

Dear Reader,

I am Emese Csornai, visual artist and light designer, living and working in Berlin in the last one year. I have fled Amsterdam, where I lived before for 9,5 years. I had to leave, like many others, since business has eaten up the arts scene of the city. It has happened in a very short time. The Amsterdammers who have demonstrated at the age of 5-6, with banners and won their playground back from becoming a car road are now standing chanceless and obey business interest.

When I entered the art scene of Berlin, many people warned me that Berlin is going down the same road. As the city seems so social, I doubted at first it could happen. But what where those kids in Amsterdam thinking? They owned democracy. Today they politicize to be able to follow their market broken loose.

I have seen the process of packing art up with a fake but direct economic efficiency, which dries out the body of art. Every time when a project is manageable from the beginning, the public can be almost sure it is not even worth seeing. Art deals with the impossible, processed and presented to the need of our time. Therefore preparing art that is worth it to see- it takes time and observation.

The Senat of Berlin recognizing this gives stipend for visual arts to develop a research, opposed to accomplishing a product in a minimal time, that industry is supposed to do. Knowing this contextualizes that similar attempts to provide time for artists is a worthy try to get out of the times of big economic bubbles and short attention span. I think a city in which such decisions are centrally made should give a standing applaus to its citizens who can recreate such conditions for themselves and others with their own means.

I have the luck to know Wiesenburg by finding the work of Bruno Pocheron and being interested in the mind and hand that created them.

Having seen his shared studio in Wiesenburg I was impressed by the effort and the quality and quantity of work he and his co-workers put into the place, which by now could compete any Norwegian art residency. The studio hosts 7 artists who are creating here, and involve co-workers like myself. The renovation process of wiesen55 was co-funded by the EU, which is awarded to long-term constructive social investments. I was ovejoyed to see that a social project, that Wiesenburg has been from the start, branches out so well in time and re-invents itself in such a resourceful way. Today my hopes that Wiesenburg can flourish in its noble tendencies gain an actuality: the location offers me an exchange I was not even brave enough to hope exists.

January I am planning to participate in an exchange amongst theater professionals of two weeks. I must stress that this event for a light designer is unique not only in Berlin but

most likely in the whole world. Light design is a lonely work, can be done in a great variety of ways, needing a huge apparatus from the location of activity and far-reaching competency from the designers. To create such a hub for exchange of research and technology can change potentially all participants' development of career, and the whole market they work with. This is the first non-monetized attempt I found for a conglomerate in light design, and if this can continue, it can by its nature bring independent objective to theater and outside of it, which is a ground for social development and involved, conscious democracy.

I myself dedicate my time to think about social constructs working on grounds of higher potential than profit and consuming. This research is only worth the effort if applicable to practice, and as far as I am concerned, this initiative of Bruno Pocheron is certainly of social value and high morality.

Having described just this one activity, I need to waste no more words to describe that in my opinion scattering or losing, displacing the studios and residents of Wiesenburg is not merely their own loss, but the loss of the city of Berlin.

Thank you for your attention.

Emese Csornai

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