

BEA
میں
THRO
عربی
MY

AUTY

الحمام

OUGH

خلال

EYES

Nisren Abasher
Ihsan Adam
Taysser Adil
Durra Yussif Gomma
Shayma Kamel
Razaz Mahmoud Mohamed
Taissir Abdelgader Salim
Mai Shutta

Bakri Alful
Abubakr Alsharif
Mohamed Bahnas
Omar Kamal Eldin
Nusreldin Eldouma
Sabir Khalifa Eleisir
Issam Hafiez
Edmon Khalil
Amir Shafik
Awad Siddig

Christine Geesing
Julia Kramer
Olga Sora-Lux
Nora Mertes
Chicu Pfeiffer
Katharina Quecke
Verena Veit

Stefan Doldt
Philip Metz

Artists' Exchange „Beauty through my eyes“ run by KUNSTtransit and SPAU

“Beauty through my eyes” was the working title of an exchange-project run by German and Sudanese artists, which intended to investigate questions of collaboration as well as the conception and recognition of art. The poles that encounter within this were the utmost differences in political concepts, culture, religion, ethnics, gender roles and the particular family and personal backgrounds. We wonder, whether human ways of dealing with the global and cross-border problems of 21st century can be found, proved and visualized by an artistic process.

The intense encounter of the group being on a par with all participants sets the beginning. By critical consultation, phrasing and shaping step by step a group-artwork will be generated. The single engagement is enforced and the associate with each other gains respectfulness by the process and by the visual success in group-artwork completion, because such a creation can be only realised by the power of all participants. The single works which are created at the same time make the diversity of artistic possibilities visible and emphasize individuality.

For the first part of the project three German artists travelled to Khartoum in order to work conjointly with artists of the Sudanese Plastic Artists Union. The circle, the weaving and knotting of fabrics and the wood of a root as connecting and growing elements formed the joint experiences of the group and showed the cultural background of Sudan. For the second part in Karlsruhe three of seven invited African artists travelled to Karlsruhe. Those artists, who did not receive their visa, were involved into the process and the exhibition by the support of internet and reproduction.

The temporary „house“ of KUNSTtransit, „The old lady“, has been by its open lying stories a wonderful site for

artistic positioning, detection and connection of history, presence and future. Search for evidence of identity, upheavals and friendship as well as a workshop on “artistic freedom” at CoCao (Center of Contemporary Art Ortenau) and performances were created within this period of time. Each participant showed in the joint installation its personal artistic individuality and demonstrated how a single person can find a place in the whole. Highlighted has been this 2nd process by a lecture held by Orland Bishop and Nicanor Perlas on the topic “World-power-courage” at Forum 3 Stuttgart, as well as by a workshop run by Ashley Hunt on the effects of globalisation at ZKM Karlsruhe.

Christine Geesing + Katharina Quecke

KUNST Transit Institute has invited Sudanese artists for a joint workshop with three German artists and the first part was held in Khartoum. The Sudanese artist Nisreen Abasher has coordinated a large effort to complete the workshop proposed by the institution.

In April 2011, the General Union of Sudanese artists was able to host German artists and invited all its members who wished to participate in this. About twenty artists actively worked for the two weeks lasting workshop and completed collective and individual works, that were concluded in a special exhibition gala concert.

The workshops approach and principle focus was based on the different environments in both countries, Sudan and Germany. Sudanese artists took notes about how German Artists viewed life in Sudan and they took their views as the major subject for the workshop. The collective

eating in Sudan from one „bowl“ without using fork and knife, but your bare hands, has deeply inspired the German artists as a sign of closeness, togetherness, intimacy and being unified.

By discussing the issue and we finally visualized “The collective eating” by a unified work that uses the local discarded materials such as plastic, waste / scraps Fabrics / Plastic bags, power cords / old news papers, etc. We designed a carpet approximate diameter of five meters, took into consideration the color element of diversity and unity.

The “flying carpet” has been erected in the yard of the Artist Union. Also everyone completed individual works by using the above-mentioned materials on the papers they made themselves.

This was a very new experience and addition for all of the artists. The general atmosphere of the workshop was characterized by activeness, seriousness and the curiosity of the visitors, non-participants and friends of the artists. The development of sincere friendships has positive effects on the production of the artwork.

Taïssir Abdelgader Salim



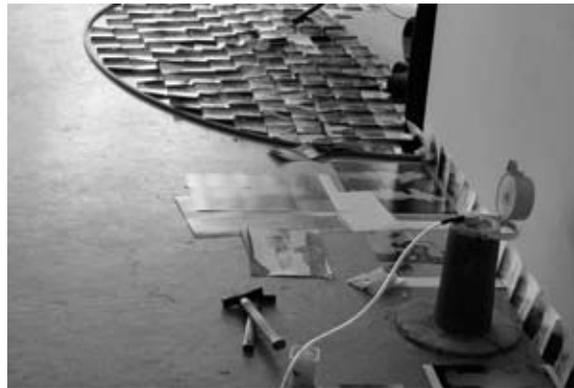




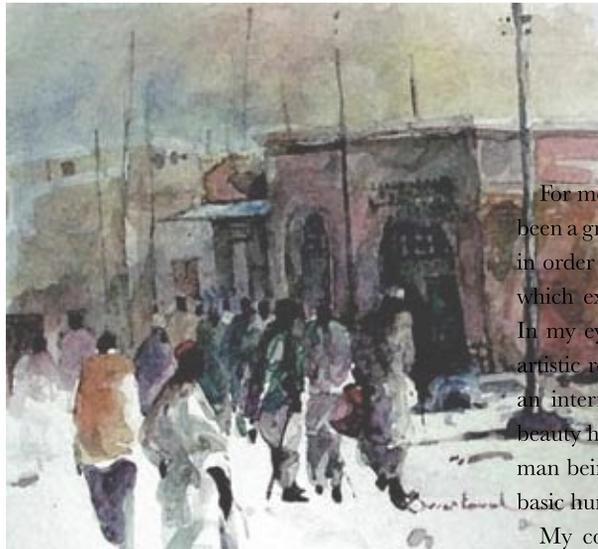












For me “Beauty through my eyes”, has been a group of artists, that came together in order to work on the values of beauty which exist in every human being’s life. In my eyes this has been the start of an artistic research on the case “beauty” on an international level. The meaning of beauty has a very deep sense in every human being’s dignity and its existence is a basic human need.

My contributed works have compositions which stem from a cultural heritage that is affected by its environment. The topic of these first two workshops has hit me personally, because I wrote my master thesis on the values of colours used by the Nubian Tribes of North Sudan for their patterns. At this time I realized how deeply people are looking out for beauty in Sudan and probably all over the world.

In this context I was thrilled to work with other artists, even though the first communication were kind of difficult due to the fact that we stem from different countries even continents, different histories, different upbringings, religions and values. I hope that the idea of the workshop can be spread more vertically and horizontally in future, also to artists and people, who were not involved into the process from the very beginning. By saving the various cultural heritages like folk, tales and stories and using them as a background for current arts, a step would be done between the nations in order to understand each other better.

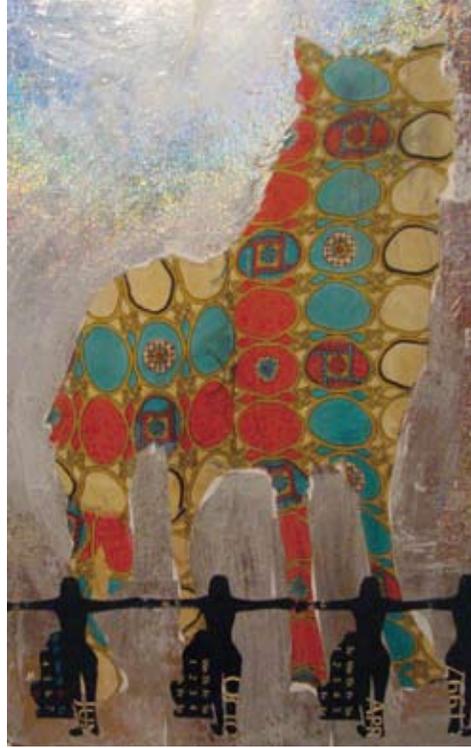
When we start the work in this great workshop really I feel very glad with the entire group so that effect pushes me toward to feel and discover the beauty everywhere behind me. And it’s just need a touch.

In the other hand the second part of the work in German give me a main idea that nobody can stop me searching for beauty so I complete my excursion by contact my friend by Skype and Email.

I hope that we can see similar workshops like this in Sudan so as to see and know the other cultures in all over the world.



ABUBAKR ALSHARIF
OMAR KAMAL EL DIN



Beauty through my eyes, a big word meaning thousands of content.

The project started as a small seed, and now has become the fruit of the seed.

I am very glad to be part of this project, which will never stop. Diversity in the ideas and the freedom to choose topics and material nature is one of the beautiful characteristics of this project.

I like self-employment because it is a reflection of the freedom that we enjoy, as well as it motivates us in order to look for freedom within us.

The old is glorious ... and always contain things we cannot see through naked eye, but we can feel it.

... Sometimes we see some of the things that may seem ugly to some people, but if we look closely and think in terms of aesthetic we will discover that ugliness is a low degree of beauty.

The beginning of the project was very successful, although I did not participate in the second part, and I indeed wanted to participate but international visa procedures prevented that. I hope that beauty will dominate one day, so mind sets will change and discover the aesthetic side. Until the return.

Sort of satirical I see my row of cartoons entitled "Jungle and Animal".

Compared to how human beings treat each other these days, it sometimes seems to be more civil and reasonable how wild animals live and treat each other, even though their radius of acting stems from genetic determination and not from a long process of thinking. I've chosen cartoons because I see the disaster caused by mad single despots at its end and see a fruitful and intelligent future lying in front of us, as long as we keep on training to communicate and respect each other.



AND STILL:::

station of contact .

to be on the air and to receive, -

skype station. flying carpet landing pad for the invited artists:

egypt sudan, uganda

Nisren, Omar, Abubakr, Priscilla, Shayma

who are held back from entering

AND STILL:::

meeting in intermediate space.

Come together!

cross border,

thoughts reach straight into the project space - and back over

potential participation. via microphone and camera.

the antenna - back. - AGAIN? again. same place.same pain. same?

„the old lady - trying to get connected“ (Karlsruhe, 2010, from Nisren Abasher and Verena Veit)

AND STILL::: full of light and time of performance, or just not?

receiving news - pictures.

or nothing.

print out

dumb and silent issue - in the time tunnel. display

material:

wire

black rubber and felt mats, springs linoleum.

found feathers of the birds in karlsruhe

fotographypaper.canvas (partly painted with a common prehistory)

office table (from a time and place of dust)

stamp - „unfree“ the signum

a door.

AND STILL:::

Mammon says no, and doesn't know to what. sober-sounding theatrical environment. German visa section?

space insulation. swallowed spatial sound

insulation material for (protected) space?!

vacuum? friction around? getting hot. the artistic potential of adequate communication

AND STILL:::

bright joy in encounter, in shortly overcoming isolation.

exitement on daily contributions of the close faraway friends

toneless fathoming of the phenomenon of being not heard and not being

visuall communication through Skype-camera

faces, smiling and serious, in pixelated quality.

certificates.

cliplike. as a pendant to our HERE: lifestream in karlsruhe of artistic work in khartoum- .

power of pictures - fueled by stories of each individual, even the tears

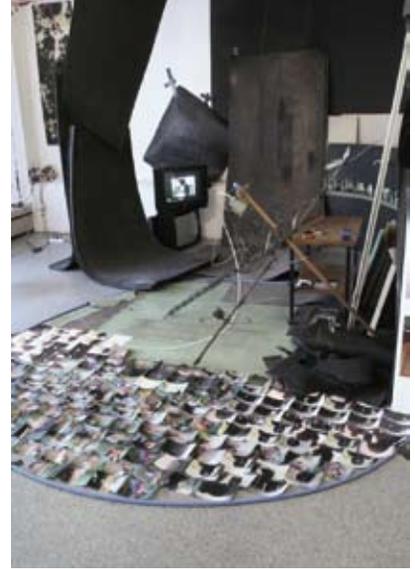
pictures of the human sea

pulse foundation - scattering seeds - multiplication through the air

a kaleidoscope of perspectives. a space of external and internal factors.

The door is light. and where next?

The flying carpet, jointly woven in Khartoum, will continue to be used in love.



Scattered Friendship.

In summer 2010, when we developed our project for “Beauty Through My Eyes”, our goal was, to go on a search trail in 2011, to examine through arts what had happened to our friendship in one year – knowing that the situation in Sudan (and globally) would be exposed to rapid dynamics. We – that is four friends who lived 2010 in Khartoum Sudan, but each with her own mother tongue, heritage, religion: Priscilla from South Sudan, Zahra from Darfur, Mai from Khartoum-Omdurman, and Julia from Germany.

In our work “Friendship in times of change – Book Draft”, we expressed for the first time publicly part of what did happen – which was more dramatic than we all had expected. From a circle of four pairs of feet, we started to draft on a wallpaper our own connected stories – including work for social change that was based on our trust as friends, repression, torture, risky rescue actions, people trying to put us apart, helplessness, fleeing, and sickness – alongside with historical developments in Sudan – a crushed Arab spring endeavour, a referendum and independence of South Sudan, and a relapse into massive violent conflict along the new Sudan/Sudan border. Three of us left Sudan involuntarily, and our feet are now marked by health issues, while we dream at night of cut-off legs. While we are struggling to sort ourselves anew, all of our situations are not yet stable. In essence: “We put ourselves in trouble and we saved each other’s lives.” As this time only two of us were physically together

to work on this project with a limited amount of time, we are hoping that we will be able to develop this draft further into a more comprehensive documentation by all of us.

Our work “Scattered friends – Sawubona” moved our theme of friendship in times of change into the more abstract: Four pairs of shoes, representing us four friends, were scattered on a pile of random rubble from the “Old Lady” – the workshop house which is in the process of being demolished. Through photos of lost shoes we referred to the “quiet millions”, who are facing similar disintegrating experiences, exposed to violent dynamics and without life-sustaining surroundings. The installation was so little “beautiful” that many viewers felt provoked.

A small stool with shoes in front to put one’s feet in and a column to lean one’s head on invited for reflection. Over a headphone, one could listen to us four talking over skype, telling of the good and bad moments of our friendship, reflecting, singing, crying, joking, being angry and hoping. It reminds of the fragile and yet strong nature of humans that is drawn out in friendship. Easily broken and scattered, but with the potential to be there for each other, and to transcend, if only through the simple instrument of “seeing each other”, of carrying each other’s stories, of not forgetting. “Sawubona”, a South African greeting, means “We see you”.¹

¹ We heard this phrase from Orland Bishop at a speech at Forum 3 in Stuttgart about “World – Power – Courage” that we attended with the “Beauty Through My Eyes” group.



.....(work)
in progress.....

group-piece with beauty. It is a permanent struggle. Or a dance.

It depends on the mood and the facet of the co-fighter or the dance-partner.

„Irene“, wich deminished from the deathbringing hurricane to a strong thunderstorm with heavywinds and showers of rain. Fortunately?!

Sometimes it is good, if something deminishes

and fizzle out into the sand or on a heap of broken pieces.....

The art of finding „beauty“ in everyday life

or the art to discover everyday life in the beauty.

Beside all political and human disasters the attempt, to keep the eye awake, taking pleasure in finding.

The grace of beeing alive.

Or to survive. In a privileged world.

To spin common days to days of community.

If it succeeds, like in a fairy-tale : straw into gold.

If not,.....

Where do we want to go together? courageous into the unexplored, blind with confidence?

Or wild following own paths, the lines of ones own world?

Each step is different.

Each step is new.

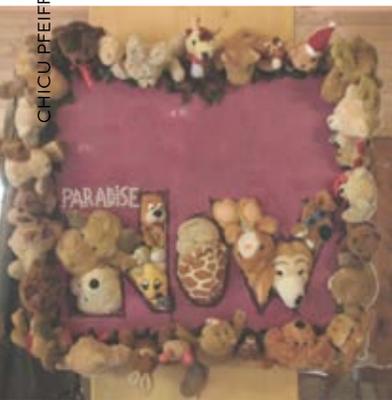
Karthoum, the expected suspense uncertainty, part I. The travel upon the flying carpet begins. Intermission in Karlsruhe, part II.

Where will the journey go and who is allowed to accompany? On the „raft of Medusa“ there were many, too many. Like on the ships of the „boat-people“, who escape their hopeless everyday life into the beauty of the privileged world.

Where do we take refuge?

At home.

In beauty.



CHICU PFEIFFER + STEFAN DOLDT



Exciting, exhausting, challenging and above all enriching have been for me – a loner and a solo worker – the work within the whole group. To be part of a working-atmosphere, which were stamped by concentration and seriousness and in which at the end humour has built the bridge between linguistic and cultural barriers and has put its contribution to a constructive communication, has been the inestimable precious experience for which I'm very thankful. I'm convinced that in such a climate exchanges can develop in the future.



TAISSIR ABDELGA DER SALIM

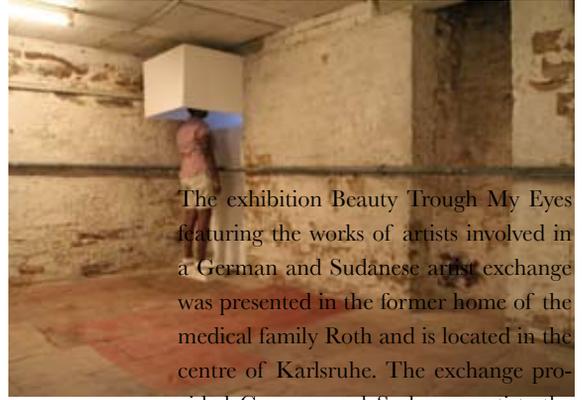
„Why do you believe in institutions and in art, Mr. Ziegler?“

Out of long former flagpoles I've made halyards come into being and I've drafted rear and bow out of the white KUNST-transit suitcases which jut out of antique wooden boxes, the sail sketched by a piece of painting which is taken down from its frame. Around and underneath the "sea", over which this ship is sailing: Old magazines read by the educated class but at least named "KOSMOS". The implied cruise went along old school-class-photographies and paper-witnesses of an adulthood that seemingly does not learn like dress-coupons from the 2nd WW and sappy angels which were supposed to save the children during the 1st WW..... A picture at the wall, the Best Press-Photography of the year 2003, would keep a child concerned and evoke mountains of questions over weeks. The ability to let me touch and to questionize and that an article like the one "25 Africans perished by drowning from a refugee-boat" will be enough to make every man's engagement for peace in a world of diversity never ending and that the child in every adult will always be kept alive. This is the hope I want to express with this installation.



CHRISTINE GEESING





The exhibition Beauty Trough My Eyes featuring the works of artists involved in a German and Sudanese artist exchange was presented in the former home of the medical family Roth and is located in the centre of Karlsruhe. The exchange provided



German and Sudanese artists the platform to share their individual working processes and also discuss artistic and political issues important to both countries. Some artists were also greatly influenced by the former Roth family home which scheduled to be demolished shortly after the exhibition, played the role of an inspirational historical relic in shaping the form of the exhibition. For instance, in the attic, above the ground floor studio and discussion space, letters and medical journals belonging to the Roth family



were stored providing a primary witness to the history of the house and its former tenants. The enclosed and darker space of the basement with its more controlled temperature conditions was an ideal space to present works dealing with differing historical periods such as the first half of the twentieth century and current times. In addition, the basement presented works dealing with conservation, temporal and spatial movement, distance and the independence of time and space. Subcultures such as African Shamanic Culture and New Media Culture were artistically explored and the cross-cultural characteristics of Germany and Sudan were exchanged. For instance, the African image of "The Wise Man" was displayed in the basement alongside works about sleep and mummification influenced by the dealing with the Roth family, as well as a work resulting from a skype conversation with a Sudanese artists who were denied a visa to Germany.

The Art workshop “Beauty through my eyes” started in Khartoum it was marred with vague and blurry visions and ideas. This was a dilemma to the Young Sudanese Artists participating due to the lack of the basic information about the goal of this workshop as well as the lack of the flexible academic background.

After an intensive discussion viewpoints did converge forming an “Flying Carpet” which is a great work that showed the group spirit and sharing of creativity as well as turning usual normal things into a creative piece of art that holds in it spiritual, emotional and creative values. That was the nucleus that gave birth to the second part of the “beauty through my eyes” in Germany. That was more mature and had defined goals in the field of artistic exchange. Although there were solo and dual forms of working that dominated on the idea of group work, but they all were based on the same idea like a thread that holds with harmony the parts of this beautiful rosary.

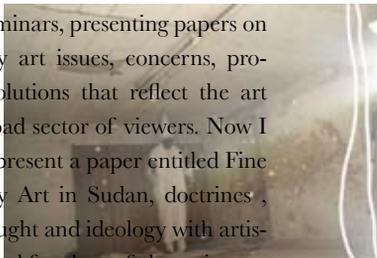
Thanks to the intensive discussion, I had the chance with the German artist Katrina and the Belgian artist Nora to use the basement room as it holds the historical as well as correspondence which tells the story of tough days experienced by the German during the World War. Sadly we are now living in the same tragic situation. The three of us were able to make that place re-talk and re-energized it giving it hope and lasting communication.

On the personal level my work “the Portraits” came as a natural reflection to what the simple ordinary citizen lived during the civil war that lasted more than 20 years , that ruined all that is beautiful and left nothing but the sadness and fear which can be seen in the eyes of my characters which is the mirror that reflects the sad reality in an honest way this is why they were named “ between a war and a war”.

And do not forget the great role which played by (Kunst Transit) in the manage-

ment and excellent organization, and value the role played by the artist, educator and cherishing sister Christina, which was the secret of this success and reciprocal activity

For the future we must take advantage of the experience (beauty through my eyes) in the development of ideas to widen participation and attracting artists from around the world. Show interest in publishing Fine Art on various media as well as holding seminars, presenting papers on contemporary art issues, concerns, problems and solutions that reflect the art work to a broad sector of viewers. Now I am about to present a paper entitled Fine contemporary Art in Sudan, doctrines , trends of thought and ideology with artistic freedom and freedom of the artist.



NUSRELDIN ELDOUMA



KATHARINA QUEISE



Story from the equatorial line

The base of this work was a story written by the Sudanese Artist Omar Kamal, telling the events of the project „Beauty through my Eyes“ on a personal level and was then transformed into a light-projection by me.

It is an attempt to understand, how this project is viewed differently, which information is getting along or lost through

language, what changes in between time, space, data, phone and translation.

The „equatorial line“ expresses the border between our two worlds and it appears on each projection, separating the space into the events in Germany and meanwhile in Sudan, two little figures showing both of us.

Each panel is photographed, printed and exhibited together with its storyline.

The material for the projection is all found material from the old house of KUNSTTransit and its surrounding area in Karlsruhe.

The transformation from material into an immaterial lightprojection is shown on different levels and refers to the change of communication in this artistic exchange: the first meeting happened to be in Khartoum, then we could only phone or chat through internet-media. Everything that got lost in translation had to be caught by intuition and feeling.

During the exhibition I changed the projection every day in accordance to him.

The wall of bureaucracy happened to be a chance to something new.

„Freedom of movement“

Buried in the basement: visa, passport, education, family and social background analysis, legitimate job, income and outcome documents, personal saving proof....

paperwar

incorrect application

no verification

no legitimation

paperwar

no instruction or in a foreign language

postal service postponed

paperwar

Flying carpet

connecting, meeting, talking, reading, writing, exchanging

mailservice, internet, skype, facebook:

Right for freedom of movement





OLGA SORA - LUX

Part I: "Landscape how it lies there peacefully"

My paintings result from memories, in this case the ones of the orderly, cautious coloured Rhine valley, which I daily travel along from my workshop to my home and contrariwise. So they mirror the directly existing German landscape of the region. Therewith an antagonism to Douma's and Issam's strongly coloured landscape of their home-country was shown. By the way they were placed a connection between the vibrating exhibition in the ground floor room and the rather meditative one in the basement should be created. A deep breath before one enters the section underneath the earth.

Part II: "Topographies of an Ethiopian coffee ceremony"

Graphically sitting and covering people during coffee ceremonies at the KUNST-transit room are pictured, which become, considered in a row, a closed form and appear as a landscape by the way they are placed at the wall. As well tranquillity arises by reduction which corresponds with the landscape paintings. .



Flying Dancers in the Dark July

This work is an attempt to create another language through colors and images. It narrate the story of the brown dancers vanishing away to the land of cattles, music and deep greenness to have their own self liberation, that is surrounded by the unknown. This artistic work is attribute to these unforgettable brown dancers.



ISSAM HAFIEZ





A THING CALLED FREEDOM

During this working process in Karlsruhe I was in fact more often absent than present. Like a satellite, I always appeared for a short moment, and then disappeared again for some time. This aspect of absence was enriching for me, and functioned well with the whole project, as we were challenged to integrate people who could not be physically present - especially the Sudanese artists whose travel visas had been denied.

When I invited the group of Sudanese artists to exhibit their work at CoCAO (Center of Contemporary Art Ortenau), it was planned that I act only as an organizer for the event. This exchange, however, inspired me to also realize a new piece: „a thing called freedom“.

„a thing called...“
performance and installation

An amplifier connected to an iPod was installed in front of the exhibition space, in a pedestrian zone. Various songs entitled „FREEDOM“, were played repeatedly, at an extremely high volume, creating an almost disturbing noise.

Jimi Hendrix starts his Woodstock live recording of Freedom with the words „we now gonna do a thing called freedom“.

This statement begins the process of the performance: the receiver is covered layer by layer with various materials - foam, mattresses, plastic foil, and so on, all in an effort to mute the sound.

At the end of the intricate wrapping, the resulting sculpture still continued to give - the songs could still be heard, playing softly and with consistency. The sculpture remained this way for the duration of the exhibition.





CoCAO
RUHESTÖRUNG

CoCAO, founded by Philip Metz in 2009, has the aim to bring variety to the Ortenau region of Southern Germany. The Ortenau is an area of the Black Forest that now consists of various villages and small cities, and originated as a village of only 2500 inhabitants. CoCAO brings contemporary and international art to this rather isolated and homogeneous location.

As such, I was very happy for the opportunity to present artists from Sudan. I organized the exhibition in a place typical of an Ortenau village: the „Spinnerhof“ in Sabachwalden, a rather rural bed & breakfast with a slightly touristic, but nevertheless authentic, style.

During the exhibition, the yearly „hof-fest“, a party that includes traditional music and barbeque, happened to be taking place in the town.

At the same time, a traditional Sudanese coffee ritual took place in our exhibition area. The scent of freshly brewed Sudanese coffee and Black Forest barbeque mixed and presented a stark and challenging contrast. The exhibition sparked a

great deal of interest from local residents. During the public discussion period of the event, which served as a frame for the exhibition’s content, one round focused upon artists’ freedom, termed „ruhe-störung.“

RUHESTÖRUNG refers to breaking/ disturbing the silence, and generally has a negative connotation.

Philip Metz



During our workshop at KUNSTtransit we had the chance to exhibit at CoCAO Center of Contemporary Art Ortenau. Sabachwalden, the village where the exhibition took place, is a simple village within a landscape that makes life meaningful. It was a new experience to exhibit in the middle of the holy existence of

nature and also under the circumstance that visitors are integrated into the place of exhibition.

With this exhibition we could figure out new techniques of arranging a show. We were able to exchange our ideas about an integration of our diversity in order to face current art.

What was mainly pointed out, is the fact, that art does not mean to use utmost modern technical means, but to convey new forms and patterns from a modern historical consciousness.

While building up the exhibition we learned a lot about each other’s culture in a reflective way. Further it was a chance to learn how to deal with simplicity in terms of exhibition design.

A public discussion about “Freedom of Art” that was accompanied by a journalist and audience enriched our experiences about our different angles of views and various culturally determined professional upbringings.

We cordially thank CoCao for the chance of doing this exhibition which will stay in our minds as a milestone in our progress as an artist’s group which is heading for exchange.

Edmon Khalil



Workshop of the artist Ashley Hunt -
ZKM Karlsruhe
»A Worldmap: In Which We See...

For my Sudanesean colleagues – and I myself stem from Sudan and live in Germany since 9 years – the participation at the workshop has been a great Chance. Above all it has been the method of approaching specific fields of problems which was worked with. It was made up of presentations and subsequent discussions on intermediary results of the group on the topic. To come to joint results proceedings were made. At the end the best idea came to realization.

What's so new about it – why had it been so important, especially for artists from Sudan?

While in western countries such a proceeding in order to solve problems is more a common than an extraordinary case, there are thinking structures linked with hierarchy in Africa. Current politics still show this pattern.

So the way how a joint artwork was designed by a group gave fundamental democratic methodical insights. If those again will be used by the artists within workshops they are running in their country, then this has an enormous effect on society and on education of personality.

Zaki Al-Maboren, artist
Kassel, Germany 16.09.2011



Abubakr Alsharif, 1972, designer and artist, Khartoum
أبو بكر الشريف



Bakri Alfal
بكري الفل



Ihsan Adam, 1972, artist and art teacher, Khartoum
إحسان آدم



Amir Shafiq
أمير شفيق



Chicu Pfeiffer, communication-trainer, social worker and artist, Karlsruhe
شيكو فايفر



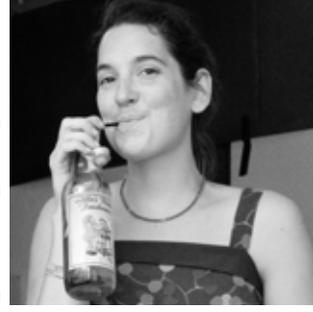
Issam Hafiez, 1957, artist, illustrator and photographer, Khartoum
عصام حفيظ



Awad Siddig, 1968, painter and art teacher, Khartoum
عوض صديق



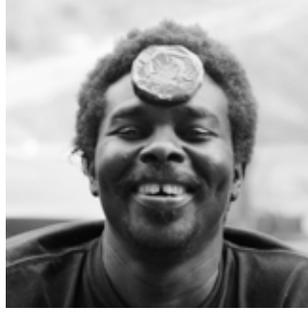
Christine Geesing, 1958, founder of KUNSTtransit, artist and art teacher, Karlsruhe
كريستين عيسينغ



Katharina Quecke, 1985, artist and art teacher, Berlin
كاتارينا كويك



Julia Kramer, 1976, conflict consultant, human rights activist, Stuttgart
جوليا كرامر



Nusreldin Eldouma, 1969, artist, illustrator and teacher, Khartoum
نصر الدين الدومة



Mai Shutta, 1983, engineer and human rights activist, Stuttgart
مي شطه



Mohamed Bahnas, 1972, Omdurman, self-taught artist
محمد بنحاس



Durra Yussif Gomma, studies music, Khartoum
دره يوسف جمعه



Verena Veit, 1979, artist and art teacher, Wiesbaden
فيرينا فيت



Omar Kamal Eldin, 1974, artist and art teacher, Omdurman
عمر كمال الدين



Olga Sora-Lux, 1976, artist, Karlsruhe
اولغا سورا-لاكس



Nora Merz, 1982, artist and art teacher, Berlin
نورا ميرتيس



Nisren Abasher, 1980, artist and project coordinator, Omdurman
نسرين ابشر



Razaz Mahmoud Mohamed, 1987, Khartoum
رأذاد محمود محمد



Philip Merz, 1971, founder of CoCAO, artist, Berlin and Munich
فيليب ميرز



Edmon Khalil, 1972, artist, art teacher and project coordinator, Stockholm
أدمون خليل



Sabir Khalifa Atron Eleisir, 1983, artist, Sudan
صابر خليفة الاسير



Taysser Adil, Art teacher,
تيسير عادل



Taysir Abdelgadir Salim, 1972, plastic-artist, Sudan Omdurman,
تيسير عبدالقادر سالم



Stefan Doldt, 1957, artist and sheet metal worker, Karlsruhe
ستيفان دولدت



Shayma Kamel, 1980, artist, Kairo
شيماء كامل



Sabir Khalifa Atron Eleisir, 1983, artist, Sudan
صابر خليفة الاسير

I am looking forward to create a sort of harmony while I am searching for concepts about my relationship with the other and the world around me. This can be done through the serious search for the self and the other.

Artist, the world, and the tragedies, which the children undergo in the third world. These are incidents and concepts need to be questioned. *Issam Hafiez*

We are at exceptional times. The world contrives itself anew. Here on the cusp of Europe and Africa the people of Egypt and so many other Arabic countries are writing histories by fighting for their human rights and for their freedom. While the 2nd part of “Beauty through my eyes” started in Germany the Egypt revolution has not yet been over. Still there are fighting and battles between old and new powers. And it is a very fragile process, because now we have to teach the children, that not weapons will serve freedom but only direct, personal and civil communication would do so. And in this context I’m happy that the project “Beauty through my eyes” has come up and that its base is exchange and personal relationships between our countries being in carination and the northern european countries that still live in peace for more 60 years. By putting our focus on art we contribute a very civilian part of society into our various countries, because we don’t know enough about each other. But at the end this knowledge will be the grass roots for really new thoughts and a peace which is not footed on barriers but on understanding, respecting and even liking each other. *Shayma Kamel*

The workshop: A new experience for us about art and how people communicate through artwork. A good dynamic of the exchange, to be in Sudan and Germany. We are thankful that there was space for us to show our work, even if not 100% art, but also linked with the issue of beau-

ty – and ugliness.

The workshop - an impressive effort to go into difficult territory and to create a space there which required and challenged everyone to go beyond their limits, to try to understand and learn more, and hence to grow. At the same time this going beyond the limits, including all the logistical, distance, political and personal issues, was also so much too much and overtaking, that everyone suffered in one way or the other. An intense mirror of what are our challenges as a global(ising) human society: Communication and intercultural gaps, different amounts of space being taken, challenges of logistics and structure to meet people’s needs, work pressure, forthbreaking pain and sadness, hot and cold conflicts, exclusion, being cut off through borders, sickness, and an ongoing struggle and exchange of consciousness, how to understand and comprehend our world... How do we deal with different work styles, communication styles, conflict styles, cultures, languages, physical distance?? How can we reconnect to find common ground, and live solidarity?? An extremely heterogenous group created a heterogenous and fascinating exhibition – and a learning space that is still far from fully explored. *Julia Kramer, Mai Shuta*

KUNSTtransit has become sort of an artistic homeland for me. Here it’s possible to make contact with artists I wouldn’t have met elsewhere. The thought of meeting even Sudanesean colleagues thrilled me. Bursting with curiosity and expecting new inspirations by a cultural divergence, in a joint work with other artists we made happen, what I myself would have never believed to have worked out: this project took place at all! During the preparations I even overcame my own fear and organized part of the fundraising. The openness amongst each other, the unexpected artistic common ground, and the quickly arisen kindness for each other was positively surprising. Remarkable to me

is the fact that the exhibition developed to a mutual creation, although each artist worked individually. Through the realisation of the project alone, mountains have been moved so that I see it as very imaginable to continue with further exchanges in this way. *Olga Sora-Lux*

We ate, discussed and worked on our art in one single room, which above all has been publicly visible and has changed to our exhibition hall later. We lived in small and moderate flats – sometimes even 7 people. We made journeys, went to the doctors, went to see museums and spent days with roaming around, we remained silent and made jokes, philosophized and translated, laughed and were sad together. We got to know each other under conditions of daily life. The fact, that under such intense conditions this very heterogeneous group was yet not running dry to create the readiness to stand the experiment of the process and to bring it to a result in the form of an exhibition has been the special and new experience. The enormous and unexpected helpfulness by people and companies to support the project has been one more. Yet the outstanding power of the formed exhibition which has attracted more than 2000 people has been the really astonishing and touching experience. We hardly knew each other before. And the expectations have been much drier before.

And so my hope is, that the bond, which were formed in this relatively short time of six weeks will be strong enough, to go on with further collaborative art projects in the future and that we’ll be able to focus topics which within the two countries need transparency and artistic interpretation. *Christine Geesing*

The Art workshop “Beauty through my eyes” started in Khartoum and it was marred with vague and blurry visions and ideas. This was a dilemma to the Young Sudanese Artists participating due to the lack of the basic information about the goal of this workshop as well as the lack of the flexible academic background.

After an intensive discussion viewpoints did converge forming an “Umbrella group” which is a great work that showed the group spirit and sharing of creativity as well as turning usual normal things into a creative piece of art that holds in it spiritual, emotional and creative values. That was the nucleus that gave birth to the second part of the “beauty through my eyes” in Germany. That was more mature and had defined goals in the field of artistic exchange. Although there were solo and dual forms of working that dominated on the idea of group work, but they all were based on the same idea like a thread that holds with harmony the parts of this beautiful rosary.

And do not forget the great role that played Kunst Transit in the management and excellent organization and value the role played by the artist, educator and cherishing sister Christine, which was the secret of this success and reciprocal activity

For the Future it must take advantage of the experience in the development of ideas to widen participation and attracting artists from around the world. Show interest in publishing Fine Art on various media as well as holding seminars, presenting papers on contemporary art issues, concerns, problems and solutions that reflect the art work to a broad sector of viewers. Now I am about to present a paper entitled Fine contemporary Art in Sudan, doctrines, trends of thought and ideology with artistic freedom and freedom of the artist.

Nusreldin Eldouma

Sometimes it just fits – even almost magically.

Ashley Hunt, an experienced activist and artist on the topic of globalization and its effects in terms of dispensation of power in the world, worked with a very clear and intelligent method to unite all the participants’ ideas about this issue and model it jointly to a piece of art at the end. This inestimably precious experience helps to make a major step forward in consideration of preciseness collaborative artwork.

The ideas of “beauty through my eyes” were dealing with the fact, that the general perception of Sudan, as well as other Arabic countries, is infested with war-stories, news about catastrophes and the past-9/11-negative-images of radical islamistic determinations. Because we were convinced that this prospect is given due to political calculus, our will and try was to create a positive and human image that also exists there.

But after Ashley’s workshop, we were much more confident, to even point out the reasons behind this negative image and were ready to be more precise and pugnacious and even got an idea of how we can manage it in future-exchange-workshops. It is also this experience that made us thinking of changing our working-title and not to call us the “Beauty”-group anymore.

Meanwhile Tribe of Artists in collaborative Terms seems to be the concept, that’s more close to what we are heading for. Collaborative artwork intends foiling the idea of the single genuine art star. Instead we are showing that a joint work can be even more powerful, especially with artists from different countries, cultures and political backgrounds.

But this short version “T.act” also contains the word “act”. With this relevance we express our independence on political and social borders, by phrasing out the true causation of contempt of human rights. For this we are linking with activists in these fields.











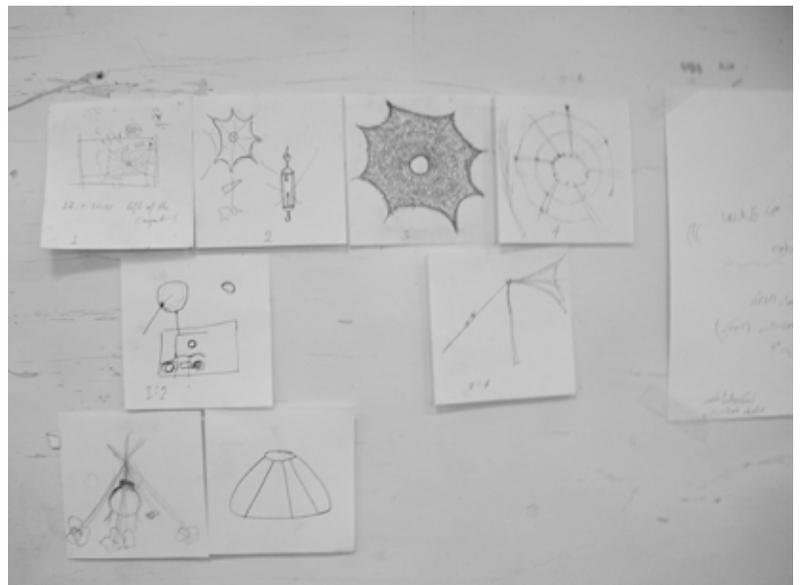
















Sudanese Vision, 30 April 2011

Main News – Hana Abdul Hai – Hiba Osman

[...]The visiting German artist noted that she and her group want to discover and transport another picture of Sudan than what is shown in European media because people in Europe don't know much about Sudanese art. The diversity of peoples, the language and artist works are used for a huge (5x5 meters) carpet.

“We use weaving as symbol of connecting people. Our Flying Carpet becomes a symbol of crossing boundaries of habits, thinking and prejudices. Therefore, it is enriching experience of multicultural art exchange for everyone participating.”

BNN 10.08.2011

Schönheit als Widerstand

[...] Die jetzige Ausstellung mit ihren 22 Stationen im Erdgeschoss und im Keller von KunstTransit zeigt sowohl das große Gemeinschaftswerk der deutschen und sudanesischen Künstler als auch Einzelarbeiten aus beiden Ländern. [...] Kunst ist hier ein Mittel gegen Resignation, eine Geste des Mensch-Seins in unmenschlichen Bedingungen. In einem [...] Austausch zwischen Khartoum, Kairo, Berlin, Wiesbaden und Karlsruhe widmen sich die Künstler der Schönheit als Manifestation des Widerstandes.[...]die Installation „Scattered Friends/Sawubona“, die einen Schutthaufen mit vier verschiedenen Frauenschuhen zeigt,[...] nimmt [...] eine bereichernde Sonderstellung ein in dieser Ausstellung, die ansonsten eindrucksvoll zeigt, wieviel Vielfalt, Schönheit, Weite und Freiheit in diesen Ländern liegen.

BNN, 24.8.2011

Kontrastreiche Facetten

Beim Projekt „Beauty through my eyes“ gab es Anfang August im KunstTransit bereits die Werke von 15 sudanesischen und deutschen Malern und Bildhauern zu bestaunen. Das Stelldichein mit den nordafrikanischen Künstlerin findet nun im Kohi-Kulturraum eine fast nahtlose Fortsetzung. Dort heißt es gegenwärtig: „50 Grad – Khartoum is calling“

[...] Eldouma, Hafiez und Salim nahmen an einem von KunstTransit und der Sudanese Plastic Union initiierten Austauschprogramm teil und machten während der vergangenen Monate in Berlin, Wiesbaden und Karlsruhe Station.

Achener und Bühler Boter, 2.8.2011

Andreas Blassmann

Internationales Kunstprojekt in Sasbachwalden zu Gast im „Haus Spinnerhof“

[...] Unter dem Titel „Ruhestörung“ eröffnete CoCAO-Gründer Philip Metz am späten Nachmittag eine Diskussionsrunde über „künstlerische Freiheit“, vor allem in Hinblick auf eine Diktatur, die – wie im Sudan – Künstler massiv unter Druck setzt.

In diesem Zusammenhang fand Erwähnung, dass einigen sudanesischen Künstlerkollegen die Einreise verweigert worden war. Darunter litt auch die Kunst, denn manches Projekt war als deutsch-afrikanische Gemeinschaftsproduktion konzipiert gewesen. [...]

Die Rheinpfalz, 21.06.2011

Kafka in Karthoum

Die deutsche Botschaft verhindert Kunst

Eine Diplomatenjagd von Andreas Lapos

Den Kulturaustausch hatte sich die Karlsruher Künstlergruppe „Kunsttransit“ anders vorgestellt: Nach einem Besuch im krisengeschüttelten Sudan sollte ab heute der Gegenbesuch erfolgen. Sechs Sudanesen waren eingeladen. Aber nur drei dürfen kommen. Die anderen drei erlebten dafür „Kafka in Karthoum“ - vorgeführt von der Visa-Abteilung der deutschen Botschaft. Denn ihre Visa-Anträge wurden abgelehnt. Geradezu lustig ist der erste Grund: Es gebe keinen Grund für die Reise – dabei hat jeder Künstler eine Einladung des Stuttgarter „Instituts für Auslandsbeziehungen“ (IfA).[...] Aufgrund welcher Anhaltspunkte die Hälfte der Papiere als Fälschungen angesehen werden – das bleibt das Geheimnis der Botschaftsbürokraten.[...]

Rheinpfalz, 23. 8. 2011

Kunst aus Khartoum

[...] Die wenigen Ausstellungsstücke unterschiedlichster Stilrichtungen vermitteln aber trotzdem einen Eindruck von den verschiedenen Facetten der sudanesischen Kunstszene. [...] Beim näheren Hinschauen offenbart sich allerdings auch ein Stück weit Gesellschaftskritik: Eine Gruppe von Menschen um eine vor ihnen liegende Frau ist die Aufarbeitung von Abashers eigener Beschneidung. [...] Vor allem in den großformatigen Portraits gelingt es Eldouma, die oft leidenden Menschen aus seinem Heimatland dem Betrachter aus Europa mit Würde vorzustellen.

وجهت مؤسسسه " KUNST transit " دعوة لإتحاد الفنانين التشكيليين السودانيين لعمل ورشه مشتركة مع ثلاثة فنانين تشكيليين ألمان، تعقد بالخرطوم وقد قامت الفنانة التشكيلية السودانية نسرين أبشر بجهود تنسيقية كبير لإنجاز الورشة المقترحة من قبل المؤسسة.

تيسير عبدالقادر سالم

المستخدم، إنسم الجو العام للورشة بالنشاط و الجدية و الفصول للزوار من الفنانين الآخرين غير المشاركين وبعض أصدقاء الفنانين. ، وقد توازى حرارة الطقس في صيف الخرطوم مع حرارة و حيوية المشاركة للفنانين الألمان و السودانيين علي السواء.

"الجمال من خلال عيني" هو الإسم الذي أطلق علي مشروع تبادل فني ما بين فنانين ألمان وسودانيين. و القصد كان التحقيق في مسائل التعاون بالإضافة إلي مفهوم و الإعتراف بالفن. و وجدنا إختلافات كبيرة في المفاهيم السياسية، الثقافية، الدينية، الأصل، دور الجنسين، و الخلفية الأسرية. وتتساءل إن كانت هناك طرق إنسانية لكي نتعامل مع مشاكل القرن ال 21 العالمية بتصور فني.

ومنذ البداية كان العمل مكثف و حميم و بشكل متكافئ. و ولد عمل جماعي فني بالنقد البناء و تشاور المشاركين. و العمل الفني الجماعي الناجح ما هو إلا نتيجة لمقدراتهم. و في ذات الوقت أنتجت أعمال فردية أوضحت التنوع الفني و أكدت علي الشخصية الفردية.

في الجزء الأول من المشروع، سافر ثلاث من الفنانين الألمان إلي الخرطوم للعمل مع فنانين من الإتحاد العام للتشكيليين السودانيين. الدائرة، قصاصات القماش المربوطة، و جذع الشجرة ما هي إلا عناصر متصلة للتجارب المشتركة للمجموعة بينت الثقافة الخلفية للسودان. و في الجزء الثاني، سافر إلي كارلسروه ثلاثة من السبعة تشكيليين المدعويين - و شارك الذين لم يتمكنوا من الحضور بواسطة الانترنت.

المقر المؤقت لكونسترانسيت، "المرأة المسنة". كان مكانا مدهشا ربط ما بين الماضي، الحاضر و المستقبل. كانت هناك أيضا عروض وورشة عمل عن "الحرية الفنية" عقدت بكاكاو (مركز الفن الحديث في أورتيناو). و في المنشأة الجماعية، بين كل مشترك شخصيته الفنية و أثبت أن الفرد بإمكانه إيجاد مكان له ضمن الشكل المكتمل. و سلط الضوء علي الجزء الثاني بمحاضرتين في فورام 3 بشتوتغارت عن "العالم- القوة-الشجاعة" ألقاهما أورلاند بيشوب و نيكاتور بيرلاس. و أخيرا ورشة العمل التي عقدت بكاكاو زد أم كارلسروه أدارها أشلي هانت عن أثر العولمة.

كريستين غريسينق و كاتارينا كويك

في..... 2011م تمكن الإتحاد العام للفنانين التشكيليين السودانيين من إكمال إجراءات استضافه الفنانين الألمان و دعوي جميع أعضائه الراغبين في المشاركة في الورشة المقترحة عبر موقع الالكتروني و بورد الإعلان بمقر الإتحاد و استجاب الورشة و المشاركة عشرون فناناً سودانياً و استمرت الورشة لأسبوعين و أكمل المشاركون إنجاز عمل جماعي و أعمال أخرى فرديه و عرضت الأعمال في معرض خاص ختمت بحفل غنائي.

قامت الورشة على مبدأ فكري حول العمل الفني و اختلاف بيناته المنتجة له في السودان أو ألمانيا و عمد الفريق المشاركة في الورشة لأخذ ملاحظات الفنانين الألمان حول الحياة في السودان واعتبارها موضعاً رئيسياً جماعياً لعمل الورشة وقد قدم الفنانين الألمان المشاركين ملاحظة موحده حول جماعية تناول الطعام في السودان من "صحن" واحد ويدون وسائط كالشوك.

وقد أثار ذلك كوامن الرؤى البصرية لديهم حول الوحدة / الجماعية / الحميمية / المساواة / المشاركة وناقش المشاركون هذه الأفكار وحسدت بصرياً في تصميم موحد لعمل يستخدم فيه المواد المحلية المهملة، مثال نفايات / قصاصات الأقمشة / أكياس البلاستيك / جريد النحل / أسلاك الكهرباء / ورق الجرائد.

وتم نسج مظله دائرية قطرها التقريبي حوالي خمسة أمتار رُعت في تنفيذها عنصر اللون في تنوعه وتم نصبها علي ساحة مكاتب دار الإتحاد

كما أنجز الفنانين المشاركين جميعاً أعمالاً فرديه استخدمت فيها ذات المواد السابق ذكرها مع طلاءات لونه علي ورق الصحف

Thanks to our sponsors

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Beauty through my Eyes Artist exchange_Germany and Sudan

from KUNSTtransit, Karlsruhe

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Sudanese General Plastic Artist Union
www.sudaneseartist.com



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