

Berlin Glas, e.V.

**Annual Director's Report: 2018**



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## January:

- The furnace was put back on very early this year, as we started with our youth programme in the second week of January.
- KBG  
16.01.2018 – Leibnitz Gymnasium  
Kiez Mobil  
12.01.2018 – Gyalpa e.V.  
24.01.2018 - William Hauff Grundschule
- We resumed teaching the sculpture class at the KH Berlin, and happily this year, the weather was not as bad as last year and the classes were not interrupted. The student's work this semester is very impactful and the Head of the Sculpture department invited us to organise an exhibition in the foyer of the school in July.
- The first Multaka – Berlin Glas workshop was Mold-Blowing from the 26<sup>th</sup> to 28<sup>th</sup> January. The Multaka workshops are fully sponsored by the Robert Bosch Foundation, giving us the freedom to work with a graphic designer to brand ourselves, and also have enough funds to fly unique artists from all over Europe, put them in a hotel, and pay each instructor a fair salary. We also have an extraordinary budget for materials.

I believe the Multaka team is less enthusiastic to promote the workshops this year, which I've had to intervene and approached different institutions myself. The workshops are very popular, as they are free, but the New Berliners are more reluctant to participate. The Multaka administration were asking Tandem groups if they wanted to join the workshops, rather than art organizations, as they had been in the past. I wrote to the Foundation Class at the Kunsthochschule Weissensee, which proved to be successful. There are a number of artists from Syria and Iraq, who would benefit greatly from the opportunity to have an experience with glassmaking, and, as well, to be in contact with other artists in Berlin. As in the previous years, there were numbers exchanged at the end of the workshop.

- In April 2017, artist Felekşan Onar hired out the Berlin Glas studio for a week to make some work. She initially wanted to cast a swallow, but we encouraged her to try mold-blowing, instead. The first set of birds to come out of the annealer the next day had not taken the form of the mold entirely, and she remarked that they looked as if they had their wings clipped. She began to tell me how the Syrian refugees in Istanbul, many of which sit along the streets near her studio, remind her of birds without wings. She remembered reading Louis des Bernier's novel of the same name and reminisced about another experience she had had with her nanny long ago, who had been displaced from Greece because she was Muslim. I asked Felekşan to write a longer statement about this topic (appendix I), and forwarded it to Prof. Dr. Stefan Weber, director of the Museum of Islamic Art. I asked whether we would be able to install a few of the birds as an

“intervention” at the museum to bring awareness to the refugee crisis, which affects the Middle East as much as it does Europe. Dr. Weber was happy to organize an exhibition of the 27 swallows we made during the week in April, which opened on January 25<sup>th</sup>. The show was called Perched | Zwischenstellung and was displayed in the Aleppo Room, a very fitting place for it.

- I traveled to Portland, Oregon from the 15<sup>th</sup> to the 21<sup>st</sup> in order to assist with the 3<sup>rd</sup> Multaqa workshop. The programme in Portland has been developing over the last year and they plan to have a plate-making fundraiser in the Spring. The workshop was held at Lincoln High School, in the Arabic class. The students are very enthusiastic to fundraise for Multaqa and have started volunteering on the weekends as mentors to new comers to Portland. We decided to call them New Portlanders!

## February

- 13.02.2018 Kids Blow Glas: Leibnitz School
- 15.02.2018 Kiez Mobil: Wilhelm-Hauff-Grundschule
- Viviane Stroede started volunteering to help me fundraise for the youth programmes, both Kiez Mobil and Kids Blow Glas. She started to research grants to apply for, and at the beginning of February, she suggested we run a crowd-funding campaign. Viviane is a journalist for an independent political magazine that runs a monthly crowd funding campaign to keep it running.

I asked on Facebook what people thought to be the best platform for raising money and the majority suggested Kickstarter. Viviane asked a colleague of hers to make the video, and we used the 15<sup>th</sup> of February as an occasion to film a Kiez Mobil workshop. Despite the class being held at the studio, rather than at a refugee home, the video was impactful is demonstrating how the children react when given an opportunity to work with glass! The video took another month to edit and prepare, and we planned to launch the campaign on April 10<sup>th</sup>.

We estimated €7000 would be enough for the programme to run comfortably for one year. We were slowly running out of clear and coloured glass, so around €4000 was planned to be spent on an order from Bullseye Glass Co. The rest would pay for 2 monthly workshops and some new supplies.

An archive of the campaign can be seen here:

[https://www.kickstarter.com/projects/317238537/the-kiez-mobil?ref=user\\_menu](https://www.kickstarter.com/projects/317238537/the-kiez-mobil?ref=user_menu)

## March

- 15.03.2018 Kiez Mobil: Wilhelm-Hauff-Grundschule
- 17.03.2018 Kiez Mobil: Kein Abseits e.V.
- A group of 12 students, all of which were Fullbright scholars, came to visit the studio for a tour on the 20<sup>th</sup> of March. They were studying or doing research in various parts of Europe and were convening in Berlin for a conference. The majority had not been to a public-access glass studio before and were very appreciative of the trip out to Reinickendorf.
- On the 21<sup>st</sup> of March, I volunteered to teach a workshop at one of the refugee houses in Reinickendorf. Together with the kids we looked at photographs of 19<sup>th</sup> century Iznik Ottoman plates and then they made their own on paper plates. The class was fun, but at some point, the parents started sending their young children into the room causing the older kids to lose focus. The children in this particular home live in dire conditions: entire

families of 4 or 5 share a 35-square metre room. The facilities are old and one can feel that the parents are particularly lonely.

This experience made me realise that the work we do with the Kiez Mobil is so important, as we see the children transform during the duration of the workshop: they are free to be children and for those 2 hours, they no longer think about migration or how they got to their new home.

- On 22 March, Felekşan Onar traveled back to Berlin to give an informal artist talk for Perched | Zwischenstellung. The talk began at the museum in front of the Aleppo Room, and continued at Lawrence, a non-profit Syrian restaurant that is run by New Berliners.

With the popularity of Perched | Zwischenstellung, I wrote to Dr. Mariam Roser-Owen, curator of Islamic Art at the Victoria & Albert Museum to ask whether she would be interested in doing a similar intervention with the swallows. She very much liked the idea, and decided to include it during the London Refugee Week between the 16<sup>th</sup> and 23<sup>rd</sup> of June. The swallows would be on show from the 16<sup>th</sup> of June until the 30<sup>th</sup> of November. There would not be a formal opening for this iteration of Perched, but it would be highlighted during the gala ceremony of the Jameel Prize for contemporary art and craft.

Dr. Roser-Owen organized a public artist talk on the 25<sup>th</sup> of June, in which Felekşan Onar would be in conversation with Louis de Berniers!

The press amount of press surrounding Perched | Zwischenstellung led to the Visual Art Center of New Jersey reaching out to Felekşan asking if they can show some of the swallows, too. This led the artist to grow the number of birds from 27 to 99, referring to the mystical number of the names of the Prophet Mohammad in Islam. The show in New Jersey, entitled “Oh World, what a world!” opened on the 1<sup>st</sup> of June and the 13 birds that were sent there will remain perched until September 9<sup>th</sup>. And because the number of swallows grew from 27 to 99, Felekşan sent 44 to the Victoria & Albert Museum.

- The second Multaka workshop was fusing glass with Silvia Levenson. Again, the Multaka administration did not put as much effort into promoting the workshop within the New Berliner community, and so the amount of participants was less than expected. It was, nonetheless, one of the strongest workshops we have had. The partakers were motivated and bonded quickly with each other.

## **April**

- 10.04.2018 Kids Blow Glas: Leibnitz School
- 24.04.2018 Kids Blow Glas: Leibnitz School
- 03.04.2018 Kiez Mobil: Storkowerstrasse Refugee House
- 26.04.2018 Kiez Mobil: Girls’Day 2018
- We launched the Kickstarter campaign for the Kiez Mobil on the 13<sup>th</sup> of April. It was set with a goal to raise €7000. It was a difficult experience, as it requires someone dedicated to making up-dates on social media and the campaign itself. There was also the added pressure that if we did not reach our goal, we would not be funded. We invested €100 to promote it through someone working along-side Kickstarter, but this was unsuccessful. The most worthwhile method of promotion was through Instagram and Facebook, out of which the news was spread through word of mouth. The majority of pledges came from Germany, which was very positive for us, and from Lani McGregor, co-owner of Bullseye Glass Co..

Midway through the campaign, Lani McGregor wrote an email telling us that Bullseye

Glass would be sending us a crate of glass (clear and colour) and supplies. This was an incredible gesture, as it meant that the money we raise on Kickstarter would then be enough to sustain us for two years, instead of one!

- Berlin Glas was part of Girls' Day 2018, marking the 3<sup>rd</sup> year we have been involved with the programme. This year someone from the Reinickendorfer Allgemein Zeitung wrote a short article about the studio and our involvement with youths in Berlin.
- On the 24<sup>th</sup> of April, we had a group from the University of Arts in Berlin for a workshop. They were from the Department of Product Design. We started off giving the students a tour of the studio and then asked them to sit down and brain-storm ideas. We asked them to make drawings and after 20 minutes, we asked them to start to combine their ideas into one design. When they came up with a final design, we made the piece for them.
- On the 26<sup>th</sup> of April, we had a visit from ResiArt, an artist collective in Reinickendorf. They were interested in touring the complex where the Berlin Glas studio is located, to meet other artists in the area, and to introduce us to their own work.

## May

- 10.05.2018 Kiez Mobil: Wilhelm-Hauff-Grundschule
- Mona Jas, head of education at the KUNST-WERKE BERLIN e. V. (KW) invited the Kiez Mobil to be part of the Berlin Biennale! This is an incredible opportunity for Berlin Glas, as it opens the door to further involvement with the fine arts sector in Berlin.
- On the 9<sup>th</sup> of May, we welcomed students from the UdK Product Design department for a 3-hour workshop and glassblowing demonstration. There were 15 in the group, who had been until then touring different glassmaking centres in Germany. We started with a tour of the studio and then discussed with them ideas behind product design and glass. We asked them to make drawings that we then integrated into one idea. The Berlin Glas team made the object while they watched.
- Nadania Idriss was elected to the board of the Glass Art Society in May 2018, and attended the annual conference in Murano, Italy from 17 to 20 May.
- The third Multaka workshop was painting on glass with Jeff Zimmer on 25-26 May.
- 30.05.2018: first meeting at Yasmine Benhadj Galerie to discuss the up-coming show that will display works made during the Berlin Glas – Multaka workshops during the last 3 years. (see Appendix II)

## June

- On the 4<sup>th</sup> of June, Berlin Glas hosted a barbeque for Brian Parkes, CEO of the JamFactory in Adelaide, Australia. The barbeque was also attended by members from the culture department of the Australian Embassy in Berlin and the new owners of the empty buildings at Provinzstrasse 40-44.
- 05.06.2018 Nadania Idriss was successful in getting funding from the Lette Platz Quartiersmanagement in order to make a brochure, a poster and print stickers for the Kiez Mobil. We displayed the new branding at the Lette Platz Strassen Fest on the 22<sup>nd</sup> of June.
- On the 6<sup>th</sup> and 7<sup>th</sup> of June, Nadania Idriss travelled to London to meet with Chris Roche



peer-to-peer endeavour, and we are thrilled to present a programme that will take this contemporary approach.

- The fourth Multaka workshop was on the 13<sup>th</sup> and 14<sup>th</sup> of July. Artist Anna Mlasowsky happened to be in Germany at the time, so we took the opportunity to invite her to teach the pate-de-verre technique.
- A group of Scouts from Dublin, Ireland travelled to Berlin and booked a bauble-making workshop on the 31<sup>st</sup> of July.

## **August**

- On 02.08.2018, Nadania Idriss travelled to Lybster, Scotland to attend the annual forum at North Lands Creative. She was a speaker in a panel discussion about the ISGNE project.
- Dates for Biennale Workshops in August:  
Kiez Mobil: 02.08.2018  
09.08.2018  
16.08.2018  
23.08.2018  
30.08.2018
- Kiez Mobil regular workshops: 03.08.2018  
14.08.2018  
28.08.2018
- Charlotte Colgate, the lead instructor for Kiez Mobil became Nadania's assistant. She helps in identifying and writing grants, creating lesson plans for the Kiez Mobil workshops and does the scheduling for them.

## **September**

- Kiez Mobil: 18.09.2018  
27.09.2018
- Silvia Levenson taught the fifth Multaka workshop on 7 and 8 September. The theme of the workshop was screen printing and using decals on recycled glass. She taught the participants how to cut bottles and make cups out of them and was so successful that we decided to repeat it again in December!
- Nadania was invited to speak at the Glass Education Network (GEN) in Nagoya, Japan. She was also on a jury panel for the graduating class in Seto, very close to Nagoya. The conference was very fruitful, as the link between some of the schools and universities learned what opportunities there are for their students after they graduate. Our community outreach programmes were of particular interest, as there are not many public studios with similar projects.
- A meeting of a delegation of Ukrainian professionals to Identify and Strengthen the integration of IDPs took place on the 25<sup>th</sup> of September at both the Museum of Islamic Art in the Pergamon Museum, and the Berlin Glas studio. It was organized by Cultural Vistas, a nonprofit exchange organization promoting global understanding and

collaboration among individuals and institutions. We gathered in the Multaka office for a question and answer session, which lasted well over one hour. We ended the meeting with a trip to the Berlin Glas studio for a live glassblowing demonstration.

## **October**

- Kiez Mobil: 23.10.2018  
25.10.2018

## **November**

- Kiez Mobil: 26.11.2018  
28.11.2018
- Kids Blow Glas 30.11.18
- The Multaka guides generously did not accept any payment for giving the tours this year, and so we decided to use the money for an exhibition that we called Connected. It was a celebration of the collaboration with Multaka and a way to show the general public the success of our initiative. The objects on view were highlights from the twelve workshops that have been offered during the last three years.

We asked the Yasmine Benhadj Galerie to host the show; however, the experience we had was not a good one. She wanted to invoice us 2000€ for renting her space for one week, and after refusing to pay that much – and offering to go somewhere else – she lowered the price to 1000€. The day we went to set up the show, she had not yet cleaned the room, so we had to paint and prepare everything before we could install the objects. During the week, she did not open the door to the public, keeping it closed, and asking that they ring a bell. Therefore, we have no real indication or count of the amount of visitors that came to see the show.

On the 7<sup>th</sup> of November, we organized a public roundtable talk at the gallery asking the question of how art can create a culture of peace? What does it mean to create a culture of peace? Using art as a tool, shared knowledge, and working together on common goals are at the forefront of the workshops. They provide a platform for enabling hospitality, discussion, and an exchange of ideas about home and culture. See Appendix II: Report for the BOSCH Foundation for a full summary. Speakers were: Professor Dr. Stefan Weber, Silvia Levenson, Hussam Muhammad, Clara Fohrbeck, and Nadania Idriss.

- The first workshop within the framework of Imagining Sustainable Glass Network Europe started on November 19<sup>th</sup> until the 23<sup>rd</sup>. A wonderful artist – recommended to us by Silvia Levenson – named Sofia Villamarin came from Munich to teach the class. It was so well received, we will invite Sofia to teach again in the future.
- The sixth Multaka-Berlin Glas workshop was on the 23<sup>rd</sup> and 24<sup>th</sup> of November. The theme was traditional painting on glass led by Sofia Villamarin.

## **December**

- Kiez Mobil: 07.12.2018  
08.12.2018  
08.12.2018  
08.12.2018



- Kids Blow Glas 10.12.2018
- Our last Multaka workshop was mold-blowing and coincided with the closing party at the studio. Our strategy to invite students from the art schools was very successful, and as well, the Multaka Team became more involved with the recruiting of participants. Hussam and Nadania came up with a new model for the workshops in 2019: to pair the instructors, inviting an artist that is working with glass and one New Berliner.



Nadania Idriss  
Managing Director, Berlin Glas e.V.

## **Appendix I:** Artist statement by Felekşan Onar

Perched

Felekşan Onar, April 2017

The steps of the beautiful old buildings of Pera, where my studio is located, are the new nests for the Syrian refugees that suddenly find themselves in the middle of this chaotic city. Going in and out of my building or walking over to lunch or to a meeting, I see them- just sitting there, with their children, sometimes a whole family maybe with a stroller and their belongings in plastic bags... There are days I look away otherwise tears rush to my eyes; there are days I am angry with Turkish government for not handling the situation well enough; there are days when I blame rest of Europe for their delayed response...

My country is hosting more than half of the Syrian refugees of the civil war, totalling to 3.2 million. 230 thousand Syrian babies have been born in Turkey... Almost half a million of them are in Istanbul... Perched on the steps or by the sidewalks. Not knowing what next, where to go or what to do.

This is not the first time that I witness such a social calamity as a result of political chaos. Over the years, history repeats itself time and again as there is constant political unrest somewhere on our planet. This situation takes me back to my childhood, to a little town where I grew up in the Aegean coast, namely Söke. Söke once was a town inhabited by Turks and Greeks. After the First World War, the Christian Orthodox Turks and Muslim Greeks were forced to go through a barter arrangement where both parties left their homelands- most of their belongings, their friends, their neighbours, their lovers...- and had to switch places with their counterparts to live in a new country that they knew nothing of except sharing the same religion. Most of them did not even speak the language of the country they moved into. Our housekeeper from my childhood, *Nazmiye hanım*, was a lady who had to move from Crete to Söke. She spoke Turkish with a dialect, however she was fluent in Greek and my childhood was full of her stories of the beautiful island she left behind.

Few years later, with tears in my eyes, I read '*Birds without Wings*' by Louis de Bernières. I could picture *Nazmiye hanım* in those pages. Her sorrow as she found herself in this new land that she knew nothing of. Very different than Syrian refugees in Istanbul today, she and her family had a roof on top of their heads as it was a barter, however it did not make them feel any different... Perched, unable to fly, unable to move...

I started making this series of hot-blown perched swallows during a residency at Berlin Glas past April. These birds with their closed wings almost look like the image I have in my mind of Bernières birds with out their wings. It is evident to me now that my perception of these social tragedies continues to leave me with a heavy heart and I can no longer try to look in another direction. I want to make sure we see them and they see us. I want others to witness this tragedy. I want to be able to place these beautifully crafted birds around public spaces in Western Europe to increase awareness for these people in need.

## Appendix II: Minutes of Multaka meetings (English only)

### Summary of the meeting

**When:** 30 May 2018 at 10:00am

**Multaqa:** Benhadj-Djilali Galerie, Torstrasse 170, 10115 Berlin

**In attendance:** Yasmine Benhadj-Djilali, Owner and Director of Benhadj-Djilali Galerie, Hussam Mohammad and Salma Jreige, Directors of Multaka: Museums as Meeting Point, Martina Kopp, Outreach Coordinator, Museum of Islamic Art in the Pergamonmuseum, Nadania Idriss, Director, Berlin Glas e.V.

- This first meeting was to solidify plans to organize a 10-day exhibition at the Benhadj-Djilali Galerie in November 2018. The dates of the exhibition have been agreed upon to be the 3<sup>rd</sup> until the 10<sup>th</sup> of November. There will be receptions for both the opening and closing of the show on the 3<sup>rd</sup> and 10<sup>th</sup> of November respectively. The title of the exhibition is still to be determined.
- We will meet in June – exact date TBA - at the Multaka office, in order to identify the objects that will be on display. Hussam mentioned that while there are still quite a lot of pieces in their office, we should look through the photographs of the previous workshops and ask the participants whose work we like if they would like to include it in the show. An initial object list will be prepared during this meeting.
- A video loop of the workshops will be projected on a flat screen that will be mounted in the back room of the gallery; and as there will be a video documentation, there is no need to have some of the pictures printed as well. It was agreed that the show should be a narrative of the programme, rather than showing static objects in a showroom environment.
- On the evening of the 7<sup>th</sup> of November, we will organize a round-table discussion about using the arts as a means for integration. Nadania would like to invite Sara Genc from the Robert Bosch Foundation to be the moderator. The concept for the Round-Table will be prepared by Nadania before the end of July.
- Martina suggested hiring a professional photographer for the next workshop, so that we can build a database of professional images. We should also prepare some objects to highlight in the press-release. She asked that all documentation be ready for proofing at the Museum of Islamic Art (SMB) at least one month in advance.
- All relevant logos will be sent to the Multaka team this week.

### Summary of the meeting

**When:** 02.07.2018 at 14:00

**Multaqa:** Multaka: Museum as Meeting Point Office, Museum of Islamic Art in the Pergamon Museum, Bodestraße 1-3, 10178 Berlin

**In attendance:** Hussam Mohammad and Salma Jreige, Directors of Multaka: Museums as Meeting Point, Cornelia Weber, Museum of Islamic Art in the Pergamonmuseum, Nadania Idriss, Director, Berlin Glas e.V.

- During this meeting, we pulled out many of the works that participants have not yet taken home to see the amount and quality of what is already in the office. Many are so beautiful, it will be difficult to

leave any out! We made some collective decisions about the message of the exhibition, how the works will be displayed, and a working title.

- Since we started holding the workshops, there have been 12 workshops in total, with 4 more planned for the remainder of 2018. This means there is a tremendous amount of pieces that we can use for the exhibition. The question would be how many would we really like to show?
- Cornelia suggested a wonderful idea to make a “tapestry” of the fused glass and mosaic panels that we can illuminate with LED strips. We all agreed this would be the best way to display the flat pieces.
- The small painted pieces will be suspended from the ceiling using very thin transparent fishing wire. The mould-blown glasses will be shown on plinths.
- We collectively decided the best starting point is to reach-out to the participants via email to ask them a set of questions:
  - What was your experience of the workshop?
  - Did the fact that you were meeting people from different cultures impact the work you made?
  - Did you meet anyone again after the workshop?
- The answers we receive will be displayed on the individual labels in the gallery, next to the person’s work.
- A plan of the gallery is needed, which Yasmine Benhadj will provide by the end of the day (02.07.2018). As a preliminary plan, the front room will have the fusing and mosaic tapestries on the left and right side of the room, and the 3-dimensional objects on plinths at the far end. The second room will have the paintings that are suspended, and the audio and video displays.
- A public round-table discussion is still planned for Wednesday the 7<sup>th</sup> of November. We will include 1 artist (Silvia Levenson?), 1 Multaka Guide, a participant, and (hopefully) Sara Genc from the Robert Bosch Foundation to be the moderator. The concept for the Round-Table will be prepared by Nadania before the end of July.
- The text for the exhibition, and all promotional materials should be finalized by the end of August. Nadania will prepare the texts and send them to Hussam et al. for translation into German and Arabic. The object labels will be in English only.
- The working title of the exhibition is: **Connected** (plus the Arabic word for “connected” connected to the English word, but we are still waiting to find the right word in Arabic to use)
- Our next meeting is planned for 6 August in the Multaka Office at 10:00am.

### Summary of the meeting

**When:** 13.08.2018 at 10:30

**Multaka:** Multaka: Museum as Meeting Point Office, Museum of Islamic Art in the Pergamon Museum, Bodestraße 1-3, 10178 Berlin

**In attendance:** Hussam Mohammad and Salma Jreige, Directors of Multaka: Museums as Meeting Point, Cornelia Weber, Museum of Islamic Art in the Pergamonmuseum, Martina Kopp, Outreach Coordinator, Museum of Islamic Art in the Pergamonmuseum, Nadania Idriss, Director, Berlin Glas e.V.

- Hussam and Nadania went through many of the pictures to identify the objects that will be shown in the show. We decided on the following amount:
  - 12 Mosaik panels arranged as 3x4
  - 26 Fusing panels arranged as 5x5 with the heart off to the side

- 12 Mold-Blown objects (6 from 2016, all of which are at the Museum), 4 from 2017, and 4 from 2018
  - 2 painted cups
  - 40 painted panels that will be suspended from the ceiling. Each are only 4x6cm and will reflect gorgeous shadows on the wall.
- Nadania will finalize the information about the exhibition and send Martina this text before Friday the 17<sup>th</sup> of August.
- The Roundtable is an open event for the public that will be held in English. Nadania will ask Yasmine to create an invitation for the event. Multaka will provide drinks and chips.
- The small painted pieces will be suspended from the ceiling using very thin transparent fishing wire. The mould-blown glasses will be shown on plinths.
- Hussam will send an email to ask all former participants the following questions:
  - Full name
  - Where are you from
  - What is the story behind the object you made (what inspired you)?
- The answers we receive will be displayed on the individual labels in the gallery, next to the person's work.
- A plan of the gallery is attached to this document.
- We did not decide on the date of the next meeting.

# Connected مترابط

Connected is the celebration of the collaboration between Berlin Glas and Multaka: Museum as Meeting Point that started in 2016.

Inviting international artists to Berlin to teach hands-on workshops, the workshop begins in the glass collection in the Museum of Islamic Art, where the participants are given a tour of the collection. The next day, the participants come to the Berlin Glas studio for a hands-on class taught by a renown artist working with glass.

While in the Museum, the objects identified by the *Multaka* (Arabic for “meeting point”) guide serve as a meeting point for creating dialogue within the group, the workshops use the material and process of making art with glass as the meeting point. This is especially powerful, since it takes a team to work with glass: the participants are compelled to bond with the person sitting next to them. It is equally empowering to work with glass, a material that is often considered forbidden to touch.

The objects on view present highlights from the twelve workshops that have been offered during the last three years.

The 2018 Berlin Glas - Multaka Workshops, and the exhibition Connected has been generously supported by the Robert Bosch Foundation.

4 – 10 November 2018

Vernissage: 3 November 2018 from 19:00

Public Roundtable Discussion:

*Berlin Glas – Multaka Workshops: How Art Can Foster a Culture of Peace*

7 November 2018

18:00 – 21:00

**Benhadj & Djilali**

Galerie

Torstrasse 170

10115 Berlin

[T. +49 \(0\)30 54 49 15 09](tel:+493054491509)  
[www.benhadjilali.de](http://www.benhadjilali.de)  
[galerie@benhadjilali.de](mailto:galerie@benhadjilali.de)

**Opening Hours:**

Monday - Saturday 12 – 18:00 and by appointment