

excerpts from

**THE KINDER FACE
OF GERMANY**

by Margaret Dragu

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THE GOOD WOMAN OF BONN

Frauen Museum

"I like your hat," said Inge Broske, laughing, when I met her at *Moltherie* Gallery in Koln, Germany.

Dressed in my neighbour's ankle-length black rayon dress and the aforementioned fabulous (but enormously large-brimmed) black hat previously only worn to funerals, I remembered Ruby Keeler in Busby Berkeley's black and white musical 42nd Street.



Ruby was a last minute replacement for the broken-ankled Broadway star. Me too. I was number eleven in the ten person Canadian and Quebecois performance art tour called **Set Up** sponsored by Canada and Germany. A twist of fate took Ruby to Broadway. A similar twist pushed me from number eleven to number ten. WOW !!!

Me and my big black hat were booked to perform in Koln, Essen, Mainz, Munster and a finale dash to s'Hertogenbosh in the Netherlands.

"I like your dress," I said and joined in Inge's laughter as we were wearing the universal artists' uniform -- black. Inge was in a tight, long-sleeved, black wool dress -- also ankle-length -- with two swooshes of red accent -- a wide patent leather red belt which matched her very bright red lipstick.

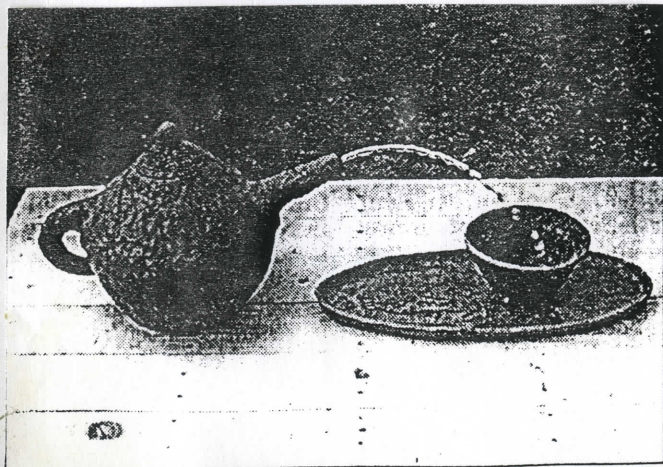
"I am an artist. Hans-Jorg is my lover. You have met him? Ja? He told me about you, too. And your performance. I also work at the *Frauen Museum* in Bonn. Perhaps you would like to come with me tomorrow?" I had done three



photo: Marianne Pitzen

performances and now had two days off until my next gig. Inge felt warm, seemed interesting, and I had promised myself to be open to adventures. It was easy to say yes.

The next morning, we leaped into Inge's car both wearing our artists' black ensembles now a little worse for wear. Inge had brought a roll of cellotape with her so we could remove cat hair and dust which is so easily attracted to black ensembles. We drove to an art journalist's house in a ritzy suburb. Inge wanted to persuade her to write about the three current exhibitions at the *Frauen Museum: Die Hälfte des Himmels*/half of the sky (an exhibition of 25 Chinese women artists), the "Hand and Foot Works" (the Alison Knowles exhibit) plus the permanent Yoko Ono Room. The journalist was charming and bourgeois but committed to helping women artists and collectives. Yes, she would write the article and try to get it published. When we left, I told Inge the journalist's *haus* reminded me of many houses I cleaned in Canada. "I am a famous *eineputzfrau*/cleaning lady," I explained. "I have done that job, too, ja," said Inge. "And at the Museum I am also *kunst putzfrau*! But," she



„Einschenken“ heißt diese Installation der chinesischen Künstlerin Qiu Ping, die schier unendlich nachschüttet. (Bild: Katalog)

Frauen Museum ausgestellt hat, und Qiu Ping aus Berlin konzipierte Marianne Pitzen die Ausstellung. Streiflichter aus der zweijährigen Vorbereitung sind in einer Endlos-Videoschleife zu sehen. Der dreisprachige Katalog (deutsch, englisch, chinesisch) stellt jede der 26 Künstlerinnen vor und gibt einen Überblick über chinesische Künstlerinnen im 20. Jahrhundert.

„Die Hälfte des Himmels.“ Frauen Museum Bonn. Bis 4. Oktober. Geöffnet di.-fr. 14-18 Uhr, sa. 14-17 Uhr, so. 11-17 Uhr. Katalog: 40 DM. Information: ☎ 0228/69 13 44.

continued, "one must not be *kunst putzfrau* too much and too long or they forget you are also an artist!" We cackle with laughter. Inge has put the finger on the dilemma of artist-run centres, festivals and enterprises. Sometimes the art lies in finding the balance of serving your community while practising your art.

Inge is funny, perceptive, knowledgeable, exotic, passionate, generous but a crazy driver. We careened through Bonn's narrow streets to the *Frauen Museum* where I met Marianne Pitzen who founded the *Frauen Museum* in 1981 -- the first women's art museum created in the world.

"Although most women artists struggle against attempts to pin them down to one direction or concept," said Marianne Pitzen in *Art Beyond Borders* published in 1989,

"the question of exclusively women-aesthetic is as interesting as it ever was. This phenomenon becomes more clear with each exhibition."

Künstlerinnen aus China stellen im Frauen Museum Bonn

Wo Bäume aus dem Himmel wachsen

Von Jutta Wieloch

Bonn. Zeitgenössische chinesische Kunst zeigten Ausstellungen hierzulande in den vergangenen Jahren fast ausnahmslos aus männlicher Hand. Für das Bonner Frauen Museum Grund genug, sich unter chinesischen Künstlerinnen umzusehen. Ergebnis ist nun die Präsentation ihrer „Hälfte des Himmels“.

farbener Speichel. Die Zungen sind aus Eis, dessen Schmelze sichtbar macht: Aus der Wand ragen Messer. Die aufwendige Installation der Künstlerin Shen Yuan aus Xianyou, die heute in Paris lebt, muß täglich erneuert werden.

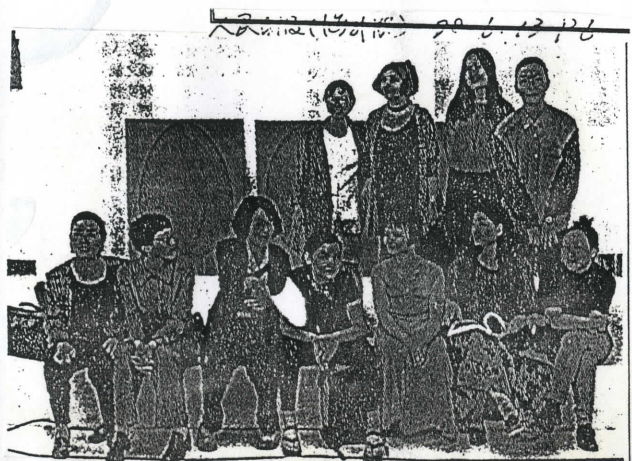
Mit Metallspitzen besetzt sind die Wände, mit denen Chen Yanyin aus Shanghai einen Raum gestaltet hat. In dessen glutfarbenem Zentrum

nen China machen die Künstlerinnen aber nicht zum Thema. Auch P. Landschaft und Strukt aus der Natur tauchen Auch hier immer mit e ironischen Wink, denn T tion wird mehr oder we stark verfremdet. Vor de des Museums hat Zhan aus Peking einen Baum chinesischen hölzerne Stäbchen gespickt, innen

Indeed, the phenomenon was very clear throughout the three floors of this terrific museum. I began with *Die Hälfte des Himmels* curated by Qui Ping and Chris Werner and produced in association with Marianne Pitzen of the museum.

Many of the 25 artists in the exhibit are young, most are living in mainland China, a few in Taiwan and Germany. Most of the work is exquisitely beautiful combining some traditional Chinese practises with Western influences. Installation was a theme because the medium has been slow to be accepted in China as evidenced by the photo documentation of much of the artists' installation work in rural sites instead of galleries as well as the testimonies from the terrific essays in the exhibition catalogue which is written in German, Chinese and English.

My favourite works were by Lin Tianmiao, Yin Xiuzhen, Wu Mali, Zhang Xin, and Zhang Lei. Lin Tianmiao, born in 1961 in Taiyuan, Shanxi, hung giant white linen trousers pierced with thousands of needles. Yin Xiuzhen, born in 1963 in Beijing, hung worn out shoes stuffed with cement and attached to the ceilings by spring balances. Wu Mali,



born in 1957 in Taipei, Taiwan, projected a video loop of endless machine-sewing with the text from the stories of migrant textile workers of Hsinchuang. She also wove their words into a three-walled textile that hung around the video. Zhang Xin, born in 1967 in Shanghai, showed apples made of resin, wood, rubber and apple semen which were the most complexly erotic display in the exhibition despite some more flagrant and overwrought pieces. Zhang Lei, born in Jinan, Shandong, clamped slightly splayed chopsticks to the trees outside of the *Frauen Museum* but it was the catalogue's 1996 documentation of her silk, grass, bronze bowl and water installations in the countryside of Tibet which really tore my heart out. I watched the video about the making of the exhibition twice.

After three hours, I was feverish and exhausted. I walked through Bonn and bought echinacae and vitamin C. I met Inge Broske for lunch. "Yes," she nodded wisely, "Art can make you sick!" We laughed. She is so generous that after treating me to lunch she noticed a young woman unable to afford her bill at the cashier's and paid it as well.

人民日报(海外版) 1998年6月13日 第6版

People's Daily (Overseas Edition)

June 13, 1998 Page 6

HUANG, WEN

Photographin

Photo by Wen HUANG

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Bonn

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日, 有 26 位中
加的艺术展览
日波恩市妇女博
七展览共展出由
女艺术家创作
作品数十件。因

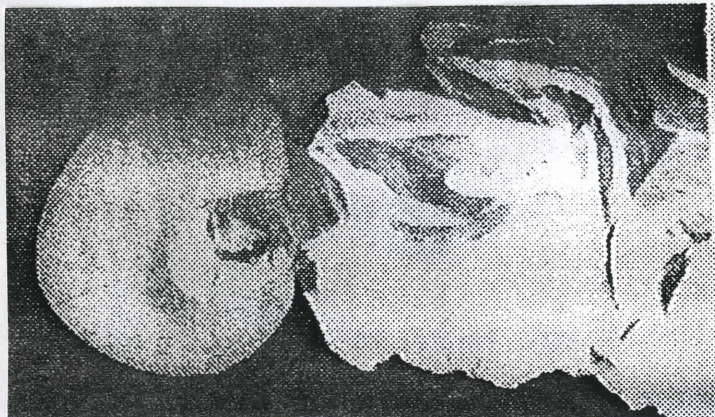
为参加展览的部分女艺术家与
德方主办人皮岑女士(右右三)
在一起。

新华社记者 黄文摄

“Come and stay with me tonight at my home in Otzenrath,” said Inge, “after we go to Marianne Pitzen’s opening at the *Stadt Museum*.” I said yes, of course. We returned to the *Frauen Museum*. Inge went to her office and I went to the top floor to see the Alison Knowles exhibition and the Yoko Ono Room.

The Alison Knowles’ exhibition was curated by Inge Broske because she is interested in presenting the women artists of Fluxus. She has shown Carolee Schneeman -- a very favourite artist of mine. Inge knows the Fluxus history has been dominated by the males of the group but there is a less famous and female presence which is not as well known yet. She wishes to address this imbalance. The Knowles’ exhibit is compact and detailed and as delightful as her book *The Bean Concordance* which was my introduction to Alison Knowles’ work.

The permanent Yoko Ono Room was about poetry, space and time and proved Yoko was a wonderful artist even before she married whatz-his-name.



Die Gesellschaft der Matronen

von Marianne Pitzen

25 Figuren (Leim und Papier aus der Zeit von 1991 und 1998) stellen sich vor

Stadt Museum

It was raining. We were late because Inge had to phone a women's shelter to help a starving, bi-polar, and frightened young woman artist who had appeared at the Museum's door. Inge gave her most of the money from her purse and then we tore through the narrow streets of Bonn, parked, and as I began to put my black hat in the trunk of her car she begged, "Oh no, please wear your hat, you look so lovely!" So, of course I did. We huddled under her umbrella and arrived at the *Stadt Museum* ten minutes before closing.

Marianne Pitzen's installation, *Die Gesellschaft der Matronen*/the matriarchial society, was two rooms of papier-mache figures clustered as if in a council meeting. The first room housed larger white figures. The second room had smaller and multi-coloured figures. I particularly liked the little orange one gesticulating in oratorical splendor. This room also had large framed archival photos of original alter matron/goddess figures. All the figures had wide hairdoes curving to an inverted teardrop which was reminiscent of Marianne Pitzen's own hair -- a powerful good witch of the west fashion statement.

Marianne Pitzen, Inge Broske and I joined nine other women in a bistro after the opening. Most were artists who worked in a loose collective associated with the Museum. Some were librarians and archivists for the Museum. I was introduced to artist Ilse Wegmann who had shown at *galerie Le Lieu* in Quebec City by the invitation of Richard Martel who was the Canadian half of the organization team for the **Set Up** tour which had brought me to Germany. We eleven middle-aged babes partied, made *kunst diskussion*, shared funny and tragic life stories, and took photos of each other to commemorate the event.

Otzenrath and Big Coal Holes

“Welcome,” said Inge as we entered her historic house in Otzenrath. “And now you can make the *Otzenrath Stipendium!*” Many artists have taken the Otzenrath Scholarship.

One spends a day with Inge, sleeps one night in her historic 1890 family *haus*, and promises two things; to add the receipt of the stipendium to the artist curriculum vitae, and to tell the world about the big coal hole in Otzenrath. And so I shall tell you now.

There is a big coal hole in Otzenrath and many other historic villages close to Bonn. Advanced technology allows the mining industry to make many more holes, even bigger and even faster. The coal industry has destroyed 20 of the surrounding villages already. Inge spends weekends visiting old people trying to stay in their houses, visiting abandoned homes, and collecting antique domestic goods.

Her Otzenrath *haus* is full of ancient bread pans, graters, and rolling pins. Her cupboards are also covered with words preserved in magic marker and ballpoint ink. It turns out that each village has its own dialect and vocabulary which is quickly being lost along with the destruction of



Caged in . . . Welsh hill farmer Clive Swan will soon be dependent on welfare payments. ‘We’re down to asset stripping now,’ he said as he put 12 of his 250 acres on the market

PHOTOGRAPH: VIC CLEVELEY

the villages themselves. Everytime an old person tells her a “new” old word, Inge writes it on her kitchen cupboard. There are hundreds. Some of the ink is fading like everyone’s memory of the old languages, houses and villages.

“I cannot stay away from these old villages and people,” said Inge, “it makes me so sad but I am like a voyeur with an addiction.” Last weekend, Inge and her lover Hans-Jorg drove one kilometer to a village which had dropped from 2000 people to only 3 families. The last 3 families were hanging on despite being surrounded by abandoned buildings now being taken over by rats. Inge and Hans-Jorg found a cherry tree in the backyard of a home owned by a very old woman. “It was so sweet but so sad,” explained Inge, “to sit in the sunshine and eat these cherries. What is the English word for that feeling?” “I think we call it ‘bittersweet’,” I replied.

photo: archive of Inge Broske

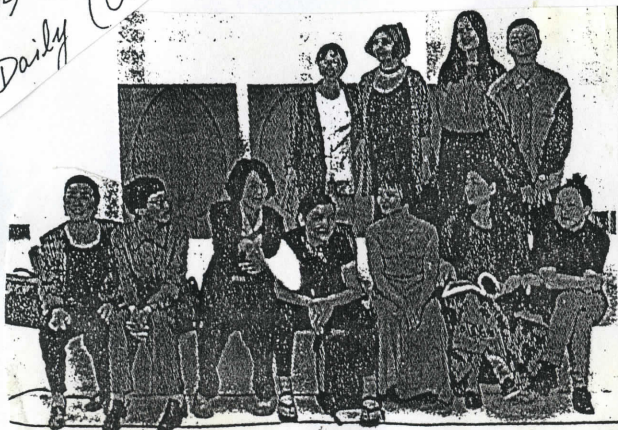


Home Base

The next morning, we filled Inge's car with *Frauen Museum* catalogues, posters, press releases, and postcards. During the night and while earning my Otzenrath Stipendium, I had decided to write an article about my experiences with German culture. Feeling time was running out, and high on the strong German coffee we mainlined while driving back, I interviewed Inge in the car. We talked about art, the Frauen Museum, the women's movement in Germany, the politics of collectives, the politics of bureaucracy, and about Inge's art practise which includes visual art and performances. I wrote curving loopy letters into my notebook which mirrored the autobahn loops back to Koln as well as the folding in of time, logic, and topics which is the joy of talking to a sister artist. Despite language barriers and cultural differences, I feel close to Inge.

It was bittersweet saying goodbye. Lots of kisses and promises to write. I waved from the sidewalk as her car

人民日報 (海外版)
People's Daily (Over)

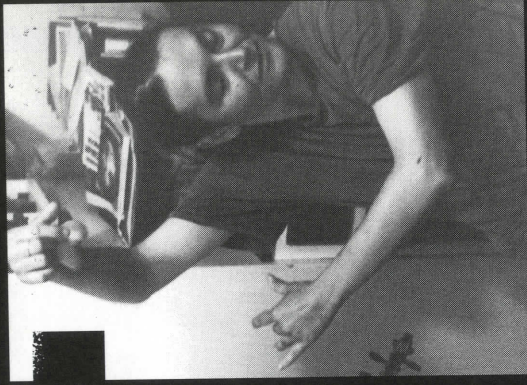


因·第26位中
加的艺术展览
自波兰开始展出
7展艺术家的作
品数十件。因
为参加展览的韩女艺术家与
她方主办人波兰女士(后右三)
在一起。
新华社记者 黄 文照

crossed the next two traffic lights. Suddenly, Inge turned the car around in the middle of the intersection, and raced back towards me and pulled up onto the sidewalk in front of me. She rolled down the window and yelled, "I shall mail you the *Otzenrath Stipendium* in the mail!" Then she executed a 360 degree turn and tootled over the cobblestones and out of sight. I took off my big black hat and waved it in the air. She honked her car horn with three quick blasts as she turned quickly in front of two trucks and a streetcar then disappeared.



photo: Renee Rodin



PERFORMANCE

MARGARET DRAGU Eine Kleine Nacht Radio and Improvisation for X's & O's

Thursday, February 4th, 1999, 8pm

Eine Kleine Nacht Radio furthers Dragu's investigations into physical death, the death of two primary industries (fishing and farming), as well as other death and losses. The work was produced for SetUp, a series of English Canadian and Quebecois artists touring Germany and the Netherlands in June of 1998.

The second work is *Improvisation for X's & O's*. Performing with Ms. Dragu is musician Jim Munro. He has performed in many festivals in Europe and North America. Jim is well known to Vancouver audiences as he has played violin regularly in the du Maurier Jazz Festivals as well as many clubs, galleries and cafes.

grunt gallery
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Vancouver, British Columbia
Canada, V5T 4R8

tel: (604) 875-9516

fax: (604) 877-0073

email: grunt@bc.sympatico.ca

<http://www.vcn.bc.ca/grunt/>

Wednesday - Saturday

5pm - 6pm



photo: Daniel Dion @ Oboro gallery, Montreal, PQ

Die „Canadian Performance Art“ in der Molkerei Werkstatt gibt eine Übersicht über die wichtigsten Ereignisse der letzten Jahre.

TIP MOLTKEREIWERKSTATT: Set Up – Auch Performer formieren sich:

Seit einigen Jahren etabliert sich die Szene weltweit und organisiert gezielte Veranstaltungen mit internationaler Besetzung. Für Performer, die sich hierzulande im offiziellen Kulturbetrieb noch recht schwer tun, ist die unter dem Arbeitstitel „Set Up“ angekündigte Übersichtsschau über „Canadian Performance Art“ eines der wichtigsten Ereignisse der letzten Jahre. Aus der weit gefächerten kanadischen Szene wurden elf repräsentative Künstler nach Deutschland und Holland eingeladen, um hier an ausgewählten Orten aufzutreten. In Köln ist dies die Molkerei-Werkstatt, die sich seit 1981 der Vermittlung von Performance-Kunst widmet. Gestartet wird jedoch auf der Domplatte, wo am Mi, 17. Juni, 18 Uhr, die Gruppe „Le Lieu“ auftritt. Von dort geht es weiter in die Molterkei Werkstatt (Köln, Molltkestr. 8), wo gegen 20 Uhr Monty Cantsin und Robin Poitras performen. Am Do, 18. Juni, werden hier dann ab 20 Uhr M. Dragu, J.A. Trembly, R. Belmore, S. Mac Fadden und D. Landry in Aktion treten. Information 02 21/24 51 15 oder 24 66 98. (SB) ◀

„Kein Mensch ist illegal“

Benefizveranstaltung für Flüchtlinge

Von Claudia Freytag

„Unser Motto: lochen, heften, ablegen. Es muß schließlich alles un-
sere Ordnung haben.“ Kein Zwei-
fel: Bei dem Kabarett-Trio „Pap-
penheim Peep Show“ ist das Aus-
länderamt die Inkarnation dump-
fen, deutschen Beamtenums. Daß
tatsächlich bei dem momentanen
Asylrecht den Betroffenen in
Wahrheit oft alles andere als zum
Lachen ist, war Hintergrund der
Benefizgala für das Netzwerk
„Kein Mensch ist illegal“, die am
Sonntag abend in der Trinitatiskir-
che stattfand und zu deren Pro-
gramm auch die „Pappenheim



Zur Benefizgala „Kein Mensch ist illegal“ waren auch der PDS-Politiker Gregor Gysi und der Theologe Eugen Drewermann (von links) in die Trinitatiskirche gekommen. (Bild: Peter Rakoczy)

Kein Mensch ist Illegal Gala Benefit

During my recent performance tour of the Rhine River of Germany, I was billeted with a 7 person commune called a *wohngemeinschaft*. My “host family”, a group of artists, journalists, academics, professionals, and political activists ranged in age from 23 years to 62 years of age. They included Peter Kleinhert-Tralau, a 61 yr. old *radikal*-journalist, who was preparing to shoot a TV documentary in Namibia.; Henning Buschow, a 29 yr. old computer programmer who was organizing a music-rave-cum-political-protest-rally; and Yiddiz Yildiz, a 37 yr. old Turkish journalist who was editing her radio documentary on so-called “illegal immigrants”.

I had seen giant signs on buildings, as well as posters and handbills proclaiming “*Kein Mensch ist Illegal*”. My host family explained it literally meant “no one is illegal” but it was also the name of an anti-racist protest of the deportation of mostly



дедушка

папа X



бабушка

мама X



он X

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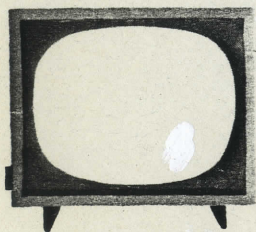


Turkish, Kurdish, and other “eastern” immigrants and refugees often to prison, torture and death sentences in their home countries. There would be a gala benefit soon. “Will you come?” asked Henning.

Henning arranged a cheap group price for *wohngemeinschaft* members to the benefit held at *Trinitatiskirche*, a beautiful church within walking distance of the commune. This was a fitting choice as churches serve as two week shelters for refugees before the German government forces them to move to the next church and the next and the next. Thousands of votive candles were quietly lit by the audience during the 5 hour gala benefit (a combination of *debattes*, speeches, traditional German *kabarett* performances, music, poetry, and anarchist/dada turns). It was organized by the well-known feminist radio journalist Gaby Gillen with Henrich Pachl as master of ceremonies. The event was unlike anything I had seen before. Technicians improvised sound and light solutions during performances. The talent and energy were in the

3 Präge dir folgende Wörter und Sätze ein:

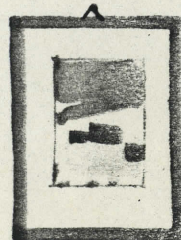
телевизор



резинка



картинка



forefront of a crew armed primarily with duct tape and goodwill. By hour two, I was convinced I understood German perfectly.

The *debatte* was amongst three people who basically agreed: popular east German opposition PDS member Gregor Gysi (his hands wrapped in bandages after a soccer accident), Koln's SPD member of parliament Gunter Oesinghaus, and the young (in her early '30's) and impassioned Kerstin Muller of the Green party. Tension was created by organizer Gaby Gillen when she assured Gunter Oesinghaus that he would be reminded of his promise to remove all restrictive changes to the present asylum laws if his party were elected in the upcoming German elections. As well, each of the politicians was asked what they would personally do to help the "*Kein Mensch ist Illegal*" movement if they failed to be elected to the government.

тоже

auch X

Дедушка в комнате. Бабушка тоже в комнате.

смотрит

sieht X

Он смотрит телевизор.

смотрят

(sie) sehen X

Они смотрят телевизор.

завтракает

frühstückt X

Маша завтракает.

завтракают

(sie) frühstücken X

Они завтракают.

Ирина

Irina (Mädchenname) X

Eugene Drewermann is a Catholic priest de-frocked for his many protests inside the church amongst other things

regarding the celibacy of priests. He has helped thousands of refugees through the enforced two week asylum migration of Germany's churches. He is currently protesting the new law which refuses food and medical aid to any immigrant deemed "illegal". Drewerman explained immigrants are forced into criminal activity directly because of their "illegal" status: without money or permission to work, they must steal to feed themselves and their children, and are then easily deported. There were a series of major protests in the spring of 1998 when Koln police kidnapped refugee children playing outside a church in an attempt to lure their parents outside church protection to enable the police to arrest them. Eventually, after much pressure and protests, the children were re-united with their parents. But most immigrant stories do not have happy endings. Drewermann asked how could 23 million deutsch marks be spent on one fighter plane but no marks could be spent on refugees. Then he produced a covered tin can. He had just celebrated his birthday and his former congregation gave him 2000 marks to spend as he chose.

He put the money in the can and asked the audience to contribute what they could.

Hüsch war auch der erste, der die Spendendose seines Vorredners Eugen Drewermann mit einem Geldschein auffüllte. Der Theologe, der in seiner Rede eine Parallele zu den „Asylfällen“ der Bibel zog, hatte die Dose während seiner ganzen Ansprache in der Hand gehalten und schließlich erzählt, seine Gemeinde in Paderborn habe ihm das Geld zu seinem Geburtstag am Samstag geschenkt. „Es sind etwa 2000 Mark“, so Drewermann, „und wenn nicht, dann werden es noch.“ Mit dieser S

ПЯТЫЙ УРОК

digte „Heftige Debatte“ mit Gregor Gysi (PDS), Kerstin Müller (Bündnis 90/ Grüne) und Günter Oesinghaus (SPD Köln) war allerdings nicht gerade kontrovers:

1 Lies laut und schreibe: *пнs über*

3 3 Кто завтракает? *Кто завтракает?*

3 3 *Кто завтракает?*

lich gab es noch *berühmt*

richt: Die Ber *gent*

My favourite *kabarett* piece was an Erich Kaestner poem called "If We had Lost the War" performed by Distel Berlin's Gisela Oechelhaeuser. The poem was a critical analysis of Germany's guilt and angst. It explained that America's need to make Germany strong and rich to ensure a strong capitalist wall against the Soviet Union for the duration of the Cold War was the very reason it was too easy for Germans to forget the horrors, racism and suffering of the Second World War. The powerful performer Gisela held the attention of every person in the audience when the poem concluded, "we only lose our memory of what we did."

Three man *Pappenheim Peepshow* performed a skit playing racist immigration officers which provided necessary comic relief. Notorious Bavarian poet/journalist Horst Tomayer, who writes a monthly column for Konkret (Germany's oldest left wing magazine) stormed the stage interrupting the politicians in their political *debatte*. Tomayer, perhaps in his mid-sixties, paunchy, dressed in walking shorts, had bicycled to the gala from Munich. Although he was well-fuelled on beer, his *aktion* and poetry reading were tolerated and encouraged by the Master of Ceremonies and most of the audience.

Peep Show" gehörte. Dabei bot das evangelische Gotteshaus, auf das die Veranstalter nach der Absage des Schauspielhauses hatten ausweichen müssen, Moderator Heinrich Pachl einen dankbaren, wenn auch bitterbösen Einstieg zur Begrüßung der rund 300 Zuschauer: „Willkommen im Kirchenasyl.“

Insgesamt 138 Kurden, darunter 2 Lies laut und schreibe: leit in

ю Ю Папа и мама завтракают.
ю Ю Папа и мама завтракают.
der Türkei den deutschen Beh

gut-gemischte Ausgabe der kabarettistischen Sendung „Mitternachtsspitzen“, wenn zum Beispiel Robert Gries nach ethnologischen Übereinstimmungen zwischen Bayern und Kurden suchte. „Die Kurden haben die PK Bayern die CSU, und unter hat die Zivilbevölkerung den.“

Gleichzeitig

ein A

Dicke Luft, a community orchestra of Koln's left wing radio, tv and print journalists, began 15 years ago when they decided to get together to learn to play music. The music

they played was great -- favouring brass and tight arrangements, they definitely "got rhythm". One of the sax players had a four year old daughter who wandered through the orchestra laughing, dancing, and putting her ear to the speakers. Even when she knocked over another sax player's music stand in mid-solo, *Dicke Luft* didn't miss a beat. They played their Arabic/Yiddish fusion-jazz piece which included short news reports about individual "illegals", including:

-- a Kurdish man with 7 days left on his visa was arrested merely on suspicion of avoiding deportation. Despite protests at the front of the jail, he was taken through the back door of the prison to the airport and deported to Turkey where he was arrested and tortured. He made it back to Germany only to be arrested and deported again.

-- Tanya, a Bangkok prostitute, picked up by a German businessman on a sex tour to Thailand, was brought to Germany. When he tired of her, he kicked her out to the street where she was easily arrested for prostitution and deported.

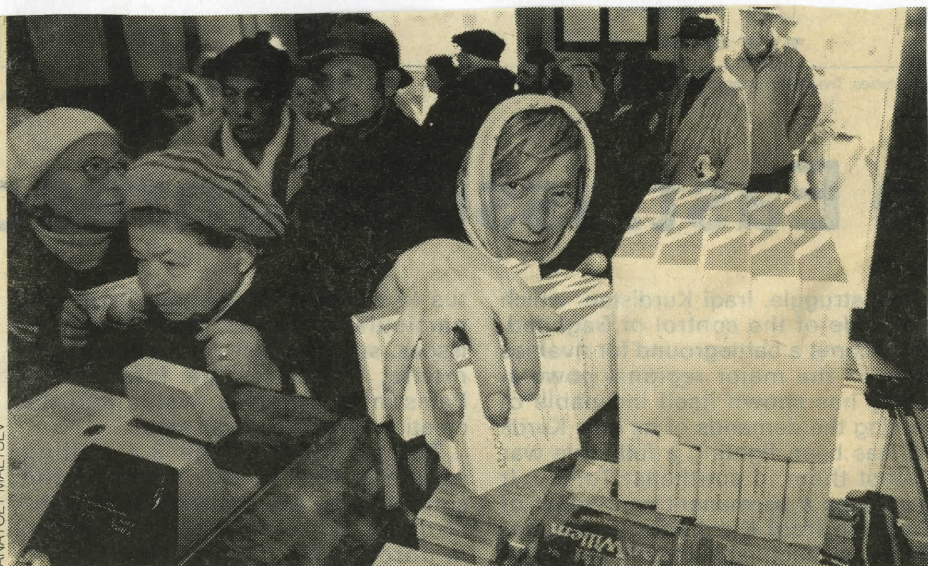
As the evening progressed, performances opened into broader satire and entertainments which included a band called *Edelobst* (literally "choice fruit"). They segued between punk, country & western, cabaret, and classical/gypsy rock angst. The lead singer/poet had a relentless Patty-Smith-meets-Marlene-Dietrich presence. The crowd cheered and begged for encores. Two more songs and it was all over. I looked back into the near empty

church as we left at half-hour past Cinderella hour. Volunteers were sweeping up and gathering empty beer and wine glasses. Most of the votive candles had burned out. But the flame of hope for tolerance and change created by this celebration of art and politics is still burning. A gentle flame towards international human rights and freedom.

**kein
mensch
ist
illegal**

October 1998

LE MONDE DIPLOMATIQUE



ANATOLY MALITSEV

There are still people who claim the countries hit by the crisis have only themselves to blame. They are the victims of the 'harsh but fair laws of the financial markets'

kein mensch ist illegal

in der Trinitatiskirche
Filzengraben 6, Köln-Innenstadt

außerdem:
Hanns-Dieter Hüsck
Die Hühner

Politiker

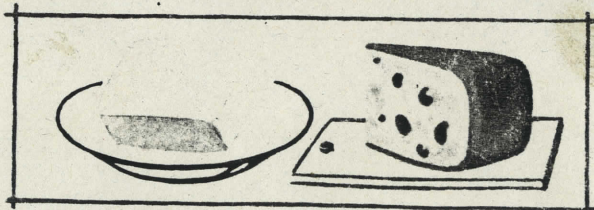
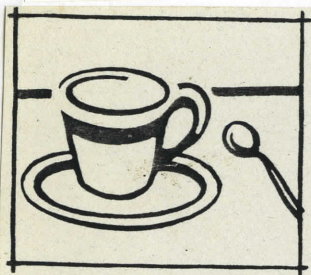
Gregor Gysi, PDS
Günter Oesinghaus, SPD
Heiko Kaufmann, Pro Asyl

Künstler

Achim Konejung, Kabarettist
Gisela Oechelhaeuser, Kabarettistin/Distel Berlin
Dicke Luft, Blasorchester
Horst Tomayer, Autor und Satiriker
Renan Demirkan, Schauspieler
Josef Trattnik, Schauspieler
Wilfried Schmickler, Kabarettist/3GestirnKölnEins
Rainer Pause, Kabarettist
Pappenheim Peepshow, Kabarett
Die Scheinheiligen, Kabarett
Robert Gries, Kabarettist
und viele andere

Moderation

Heinrich Pachtl



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