

Frontcover



Roman Kroke

Erasmus+ Project

Our mem&ries |

2017 – 2019

Interdisciplinary Art Workshops

MEDIEL

Title: Erasmus+ project "Our Memories and I" – Interdisciplinary Art Workshops
Author: Roman Kroke
Publisher: MEDIEL asbl, Wavre/Belgium (2019)
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Printed in France.
ISBN 978-2-931015-00-2

Coordinator: European Observatory on Memories (EUROM) of the University of Barcelona's Solidarity Foundation



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Erasmus+ Project

Our memories I

Interdisciplinary Art Workshops

Roman Kroke



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A. Preface

The Erasmus+ project "Our memories and I" (KA201 - Strategic Partnerships for school education) took place from September 2017 to August 2019. It was a collaboration between five schools and four institutions which addressed the importance of memory and its nuanced role in the design of memorial sites. Our key questions was: To what extent are young people of today interested in history and how might cultures of remembrance and memorial sites attract their attention? Of particular focus were young people from migrant families and how they identify themselves within their respective national and European history. The schools and institutions involved:

- Lycée Aristide Maillol, Perpignan (France)
- Collège Marcel Pagnol, Perpignan (France)
- Liceo Statale Antonio Rosmini, Grosseto (Italy)
- Institut Narcís Monturiol, Figueres (Spain)
- OSZ (Oberstufenzentrum) Logistik, Touristik, Steuern, Berlin (Germany)
- Istituto storico grossetano della Resistenza e dell'età contemporanea Onlus (ISGREC), Grosseto (Italy)
- Museu Memorial de l'Exili (MUME), La Jonquera (Spain)
- Culture Hub Croatia (CHC) – Platforma za edukaciju, kreativnost i poticanje razvoja kroz kulturu, Split (Croatia)
- FUNDACIO SOLIDARITAT UB /EUROM European Observatory on Memories, Barcelona (Spain)

In addition to these nine official partners, the local project networks were further enriched by co-operations with the Berlin Wall Memorial (Berlin, Germany), the Mémorial du Camp de Rivesaltes (Salses-le-Château, France) and the cultural organisation La Coûme/Fondation Krüger (Mosset/France).

Collective memory shapes our societies. We have to know it in order to understand the society in which we live and to identify with it. Particularly as our societies become increasingly multi-cultural this must be carefully considered. Only if collective memory is cultivated, understood and preserved as a culture of remembrance, can it contribute to identity formation within the individual members of society and create a sense of belonging. However, the collective memory of society is not an unchangeable, fixed state. Just as societies are undergoing change, e.g. by migration, so too does the culture of remembrance. Remembrance is always the memory of the past from the perspective of our present. The evaluation and interpretation of the past is always influenced by today's experiences. Therefore, our project primarily focused on making accessible and understandable for students those memories that are currently shaping our societies. We did this by building on the pedagogical paradigm "learning from history".

For this reason, we first started from the students' family histories, i.e. with their individual family memories. This process highlighted the existence of links between historic events and social memory. The first step was the creative design of family history posters which were presented at each school. After that each school focused on a specific memorial, exploring its design and corresponding theme. For the schools in Perpignan it was the "Mémorial du Camp de Rivesaltes", for the school in Figueres the "Museu Memorial de l'Exili (MUME)" in La Jonquera. Both schools worked on the theme "Refuge and Exile". The Berlin school devoted itself to the "Gedenkstätte Berliner Mauer" in Bernauer Straße with the theme "Division of Berlin", whereas the school in Grosseto concentrated on the future memorial "Casa della memoria al future" in Maiano Lavacchio with the theme "War and Resistance".

Berlin artist Roman Kroke elaborated a custom-made concept for an interdisciplinary workshop for each school. In these five workshops, the students explored the link between local collective memory and their contemporary personal life through the creation of artworks. Using these innovative tools for approaching history, the students worked intensively and yielded unusual, refreshing narratives, evidenced at the subsequent vernissages. The student artworks triggered informative and lively exchanges between students, teachers and researchers. This catalogue documents this work.

Further work conducted with the students revealed that memorial exhibitions have the most lasting memory if four criteria are fulfilled:

1. One can visit an original location, an original building or an exhibit.
2. The topic is materialized by photos/films and/or audio documents of historical witnesses.
3. There is an artistic exploration of the topic.
4. Furthermore, it is important for the students that the issue is presented with a multimedia component. In conclusion, all students found multimedia presentations to be an important part of memorial sites helping them to approach history and motivating an intensive examination of memory.

The final evaluation meeting took place in Split/Croatia, hosted by the coordinating body of our project Culture Hub Croatia. One central outcome was that across all five schools ART had been the decisive medium to access history. Through art making the students were able to express a higher sensitivity engaging their respective topics and they showed more self-confidence in the presentation of their ideas. The students in Grosseto, particularly, had this experience while working with architect Eduardo Milesi on the conception of the future memorial in Maiano Lavacchio. We are extremely pleased to see that this work advanced the construction of the memorial near Grosseto.

A special thanks goes to the project leader organisation Fundació Solidaritat UB and its European Observatory on Memories (EUROM). "Our Memories and I" has been enriched by having the EUROM experience on memory projects at its disposal.

Berlin, 13 October 2019

Ulrike Ruth Lange
Cornelia Fabel

History Teachers at OSZ Logistik, Touristik, Steuern, Berlin (Germany)



Roman Kroke
*Interdisciplinary Artist*¹

B. Why the medium of the ARTS?

The memorial sites of our project address sensitive and complex histories. It is therefore important to ask: Why should these kind of topics, as part of a school-project, be approached through the medium of the arts?

1. The disappearance of the last witnesses

The memorial sites in Spain, France and Italy treat memories linked to the Second World War and the Spanish Civil War, the one in Berlin predominantly to the Cold War. The witnesses who can tell us about these times from their own personal experiences are about to disappear – this clearly applies to the first three sites and, in a slightly attenuated manner, also to the history of the Berlin Wall. During the last decades, the testimonies of these people helped teachers to make history come alive, to bring it closer to us, especially for the younger generations. The mere presence of a witness in the classroom made evident that history and memories are still "alive", that they "live" among us, that they still concern us. In the upcoming years, all pedagogues will therefore face the following challenge: How will our future generations be able to relate to this era when the last bridges created through these witnesses will be forever gone?

The artistic approach presents one possible answer: If formerly, these links woven by the witnesses started from the historic event reaching out into our presence, it will henceforth be up to the new generations themselves to build these bridges in the opposite direction: starting from their present reaching back into the past. In order to enable the students to do this, we will have to

¹ Homepage: www.Roman-Kroke.de

provide them with a more active role, with more responsibilities and, consequently, a greater autonomy. The development of an artwork created on the basis of historical sources constitutes an innovative bridge of this nature. It goes beyond the mere accumulation of knowledge by contributing to build the beginning of historical consciousness. The student is no longer just a spectator but becomes an actor. The title of the project “Our memories and I” reflects this shift in perspective.

2. The cultivation of a critical thinking

The classical pedagogical and didactic aims of teaching history are that the students should not only learn something about but also from the respective time by “appropriating” the knowledge. History should therefore also contribute to generating a consciousness of responsible citizenship. In other words: One central competence which we want the students to acquire is to create *amalgams* – amalgams between the past, their present and our future. Interdisciplinary education in itself is actually nothing but an amalgam: a symbiosis of several disciplines being interwoven. It is important to emphasize this, because the use of the arts as a medium to treat history is sometimes being reproached of “creating amalgams”. As illustrated above, it is virtually absurd to stigmatize the word “amalgam” as a dangerous product in itself because it is at the very heart of our pedagogic objectives. There is, of course, one point which should essentially be respected: The pedagogical concept has to assure that the students are able to clearly distinguish between where in their artwork the “raw material” of the historic discipline stops and where the amalgamation begins – but this is not an issue to watch out for exclusively with regard to an artistic but any interdisciplinary approach.

Integrating art into an interdisciplinary approach to history can be a valuable tool for fostering the students’ competence of critical thinking. It allows them to understand, firstly, the scientific rigor of the historian – the research of facts and construction of knowledge. Secondly, it provides them with the experience to take the perspective of a poet who can be a courier of unique narratives, making us dream or fear about potential future realities.



“THE FREEDOM EATER” – an artwork created during the workshop in Maiano Lavacchio (see page 60 et seqq.). Through the artistic transformation of a printer’s in- and output the students address the topic of repression of freedom of expression, thought and press.

The artistic approach also helps the students to become aware of the constructive nature of any historical representation: In their daily life, they are often confronted with history through different forms of media: films, testimonies, documentaries, photographs etc. Within the school context, they often come into contact with these media in the form of history books and/or by visiting memorial sites and museums (as it has been the case with all five schools participating this project). After having created their own artwork on the basis of multiple historic sources, the students understand from this personal experience that in order to achieve a final work, one has to go through an indispensable process of filtering, (re)arranging, prioritizing and also excluding certain information. It is therefore a lot easier for them to really become aware that this constructive nature applies, in a similar way, to any other kind of historical representation – for instance the way a memorial or museum is designed and displays historical information. This competence of critical thinking, cultivated through the process of their own artistic creation, endows them with the vigilance to not blindly consume information but to always take into consideration the authors’ motivations and decisions lying behind the construct.

3. Art as an act of positioning

If we want our students to appropriate history in order to build a conscience of responsible citizenship, we need to provide them with the opportunity to extract from history the universal values concerning human nature and societal dynamics. It is only through this approach, that they will be able to interpret current concerns in the light of historic events. The creation of an artistic work provides them with a space to work on this competence. If today the development of civic courage is considered a requirement to implement tolerance and counteract discrimination, the creation of an artwork entirely falls into line with this objective: The creation of an artwork is an act of personal positioning. In all five workshops, the students were entirely free to

decide about the form as well as the story/message of their creations. As you will be able to witness in chapter E., this leads to impressive diversity of the works even though the students have been dealing with the same topic. Consequently, each work clearly reveals itself as a personal statement. By publicly presenting their works in front of the guests of the exhibitions, the students expose their sensitive positioning and moral concepts. Such a commitment requires courage. By providing them with this fundamental experience of building their own values and openly manifesting this inner posture, we help them to prepare for future situations when civic courage will be at stake; when it will matter to be indignant against injustices and to act courageously. In these moments, there won't be any manual at hand either which could tell them how to respond; a lot will therefore depend on them tearing and developing the answer from their intimate morality. In this sense, every act of civic courage is also a creative act in need of an artistic spirit.

C. Pedagogical pillars

The students' artworks which you find documented in chapter E. have all been developed in workshops based on seven pedagogical pillars.

1. The maieutic posture of the pedagogue

With regard to the creation of their work, the students were entirely free in choosing whatever story/message they wanted to convey with it. All tracks which they had explored during the previous stages of the project (the research about their family histories, the visits of the memorials etc.) constituted potential sources of thematic inspiration. The same autonomy was given to them with regard to the choice of what form and what kind of materials would be best suited to convey their story. Drawings, collages, sculptures, installations or rather performances? In this context, the role of the "workshop leader" is of crucial importance. It can be best described with a maieutic posture – this technique which, according to the Socratic philosophy, is analogous to those a midwife uses



in delivering babies. A pedagogue who uses maieutic methods can be thought of as an "intellectual midwife" who assists students in bringing forth ideas and conceptions previously latent in their minds. During the workshops, I guided them through their reflections and emotional research by questioning them and listening to them – *not* by proposing possible solutions.

2. A laboratory with the right to "fail"

The spirit of the five workshops is best described as that of a laboratory. At the beginning of each workshop, I made very clear that the aim does not consist in creating something necessarily "beautiful, enormous in size and complete"; a work which is "tiny, rather ugly and stays in the state of an incomplete draft" may very well deserve all its respect. We live in an era where classical concepts of beauty are often used to seduce and to mask – this applies, for instance, to advertisement or the design of social media profiles. Proclaiming that the goal of the workshop is the development of a creation which is rather understood as an experiment "without makeup" may serve as an antidote against the idolatry of (classical society-generated) beauty. This approach implies that students have the right to "fail" in materializing their reflections exactly in the way they had originally intended. In these cases, it would quite obviously never be a "failure". It is important to show to the students that "failed" experiments bear their own charm and stories worth sharing. Imperfections have the potential to make a person – and also a work – honest, real, lovable. For this reason, during their final presentations, the students are encouraged to share with the public the *complete* process of their creation, including dead ends and set-backs.

3. Resonances between the "I" and the "we"

The title "Our memories and I" reflects that one major objective of the project consisted in having the students explore interrelations between collective and personal identity. The concept of the workshops resonates with this idea: The students found themselves in continuous oscillation between phases of collec-

tive and individual work. Before launching themselves into the very creation of the artwork they analysed the topic in groups as a "research community". The same applies to the final phase of the exhibitions where they shared and discussed their works with the invited public. On the other hand, the elaboration and creation of the artwork always made the students live through moments of aloneness. Just as suggested in the title of the project, the workshop concept therefore implements the idea that the "I" and the "we" do not enter into rivalry, but – on the contrary – into a symbiotic relationship. It provides an experience where the students learn to exist alone by themselves just as well as in community with others.

4. An experience of fraternity in fragility

The creation of an artistic work allows the students to experience the encounter with the unknown, with their own fragility.

In the workshops, the students were given an immense freedom concerning the choice of how to materialize their ideas. This implies that when publicly presenting their work, no one is able to hide his personality behind mere knowledge, dates and facts. Every participant therefore has felt what it means to expose a personal posture, to publicly share intimate reflections and emotions, thus the experience of vulnerability.

It does not actually matter to what extent, in the end, a student decides to openly reveal this fragility. In the course of the inner dialogue, each student has met his own vulnerability. In the first instance, this experience contributes to the students' sensitivity towards themselves. As all students are faced with the same challenge, this experience does, in a second step, also contribute to cultivate an empathy with respect to the vulnerability of their fellow students. Due to the shared experience, there is a certain complicity within the group, an empowering experience of fraternity in fragility.



5. An experience of the plurality of the world

As the students are not given any clear cut guideline of how to realize their works, the final group presentations provide them with a real taste of the plurality of this world – in its enriching form. Although they have all worked on the same topic, in the end, their creations reveal an impressive spectrum of diversity. Experiences like these contribute to build a conscience of responsible citizenship adapted to our multi-faceted societies in a globalized world.

6. Providing a stage for "minority voices"

Promoting a culture of debate is one of the indispensable conditions for a healthy democracy. By what medium is this exchange of arguments realized? In the school context just as well as in society this discourse is often distinguished by a predominance of *words*, in verbalized or in written form. While recognizing the practical and effective quality of this medium, we all know that within a class there are always students who struggle to express themselves with words. By integrating the arts as a medium of expression, a workshop offers the opportunity not to lose these "minority voices" as part of the collective exchange. By exploring the topics through the arts, these students have the time to develop, as a first step, their position in silence. For their (verbal and written) presentation at the end of the workshop they will then be able to "lean" on their artwork which, in addition, partly also speaks for itself.

7. Recovering lost confidence and dignity

Due to the absence of a manual dictating how to create their artwork, the students have no choice but to draw on their own imagination. In all five workshops, the students have been surprised and proud of what they have been able to create. Through an artistic work, a student is able to convey not only what he knows but also what he *is*. The creative act has the potential to promote a feeling of respect – for oneself and one's peers. It allows to regain parts of the confidence and dignity sometimes lost in the struggles of everyday life.



D. The structure of the workshops

All of the five workshops were based on the following structure:

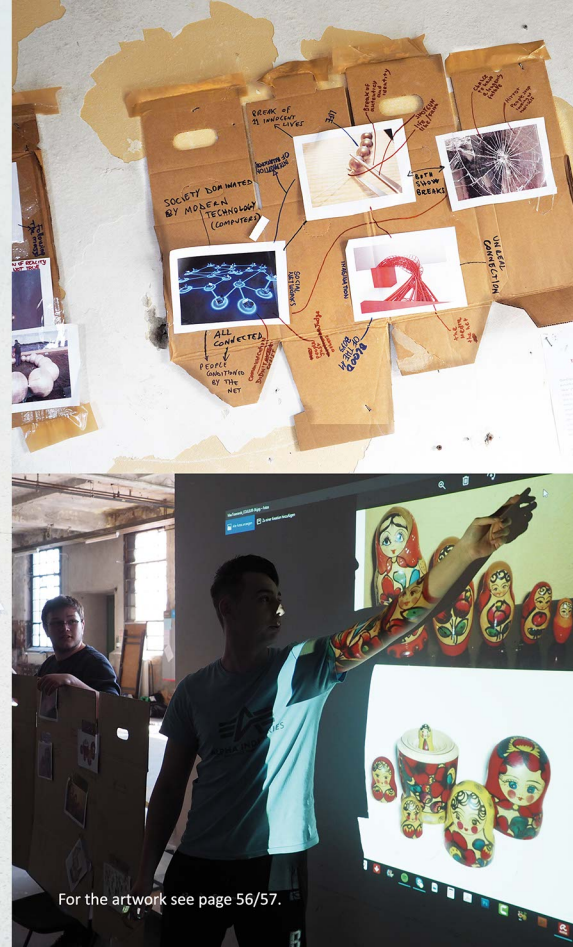
1. Elaboration of the thematic metaphors (preparatory phase)

At the heart of each workshop concept lies the elaboration of a specific set of thematic metaphors. For the design of each workshop, my first step consisted therefore in identifying these metaphors which had to fulfil two characteristics: Firstly, they had to be rooted in the specific historical context. Secondly, they also had to represent strong images of a universal and timeless nature. The latter quality is an indispensable prerequisite to ensuring that the metaphors may also stimulate the students' associations with respect to their personal lives and related contemporary topics.

At this point, this approach shall be exemplified by the three metaphors which came into play in all of the five workshops: the "weaver", the "fabric" and the "thread". I developed them from the book *The Weavers – repairing together the torn fabric of the world*.² In this work, the contemporary French philosopher Abdennour Bidar presents a concept of citizenship. The three metaphors allowed the students associations on the historical and the universal level: All workshops were thematically referring to historic events during which the "fabric" of universal human values had suffered severe damage. Moreover, all memorials visited during the preparatory phase could be considered as one group of "weavers" spinning threads between historic events and our times; they are researching (lost) biographies and documenting past crimes, thus assuming a role in the complex process of historical reappraisal and



² Free personal English translation; the original title: *Les Tisserands. Réparer ensemble le tissu déchiré du monde*. Published by: Les Liens qui Libèrent Éditions, Paris, 2016.



For the artwork see page 56/57.

reconciliation with the past. Furthermore, the metaphors could also serve the students to discuss injustices of our present times: for instance in the "www" (World Wide Web) and social media. How are threads spun in the matrix of the digital world? How could the phenomenon of cyberbullying be illustrated by a weaver with his loom, placed in front of a torn fabric?

As an introduction to the students' artworks documented in chapter E. you will also find the customized metaphors designed specifically for the five local historic topics.

2. Exploration of the historical and universal context (PHASE I)

The analysis of the metaphors is always situated in the first phase of the workshop – i.e. before the students launch themselves into the creation of the artworks. During this phase, the students are divided into groups. Each group analyses a potpourri of materials: historical sources (testimonies, photos etc.), sources related to political and social challenges of our times, poems, songs, idioms, proverbs etc. All materials share potential associations with respect to the underlying metaphors. At the end of PHASE I, each group presents the analysis to the other participants, for instance: What linkages could we establish between historical and contemporary topics, between collective memories and our personal family histories?

The advantage of the metaphorical approach is that it allows the students to enter into a philosophical debate. The metaphors have created a common ground, a parenthesis that unites the subjects of the past, present and future. Having explored their historic and universal potential, the students are able to reflect upon the human nature and societal dynamics in general. This facilitates for them the process of appropriating history by weaving threads towards their own lives. These analyses are always preserved on cardboards which serve as a continuous source of inspiration during the following PHASE II.

3. The creation of the artworks (PHASE II)

At the beginning of PHASE II, I introduced the students to the three metaphors of the “weaver”, the “fabric” and the “thread” (see above page 14/15), in order to provide them with a strong graphic idea concerning the upcoming task: “While creating your artworks, project yourself into the role of a weaver! Spin threads between the historic event, your family’s history and your own personal life! Imagine that your artwork constitutes the fabric: Which of the many thematic threads that you have encountered during the previous research do you want to integrate into the work? Shall they cross or miss each other, be intertwined, knotted?”

The major source for our artistic materials were discarded, obsolete and broken objects (computers, keyboards, cables, books etc.), collected by the schools and the students’ families.

4. Presentation and Exhibition (PHASE III)

To conclude the workshops, each student explains his artwork and its process of creation in front of the other participants. In all five locations, the students also presented their creations as part of a public exhibition. Among the guests were the students’ families, representatives of the involved local institutions and delegations of the four partner schools (students and teacher staff).

In the following chapter, you find a documentation of the workshops, each of them represented by five student artworks. Each workshop was realized over a time period of 2-3 days. As an introduction, I will always present the customized metaphors designed specifically for the local historic topic. In order to preserve its linguistic identity and personal fingerprint, we kept the explanations in the original language chosen by the student.³

³ A documentation of all the created artworks, together with an English translation of the students’ concepts: <https://ourmemoriesandi.wixsite.com/erasmusplus/onlineexhibitions>.



E. The students’ artworks



1. Institut Narcís Monturiol (Figueres/Spain)



The inspiration with regard to the specific metaphors for the workshop in Figueres originated from my preparatory research visit to the Museu Memorial de l'Exili (MUME) in La Jonquera:

a. The metaphor of the "sand grain"

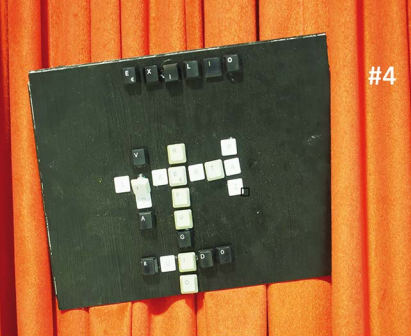
Looking at the ceiling of the Museum you are instantaneously absorbed by an eye-catching installation: A huge plain covered with sand on which you can perceive countless footprints (see photo on the right). The installation addresses the museum's central topic "exile". More specifically, it also refers to the so-called *Retirada*, the exodus of Spanish refugees during the Spanish Civil War. Many historic photos depict those refugees, migrating along the sandy beaches of the Mediterranean coast towards the French border; the internment camp of Argelès-sur-Mer, established in early February 1939, was situated just a few kilometres north of the French-Spanish border right next to the coastline. Based on this historic reference, the students analysed the metaphor of the "sand grain" as follows (PHASE I of the workshop, see page 15):

- If we take a look at sand from a distance it often appears like a homogeneous mass. What may we discover, if we zoom in? What could a close-up photo symbolize if we try to establish a link to the topic of exile?
- Synopsis of the students' comments during the discussion: "It's like with a stream of refugees. From far away they seem all the same. Only if you get closer, you will be able to start differentiating the individuals (different ages, genders, origins, injuries, fears, dreams, convictions etc.). Correspondingly, the close-up photo of the grains of sand shows us that there is actually not one single grain identical to another. They all have different sizes, colours, surfaces, some are edgy, rough, round etc. Each grain is the product of hundreds of years of erosion by water and wind, the "migration" through the oceans. Its

origin, a rock or mountain from which it originated and which could symbolize their "home-country", is far away now. In a metaphorical way, every grain of sand finds itself in a state of exile and could symbolize a refugee."

- The students' sensitivity towards the metaphor was further explored during a joint performance: "Let's get in TOUCH with the exiled grains of sand!" Thanks to the commitment of teachers, we had huge loads of sand at our disposal originating from the nearby beach. In a first step, the entire group faced the challenge to evenly spread and smooth out the sand over the theatre stage. The group then formed a line and one participant after the other walked over the stage leaving his footprints in the sand. On the basis of this performance, the students analysed various photos which depicted different kinds of prints on sandy surface (see photos on the next page). Similar to the previous exercise, for each photo they tried to find a narrative





linking the graphic to the topic of exile. These materials were complemented by diverse quotes on the topic of exile, for example: "No man is an island entire of itself; every man is a piece of the continent, a part of the main" (John Donne, English poet and clergyman, 1572-1631).

b. The metaphor of the "domino" and the "puzzle"

The second source of metaphors were several objects displayed in the Museu Memorial de l'Exili (MUME). I will exemplify the metaphorical approach through one of those objects: a set of dominos (see photo #1). In a handwritten note Santiago Pipió explains that these dominos were carved from beef bones by one of his companions at the concentration camp of AGDE/France. He was given the dominos when they had to separate and he has kept them save ever since. As a universal metaphor, resonating with the one of the domino, I chose the puzzle. The student group analysing this metaphorical universe were therefore provided various graphics belonging to the world of the "puzzle" (photo #2). Four examples, of how this work inspired the students for their later artworks:

□ "My project begins with the idea of domino which for me is a symbol of connecting different pieces. On the one hand, integrating this idea

into my artwork is a homage to Santiago and his friend. In a more general way, the metaphor of the domino could also represent how the exiles try to fit into their new life, their new city."

- "The photo shows an entirely black puzzle with one missing piece in the middle (photo #3). As the puzzle was placed on a white background, the missing piece gave the impression of a 'spot of light'. I interpreted this photo as follows: The black puzzle symbolizes the general situation of everyday life endured by people living in exile which is impregnated by sufferings and hardships; the light in the middle reflects their hopes. My artwork constitutes a three-dimensional transformation of this idea (photo #4)".
- "Our artwork is composed of two boxes which are connected to each other like puzzle pieces. The puzzle pieces represent two fragments of refugee stories which may have taken place in the past but could also represent the refugee topic of our present times" (photo #5).
- The student Jade Maldonado further transformed the visual concept of the domino by creating an "unfinished ladder made of dice" (see page 24/25).



FUENTE DE LAS ALMAS

Aura VALENCIA
Salma ESSADEK

Nuestra obra de arte representa el viaje de un grupo de refugiados que viajan al campamento de Argeles-sur-Mer. Las teclas negras de la computadora simbolizan el camino de su viaje, las teclas blancas a los refugiados individuales. Habían abandonado su país de origen con la esperanza de encontrar un lugar mejor y más seguro en el extranjero. Pero al llegar al campamento de playa de Argeles, se dieron cuenta de que en este lugar también había hambre y desesperación. Esa era su vida cotidiana.

Los individuos que representamos en nuestra obra de arte murieron en Argeles sur Mer. En la obra representamos las almas que se fusionaron con el agua de la fuente. Cada alma está representada por un cable. El agua simboliza que las almas finalmente han encontrado su libertad.

Con los objetos colocados en la arena alrededor de la fuente, colocamos una referencia a nuestras historias familiares personales, que también se pueden ver en un contexto de "exilio". Aura llegó a Cataluña hace un año desde Colombia. La carta en la arena representa los recuerdos de sus amigos que quedaron atrás; la botella con las diferentes monedas representa los numerosos países a través de los cuales ha viajado durante su vida hasta ahora. Salma colocó una foto en la arena que es un recordatorio de su infancia: la muestra en medio de su familia, en Marruecos, el país de donde proviene su familia.



TODOS JUNTOS PODEMOS VENCER A NUESTROS ENEMIGOS

Jade MALDONADO



Mi obra representa la fuerza y la unión de las personas, que luchamos contra nuestros enemigos o con los mayores miedos que tenemos. Cada pieza de la obra es muy importante, ya que cada figura tiene un significado y representan algo. Las partes más importantes de mi obra son la escalera que no acaba hecha de dados y la pantalla con un tanque disparando flores.

La escalera no acabada hecha por dados, significa la unión, la fuerza y la grandeza de las personas al juntarnos. Por el alrededor podemos ver que hay clavos tirados, estos representan las condenas y los males que cargaban antes la gente. Porque fueron liberados gracias a la alianza.

Pero podemos ver que hay un dado en especial que está exiliado, separado, del conjunto. Observamos que está atrapado por clavos y una cadena, que deforma su figura normal. La cadena y los clavos impiden el alcance hacia su libertad, porque lleva un gran peso en él. Todos los dados luchan e intentan ser más fuertes, para poder derrotar al tanque. Es el enemigo, que intenta derrotarnos mediante un disparo de flores, que equivale al daño que nos pueden hacer, sin darle importancia al tipo de arma. Para mí los colores de mi obra tienen mucha importancia, porque hacen referencia a que todo no es perfecto y al mismo tiempo todo no es imperfecto. Escogí como colores principales; el blanco y negro, porque son los colores que para mí representan las cosas fáciles y las difíciles.





LOS PRESOS

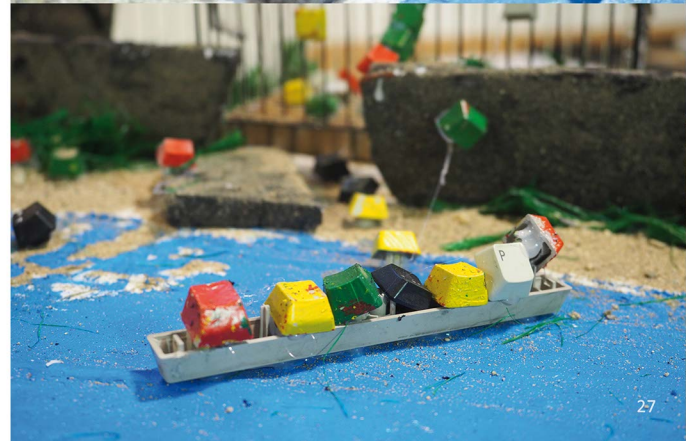
Ude BALDE



El meu treball representa el viatge de fugida dels presoners. He representat els refugiats per claus informàtiques: la seva diferent edat, sexe, el seu origen, les històries de refugiats, el color de la pell ... són simbolitzats per diferents colors.

El seu viatge comença en un camp de presoners que està representat per la gàbia. Van aconseguir escapar, ho represento amb la porta oberta i van aconseguir fer-ho ajudant-se mútuament. Això està representat per una cadena de solidaritat. El mur que abans tancava els presoners va ser enderrocat i les seves pedres van servir per fer el camí que els portava a la platja, a la llibertat. La inspiració m'ha arribat perquè Roman ens ha ensenyat imatges del seu país quan estava en guerra i la gent va fugir. Es relaciona amb les històries que he conegut al MUME sobre les persones que havien de fugir per escapar del seu país, després de la Guerra Civil espanyola i que tenen similituds amb el que va passar a Alemanya durant la Segona Guerra Mundial, també amb les històries de milers de persones que, avui, han d'abandonar els seus països per causes molt similars.

La relació amb la meua història és que fugen d'un país per tenir un futur millor. Els meus pares provenen de Senegal van arribar en els anys 80 a Catalunya per trobar un futur millor. He representat aquestes arrels familiars amb els colors amb els que he pintat algunes de les tecles d'ordinador i que són els colors de la bandera de Senegal: vermell, verd i groc. A més, he representat els meus orígens amb les dues closques enganxades a la caixa negra: es consideren símbols del Senegal.



EL CAMINO DE LA VIDA

Alba TORELLES



Lo que esta obra representa son etapas de la vida de un hombre que es libre, pero al mismo tiempo se atrapa en su vida.

En el primer nivel de la obra, se ven los cristales rotos y los clavos son el dolor, el sufrimiento y la inseguridad que tiene en sí mismo. Luego vemos una pieza cuadrada y plateada, representa un laberinto que tiene salida, pero este hombre no se siente lo suficientemente libre para salir, hasta que se cansa y sale de ese laberinto para conquistar sus sueños.

En su siguiente etapa de vida el sale de ese agujero negro que estaba y se despierta con un grito, el literalmente se da cuenta de cómo estaba perdido en sí mismo y avanza en su vida.

En él tercero y último nivel más alto de la obra se puede ver un conector que se refiere que él se conectó a su nueva vida, que consigue sus sueños más altos, y conoce a su gran amor, pero no se acaba ahí, él alcanzó victorias en su vida tanto profesionales como familiares, y brilló mucho, tanto por dentro como por fuera, él se sentía feliz.





PRESENTE PASADO

Sara RUZ BALSERA

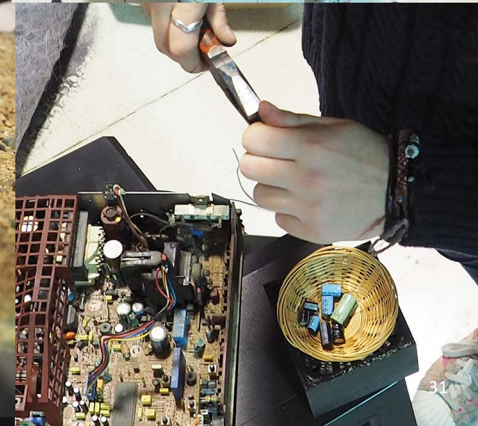
L'element central de la meua obra d'art és un televisor. Presenta el poder dels mitjans de comunicació com allò que condiciona les nostres opinions sobre el tema dels refugiats. Les novetats que podeu mirar a la pantalla plana del televisor mai no són capaces de mostrar tota la realitat. Per tant, vaig treure la pantalla del televisor de la seva closca per construir dins d'ell la meua opinió personal sobre el tema.

Vaig fer servir les tecles d'ordinador per escriure la paraula exili. Al costat d'aquesta paraula, vaig



situar el rellotge, la qual cosa representa que no hi ha hagut avenços en el temps. Les piles petites representen persones que viuen a l'exili i no saben què passarà en un futur: persones sense orientació.

Vaig posar la sorra perquè, per a mi, representa un camí pesat i difícil. La bombeta simbolitza el sol, i el sol està cremant la gent. Tots els exiliats van cap a una petita sortida situada al fons. En aquest punt comença la meua història familiar i personal que vaig col·locar darrere del casc de la televisió: el meu avi es va veure obligat per la situació econòmica en la que vivien a anar a Alemanya per treballar, es pot veure en una carta d'aquests dies. Va tenir l'oportunitat d'emigrar a Austràlia per treballar, però finalment es va quedar a Europa. Al final, podeu veure una foto del meu besavi. Va participar a la guerra del Marroc, a Tetuan, i allà va conèixer a Franco.



2. Collège Marcel Pagnol (Perpignan/France)



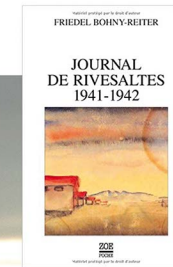
The specific metaphors developed for the students in Perpignan are rooted in the history documented in the *Mémorial du Camp de Rivesaltes*. I chose the metaphors of the “wind” and the “shadow” as they are recurring references in the diary of the Swiss nurse Friedel Bohny-Reiter who worked in the camp from 1941 until 1942.

Three of the sources which the students analysed in PHASE I of the workshop in order to explore these two metaphors:

- “Today I saw a tree. It threw its shadows on the naked wall of a barrack. The shadows seemed alive. This sight made me happy in the middle of all this misery” (free personal English translation of Friedel Bohny-Reiter: *Le Journal de Rivesaltes 1941-1942*. Edition Zoé, Genève 2010, page 38).

- “The wind sweeps violently around the barracks. It passes without any pity over the village which rises, barrack after barrack, in a monotonous vastness of bricks” (free personal English translation, loc. cit., page 35).
- “The shadow of history” (German proverb).

Synopsis of some students’ comments during our group discussions: “The wind does not know any frontiers.” / “It carries away the memories.” / “The wind is a symbol for oblivion.” / “The broken vacuum cleaner could symbolize a person who cannot forget his past.”



VERNISSAGE: The students are explaining the concepts of their artworks to the visitors.





Les matériaux que j'ai utilisés sont nombreux et ne vont pas forcément ensemble au premier abord, mais assemblés, ils forment mon œuvre. J'ai employé les éléments suivants : des photos prédécoupées, de la peinture de couleur rouge et blanche, du vernis pour plancher, un compact disc, une cassette vidéo et une bobine, un globe et un symbole familial, qui pour moi, est un tampon algérien.

Cette œuvre fait un lien entre le passé, le présent et le futur car j'ai représenté les personnes qui ont vécu au camp de Rivesaltes, et en même temps, elle est un hommage à ma famille et en particulier à mon arrière-grand-père maternel. Je me sens comme un espoir futur qui a créé cette œuvre.

J'ai mis des cassettes et un CD pour représenter que, jusqu'à aujourd'hui, les images et les souvenirs de notre histoire nous touchent en traversant les époques.



LE TANK

Adam ZROUKI

Abdel-Arahim DJALOUT



Pour commencer nous étions seuls, chacun de notre côté. Puis nous avons rassemblé tous les matériaux que l'on avait récoltés, et avons réfléchi ensemble pour faire quelque chose qui ressemble à une automobile et qui ait un lien avec le camp de Rivesaltes. Nous avons trouvé l'idée du « Tank ».

Pour travailler, nous avions un petit espace de travail. On voulait construire ce tank en utilisant comme base un aspirateur, mais Adam a trouvé un chariot, et puis nous avons quitté notre petit atelier pour opter pour un espace plus grand. Nous avons commencé par la structure en carton ensuite les armes, l'équipement, la tête du chauffeur, le tableau de bord, la peinture, le moteur sous le capot et de nombreux autres détails. Le moment le plus difficile dans ce projet était lorsqu'on voulait redresser la structure qui tombait au sol. Nous avons passé des heures pour trouver une solution, qui était de le fixer autour du chariot en maintenant l'avant avec une barre en fer.

Notre œuvre représente « la guerre ». Dans notre tank, nous avons mis une « manette » qui signifie que le tank est une machine qui a « toujours existé » dans le passé et de nos jours dans les jeux vidéo, mais aussi dans la réalité. Si les enfants de l'époque nous voyaient jouer avec des tanks dans les jeux vidéo, ils le prendraient mal car cette « machine » a détruit de nombreuses familles. Notre œuvre a un lien avec le camp de Rivesaltes car elle représente la guerre, celle d'Espagne qui a entraîné la Retirada, elle représente les patrouilles allemandes qui venaient à Rivesaltes. Le lien que ce tank a avec nos familles est que mon grand-père a vécu la guerre d'Algérie et que le grand-père d'Adam était constructeur de chenilles pour tank.



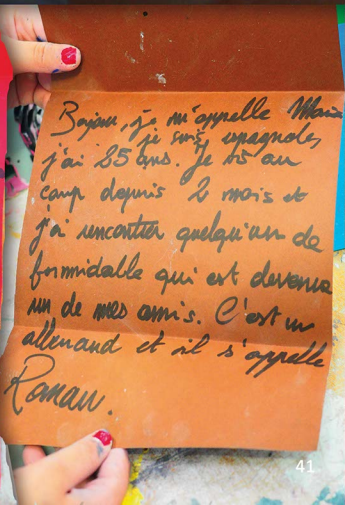
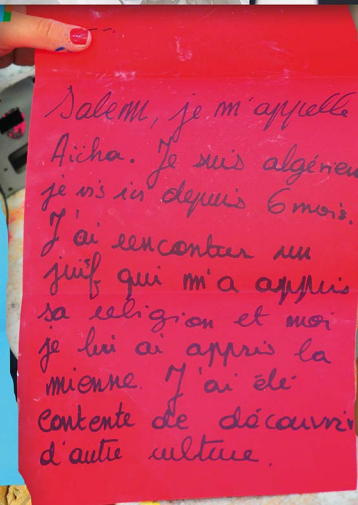
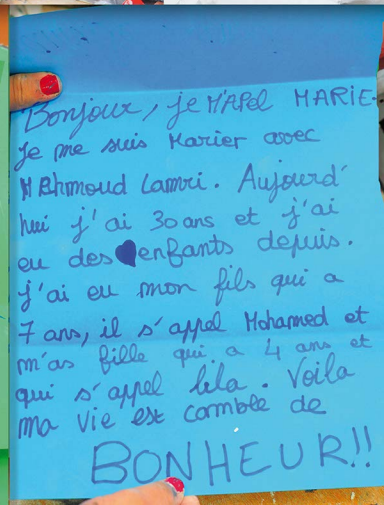


Camélia YAHYA BEY
Ekram HICHRI
Sarha BOUALAOU



Pour créer cette œuvre, nous avons utilisé : un trophée, des livres, un cadre de télévision, du papier, un bout de ficelle, de la peinture, de la colle et des images. Le message que nous voulons faire passer est que, grâce à ce camp, des personnes de différentes origines se sont rencontrées et elles ont créé des liens d'amitié entre elles, et parfois des liens d'amour.

L'intérieur du trophée symbolise les dégâts du passé et l'extérieur symbolise une victoire du présent. On a eu des difficultés à monter la maison, à peindre la coupe à l'intérieur, à coller les images sur le cadre, à écrire les lettres et à trouver une idée originale. Notre création a été possible à la suite de différentes discussions ; des mots comme victoire, dégâts, racines, passé, présent ont lancé notre travail.





BARBELÉS

Kylian GONZALEZ

Pour réaliser mon œuvre, j'ai utilisé une planche en bois poussiéreuse, un câble, du fil, des clous, du papier. J'ai fabriqué de petits bonhommes à partir de fil de fer, des pièces détachées de divers objets, et de la peinture, en particulier les couleurs rouge et blanche. Tout d'abord, j'ai commencé à peindre le câble en gris. Malheureusement la couleur n'adhérait pas, donc j'ai formé des boucles avec mon fil pour qu'il ressemble un peu plus au résultat souhaité, mais cela n'a pas été facile à réaliser. Il m'a fallu beaucoup de temps pour trouver le meilleur moyen. J'ai essayé avec toutes sortes de tailles de clous, mais un seul type de clou convenait, mais ce n'était assez solide pour maintenir les boucles bien attachées sans qu'elles ne puissent bouger.

Quand toute la structure et l'esthétique de mon œuvre ont été finies, j'ai réussi à tout faire apparaître : le rapport avec le camp de Rivesaltes en peignant mes piques en rouge pour représenter la souffrance des prisonniers enfermés dans le camp, et l'histoire familiale, en collant sur mon support de petits bonhommes en fer créés par Denis pour illustrer *la Retirada*. Pour la référence à notre époque, j'ai fait un drapeau de la Syrie représentant les migrants. Concernant la dimension personnelle, le barbelé renvoie à mon choix d'orientation (l'armée).



LE CHEMIN

Khalid EL MADKOURI Hamza LISFI Stanislav PREBUK

La première idée qu'on a eue était de représenter les réfugiés du camp de Rivesaltes par des maillons d'une chaîne de vélo, mais nous avons abandonné cette idée, tout en conservant la chaîne. La seconde idée qu'on a eue était de mettre deux paniers, un panier décoré avec des fleurs et des fruits artificiels représentant le bonheur, et un second panier dégradé qui représentait le malheur et la guerre.

Notre œuvre signifie le chemin qu'ont dû suivre les réfugiés pour arriver dans les pays du nord. Le lien que notre œuvre possède avec le camp de Rivesaltes repose sur le fait que les espagnols ont dû subir la Retirada.

Le lien que cette œuvre entretient avec notre histoire familiale c'est que nos parents ont dû connaître les mêmes péripéties, mais à une époque différente. Cachés entre les livres nous avons intégré des références aux pays d'origine de nos familles : un dessin du drapeau de l'Ukraine et une sculpture en carton représentant un bâtiment du Maroc.



3. OSZ Logistik, Touristik, Steuern (Berlin/Germany)



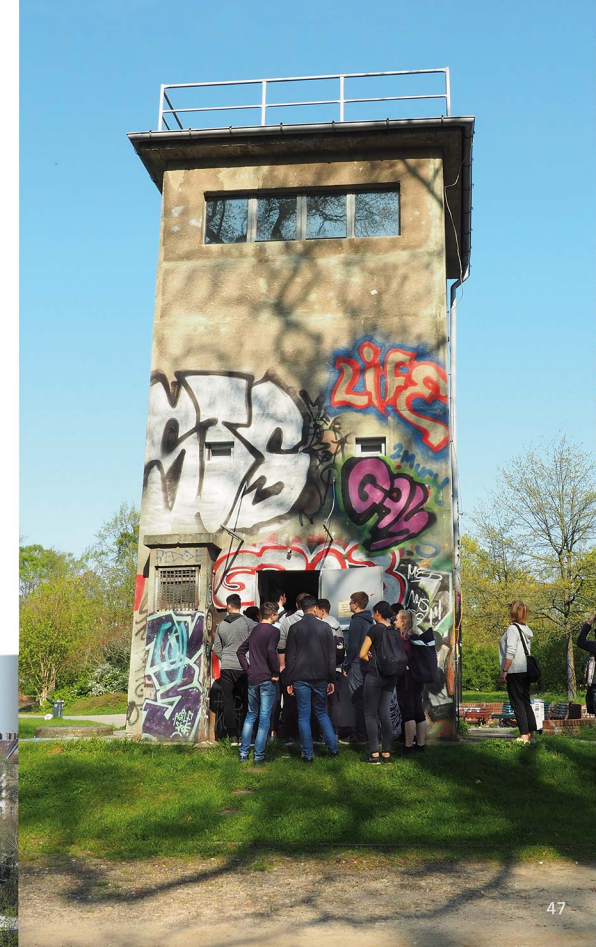
a. The location of the workshop

The creative energy was substantially nourished by the location of the workshop: a former industrial complex – now an art center – which, during the Cold War, was part of the Berlin Wall. In this formerly so-called “Grenzhaus” (frontier house), the students had the chance to discover numerous traces of the once divided city of Berlin. For instance, we mounted on the roof of the building and walked over the metal footbridges which, back in the times, had served the East-German border guards during their patrols. Just a stone’s throw away, we also visited a historic watchtower whose walls now serves Berlin graffiti artists as a “public newspaper”. These onsite research experiences have, for instance, inspired the artwork “DER SCHLÜSSEL ZUR FREIHEIT” (see page 54/55).

b. The metaphor of the “camera”, the “snorkel” etc.

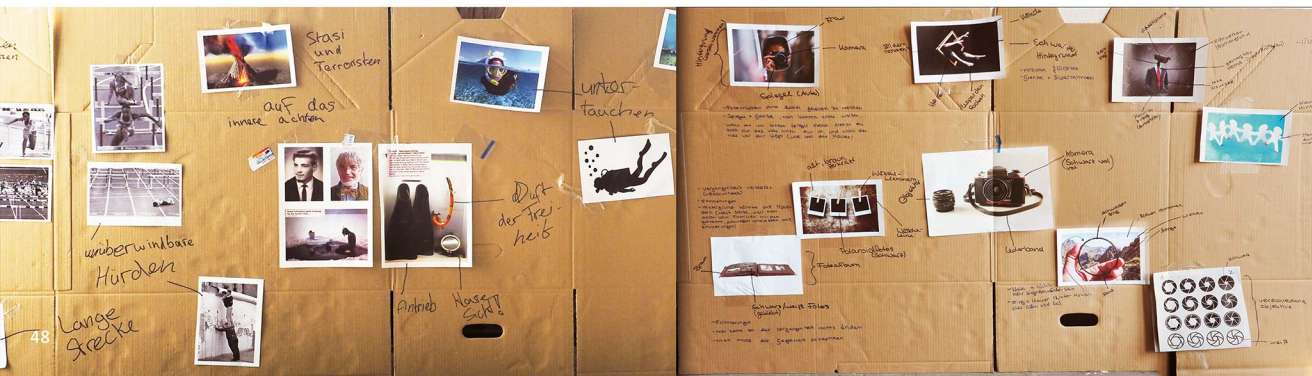
The inspiration with regard to the specific metaphors for this workshop originated from my preparatory research visit to the Berlin Wall Memorial.

Comparable to the approach taken at the Museu Memorial de l'Exili (MUME) – see page 20/21 – I chose a few objects displayed at the Berlin Wall Memorial which had a strong metaphorical potential. All these objects were



linked to people who had tried or succeeded to escape from East Berlin to the West or who had been active in the civil resistance movement of the GDR. During PHASE I of the workshop the students explored their metaphorical dimensions. Three examples:

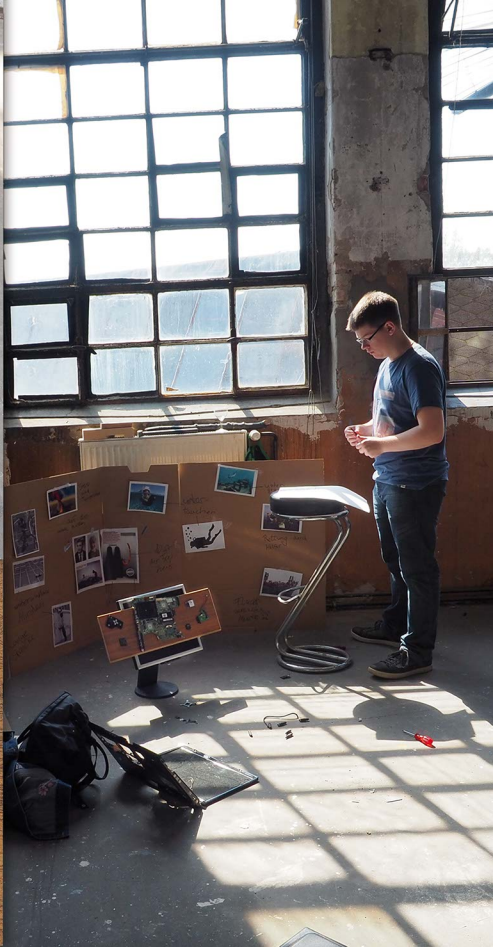
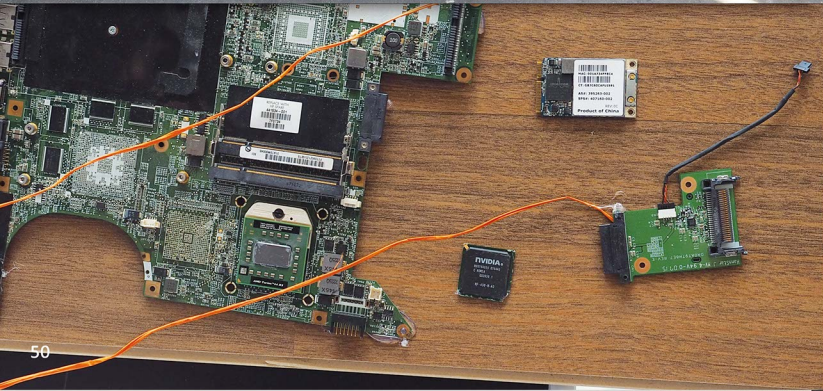
- ❑ **Object:** the camera with which the East German citizen Detlef Matthes, for many years, had taken secret photos of the Berlin Wall and border installations; in 1987, he was finally caught by the STASI (East German state security service) when he tried to smuggle his documentation of East Berlin riots into the West. The students analysed graphics linked to photography and tried to find metaphorical meanings for: the lens, a filter, the photo album, the frames in which we place the developed photos, the act of cropping a photo, being in or out of focus. What could these aspects of photography symbolize with respect to the topic of civic resistance during the Cold War and today? See below the photo #1 and the artwork on page 52/53.
- ❑ **Objects:** the diving equipment (fins, goggles, snorkel) with which the 21 year old Hubert Hohlbein escaped to West Berlin in November 1963 by swimming through the Jungfersee. Metaphorical questions: How could diving, the act of going underwater symbolize an act of civil resistance? What could the snorkel or the fins stand for with respect to the necessities of a successful resistance movement in the past/in our times? The deeper a diver ventures into the water, the more the pressure on his entire organism (organs etc.) grows. How could this be metaphorically translated into the operations of a resistance group? See below the photo #2 and the artwork inspired by this analysis on page 50/51.
- ❑ **Object:** the patch "Schwerter zu Pflugscharen" (swords to ploughshares) from Jörg Naumann's travel backpack. This biblical citation which was adopted by the East German opposition movement, reflects a concept in which military weapons or technology are converted for peaceful civilian purposes. As it was a patch sewn onto the backpack, I had the students analyse its metaphorical potential in relation with photos linked to the metaphor of the "thread", the "fabric" and the "weavers" (as part of Abdennour Bidar's philosophical concept of citizenship, see above page 14/15).



A student group analysing the "key" metaphor with respect to an object linked to the mass flight from Hungary in 1989. For their final artwork see page 54/55.

DAS UNSCHENNBARE INNERE DES VULKANS

Konstantin KÜSEL



Der Ausgangspunkt für das Werk war ein Foto eines Vulkans [s. S. 48]. Wie sieht es wohl in ihm aus, ruht er oder ist er kurz vor dem Ausbruch? Ich wollte das Innere sichtbar machen.

Das Kunstwerk besteht aus dem Innenleben eines Laptops. Ich habe mich für einen Computer für dieses Werk entschieden, weil ich täglich Computer nutze, um mich zu informieren, um mit anderen in Kontakt zu sein und mich auszutauschen – im Unterricht und in der Freizeit. Für mich ist ein Computer ein Alltagsgegenstand. Er erhält keine große Beachtung, er ist immer da. Wie auch die von mir in meinem Werk beschriebenen Menschen immer da waren. Wie das Innere eines Vulkans, bei dem man von außen nicht erkennen kann, wie es in ihm aussieht, verbirgt auch ein Laptop seine technischen Komponenten wie Chips, Arbeitsspeicher, Platinen in seinem Inneren. Von außen kann man auch nicht erkennen, was gerade in ihm vorgeht.

Bei der Gestaltung des Werkes hatte ich den Gedanken, wie es wohl in Menschen aussieht, die sich nicht frei äußern dürfen, die ihre Ideen und ihre Gefühle nicht zeigen dürfen und die den Mund halten müssen. Der geschlossene Laptop steht in meiner Idee für diese schweigenden Menschen. Dabei dachte ich sowohl an die Menschen, die aus der DDR fliehen wollten und aus Furcht vor Entdeckung, Strafen und Nachteilen für Angehörige keinem etwas sagen konnten und ohne Abschied gingen. Aber ich dachte auch an Mitarbeiter der Stasi, die in ihrer Umgebung verdeckt ermittelten, die Nachbarn und Angehörige aushorchten und bespitzelten. Wie fühlt sich ein Mensch, der über seine Tätigkeit schweigen muss und der andere verrät? Wie fühlt sich ein Mensch, der Menschen verrät, die das Land verlassen wollen? Wie in einem Vulkan kann es brodeln oder wie in einem Laptop unerkannt rattern und arbeiten, beides ist von außen nicht sichtbar. Dieses Innere sollte nach außen kommen, sichtbar gemacht werden. Dafür habe ich den Laptop geöffnet und in seine Einzelteile zerlegt, einzelne Teile wurden an einem Monitor befestigt, haben aber durch die Drähte weiterhin Kontakt zum Gehäuse. Würden die Prozessoren arbeiten, wäre dies nicht mehr im Verborgenen.

Was würde das im übertragenen Sinne bedeuten: Hätte man erkennen können, wann der Vulkan ausbricht? Die Gedanken wären lesbar, Gefühle erkennbar. Wie hätten die Flüchtlinge und die Stasi-Spitzel reagiert, gäbe es dieses verborgene Innere nicht?



GEFÄNGNIS DER ERINNERUNGEN



Alina LÄSSIG
Florentina KLUWE



Wenn man einen Menschen im Gefängnis besuchen möchte, sieht man ihn nur kurz und der Gefangene kann bzw. darf das Gefängnis nicht verlassen. Genauso ergeht es den Erinnerungen: Durch Fotos können Erinnerungen zwar für einen Moment wieder hervorerufen werden, aber sie bleiben als Erlebnis in der Vergangenheit. Durch den Mauerbau wurden viele Familien getrennt; sie hatten nur ihre Erinnerungen und ihre Fotos, konnten sich aber nicht besuchen. Die einzelnen Teile unseres Kunstwerks haben unterschiedliche Bedeutungen:

Die zwei Puzzleteile bedeuten, dass Menschen aus Ost- und West-Berlin zueinander finden. Das Gitter soll die Grenze bzw. Mauer (Berliner Mauer) darstellen.

In der Gedenkstätte haben wir uns mit einem Fotoapparat und einigen Fotos beschäftigt, die auch an getrennte Familien und Flucht erinnern. Diese Gegenstände finden sich in unserem Kunstwerk als Polaroid-Fotos wieder. Wir haben uns für Polaroid-Fotos entschieden, da diese nach einer gewissen Zeit verblassen, genauso wie Erinnerungen. Die einzelnen Erinnerungen sind aus der Vergangenheit und das Gitter soll die heutige Zeit darstellen, da man nicht zurück in die Vergangenheit kann. Man ist sozusagen davon abgegrenzt. Die Daten unter den Fotos stehen nicht für bestimmte Jahre, sondern können für jeden Betrachter andere Erinnerungen, Momente hervorrufen.

Die Glühbirnen über den Polaroid-Fotos stehen für die Hoffnung und das Licht, die schönen Erinnerungen und Momente von damals. Allerdings ist eine der Glühbirnen zerbrochen, da es auch nicht sehr schöne, zerbrochene Erinnerungen gibt.



DER SCHLÜSSEL ZUR FREIHEIT

Tien NGUYEN Nikita HEWELCKE Sarah GLÄNZEL



Im Workshop der Gedenkstätte Berliner Mauer haben wir uns mit der Bauchtasche (Aufschrift „VOYAGE“, dt. „Reise“) und dem Autoschlüssel von Regina Weibert auseinandergesetzt; beide Objekte hatte sie bei der Massenflucht aus Ungarn (1989) mit in den Westen genommen, ihren Trabant in Budapest zurückgelassen. Im Kunstworkshop haben wir uns daher mit der „Schlüssel“-Metapher beschäftigt [s. S. 48/49]. Zusammen mit dem Besuch des Wachturms war dies der Ausgangspunkt für unsere künstlerische Arbeit.

Der Wachturm: Von außen ist er grau-schwarz und gleicht der Farbe des Lebens auf der Ost-Seite, wie wir es uns vorstellen. Geschichtlich gesehen steht er nicht im Westen; allerdings sind die Menschen in eine ungewisse Zukunft geflohen, weshalb er in unserem Werk im Westen steht und lediglich nach Osten gerichtet ist. Auf dem Flachdach des Turms patrouillieren Soldaten. Das Schloss ist in der Nähe der Waffe angebracht und symbolisiert Befreiung. Um an den Schlüssel für das Schloss zu gelangen, muss man zuerst an der Waffe vorbei, welche die Gefahren und Risiken einer Flucht darstellt. Die Waffe ist nach Ost-Berlin ausgerichtet, damit sich die dort lebenden Menschen der Gefahr bewusst sind. Auf dem Gewehr sitzt ein Ost-Soldat, der das Geschehen um den Turm bewacht. **Die Mauer:** Die bunte Seite der Mauer stellt den westlichen Teil Berlins dar. Da wir uns das Leben im Osten düster und trist vorstellen, haben wir die andere Seite schwarz gestaltet. Die roten Flecken verdeutlichen die Folgen eines Annäherungsversuchs an die Mauer aus dem Osten (Blut, Gefahr). Der Fernseher ist ebenfalls ein Bestandteil der Mauer. Er wurde von Menschen durchdrungen, die nach West-Berlin fliehen möchten. Außerdem symbolisiert er, dass es im Osten verboten war, West-Fernsehen zu gucken/West-Radio zu hören. Die Ost-Bürger sind schwarz-grau gekleidet. Sie helfen sich gegenseitig bei der Flucht, da Zusammenhalt eine wichtige Rolle spielte. Vor dem östlichen Teil der Mauer ist Sand. Dieser verkörpert die Sicherheitszonen. Die bunt gekleideten Menschen sind West-Berliner.

Zum Abschluss haben wir noch persönliche Details in das Kunstwerk eingebaut. Tiens Familiengeschichte ist sehr stark mit der „8“ verbunden; unter anderem ist die 8 in ihrer Kultur eine Glückszahl. Wir haben die 8 schräg gemalt; so kann jeder für sich entscheiden, welche Bewandnis sie hat. Außerdem ist sie auf der Ost-Seite der Mauer, da Tiens Vater während der Teilung Berlins dort wohnte. Für Sarah haben die Wörter „Hoffnung“ und „Freiheit“ eine wichtige Bedeutung. Dies galt ebenfalls für die im Osten lebenden Menschen, weshalb wir auch diese beiden Wörter auf der Ost-Seite angebracht haben. Die Menschen, die von der West-Seite auf die Mauer klettern, halten sogenannte Passierscheine in ihren Händen. Dies ist eine Verbindung zu Nikitas Familiengeschichte, da ihre Oma (aus dem Westen) Passierscheine benötigte, um ihre Uroma im Osten zu besuchen.





TRENNUNG DURCH KOFFER

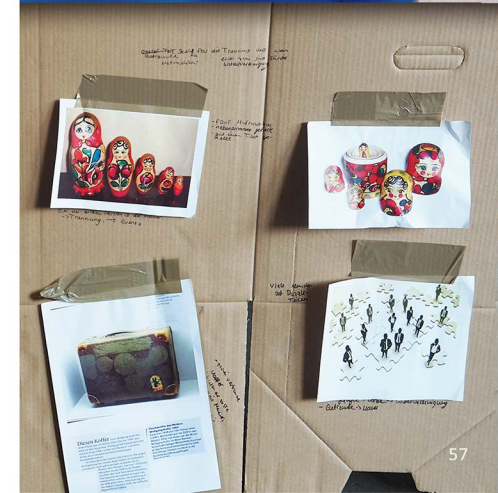
Ali AOUN
Xhemajl QUNAJ

Im Workshop der Gedenkstätte Berliner Mauer haben wir uns mit dem Fluchtkoffer des Müllers Wolfgang Kuhn (1960) auseinandergesetzt. Im Rahmen des Workshops mit Roman Kroke haben wir dann die Metapher des „Koffers“ analysiert und auf dieser Grundlage unser Kunstwerk entwickelt.

Die Installation „Trennung durch Koffer“ stellt eine umfangreiche Trennung dar. Benutzt haben wir zwei Kartons, die für uns Koffer darstellen; eine Art Mauer als Trennung und ein paar aufgeklebte Bilder. Außerdem haben wir sowohl dunkle als auch helle Farben benutzt, um die „gute“ und „schlechte“ Seite der Berliner Mauer, also beider Systeme darzustellen.

Die Mauer in der Mitte beider Koffer illustriert die Trennung zwischen der Bundesrepublik Deutschland und der Deutschen Demokratischen Republik. Die Türen, die wir ausgeschnitten haben, sollen die Einheit andeuten. Beide Koffer stellen jeweils die getrennten Familien dar, die durch die Mauer auseinandergerissen wurden. Sie symbolisieren den Westen und den Osten. Dadurch, dass die Mauer in der Mitte gebaut wurde, war ein Teil des Westens im Osten und ein Teil des Ostens im Westen. Deshalb haben wir die Farbtöne vermischt, um zu verdeutlichen, dass der östliche Teil im Westen liegt und der westliche im Osten. Der Zeitpunkt, an dem sich die Familien wiedervereinen, befindet sich dort, wo die Matroschka aufgestellt ist, denn diese stellt die Familien dar. Die Idee zum Symbol der Matroschka ist uns im ersten Teil der Workshops gekommen [siehe Photo rechts]. Die Farbtöne, die wir benutzt haben, repräsentieren die „dunkle“ (Ost-) und „helle“ (West-) Seite. Wir haben uns ferner von der Berliner Mauer Gedenkstätte inspirieren lassen, die in ihrem Dokumentationszentrum einen Fluchtkoffer (s. o.) ausgestellt hat. Die aufgeklebten Bilder stellen den „Weg der Reise“ dar, also alle Stationen der Flucht. Dabei haben wir Fotos aus unterschiedlichen Fluchtgeschichten verwendet. Um klar darzustellen, worum es sich bei beiden Seiten handelt, haben wir dunkle und helle Farbtöne verwendet. Die schwarze Mauer ist eine Metapher für „Trennung“, „Spaltung“ und für alle negativen Erfahrungen und Erlebnisse der Menschen.

Unser Kunstwerk hat auch eine Verbindung zu unserer eigenen Familiengeschichte: Unsere Eltern sind jeweils aus ihren Heimatländern nach Deutschland geflohen und waren von ihren Familien getrennt.





DIE ZWEI SEITEN DES MAUERIMPERIUMS

Alicia MATSINHE Nevine TANANA Aykut TANRIVERDI Erdem YENIYOL

In unserem Kunstprojekt stellen wir mit dem Wachturm, dem Zaun und den liegenden Objekten die zwei Seiten der damaligen Berliner Mauer und die unterschiedlichen Lebensbedingungen in beiden deutschen Staaten dar. Der Zaun ist auf beiden Seiten in der Mitte gespalten und steht zwischen Ost und West. Auf der Ost-Seite sind die Objekte grau, schwarz und beschädigt, da es heißt, der Osten sei ärmer, der Westen reicher gewesen. Der Reichtum zeigt sich an den farbigen Gegenständen auf der einen Seite.

Während der Wiedervereinigung, nach dem Mauerfall, stellten einige Ostdeutsche fest, dass ihr Leben, ihre Ausbildung, ihre Studien, ihre Berufe plötzlich weniger wert waren als diejenigen der Westdeutschen. Dieses Missverhältnis repräsentieren die ausgerissenen Buchseiten, die an dem Zaun befestigt sind.

Die Ost-Seite ist außerdem mit Glühbirnen und Stacheldraht versehen. Damit verdeutlichen wir, dass in der damaligen DDR die Kontrolle über die Menschen sehr ausgeprägt war. Menschen, die nicht hinter dem System und den bestehenden Regeln standen, galten als Verräter und wurden hart bestraft. Außerdem haben wir die Ost-Seite mit Videokassetten bestückt, was folgenden Hintergrund hat: Mit den heutigen Medien werden Nachrichten innerhalb von Sekunden um die Erde geschickt und damit auch viele Informationen über die einzelnen Menschen. Vor dem Mauerfall gab es allerdings noch kein Internet, sondern nur Fernsehen und Radios. In der ehemaligen DDR war es auch verboten, Westsender zu sehen und zu hören. Videokassetten können nur das Aufgenommene wiedergeben, und zwar so, wie es gewollt ist. Deshalb stehen die Videokassetten auch für die Ostdeutschen, die es eher schwer hatten, Informationen aus dem Westen zu bekommen bzw. an den Westen weiter zu geben. Genauso abgeschottet war aber auch der Westen, also die damalige BRD, weshalb wir weiße Tücher benutzt haben.



4. Liceo Statale Antonio Rosmini (Maiano Lavacchio/Italy)

ISGREC
Istituto Storico Grossetano
della Resistenza
e dell'Età Contemporanea



 Liceo Statale A. Rosmini Grosseto

The inspiration with regard to the specific metaphors for this workshop originated from my preparatory research visit to the ISGREC institute in Grosseto and the site of the future memorial “Casa della memoria al futuro” in Maiano Lavacchio.

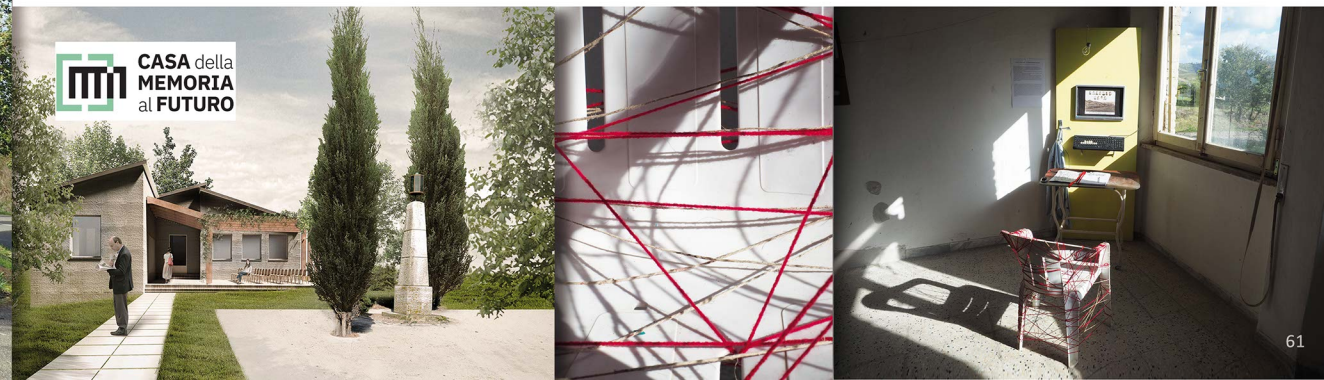
a. The location of the workshop

The students had the unique opportunity to work at the construction site of the future memorial which will be devoted to the commemoration of 11 young men shot on this very compound on 22 March 1944. The execution was performed by Italian fascists because the men had refused to take the arms for Mussolini.

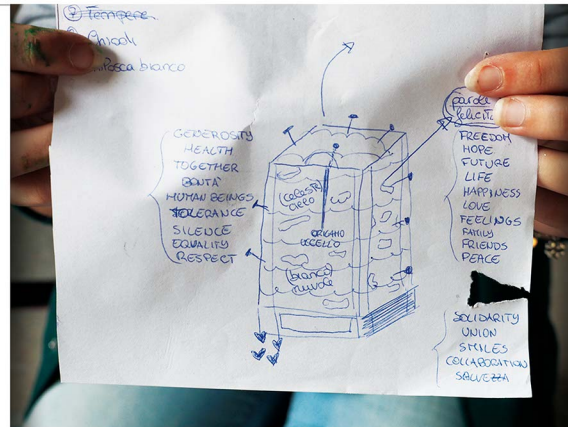
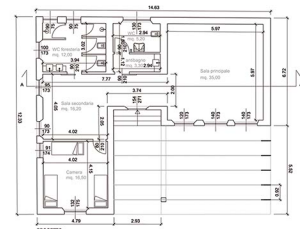
b. Artistic analogies to the architectural approach of Edoardo Milesi

One major source of inspiration for the artistic metaphors was my exchange with the architect Edoardo Milesi who is entrusted with the construction of the future memorial (see below on the left a current draft). “A building should never be simply built on a hill. It should be (come one with) the hill”. This sentence reflects one of his main principles aiming at a sustainable form of architecture. In PHASE I of the workshop, the students therefore consequently explored how they could transfer Milesi’s architectural idea to their oncoming challenge. The aim consisted of developing the artwork not only on but in symbiosis *with* the construction site by creating relationships with its fabric. For instance, the students

- developed an understanding and sensitivity towards the specificities of the construction site: its voids, occupied spaces and openings (windows, doors), the interaction between light and shadow (see below on the right a students’ installation experimenting with these parameters).



- experimented to work with time: We identified traces of the past in the building and discussed how they could be artistically modified in order to extend their storylines into the future. One possible entry consisted of creating a dialogue about the topic of "Resistance" between the historic event and contemporary graffiti which they had photographed on the walls of their home city Grosseto (see the artworks on page 65, 69 and 71).
- analysed metaphors linked to the surrounding landscape: The future memorial is situated in the very heart of picturesque Tuscany. The CYPRESSA: Due to their shape pointing to the sky (heaven), cypress trees are often used as a symbol of immortality, elevation, hope and mourning. Moreover, they are adapted to forest fires, holding their seeds for many years in closed cones until the parent trees are killed by a fire; the seeds are then released to colonise the bare, burnt ground. How could this serve as a metaphor for a person's handling with (traumatizing) historic events? See the artwork on page 68/69. SLATE: Just before their execution two of the young men had left in the classroom a farewell note to their parents written on a piece of slate. How could the sheet-like planar structure of this rock, due to sedimentary layering, be a symbol for the construction of memories? One widespread component of slate is volcanic ash: How could the nearby (inactive) Amiata volcano be a metaphor for the origins of societal resistance?
- explored the metaphorical potential of a "building": How could it be a symbol of a community (a family, a social class, an age group, a district, Italy, the European Union etc.) or the inner world of every human being (a place of intimate memories)?
- experimented with analogies to general architectural working methods, such as the elaboration of a floor plan. Could a similar preparatory draft also be a beneficial technique to develop the concept of an artwork (see below)?



VERNISSAGE



L'ALTALENA SANGUINANTE

Elisa CHELI

Alice ALBIATI

Chiara AVVENTO



Questo lavoro è composto da un'altalena, in primo piano, ricoperta di bende colorate di rosso, a rappresentare il contrasto tra la gioventù e l'innocenza delle 11 vittime di Maiano Lavacchio, tutti ragazzi giovani con ancora molto da vivere.

Attaccate ad essa vi sono 11 sfere, create con spago e un palloncino, in seguito sgonfiate con uno stuzzicadenti, che sono le anime pure dei Martiri d'Istia che circondano i loro corpi, rendendoli così immortali nel tempo. Sopra questa altalena vi sono posizionate invece due piccole scatole forniteci insieme ai documenti ufficiali incollati ad esse dall'ISGREC di Grosseto. Queste due scatole simboleggiano due libri, ovvero la storia e la memoria. La scelta dei libri è stata fatta perché il libro è una cosa che dura nel tempo e dal quale si può imparare molto.

Sullo sfondo abbiamo creato degli schizzi di sangue con la tempera rossa, a simboleggiare tutte le vittime che hanno combattuto per i propri diritti e le proprie idee, sia qui in Toscana che in tutto il resto del mondo. Questi schizzi sono delimitati da due confini neri, i quali segnano il confine non ancora chiuso tra passato e presente, infatti anche oggi continuano le guerre. All'interno di questo confine abbiamo messo la foto di un graffito che abbiamo trovato per le strade di Grosseto, che per noi rappresenta l'ideale dittatoriale e crudele che da sempre organizza violenze contro chi viene creduto diverso.



IL RITORNO A CASA



Giulio GIOVANNINI
Giulia MENEGHINI
Lavinia TARENTINI



L'opera vuole rappresentare la porta che divide gli 11 ragazzi dalle proprie famiglie. Loro cercano di tornare a casa dalla famiglia però non possono perché sono morti. La porta è una lavagna che ricorda l'ultimo messaggio lasciato alla propria madre, da due dei ragazzini [l'ardesia originale vedi in basso a destra]. Se confronti la scrittura originale sulla lavagna con la nostra, puoi vedere una differenza: abbiamo modificato le lettere in uno stile contemporaneo ispirato a un graffito trovato a Grosseto. In questo modo, il nostro lavoro crea una connessione tra passato e presente e affronta anche il tema della "separazione" e della violenza al giorno d'oggi. Le due impronte delle mani sotto il messaggio mostrano un movimento dinamico, con il quale vogliamo esprimere la disperazione. La terza impronta nell'angolo in alto a destra dell'ardesia, tuttavia, rimane statica; questo dà l'impressione che la vittima si sia già arresa al suo destino.

Il pomello della porta è una pigna e simboleggia il paesaggio in cui sono stati assassinati. Il pomello, il lucchetto e il filo spinato enfatizzano il fatto che non possono tornare a casa. Tuttavia, noi possiamo ancora varcare quella porta e vedere le cose che loro non possono più fare. Il nero ricorda il fascismo che li ha privati della vita. Il rosso delle impronte rappresenta sia il sangue sia gli ideali di antifascismo dei ragazzi. Le 11 lacrime che colano dal messaggio sono la disperazione dei ragazzi che vanno incontro al loro destino. Il fiocco nero al pomello simboleggia il lutto delle famiglie.

Abbiamo voluto usare la porta come entrata al memoriale per far percorrere ai visitatori ciò che i ragazzi non possono vedere. La scritta « Viva la vita » è un contrasto con quello che è successo. Il titolo « Ritorno a casa » simboleggia il fatto che vorrebbero tornare a casa, senza successo, a causa della loro morte.



Il profumo dell'immortalità

Merve Bera ESKIN
Busra BOZUYLA



The graffiti from Grosseto →



Con le lampadine nere abbiamo rappresentato la vita degli 11 giovani. La vita spenta di questi 11 ragazzi, con gli elementi tipici della Maremma (Rosmarino, cipressi, il carbone della lava rappresenta il monte Amiata che è un vulcano spento come le lampadine) è rappresentata in un paesaggio intorno al Monte Amiata.

Abbiamo usato il rosmarino che all'epoca rappresentava l'immortalità dell'anima. Nel nostro scenario potete vedere un albero che esce dal vulcano, nell'albero abbiamo appeso le foto delle vittime con un filo rosso, insieme alle foto bianco-nero rappresentano l'antifascismo, che trovate anche sul cartone in fondo.

I colori nero e rosso rappresentano prima di tutto l'antifascismo e il bianco rappresenta il simbolo del nazismo. Paradossoso? Il nero e il rosso sono anche presenti sulla foto che trovate alla destra dell'opera. La foto è stata scattata da noi sulle mura della città di Grosseto, con questo riferimento abbiamo creato un legame tra l'opera dell'artista di graffiti e la città di Grosseto da una parte, dall'altra parte la storia di Maiano Lavacchio. Il riflesso del sole si trova sopra la nostra installazione e rappresenta le anime dell'11 vittime. Con il sole vogliamo mostrare che nonostante i giovani siano stati uccisi, la loro anima con il sole ancora brilla.



IMPARA PER NON SBAGLIARE DI NUOVO

Edoardo BRAMERINI



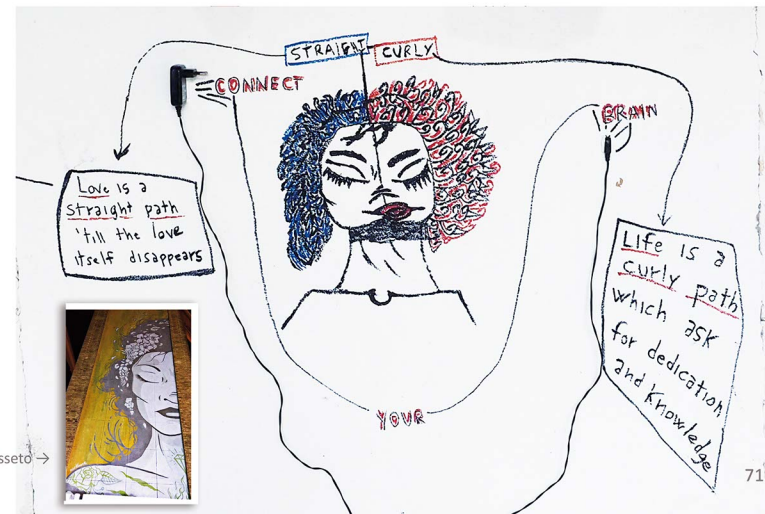
Per prima cosa ho deciso di usare questo muro perché si trova proprio all'ingresso della struttura e voglio che tutte le persone lo guardino attentamente e ne capiscano il significato. È come un'accoglienza per il popolo, non solo per questa mostra ma forse per la futura "Casa della Memoria al Futuro". Con questa immagine, voglio sottolineare l'importanza di essere sempre uniti, perché essere uniti ci rende più forti.

Inoltre, uccidere persone, che sono soprattutto bambini o adolescenti, è eticamente e mentalmente sbagliato. Dobbiamo tenere tra le nostre braccia il potere dell'amore, della vita, della libertà e della fratellanza, perché sono l'anima della nostra esistenza. Ho deciso di mostrare gli 11 ragazzi felici invece di essere tristi e preoccupati, perché odio essere pessimista e amo la felicità. Penso che la vita sia un regalo che Dio ha dato a tutti noi e per questo motivo dovremmo godercela fino alla fine.

Volevo rappresentare la donna che disegnavo con una faccia avente un doppio significato. Sul lato sinistro, i capelli che ha sono dritti e si riferiscono all'amore, che è un percorso rettilineo fino a quando non svanisce. Sul lato destro, i capelli sono ricci e si riferiscono alla vita, che richiede dedizione e conoscenza. L'ispirazione della donna è nata da un graffito che ho fotografato in una via di Grosseto. Puoi vederlo sulla sinistra, accanto al disegno della donna. Il caricatore attaccato al muro e la frase "connetti il tuo cervello", significa che prima di uccidere o fare qualsiasi cosa che sia sbagliata dovremmo pensarci due volte e capire che potrebbe essere un'assurdità. Ho collegato la frase d'amore con una freccia diritta (come "un percorso rettilineo") a uno schermo. Lo schermo si trova all'angolo del muro e con questo voglio esprimere quanto sia potente l'amore e quanto, persino su uno schermo nero, il messaggio brilli in tutta la sua luminosità. I due fori rimasti sul muro accanto al cuore rosso sono stati ricavati originariamente dai miei sforzi usati per fissare le viti sullo schermo, ma il muro era vecchio e non si adattavano correttamente. Dopo questo sforzo fallito, ho deciso che questi buchi potessero rappresentare gli spazi vuoti dentro di noi che a volte abbiamo.

Per completare il mio lavoro ho decorato il muro con alcuni elementi della natura toscana. Questi elementi naturali simbolizzano la purezza del paesaggio toscano.

The original graffiti from Grosseto →



LIBERTÀ

Elettra BETTI



Questo graffito simboleggia la LIBERTÀ. Tutti dovrebbero essere liberi di fare e dire quello che vogliono. Ho scritto in alcune lingue la parola libertà, perché è un diritto fondamentale per ogni essere umano. Qualunque cosa tu sia, se sei religioso o no, cattolico, musulmano, ricco o povero, sei uguale agli altri, non sei né al di sopra né al di sotto delle altre persone.

Ad ogni modo il cappio che ho inserito in questo lavoro ci spiega che troverai sempre qualcuno che vorrà limitare la tua libertà, per esempio in alcuni paesi non ti è permesso esprimere la tua opinione, altrimenti verrai imprigionato o ucciso.

Inoltre, in cima al graffito ho anche messo del filo spinato per sottolineare il fatto che in molti paesi non c'è libertà di opinione. Ma questo filo spinato ha una forma particolare: è simile a un pesce, che potrebbe essere visto come un simbolo di libertà perché nuota nell'oceano, che è senza limiti. E penso che una persona la cui libertà è limitata, possa immaginare di essere come un pesce: libero e senza costrizioni. Volevo inoltre aggiungere una nota molto personale a questo lavoro.

Infatti, su un mattone, in mezzo al muro, ho scritto la lettera G. Questa è la lettera iniziale del nome di mio nonno (Giovanni) che ha combattuto nella II Guerra Mondiale e ha trascorso 2 anni come prigioniero di guerra in Nord Africa. Alcuni dei miei oggetti più preziosi sono le foto della sua vita da soldato. Dietro uno di loro ha scritto alcuni saluti per la sua famiglia. Lo scrisse il 7 gennaio 1941. 61 anni dopo sono nata io, il 7 gennaio 2002.



5. Lycée Aristide Maillol (Mosset/France)



The concept was strongly influenced by the location of our workshop, “Le Mas de la Coûme” of the Krüger Foundation:

a. Le Mas de la Coûme

For this three-day workshop, we travelled to the Mas de la Coûme, an isolated ancient farmhouse nearby the village Mosset, located in the south-western part of France, adjacent to the northern Spanish frontier and the Mediterranean Sea. La Coûme is surrounded by wild nature: mountains, forests and maquis. We chose this place because it resonates with our topics of history and memory. It was founded by Pitt and Yvès Krüger, a couple of German pedagogues and opponents of the Nazi regime who had emigrated to Mosset after Hitler’s rise to power in 1933. Their original objective had been to create an agricultural colony to welcome German refugees. Although this exact idea was not put into practice, the place has continued to evolve in this spirit: In 1939, for example, it accommodated nine children of Spanish refugees, in 1940 French refugees and foreign Jews. During China’s invasion of Tibet in the 1960s, La Coûme welcomed Tibetan children for a duration of three years.

b. The Concept of “Land art”

Due to the rural environment of our workshop, I introduced the students to the concept of Land art, an artistic art movement which uses materials from the Earth, for instance the soil, rocks, vegetation or water found on-site. The approach was illustrated by the documentary movie *Rivers and Tides* about the British land artist Andy Goldsworthy (2001).

c. The metaphor of the “trajectory”

On the basis of this concept, the students explored in groups the metaphor of the “trajectory”. How could we present different kinds of migration by using the natural materials which surrounded us on-site? With respect to potential themes, the students could freely choose from the various topics which they had, beforehand, explored with their teachers: their personal family histories, biographies of refugees during Second World War and interviews which they had conducted with refugees at a local detention center. It considerably added to the dynamics of the experience that we had welcomed two of the refugees to join our group and participate in the artistic creations. They developed a simulation of their judiciary procedure using bending techniques of twigs learned in their home countries (see photos on the right).



In order to cultivate our artistic look at the natural environment, we experimented with the following questions:

- How could we evoke milestones and rhythms of a biography by arranging stones, leaves or branches in a specific way, for instance in (continuous, interrupted or overlapping) lines, curves or zigzag paths?



- The students also explored their competence of “reading” in the landscape: How can I manage to let my artwork become part of its environment and communicate with the nature?
- Is it possible to create my own “paint” by crushing rocks into microscopic pieces and mixing them with water? See photos below.



Open-air VERNISSAGE

SÉRÉNITÉ

Anais LÖRENTE
Mélanie GAUTHIER



En premier lieu, nous avons cherché un lieu. Nous voulions partir de l'espace naturel et nous nous sommes promenées jusqu'à la cascade. Malgré nos multiples recherches près de la cascade, l'inspiration ne nous venait pas. Nous avons donc décidé de longer la rivière par les rochers glissants. C'est ainsi que nous avons fait la découverte de la « grotte ». L'endroit semblait intéressant, intimidant et lorsque nous nous sommes rapprochées, nous avons aperçus des dessins de style préhistorique sur la grotte (animaux). Ensuite, nous avons détaillé le lieu, nous nous sommes concentrées sur l'environnement, et de là, est venue notre première idée : Nous avons pris des plantes et après plusieurs désaccords entre nous, nous avons finalement trouvé un terrain d'entente : notre création serait en forme de couronne, comportant en son centre le symbole de la paix. Notre œuvre était trouvée, mais le lieu ne lui correspondait plus : il était trop sombre, ce qui ne collait pas avec le message voulu. Nous sommes alors redescendues tout en longeant la rivière une fois de plus. Après un long chemin parcouru et de multiples chutes évitées, nous avons enfin trouvé l'endroit.

Le soleil, la cascade, le bruit de l'eau qui s'écrase contre les rochers. Tout, littéralement tout y était présent. L'atmosphère nous paraissait paisible. C'était décidé : notre œuvre allait être exposée ici. Nous avons alors suspendu notre couronne de fleurs sur une branche au-dessus de la cascade. Elle paraissait trop discrète dans cet amas de branches. Finalement, nous en avons fait deux de plus afin d'obtenir le nombre trois et pour ne pas trop encombrer le paysage.

Nous sommes retournées à la grotte qui nous intriguait et nous avons eu une illumination : créer une histoire. L'histoire d'un homme qui se serait caché de la société dans cette grotte puis, il se serait mis à dessiner des animaux, rêvant de liberté. L'homme fuyait les humains, étant plus proche des animaux. Après cela, il en aurait eu assez de vivre caché. Il serait sorti de sa cachette rempli de courage afin d'affronter le monde. Il aurait alors retracé le même chemin que nous avons parcouru. Arrivé à la cascade, il se serait senti en harmonie avec la nature et lui-même. La libération que lui aurait procuré ce paysage lui aurait donné envie de dévoiler son art sur une pierre, enveloppé par un halo de lumière.





Avant de commencer, j'avais déjà une idée avec quelques objets que j'ai pu voir dans la salle comme le grille-pain et une tête de coiffage qui m'ont paru intéressants et surtout différents. Cela m'a poussée à relever ce défi, celui de les mettre en relation dans un sujet en rapport avec notre thème de l'atelier.

Je voulais que mon sujet soit sur l'immigration, en particulier ceux qui quittent leurs pays en traversant la mer Méditerranée dans des canots. Ils sont beaucoup ces dernières années et malheureusement une majorité décède lors du trajet. Mon pays d'origine se situe de l'autre côté de cette mer, c'est l'Algérie. Alors, pour leur rendre hommage, j'ai voulu fabriquer un bateau en bois.

Tout d'abord, je suis allée chercher du bois dans la forêt, plus loin j'ai trouvé deux ballons en mousse et, dans l'atelier, j'ai pris une ficelle et un pistolet à colle. J'ai débuté par la fabrication de mon bateau en clouant les planches de bois. Puis, au bout de la planche, j'ai placé et collé la tête. A l'arrière, j'ai placé mon grille-pain qui représente le lieu où toutes les pensées négatives sortent, un peu comme des toasts que l'on voit apparaître soudainement. Cependant, après avoir fini un côté de mon bateau, j'ai voulu faire la partie opposée mais j'ai eu un problème technique : le clou ne voulait pas rentrer, je me suis alors posé la question : « Que pourrait représenter ce clou ? ». J'ai réfléchi et me suis dit que cela pourrait représenter une de ces mauvaises pensées qui fait irruption pendant le trajet – peur, obstacles non prévus, choix – pour faire renoncer à ce voyage. J'ai décidé de relier les deux côtés de mon œuvre à partir de ce clou.



À BORD

Wissame CHERIFI

LA TRAVERSÉE

Adam ZROUKI
Theo MAUSSANG
Lucas DAURÉ
Theo HOLLEVILLE
Diego SZÖLLÖSI
Sam MONTIALOUX
Julien DOMINGUEZ



Voici les étapes de notre travail pour construire le pont :

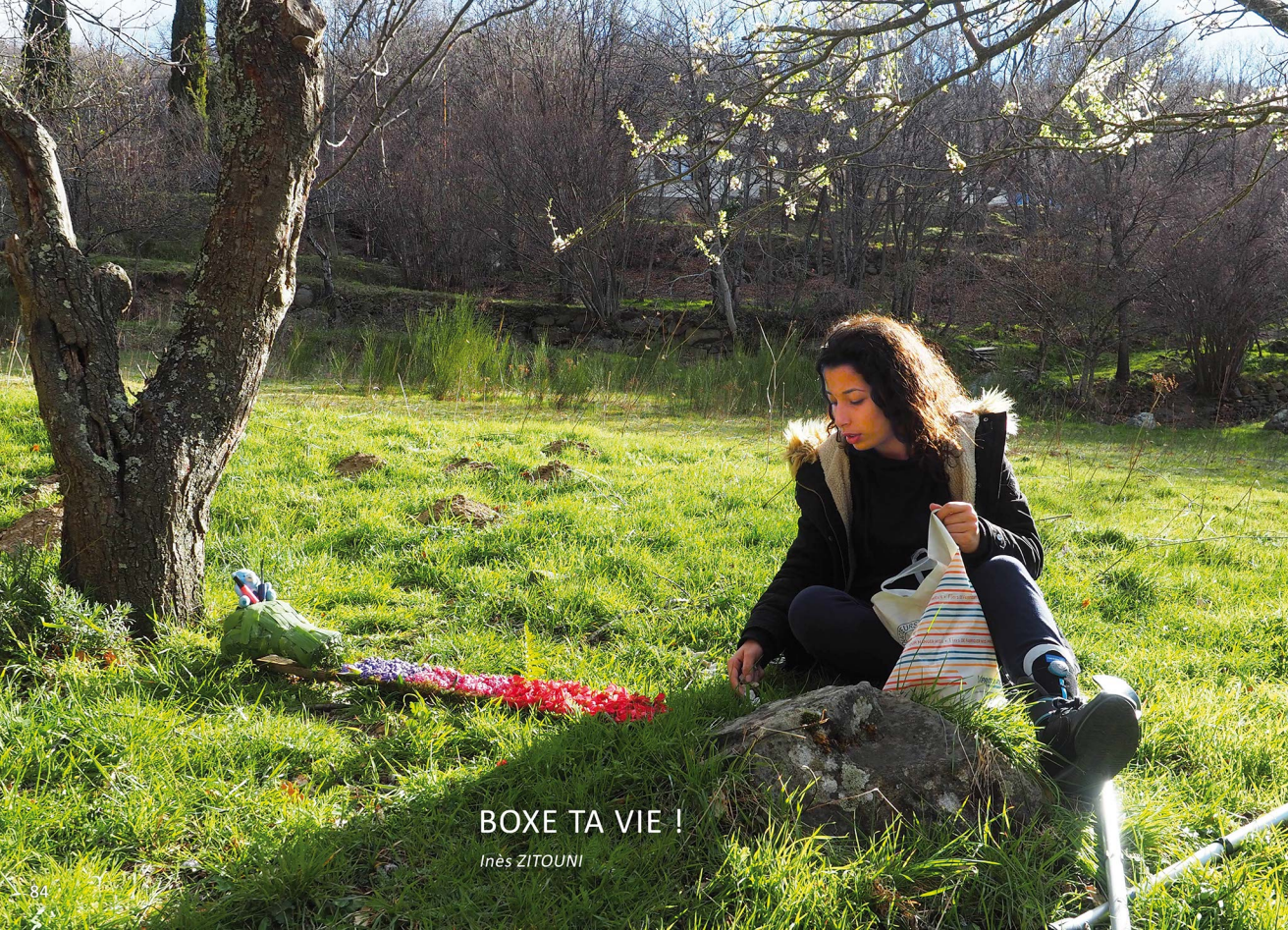
1ère tentative : Dans la forêt, nous avons trouvé du bois que nous avons coupé, puis nous avons aligné les bâtons sur un bout de grillage, enfin nous avons entouré les branches avec le grillage en faisant tenir le tout avec des cordes ... Tentative échouée.

2ème tentative : Nous avons bien réfléchi à la conception du pont pour traverser la rivière. Tout d'abord, nous avons posé deux grosses branches entre les extrémités, puis nous avons mis plein de bois dessus pour créer notre base. Enfin, sous cette base, nous avons fait une couche avec des pierres et de la terre mouillée en guise de ciment.

Nous avons choisi cet endroit car il y avait une cascade qui rejoignait la rivière et cela nous faisait penser à la traversée des migrants, c'est pour cela que nous l'avons appelé « La traversée ». Le pont symbolise le passage entre deux pays, la rivière étant la frontière. On imagine que les feuilles représentent les papiers des migrants laissés aux frontières. Ce pont représente donc la trajectoire de ces migrants. Le départ des migrants est dû aux guerres dans leur pays pour, à l'arrivée, vivre dans un pays calme et avoir une vie stable.

Lors de la restitution finale de l'atelier, notre pont a aussi servi à tout le groupe à se rendre à l'installation de nos camarades Anaïs et Doris [voir page 86/87] ; il fallait traverser la rivière pour accéder à leur œuvre.





BOXE TA VIE !

Inès ZITOUNI

Je fais de la boxe, depuis deux ans. Pour ce projet, j'ai voulu amener mes premiers gants de boxe, ce qui m'a directement inspirée. Au début, ma première idée a été de les recouvrir de journaux. En pensant à la suite de mon œuvre, j'ai décidé que cela serait plus beau et plus fort avec de la végétation trouvée, celle qui entoure La Coûme.

Avec moi, j'ai pris également un nounours qui me représente : un « Bisounours énervé ». Cela peut paraître enfantin, cependant j'ai l'impression que je fais encore partie de ce monde. Je l'ai collé au-dessus de mon gant. Mon gant représente la force et le courage. J'ai installé mon gant sur une planche en bois qui représente la stabilité, elle peut symboliser ma famille, ceux qui me soutiennent et qui m'aident à avancer. Ensuite, j'ai disposé des fleurs de couleurs différentes, des couleurs froides aux couleurs plus chaudes qui vont évoluer au fur et à mesure, cela représente la réussite de mes projets. Entre ces fleurs, il y a des plantes qui montrent tous les obstacles et les efforts que je vais devoir surmonter au cours de ma vie. Au dernier moment, j'ai rajouté un mascara et un gloss, que j'ai aussi amenés, pour inclure mon côté un peu superficiel et ce que j'aime en ce moment de ma vie.

J'ai beaucoup réfléchi pour décider où placer mon œuvre. Un arbre a attiré mon attention. Je l'ai installée en bas de cet arbre. L'arbre représente la vie, la naissance mais aussi la famille, les racines, notre héritage, etc. J'ai encerclé mon œuvre de cailloux qui symbolisent mon monde. En bas, nous trouvons un rocher qui rappelle la mort. A partir de ce rocher, on voit des branches qui forment un chemin jusqu'à un autre rocher, cela représente la vie après la mort car de l'autre côté du rocher, il y a l'œuvre de ma camarade qui, elle, a choisi aussi de montrer une œuvre en rapport avec sa vie, son paradis d'enfance. Tout ceci, montre ma trajectoire personnelle.



L'ARBRE DE VIE

Anaïs PÉRICÉ
Doris UTÉZA



Tout d'abord, nous nous sommes promenées dans la nature, dans l'espace autour de la Coûme, jusqu'à ce que nous trouvions l'endroit propice à notre créativité. Au moment où nous avons vu les copeaux de bois disposés sur le sol, nous avons été attirées par le lieu. Ensuite, nous avons trouvé un point d'eau et on a décidé de le faire arriver jusqu'aux copeaux de bois en creusant un ruisseau, une ligne qui symbolise une trajectoire.

Au cours de notre exploration, nous avons trouvé une branche d'arbre que nous avons plantée dans le sol. Nous l'avons nommée : « l'arbre de vie ». Nous avons rattaché cet « arbre » à d'autres arbres à l'aide de fils de laine pour représenter les différents liens avec des personnes (amis, famille etc.). Ensuite, nous avons décidé d'entourer l'arbre de vie avec le ruisseau pour montrer la protection du cercle familial et de notre entourage en général. Pour terminer, nous avons rattaché « l'arbre de vie » à une ronce pour montrer que parfois, rattachées à nous, il y a de mauvaises personnes qui nous sont nuisibles.

The catalogue presents the interdisciplinary art workshops led by Roman Kroke for students from France, Germany, Italy and Spain as part of the Erasmus+ project "Our memories and I" (2017-2019). The project was realized in partnership with local memorial sites and research institutes, coordinated by the European Observatory on Memories (EUROM) of the University of Barcelona's Solidarity Foundation.



Backcover

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EUROPEAN
OBSERVATORY
ON MEMORIES

 **Fundació Solidaritat**
UNIVERSITAT DE BARCELONA

Co-funded by the
Erasmus+ Programme
of the European Union

