? Where in the room would I like to spend more time sitting?

Some pieces of furniture are permanently part of the exhibition spaces. Others change with each exhibition, as the paths through an exhibition are always new and different.

In this way, exhibition furniture makes a decisive contribution to mediation in the exhibition. They are part of the transmission of knowledge in the exhibition spaces.

So, how can we think about the installation and design of exhibition spaces as places of mediation? So that visitors can build a

relationship with the exhibition. And so that the design takes its own position on the content of the exhibition?

All visitors will experience the exhibition with their human bodies. Each body is different. This also means that all visitors will experience the exhibition differently and with different possibilities. This also means, however, that the visitors' bodies also will become part of the exhibition. You could also say: they will become a read subject as well.

How do we read and experience an exhibition?

The rules for this are historically shaped. And they are supported by scenographic elements. [Scenographic elements are elements of the set-up and design of an exhibition.]

- × What does the museum space look like?
- × What furniture is there in the room and how is it arranged?
- × How can I reach the museum?
- × How much is the entrance fee to the museum?
- × What other people visit the exhibition?

The bodies of the other visitors also become part of the exhibition and leave their mark on me: Do I feel good visiting the exhibition? Are the people around me rich or poor? Are they over-weight or thin? Are they educated? Are they queer? [The word queer is a self-designation. For example, gay men, lesbian women, bisexual people, trans people and inter people use it for themselves.] Do they have a disability? Are they migrantised? [Migrantised means: A person comes to Germany from another country and now lives here. Or it means: A person's family comes to Germany from another country and is now living here. Or it means: the person is German. But other people might think: the person comes from another country].

People in the exhibition and around me help determine how I will experience the exhibition. Will I identify with the content of the exhibition?

Will I lose myself in a reverie?
Will I experience the art shown passionately and unreasonably?

How long will I stay in the exhibition? How will I move through the space? Standing or lying down? ³

All bodies are part of the space and part of the exhibition. And they anticipate: what must each of these bodies present in order to be readable?

Amanda Cachia published the text: *'Disabling' the museum: curator as infrastructural activist* ⁴.

The text raises questions about the design of exhibitions. How can exhibition making be changed from a curator's point of view? So that it is questioned: In what ways can we deal more honestly and sensitively with the fact that exhibitions will always have barriers and blind spots? And who is to decide how exhibitions are held?

Cachia writes about wall texts:

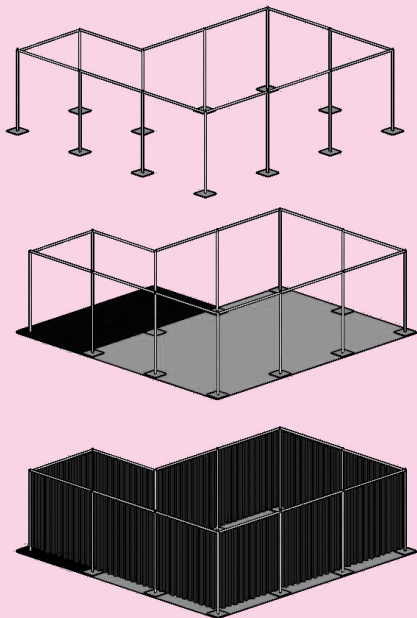
"How can the prosaic wall text in the museum space be approached strategically and creatively? If wall text should never conform to a standard template, can audio description, audio transcripts or sign language expand

the parameters of captioning? [...] How can subtitles and audio description work together to create an interesting 'dialogue' about accessibility that makes a work of art or film completely inaccessible to a non-disabled audience? In other words, how can the tables be turned with regards to accessibility, and accessibility for whom or for what? What would it mean for curators [or scenographers] to think about curating accessibility, an area that traditionally falls under the responsibility of the education department of a large museum?"⁵

By this she means: How can the wall texts in exhibitions be changed? How can new and creative solutions for wall texts be found? For example: How can audio descriptions, audio transcripts or sign language become part of wall texts? [An audio description explains to blind people: What does a work of art look like? Or what is happening in a film or on stage?]

[An audio transcript is a text. It is being put down in writing what is being said in a film.]

Draft for Scenography:
Diane Hillebrand



And how can subtitles and audio description contribute to more sharing on the topic of accessibility? How can exhibitions be made accessible to all? And for whom?

How do the tasks of curators change when accessibility is part of their job?

Barbara Hillyer states: We should not think about separate accesses for people with or without any disabilities. We can use accurate descriptions. In a rich and complex language. Accessibility will thus remain a challenge for museums. But at the same time, it will become an opportunity for everyone.⁶

Gordon Matta-Clark suggests "using walls instead of language". Walls thus become an artistic tool. What is worked with is a "spatial void around which walls are formed, [a] discursive void that manifests itself in language, in the individual body and in the political."⁷

What this means is that Matta-Clark wants to think about communication.

Using language, we build sentences.

Using walls, we build spaces. He uses this comparison to say: spaces communicate with us. And we communicate with them. They influence how we feel in spaces and how we can act in them. With our own bodies and in interaction with other bodies.

Just as we can play with words, we can play with spaces through scenography. In doing so, we can creatively change and question existing spatial sequences, forms and patterns. This gives us the chance to realise new possibilities and new spaces for exhibitions.⁸

exhibition house. [For example, transition could mean: a person decides: I want to live trans]. What can the transition of an exhibition house look like? Does it take place between the poles of architecture and mediation? Is the architecture of the building the male pole? Is the mediation read as female? We move along this spectrum and beyond. Because: bodies of mediation are always being created anew. They break open again and again, are reassembled and changed. In the mediating body, we also have to deal with chance, with the unregulated. This makes visible: all bodies are unaccommodating and somehow wrong when they are constricted and placed in narrow frames of meaning and security.

Documentation tool kit
Scenography:
Diane Hillebrand
Photos: Benjamin Renter

Bodies of mediation determine the conditions under which visitors experience an exhibition. They carry the mode of relationship of all bodies within the exhibition space. In doing so, they designate the relationships of these bodies to each other. And their permanent as well as temporary stay. In this way, mediating bodies can invite to adopt a certain posture, to settle down long and extensively, to enter into a concentrated exchange with an artistic work, to follow a sequence of steps, to move or to criticise. Scenography is thus a non-verbal part of mediation. The design and set-up of the exhibition creates the space in which the encounter with the art will happen.

The concept of the mediating body makes it clear that the design of an exhibition can shape the network of relationships between the people in it. Jack Halberstam researches trans* positions and architecture⁹. With his insights, I would like to describe scenography as a possible threshold of transition of an



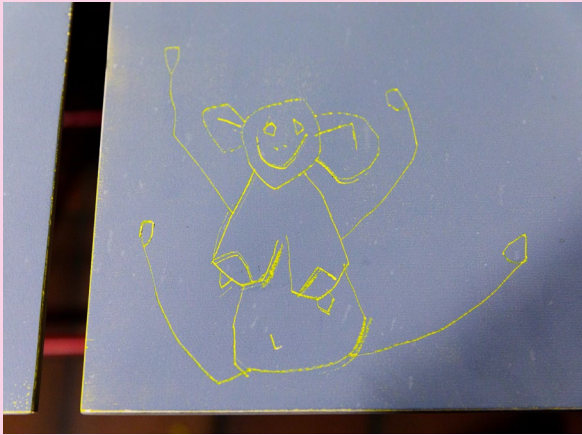


IMAGE1



IMAGE2

Moshtari Hilal

Moshtari is an artist and
independant curator

(De)- Contextualization – Seeing through the Collage

(EN)

Seeing
John Berger writes: “Seeing
comes before the words.
The child looks and recogni-
zes before it can speak”.

This quote is from his book
“Ways of Seeing”. It was
written in the early 1970s. The
book is very well known.
It was also made into a TV
series by the BBC. In his
book, John Berger explores:
How do people see things?
How do they see images?
John Berger states: Images
have an effect on us. They
have a meaning. Even before
we use words to describe
or explain their meaning. This
means: In his book, John
Berger separates seeing
from what is being seen. He
describes seeing as some-
thing independent.
The analysis of our glances
is called gaze. [Analysis
is another word
for investigation or
exploration.] There
are many works dealing
with this matter. Laura
Mulvey is a film theorist
from the UK. [A film
theorist studies the his-
tory of films and their
images and narratives.]
In her work, she studies
the male gaze. She first
examines the male
gaze in film as well as
in both art and litera-
ture. She takes a very
close look at: How
are women portrayed?
Namely through the
male gaze. But not only

that. Through the gaze of a wealthy,
white, western and heterosexual man. It
is about his expectations, his needs, his
desire and his experiences – for a very
long time, images have been presented
to us from the perspective of this gaze.
What is the camera pointed are? How are
bodies depicted? How are stories told?
All that is decided by this gaze.
This shows that we are influenced by
images. And images are influenced
by our gazes.

Images are made by people. They crea-
te them through their gazes. But they
also create them for other people’s
gazes. The creators of the images have
certain viewers in mind. And they
create the images for them.

Now, this might sound more
cumbersome and complicated.
And perhaps seeing cannot
be fully explained with words.
As words are peculiar and
can have different meanings.
Berger provides the following
explanation: There always is a
distance between what you
see and what you understand.
Thus, we can see and cannot
understand. Or we can know
something but not recognize it
immediately. Sometimes we
experience or learn something
new that way. And sometimes
we will overlook something due
to a lack of information. For
example, we find it difficult to
recognize what we see in this
image.

This photo has been shared on the internet for a couple of years now and is unsettling to viewers. Supposedly, when people look at the image, they feel what suffering a stroke allegedly feels like.

[IMAGE 1]

Everything looks frighteningly familiar, but you just cannot recognize anything. So, in other words, you'll recognize that it is something. You can see. But you cannot categorize or name the images. We lack words and ideas to really see. The occipital lobe is the part of the brain that processes information we take in with our eyes. When suffering a stroke, the brain is no longer supplied with blood and oxygen at a sufficient level. It is no longer able to process information properly. We can no longer recall visual memories. [Visual means: memories of something I have seen] That is why we can no longer process and understand what we see. What we see can no longer be matched to our orientation within the space around us. We can no longer access our previous knowledge. That is why the image seems unfamiliar to us and we are unsettled. To put it briefly: We see, but without meaning. But it gets even more interesting: It might occur that both sides of our visual centre in the brain are damaged. Our eyes, however, function.

Nevertheless, we might suffer from a form of blindness that we are not aware of. For example, people who suffer from this type of blindness simply make up what they see. Others may suffer from seizures in their visual centre that will cause optical hallucinations. [In a hallucination, I see something that is not actually there.].

Combining knowledge of the brain and the processing of information with theories from art, a few things can be established: It is not enough to just see something. It is also about seeing in a real and meaningful way. And for that we need memories, context and information. Thus, there is no such thing as unbiased, neutral, universal or objective seeing.

Seeing and therefore all the thoughts and emotions that it will evoke are relative. This means that everyone sees differently.

Contexts

More current approaches in art history have long since realized: Art cannot be evaluated and classified independently from each other. How art is seen always depends on space, time and context. In the past, works of art were sorted much more clearly into different categories: Primitive art or high culture. At that time, it was thought that primitive art was the art of indigenous peoples. It is free, naive and uninfluenced by modernity. High culture is what most people define as being

the finer or more sophisticated art. This is the art that matters.

This form of distinction is condescending. It no longer exists in this form today. This has also changed art history and art education, that is, the way art is written or spoken about. Today's art education is aware of the fact that all people have their own and different views of art. In addition, contexts play a role. For example, questions like: In what period was the work of art created?

How was the work of art produced? At the same time, art also exists independently of these contexts.

A work of art can outlive its time. That means it is important. Even long after it was created. It has an effect.

In the course of time, the meaning of a work of art can also change. And the view of the viewer also changes over time. People have different thoughts, ideas and memories about a work of art. And they react differently to it. In every era, different symbols, other subjects prevail that are important and referred to. Viewers may

react to art differently. Art can meet with approval or irony. Sometimes the viewers' reactions are also surprising for the artists. Or for the event organizers exhibiting the art. Maybe you don't have enough information about a subject. Or you were not aware that people might have had different experiences than you have had regarding a certain subject.

Thus, we can distinguish at least 2 forms of context:

- × the context of emergence
- × the context of observation

Obvious questions can be asked here. For example: When, how and where was this work created? When, how and where is this work exhibited?

You can also ask more complex questions about context. For example: Where was the artist educated? What was his or her attitude towards the church or the state? Will the viewers see the work on a screen or in a museum? What visual worlds has a viewer grown up with?

As the German psychologist Rudolph Arnheim wrote in 1974:

Every experience of seeing is embedded in a spatial and temporal context. The effect of a work of art is already influenced by the neighbouring works of art in the room. Likewise, the effect of a work of art is also influenced by what was seen in the time before it.

To give some clear examples: We look at an image of a war zone, of destroyed houses and injured bodies. Then we look at a photograph of an award ceremony with a red carpet, diamonds, evening dresses and people posing. The succession of the two images makes

the second image seem absurd and unjust.

Or we look at a portrait of a young woman. She is young and attractive and laughs heartily. Perhaps we smile back and begin to find the woman likeable. Then someone uncovers the right half of the image, which was unknown to us before. We recognize: The young woman is sitting on the lap of a uniformed SS officer. [SS is the abbreviation for Schutzstaffel. The SS was a fighting group at the time of National Socialism]. They are both laughing together. Here, too, our view, our impression will change immediately, owing to the new information about the context.

It is similar with paintings like this. Here we see "Glassford's Family Portrait" (1764–66) by Archibald McLauchlan on exhibition in the Glasgow Museums Collection in Scotland. At first glance we see a typical 18th century European wealthy family. They are shown in their living room, dressed in expensive-looking fabrics that shine like velvet or silk. The image is a commissioned work. This means that the family asked the artist to paint the image and paid for it. It also means that they were the ones to decide how they wanted to be portrayed.

[IMAGE 2]

With the painting, the family exhibits: They value culture and tradition. This is obvious, for example, by viewing the musical instrument in one person's hand. When young museum visitors see such an image for the first time, they may think of wealth, history and culture. These are the symbols we have learned to see. On closer inspection, however, another person might also catch your eye. On the left edge of the image, a black boy in profile is easy to notice. He is almost invisible, as if he were painted over.

In fact, the enslaved child in the background of the family portrait of tobacco merchant John Glassford was not painted over. This is what the museum's research revealed. Throughout history, the family has not tried to alter the heirloom and hide its own connections to human trafficking. The painting was simply tainted at the time it was donated in the 1950s. On the other hand, some collections and galleries have altered their colonial-era works to make them less problematic for today's context. Racist terms in the title, for example, were changed, even though the paintings continued to depict exoticized enslaved people in submissive poses. One could say: the manipulation is misleading but ineffective. It cannot disguise the context in which the paintings were made. [Manipulation is another word for influence. Someone wants to direct what another person thinks or feels.]

Collage

When we collage, we play with context. [Collage is the French word for to glue. A collage is a work of art that is created using different elements. For example, newspaper clippings, photos and texts. But videos can also be reassembled from different pieces].

Collaging takes the individual elements of the collage out of their context, they are de-contextualized. And they are put in a new context, that is, re-contextualized. We tear an element out of its previous context and place it into a newly chosen context. This re-arrangement can set new

contexts or make contexts visible in the first place.

One can also say: Collaging is visual quotation. A quotation is actually a part of a text. You quote another person, for example in a scientific paper. But you can also quote with images, for example in a collage.

Unlike in a scientific text, however, there is often no source citation in a collage. This means that you usually don't know where the individual elements of the collage come from. Thus, the effect of de-contextualization is stronger. This means: the elements of the collage are completely taken out of their previous context. No clear trace of them will remain. Collaging in visual art is actually similar to sampling in music. Sampling means: parts of a sound recording are re-assembled into another recording.

Collaging is the manipulated reuse of part of one image in another image.

Nowadays the following claim exists in many areas: Information should be as independent and neutral as possible. The collage is the opposite of this. You can see the manipulation. You can see it immediately: The context, the composition of the elements and the arrangement within the artwork have been changed by collaging.

In Western countries and in Europe there is a pictorial tradition. What is depicted? How is it depicted?

Not all artists, however, work in this pictorial tradition.

Collage makes it possible for them to break out of it. It is therefore not surprising that some of the most interesting contemporary artists who work with collage deal with themes such as racism or sexism. And with alternative visions, such as Afrofuturism.

Afrofuturism means: The art form deals with the idea of a possible future. In this future, more importance is given to the culture, bodies and ideas of Black people. Artists of Afrofuturism, for example, include: Lorna Simpson, Deborah Roberts, Krista Franklin, Njideka Akunyili Crosby, Wangechi Mutu, Roshini Kempadoo or Kara Walker. To conclude this text, let us take a closer look at Kara Walker's collages.

The US artist Kara Walker was born in 1969. She became internationally known for her black paper-cut silhouettes. Using these works, she explores the history of the southern states of the USA in the 18th century. The images deal with the brutality of life in slavery. Viewers of her art see visual material from the past, which is combined with elements from the present day to create collages. For example, with silhouettes and caricatures. [A caricature is a drawing. It exaggerates. It depicts individual features more extremely than they actually are]. In her collages, Kara Walker uses book pages from the book Harper's Pictorial History of the Civil War. The book was published in 1866. Kara Walker selects colour photographs of Black people from the book. They show how racist Black people were portrayed. Kara Walker assembles the photographs with images from advertising or even pornography to create collages. Elsewhere, Walker enlarges selected images and then overlays them with large stencilled figures.

There are many breaks in the collages. Unexpected materials are reassembled. The collages give the impression of an excerpt from a nightmare. The anthology pretends to convey factual knowledge. The added bodies sometimes seem like ghosts or cursed figures. The text of the anthology wanted to conceal them. That is why they now become part of the text. They break out of the anthology. They expand. The viewers realize: This text cannot be trusted. The uncomfortable images invite the viewers to think about history. The collages pose the question: Whose story is being told here? By whom? And whose story is not being told?

Melanie Erzuah

Melli is a facilitator for voice empowerment and offers spaces for experiences within this work

Breath Journey

(EN)

WORKSHOP II

This text is a meditation. With this meditation, the (re)unification of body and mind can be experienced. One's own strength becomes tangible (again). It is an invitation to experience art through the senses. The perception of one's own feelings can be strengthened. And the connection to physical knowledge can be strengthened to support one's own creative and political changes.

It is about perception and exploring one's own limits and possibilities. Not about perfectionism and normativity. [Normativity is a word for the rules that society expects us to follow].

I am inviting you to try out the different options for physical positions. Above all, follow the impulses of your body. The meditation can be done slowly step by step on one's own while reading. Or it can be read aloud for others. The important thing, however, is to allow yourself time to perceive during the meditation. And afterwards, to allow time for it to take effect.

I breathe in. I feel the cool breath against my nose. I trace it down through my airway, into my lungs and beyond.

My abdomen expands. The breath travels past the midriff to the pelvic floor.

Is it that far? Or where is the limit?

I pause for a moment until the breath wants to flow out.

A steady flow that takes with it all the strain and worries of the past few days.

So that there is space inside me, space for movement.

Repeat these steps at least 5 times.

How do I feel?
 I put my hands in front of
 my heart, in front of my
 abdomen or in my lap.
 You are holding a small
 ball. A small ball of light.
 What colour is it?
 Maybe it is red or
 green, blue or pink. May-
 be yellow or orange.
 It sparkles and glitters,
 moves easily.
 I move the light with my
 thoughts, maybe with my
 hands. Do they tingle
 slightly?

Then I breathe in again:
 A river, fresh as the water
 of a spring, flows through
 my body into the ball of
 light.

It gets bigger and
 bigger, expands in front of
 me into a pool of light.
 With each inhale, I take a
 sip from the pool of light.
 It travels through me and
 back again.

A deep sigh opens my
 heart.

The sound flows down
 and fills my heart with
 light. It then connects
 with the pool in front of
 me and up again as a
 nourishing sip through
 the nose.

Repeat these steps at
 least 5 times.

Now I am silent and
 feel the flow:
 It flows through the
 middle, into my heart,
 then down to the pool and
 up again.
 Then I drink and sigh
 and the cycle repeats
 itself.

I wake up, very slowly
 and gently:

I move my tongue, feel
 my teeth and lips.

Or I move my toes, feel
 the ground on which they
 stand. Maybe also the
 fingers, the feeling of my
 clothes and think about it:
 very slowly and gently.

I think about the flow of
 breath and what it makes
 possible:

The connection to the
 body, a slow approach.
 And in the flow is the
 power that lets me move
 closer, dissolves separa-
 tions and reunites. So that
 there is more space, more
 space for movement.

Nattan Dobkin

Nattan is performer and facilitator in the queer performance field

The detour translates as “diversion”.
Let us think of a map.
Maybe a map for an app.
And then let us think about a destination. We enter our destination into an app and wait for the app to say our best result aloud.

What factors does our map take into account?
How does it calculate our route?

Is it the fastest?

How can we know if it is the fastest route?
The same route does not always lead to the destination in the fastest way possible.

What if we are handicapped, for example?

Or if we fear for our lives taking that route at night because for some reason the road is not as safe for us as it might seem for other people?

And what if we chose to take the path through the most beautiful landscape? What if we want to intentionally get lost for a few moments?

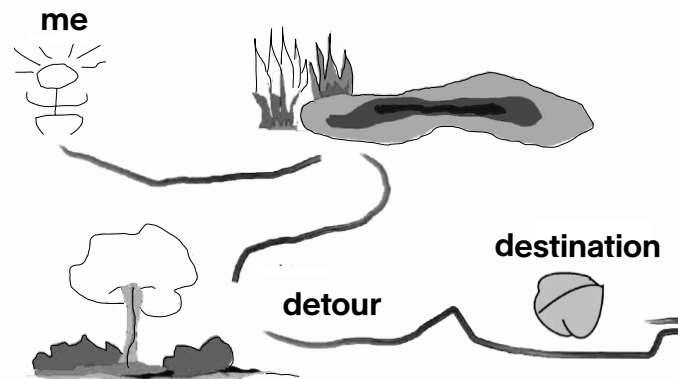
In my view, any diversion is a delay. That is what I grew up with. I think that if I do something other than writing this text, it is actually implying: I am too lazy. Or I am trying to find a way around doing what I am actually supposed to do. In real life, however, we sometimes must stand up to certain challenges. We must be prepared to choose the path that suits us best. Our needs are the determining factor in leading us to our destination in the most suitable way. A proposal for a diversion exercise:

Imagine a place where you need or want to be. It could be a place where you are expected to arrive. For example, a friend's house or work. And it could be a place where you wish to go. For example, a park or a lake.

Now close your eyes and imagine your destination. Just imagine the route you will be taking. Open your eyes and take off. You can cycle, go by car or walk. Your journey will begin knowing your destination but not yet having decided on the route. So, for example, if it is a path that you have chosen many times before, this time select a path that you have never taken before. Don't think, just do it. What things do you notice around you?

When you arrive at your destination, take a seat. What feels different? How do you feel?

The Detour



SEARCH KEYWORD →

Make Up, Plant Celebrity, Plant

Katharina Klappheck

Katharina is a speaker and thinks about the internet and feminism

Make Up, Celebrity, Plant

(EN)

Let's play a game.

This sentence can trigger a lot: an idea for a horror film. A quirky team-building measure. Or something sexual.

No matter how the statement is understood. The question of the game invites us to think about it.

Games can draw boundaries between adults, children and people with disabilities. Some games seem to be suitable for children but not for adults. The drawing of boundaries is happening through those games: What is considered appropriate and what is not? Smartphones, laptops and tablets have all contributed to changing and expanding gaming. Computer games are even sport. And a lot of money can be earned with it at the same time.

Gaming is also about time and money. And about power. We are living through times of many crises: Climate crisis, war and Covid. During these times, it makes sense to help shape the small part of society in which we live. Through games as well. The following small instructions are meant to serve this purpose. It is very short and can be changed at will. Yes, it actually should be!

It's about our favourite game City Country River (the German equivalent of Scattergories, a game of category lists and answers that all start with the same letter). In the original game, for example, people are asked about countries. But for some people this might be difficult and painful. For me as a queer author as well. [The word queer is a self-designation. For example, gay men, lesbian women, bisexual people, trans people and inter people

use it for describing themselves.] That's why the game is re-named. It will now be called *Make Up, Celebrity, Plant*.

Any number of people can play the game. The following applies: the more players, the better.

You will also need something to write with. Preferably an eyeliner. If this is too expensive, you are welcome to borrow a simple pen. You will also need a sheet of paper or another surface you can write on. Draw the table on it. It must have as many columns as you have search terms. Add a number of rows under the columns. Like in this illustration further up.

It is important that you do not spend any money. Remember: not all people have the same amount of money and can be excluded if it costs too much.

Having a pen and the table at hand, determine the categories you want to use for the game. You can use anything from cute dog names to canned fish. The only important thing is that the other players should have some knowledge about the categories. Otherwise, it won't be fair and not a good game.

Then you can start guessing. Preparation, however, is also part of the game. Not to be forgotten: in capitalism we never stop playing and working.

One of the players starts reciting an alphabet, any alphabet. Another person says stop. The person reciting then states his last letter, which is then used as the first letter to search for dog names and types of canned fish, as in my example. Each round goes on until everyone has found a word for each category. Everyone is allowed to look up terms, search on the internet or copy them. Having understood another letter is also encouraged!

Then it will start all over again and the next person gets to recite an alphabet.

It's *Make up, Celebrity, Plant*. It's not a world revolution. It can help, however, to question things. For example: this game doesn't have to cost anything. Knowledge can be adapted. No player should be excluded because they don't know something. And sometimes a game should just end at a flexible point in time. For example, for people who need to inject insulin quickly or for whom the air in the room gets too stuffy. Or for people who have to rush to their next queer date.

Nora Brünger with Laura Bleck and Josefine Soppa

Nora works as a curator,
writes textst and mediats
in the field of art

**Who will make
the first move?**

Working title: what we
can do together that
we cannot do alone

3
In a later email, Laura Bleck formulated a hurdle that has always occupied us in a very fundamental way: "[...] [A]s you write, from the inside of the institution or with a (potential) view from the outside? It seems to me that a large part of the arduous work lies in differentiating: what are the needs, demands and criticisms from outside that are brought to the institution and that it wants to work on. And what are the needs and views from inside that also want to work on the institution, but also believe they have to maintain certain structures. How can both be collected and brought together at one table? And how can this be done when we ourselves hold the internal position and have to struggle with our own resistances/internal resistances?"

4
One possible answer from my perspective is to consider that the precarious working conditions without a permanent position, combined with the need to maintain an institutional framework, mean that art association leadership can only be fulfilled by people who do not depend on being able to "afford" regular holidays and rest, or on the institution absorbing absenteeism and illness.

1
The present text is to be understood as an interim status or work-inprogress resulting from the planning of the 2021 annual programme at Kunstverein Hildesheim, from the preparation of a workshop in the context of tool kit at Kunsthalle Osnabrück, and from the partial 'failure' of the implementation of both projects.

2
cf. on the discourse of hospitality in relation to exhibition making the publications by Beatrice von Bismarck et al.

Who will supply a text?
Who will provide the space? And who will play the space?

And for how long?

With what?

Who knows the neighbours?

Who will invite whom?

Do we want to leave the rooms together if there are too many stairs?

Who knows the emergency exits?

Is there an accessible toilet?

Who is responsible for registering the event with the city?

Who can offer free spaces?

Who can participate?

And who wants to participate at all?

If we do everything together, who will tell us when we are done?

How will we know when to take a break?

How do you make the effort to question your own work again and again?

What is in the hands of the visitors? Why should they also want to become our accomplices? Why should they also want to question themselves?

Close the rooms of your or any institution [Institution is another word for establishment. For example, a museum. Or an opera house]. Don't update your email inbox once again. Sit on the communal benches in front and look at the rooms from the outside.

This score was created in 2021. It is meant as an invitation to gather, asking questions behind the scenes of art and cultural productions. And to create space for precisely these questions. In this text we would like to describe the context and background against which the score was created.¹

As Curator and Artistic Director of the Kunstverein Hildesheim, it was my task to plan the annual programme for 2020. I wanted to change the annual programme. It was to be designed differently and also communicated differently. But I didn't want to implement these changes alone, as a lone fighter. I wanted to do it together with everyone involved. As much as possible on an equal footing.

The (exhibition) projects 2020 had the common title *taking place, making space*. The projects had one thing in common: they were about the question of who experiences or can experience spaces and in which manner. At first, it was very specifically about the space of the Kunstverein. It was about accessibility, in other words: who can reach the spaces easily? And who cannot? Are they barrier-free?

But it was also about the idea of "taking place", that is, taking place and letting happen. In other words, the idea that exhibitions are places where encounters take place. Encounters with art, but also encounters between visitors. In the process, the spaces of the exhibition can be co-designed, "making space". Both the actual spaces of the Kunstverein and the encounter spaces of the visitors. In other words, designing an exhibition is also a form of inviting and hosting.² That is why the practice of art education, i.e. talking about art, was included in the planning of the annual programme

from the very beginning. Designing the exhibition and talking about the exhibition were therefore not understood as two separate areas.

In 2021, this opening of place and team structure should go one step further. Therefore, I invited the duo soppa/bleck. They are mediators and artists and work on new artistic formats in the form of workshops and performances. [Their performances can take place live, hybrid or online.

As a first step, we gathered our ideas on how the new annual programme could be designed. So that it, the exhibition programme and the mediation, would no longer be designed separately from each other. In the first year of the pandemic, we all faced the experience of rescheduling or re-planning things. But something else was important: our art association is neither particularly big nor particularly small. We have 120 members. Our annual budget is between 70,000 and 80,000€. [Annual budget means: that is how much money our association can spend per year]. And our programme is only created by freelancers. That means that we have a lot of freedom in the design. It also implies, however, that we don't have any fixed positions/employments at the Kunstverein. Initially, there were no guidelines from the board or the members. As opposed to what would have been expected in some other art associations. And the funding structures are designed in such a way that new things can be tried out at relatively short notice. Our aim was not to create something unprecedented, but rather a conscious abandonment of habits. We always wanted to think about and welcome the unpredictable. This is already part of soppa/bleck's way of working. We made this our first task in planning the joint programme for the Kunstverein Hildesheim: the power to act and the responsibility were to be shared. We wanted to break away from the usual distribution of roles in the planning phase. Instead, we wanted to create a new modular structure for the programme. In

other words,
a division into
workshop and work-
shop phases, accom-
panied by events with
different actors [actors is
another word for the people in-
volved and acting]. Working to-
gether also as a questioning of the
usual roles (e.g., the role as curator or as mediator).
We saw this as an opportunity for mutual support
and possibilities to think things in a new way. Our aim
was to be mindful of our own limitations. We hoped
to form collaboration as a durable network, among
equal accomplices.

In a wide range of areas, the implementation of our
concept has remained an utopia. [An utopia is a posi-
tive idea of a good future.] On the one hand, certainly
due to the fact that the time for radically rethinking all
work structures in such a short period of time can only
be a beginning. Everything starts with asking ques-
tions. And on the other hand, the framework condi-
tions made it partly impossible to implement our con-
cept in the way we had envisaged: Funding concepts
are based on a classical exhibition programme.
[Funding concepts mean: under certain circumstanc-
es, an art association can receive funding through
money. But for that, certain rules have to be observed].
And the working conditions for freelancers are diffi-
cult. Not only because of the pandemic, but also be-
cause of time pressure and different expectations.³ All
that got in our way. The topic of (mental) health had
already been the subject of a group exhibition
(*caring structures*, 2020). Now it took on a whole
new, practically tangible and experienced mean-
ing. At the latest when it became
clear: If we question the institu-
tion, the way of working and
the processes so fundamen-
tally, it will mean a great

additional burden
and more work. But
at the same time,
there is no additional
staff or money or time for
it. My role as Artistic Direc-
tor of the Kunstverein is also to maintain
the Kunstverein. That is why I submit
project applications. I have a great deal

of knowledge in this area of work. And the question was:
how can this responsibility be distributed differently in
our association? As for example: Who will sign the appli-
cations? Who will be obligated to the board?

Failure was out of the question. Because that would
have meant: The programme for the audience would
have to be dropped. Even the omission of individual
participants was out of the question. Here it would have
been crucial that the board could also be involved in the
whole process and working methods. Here, too, the
central question for me is accessibility: How resilient
does a single person have to be so that the structure
“Kunstverein” can be critically reconsidered but at the
same time continue to function?⁴ How can cooperation
be perceived as a relief rather than an additional burden
in the long term? This requires more agreements and
less tried and tested work processes.

The whole thing can now be understood as the starting
point of rethinking. The process is not yet complete. An
important element was and is that we have managed to
keep collecting questions and asking each other ques-
tions. The questions can be passed on to others. They
can be read as an invitation to further thinking and ac-
tion. Among other things, to think about
curating and mediating in complicity and
as an institution-critical practice.

[Institution-critical means:
we also question our own insti-
tution.] In addition to the questions,
it is the formulations and wishes from
the planning phase that can be passed on

as experiences
from our utopia:
In the beginning
there is a pause, a
refusal, a decision and an invitation:
The desire to collaborate at the Kunstverein Hildesheim. The desire not to be alone with it. The desire to open up one's own spaces and working methods. The desire to put what would otherwise happen behind closed doors into a public negotiation and make it visible. The desire to be a host for artists, for different perspectives, for an audience, for a caring and sustainable work.

Thus, in 2021, the Kunstverein refuses to have a fixed, successive programme of alternating exhibitions, which are mostly designed by individual curators. As Artistic Director and Curator of the Kunstverein, Nora Brünger extends an invitation to the mediator duo soppa/bleck. An invitation to a collaborative programme. [collaboration means working together]. In inviting to invite - each artist invites another artist to the Kunstverein Hildesheim for an extended

collaboration. This will create a programme distributed in public space, in the digital world and in nature. It invites you to work as a workshop as well as to present and participate in the work processes.

Our title is:
Working title:
what we can do
together that we
cannot do alone.

Thus, the Kunstverein is questioned and reshaped in forms of collaboration.

The focus here is on cooperation as care work, i.e., as a caring, care-bearing and communal practice. Care is thus understood here in the sense that working together and designing (social) spaces such as that of the Kunstverein is born by mutual caring for one another. This means that caring for each other is always a negotiation of dependency and accessibility. Working conditions have to be renegotiated. It also means recurring conversations about the contents that will emerge from them.

Based on these underlying desires, utopias and modes of action, the programme of Kunstverein 2021 becomes a joint experiment. In parts, it refuses to cling to classical logics and rules about how exhibitions are made. At Kunstverein Hildesheim, they are questioned again and again.

The following techniques and prerequisites are set for this purpose:

1.

We no longer design everything as before. Exhibitions take place elsewhere.

As the medieval tower with its many steps is not barrier-free, this enclosed space is not a space for public gathering. Its limits are set by the construction method.

2.

The programme of the Kunstverein will move into public space, into the city and into nature. It will also expand into digital space. It understands the internet as an additional space. The places can be in Hildesheim, they can also be in other cities or rural areas. They can be on the website of the Kunstverein. They can be present in comments on the internet, in digital maps or in social media. The Kunstverein multiplies and broadens.

3.

The tower will be handed over. The motto of the 2020 annual programme, *taking place / making space*, will be put into practice. This means: The tower will be handed over to other groups and interested people who need space. In this giving of space, possible answers to these questions will be found: What can a Kunstverein be? For whom is the Kunstverein suitable? By whom is the Kunstverein set up? Who owns the art spaces? Who designs these spaces? These questions are asked to challenge vastly different answers.

4.

The programme will be created through invitation, negotiation, communication, collaboration. At the beginning, there is the desire not to be alone in this. In the desire to take time and space with others for things, topics, negotiations and processes that need time and space.

5.

Process should not be just another buzzword for a theoretical question. Rather, it is a form of working, planning and organising taken seriously. The gaps, the breaking off and giving up can be just as much a part of a public negotiation as the presentation of a finished work.

6.

We shall no longer want to exploit ourselves. We will stop working when there is no more money.

(Excerpt from the concept for an annual programme at the Kunstverein Hildesheim; Laura Bleck, Nora Brünger, Josefine Soppa, in February 2021)

Vivian Chan & Rowan de Freitas

Vivian is an interdisciplinary artist and art mediator

Rowan does artistic and educational projects, often in collaboration with other people

Tool kit for Care

card set and discussion material for inclusive arts education.

The Tool kit aims at teaching us how to take good care of each other. Not only as individuals. But as a group as well. As a society. And as people engaged in arts education projects and institutions. [Institution is another word for facility. A museum is an institution. Or a concert hall.]

Here are a few cards from our card game to get you started. Cut out the cards and put them in front of you. Now think about the experience you have made with any art institution or arts education project. Next, select a card that is connected to that experience in some way. It can be a very loose connection.

Share your thoughts with other persons around you and let them do the same. Are your experiences similar? How are they different? What emotions will come up?

The aim of the card game is to promote discussion. It is meant to create connections between people so that stories about experiences can be shared. And stories about visions for the future. [Vision is another word for a dream for the future.] There are no rules regarding the use of the cards. You are therefore free to invent your own games and activities. You can use the cards as you may wish.

We are Vivian Chan and Rowan de Freitas, the co-founders of Kollektiv Kunst im Zwischenraum. Kunst im Zwischenraum is German and can be translated as art in intermediate space. We are an autonomous organization, arts collective and learning platform. At the centre of our collective structure is the need to create space for intersectional, empathetic and playful approaches to education, organization and (artistic) work. [Intersectional means: Some people are disadvantaged for various reasons. For example, due to their religion. Due to their gender. Or due to their origin. Intersectionality means: Several of these grounds for discrimination might coincide. For example: A person is lesbian and Muslim].

Tool kit for Care was our contribution to the series of events that gave rise to this collection of texts. It took the form of a workshop with discussions. It is based on a card game that we developed ourselves. The aim of the game is to explore caring, accessibility and emotional work in arts.

The card game was created as a basis for the workshop. However, it can also be employed in various other arts education settings. For example, in arts education within a museum or gallery, in arts education in schools and youth groups. As well as in self-organized art collectives and groups. The aim of the card set is to offer a tool that can be used for intuitive, individual reflection. [Intuitive means: I will make a quick decision without thinking about it for a long time first]. The card game contains playful, dynamic group exercises around which the conversations take place. It is about collective caring, sharing of individual knowledge as well as group organization. [Collective is another word for together.] During the workshop we worked together in groups to explore several questions. For example, the following questions:

- × **WHAT?** What is space? Is it a physical, a digital or a hybrid space? What does it look like? What needs are being addressed?
- × **HOW?** How are resources collected, produced and distributed there? [Resources are, for example, time or money]. How is knowledge shared?
- × **WHO?** Who is this for? Who is speaking? To whom do others listen? How are power and responsibility distributed among each other?

We believe that these questions are important. They should be considered when creating and presenting artistic and educational content. In all institutions these questions should be asked and answered regularly. [Institution is another word for a facility. A museum is an institution. Or a theatre.]

Wordpuddle

These are the words we have used in our card set. They can serve as an impetus for discussions about caring, emotional labour and accessibility in arts education. [Emotion is another word for feeling.] Which of these are particularly important to you?

Travel
Contract
Tour
Meeting
Event
Workshop
Email
Exhibition
Future
Intervention
Expenses
Capacity
Needs

think
(un)learn
cry
care for
listen
speak
play

make space
breathe
be
build
change
observe
connect
practice
consent
invite
create
hope
collaborate
trust
acknowledge
exchange
reflect
support
narrate
decide
magine
destroy or
dismantle
refuse
reject
protect
Sickness

Power
Fear
Sadness
Anger
Stress
Grief
Joy
Pleasure
Health

Resilience
Acceptance
Disappointment
Uncertainty
Bravery
Vulnerability
Autonomy

Sense of agency
Solidarity
Empathy
Fun
Accountability
Strength
Flexibility
Intuition

**Our own reflections
after the workshop: We used
the card set as a writing tool.**

**We randomly selected a picture
card and a word card and used them to ref-
lect on the process.**

We must acknowledge:

- × **Which points of the original
ideas and projects are no
longer suitable for us?**
- × **What must disintegrate and
transform into something
else?**
- × **What has grown without this
having been our intention?**
- × **What do crises, reactions to
stress and unexpected
changes tell us about the
strength of our connections?**

- × **How can we find a balance
between carrying the burden
of others and leaving our
own burden to others?**
- × **Who is expected to remain
strong and just carry on? How
do we share their burden?**
- × **Accepting that so many parts
of the process are lost.**
- × **What we imagined did not
happen at that moment. That
is fine.**
- × **A little disappointment and
frustration can be useful, but
we need to talk to each
other about this so that the
disappointment will not get
any bigger and, as a result,
cause things to break.**
- × **What if we slowed down? So
that we can enjoy the process
and have fun?**
- × **What can we learn from
non-human organisms? And
how can we apply these
suggestions in a fun and
playful way?**

- × **For example:
Ants collaborate
in building
bridges. Mush-
rooms coopera-
te closely with
trees, thus for-
ming a common
ecosystem. What
can we learn from
this about the various ty-
pes of support and care?**
- × **In moments of insecurity,
one is allowed to cry.**
- × **Crying can mean
many things – empathy,
compassion, pain, happi-
ness, sadness, frustration,
disappointment, anger,
exhaustion... Tears can
connect people.**
- × **You must be careful with a
hammer. It is a powerful tool.
It can be used to destroy as
well as to construct.**
- × **What is close to our hearts?
What needs to be dismantled?
Repaired? Expanded? Reno-
vated?**

Some concluding thoughts:

- × **How can we create and
provide spaces for care and
respect for ourselves and
each other?**
- × **How can we talk about plea-
sant as well as uncomfortable
feelings, about situations
and experiences? And how
can we have these conversati-
ons without damaging the
safe spaces we already have?**

**We hope that the card set can encourage
people to imagine, discuss and change
institutional projects and ways of working
in real, practical and alternative ways.**

✕ **Here are some more cards that might be -helpful to start a conversation. The questions are meant to stimulate ideas or connections between different words, illustrations and people. It is completely optional, however, to use them. What are any other questions you might have?**

Was wäre
möglich,
wenn...?

What would
be possible
if...?

Wenn du ____
ändern
könntest...?

If you could
change ...?

Was sollte...?

What
should...?

Wie
könnte...?

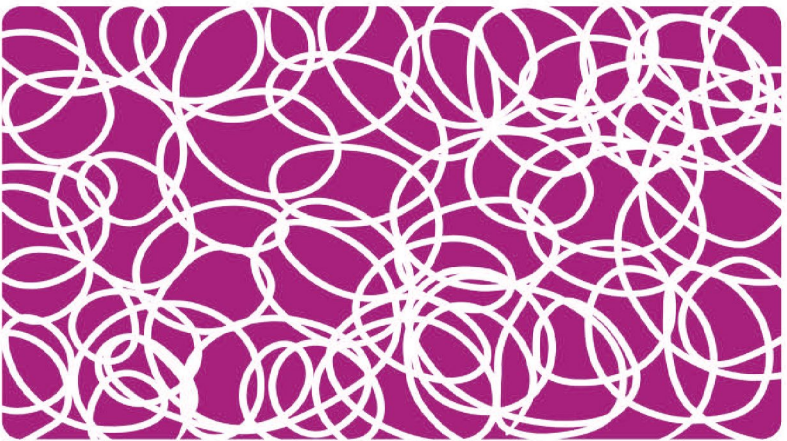
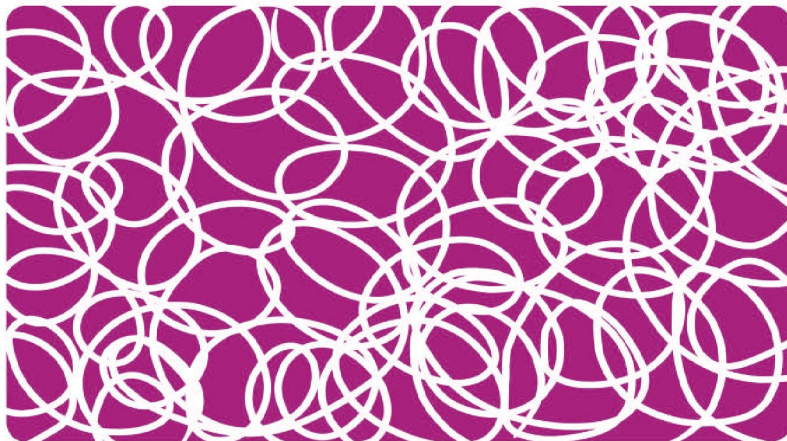
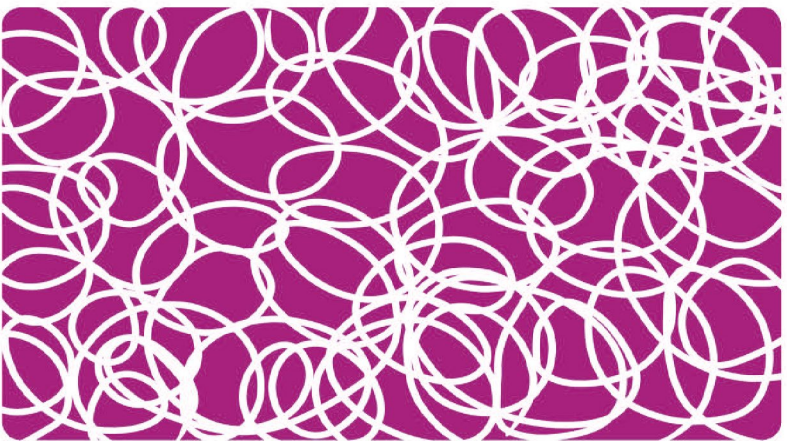
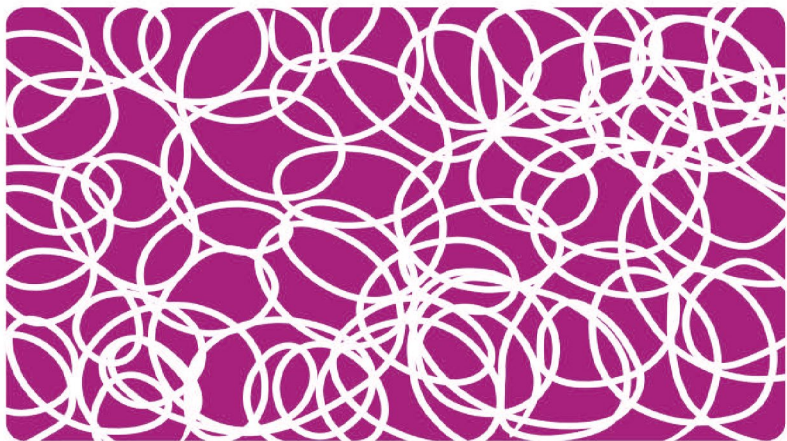
How
could...?

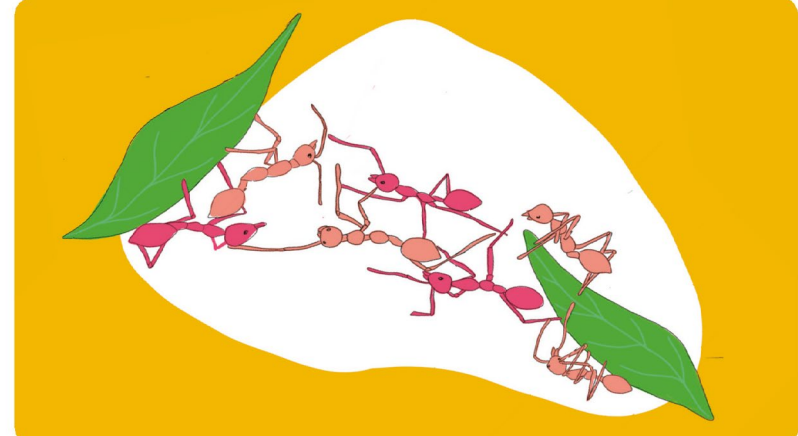
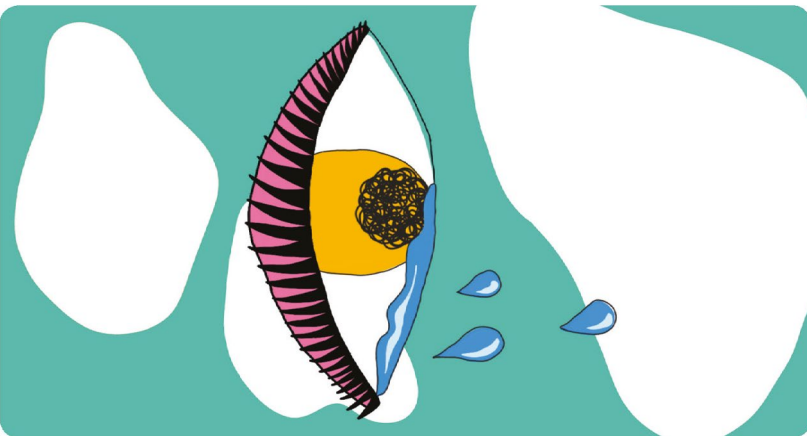
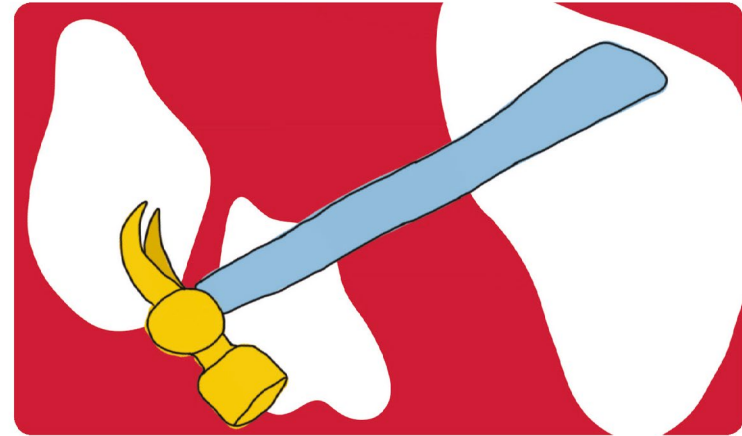
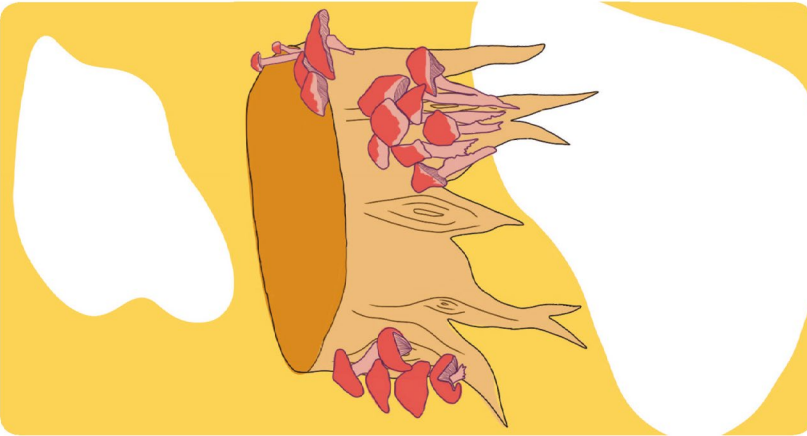
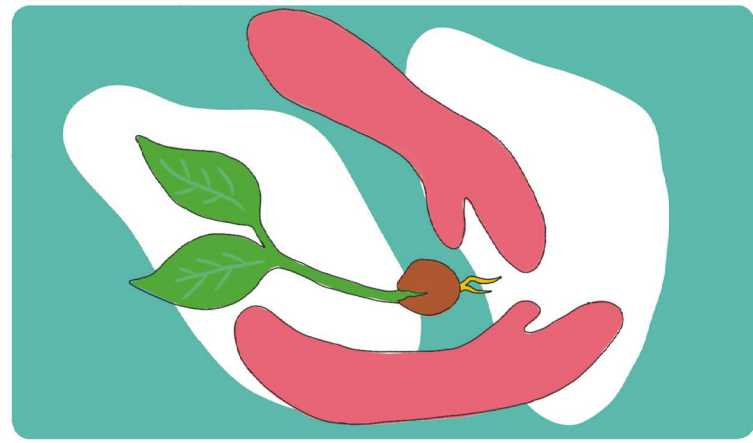
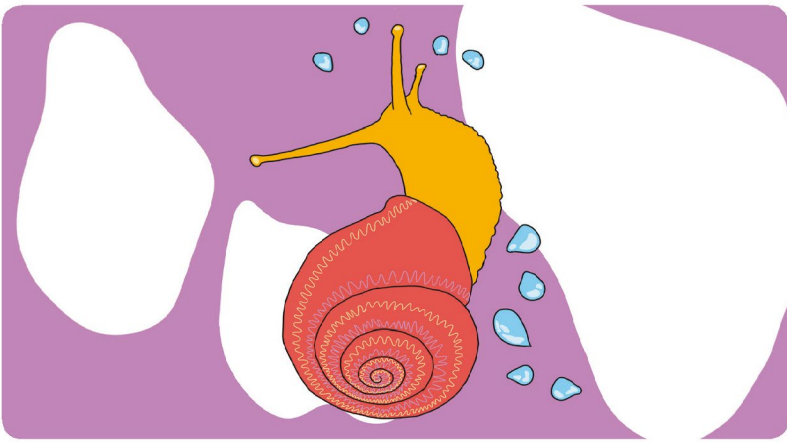
Wie sollte...?

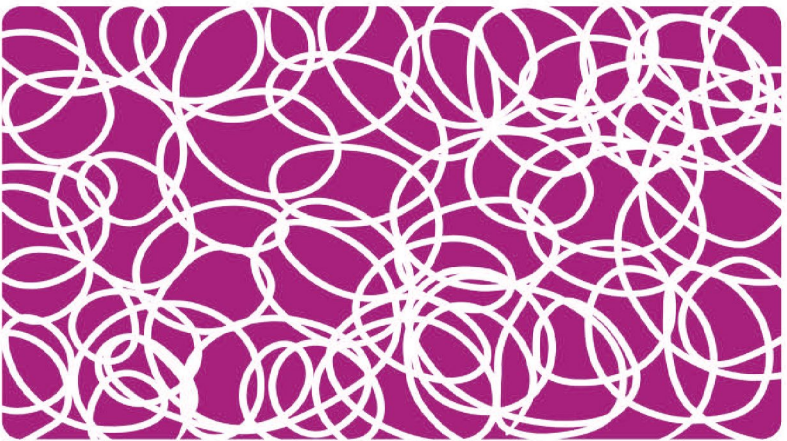
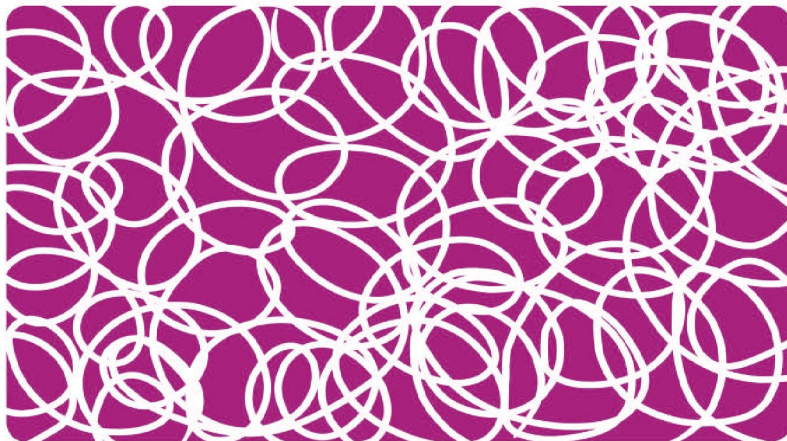
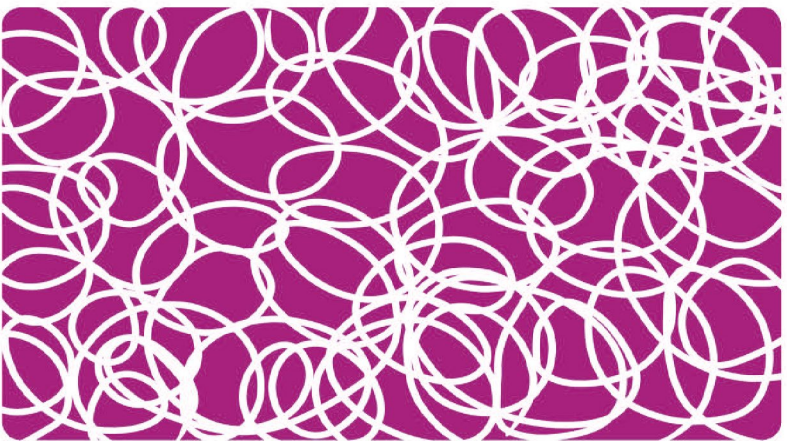
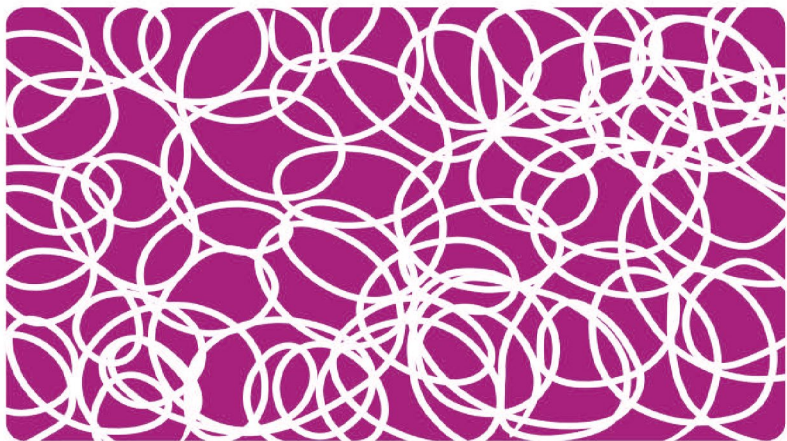
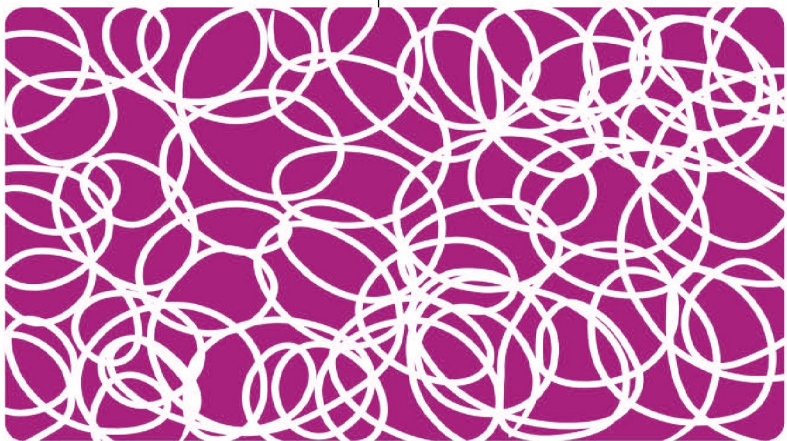
How
should...?

Was wäre
wenn...?

What if ...?







strength

Stärke

care for

sorgen
für

acknowledge

anerkennen

uncertainty

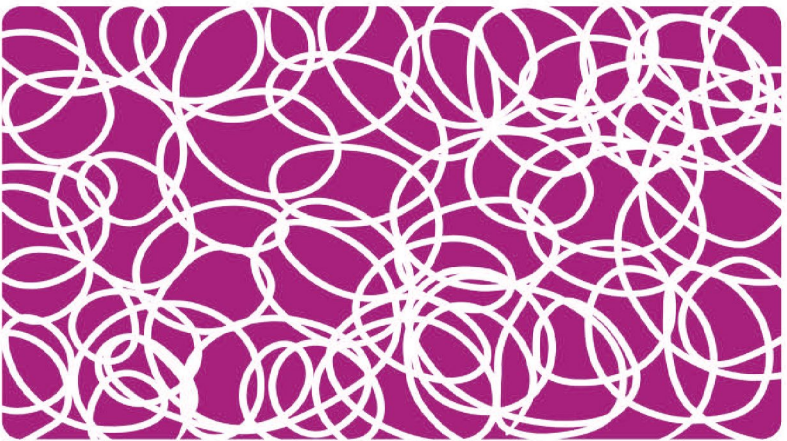
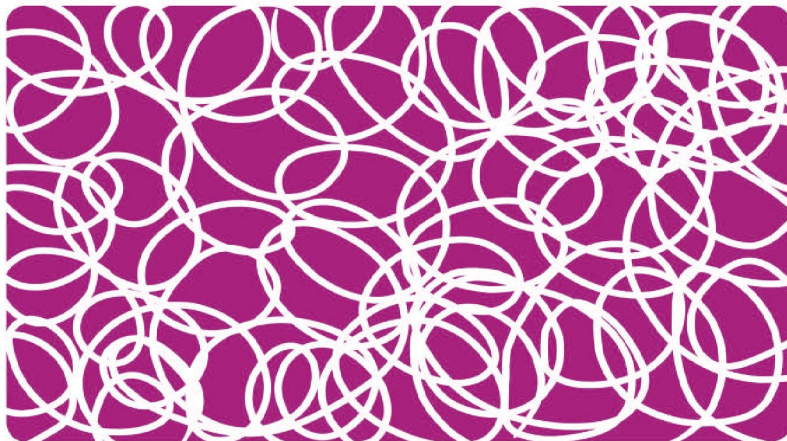
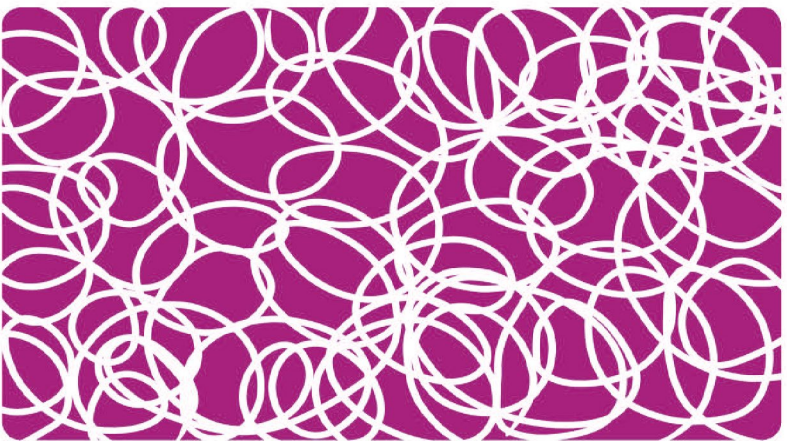
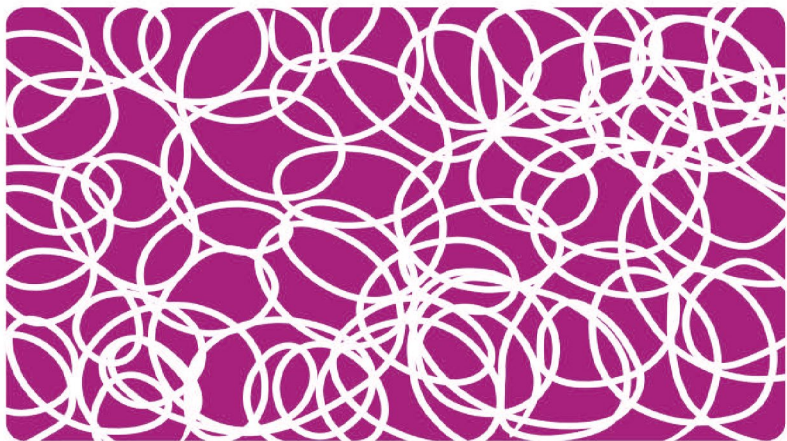
Unsicherheit

fun

Spaß

invite

einladen



Editor:
Kunsthalle Osnabrück
Anna Jehle und
Juliane Schickedanz

Concept, Curation and
Editing:
Laura Igelbrink
Vincent Schier

Graphic Design:
Janett Andrejewski
Franziska Leiste

Contributors:
Nora Brünger
Vivian Chan
Rowan de Freitas
Nattan Dobkin
Melanie Erzuah
Moshtari Hilal
Diane Hillebrand
Laura Igelbrink
Katharina Klappheck
Vincent Schier

Translation Plain German:
Anne Leichtfuß

Translation Plain English:
Sabine Pomarède

Copyediting:
Laura Igelbrink
Vincent Schier

1st Edition:
© contributors, editors,
designers

Kunsthalle Osnabrück
Technical team:
Steven Bartels
Chris Con
Stefan Hestermeyer
Timo Katz
Andreas Zelle

Exhibition office:
Monika Kordhanke
Natali Märtin

Visitor service:
Frank Berger
Ulla Brinkmann
Harcharan Gill
Sina Lichtenberg
Ege Önal
Josef Wegmann

Directors:
Anna Jehle
Juliane Schickedanz

Finances:
Viktoria Puskar

Janitor:
Wilfried Wienstroer

Assistant Janitor:
Frank Berger

Curatorial assistance:
Monika Potaczek

Curator for Art in Public
Space / Artothek:
Anja Lückenkemper

Internship:
Carolina Graeff Martinez
Jolantha Mut

PR, communication:
Kristina Helena Pavićević

Art mediation and
education:
Manila Bartnik
Christel Schulte

Assistance Collection:
Anne Haunhorst

Art mediation team:
Helene Baldursson
Lara Burgmann
Janaina Domingos
Susanne Heitmann
Sarah Maria Kather
Stephanie Klusekemper
Julia Sassen
Henriette Uhlhorn
Clara Wolff

tool kit is published as part of the annual program *Accessibility* of the Kunsthalle Osnabrück (06.11.2021 – 27.02.2022) and is the result of a cooperation between Kunsthalle Osnabrück and Museumsquartier Osnabrück. At the invitation of the Kunsthalle Osnabrück, the project was organized by Vincent Schier, artistic director at the Kunstverein Göttingen, and Laura Igelbrink, who works as a mediator at the Museumsquartier Osnabrück.

The annual program *Accessibility* is supported by:

 <p>OSNABRÜCK DIE FRIEDENSTADT</p>	 <p>Niedersächsisches Ministerium für Wissenschaft und Kultur</p>
 <p>sievertstiftung für wissenschaft & kultur</p>	 <p>Stiftung der Sparkasse Osnabrück</p>
 <p>Stiftung Niedersachsen</p>	<p>schweizer kulturstiftung</p>  <p>prohelvetia</p>

tool kit was particularly supported by:



With great gratitude:

 <p>Freunde der Kunsthalle Osnabrück e.V.</p>	<p>PLAN.CONCEPT ARCHITEKTEN</p>
--	-------------------------------------