

Why Migration Museum?

Migration is one of the burning issues of our time: people are fleeing their homeland in the hope of a better future without violence, war, hunger and oppression. Most of these refugees end up in neighbouring countries, with a small part crossing into Europe at great risk. If the construction of a better future succeeds, migration will enrich everyone involved; if it will not succeed, it'll become the expensive storage of people who have put a lot on the line and carry a lot of suffering with them.



Those with many resources - a high level of education, a network of family and friends or financial resources - have relatively good chances to succeed. However, integrating and building a better future is more challenging when people are more traumatized and have fewer resources. For migrants to succeed in building a new future and not to become the problem that they are often portrayed as, various interventions are needed to foster people's confidence and hope that they can shape their own future.



In a nomadic understanding the art-activists of the International Migration Museum, short IMM, work in mobile teams in various places for interventions like the *snapshots* providing a stage and open new perspectives for migrants and refugees own ideas.

Not only does the IMM consciously use the artistic resources far removed to be understood as social work or job creation but creates a much larger picture of enrichment through diversity through the various interventions that have been realized in the last three years. The encounter of people from different regions and backgrounds of experience offers the opportunity to create something new in concrete joint action and cultural exchange that would not have happened without the other, the former stranger.



Just as in the 1920s in a situation of social upheaval the Bauhaus cultivated the possibility of creating new forms of design through the interaction of different creative disciplines and nations, the IMM intends to create spaces for mingling and interaction in which different ways of working and working forms can enrich each other.



In the same line as the Bauhaus once created connections between visual, applied and performing arts through a common concept, the International Migration Museum also offers an overall concept that integrates various forms of artistic creation. Here, too, the connection between artistic objectives

and appreciation for concrete action is of central importance. The International Migration Museum uses multiple disciplines and techniques from various cultural backgrounds ranging from craft to IT. The concept strives to create a fertile ground for curiosity, creativity and personal development that enables refugees and other participants to reimagine their own future.



The method of intervention is inspired among others by the ideas of the liberation educator Paulo Freire and the *Theatre of the Oppressed* by the theatre-maker Augusto Boal. In the Brazilian context in the 1970s, people with little education were given the opportunity of political experimentation with playful means: they were able to express themselves and develop their own voice. Like the *Theatre of the Oppressed*, the interventions by the International Migration Museum aim to foster community and trust among those involved in the creative process.



One of the methods is to offer avenues for interaction that are less dependent on language to enable people to participate irrespective of their language skills. For example, calligraphy proved to be particularly helpful for traumatized people, as the slow, controlled movements had a calming, mentally strengthening and motivating effect.

Wood proved to be a particularly suitable material for making cultural objects such as musical instruments or pieces of furniture, which form part of our global cultural repertoire. On one occasion participants built shoe racks that served as a boundary object between the logic of fire regulations that prohibited any objects in the corridor, and the culture of the refugees in which taking off one's shoes as you enter a room is a matter of politeness.



The International Migration Museum thus builds on the idea of the *maker movement* for people to develop their own solutions instead of being dependent on mass production and consumerism. An essential element of the artistic approach is that is purpose free: the participants are not required to produce anything specific - the idea for the shoe racks was brought up spontaneously by some participants, while other participants followed other ideas.



A shoe rack could have been bought ready-made at any furniture discounter. The crucial element was that the idea emerged among the participants. One of them happened to be a carpenter who in the midst of the process turned into an informal teacher. The principle of freedom of purpose guarantees

that participants themselves can discover what they want, set their own goals and give objects their own meaning.



With the *snapshots* and other interventions, the International Migration Museum provides exemplary and very concrete impulses for personal development of the participants as individuals and as communities in their diversity. The approach does not remain on the level of abstract formulas but enables meetings at eye level - not merely integration clear togetherness.

The IMM is based on the interaction and cooperation with other organizations and institutions. It contributes artistic approaches that expand participants' ability to conceive a broader range of possibilities and engages them in divergent thinking and acting.

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