

N* A * I * L * S



2019

HACKS FACTS & FICTIONS



COLLABORATIVE PUBLICATION ON
NAILWORK, ART AND MIGRATION

N*A*I*L*S

hacks, facts and fictions

Collaborative publication on nailwork, art and migration.

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N * A * I * L * S hacks*facts*fictions has been initiated in 2018 by Ayşe Güleç, Suza Husse and Katja Kobolt as a collaborative research project between UdK Berlin, the exhibition project no stop non stop at Lothringer13 Munich and the intersectional education project Caring for Conflict at District Berlin.

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Table of contents



Pages:

- 
- 5 **Editorial/ Manifesto**
 - 6-11 **Katja Kobolt, Nailstories**
 - 12-19 **Mareike Bernien, Toxic Polish**
 - 20-23 **Phuong Linh Nguyen, Trùng Mù**
 - 24-25 **Liane Aviram, Cobalt, Cassiterite and Tin Oxide**
 - 26-27 **Anna Ehrenstein, Acrylic Geographies**
 - 28-29 **Thao Ho, THIS IS NOT FOR FUN**
 - 30-43...46-51 **NO STOP NON STOP**
 - 45-46 **Jinran Ha and Johanna Michel, Manicure Conference**
 - 52-53 **Dovilė Aleksaitė , Landscape of the studio**
 - 54-55 **Ferdiansyah Thajib, Caged Beauty**
 - 56-57 **N*I*L*S, Banner**
 - 58-59 **Kim Bode, Blue Flame**
 - 60-61 **Inia Steinbach, A stone is a flying creature**
 - 62-63 **Anna Ehrenstein, 4 Real art**
 - 64-67 **Anna Ehrenstein and Johanna Michel, 4 real / workshop**
 - 68-69 **Anna Ehrenstein, Personality test**
 - 70-73 **Anisha Müller and Liane Aviram, FemmeFitness**
 - 74-77 **Suza Husse, Care of Hands**
 - 78-79 **Anna Ehrenstein and Johanna Michel, 9 Uneasysteps to unlearn taste like a pro**
 - 80-82 **Ayşe Güleç, Von Vertragsarbeiter*innen in den Fabriken hin zu Akkordarbeiter*innen in Nageldesignstudios**
 - 83-87 **Gespräch zwischen Ayşe Güleç und Yen Le,**
 - 88-90 **3019 Monday Nails**
- 
- 
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Editorial/Manifesto

N*A*I*L*S FACTS,HACKS,FICTIONS

2019

❖ dreaming of a nail cosmology based on a fundamentally different metaphysics - a specular future with the nail as a convivial organ.

❖ stiletto shapes scratching through the hegemonic community of our age, breaking with the stereotype of the troubling otherness alpha-keratin our extended horn-like develops on fingers and toes have resembled for the past centuries.

❖ a cosmogenic imaginary based on coexistence of acrylic, shellac, uv-gel and alpha-keratin.

❖ what can a mask / Mundschutz tell us? What could be found behind these million layers of fibre? This semi-permeable membrane can hide things - like smile as a sign of emotional exchange or emotional labour, whereas it can also expose language barriers, racist images, ideas of toxicity and protection. Some conditions are inscribed into objects. Some ideas are inscribed violently into the bodies of people. Let them speak by themselves.

❖ it is inevitable, through the progress of a collaborative research, to have diverging opinions on works of others. Individuals tell their narratives within their understanding of reality, and as with everything, the discourse can always go further than what is presented.

❖ aesthetic practices, the (unconscious) performance of taste norms, performed ideas of beauty, naturalness and artificiality, are legitimising and stabilising social inequalities. Cultural codes, such as taste judgments, act as "gate-keepers" - reproducing reiterations and exclusions. Produce deliberately disturbances of the supposedly "normal", challenge (aesthetic) norms! Unsettle! Call out your privilege and ask for the interruption of your own ignorance! Embrace the "ugly" and interrupt dominant narratives!

N * A * I * L * S hacks*facts*fictions is a collective work between Anisha Müller, Anna Ehrenstein, Ayşe Güleç, DAMN! / Deutsche Asiat*innen, Make Noise!, Dovilė Aleksaitė, Ekaterina Reinbold, Ferdiansyah Thajib, Inia Steinbach, Isabel Gatzke, Jana Koslovski, Jinran Ha, Johanna Michel, Katja Kobolt, Kim Bode, Liane Aviram, Mareike Bernien, Nanna Lüth, Phuong Linh Nguyen, Sugano Matsusaki, Suza Husse, Thao Ho, Yen Le / Le Nails Education Centre Berlin, Vicky Truong.

N * A * I * L * S has been initiated in 2018 as a collaborative research project at:
UdK Berlin, April-Sept. 2018

no stop non stop, exhibition and forum, 25 Sept.-11 Nov 2018, Lothringer13 Halle Munich and organized by balkanet e.V. Munich

Caring for Conflict / Dialog of Objects at Le Nails Education Centre Berlin,
Femme Fitness: Sexy dancing, agency and femme empowerment at St. Georg Berlin,
4 Real at District Berlin, March-May 2019; Linh Phuong Nguyen: Trùng Mù (Endless, Sightless), exhibition, 18 April to 9 June 2019 at District Berlin and at

KLIRRRR festival for queer cultures of conflict, 24-26 May 2019, District Berlin and other places in Berlin

NailStories

"With those shiny, glittery nails you wear, you do not look like an art curator at all, more like an "Eastern European"¹ woman working at a cashier in a supermarket," once commented an artist who knows my hands.

Nails, the corneous membrane between a self and others. The "interface" between the inner—blemished, mogul nails as a signal of a deficit or an illness in a body, bitten nails or smooth healthy nails—and the outside. A surface, a projection screen for both.

While working at the exhibition and forum, no stop non stop, in the run-up to the public remembrance of the 50th anniversary of the labor recruitment agreement between the Federal Republic of Germany and Socialist Federal Republic of Yugoslavia, to engage with (images of) migration in the post-socialist time, I have been actively confronted with my own positionality. A positionality obviously made visible also through my nails. What do my nails tell about me, what would I like my nails to tell to others? Who are those others, to whom I would like my nails to talk to?²

At the same time, nail parlors were popping up in the city landscape of Munich, where I live as a freelance curator and author. Here in Munich, my "Eastern-Europeanness" is audible through my accent and visible through my nails. In the construction of "Eastern-Europeanness" female looks and figures have played a central role. Reinforced negative stereotypes of "Eastern European women", used in the USA to depict Melania Trump, are also displayed within the European context.³ In the construction of the "in/visible difference" we should also consider nails.⁴

Also observed, nail parlors are opening in remarkable number as tiny salons in de/central areas, for many of them to close only a few months later, were and are obviously spaces of feminized migrant labor. Why this is so my friend and colleague, Ayşe Güleç, answers who has been researching the precarious nail work. Through her regular visits and talks to people engaged in nail salons she found out that the "nail business" is tightly connected to the measures of the German Employment Agency: especially offering women of Asian origin free nail design education. However, after the schooling, the freshly educated nail designers are obliged to register as entrepreneurs by opening up their own nail salon or work in the nail business. When observed within the omnipresent capital machine, "positive" effects for the public statics are obvious: the nail—"bachelors" are not "burdening" the public budget and the figures of employed people raise. However, the conditions of an employment in the nail business

are hazardous: from toxic chemicals, materials and fumes to high real estate prices on the one and damping service prices on the other side (from 40 Euros up - including labor, material and space for a service of 1,5-2 hours). As the case in many other sectors (especially of feminized labor but not exclusively), the private/small entrepreneurship, once lived, soon loses its fairytale plot of "everyone can make it". Through dismantling of socialism, welfare state, spreading and escalation of capitalist production relations and identity politics and with that among others also consolidation of nationalism, the first to be excluded from the relatively safe working conditions usually were and are the once not belonging to the "national body". While the nail workers are mainly migrants, it might not come as a surprise that the firms engaged in this public subsidized schooling are rarely run by "people with migrant background"; which is an official German notion to mark people, who have at least one parent, who did not hold a German citizenship by birth(/by blood/Jus sanguinis). Once a migrant, always a migrant.⁵

Furthermore, nailwork is body and care work, engaging bodies on both sides of the shiny, narrow manicure desk (where as many desks are crammed into tiny spaces within the nail parlor), connected by inhaling a cloud of particles of nails, skin, plastic and toxic fumes. Another dear friend and colleague Suza Husse⁶ invited us with Ayşe Güleç to join her at a seminar in Berlin. This is how the collective work N * A * I * L * S hacks*facts*fictions was initiated and since then, it is operating as a fluid group of artists, art workers and activists asking, "What can nails do?" and contemplating the nail salon as a site of critical, trans*cultural and solidary practices⁷. Through a solidary star-formed production platform and in architectural structures, objects, videos, forthcoming workshops and a publication questions arise within the group about queer potentials, economies, and identities, tired hegemonies, appropriation and equal emancipation:

Work. Service. Care / SPA. Toxic. Migration. Body. Class. Race. Sex. Gender. Politics. Story. Visa regime. Precarious entrepreneurship. Aesthetics. Fashion. Submission. Subversion. Knowledge. Appropriation. Shape, color, sound, language, touch, pictures.

¹ For the sake of truth, she actually said "Croatian".

² A critical but also humourful comment on the social construction of habitus gives one of the films made for the Tribunal NSU Complex Auflösen. When asked in the film if nazis ride bicycles, the interviewed could not imagine a nazi to ride a bicycle despite the fact that on many of the NSU murder scenes bicycle has been observed and also confirmed as a vehicle driven by the murderers: What would nazis never do?: <http://tribunal-spots.net/en/spots/02/>

³ Cf. The open letter to the Washington Post published in the Balkanist by scholars Irina Ceric, Ana Grujic, Jasmina Tumbas, and Bojana Videkanic: <https://balkanist.net/an-open-letter-to-the-editors-of-the-monkey-cage-blog-of-the-washington-post-online-edition/>

⁴ Cf. Wiedlack, Katharina. 2018. "In/visibly different: Melania Trump and the othering of Eastern European women in US culture". In: Feminist Media Studies, DOI: 10.1080/14680777.2018.1546205.

⁵ Cf. The definition of „migrational background“ by the German office for statistics, as quoted by the federal office for political education: <http://www.bpb.de/nachschatzen/lexika/270615/migrationshintergrund>

⁶ Suza Husse on a video by Phuong Linh Nguyen entitled Trùng Mù (Endless, Sightless), free accessible within D'Est, a video art platform, a research tool and a solidary gesture by a scholar Ulrike Gerhardt, mapping out female* and collective positions that reflect the post-socialist transformation. <https://www.d-est.com/>

⁷ N * A * I * L * S hacks*facts*fictions is a collective work between Anisha Müller, Anna Ehrenstein, Ayşe Güleç, DAMN! / Deutsche Asiat*innen, Make Noise!, Dovilė Aleksaitė, Ekaterina Reinbold, Ferdiansyah Thajib, Inia Steinbach, Isabel Gatzke, Jana Koslovski, Jinran Ha, Johanna Michel, Katja Kobolt, Kim Bode, Liane Aviram, Mareike Bernien, Nanna Lüth, Phuong Linh Nguyen, Sugano Matsusaki, Suza Husse, Thao Ho, Yen Le / Le Nails Education Centre Berlin, Vicky Truong. N * A * I * L * S has been initiated in 2018 as a collaborative research project at UdK Berlin, no stop non stop at Lothringer13 Munich and Caring for Conflict at District Berlin.

COLD WAR NAILS

But there is also another story to nails and “Eastern Europe”: the transformation of a “socialist” woman to an “East European” one. A story of the cultural production of habitus, caught between imperialism, classicism, racism, patriarchy and hegemony. Keeping in mind, history is never given, always a struggle, the nailstory is also a story of resistance.

Looking within art history for iconic images of “Western versus Eastern woman” we could find Wojciech Fangor’s socialist realist Postaci (Figures) from 1950 where manicured and colored nails are attributes of bourgeoisie and by that “Western” female figure. Her gesture: tiny, pale, eyes hidden behind sunglasses, hands protecting her purse, the dress covered with “Western” and imperialist insignia as Wall Street, Coca-Cola, postcards standing for globalization and travelling. The woman with the manicured hands is standing alone (is she single?), whereas the strong, healthy working class (bodies) man and woman are holding shovels and confronting her with their gaze - confidently.

Similarly, however with other postures, Howard Sochurek’s photos introduces the binary of “Western” and “Eastern” woman: portraying for an American “LIFE” magazine Christian Dior’s models in 1959 Moscow.⁸

Contributing to the N * A * I * L * S hacks*facts*fictions and within her research on chemical industry, colors and film the artist Mareike Bernien found out an essential link between car polish, nail polish and film – nitrocellulose being the base for all. Synthetic nail polish coming to the scene from the 1920s on more or less as a by-product of the car polish, sharing its toxicity and add space: the raising film industry.



Howard Sochurek, 1975, source: <https://fmagarchive.wordpress.com/2013/06/18/howard-sochurek-christian-dior-paris-moscow-1959/>

⁸ Ulrike Gerhard in an introduction to a Symposium, Female Identities in the Post-Utopian: Perspectives on Post-Socialism from Art and Theory, Hochschule für bildende Künste, Hamburg 2017. <https://www.hfbk-hamburg.de/en/projekte/female-identities-post-utopian/>

Katja Kobolt

Why do I feel (a)shamed, when visiting
"Not that kind of a girl?" – what kind of a

(polished) Nails and cosmetics as a sub-
culture of capitalism is freedom largely in
(identity politics)

Nailstudio from the labour perspective:
between (precarious but also empow-
erment) work (pleasure, interrelation, soli-
darity and labour on self-optimization)



When designer Christian Dior sent French models to Moscow in 1958 to have them photographed for American "LIFE" magazine in his modern garments and hats, Howard Sochurek's shoot consciously staged the contrast to the "old" — Soviet — version.
Ulrike Gerhard in an introduction to a Symposium, Female Identities in the Post-Utopian Perspective on Post-Socialism from Art and Theory, Hochschule für bildende Künste, Hamburg 2017.

Nails are a weapon. Nails can make communism sexy?



The 1961 Non-Aligned Conference in Belgrade was the first official summit of the Non-Aligned Movement. Struggle against imperialism, colonialism, neo-colonialism, racism, and all forms of foreign aggression, exploitation, domination, interference or hegemony as well as against great power and bloc politics was a political idea of the movement, a third way in the binary cold-war political thinking.

Indira Gandhi attempted to reassess the prominent role of the Non-Aligned Movement by focusing on the relationship between disarmament and economic development.



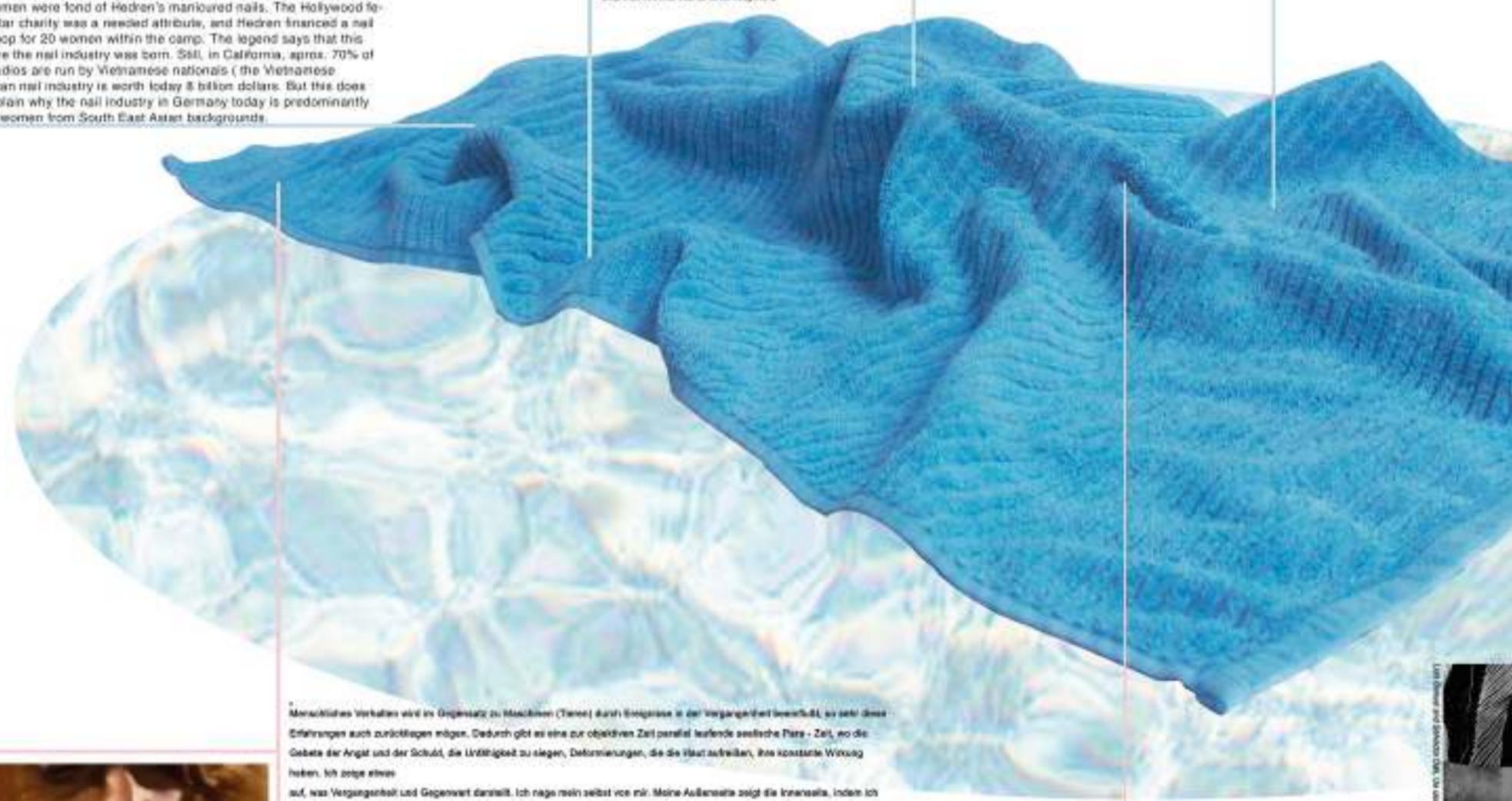
Physische Räume sind nicht neutral, sondern „aktiviert“. In den Architekturen auch einflussreiche Interessen und dadurch bewirkt, wie wir darin positioniert werden und wie uns darunterbewegen sprechen und zueinanderhinzuverhalten.

Als Reaktion auf den NSU-Gesichtszettel sowie des Umgang

der Betroffenen im Stockholmer Wohnanlage Vierteltribunal wurde beim Tribunal NSU-Kempten, Köln 2011 der Theatralisch erneut damit ein Kritik und Zähnen möglich ist und die Speicherarbeitsweise nicht wie Objekte ausgestellt werden.



The legend says that the Bird actress Tippi Hedren visited, in 1975, a female Vietnamese refugee camp in California. Apparently Vietnamese women were fond of Hedren's maniured nails. The Hollywood female star charity was a needed attribute, and Hedren financed a nail workshop for 20 women within the camp. The legend says that this is where the nail industry was born. Still, in California, approx. 70% of nail studios are run by Vietnamese nationals (the Vietnamese American nail industry is worth today 8 billion dollars). But this does not explain why the nail industry in Germany today is predominantly run by women from South East Asian backgrounds.



"Menschliches Verhalten wird im Gegensatz zu Maschinen (Theorie) durch Ereignisse in der Vergangenheit beeinflusst, so sehr diese Erfahrungen auch zurückliegen mögen. Dadurch gibt es eine zur objektiven Zeit parallel laufende soziale Paus-Zeit, wo die Gabe der Angst und der Schaud, die Unfähigkeit zu siegen, Determinierungen, die die Haut aufweilen, ihre konstante Wirkung haben. Ich zeige etwas auf, was Vergangenheit und Gegenwart darstellt. Ich neige mein selbst vor mir. Meine Außenwelt zeigt die Innenswelt, indem ich mich nach innen bewege."

V.E.

"Sprache des Schmerzes. Was Kinderaugen sehen und hören, was der Zuschauer, die Zuschauerin sieht an Leid, dieser Weg vom Sehen zum Sprechen ist die Brücke für die Sprache des Schmerzes" (= die Aktion).

V.E.



ABSORBING LANDSCAPES

Valie Export, *remoto ... remode ...*, 1973



Menschliches Verhalten wird im Gegensatz zu Maschinen (Theorie) durch Ereignisse in der Vergangenheit beeinflusst, so sehr diese Erfahrungen auch zurückliegen mögen. Dadurch gibt es eine zur objektiven Zeit parallel laufende soziale Paus-Zeit, wo die Gabe der Angst und der Schaud, die Unfähigkeit zu siegen, Determinierungen, die die Haut aufweilen, ihre konstante Wirkung haben. Ich zeige etwas von mir. Meine Außenwelt zeigt die Innenswelt, indem ich mich nach innen bewege. Raspeln, die Zuschauerin sieht an Leid, dieser Weg vom Sehen zum Sprechen ist die Brücke für die Sprache des Schmerzes" (= die Aktion).

nails or cosmetic studio?
girls visits cosmetic studio? /
stitute for freedom / since the
duced to freedom of identity
ent) labourwork and leisu-
darity but also consumption,
:

Shame of getting nails done. Shame of having nails done. Pleasure of getting nails done. Pleasure of having nails done.

B: You are not the kind of girl ...

A: With these shiny glittery nails one sees; you do not look like an art major at all; more like a Berliner European migrant woman working at a factory in a supermarket.

C: Do you think this is one of the reasons, why German art institutions and their influences keep ignoring my practice? I thought it's because of the "Eurocentrism", we people from ex-colonial countries are projected on us. Due to the inferiority-complex imposed on our history, our historical experience, our knowledge is supposedly no knowledge. Not rather Ideology. Through the golden cat thinking knowledge from ideology is called hegemony.

But maybe you are right. Maybe not only with my accent, also with my nails I was projected as "Eastern European", and so defined. My nails are probably too to say I belong to nothing. My nails are my "identical of itself".

A: No, they are just embarrassing ...

C: Silence...

V: Mania, why are my nails plastic?

C: They are not from plastic; this is called tree; it's like skin, but thicker.

V: No, it is plastic! (then what kind of a sound they are making) (fitting one nail with the other)

L: Und die Nagelfäden von Regal entführen zu Männer, will eine Hand von Frau Minister im los machen. Weissen blicken und jeder Regal soll auf dem Bett befinden müssen werden. neue gesetzliche werden.

v Vergangenheit bestimmt, so sehr diese Erzählungen auch zurückblicken, wo die Gewissheit der Angst und der Schuld, die Unfähigkeit zu siegen, auf, was Vergangenheit und Gegenwart darstellt. Ich sage mein selbst, ohne das Schmerzen. Was Kindeszeiten sehnen und hoffen, was der Zuhörer für die Sprache des Schweigens" (in die Kinos)

In 1975, almost half of a century since the introduction of the first synthetic nail polish, the Birds actress Tippi Hedren visited a Vietnamese refugee camp in California. Apparently Vietnamese women were very fond of her manicured nails. Tippi Hedren—in a Hollywood, especially female star charity manner—financed therefore a manicure schooling to 20 women at the camp. This legend further tells, that this is where the US nail industry developed from.⁹ As nail design since the 1970s have been especially practiced and used by people of color, the legend on the origins of the contemporary nail business in the USA also confronts again with the question on how history is constructed: as a rule narrated in line with “western”, “white” supremacy and hegemony.

It seems that only in the 1970s, in the wake of the international loan politics, which raised the culture of consumption also in some of the socialist countries, the image of a working, peasant “socialist” woman began to convert into “femme”.

In 1972 American magazine Penthouse announced the opening of a hotel in socialist Yugoslavia called The Penthouse Adriatic Club / Haludovo Palace Hotel with a cover girl covering her breasts with polished nails.



⁹ Richly located on the idyllic island of Krk, a few miles south of Trieste and directly opposite Venice, this mile-long Xanadu of glittering buildings will become for international cognoscenti a premier playground for summer and winter seasons alike.”
Source: <https://sometimes-interesting.com/2016/04/14/penthouse-adriatic-club-at-the-haludovo-palace-hotel/>

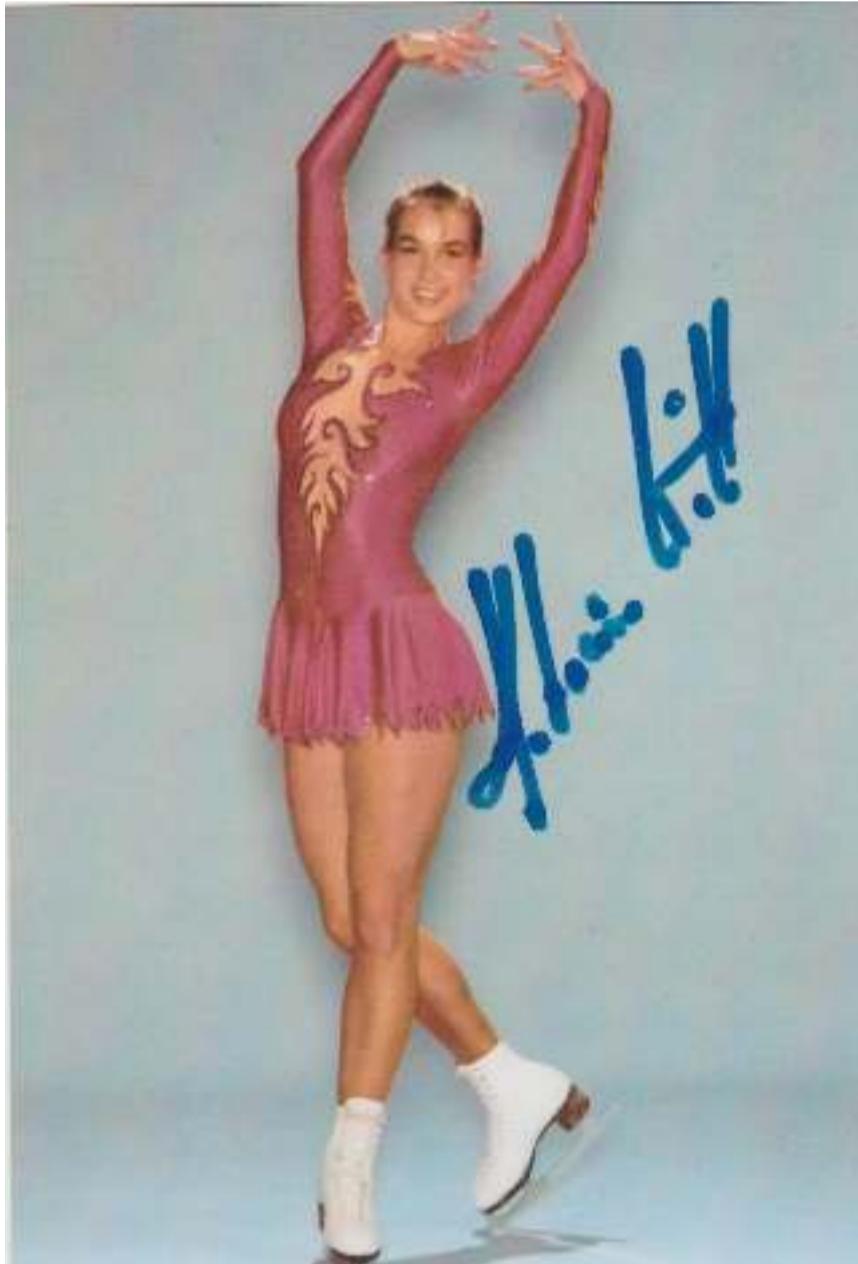
⁹ Morris, Regan. 2015. “How Tippi Hedren made Vietnamese refugees into nail salon magnates”. In: BBC News, Los Angeles, 3rd May. <https://www.bbc.com/news/magazine-32544343>

Katja Kobolt

Next to long, polished nails, for the manicured hand this is also a typical posture. The LED-panel, a typical architectural accessory of nail studios today, portraying a hand posture, that the author of this text has first seen and adored with East German figure skater Katarina Witt's winning the gold at the 1984 Olympics in Sarajevo, socialist Yugoslavia – the second time after the WW 2 Olympics to be staged in a socialist country (1980 in Soviet Union).

The posture of a well-groomed female hand did not contradict the socialist project as late as 1989: Lepa Brena, one of most popular Yugoslav female singers.

Since the dissolution of socialism polished, long, artificial nails seem to have made a carrier not only on the red carpet but especially as an icon of working class women. No wonder “natural nails” usually can't grow long in combination with hard manual work. The artist Anna Ehrenstein has been engaged with the cultural practices of luxury appropriation and construction of “naturalness” versus “artificial” and its coding as well as the subversion of usually classicist, chauvinist and patriarchal readings of “artificialness”, even within the feminist discourses, especially the ones promoting “banning” of the old image of a woman, for the new one to be able to raise ...



Katarina Vid in a costume she wore at the Sarajevo Olympics, courtesy:
Katja Kobolt



Source: Facebook/Lepa Brena Official Page and <https://www.youtube.com/watch?v=gsKn5KX6XnU>



Kim Bode / N*A*I*L*S hacks*facts*fictions, Blue Flames, sound/video on the LED-Panel, 2018,
Photo by Jakob Schmitt

Even within the “free” field of art , image(s of women) and their “looks” are integrals parts of social coding, communicating belonging to a certain social habitus. This I have learned again also when trying to exhibit the work by Anna Ehrenstein in a public realm, outside, at the entry to an exhibition space. Once exhibited outside the art space, the image supposedly blew up the limits between art and the world. As a guest curator I respected this argument and showed the work in the “protected” space of art, behind the entry door. However, this anecdote does not only again point to the troublesome relation between “art” and its “outside” but also to the question of representation that Nanna Heidenreich articulated in the „Unfinished conversation“ with the artist Nuray Demir:

“She asked herself how she can ask others about something that she herself has no experience of. She grappled with how to talk about something that she has little knowledge of, without relying on assumptions, ascriptions, and presumptions. She also thought a lot about questions that are really relevant politically and personally, and especially about how to approach them from the margins.”¹⁰

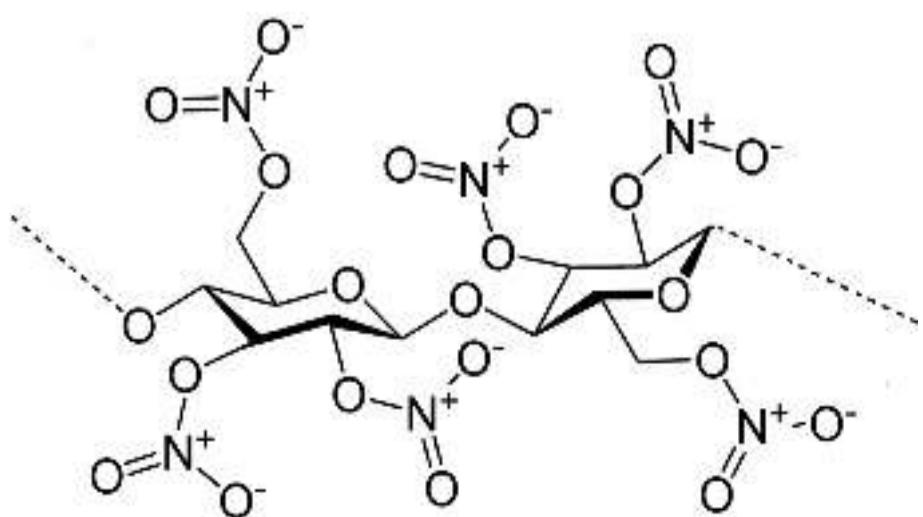
Maybe are exactly nails next to eyes the “organ” where the margin performs itself. An image of an injured eye (e.g. Luis Bunuel’s *Le Chien Andalu*, 1929 or its quote in Roee Rosen’s *The Dust Channel*, 2016) does evoke a corporal sensation. So does the image of an injured nail (e.g. Valie Export’s , remote ... remote ..., 1973). In the video performance Valie Export juxtaposes the photos of children tortured and murdered by Nazis, eyes wide open looking into the camera, with an image of herself injuring her nails and cuticle with a scalpel, easing her pain and washing away the blood by sinking her hand into milk.

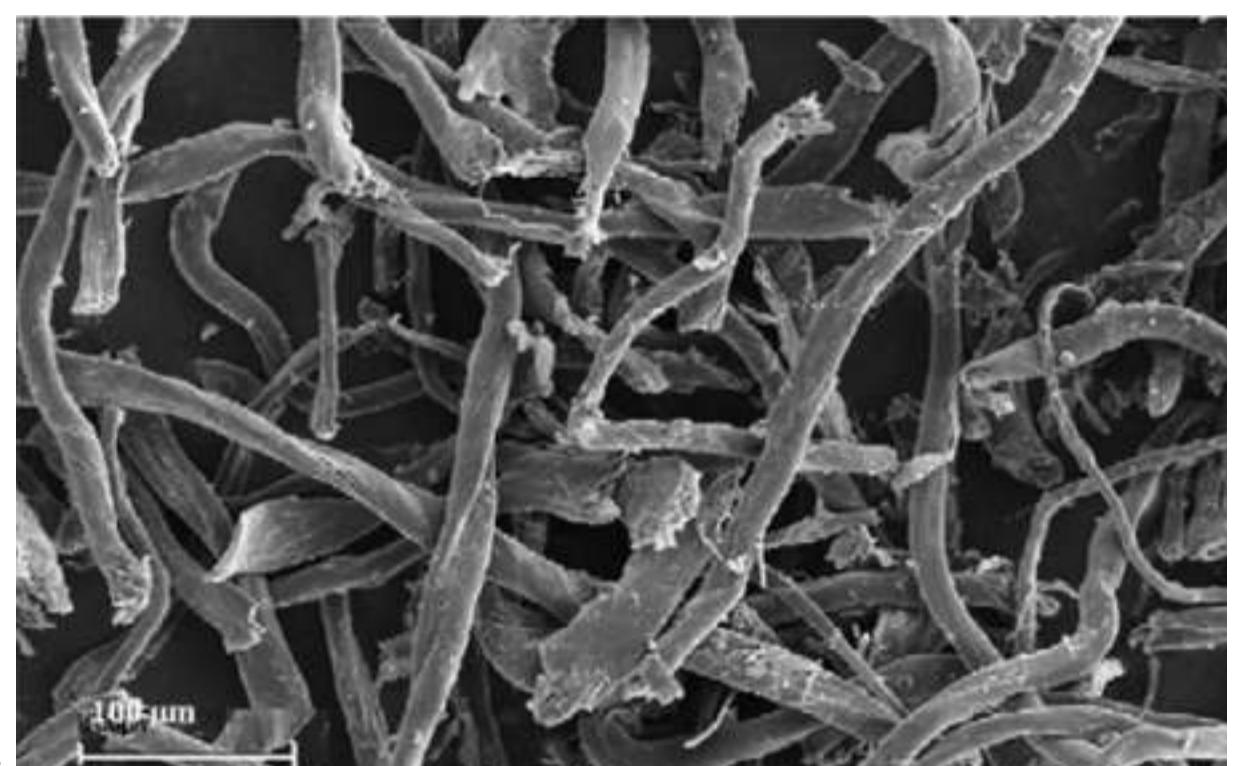
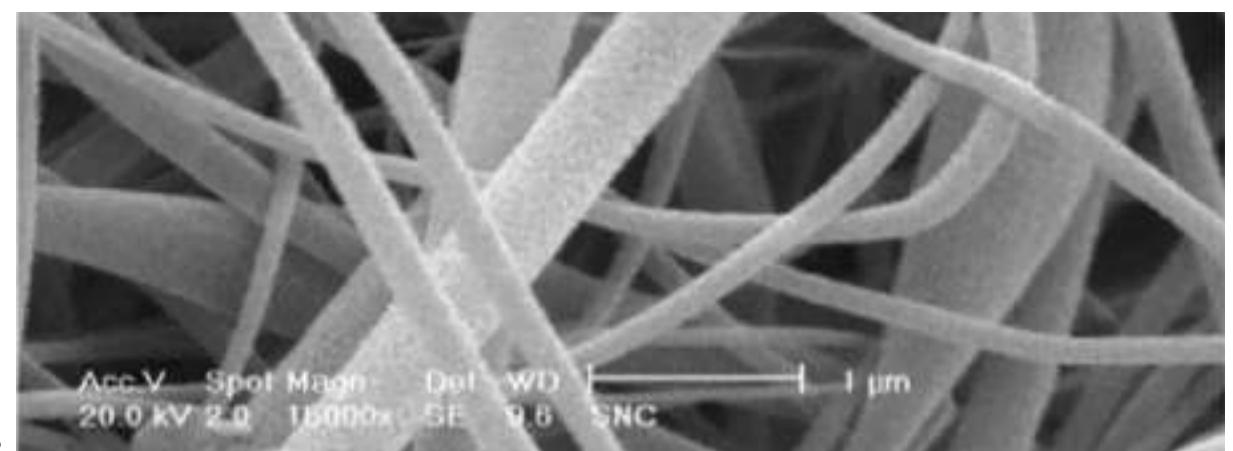
Nails as interface. Nail’s soaking histories. Nails of solidarity.

¹⁰ Demir, Nuray and Heidenreich, Nanna. 2018. “Unfinished conversation”. In: Bayer, Natalie; Kazeem-Kaminski, Belinda and Sternfeld, Nora (eds.). 2018. Curating as Anti-Racist Practice. Berlin DE GRUYTER/Editor Angewandte, 169-184.

Mareike Bernien

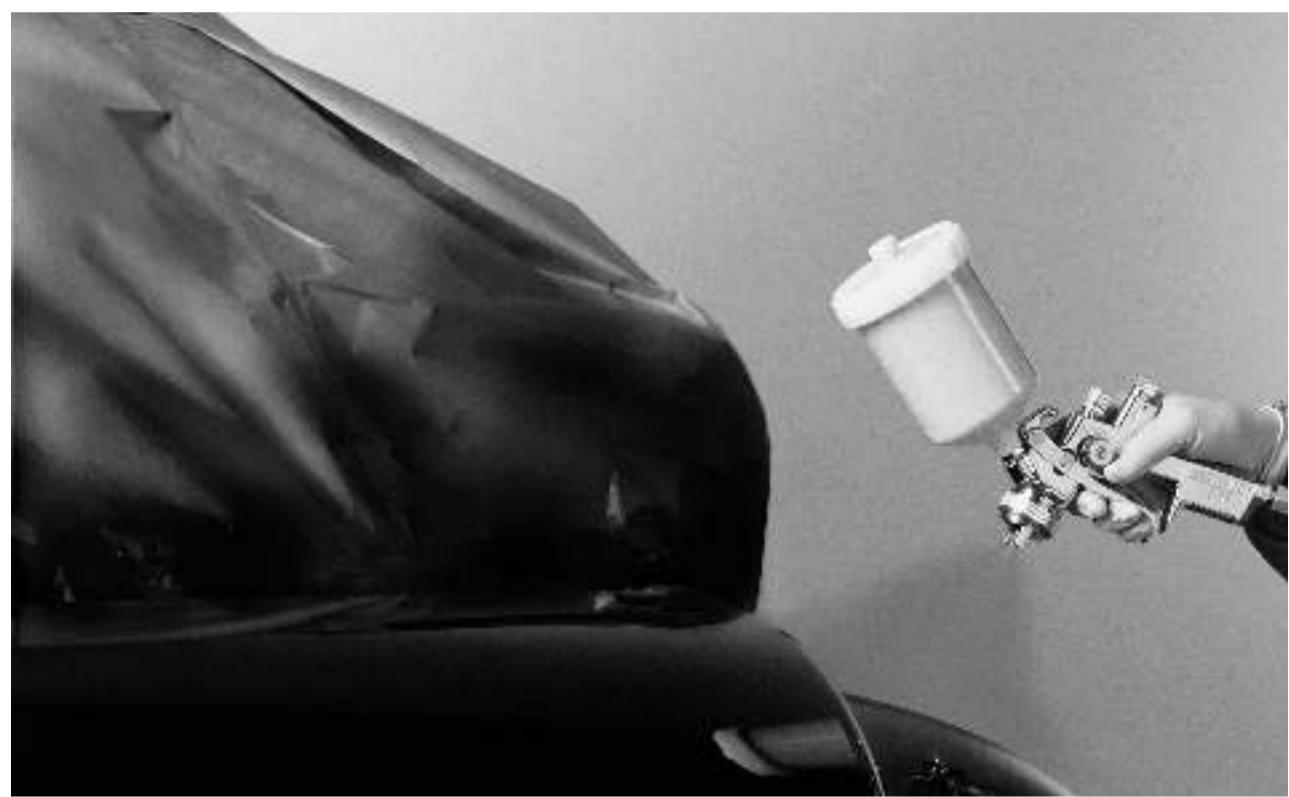
TOXIC POLISH







6

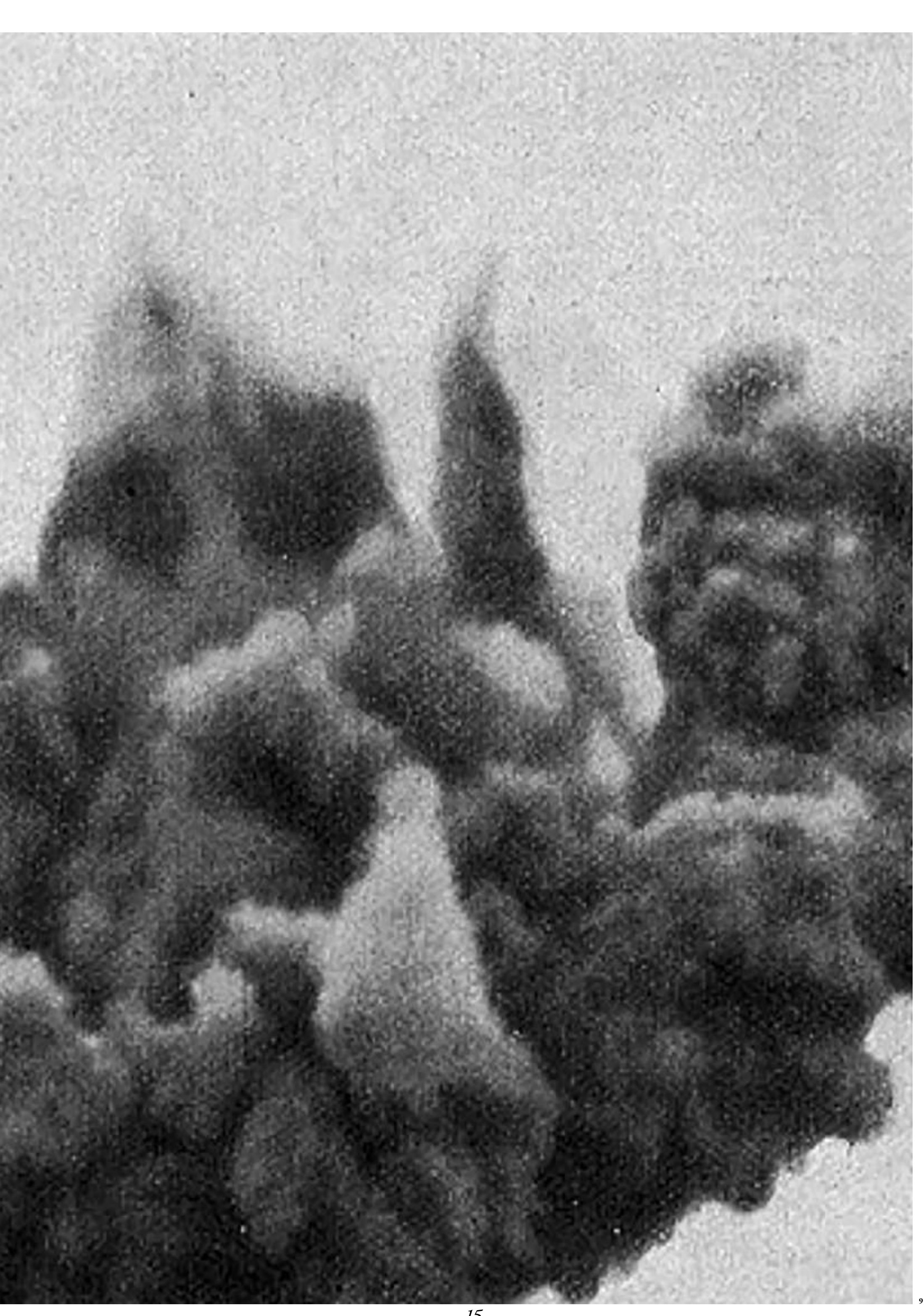


7



8









¹ **Nitrocellulose-2D-skeletal**

<https://de.wikipedia.org/wiki/Datei:Nitrocellulose-2D-skeletal.png>

Nitrocellulose also called guncotton was chemically synthesised in the mid 19th century. Because of its high flammability, it initially became the chemical basis of gunpowders and mining explosives. In addition to this utilisation the first thermoplast named celluloid was synthesised out of nitrocellulose mixed with camphor to replace natural substances like ivory or horn. Celluloid could be cast in a variety of forms: billiard balls, dentures, knife handles, toothbrushes, combs or even in thin strips as a base for film and photographic processes (see Forde 2002). Through their shared base component nitrocellulose, mining explosive and nitrate film were chemically related. Explosives could turn into film base and film could become explosives.

Scanning Electron Microscope Image of Nitrocellulose Fibers

² **Nano-Fibers Sample** https://www.researchgate.net/figure/SEM-images-of-nitrocellulose-fibers-a-nano-fibers-sample-x-15x10-4-b_fig3_264081362

ibid. Microfibers Sample

⁴ **Still from TV Commercial Cutex Nail Polish, 1960**

⁵ <https://archive.org/details/CutexNailPolish1960TVCommercialXvid>

Nitrocellulose also became the ground component of car paint in the 1920s. The new paints were created in response to the advent of serial production in the automobile industry in the US. Protective paints that were quick-drying were in demand. The new coatings were more durable, abrasion-resistant, water-insoluble and appeared in the most diverse synthetic colours.

The first industrial nail polish was a byproduct of this new car paint. It replaced the conventional nail oils, creams and powders, which were used until then. Initially considered devilish and vulgar, industrial nail polish was associated with acting, vaudeville, and sex work (see Messner 2016). It was considered to be seductive, artificial, but also emancipative and modern. Only through marketing strategies such as Charles Revson's *Matching Lips and Fingertips* and the aid of the movie picture industry, would nail polish gradually become a popular cosmetic product.

Still from Nitrate Film Burning, published by bolexmovie on 29.11.2008

⁶ https://www.youtube.com/watch?v=HzPoU_0inIk

Still from Twingo Nail Polish / Renault, published on 12.06.2017 by

⁷ Groupe Renault <https://www.youtube.com/watch?v=Rwpo74ngAOM>

Renault Twingo's commercial from 2017 acts as a nostalgic recourse to this early connection between the car and the cosmetics industry. Now your fingernails can match the color of your car and in the same stroke repair scratches in its paint.

Spray Painting a Car <https://www.fahrzeuglackiererforum.de/wp-content/uploads/2012/06/SATAjet-RP-Beetle-Lackierung-II.jpg>

Worker at a Nail Salon Wearing a Breathing Mask

⁹ <http://o.seattletimes.nwsource.com/ABPub/2012/08/05/2018857197.jpg>

Ingredients of nail lacquer can migrate through the nail into the skin or enter the body through mucous membranes and airways. Here, nail polish can act

on the senses through a series of toxic substances. Ingested in larger quantities, they can alter states of consciousness and hormone levels, they can trigger allergies, and can cause kidney damage, liver damage and cell proliferation. The ingredients in nail polish can be detected in the urine specimens from nail polish wearers. More significant are the damages experienced by those who are exposed to the toxic fumes directly under their breathing zone (see Walsh, 2012). Here the toxic trio of toluol, formaldehyde and phthalate poison the primarily female migrant labourers working in nail salons.

Photo of an Exploding Shell

from *Illustrierte Geschichte des Weltkrieges* 1914/15, Vol. 2,
Copyright Josef Neubauer

Still from Music Video *Corporate Cannibal*, written by Grace Jones, Ivor Guest, Adam Green, Marc van Eyck, directed by Nick Hooker, 2008

In the music video Corporate Cannibal, Grace Jones becomes a sheer shiny substance – a kind of digital paint that deforms electronically. Her body parts stick together, merge into each other, double, become fluid. There is no body behind it, only a transforming incorporating amorphous viscous surface. Inside it, Jones' mouth speaks directly to us. She presents herself as a lustful and destructive capitalist incorporating power that absorbs everything.

*Corporate cannibal, digital criminal
Corporate cannibal, eat you like an animal
Employer of the year, grandmaster of fear
My blood flows satanical
Mechanical, masonic and chemical*

Forde, Kate. 2002. „Celluloid Dreams. The Making of Cutex in America, 1916-1935“. In: Journal of Design History Vol. 15, Oxford University Press.
Messner, Tania. 2016. „Eine Frau mit unlackierten Nägeln ist nicht vollständig angezogen“. In: Süddeutsche Zeitung, 4. September 2016.
Walsh, Sarah A.. 2012. "Beyond the Polish: An Examination of Hazardous Conditions in Nail Salons and Potential Solutions for the Industry in New York City". In: Journal of Law and Policy, Vol 21, 2012.



Trùng Mù (*Endless, Sightless*) begins with two figures behind a curtain patterned with foliage: a feminized cyborg is bent over another body to engage in some facial operation. Their interaction is accompanied by the repetitive sound of a laser machine for the removal of dark pigmentation in the human skin, which sound binds the visual and temporal movements of the whole film. Oscillating between different intensities of blurring, blinding, and obfuscating the images it creates, the video drama by Phuong Linh Nguyen slowly unfolds a generic and timeless space of cosmetic technology. From the choreography of textiles and textures, of material and gaseous states, of human and non-human bodies, the beauty salon emerges as a manifestation of capitalist corpofiction, migrant labor, and global toxic bonds.

Trùng Mù is part of an on-going body of work in which Phuong Linh Nguyen engages with the psychoscapes and ecologies in Vietnamese society and its diaspora, shaped by colonialism, the Cold War, migration, and totalitarianism. In a somewhat dusty and low-tech way, the uncanny scenery of Trùng Mù references the clinical whiteness that connects the laboratories of space travel, warfare, and bio-chemical experimentation. Thus, the work suggest cosmetics as a historical paradigm for understanding the post-colonial and post-socialist relationships between the transforming ideological signifiers of bodies and architectures.

Trùng Mù



Images: Phuong Linh Nguyen, Trùng Mù (Endless, Sightless),
still from video (HD), 14'00", color, sound, 16:9, 2018 | Courtesy: Singapore Art Museum
Text: Suza Husse, excerpt from: *Cosmos Cosmetics: Unresting Memoryscapes and Corpofictions*, 2018, in:
D'EST: A Multi-Curatorial Online Platform for Video Art from the Former 'East' and 'West', www.d-est.com

While diverse agents of labor populate Trùng Mù, its central protagonist is a white fog. The fog of the cosmetic salon is one of toxic fumes, of skin and nail dissolved into particles filling the air, a cloud of potential contamination. Nguyen's fog enables the film to move through different registers of opacity and to insist on occupying the thresholds of what seems to be barely visible or moving. Here – in the interstices of a nowhere that is everywhere – Nguyen's work finds openings into realms of experience and history shaped by queer and diasporic subjectivities. The images and stories in Evelyn Taocheng Wang's artist publication *Unintended Experience (A Job in Amsterdam)* from 2017 produce a line of flight into the complexity of such subjectivities.

Therefore, I leave the last words to her:

Lisa said "[...] Why are you so mysterious, you are strange sometimes. I feel ... but ... but I don't know how to describe it, like there are so many of different you behind you."

It was Lisa's turn for massaging a young man from England, he asked me to massage for him, he pointed me: "I want she to massage me." (I tried not to answer due to was recognised out I'm a guy by last two male clients, so I kept smiling and tried to be relax and found mental balance again.)

"Sir, actually you can't really choose masseuse by yourself in our store." Tracy answered.

And the room fell silent for a while. [...]





Cobalt, Cassiterite and Tin Oxide

Liane Aviram

Iphones and nail varnish have more in common than you might know. The cosmetic industry depends on unregulated and outsourced labour; from the mining of minerals in wartorn countries in central Africa, the manufacturing of nail varnish in South East Asia, to the product's distribution to global markets from the United Arab Emirates (UAE). I wanted to dissect this booming industry to understand the human and environmental cost behind the glossy exterior of nail varnish.

My research started around a year ago when I prised open an Apple iPhone 6 Lithium-Ion Battery. I found that the Apple battery contained a number of minerals that can also be found in many nail varnish products. These minerals included tin oxide and cassiterite.

The iPhone model 6S, released in 2016, contains a Lithium Ion rechargeable battery. In 2017, the Washington Post released an investigation revealing the dirty sourcing of cobalt (mineral) used in Lithium-Ion battery production. The Cobalt was exported by a Hong -Kongo mining company named Congo DongFang International Mining.

The Washington Post found that the mining company was sourcing Cobalt from Kolwezi, the North of DRC (Democratic Republic of Congo.) Under UN and International trade regulations, minerals from this belt of Africa are called *Conflict Minerals*. Any trade with conflict minerals are illegal.

The mines are artisanal, extremely hazardous and are notorious for using child slave labour. Data is hard to come by in this unregulated and underground economy. However countless fatalities occur each year in these mines due to extremely precarious and toxic working conditions, and extrajudicial killings by vigilante mining groups. The Washington post revealed that both Apple and Tesla were sourcing cobalt from DRC mines.¹

The unsatiable appetite for the rechargeable battery market, from vehicles and mobile phones to military drones, has lined the pockets of international conglomerates and eased the consciousness of consumers striving to be 'Green'. However the shift from fossil fuels and other forms of energy, has come at a huge price for people on the ground, with a litany of reported human rights abuses throughout the production process. The DRC is the capital of cobalt and tin mining with mainly Chinese companies exporting to the US, Europe and China. Companies conveniently fall short of sufficiently monitoring where their Cobalt comes from. Despite an Amnesty International report accusing Congo DongFang of relying on child labour, few companies have acted to thoroughly vet their cobalt connections and clean up the dirty industry from which they profit immensely.

¹ <https://www.washingtonpost.com/graphics/business/batteries/congo-cobalt-mining-for-lithium-ion-battery/>



Artisan mine, Kolwezi, Democratic Republic of Congo.
Google Earth imagery.



DRC Cobalt, image sourced from kisspng.com



DRC Cassiterite image sourced from realgems.org

My second inquiry was focused on the Nail Varnish company, Orly International, a Bahraini cosmetic company. This cosmetic company are the largest distributors of nail varnish across Europe and the UAE. They are an umbrella company for fourteen Nail Varnish enterprises across Europe and the US. The Bahraini company exploits a loophole, as their products are distributed in the UAE, they are not prohibited from trading with conflict minerals, which is only regulated in the EU. Orly International moved their HQ and manufacturing from Belgium into Bahrain in late 2015. Around the same time they changed their suppliers to the Fang Brothers. The majority of their nail varnish products contain tin oxide and cassiterite, which give the varnish a shiny surface. Both the tech giant Apple and the cosmetic king Orly International, have unashamedly dirtied their hands within the Congolese mining industries. Beneath the glossy fetishised surfaces of our favourite products is a filthy, hidden and violent industry.

Trepidations is a 10 minute film displaying a hand nervously moving, referencing Yvonne Rainer's Hand Piece. The acrylic nails display green screen visual interfaces on each nail. The video interfaces display meat slowly dissolving, referencing the violent body/labour relations within the Nail Varnish industry. The unpleasant video effect acts as a symbolic gesture for revealing the layers underneath these economies (referencing the DRC mining industry). Depictions of hands, through-out film history, have been synonymous with revealing service work. *Trepidations* explores the manifold interactions we have with habitual products, whereby we unknowingly allow these violent economies to flourish.

Anna Ehrenstein

Acrylic Geographies

Manicures, pedicures, traditional gels, brush on talons, classy french, hyper-femme claws, just getting rid of the dirt or the ‘mcaesthetics weekend wedding’ package - the variety of services provided is a dazzling rollercoaster of needs given and needs created. What originated as quite a domestic endeavour has become a particle inherent to the global urban landscapes – the nail studio. While they are heavily distributed over the entire globe and especially ubiquitous in large cities, certain distinctions are coming to play in Western metropolises.

Migrational patterns of the globalised economy, stronger female representation in the workforce and technical developments like the electric fail or the possibilities of acrylic techniques have led to cheaper prices and a massive explosion of manicure offering parlours throughout America, Europe or Australia. Having the tendency to be gendered and feminised spaces globally, in Eurocentric countries they additionally are heavily racialized spaces - performing commodified touch and care through transcultural interactions.

Around 80% of studios in New York are being owned by Korean Immigrants, while estimates speak about 70% of the entire number of U.S. studios being owned by Americans with Vietnamese heritage. Similarly to this ethnic niche within the U.S, the number of Vietnamese studios in Western European capitals like Berlin or London is steadily expanding. While nails have carried various social, economical or mythical symbolism distinctive to their time and place, for many centuries the extended nail was an upper-class signifier and that its wearer belonged to the chosen ones - who didn't need to do a day of labour in their life. An infamously historical demonstration of wealth and nail power was China's Empress Dowager Cixi. Her ring fingers have usually been adorned with 6-inch-long gold spiky nail protectors that could certainly help her make a point.

Needless to say that this former symbol of affluence rapidly became a beloved quotidian luxury to brighten up the profanity of day to day existence. The costly connotation has changed drastically. Extremely long acrylics have become symbols of the non-western diaspora, connected especially with predominantly working class and minority majority neighbourhoods. Dana Thomas declared luxury dead in her 2007 New York Times bestseller “How Luxury lost its Luster”, depicting the evolution of luxury goods from catering to an elitist niche to serving a mass market and was joined almost a decade later by philosopher Lambert Wiesings statement that Western society arrived upon a post- luxurious state. Much the same reasons that led to the heavy spread of nail studios within the global landscape lead to the abjection of these previously luxurious symbols by the actual wealthy. Groups across the board tend to distinct themselves visually from outsiders and especially the 1% conventionally have no big interest in showing off previously luxurious accessories that were accessible to the global deprived and impoverished.

In a 2014 “Zeit Magazine” article German journalist Dennis Deuermeier is calling the nail industry a business of the lower social strata, tied to so called German “Trash TV”, while suggesting this would be the reason for lower-income cities like Chemnitz in Germany to have a higher nail studio spread than for example wealthier German cities like Hamburg or Munich.

Fifty years ago sociologist Henri Lefebvre wrote about the idea of “the right to the city” in his book ‘Le Droit à la Ville’. This “urgent cry of protest and demand for greater participation” led to inspire generations of theorists, social movements, publications or local authorities to conceptualise this as part of a broader human rights agenda.

The spatial inequalities Lefebvre had been describing have culminated severely since. Major reasons being increasing wealth segregations and the commodification of each and every molecule of urban life. Lefebvre's definition of the city as a "contested space, playing out the struggle for social, economical and political rights" is aggravating constantly, only briefly interrupted by the 2008 financial crisis and its following-up occupy movements.

Global capital flows and property as the remaining good of investment are the reason writer Anna Minton is accurately calling the urban stage a real estate casino economy. In a society where the boundaries of nature and artifice have become indescribably fluid and the mainstream media is obsessed with the false authentic, the curated performance of effortless perfection has become the basis of simultaneous digital and analog persona making. A crucial instrument of neo-colonial economic control is the execution of international intellectual property law – your position in society, your spatial destiny decides whether your imitation is read as a form of progress or counterfeit. The exclusionary developments are consistently evolving within the neoliberal, gentrification gang bang urban agglomerations, and based on the exclusion of that particular other – the nail fail.

Geographer David Sibley states that Western domination is being crucially asserted through the monopolisation of space - to critically observe images of selfhood and construction of otherness we need to take a close look at mundane and opaque stereotypes and symbols of the other. What is the phenomenological function of a space that symbolises female migration in the Western urban sphere? The nail studio is that particular other within the prosaic configuration of urban space - a threat to the cleansed aesthetics of transnational, corporate capital. In the age of commodity activism the prevailing possibility of social engagement remains the day-to-day choice of how and where you consume.

Looking at the exchanges and transactions negotiated inside these studios, the sudden intimacy of the interaction and the almost therapeutical and familiar relationship that can occur between regular customer and service provider, the space might actually create tangible transcultural encounters across the table. Is there a possibility of the nail studio as a paragon of convivial space making?

In her study on Korean-owned nail businesses in New York, Miliann Kang demonstrates that the labour conditions are shaped to a large extent by precarious internships with long and weary working hours, exploitation of employees and coworkers, neoliberal price cut massacres and due to this a planetary mass of unpaid labour hours, horrible health infrastructures, language barriers and alienation within the host-society.

The subservient stereotype of the "model-minority" female Asian immigrant being docile care-givers is further pushing gendered and racialized patterns of income inequality by means of feigned upward mobility. Kang states that instead of engaging with the miserable working conditions of the service providers broader media and even feminist circles tend to whether romanticise the precariousness or support anti-Asian sentiment through the maintenance of the dehumanizing "yellow peril" myth by spreading false information on price dumping and possible health hazards.

Considering these harsh realities the iridescent and utopian soap bubble of transnational acrylic solidarity is just about to get punctured by the 6 inch spikes that felt like such a sweet, feminist claw to scratch with at first gaze.

THIS IS NOT FOR FUN

(or: what's up with
this hhaackk laabb)

This is really not for fun
This is not fun at all
Talking about talking
Talking about what nails
Can do: everything and nothing

What am I doing here?
What are YOU doing here?
Who gets to read this anyway

Who wants to care?
Who wants to talk about care
And practise what we talked about?
Yeah, it's the irony of Talking talk-ing ng ggg...
Non-stop, Do Not Ever Stop

KEEP WALKING YO
KEEP WORKING YO
STAY AWAKE YO

I'm so f*cking tired, though

hacking is queering. queering is hacking. Welcome to halle18 hack lab. ...loading...

But wait! What do nail studios have to do with art? "Typical asian nail studios" in an artsy white cube white frame zine - is this *hip* or is this *progressive*?! Who profits from this cooperation and who the hell has time and space to follow such>>interests>>? You think: it's art, who cares (about exploitative dynamics anyway). But I told you already: THiS iS NoT FoR fUn. This is really not for fun. Because it is 3019 and we're still trying to figure out how to hack the freakin system...maybe because it took us so long to decide on where we actually want to go. Halberstam defines technotopia as a space where the body resists idealisation of integrity [1]. We strive for an utopia of the techno topics where the <non-logical self> feels at home. Delany asserts that to create spaces of interclass contact/ meeting points where people of intersectional identities form coalitions, we have to start imagining [2], or Muñoz would say: day dreaming [3]. We imagined, we day dreamed and this is where we want to work on an imagined space together: it is called halle18... **hack revolution**
We cannot change the tools but we can change the game. And this game is not going to be fun. We are naildesigners, creators, students, activists, artists, dreamers and thinkers who want to work on possible futures. In 3D, 2D, 1D. In real life, in a virtual space, on screen. Via touch, via desire, via _____. With restrictions and a future that seemingly relapses into an infinite present • **..loading...**
start this game now!

[1] Halberstam, Jack. "Queer Temporality and Postmodern Geographies." In *A Queer Time and Place: Transgender Bodies, Subcultural Lives*. NYU Press, 2005.

[2] Delany, Samuel. *Times Square Red, Times Square Blue*. New York University Press, 1999.

[3] Muñoz, José Esteban: "Just Like Heaven: Queer Utopian Art and the Aesthetic Dimension." *Cruising utopia : the then and there of queer futurity*. New York University Press, 2009.



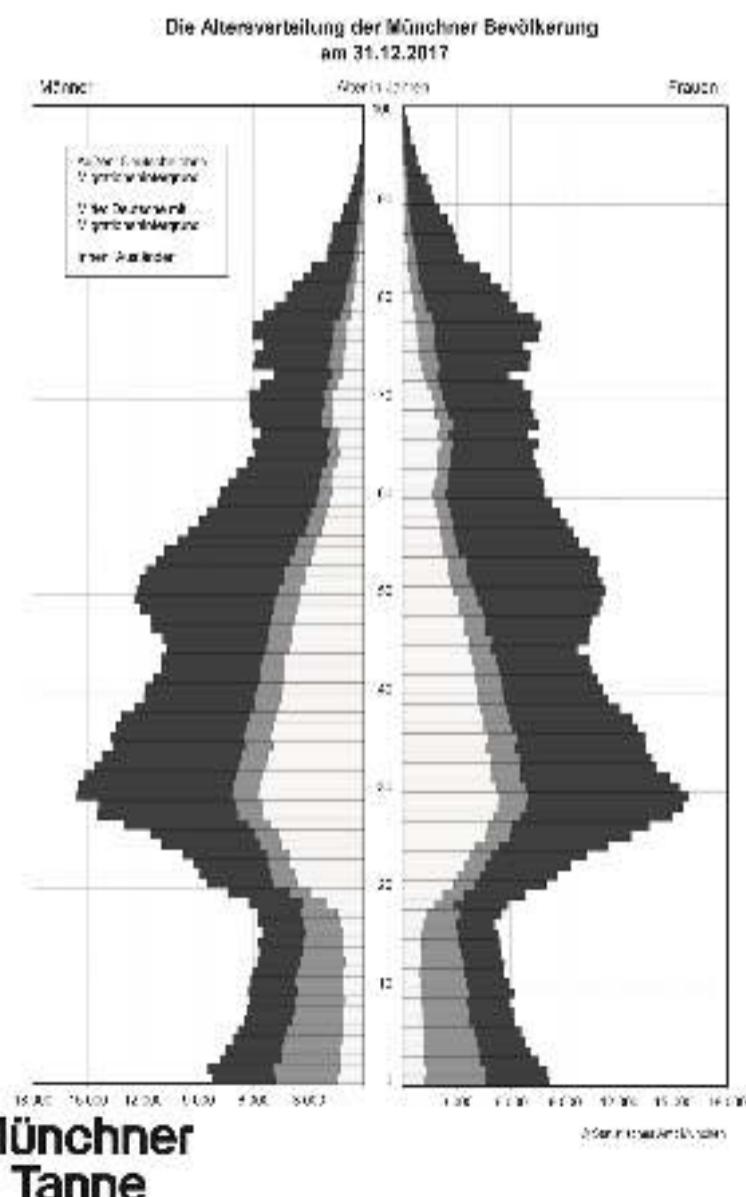
Banner by Ibrahim Öztaş

Photo by Jörg Koopmann

no stop non stop

Ausstellung und Forum

Inhalte Zusammenarbeit in solidarem Austausch mit: Cansu Biliç-Meyer, Elena Carvalho, Ayşe Gülec, Sema Huseyin, Ihsan Springer, Sali Kurban, Teja Reba.
Kuration/Filmseminare: Cansu Biliç-Meyer und Katja Kebolt.
Kunstvormittagsprogrammkonzeption: Cansu Biliç-Meyer, Fara Ozmen, Ihsan Springer, Katja Kebolt, Sali Kurban.
Organisationsberatung: Jörg Koepmann, Rita Hansen, Thea Thönissen.
Videoekkurrenz: Sali Kurban
Koordination Schulfestesprogramm: Julia Richter
Organisationsassistent: Sali Kurban
Social media: Sali Kurban und Lene Harbo Petersen
Documentation: Sali Kurban und Jörg Koepmann
Gestaltung: Svenja Gründler und Thomas Mayfield
Texte: Katja Kebolt, Cansu Biliç-Meyer, Kloster-Tanzen der Ausstellung
Lektüre und Übersetzung: Leila Ujukic (Deutsch), Carrie C. Reseland (Englisch)
Bildboardkonzeption und Umsetzung: Ibrahim Özbas, Katja Kebolt, Elena Carvalho
Mit Dank an: Christine Eder, Diana Eder, Stephenne Lyskine-Schörlwein, Nicole Hartberg – Kulturreferat der Landeshauptstadt München, Brigitte Melentios, Asmir Šabotić aka Chappa und Veena Radosević, sowie Miran Papić, Manu Elisa Nasal, Viktor Rantač, BalkanArt e.V./Arbeitskunst Haus, Zoran ImAlmida, Flaka Hallil, Ibranim Džeq, Alanka Knoll.



no stop non stop

Exhibition and Forum
Curated by Katja Kobolt

Migrating images. Defiant knowledge. Diverse experiences. Energies transforming society. Setbacks. Power. Aesthetic processes. Spaces. Fights for rights. Objections. Transgression. Lived her/stories. Social facts. Reflection. Rights to rights.

Aesthetic processes and images consolidate, reflect, but also overstep set boundaries, and these operations are particularly intensifying in regard to migration phenomena. The restrictive mass-media image/reality doesn't only narrow the concept of art, it also confines people, subjectivity, political expression, and social solidarity.

How can "I," how can "we" be and be together? How can we feel, affect, subjectivize, and act, both individually and together, beyond the imposed market logic and identity politics constructing cultural differences as a tool of governance? What might be the forms of protest that could not only be heard, but also help us, ensnared in the master-slave dialectic, unite? Can an exhibition be a form of protest? Can it speak or generate a collective voice beyond itself?

As a symbol, the exhibition is genealogically associated with the "World's Fair" (of the imperial and colonial powers) and, with the advent of modernism, a stronger didactic impetus which finds its expression in the guiding principle of exporting of anthropological difference. By means of a transdisciplinary approach, expanding the "showroom" that is an exhibition and opening it up to participation through performative, experimental, and art-educational tactics, no stop no stop constitutes at once a search for potential new formats at the interface between representation and participation, art and society. Various publics and processes of transmission and/or translation between lived hi/stories and re-imagined realities arise from collaborations between artists, curators and education activists in exchange with groups and eyewitnesses.

In autumn 2018, on the eve of a social, political, and culture-political remembrance topos marking the 50th anniversary of Germany's labor recruitment agreement with the Federal Socialist Republic of Yugoslavia, no stop non stop extended an open invitation to the Lothringer13 Halle, Munich for an exhibition, forum with art education, screenings, talks, panel discussions, and performances, in which audiences both experienced and co-generated new stories, imaginaries, and solidarity images. no stop non stop felt out complex realities and possible, impossible, and/or offbeat visions of the future with:

Andreja Dugandžić, Anike Joyce Sadiq, Anton Bošnjak, Božena Končič Badurina and Duga Mavrinac, Gülbün Ünlü, Helin Alas, Lou Jaworski, Margareta Kern, Marwa Arsanios, Mirei Takeuchi, Mirna Bamieh, Nika Autor, N*A*I*L*S hacks*facts*fictions - Anna Ehrenstein, Dovilė Aleksaitė, Ekaterina Reinbold, Inia Steinbach, Isabel Gatzke, Jinran Ha, Johanna Michel, Kim Bode, Liane Aviram, Phuong Linh Nguyen, Sugano Matsusaki, Sophie Utikal, Samira Kentrić in an **Exhibition** Alê Abreu, Aysun Bademsoy, belit sağı, Harun Farocki, Kidlat Tahimik, Pary El-Qalqili, Suli Kurban, Želimir Žilnik in **Film Screenings** and **Forum** with artists of the exhibition as well as Asmir Šabić aka Chaspa, Bülent Kullukcu, Cana Bilir-Meier, Cihad Hammy, Jelena Petrović, Karolina Novinščak Kölker, Martin Brusic and Boris Čeko (10. Festival Politik im Freien Theater), N*A*I*L*S hacks*facts*fictions - Ayşe Güleç, Katja Kobolt, Mareike Bernien, Suza Husse, Marko Bulc with The First Altruistic Performance, Hor 29 Novembar, Cana Bilir-Meier, Esra and Enes Özmen – esRAP, Iris Špringer and Naim Balikavlayan, Julia Richter, Suli Kurban.



Margareta Kern, GUESTures (GOSTIkulacije), archive, 2011
Cedar tree, Belgrade park of friendship, planted by Willy Brandt in 1973, black and white
photo, 2011

Photo by Anton Bošnjak



Margareta Kern, GUESTures (GOSTIkulacije), archive, 2011

Slides with personal letters by Ana R.; interviews by Jana K., Bosiljka S., Gordana U., Ana R., Vinka and Djuro B., Jula P., Smilja S., and Jela B.; migration stories by Munich migrants, Workshop Galerie Kullukcu/Gregorian in 2013; private family photos by Gordana U., Jana K., Smilja S., Zlata R. Marija and Vinko K. (grandparents by the artist) Photo by Suli Kurban



Margareta Kern, GUESTures (GOSTIkulacije), archive, 2011
Photo by Jörg Koopmann

The no stop non stop idea has been actually born out of a collaboration with the artist Margareta Kern on her (way too short) Munich iteration of the GUESTures | GOSTIkulacije in 2013. Kern's art-research-archival project offers a unique stage for oral herstories by women "gastarbeiter" from socialist Yugoslavia, who came to West Germany in the course of the Recruitment Agreement—organized in a public/state-private/industry kind of way to work in mainly telecommunications factories.¹ The project, which juxtaposes archival, documentary material with video art through different "(non-) working stations," where the public is encouraged to actively intervene into the archive, shares representational politics I have been following with my curatorial practice (in collective settings or individually) as well: Creating an exhibition as an interface for and with the public to transform art, a "dead" archive, into an event of lived knowledge.²

The installation interrogates the relationship between work force, migration, and gender, and also the creative and political potential of a work of art as an archive for and memorial to the unspoken and unheard. At the core of the installation is a two-channel video, staged as a re-enactment by actress Adna Sablych of the women the artist interviewed in Berlin, recalling their experiences of migration, work, and life in the factory. The installation further contains a range of archival, historical, and personal material, displayed as connected "workstations" left for the viewer to "research," de-centering the impetus for a coherent and linear narrative.



Margareta Kern, GUESTures (GOSTIkulacije), archive, 2011
private family photos by Gordana U., Jana K., Smilja S., Zlata R. Marija and Vinko K. (grandparents by the artist)
Photo by Jörg Koopmann



Margareta Kern, GUESTures (GOSTIkulacije), 2-channel HD-video, 2011
Photo by Jörg Koopmann

¹ Kobolt, Katja and Kern, Margareta (Eds.). 2014. GUESTures.. Munich: Balkanet. <http://guestworkerberlin.blogspot.com/>

² The exhibition took place at Galerie Kullukcu & Gregorian as an edition of the Living Archive, a multiannual project (2011-2015) curated by curatorial collective Red Mined: <http://redmined.org/wp-content/uploads/2015/07/web-portfolio-red-mined.pdf>



Phuong Linh Nguyen/N*A*I*L*S hacks*facts*fictions, Trùng mù - Endless, sightless, Video, 2018 and Anna Ehrenstein/N*A*I*L*S hacks*facts*fictions, 4 Real, nail trainer hand and column replica, 2017. Photo by Anton Bošnjak



Anna Ehrenstein/N*A*I*L*S hacks*facts*fictions, 4 Real, nail trainer hand and column replica, 2017
Photo by Jörg Koopmann



Anna Ehrenstein/N*A*I*L*S hacks*facts*fictions, 4 Real, nail trainer hand and column replica, 2017
Photo by Jörg Koopmann

N*A*I*L*S hacks, facts, fictions

**Work. Service. Care / SPA. Toxic. Migration. Body. Class. Race. Sex.
Gender. Politics. Story. Visa regime. Precarious entrepreneurship.
Aesthetics. Fashion. Submission. Subversion. Knowledge. Appropriation.
Shape, color, sound, language, touch, pictures.**

Kim Bode,
Liane Aviram,
Mareike Bernien,
Nanna Lüth,
Phuong Linh Nguyen,
Sugano Matsusaki,
Suza Husse,
Thao Ho,
Yen Le / Le
Nails Education Centre Berlin,
Vicky Truong.

N * A * I * L * S

hacks*facts*fictions is a collective work between Anisha Müller, Anna Ehrenstein, Ayşe Güleç, DAMN /Deutsche Asiat*innen Make Noise, Dovilė Aleksaitė, Ekaterina Reinbold, Ferdiansyah Thajib, Inia Steinbach, Ixsabel Gatzke, Jana Koslovski, Jinran Ha, Johanna Michel, Katja Kobolt,



What can nails do? The research group N * A * I * L * S hacks*facts*fictions invites you to contemplate the nail salon as a site of critical, trans*cultural and solidary practices. In architectural structures, objects, videos, and encounters questions arise about queer potentials, economies, and identities, tired hegemonies and equal emancipation. During the exhibition, exchanges between artists, activists, and beauticians stay in motion and open themselves to visitors in conversational and manicuring transactions.

Inia Steinbach, Jinran Ha/N*A*I*L*S hacks*facts*fictions,
Instruments, print on textile, 2018
Photo by Anton Bošnjak

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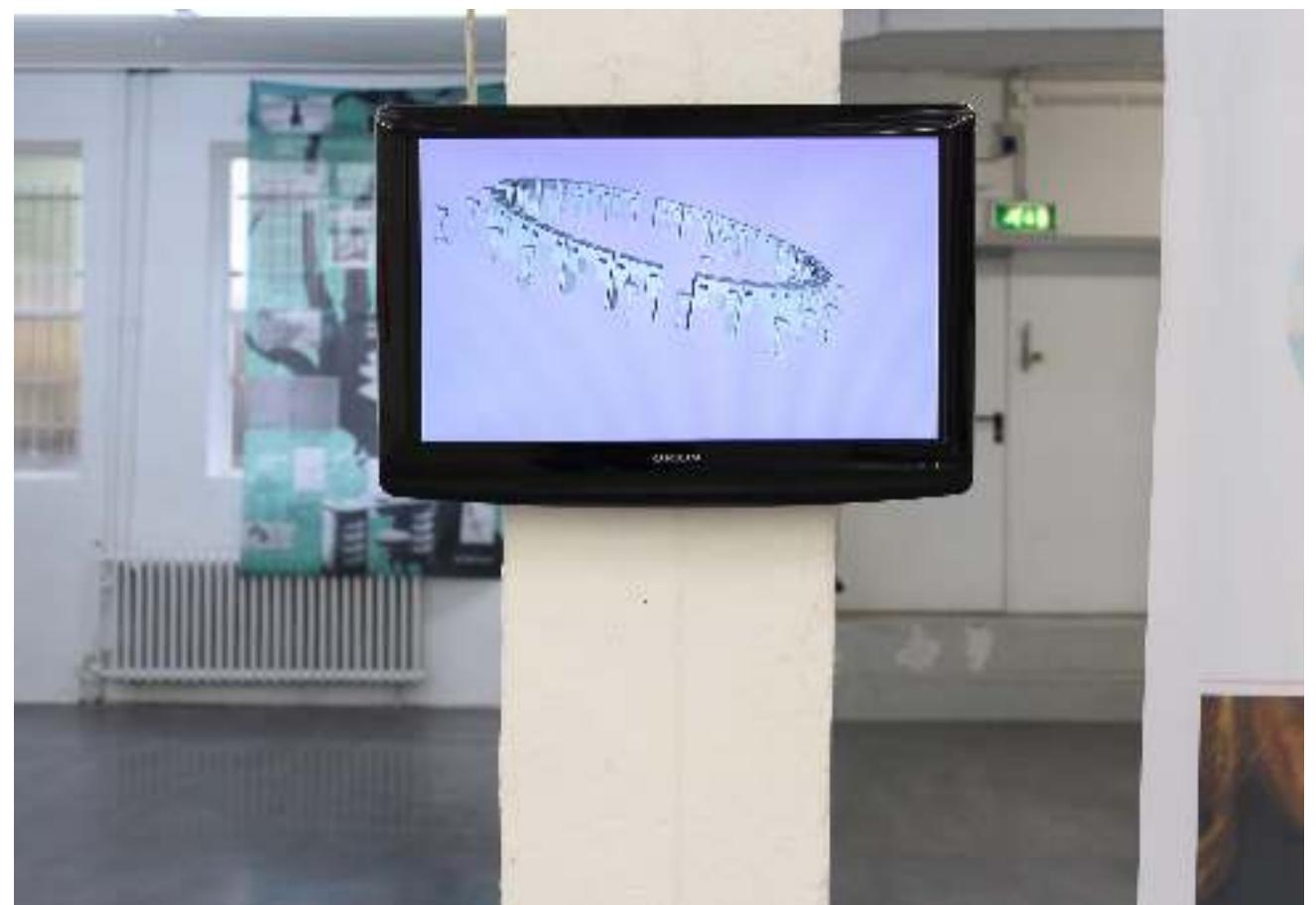
1.

N*A*I*L*S
hacks facts* fictions*



2.

1. Sugano Matsusaki/N*A*I*L*S hacks*facts*fictions, Shape/
Wipe/Hype
Video, 2018 Photo by Anton Bošnjak



3.Jinran Ha, Johanna Michel/N*A*I*L*S hacks*facts*fictions,
Manicure Conference Shaping, 3D model / video, 2018
Photo by Anton Bošnjak

5.Exhibition and Forum view
Photo by Anton Bošnjak

6.Liane Aviram/N*A*I*L*S hacks*facts*fictions,
Trepidations
Video, 2018
Photo by Jakob Schmitt



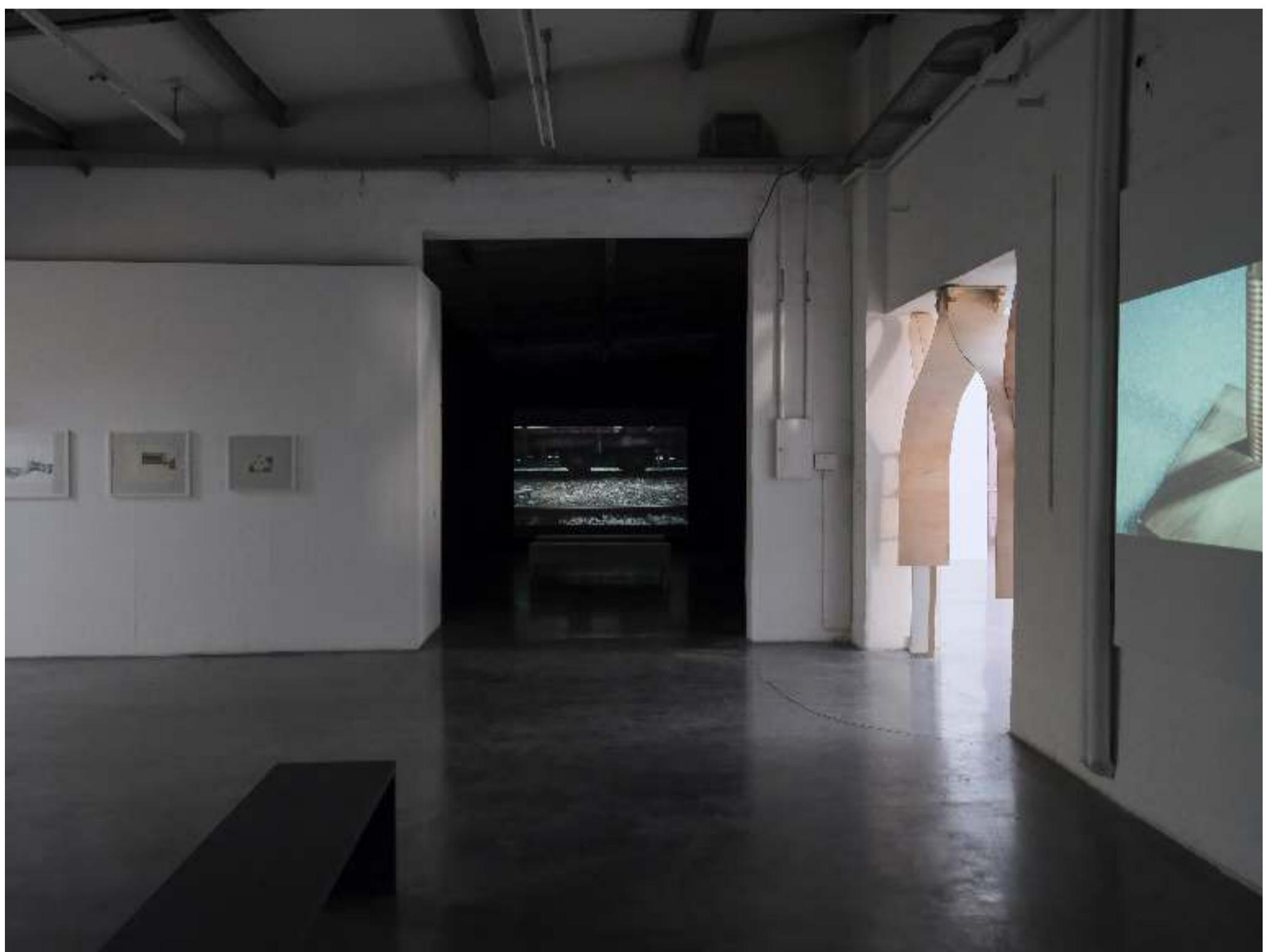
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Household labor, care and reproduction labor in general, if waged, are usually performed by migrant women workers. As a rule, underpaid and invisible.



Exhibition view, Photo by Jörg Koopmann

Andreja Dugandžić's collages stem from found images out of Yugoslav magazines and women's manuals on everyday life and household management. In a seamless flow of underlying patriarchal ideology, the artist deals with standard signifiers of the female experience: delving into motherhood, care work, cooking, and cleaning. By cutting, re-assembling, and gluing the selected items, she reinterprets/re-imagines the private sphere and the mundane. The works are disruptive gestures that shatter and taunt traditional representational schemes and transition them, with feminist resonance, into a new order of things.



Andreja Dugandžićs paper collages Bad mothers, But can she cook?, Laundry adventure, 2018
Photo by Anton Bošnjak

Ćemo, čemo...ja, ma kako čemo?! (Will Do, Will Do... But How?!, 2017) by **Božena Končić Badurina** and **Duga Mavrinac** arises from joint ethnographic research on Croatian caretakers of the elderly and disabled working in Italy and a subsequent artistic and cultural anthropological collaboration. The installation draws attention to the absence of domestic workers from public space and their nonexistent institutionalized protection (Convention C189 of the International Labor Organization). The illustrated artist book Here and There unites the caregivers' different experiences, their distinctive transmigrant work, and how constant travel and taking care of two households can affect their identities and relationships with their families.



Božena Končić Badurina und Duga Mavrinac : Ćemo, čemo... ja, ma kako čemo?! (Will Do, Will Do...But How?!), C189 - Domestic Workers Convention, 2011 (No. 189), Audio, Artist Book Here and There, 2017
Photo by Jörg Koopmann

no stop non stop

Marwa Arsanios, Amateurs, Stars and Extras or the Labor of Love
Video, 2018 and Who is afraid of ideology, Video, 2017
Photo by Jörg Koopmann



Organizing information is an inherently political act. What one chooses to prioritize, reduce, or exclude is not simply a matter of telling stories. It is a matter of making a world. **Marwa Arsanios** film Who is Afraid of Ideology? Part I primarily focuses on the Kurdish autonomous women's movement and its structures of self-governance and knowledge production. While filming in the mountains of Kurdistan, Arsanios spent her time attending and recording reading groups, meeting with ecological, natural medicine, and education teams across various locations in the region, and later recorded additional discussions with her subjects by phone and Skype. - Mason Leaver-Yap Amateurs, Stars and Extras or the labor of love is Arsanios recent film in which she explores domestic work, political self-organization of the domestic and care workers and gendered work relations.



Mirna Bamieh
Tutorial How to Disappear, Become an Image
Youtube video, 2015
Photo by Jörg Koopmann

In the youtube instructional tutorial How to Disappear and Become an Image, artist **Mirna Bamieh** addresses by way of contemporary media of over-visibility and self-invention the ever relevant though burdened relation between background and figure.

The piece raises epistemological questions on visibility, representation, identity, and singularity.

Nika Autor is working with experimental videos, documentary films, film essays, newsreels, and spatial video and film installations based on research into invisibilities/inaudibilities related to concealed topics of the forgotten past and the silenced present. She is part of Obzorniška Fronta (Newsreel Front), an informal collective of workers from the fields of film theory and art practice.

The film Newsreel 63—The Train of Shadows by Nika Autor tries to position and understand a particular image—a snippet of video shot with a mobile phone on the once famous Belgrade-Ljubljana rail line, where refugees now travel not in couchettes, but between the train's wheels. Newsreel 63 drifts into a visual investigation of railways and explores their historical, social, and political narrative.



In PUBLIC COLORS 2018 **Lou Jaworski** ponders habitualized forms of democratic publics, political enunciation, and protest. The artist imports the glowing tricolor poster without type used in the USA on protest banners of all stripes and confessions to the continental context. The declination of the poster change the structure of the banners. But don't democratic forms as an export also change into their opposite: power, despotism, and war?



Nika Autor, Newsreel 63 -
The Train of Shadows
Film, 2017
Photo by Anton Bošnjak

no stop non stop

A condensed space in which the viewer becomes part of the image: absence and presence fuse on screen, angles of view are woven together. The work confronts the viewer with a “suggestion of distant things” unattainable without the presence of the Other.



Anike Joyce Sadiq, *You Never Look At Me From The Place From Which I See You*,
Videoinstallation, 2015
Photo by Suli Kurban

Anike Joyce Sadiq's video installation *You Never Look at Me From the Place From Which I See You* derives from a preoccupation with the gaze. The piece consists of a screen, a chair positioned in front of the screen, headphones, and a video projection. ... In a practice frequently situated between installation and social experiment, artist Anike Joyce Sadiq probes relationships between the heritage of relational aesthetics and post-colonial theory. To that end, she makes use of video, photography, and performance media. Her multimedia stage spaces produce both realities and enactments simultaneously and occasion a re-interrogation of concepts of authorship, authenticity, communication, and identity. Merging the roles of artists, visitors, and social reality and putting them up for grabs, Sadiq orchestrates situations that are as capable of generating experiences of participation and interaction as they are of alienation and exclusion." - Suza Husse.



Anike Joyce Sadiq, *You Never Look At Me From The Place From Which I See You*,
Videoinstallation, 2015
Photo by Elena Carvajal

In **Anton Bošnjak's** installation *Das Tor zur anderen Welt* (Gate to the Other World), first exhibited in his solo show *Heile Kunst* (Art in One Piece) at the Lothringer13 Halle in 2009, the artist takes up the pointed arch, a shape that isn't only associated with the heavily symbolic "Stari Most" bridge (in Mostar, Bosnia and Herzegovina). Having grown up in socialist Yugoslavia, a part of the world historically marked by the Ottoman and Austro-Hungarian Empires, Bošnjak created an "echo chamber for historical matters in the aesthetic realm" with his installation. Every visitor entered the exhibition through this architecturally Islamic-styled reference to the artist's birthplace. Nine years after the fact, Bošnjak shows the piece again, in the exact same spot, but making clear that his question has changed. In the installation *Orient Express*, he translates the strict form of 2009 as a drawing in space. Arabesque elements intervene in corners now open, which were previously subject to defusing, and diffuse the strict form of yesteryear in the new version. Clarity and autobiographical components aren't lacking, but they're articulated with greater subtlety to leave more space for formal questions. – Ambra Frank



*Anton Bošnjak, Das Tor zur anderen Welt, 2009
Courtesy of the artist*



*Anton Bošnjak, Orient Express, plywood, 2018
Photo by Jörg Koopmann*

Samiria Kentrić's *Balkanalije* drawings stem from the eponymous graphic novel in which the artist depicts her childhood in socialist Yugoslavia, the country's bloody dismemberment, and the global post-communist paradigms of privatization and total categorization of everyone and everything. Her working-class family relocated from Bosnia-Herzegovina to Slovenia due to the modernization process, which wasn't even synchronized within socialist Yugoslavia, when both countries were still republics of Yugoslavia.



*Samira Kentrić, Balkanalije, drawings for a graphic novel, 2015
Photo by Anton Bošnjak*

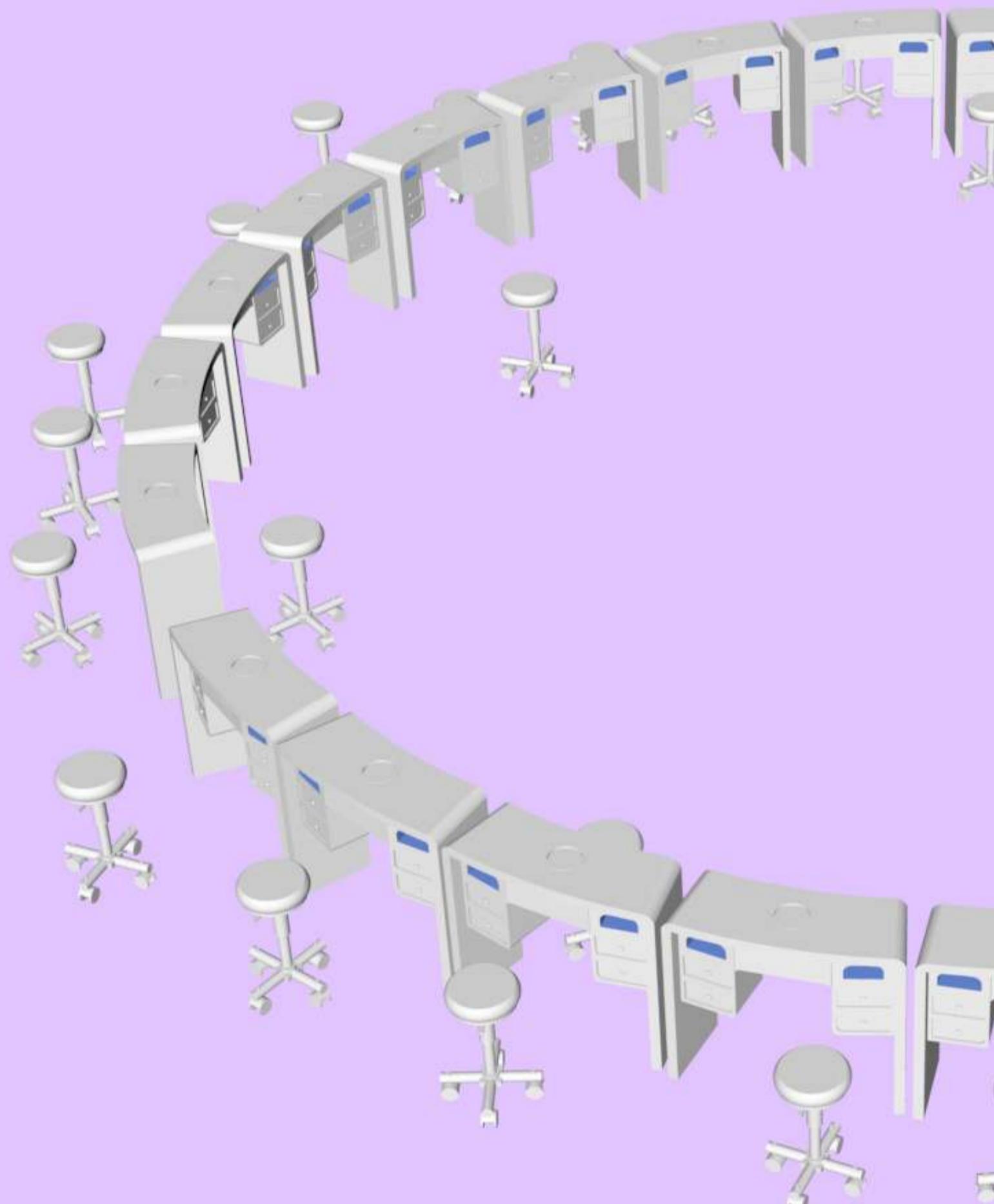
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Manicure Conference Modellage

2018

Jinran Ha, Johanna Michel

3D model on tablet (or as video animation)



In this work an utopian architecture is designed for a potential global nail artist conference concerning women workers solidarity and biopolitics. Having researched typical arrangements of the manicure table in nail salon, the concept of the work was developed to deal with the architectural influence of the one-way interaction relationship between customers and workers. The tables in the artwork oscillate between the classical manicure table and a conference round table which references the non-aligned summit.





Mirei Takeuchi, Parallaxe; Black Jack; midair;
Female; series Glücklicher
Verlust; textile, acryl, 2017-2018
Photo by Anton Bošnjak

Mirei Takeuchi's working process is sculptural. She dismantles and trims familiar consumer objects. Their new form is the product of the artist's search for the essence of memories of objects and the meaning of material. Emerging empty spaces, remnants, pliable cast shadows offer new perspectives. Takeuchi's delicate forms in space emanate calm and transcend meaning. Works from the series *Glücklicher Verlust* (Happy Loss) are swimming in space; their black graphics imply fragments of what used to be articles of clothing whose minimal rendering leaves behind traces of the body and makes new spatiality visible between the lines. - Susanne Schütte-Steinig.



Helin Alas' work as an artist is neither free nor autonomous. She says: "I don't believe in autonomy by withdrawal." The superstructure governing her exhibited work at Lothringer13 Halle is: wall, column, non-floor, non-ceiling, all the other works, her own work, (...) superstructure age 31, having a new job, coming back home, leaving USA, language shift, non-duality-belief, heat, being body, assertion drive, power lust, refusal to let self write into any migration tragedy or romance, (...) superstructure Europe, Germany, municipal space, Munich, right of Isar, nice backyard, external curator, Gastarbeiter show, opening in September, artist fee, (...). The installation is conceived as a vertical plane, then formed into a body.



Helin Alas, The Pleasure of SensWemaking A B
fibrillated polypropylene, tape, wire, wood, 2018
Photo by Jakob Schmitt



Gülbin Ünlü, Identitätsbescheinigung
(play it again, Sam)
digitale collage in 4 frames, tiny piano, 2018
Photo by Jakob Schmitt, collage Gülbin Ünlü

In her 4-frame digital collage *Identitätsbescheinigung* (play it again, Sam) and performance artist **Gülbin Ünlü** incorporates biographic and artistic image and sound fragments in questioning the force of identity and how identity is interpreted and constructed. Ünlü works with various media and techniques, including painting, photography, video, performance, music, and literature, sometimes in combination, depending on conceptual demands. That way, every work finds its own formal language.

Sophie Utikal stiches textile fragments together into self-portraits showing different landscapes and imagery the artist sees within and around her body. Utikal's images play with and break binaries of simple/complex, soft/hard, beautiful/disturbing, superficial/deep. She uses soft and harmonic colors but stitches everything together with black thread, producing rough borders and consciously "false" proportions. Choosing to sew by hand and use black thread emphasizes every stitch and makes the labor visible, which also references South American Naive Art. Women in Chile produced what are called "Arpilleras" as a form of public grievance over the cruelties of the Pinochet dictatorship between 1973 and 1990. In her new series Utikal, moves away from her inner self to connect with other issues that occupy her, such as the planet, collective responsibilities, and fantastic futures.



Sophie Utikal, Sophie Utikal, Coexisting (Connect, Relate, Join, Multiply), textile painting, 2018
Photo by Jörg Koopmann

no stop non stop



Photo by Jörg Koopmann

Film screenings curated by Cana Bilir-Meier and Katja Kobolt **Želimir Žilnik:**

Inventur - Metzstrasse 11 (Inventory), 1975. Inventory films inhabitants of a building in Munich Haidhausen descending the stairs in a fixed shot and introducing themselves in their own language. The film offers personal and political insight into the lives of immigrant workers.

Suli Kurban: Bruchstücke einer deutschen Geschichte (Fragments of a German Story), 2017.

In Bruchstücke einer deutschen Geschichte, an intimate family story unfolds through narrative jump-cuts spanning years. Although personal, this family's story exemplifies displacement, memory, and collective political hi/stories in Germany.



Discussion with Marwa Arsanios, artist and Jelena Petrović, theoretician
Love and its Discontents
Photo by Suli Kurban

Pary El-Qalqili: Schildkrötenwut (The Turtle's Rage), 2012, Germany Pary

El-Qalqili shot a film about her father, who fled Palestine for Germany in 1961. In a very personal father-daughter encounter, she documents the political circumstances of displacement and emigration.

belit sağ: Cut Out, 2018 belit sağ's video delves into German police file photos National Socialist Underground (NSU) victims. What does a police file photo have to share with the viewer?

Kidlat Tahimik: Balikbayan #1 - Memories of Overdevelopment Redux III, 2015

"Balikbayan" is the Philippine word for "guest worker". This film's protagonist is Enrique Melaka, slave of Portuguese sailor Ferdinand Magellan. Famed for proving the world is indeed round, Magellan ultimately paved the way for Portuguese colonialism. These images were shot in 1980 and tell the story of that first circumnavigation of the Earth, in which Magellan died shortly before reaching his goal and decreed that Enrique, now to become the true first man to circumnavigate the Earth, would become a free man. Tahimik lived during the 1970's in Munich.

Alê Abreu: O Menino e o Mundo (The Boy and the World)

The animated film O Menino e o Mundo recounts a boy's search for his father through the eyes of the child and, in doing so, depicts the global conflicts between rich and poor, city and countryside, indigenous peoples and whites, manual and industrial labor. **Aysun Bademsoy: Mädchen am Ball** (Girls on the Ball); Ein Mädchen im Ring (Girl in the Ring) Mädchen am Ball is the first of a three-part TV documentary about Europe's only Turkish female soccer team, "BSC-Agrispor" from Berlin Kreuzberg. Ein Mädchen im Ring is a short documentary on the Turkish-German teenager Fikirye Selen from Cologne, who goes to boxing classes while preparing for her final school exams. She's the sole woman in boxing at her gym. **Harun Farocki and Antje Ehmann: Aufstellung** (Line-Up), 2005, Aufstellung draws on figures depicting guest workers in illustrations from newspapers, schoolbooks, and official documents. Using those images, Farocki reconstructs the history of immigration in the Federal Republic of Germany.



Photo by Jörg Koopmann



The first altruistic performance by Marko Bulc is based on the author's frustration and dissatisfaction with supposedly artivistic projects (including his own) which exploit the situations of others in the service of selfpromotion and artistic ego, while being for the most part selfsufficiently confined within the boundaries of the art system.

N*A*I*L*S

getting in touch with N*A*I*L*S hacks*facts*fictions, manicure and talks with Anna Ehrenstein, Dovile Aleksaité, Jinran Ha, Kaja Kobolt, Kim Bode, Liane Aviram, Mareike Bernien, Suza Husse



ou dos vous dou



Discussion in English with Nika Autor, Samira Kentrić, artists, Cihad Hammy, theoretician and activist, and Katja Kobolt

Photo by Suli Kurban



Hor 29 Novembar
Photo by Jakob Schmitt

Performative Intervention by Asmir Šabić aka Chaspa, Bülent Kullukcu and Katja Kobolt: Die Daumenlosen

People Without Thumbs

On All Hallow's Eve, Munich musicians and theater producers Asmir Šabić aka Chaspa, Bülent Kullukcu and curator Katja Kobolt awaked vampires, purse thieves, prostitutes, guest workers, and other social dreamers from the works of Dragutin Trumbetaš and Miodrag Bulatović. Bulatović spent time in Munich in 1974, not long after the labor recruitment agreement, doing research for his award-winning yet forgotten novel Die Daumenlosen.

Europa der verschiedenen Geschwindigkeiten? Hintergründe und Ausblicke. (Multi-speed Europe? Background and Outlook)

In 1968, the Federal Republic of Germany and Socialist Federal Republic of Yugoslavia established a legal framework for labor migration: in Germany "labor recruitment agreement," in Yugoslavia "accord on social security." While what were called "guest workers" from Yugoslavia were a given, alienation processes cropped up after the end of socialism. With the play ConVAKATary Konak as a basis, invited experts discuss the processes through which coexistence arises, plus immigration and borders in Europe. With Boris Ceko (God's Entertainment), Karolina Novinščak Kölker (historian), Katja Kobolt (curator) and Martin Brusis (sociologist).

The Viennese choir Hor 29 Novembar has been singing together in 10 different languages since 2009. Special vocal talent is not a prerequisite to be either a member or a fan, far more important is the desire to sing revolutionary, worker, and partisan songs, as well as participate in various social and political projects and initiatives. Hor makes its voice heard everywhere: on the streets, in the subway, in pubs, galleries, town halls, clubs, theaters ...

Your Vision, Your Voice

Action days with EsRAp, Suli Kurban, Cana Bilir-Meier
In cooperation with IG Interkulturelle Bildung e.V.



Photo by Jakob Schmitt

EsRAP: Rap, migration, and resistance, Hip-Hop Talk
Esra and Enes Özmen aka EsRAP are rappers, performers, songwriters, art workers,
educators of rap/singing/rhyme/text.

no stop non stop, exhibition and forum, 26. Sept. – 11. Nov. 2018, Lothringer 13 Halle, Munich

Initiated, curated and organized by Katja Kobolt.

In collaboration and solidary exchange Suza Husse, Ayşe Güleç, Elena Carvajal, Cana Bilir-Meier, Suli Kurban and Teja Reba.

Filmscreenings curated by Cana Bilir-Meier and Katja Kobolt.

Exhibition design and Co-ordination, technical direction: Elena Carvajal.

Art education conception: Cana Bilir-Meier, Esra Özmen, Iris Springer, Katja Kobolt, Suli Kurban.

Art education co-ordination: Julia Richter.

Organisation assistance and social media: Suli Kurban.

Documentation: Suli Kurban, Jörg Koopmann, Jakob Schmitt, Anton Bošnjak.

Proofread: Carrie Roseland

Graphic design/ Lothringer 13 Halle: Swantje Grundler und Thomas Mayfried.

Organisation: Balkanet e.V. / Katja Kobolt.

Co-Organisation and Co-Production: Lothringer13 Halle Munich / Jörg Koopmann, Rita Hensen, Theo Thönnessen.

Co-Producers and Partners, Bunker Ljubljana, Projekt Mikado, Jugendkultur und Bildung / IG Interkulturelle Bildung e.V., 10. Festival Politik im Freien Theater, 01. – 11.11.2018 / Eine Kooperation zwischen der Bundeszentrale für politische Bildung, Spielmotor München e.V. und den Münchner Kammerspielen, District Berlin, Donna Mobile AKA e.V., City of Women Ljubljana.

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Mit freundlicher Unterstützung des Migrationsbeirats.

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no stop non stop

Dovilė Aleksaitė

Landscape of the Studio

HD video, color, sound, 7:26

The materials in nail studios live their own lives. The chemicals in nail polish and other products used there thicken, harden, create smooth surfaces and vivid colours which are toxic when disseminated in the air. Through slow interactions, the sounds of invisible toxins and artificial shiny surfaces oscillate between daily life within the Nail Salon and world of materials that slowly occupy the (in)visible space.





Caged beauty

Ferdiansyah Thajib

I enter the discussion of care in hair and beauty salons from a less obvious angle. It pertains to one of its most contentious roles as a space for vulnerable subjectivities to gather and collectivize while striving for livelihood. This observation is based on a larger ethnography project that I conducted on the affective life of Muslim queers in Indonesia. Here I only focus on Aceh as a geographical setting. Aceh is a region which has been subjected to increasing national and international media attention due to rampant persecutions towards sexual and gender minorities. During my research stay there, I collaborated with a group of *waria*.

Waris is an amalgamation of two Indonesian words, wanita (woman) and pria (man) that is used to describe male-to-female transgender persons. Always already labeled through their sexed and gendered differences as moral and social deviants, these subjects have, singularly and collectively, been dealing with forms of direct violence and social abandonment. There is only a handful of *waris* living in a rural town where I did my fieldwork in Aceh, most of them are working in hair salon businesses. Among these few, I had the privilege to get to know Maya, a 33-year-old *waris* who runs Salon Primadona. Some of the most intimate exchanges between Maya and I occurred during the course of my live-in situation at Salon Primadona.

For almost half a year, I had participated in and observed the ways people interact in the hair salon. It does not only function as a source of livelihood for those who work there, but also as a space where members of the *waris* community in the district engage in various practices of care labor and carve out senses of belonging. On the other hand, as *waris* visibility has always been a subject of public admonition and discrimination, this hair salon has also become the only space outside of their own private homes, where they could socialize in relative safety. Paradoxically, the fact that a hair salon is the only place that accommodates *waris* sociality has made it a routine target

for harassment and control by different power actors, including official state police, local moral police and neighborhood vigilantes. The fragility of the *waris* hair beauty salons cannot be overstated.

A couple of months after I finished my research stay in Salon Primadona and returned to Berlin, Maya sent me a message saying that the community members were asked to participate in a documentary film and they were happy to join. I was taken aback by this news as I remembered that during my research stay, they were always opposed to having their pictures taken or even voice recorded, citing that they do not want any of their images or voices to be part of a public document. Maya also told me that the director of the documentary film claimed that he was my ‘friend’, which contributed to the community’s consent to his project invitation. I do know him, not personally, I said to her. I voiced my concern to Maya about this plan, but also understood that they must have felt empowered and excited for participating in a documentary film project. I only reminded her about the right to pull out of the project whenever they want, and to try to participate in the editing process so that they could at least have some part of authorship over the ways they were being represented.

Several months later, the film was publicly launched, and soon after Salon Primadona got a formal letter from the district government reprimanding Maya and her friends and instructing them not to wear women outfits. Not so long after, the film won the best documentary award on a national level. A couple of months later, police started raiding hair salons in the region and detained some of the *waris* workers. People working in Salon Primadona managed to flee on time, avoiding police abuse. Although after a while Salon Primadona were back in business again, though, since then things have never been the same.

Until now I keep on wondering what connects all of these bleak events. Had my presence as a researcher somewhat contributed to the *waria*'s adoption of a more lenient response to media presence? Did their visual public representation have a direct relation to the official letter banning their gender nonconforming expression? Has the film nationwide circulation exacerbated police persecution against *waria* in the region?

Research - representation - dissemination: those are some keywords that really need careful consideration in relation to artistic engagements with vulnerable subjectivities.





Inia Steinbach, Kim Bode/N*A*I*L*S hacks*facts*fictions,
print on textile, 2018

1.0

welcome.
are we welcome here?

i want to be sure that you're listening.
with open eyes and ears...

you might not be aware that your hybrid hands
and hybrid extentions are holding one another
closely.

your softest skin beautifully touches
the surface of a yet unknown future.
in a world of forgetable knowledge,
swiped away on a timeline that wont go blank

in the house of data.

it becomes an agency for us.
an empowerment in times of oppression.
more than a polish that no one knows

with either or.

simple blue flamez are trying to crack open
the outer shell of a binary file.

dusted in dark corners,
suspect of adolescence,

precociously manufacturing wrinkles around their eyes.

BLUE FLAMEZ, Kim Bode

2.0

what.

what are we doing?

at least something more vulnerable for future entities.
.we're becoming the base-coat.

ideally we're imaging our futures
of culminating possibilities at this very moment

heavily.

no one of us can
focus on things we're not aware of.
our own code becomes fixated to
our many gendered roles in social societies

these zeroes followed by ones.

not quite sure what they mean.
the rally of ideas is being upheld.
like flowers coloring landscapes of a desaturated city

build in grey.

following the nature of many while stepping on
paths that have been written by waves.

leaning forward to touch,
a third layer,

the top-coat where you're placed.

a stone is a fly



ying creature

Inia Steinbach

Each conflict that is resolved leaves a mountain of rubble with all its weapons, its destruction, mixed up with a lot of fruitful earth on which new things can grow.

Wars are filling the news-feed of our time line and the news coverage on TV, in most cases from very far away. But violence is finding its niches right between us, in our everyday life. There are conflicts that are expressed by political struggles, by labour unions and political groups. But there are even more fundamental ones that are based on the basic fact that each individual is inferior when it comes to societal rules.

Catching the stone but never throwing.

The constant need to conform to social norms and capitalist working conditions in order to survive mentally as well as existentially leads to the oppression of feelings of anger, powerlessness and guilt on a personal level. A subliminal aggression potential that produces hatred for potential assaulters and avoids truthful expression is the perfect nourishment for populist opinions.

In order to avoid disturbances upon self optimization and total adoption to social norms forms the core of capitalist life plans. The wish to blend in derives from the simple defence strategy that Leach compares with the process of camouflaging. 'Homo sapiens is above all Homo chamaeleanus, camouflaging at a psychological level.'¹

The ultimate purpose of the camouflaging of animals is to prepare the ground for intimidation. It's based on the principle that defence is the best form of attack and therefore holds as a form of self-preservation.¹

The knowledge about the personal powerlessness towards higher societal structures and the lack of a feeling of 'self' due to constant adaptation can eventually result in a fear of personal defeat and failure or even psychopathic behaviour. Moodiness can initially be healed by a practice of self-acceptance and leisure activities. But the slumbery aggression stays and is looking for new ways to neglect rule and order.

Throwing the stone but missing the aim

Violence is something of the past. Today we're civilized.

The ongoing adaptation of social performance is pushing more and more people to the need of creating one's own style where being different is accepted and where an identification with a smaller peer group can happen. Maybe a new form of resistance could be established by the process of individualization leading to the formation of subcultures.

The latent function of subculture is to express and solve the contradictions that cannot be resolved in main culture. This salvation usually happens in a 'magical way'. This 'magical way' describes the appropriation and translation of objects, patterns and symbols of the main culture into a new context.

Maybe the wish for comprehensive peace is obsolete because you would need a totally stabilized system that could persist every external and internal threat. This would then be a system that controls ideas and scotches potential threats wherever they appear. The trend goes more and more towards totalitarian systems, that are ruled by economic profit at the prize of personal freedom and the lack of the right to be heard. Democratic structures might only have a future, if the people's needs are placed over capitalistic growth.

Throwing the stone and letting it be cached. A way of communication.

Instead there should be more courage to show discontentment, indignation to fit in and opposition against authoritarian structures. There should be more courage to fail and to try to rebel. There should be a culture of conflicts and a healthy way of expressing anger towards the oppressor, without being stigmatized or suppressed. One could actually be heard if there wasn't the ego being scared of criticism.

In a future pluralistic democracy the ego needs to be abolished in order to be able to react on needs and demands. Narcissism mustn't rule the world but open-ended conflicts which consider the people's needs should take it's place. Because eventually the stone is a flying creature.

¹ Camouflage by Neil Leach, 2006

² The Culture of Narcissism: American Life in an Age of Diminishing Expectations by Christopher Lasch, 1978

4 Real & True Self //

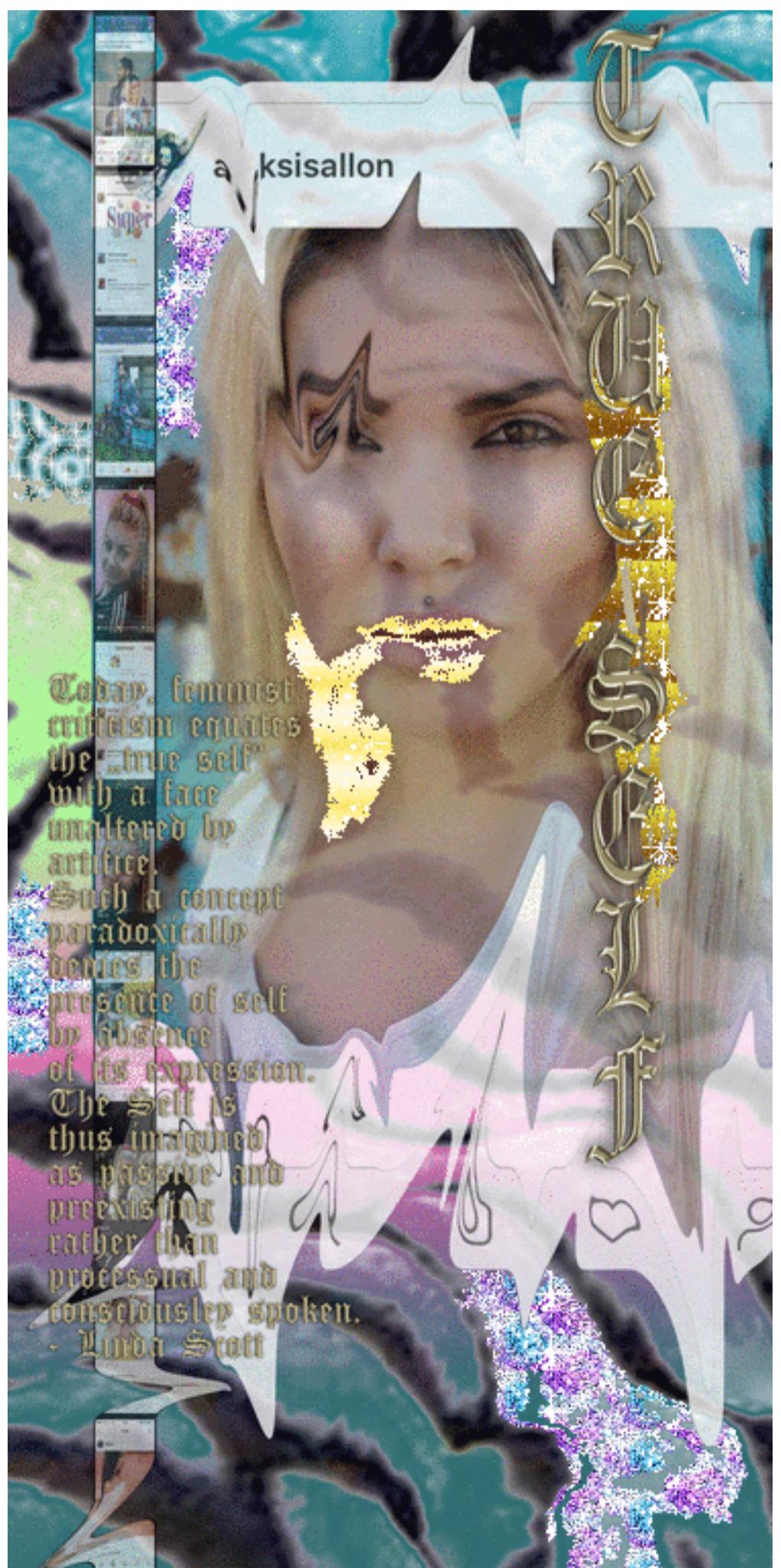


Installation View "4 Real"

True Self and 4 Real are studies on contemporary conceptions of an authentic object or an authentic being. The environment of the beauty salon in Tirana determines the point of departure to ask - since we are all a multi-faceted mesh of influences - what is it that makes us and the objects we are related to authentic?

How is a fake defined in contemporary society and what is the intersection of socio-economic power relations and the pseudo-luxury?

True Self und 4 Real sind Studien zu zeitgenössischen Konzeptionen eines authentischen Objekts oder eines authentischen Wesens. Die Umgebung des Schönheitssalons in Tirana dient als Ausgangspunkt, um materielle Kultur zu untersuchen und zu fragen — da wir alle ein facettenreiches Geflecht von Einflüssen sind — was uns und die Objekte in unserem Kontext authentisch macht? Wie ist eine Fälschung in der heutigen Gesellschaft definiert, und was ist die Schnittstelle zwischen sozioökonomischen Machtrelativen und Pseudo-Luxus?





“4 Real”

Because of the cheap labour and the equally cheap manufacturing costs, the prices and speed of the textile industry and the system in which the ‘developed countries’ are consuming are only possible if this imbalance does not abolish. Nevertheless, because the technological development of recent years has not been able yet to replace the human in the fashion sector and human labour always includes errors, there is enormous scrap material. That material often is being sold as a cheaper “fake”. This is one of the multiple reasons for the distribution of so called “counterfeit” goods.

The line between an authorized copy in mass production and its unauthorized counterpart is extremely thin, because both are comparatively inexpensive to produce. For that reason, the ‘international property law’ sees itself as the sole arbiter for authorities to decide which of the objects are authentic = legal or inauthentic = illegal.

Since most large corporations think in a profit-oriented and not humanistic way, most of these shadow activities also involve large, internationally active corporations.

The consequence for the lower members of the described chain, who are in direct relation to the imitation in production, trade or consumption, is that they are closer to condemnation by society. As most of them, due to the above-mentioned reasons are not members of the “developed world”, because of later modernization of their countries and their environment, they are anyhow exposed to the permanent charge of imitating the other, the developed world. The IPL adds upon another vicious circle of allegations and discrimination and is a neo-colonial form of imperialist control assertion.

„The persons introduced in the last section of this chapter, and many other people I encountered in Romania, do not see them as „copies of things,“ but as „things“ they can engage with. They see them as garments they can judge in aesthetical and material terms.“ M.Craniu- Fake Branded Fashion in Europe*

Not only in the majority of the Western culture it is being assumed that an imitation was produced to exactly reproduce another item and thereby deceive others. If you continue this thought, the connection with an imitation could lead to wanting to deceive others or even oneself. People who are using or distributing imitations are perceived as deceivers. In continuation this means that the cheater plays the role of the non-cheater, who tries to create a deceptive identity with deceptive counterfeit objects. Fashion, and above all the textile industry, is an interwoven network of the most diverse liaisons, interests, competition struggles and working people. It runs from the tasks such as design, advertising, marketing and branding, largely executed by western people, to the “low-quality labour” of production coming from the resource countries.

4 REAL -

1st edition Workshop @ no-stop non-stop and further development @ Caring For Conflict



Based on a selection of various nail designs, the participants of the workshop are asked to make their own selection of a model to imagine a fictional life story about the possible wearer behind the manicure. After the textualization of the hypothetical short biography the students are encouraged to create a visual work of art solo or in a collaboration with the usage of found footage or through the intersection of installation and photography.

What is the cultural life of your nail design? Is your personality your shape? A theoretical introduction to the works of anthropologist Arjun Appadurai, philosopher Roland Barthes and feminist scholars Linda M. Scott, Patricia Hill Collins and Sirma Bilge amongst others will shed a light on the social life of commodities and aesthetic decisions.

This conceptual framework will talk about western feminist misconceived relations between emancipation and fashion as well as lay down possibilities in how to consider objects as cultural phenomena we can observe in their intersectional valuation. In addition we will elaborate how differences in body and beauty practices can be understood as learned performance of habitus / taste and celebrated / valued / struck in their differences. We will consider how we can transcend and understand aesthetic tastes and stereotypes and give un_learning taste a try.

After sharing experiences of being confronted with visual bias collectively we find a communal way of active visual cleansing.

The following ideas are the foundations for unlearning taste:

taste shows itself in practice and it depends on conditions in experiences and expectations that include the tailored qualities and categories, such as class, gender, and race / ethnicity

* the idea of an objective “good taste” is still dominant and produces inclusions and exclusions of forms, practices and perspectives.*

**Constructions between Identity, Stiletto Nails and Unlearning Taste
(Workshop Johanna Michel and Anna Ehrenstein)**



Eni Nails Myslym Shyri

Friends Following Message ...

Timeline About Friends 8 Mutual Photos More

Photos

Photos of Eni Eni's Photos Albums

Eni Nails

taste does not depend on innate inclinations, but on a specific position in the social field, taste preferences are still being stylized as a legitimate culture of naturalness.

taste and beauty are expressed in body shapes and practices, clothing and movement styles.

* our bodies are stores of knowledge and ritualized acts that convey and reproduce knowledge and rituals through their performance.*

*TASTE * MAKES * DIFFERENCES*

*** taste acts as an operator, who transforms physical things into distinct and distinctive signs. The ‘tasting distinction’ divides the world, but also people, into good and bad, in a double sense.¹**
“It is the generating principle of classifiable forms of practice on the one hand and the classification system for distinguishing and valuing these forms on the other”
(Pierre Bourdieu) *

* aesthetic practices are legitimizing and stabilizing social inequality, the (unconscious) performance of taste norms and taboos.*

* those who know societal-specific taboos through their own socialization will be able to access social participation and resources.*

* difference is often purely negative according to the devaluation of other taste expressions. It creates an aversion to other lifestyles, which is one of the biggest class barriers that can become a “violent” expression.*

* taste inclusions and exclusions are predominantly produced along eurocentric, ethnic- and gender normativist categorizations.*

* cultural codes, such as taste judgments, act as “gate-keepers” and “invisible selectors” reproducing reiterations and exclusions.*

main references:

Pierre Bourdieu (1982): Die feinen Unterschiede. Kritik der gesellschaftlichen Urteilskraft.

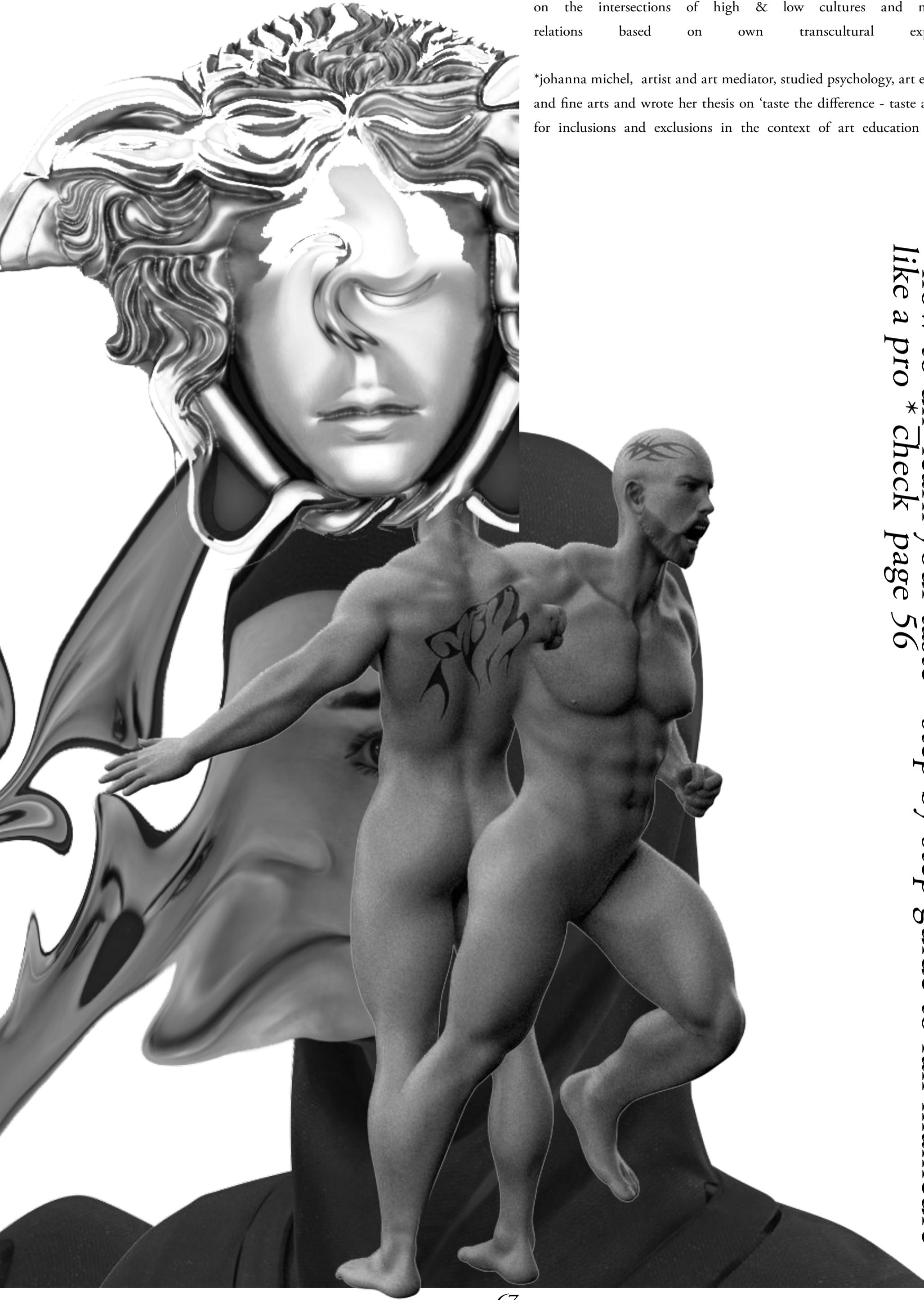
Teana Boston-Mammah (2017): The Entrance Gap. A Study Of Admissions Procedures At Willem De Kooning Academy.



*anna ehrenstein, artist, writer and art educator, working on the intersections of high & low cultures and migratory relations based on own transcultural experiences

*johanna michel, artist and art mediator, studied psychology, art education and fine arts and wrote her thesis on 'taste the difference - taste as a basis for inclusions and exclusions in the context of art education practice'

*how to un_learn your taste * step by step guide to fail manicure
like a pro *check page 56



PERSO*NAIL*ITY TEST

- discover your real shape with instant results

Guidelines for a true result:

- Choose the answer that best describes you. Trust your instincts, your gut, your uterus and your tentacles; your intuition will often cater you the correct choice.
- Don't pick an answer because it's what you think society would want you to say. Be real with yourself!
- Be as honest as possible, even if you don't like your answer.

If your energy were a color what would it be?

- Purple (a)
- Green (b)
- Rainbow (c)
- Silver (d)

What is your preferred form of family?

- Nuclear (c)
- Tribal (d)
- Communal (a)
- Virtual (b)

What's the binary you would destroy first?

- Technic and Magic (a)
- Culture and Nature (b)
- Male and Female (c)
- All of them and 5 more (d)

What would be your favorite place of action?

- The Hookah Lounge (a)
- The Holodeck (b)
- Any kind of fortifications (d)
- Sliding in and out of Global Control Rooms (c)

Thinking of touch: what is your preferred corporeal condition?

- Slimey (c)
- Velvety (a)
- Smooth (b)
- Brittle (d)

Best rap album of these?

Princess Nokia: 1992 (a)



Outkast: Aliens (b)



Kendrik Lamar: Damn (c)



MF Doom: Madvillainy (d)



What is your secret trick?

- Becoming see-through (c)
- Love to attack through Trojan horses (d)
- I can read the color of auras (a)
- My favorite language is binary code (b)

Last person you texted on your phone:

Marie Laveau from New Orleans (a)



Mae Jamison from Star Trek (b)



The Simpsons from Springfield (c)



The last Knight from your last LARP (d)



What knowledge forms would you flirt with?

- Aesthetic (a)
- Technological (b)
- Situated (c)
- Experiential (d)

To get a result u just need to do the maths now! What's the type you crossed most will be your eternal shape!



Type A: The Mystic Hoodwitch :

putting out spells to save diversity in the neighborhood! You always win the fight against big business with the help of your magic stiletto nail readings. Coffee cups, tarot and your vegan potion evict every transnational corporation so you can sit back, relax & read the future.

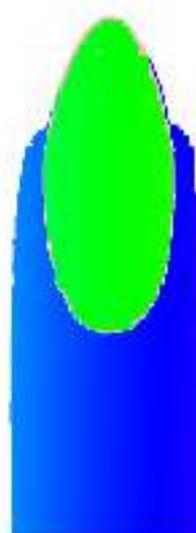
STILETTO

Type B: The Posthuman Extentionalist: artificial intelligence robots look like tools from the paleocene in comparison to your game. Any imaginable gadget hides as a microversion within your acrylic powers to escape the profanity of everyday and communicate with other species like dolphins and aliens.



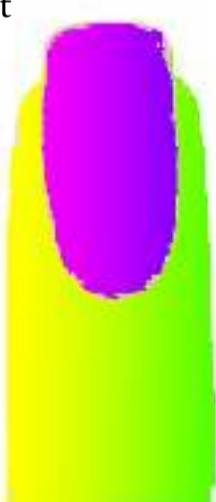
SQUARE

Type C: The Almond Frenemy: You know how to play the innocent game! Next level mimicry is your thing, like a chameleon you adjust your almond shape to your surroundings to cross borders, reconnect families and play tricks on the 1%. Whether you use your invisibility to put salt in the coffee of the egoist&wealthy or steal every tyrants left shoe, your affective altruism is best supported by your adaptogene powers.



ALMOND

Type D: The Soft Square Crusader: with your soft skills you're the perfect knight to be breaking every restricting binary! Your queering sword always hits the right temple to overcome – causing shemale trouble at the gender pagoda or unifying the palazzo di body and mind. Your shield defends us even from nuclear dichotomies! You know if you're in team soft square crusader bridges are being printed 3D.



thanks for gettin personal *anna ehrenstein*

SQUARED OVAL OR SQUOVAL

FemmeFitness

sexy dancing, agency, and femme empowerment

FemmeFitness is a practice that aims to challenge the subjugation of femme, queer and people of colour's bodies. For this workshop we have invited a group of collaborators, dancers and activists, to open discussions around the idea of 'sexiness' in relation to their practice. As a group we will explore creative solutions to reclaim 'sexiness', exploring empowerment, sexuality and dance h(is)stories and what it means to us as individuals.

Through social media research and open conversations, we have spoken to a range of people discussing the issues surrounding 'sexy' dancing and consent. Our Instagram polls revealed varying personal insights, and one particular trend showed a divide in opinion. We found a clear distinction was often made between 'feeling sexy' and 'looking sexy'. Respondents who fell into the first category spoke about enjoying it, seeing it as a liberating and empowering experience. The ones who responded with the second opinion felt dancing 'sexily' 'attracted unwanted attention, and awkwardness'. This inspired us to delve into the root of these responses, with an awareness that these are sensitive topics that must address both positive and negative lived experiences.

Patriarchal ideologies perpetuate femmephobic tendencies that constantly police and oppress femme and queer bodies – particularly when they move with agency and as

Discourses surrounding 'sexy' dancing are often seen as "active participations in one's own subjugation". Patriarchal ideologies perpetuate femmephobic tendencies that constantly police and oppress femme and queer bodies – particularly when they move with agency and as individuals. This raised questions within our research as to whether we can truly embrace our desires in societal frameworks that still today suppress it.

With our intersectional feminist approach we will also consider how bodies of 'the other' can experience a heightened level of sexual objectification and fetishisation, unpicking the roots of 'sexy dancing' in colonial history. From the personal background of the different dancers Bharatnatyam, Twerk, Samba and Pole dancing, amongst others, will be explored both as historically oppressed and holding empowering potentials.

We plan to engage in small group discussions, role-play activities, responding through feminist body practices. It will take place in a nightclub (St Georg) with an understanding of safe(r) space for the participants. Finally, video projections and loud music (by empowering femme and queer artists) will foreground our understanding of safe(r) space for the participants. Finally, video projections and loud music (by empowering femme and queer artists) will foreground our energy and approach: to re-define 'sexy dancing' in order to celebrate and reclaim our bodies.

In order to share empowering visual and aural material we will project music videos on the wall and encourage people to play their favourite femme and queer musicians. This for us is a way to further our recognition of structurally side-lined artists and to give them more of the platform they deserve. This atmosphere will foreground our energy and approach: ultimately as a feminist celebration to re-define 'sexy dancing' and reclaim our bodies.

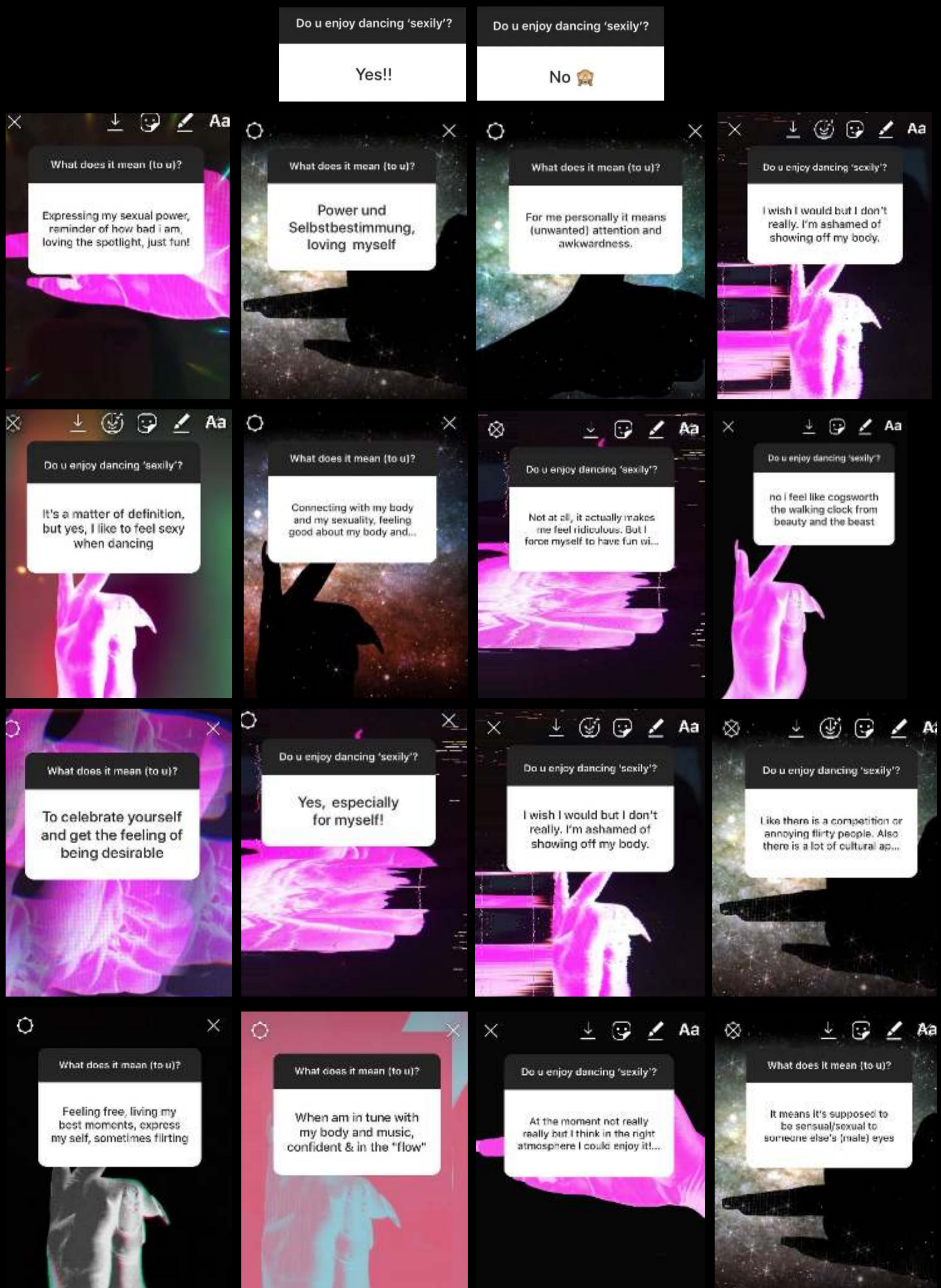


RAJA KUMARI



KING JEDET

Social media (Instagram) poll:





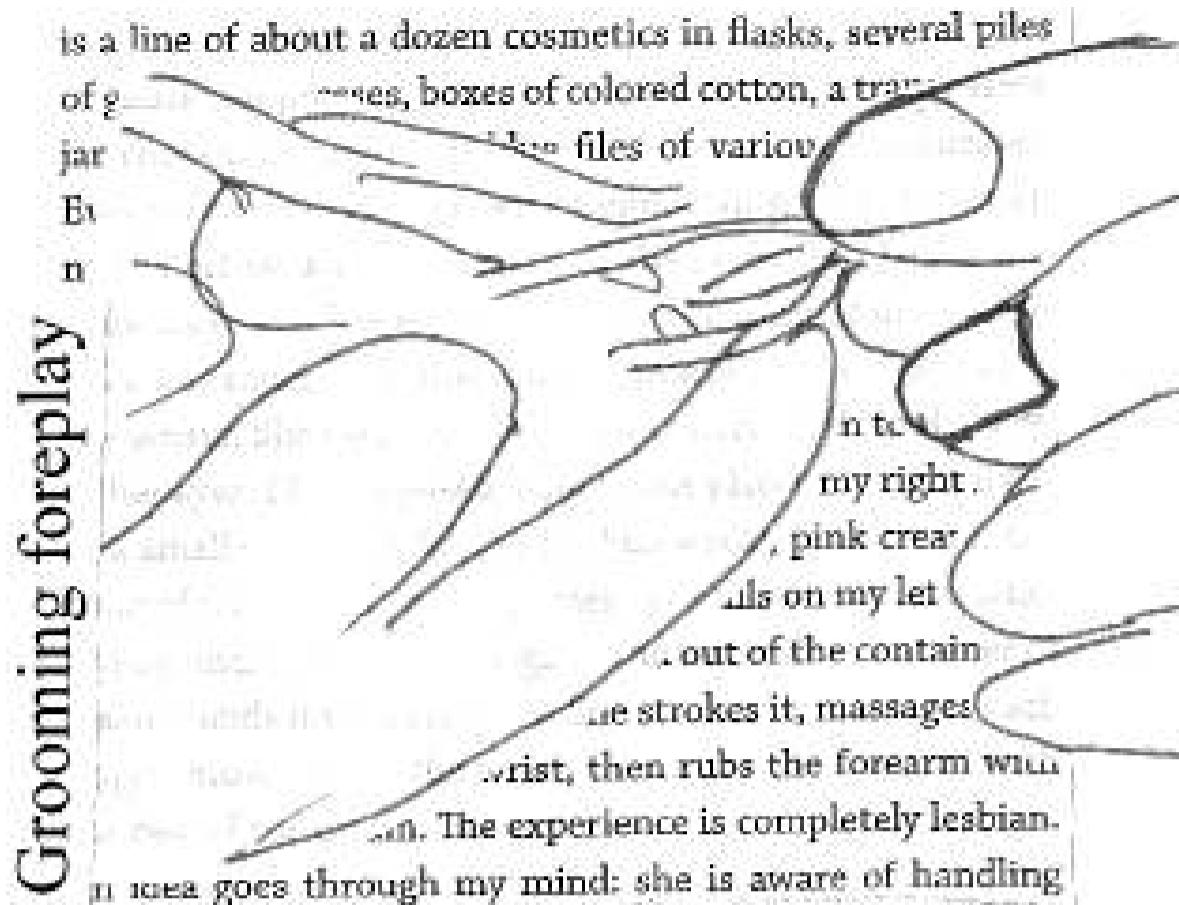
SEXY DANCING, AGENCY & FEMME EMPOWERMENT



Grooming foreplay

is a line of about a dozen cosmetics in flasks, several piles of g...
...es, boxes of colored cotton, a tray...
... files of various...
...n to...
... my right...
... pink crea...
...ls on my let...
... out of the contain...
... she strokes it, massages...
... wrist, then rubs the forearm with...
...n. The experience is completely lesbian.

An idea goes through my mind: she is aware of handling one of my sexual organs; all the cis-females sitting in the waiting room and reading *Vogue* know very well why they're here and what they've come to do. Now I see them in a different way. They're the masked agents of a secret brigade devoted to female pleasure. The young woman lets go of my right hand, which no longer shows the slightest resistance to being touched; it rests languidly on the table where she has placed it. She begins to massage my left hand, enlaces my fingers with hers, then pinches the tips, before moving back down to the arch of skin at the base of the first phalanx. She's giving me a countersexual hand job at the arm. "How's that?" she asks. "Nice, very nice." I don't look at her while she's touching me. I can understand what a cis-guy must feel when he goes to a massage parlor and pays for



Care

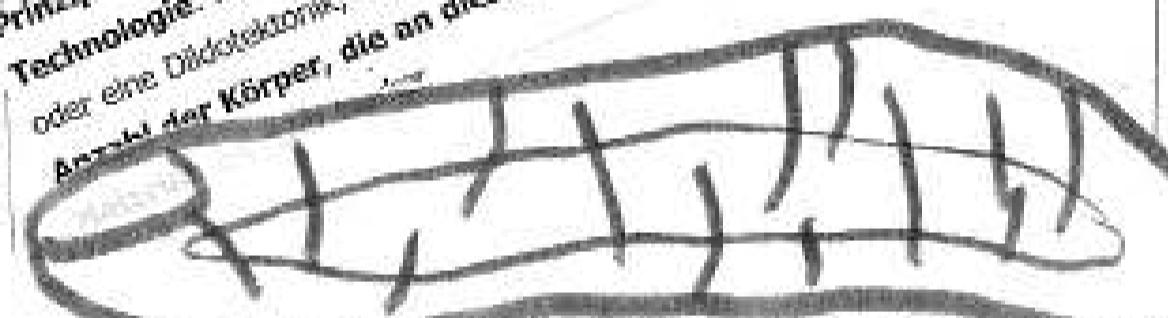
hands

A libidinous shade
that makes
heterosexuality p...



Writings from a different
stick
into the
healing
and pl...

Prinzip dieser Praktik: die Logik des Dildos
Technologie: kontrasekuelle Übersetzung des Dildos auf einen Unterarm
oder eine Dildotextur, die auf einen Unterarm angewandt wird
praktik der Körper, die an dieser Praktik teilnehmen: Eine...

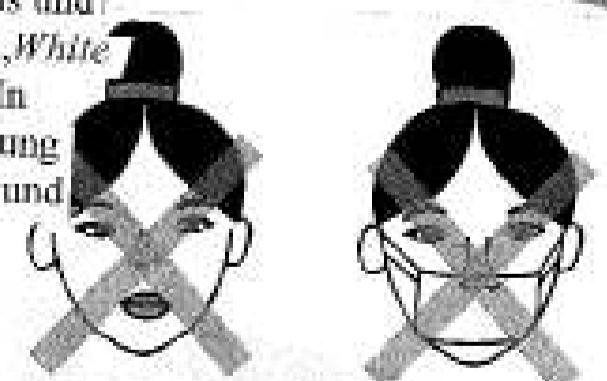


while tentative and n...
across the manicure tab...
even more powerful di...
immigration status

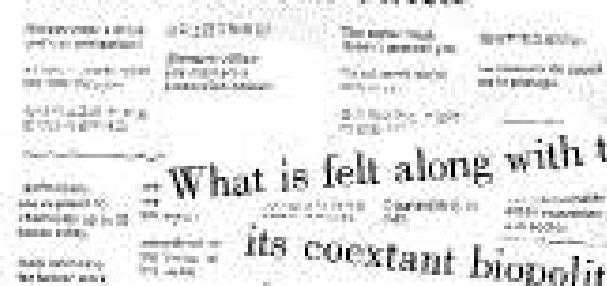
I ingest you. There is nothing fanciful about this. I am ingesting your exhaled air, your sloughed skin, and the skin of the tables, chairs, and carpet in this room.

Nguyen Phuong Linh erzählt, dass sie sich während ihrer Reisen in verschiedene Länder der Gleichförmigkeit von Berufen bewusst wurde, zu denen Frauen der vietnamesisch-diasporischen Arbeiter*innenklasse in den urbanen Zentren rund um die Welt Zugang haben. Schönheitssalons und Nagelstudios sind die Orte, an denen sie ihre Muttersprache hören würde. In ihrer Videostudie „White Dust“ von 2017 beginnt sie, sich mit der Beziehung von Haut und Staub auseinanderzusetzen. In Nahaufnahmen, die teilweise aus gefundenem Videomaterial stammen, verfolgt sie die Herstellung des giftigen weißen Staubes, der als Nebenprodukt beim Schleifen von Nägeln und der Plastik- und Lackapplikationen auf ihnen entsteht.

There is a potency and intensity to two animate or inanimate bodies passing one another, bodies that have an exchange—a potentially queer exchange, I suggest—that effectively risks the implantation of injury. The quality of the exchange may be at the molecular level, where airborne molecules enter the breathing apparatus, molecules that may or may not have violent bodily effects, or the exchange may be visual, where the meeting of eyes unleashes a series of pleasurable or unpleasurable bodily reactions such as chill, pulse rush, adrenaline, heat, fear, tingling skin.



WEAR THE RIGHT MASK



What is felt along with t...
its coextant biopolit...

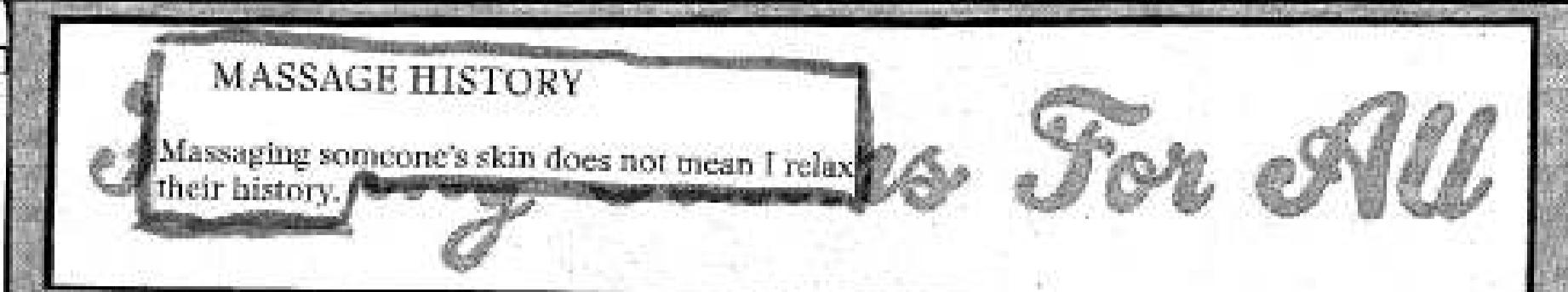
now econon

possible.

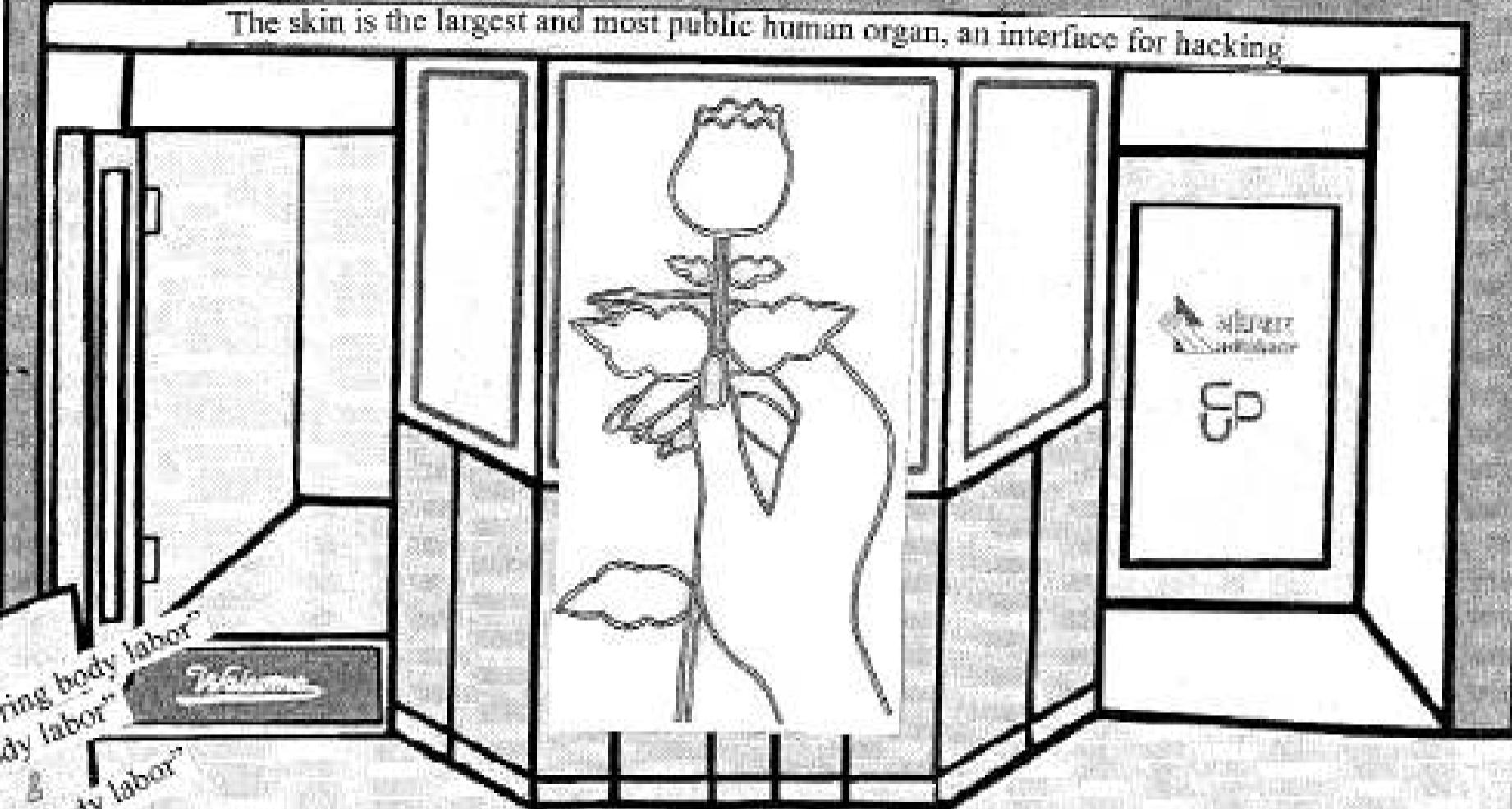


continents
their arms
soil for
connectio
ature

"pampering body labor"
"expressive body labor"
"routinized body labor"



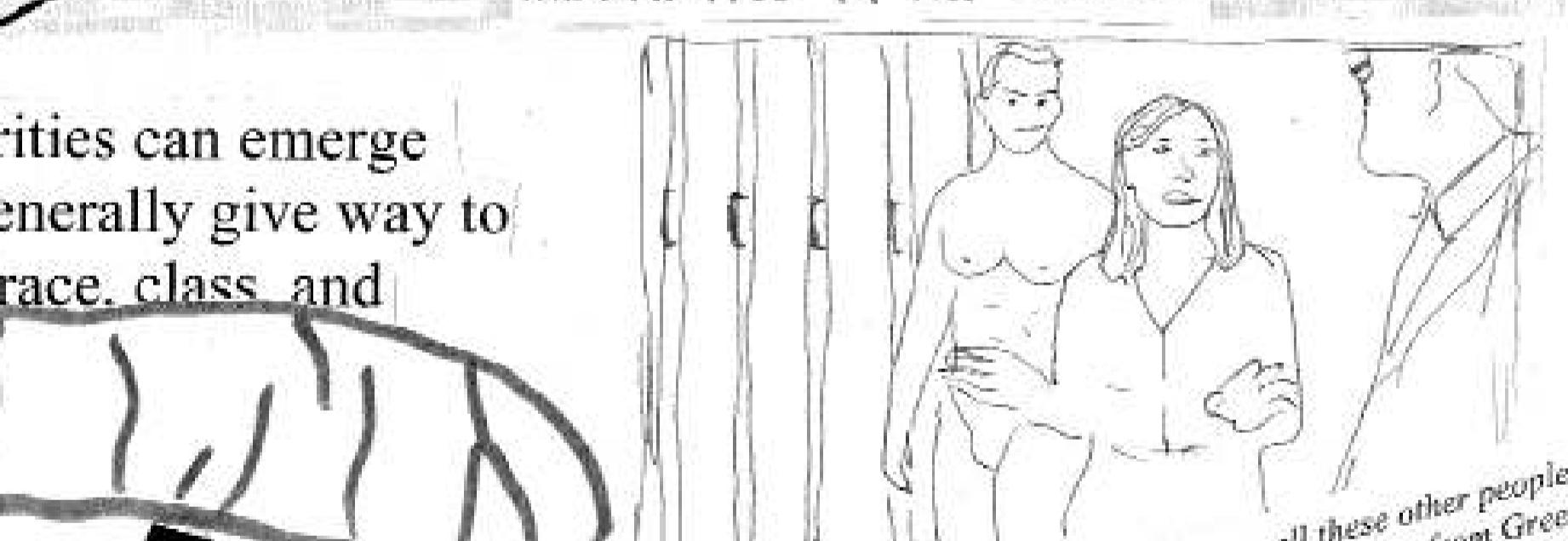
The skin is the largest and most public human organ, an interface for hacking



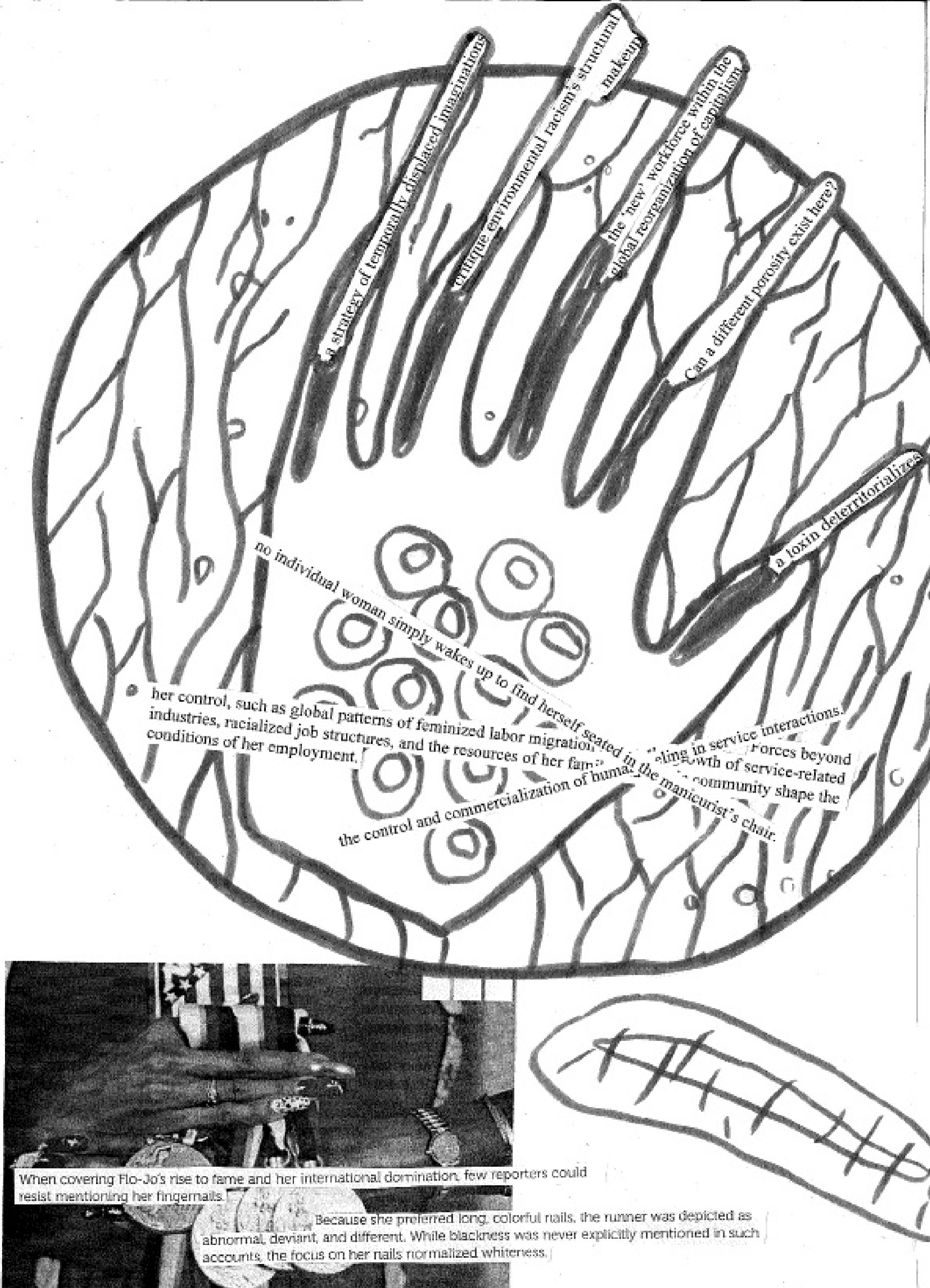
vile solidarities can emerge
ole, they generally give way to
visions of race, class, and

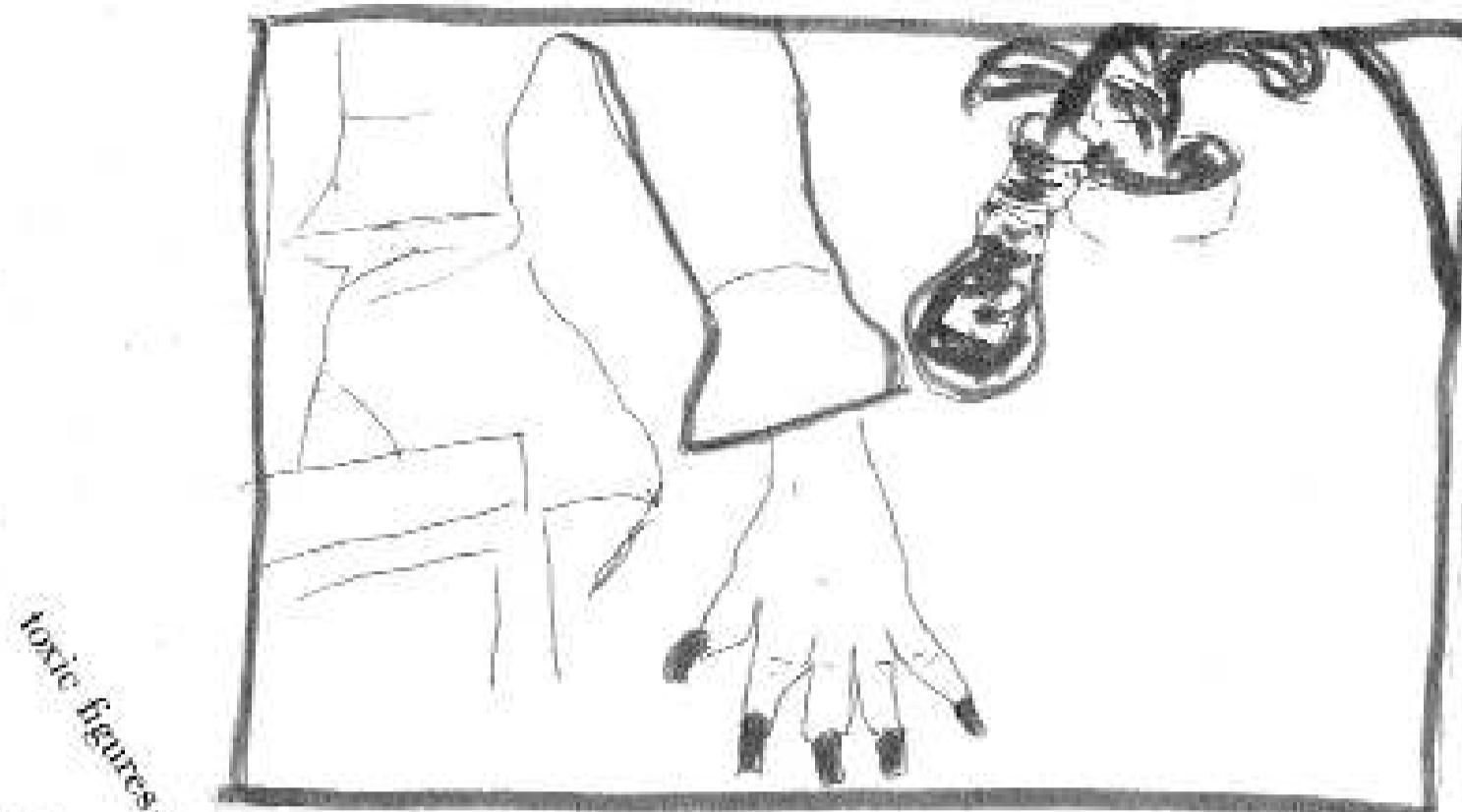


oxicity; what are
ical figures?



Interviewer: ... he is clearly posing and he is mostly naked. And then there is all these other people. I think that it seems interesting how much of Western art has been built around the body from Greek sculptures onwards. And I wonder if maybe the Chinese and Asian art thinks about the body in a different way. Artist: I think definitely in Asia or Chinese art history there was many points that could focus on the human body, but somehow Buddhism or confucians or Taoism they were more focused theory, art theory. Like beauty should belong to when the human body dissolved into a natural environment and represent a certain mood to which you connect to your own self. That's why in old painting you could see a lot of little figures, that's bodies, but they are always inside the huge composition of mountain, of so many herbs, leafs, sun, birds. So then, going back to the old Dutch painting, then that's also daily life but stand in a different angle of you trying to give yourself ou





The magic of commodity – interrelation between labour, material, product, waste, life as a genealogical waste

a girl to jerk him off. It "sex," and the women to a rapid conclusion a copornographic order. . . women can treat them on them by other women immigrants, or ordinary care of the bodies and erotic as well as, to be sure, the erotic men. Deprived of that parallel to the sensuality of children, heterosexuality in its capacity as an erotic and political regime would collapse. It sexual services lavished by men on heterosexual women obviously wouldn't be enough to produce the endorphins and serotonin needed for survival of the body. One is clear: the work of taking care of bodies in our society fallen to women. They take care of men's bodies as well as those of other heterosexual women. That is what is hidden behind the Marxist notion of the "sexual division of labor." It's not just about women being assigned to the sphere of reproduction and men to that of production. It seems a little more complex than that. The women carry out a fundamental task without which the eroticopolitical equilibrium of heterosexuality would crumble: bodies to which female gender has been assigned take responsibility for a generalized political dermatology. They take care of the skin of the world. One keystone of the heterosexual system is the scrupulous exclusion of the production of sexual pleasure from the framework of cares lavished on women by women.

ce is nominal: they call it "sex treatment." I come from the pharmaceutical culture, well-to-do services lavished on middle-class women.



9 UNEASY STEPS TO UN_{LEARN}* TASTE LIKE A PRO Johanna Michel and Anna Ehrenstein

Do you work as an artist/cultural creator in mediation? Within these institutional settings and in everyday contact with friends and colleagues you repeatedly stumble upon the ideas of beauty, legitimate art and “good taste” re-produced by you and others?

The actors in dominant education are performers of existing power relations. As a feminist, en route to end discriminating tendencies, you want to break the mechanisms of inclusion and exclusion due to hegemonic orders of taste? Our knowledge can also be used against dominant hierarchical structures! Here are the 9 uneasy steps to UN_{LEARN} * TASTE — for yourself and to invite other young and adult people.



Step 1: Allow tripping! If you are confronted with your own contradictions in any moment — thinking or behaving in a manner that produces inclusions and exclusions due to your own habitual imprints that oppose your intersectional self-image, suppress the attempt to disguise it, but follow this “tripping” to the core! The “tripping” can be the beginning of thinking about internalized codes of conduct and taste norms, opening up learning spaces for you and others.

“dang! that professor’s got massive holographic acrylics! wait.. why the fuck am i surprised?”

Step 2: Pause! Produce deliberately irritations and disturbances of the supposedly ‘normal’, challenge (aesthetic) norms! Learning does not work unidirectionally — think of knowledge production as “oncoming traffic”!

“today am tryna challenge myself only wearing naildesigns that simultaneously are a mix of banksy’s, damien hirst’s and taylor swift’s swag.”

Step 3: Take notice! In the attention arising from the irritation, our gaze becomes affected and modifies perception and action, because it “stops” us to be attentive to what we have always seen, understood, and therefore ignored. Take note, point out something!

“i’ve spent my last couple of months doing an empirical study on average nail shade’s in drug stores within middle brow neighborhoods to really get a grasp of normalized shades.”

Step 4: Unsettle! Create a space of destabilization and questioning, a space to become aware of practices of insecurity, of becoming one’s own being, of constructing one’s own aesthetic preferences, images of femininity, and so on. Unsettle the neutrality of the social “common sense”! Enable the problematization of the resulting ups and downs / inclusions and exclusions.

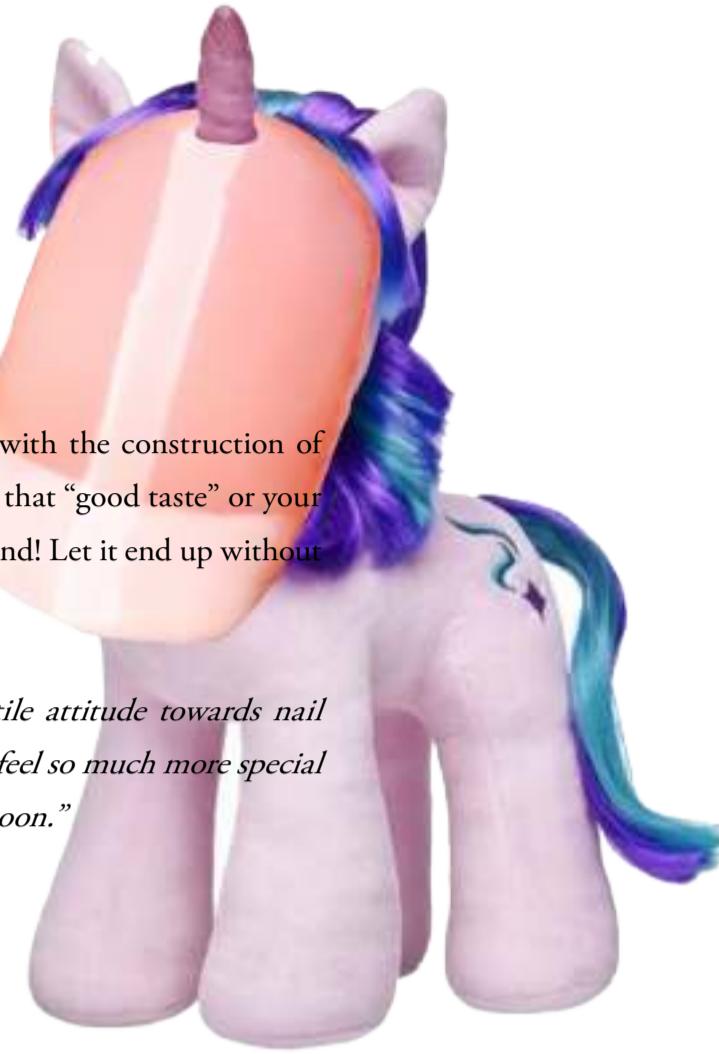
“lmao! my dad’s long little finger nail always makes me think of coke dealers. did i watch too many tarantino movies?”



Step 5: Expose! In order to interrupt a reproductive discourse, one must also disclose one’s own preferences in their construction. Anticipated performative practices, in which habitual imprints show, must become visible and reflective. Call out your privilege and ask for the interruption of your own ignorance. The process of losing involves finding ways in which learned self-evidence and violence lying in “blind spots” of knowledge become reflective.

“Oops, even I have been shaped by history and socialization and ... dayum I can’t get out of that! For example, I think red nails are so boring and french nails are for pony gals.”

“oh, wow.. before our conversation I had no idea that the smooth edges of your fingernails are super important for you to play a clear version of oasis wonderwall on your guitar!”



Step 6: Negotiate! Only through being transparent with the construction of your own attitude, you allow taste to negotiate. Show that “good taste” or your understanding of art is not without alternative! Contend! Let it end up without a finite result!

“within the last few years i really developed a hostile attitude towards nail designs that match nordic walking sticks just cause I feel so much more special than the average old white person on a sunday afternoon.”

Step 7: Embrace the ugly!

“what about trying a nail shade that looks like the living room lampshade of your grandma? you’ll go down in history as the lampshade-shade-nail-lady.”

Step 8: Relearning / counter-learning / unlearning!

Develop practices that open up space for taste-learning processes. This counter-learning is an active detraining of the internalized norms of the “good”, the “beautiful” and the privileges they pertain, which continues the existing imbalance of power. Try to interrupt dominant narratives. The process of working off internalized security that is maintaining power imbalances within traditional structures can be fun, but also slow, exhausting and possibly painful.

“holy shit.. in tryna be solitary with your nail shades it took me like 16 hours to find avocado-green and harvest gold fillers on eBay & my nails got really brittle from all that scrolling. life is pain.. duh.”

Step 9: Empower through self-empowerment!

In the context of art mediation, if one’s goal is to empower, think of empowerment as self-empowerment.

“This empowerment begins when we begin to understand how power structures determine one’s life, as we develop critical awareness and critical thinking skills.” - bell hooks

“that avocado-green is so on fleek tho! first i was just tryna be solitary with your unlearning, but now I feel it really resembles my post-communist identity.”

* *Unlearning:* Gayatri Spivak proposes, based on deconstruction, the critical practice of unlearning as an intervention to disrupt the maintenance of exploitative practices in neocolonial contexts. This term is used e.g. by Nora Sternfeld to be fruitful for art mediation practices and I refer to it as crucial fundament for critically dealing with taste. ~ Johanna Michel



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Die documenta 12 Vermittlung zwischen Affirmation, Reproduktion, Dekonstruktion und Transformation,

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Von Vertragsarbeiter*innen in den Fabriken hin zu Akkordarbeiter*innen in Nageldesignstudios

Ayşe Güleç

Wie sind die heutigen Nageldesignstudios, die wir sehen und die wir vielleicht sogar nutzen, entstanden und wie lässt sich diese Entwicklung als Teil der Migrationsgeschichte in Deutschland verstehen? Welche Rolle spielt die Anwerbung von Vertragsarbeiter*innen für die Fabrikarbeit in der ehemaligen DDR? Und welche Rolle spielt die deutsch-deutsche Wiedervereinigung? Was bedeutet diese historische Wiedervereinigung für all jene, die als Vertragsarbeiter*innen im Osten oder Arbeitsmigrant*innen im Westen Deutschlands lebten?



Ich selbst bin ein Kind von Gastarbeiter*innen. Meine Eltern kamen Anfang der sechziger Jahre nach Deutschland ins Ruhrgebiet. Ich interessiere mich für die Geschichte, Fragen und für Erzählungen, die aus einer anderen Perspektive stammen: einer Perspektive, die ich migrantisch ‚situiertes Wissen‘ nenne. Dieses Wissen durchkreuzt das hegemoniale Wissen und öffnet uns andere Perspektiven. Das situierte Wissen ist ein marginalisiertes Wissen, was dennoch unglaublich stark ist, aus dem wir alle lernen und neues Wissen und Analysen über den Zustand der Welt schöpfen können. Denn mit migrantisch situiertem Wissen ist nicht eine identitäre Zuschreibung gemeint, die an Personen klebt und sie als Migrant*innen markiert, sondern eine Perspektive, die erlaubt gesellschaftliche Transformationsprozesse aus dem Blickwinkel der Migration verstehbar zu machen. Auch weil Migration ein integraler und konstituierender Bestandteil von Gesellschaft überhaupt ist – eine Gesellschaft ohne Migration ist nicht denkbar, nicht möglich. Migration ist der Motor für Veränderungsprozesse.



Mittels Anwerbeabkommen wurden ab Mitte der Fünfzigerjahre im post-faschistischen Westdeutschland Arbeiter*innen aus Ländern wie Italien (Dezember 1955), Spanien (März 1960), Griechenland (März 1960), der Türkei (Oktober 1961), Marokko (Mai 1963), Portugal (März 1964), Tunesien (Oktober 1965) und aus dem ehemaligen Jugoslawien (Oktober 1968) Menschen als temporäre ‚Gastarbeiter*innen‘ angeworben. Zum Teil gab es Zweigstellen der Arbeitsämter in den jeweiligen Ländern, die die neuen Arbeitskräfte untersuchten und gesunde Arbeitskörper für Almanya aussuchten. Auch für die DDR wurden ab Beginn der 1960er Jahre Menschen als Arbeitskräfte angeworben. Im Unterschied zur Bundesrepublik wurden Anwerbeverträge jedoch ausschließlich mit den sogenannten sozialistischen ‚Bruder-Staaten‘ abgeschlossen: 1963 wurde das erste Abkommen mit der Volksrepublik Polen abgeschlossen und weitere bilaterale Verträge folgten mit Ungarn (1967), mit Algerien (1974), Kuba (1975), Mosambik (1979), Vietnam (1980) und Angola (1984). In geringerem Umfang wurden in der zweiten Hälfte der 1980er Jahre weitergehend Arbeitskräfte angeworben, wie z.B. aus der Mongolei (1982), China (1986) und Nordkorea (1986). Bis zur Wiedervereinigung 1989 waren etwa 60.000 Menschen aus Vietnam in die DDR migriert und waren mitunter die größte Gruppe unter den angeworbenen Vertragsarbeiter*innen. Die, die kamen, waren nicht nur Männer. Das Narrativ der Arbeitsmigration im Westen und auch im Osten ist, dass es eine männliche Arbeitsmigration war. Gezielt wurden jedoch auch Frauen angeworben: etwa 30 Prozent Frauen kamen und wurden tätig, z.B. in der Feinmechanikindustrie oder in Textilfabriken.

Die Ölkrise 1973 führte dazu, dass die Anwerbung von Arbeiter*innen aus dem Ausland in Westdeutschland eingestellt wurde. Auch das nachträgliche Kommen von Familienmitgliedern wurde stark reglementiert und eingeschränkt. So wurde beispielsweise der Nachzug von Kindern über 16 Jahre massiv eingeschränkt. In den 1980ern führte die postfordistische Krise in Westdeutschland zu einer verstärkten Einschränkung von Migration und wurde durch ein offenes rassistisches Klima begleitet: den damaligen Gastarbeiterfamilien wurden beispielsweise sogenannte ‚Rückkehrhilfen‘ angeboten, um sie loszuwerden. Diese Politik führte zum Asylkompromiss 1993, der de facto das Recht auf Asyl abschaffte. Bis dahin galt das Asylrecht als ‚Krone der Demokratie‘. Erstes Opfer dieser Politik war damals Kemal Cemal Altun, der während der Ablehnung seines Asylgesuchs vor Gericht aus dem Fenster in den Tod sprang. Politische Hetze aus den Reihen rechtspopulistischer Parteien, aber auch von Volksparteien sowie Medien verstärkten das Bild von ‚Das Boot ist voll‘ und feuerten das rassistische Klima an. Angefeuert wurde das Klima auch von Wissenschaftler*innen, die z.B. mit dem Heidelberger Manifest über die ‚Überfremdung des deutschen Volkes‘ schrieben. Mit Rückkehrhilfen sollten die Gastarbeiter*innen das Land verlassen. Viele lehnten diese ‚Hilfen‘ ab und gründeten stattdessen eigene Geschäfte.

Der Filmemacher Can Candan, der sich zur Zeit der Wiedervereinigung in der USA aufhielt, macht eine Berlin-Reise, um der Frage nachzugehen, was die Wiedervereinigung für die migrantische Bevölkerung Berlins bedeutet. Für den dokumentarischen Film „Mauern“ führt er Interviews in den türkischsprachigen Communities: mit Gewerkschaftler*innen, Personen aus unabhängigen Organisationen und Politik, aber auch mit Jugendlichen auf der offenen Straße und Personen, die er zufällig in Cafés zu treffen scheint. Can Candan gelingt es, alle interviewten Protagonist*innen in „Mauern“ aus ihrer situierten, migrantischen Position als Expert*innen zu zeigen: alle artikulieren, dass sie als Teil der Bevölkerung im Freudentrubel der deutsch-deutschen Wiedervereinigung zu den Ausgeladenen gemacht wurden. Sie thematisieren, dass zwar die Mauer fällt, aber neue Mauern entstehen, die das Leben von Zugewanderten gefährden. Wenige Jahre nach der Wiedervereinigung folgten rassistische motivierte Brandanschläge auf Häuser, wie z.B. in Mölln, Solingen, Lübeck. In Rostock-Lichtenhagen wurde tagelang das Sonnenblumenhaus, in dem vietnamesische Menschen lebten, von bundesweit angereisten Neo-Nazis attackiert. Anwohner*innen kamen, applaudierten und feuerten die Stimmung an. Die Polizei schritt erst drei Tage später ein.

Trotz der politischen Diskurse und Maßnahmen der Einwanderungspolitik in den 1990ern, die darauf abzielten, die Migrant*innen de facto loszuwerden, blieben viele, da sie den Trick erkannten. Sie blieben und öffneten eigenständige Existenz mit Geschäften wie Bäckereien, Restaurants, kleinen Läden, Schlüsseldiensten, Internet-Cafés. Die neun Morde des NSU (Nationalsozialistischer Untergrund) von Menschen mit türkischen, kurdischen und griechischen Namen im Zeitraum 2000 bis 2006 galten dieser migrantisierten Realität.

Das Entstehen von Nageldesignstudios ist verbunden mit der Geschichte der Wiedervereinigung, denn nach 1989 standen die vietnamesischen Vertragsarbeiter*innen auf der Straße. Bleiben konnten nur die, die keine staatlichen Hilfen in Anspruch nahmen, da dies ihren Aufenthalt gefährdet hätte. Aus eigenen Kräften, mit minimalem Geldeinsatz bauten sie eigenständige Existenz auf: mit angespartem Geld fingen sie an Waren einzukaufen, diese wurden auf der Straße – zum Beispiel auf Flohmärkten – weiterverkauft. So wurde das gewonnene Geld akkumuliert, um sich damit Geschäfte, selbstständige Existenz aufzubauen. In der ersten Zeit waren das z.B. Blumenstände. Die Blumenstände wurden dann

zu Blumengeschäften. Es gab am Anfang vielleicht kleine Imbissgeschäfte, die später zu Restaurants wurden.

Vor etwa zehn Jahren begannen die Frauen aus der Community der vietnamesischen ehemaligen Vertragsarbeiter*innen ihr Geschäft im Nageldesign aufzubauen. Das habe ich in Kassel schon längere Zeit in verschiedenen Stadtteilen, meistens in der Innenstadt, beobachtet. Eine Freundin von mir, die selbst vor etwa fünf, sechs Jahren aus Vietnam nach Kassel kam, brauchte eine Arbeit und dachte, das Arbeitsamt könnte ihr beim Finden einer Arbeitsstelle behilflich sein. Sie ging ins Arbeitsamt, stellte sich vor und bat um einen Arbeitsplatz. Dort wurde ihr gesagt, sie hätten keine Arbeit, aber sie könnte eine Schulung in Nageldesign machen, ein kurzes Training. Danach müsste sie sich selbstständig machen, aber ohne weitere Unterstützung. Die Hilfeleistung war allein das Training. Das ist insofern interessant, weil das Arbeitsamt sozusagen ein ‚Racial Profiling‘ auf dem Arbeitsmarkt durchführt, um bestimmte Personen in bestimmte Arbeitsbereiche zu bringen: Warum wird dieses Angebot des Trainings nur vietnamesischen Frauen offeriert? Außerdem ist es natürlich auch eine Erfahrung aus der Diaspora: die Menschen innerhalb der Community sehen, dass es mit dem Nageldesign klappt: „Ah, meine Freundin macht es. Und sie macht es mit Erfolg, also mach‘ ich das auch!“. Insofern entstehen diese Nageldesignstudios überall, nicht nur in Kassel und Berlin, sondern auch in vielen weiteren Städten Europas. Die Nageldesignstudios bedeuten weibliche Care- und Körperarbeit in einer staubigen und toxischen Umgebung, da mit Chemikalien, Klebstoffen, manuelle und elektrische Feilen benutzt werden – sehr nahe am gebeugten Kopf – gearbeitet wird. Viele verwenden eine einfache Variante von Mundschutz, die sicher nicht viel Schutz geben.



Inzwischen werden die Nagearbeiterinnen von Männern aus diesem Feld verdrängt. Es gibt Arbeitsformen, die von Frauen etabliert wurden: läuft das Geschäft gut, besteht die Gefahr, dass die Frauen aus dem Segment von Männern verdrängt werden. Das ist in vielen Bereichen so. Dennoch bleiben es sehr prekäre Arbeitsplätze, da die Leistungen recht günstig sind und die Einnahmen entsprechend gering.



Durch die Arbeitsagenturen gab es immer wieder Programme für Existenzgründungen und Investitionsmittel, die erwerbslosen Menschen den Aufbau einer Selbstständigkeit ermöglichen sollte. Im konkreten Fall meiner Bekannten Thu war das Angebot des Arbeitsamts, ein Training zu bekommen – dies wurde als die Investition verstanden. Frau Le aus Berlin, die ja inzwischen selbst auch Expertin ist, als Leiterin eines Nageldesignstudios und als Ausbilderin, hat keine Hilfeleistungen bekommen. Sie hat das aus eigenen Kräften aufgebaut – wie damals die Gastarbeiter*innen in Westdeutschland, die ab den 1980er Jahren eigene Geschäfte aufbauten – gänzlich ohne ‚Ich-AG‘-Subventionen.

Es entstehen weiterhin neue Nageldesignstudios. Es scheint, dass es einen Bedarf dafür gibt oder, dass mit dem Entstehen dieser Geschäfte visuell auch der Bedarf dafür auch geweckt wird. Manche der Geschäfte sind stabil, immer voll mit Kundi*nnen. Manche dieser Kleinunternehmen sind Familienbetriebe. Und oft sind sie Orte für das Ankommen von neuen Zuwander*innen aus Vietnam. Es sind öffentliche Orte, die wegen der großen Schaufenster immer einsichtig sind. In Kassel beobachte ich dies in den Studios in der Nähe meines Wohnumfeldes. Viele Studios ähneln sich in der Ästhetik ihrer Einrichtung.

Inzwischen gibt es ein Nageldesignstudio, in dem die hinter dem Tisch arbeitenden Frauen den Kund*innen sozusagen ‚angepasst‘ sind, d.h. der Eigentümer ist ein Postmigrant aus Vietnam, aber es arbeiten keine vietnamesische Nageldesignerinnen, sondern nur noch nicht-asiatische, europäisch-weiße Frauen.

Dennoch müssen wir uns die Frage stellen, wie es dazu kommt, dass spezifisch in diesem Feld ‚Racial Profiling‘ auf dem Arbeitsamt vorkommt. Warum werden als asiatisch gelesene Frauen diese Art von Arbeit vorgeschlagen? Es gibt die Geschichte von Tippi Hedren, der Hitchcock-Schauspielerin, die mittels eines Charity-Maniküre-Workshops Frauen im vietnamesischen Flüchtlingscamp in den USA helfen wollte. Wie konnte sich dies so übertragen auf die deutsche Nail-Industrie? Was sind die Mechanismen bei ‚Racial Profiling‘ in diesem Kontext? Vielleicht gibt es bei den Arbeitsämtern die Grundannahme, dass asiatische Frauen und Männer besonders geeignet sind, um an den Körpern anderer Frauen zu arbeiten. Es ist eine Form von institutionellem Rassismus, der sich in einem Arbeitsmarktregime manifestiert. Deswegen wird Frauen, die aus Vietnam zu kommen scheinen, gleich so etwas angeboten, wenn Sie sich als arbeitssuchend melden. Zudem ist es, wie bereits erwähnt, so, dass sich Erfolgsgeschichten bezüglich eigenständiger Existenz verbreiten, weil Menschen kaum eine andere Chance sehen, als sich selbstständig etwas aufzubauen. Zudem ist die Ausbildung für Nageldesign kurz. Wenn es dann ein bisschen Kapital gibt, um ein Geschäft aufzubauen, möchten Menschen lieber selbstständig sein als keine Anstellung zu finden.

Gespräch zwischen Ayşe Güleç und Yen Le

A: Ja herzlich willkommen und herzlichen Dank, dass du heute mit uns hier bist. Wir hatten zwei Vorgespräche. Mit den Student*innen waren wir bei dir im Salon in den Hallen des Dong Xuan Centers und haben mit dir gesprochen. Letzte Woche hatten wir zusammen auch ein Gespräch – ein sehr interessantes Gespräch. Und ich würde die Fäden jetzt mit einer Frage wiederaufnehmen: Wie bist du dazu gekommen im Bereich Nageldesign zu arbeiten? Was war der Hintergrund? Wie bist du auf die Idee gekommen?

Y: Das ist alles wegen der Familie, weil ich ja eine Mutter bin. Ich mag aber auch sehr gerne Nägel und ich mag sie sehr gerne schön machen. Wegen der Sprache, also da ich die Sprache nicht so gut konnte, konnte ich keine Kosmetikschule besuchen. Aber eine Freundin von mir – also auch selbst aus Vietnam – lebt in den USA, sie hat mir Nageldesign beigebracht. Das war im Jahr 2003. Viele Leute aus Vietnam arbeiten mit Nageldesign. Man verdient gut und ich hatte so auch mehr Zeit für meine Familie.

A: Das heißt, das ist ein Beruf, der für Frauen angenehm ist, weil diese Arbeit mit der Familienarbeit leicht zu verbinden ist und Frauen gleichzeitig auch Geld verdienen können. Die Öffnungszeiten von Nagelstudios sind ja für gewöhnlich von morgens bis 18h oder 20h Uhr.

Y: Ja. Früher als ich im Restaurant gearbeitet habe, da habe ich für gewöhnlich zehn bis 14 Stunden am Tag gearbeitet und ich hatte auch keinen freien Tag, also keinen Tag ohne Arbeit. So hatte ich fast keine Zeit für meine Kinder. Und ja, diese Arbeit musste ich machen und ich hatte aber keine Möglichkeit sie zu machen.

A: Das heißt, du hast keine andere Möglichkeit als diese Arbeit anzunehmen und auch vom Arbeitsamt hast du keine andere Arbeit vermittelt bekommen? So ist dann auch die Idee entstanden mit Nageldesign anzufangen?

Y: Ja. Als ich gut Deutsch sprechen konnte, habe ich die Schule bzw. das Ausbildungscenter besucht. Aber früher konnte ich nicht gut Deutsch.

A: Was gehört zur Ausbildung im Nageldesign? Welche Techniken gibt es beim Nageldesign? Kannst du uns das erklären?

Y: Im Nageldesign gibt es vier bzw. fünf verschiedene Techniken. Gerade gibt es mehr Geltechnik und Acryltechnik. Außerdem gibt es noch Glasfiber und Pulvergeltechnik. Wie gesagt, jetzt wird vor allem mit Gel- und Acryltechnik gearbeitet. Diese sind zum Arbeiten gut und haben auch eine gute Qualität.



Ayşe Güleç and Yen Le, Photo by Sugano Matsusaki

A: Also für arbeitende Hände, also für Frauen und Männer, die viel arbeiten, wäre diese Form von Mischtechnik, also Restaurants und als Helferin und Begleiterin habe ich auch schon gearbeitet.

Acryl- und Geltechnik die beste?

Y: Ja, aber mit Glasfiber ist es viel einfacher im Nageldesign zu arbeiten, um z.B. Nägel zu verlängern.

A: Yen, was hast du vorher gemacht?

Y: Ich habe vieles gemacht. Hart gearbeitet, sehr hart gearbeitet. Wie gesagt, ich habe das alles gearbeitet, was eine Ausländerin arbeiten kann. Und Vietnamesen, wir machen, ja ich meine, fast alles. Ich habe bereits Blumen, Obst- und Gemüse verkauft, beim Flohmarkt habe ich Sachen verkauft, ich habe in der Gastronomie gearbeitet, in Imbissen und

A: Als wir uns getroffen haben, haben wir uns darüber unterhalten, wie seit Mitte bzw. Ende 1970er Jahre Menschen aus Vietnam nach Deutschland in die damalige DDR gekommen sind, um zu arbeiten als sogenannte Vertragsarbeiter*innen. In der Zeit bist du auch nach Deutschland gekommen.

Y: Genau, ich bin hier seit 1987. Die damalige DDR brauchte viele Gastarbeiter, aus Vietnam, Kuba, Mosambik. Es sind sehr sehr viele hierhergekommen. Also ich war eine Gastarbeiterin.



A: Und du hast auch in einer Textilfirma damals gearbeitet?

Y: Ja, ich habe in der Herrenmode in Dresden und in Neugersdorf, also in einem kleinen Dorf in der Nähe zu Dresden, auch in der Herrenmode gearbeitet. Also, ich habe genäht. Ja, ich kann gut nähen.

A: Und nach der Wiedervereinigung schlossen plötzlich die Fabriken in Ostdeutschland. Und die Vertragsarbeiter*innen, die angeworben worden waren in der damaligen DDR, sie waren ja für vier bis fünf Jahre geholt, sie waren dann da, aber die Fabriken waren dann plötzlich zu. Und ihr standet dann mit nichts da und ihr wusstet auch nicht, was passieren wird. Die Dolmetscher*innen, die in den Fabriken zuständig waren, waren dann weg.

Y: Ja, alle waren weg. Und wir haben vom Betrieb einen Brief bekommen: Wer möchte hierbleiben und wer möchte zurück nach Hause fliegen? Die, die nach Hause geflogen sind, haben eine Art Abfindung bekommen: 3 Monate Gehalt. Ich bin als die Einzige aus meiner Gruppe – wir waren 45 Frauen –, die hier hiergeblieben ist. Die meisten hatten Angst, dass sie keine andere Arbeit finden können. Wir haben in Vietnam in der Schule gelernt, dass, wenn man im Kapitalismus keine Arbeit hat, dass man dann nicht leben

kann. Wir waren sehr sehr jung. Ich war 22 Jahre alt. Ich bin dann wegen einer Liebe hiergeblieben, wegen meines Mannes, obwohl ich nicht wusste, was ich arbeiten soll.

A: Ich bin ja auch selbst Kind von Leuten, die als Gastarbeiter*innen aus der Türkei gekommen sind – mein Vater zuerst, dann auch meine Mutter. Und ich weiß aus den Erzählungen meines Vaters, dass es verschiedene Formen gab, wie Arbeitskräfte angeworben worden sind, also wie Arbeiter und Arbeiterinnen angeworben worden sind. Zum Teil gab es Arbeitsamtsbüros in der Türkei, manchmal sind sogar vom Werk Leute direkt vor Ort angereist und haben Arbeiter*innen angesprochen und geholt. Wie war das für dich damals?

Y: Viele Leute aus meiner Gruppe, sie hatten entweder keine Arbeit oder haben beim Militär gearbeitet. Ich hatte zwar eine Arbeit, aber wir alle bekamen einen Brief vom Arbeitsamt. Darauf stand eine Liste mit Namen. Mein Name war dabei. Also sie haben uns nicht gefragt. Wir waren 15 junge Leute in meiner Firma. Und dann konnten wir sagen, ob wir gehen möchten oder nicht. Zwei jungen Mädchen hat man dann gleich gesagt, dass sie nicht gehen könnten. Man hat ja danach einen Gesundheitscheck gemacht und ich habe den als Einzige ‚bestanden‘. Ich war dann auch die Einzige aus meiner Firma, die nach Deutschland gegangen ist.

A: Von den Gesundheitschecks erzählen auch Frauen, die nach 1955 nach Deutschland, also ins damalige Westdeutschland, gekommen sind. Denn auch im damaligen Westdeutschland wurden ab 1955 Arbeitskräfte angeworben. So sind auch viele Frauen gekommen und wurden überprüft, ob sie gesund sind. Sie wurden untersucht. Oft bereits in ihren Heimatländern. Es gab viele Kontrollen, denn die Arbeitskräfte sollten gesund sein. Und danach, Ende der 1980er Jahre, wurden viele Leute, vor allem Gastarbeiter*innen arbeitslos, weil die Fabriken in Krise geraten sind. Viele haben nämlich in den Fabriken gearbeitet, so wie du: in der Textilarbeit, Feinmechanik, Schwermetall... Viele mussten die Fabriken verlassen und viele mussten sich selbstständig machen. Und du hast dich auch selbstständig gemacht. Du hast ein Geschäft in Mitte (Berlin) und du bildest Nageldesign-Leute aus. Wie kam es zu dieser Entscheidung? Oder was war dazwischen?

Y: Vor dem Nageldesign habe ich sehr lange in der Gastronomie gearbeitet. Und ich hatte keine Zeit für Kinder – bis 2007. Ich habe eine Freundin, sie lebt in den USA und sie hat ein Nagelstudio, eine Nagelstudio-Kette und sie bildet auch aus. Ich besuchte sie und sie bildete mich aus. Ich wollte schon eher zum Nageldesign wechseln, aber ich hatte ja diesen Vertrag im Bistro, ich konnte nicht kündigen. Dann lief der Vertrag aus und ich habe die Freundin nach vier Jahren wieder besucht und sie brachte es mir bei – u.a. Airbrush. Ich mag es sehr gerne, das Malen auf Nägeln. Und ja, das war dann besser: Job haben, Verdienen, aber auch Zeit für Kinder haben.

A: Du hattest mir in dem Gespräch auch erzählt, dass ihr, nachdem die Mauer gefallen ist, alle nicht wusstet, was passiert – also eure Community, vietnamesische Leute. Dass ihr aus dieser Not heraus einfach versucht habt, eine Selbstständigkeit, eine eigenständige Existenz aufzubauen, eure Existenz zu sichern. Du hast erzählt, dass manche auf dem Flohmarkt verkauft haben. Dann haben sie einen Blumenstand gemacht und heute ist aus dem Blumenstand ein Blumengeschäft geworden. Leute, die damals einen Imbiss gemacht haben, haben heute ein Restaurant. Das fand ich auch sehr interessant, denn das ist auch die Geschichte meiner Eltern – oder der Generation meiner Eltern, die auch arbeitslos wurden. Sie waren die ersten, die die Fabriken verlassen mussten, die sich auch selbstständig gemacht haben. So ist diese Vielfalt in diesem Land entstanden.

Y: Ja, als der Betrieb zugemacht hat, war das eine sehr schwere Zeit für uns – für die, die bleiben wollten. Wir konnten nicht gut Deutsch, weil wir ja in unserer Gruppe mit unserer Gruppenleiterin und Dolmetscherin gearbeitet haben. Wenn wir was gebraucht haben, dann haben wir das der Dolmetscherin erzählt. Aber dann, als die Fabriken zugemacht haben und meine Leute nach Hause geflogen sind, wussten wir echt gar nichts, haben keine Information

bekommen, nichts vom Arbeitsamt gehört. Das war eine sehr harte Zeit. Ja, dann haben wir auf dem Flohmarkt verkauft. Das war eigentlich kein Flohmarkt, das war einfach ein Park gegenüber vom Hauptbahnhof. Wir durften da nichts verkaufen. Wenn die Polizei kam, dann sind wir weggegangen. Das war eine sehr harte Zeit. Wir wussten nichts, wir bekamen nichts. Und dann später haben wir erfahren, dass wir uns beim Arbeitsamt anmelden müssen, damit wir eine Hilfe bekommen. Wir lebten so, verdienten selbst und dann langsam, langsam haben wir etwas aufgebaut: Geschäfte mit Textil oder Gemüse, kleine Imbisse... Wir lernten selber. Wir versuchten immer was Neues zu lernen, schnell was Neues, und langsam, wie eine Gewohnheit. Ich konnte früher nicht so gut Deutsch sprechen, dann habe ich es einfach selber gemacht, habe gelernt, was ich alles machen muss – Finanzamt und so weiter. Jetzt haben wir drei Kinder – und ja, jetzt ist es für mich schon einfacher.

A: Du hast mich vorher im Garten auch gefragt, warum wir uns fürs Nageldesign interessieren. Und ich habe dann geantwortet, dass die Nageldesignstudios sozial und auch politisch sehr interessant sind – dass ihr diese Selbstständigkeit selbst aufgebaut habt. Und du machst es ja auch als Selbständige und bildest sogar inzwischen Andere aus. Und das ist auch für uns sehr interessant.

Y: Ja, vielleicht ist das für euch als Künstler Kunst, aber für uns ist das Leben. Kurze Zeit für Ausbildung, den Laden schön machen, schnell verdienen – das Leben, schnell arbeiten, schnell Lohn bekommen. Für uns ist das so einfach. Und um diesen Job machen zu können, braucht man nicht viel Deutsch sprechen, man braucht keinen Lebenslauf zu schreiben und bei der Ausbildung kann man dann Vietnamesisch sprechen.

A: Gab es, als du dich selbstständig gemacht hast, vom Arbeitsamt eine Unterstützung, dass du selbstständig wirst?

Y: Ich habe mal, noch in Dresden, eine Unterstützung vom Staat bekommen, mich selbstständig zu machen. Ich hatte aber Probleme, das Geschäft und die Familie zusammen zu machen. Das Geschäft war dann kaputt und ich hatte eine schwierige Zeit und habe da auch Unterstützung vom Staat bekommen. Ich finde das sehr gut – keine Risiken, keine Abenteuer. Am Anfang ist es mit einem Geschäft sehr schwer.

A: Ich glaube schon, dass das eine schwere Arbeit ist.

Y: Nageldesign?

A: Ja, also für mich klingt das sehr schwer. Man hat immer direkten Kontakt mit den Händen, man muss immer auf die Hände achten, man muss sehr genau sein, sehr genau arbeiten, man muss verstehen, was die Leute wollen, und man hat immer die Gerüche, immer den Staub, deshalb ist es auch

Y: Jeder Job, das glaube ich, hat eine schlechte Seite. Und ja wir schützen uns – mit der Maske, und wir waschen uns sehr, wenn wir nach Hause kommen. Und jeder Beruf hat eine Krankheit... Dann später ist die Lunge kaputt, aber man arbeitet ja weiter, um Geld zu verdienen – Geld fürs Krankenhaus... (*Yen lacht, ausgiebiges Lachen von allen Seiten*) Es ist immer was – Augen, Kopf, Hand. Ich hatte auch schon mal einen Tennisarm.

A: Tennisarm? Wegen Pfeilen?

Y: Ja, es sieht ja so leicht aus, aber jeden Tag die Bewegung, den ganzen Tag die Bewegung zu machen, jeden Tag, das ist auch schwer. Nägel machen an sich ist nicht schwer, aber jeden Tag in der Haltung, die Wiederholung der Bewegungen, Chemikalien...

A: Welche sind das?

Y: Aceton, Lack, Gel, Liquid... und auch die Krankheit vom Kunden vielleicht – also das ist schon viel. Ich finde das schon hart.

A: Ja, das ist harte Arbeit.



Y. Ich habe auch damals bei der Arbeit in der Gastronomie gekocht, jeden Tag, auch erkältet. Auch wenn man krank ist, muss man arbeiten.

Y: Ja, wenn man mit dem Fräser arbeitet, muss man sehr aufpassen. Mit dem Fräser kann man viel schneller Pfeilen als mit der Pfeile. Die Pfeile ist sehr langsam und übt viel Druck auf den Nagel aus. Das ist nicht gut für den Nagel. Aber mit dem Fräser, wenn man damit nicht gut arbeiten kann, kann man auch verletzen.

A: Deshalb habt ihr diesen Fräser, der sehr fein ist: Der aber sehr viel Staub macht...

Y: Aber wir verbessern immer alles. Es gibt jetzt Tischstaubsauger. Es ist besser als vor 10 Jahren.



3019
Monday
Nails

Halle Lab
Hack Lab

3019 Monday Nails

Halle 18 Hack Lab

Immer montags verwandelt sich ein Tisch in Le Nails Nagelodesignschule in eine offene Werkstatt für Nail Artists der Zukunft, Student*innen, Aktivist*innen, (Überlebens-)Künstler*innen. Gemeinsam basteln wir an einem futuristischen Nagelsalon. Auf der spiegelnden Oberfläche überlagern sich virtuelle Realität und lebendiger Kontakt. Nägel sind das kollektive Interface. 3019 Nagel, 1000 Jahre von hier. Wie kann so ein verquerter Raum aussehen und wie kommen wir dorthin? Welche Hürden sind zu überwinden, welche Konflikte auszutragen? Wer pflegt und updated wessen Hände und Prothesen? Womit fangen wir an?

Wir arbeiten mit Techniken und Objekten aus dem Nail Art Studio, digitalen 3D-Modelings, Collagen, Skizzen, Geschichten und Phantasien. Es gibt Tee und Snacks.

**3019 Monday Nails*Halle 18 Hack Lab ist
vom 1. April bis 6. Mai 2019
immer montags von 11-14 Uhr
im Le Nails Ausbildungszentrum geöffnet.**

Die Werkstatt ist kostenlos, keine Vorkenntnisse nötig.
Sprachen: Vietnamesisch, Deutsch, Englisch, Koreanisch, Litauisch, Russisch. Kommt vorbei, für 5 Minuten oder 3 Stunden.

3019 Monday Nails ist Teil des intersektionalen Kunst- und Bildungsprojekts Caring for Conflict, eine Kooperation des Kunstraums District Berlin, dem Institut für Queer Theory, DAMN / Deutsche Asiat*innen Make Noise und weiteren Berliner Organisationen. Gefördert vom Projektfonds Kulturelle Bildung, <http://caring-for-conflict.de/>

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2019



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HACKS FACTS & FICTIONS