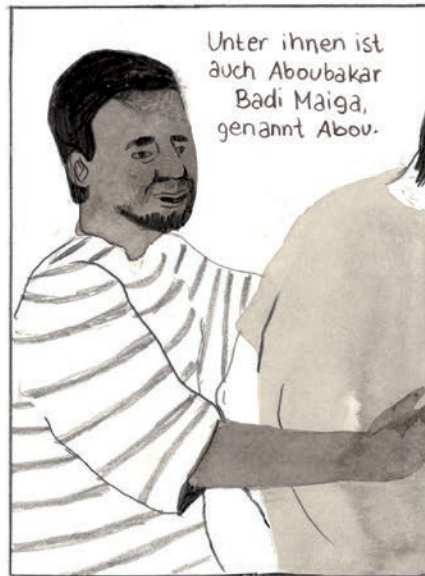


# Das passende Puzzlestück

von Christina Heuschen (Text)  
und Magdalena Kaszuba (Comic)



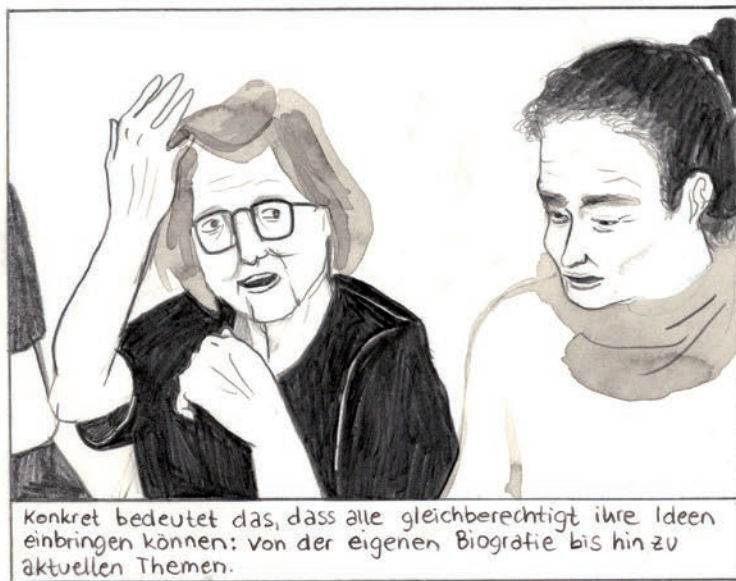




\* Quelle: Bundesamt für Migration und Flüchtlinge (BAMF)

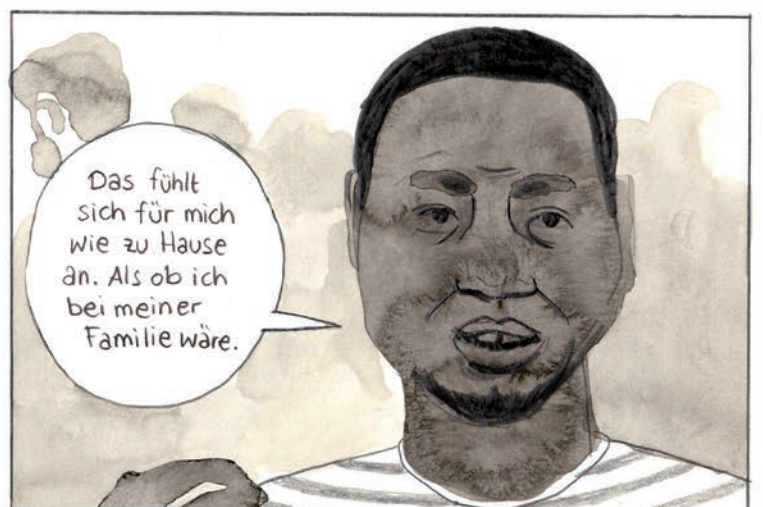
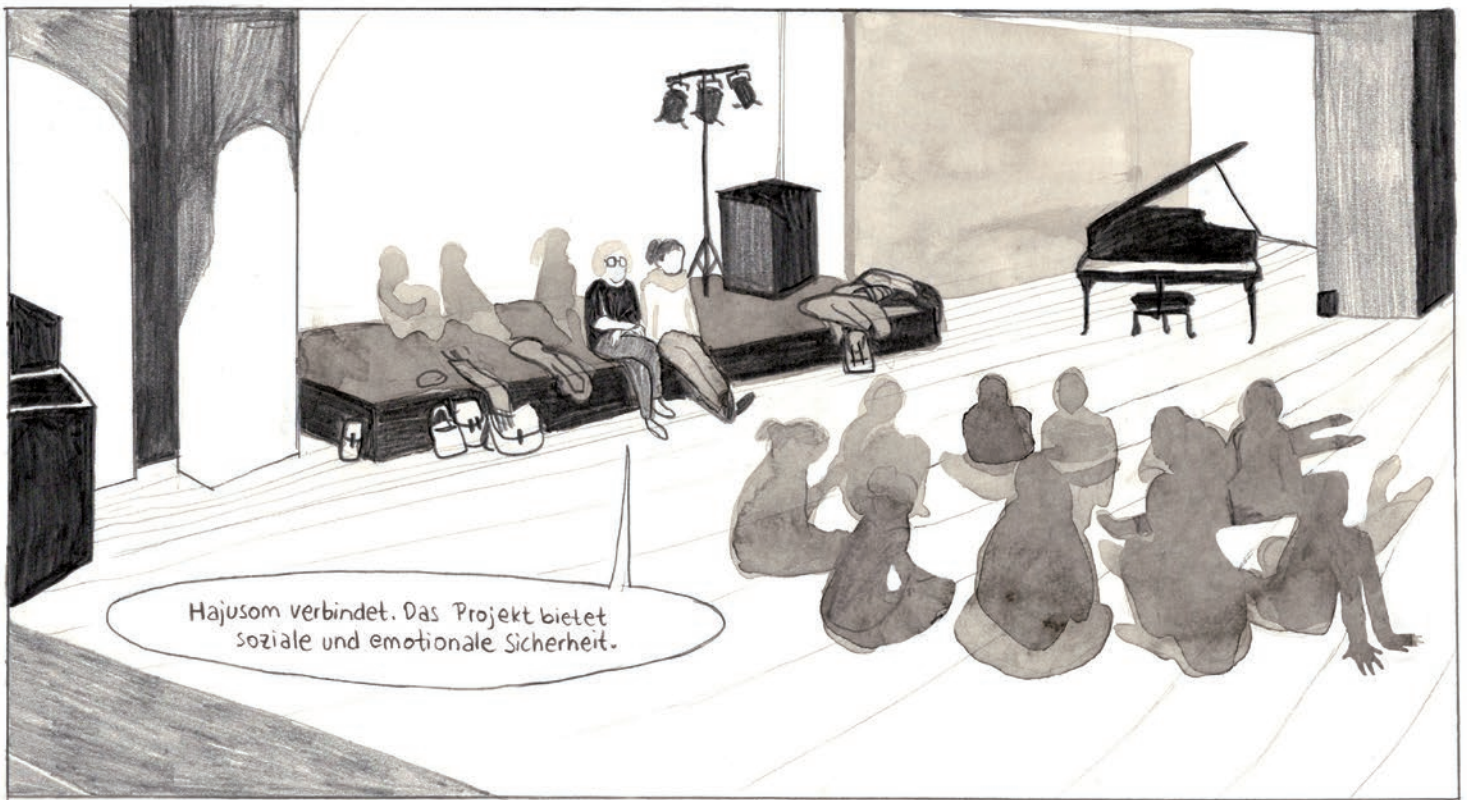
They're rehearsing for their dance performance "Silmandé"./Among them is Aoubakar Badi Maiga. He goes by Abou./The 21-year-old fled from Mali to Germany in 2011. That same year he applied for asylum, just like 27 other Malians [Source: Federal Office for Migration and Refugees]. He's been living here ever since./Abou is part of Hajusom, a transnational art project. He's part of an on-going ensemble.





Hajusom has been around for almost 18 years. The name is a combination of the names of three former members: Hatice, Jusef and Omied. All of whom were unaccompanied-minor refugees. Just like Abou when he came to Hamburg. / (Dorothea Reinicke, Art Direct and Initiator) "Our vision was to combine the artistic with the social and political." / In concrete terms, everyone can contribute their own ideas—from individual biographies to the most current topics and events. / Out of that idea the ensemble develops a piece together, and the art directors develop a dramaturgical arc, suggesting different performative elements. / "Collaboration in the ensemble is very solid. People here have something they can resonate with. We call this the Hajusom spirit." / (Ania Faas, Public Relations) "But no one can really put their finger on it."









Warum hat Abou Mali verlassen? Wegen des Bürgerkriegs und fehlender Bildungschancen sah er dort keine Zukunft für sich. In Deutschland schon.



Dass ihm Hajusom anfangs nicht gefallen hat, amüsiert den 21-Jährigen heute. Eine Sozialarbeiterin brachte ihn damals zu den Proben.



Als der „Coupé decalé“, ein afrikanischer Tanz, geübt wurde, entschied er sich, bei Hajusom zu bleiben.



Nicht immer laufe alles so gut, meint Ania. Die Förderpolitik in Hamburg mache Probleme.





Alles werde zu wirtschaftlich betrachtet, Expertise kultureller Initiativen würde nicht wahrgenommen. Hinzu kämen komplizierte Antragstformulare.



Integration wird immer als Einbahnstraße verstanden. Ihr kommt hier an, dann gibt es ein Puzzelstück für euch und ihr müsst selbst schauen, dass es irgendwie reinpasst.



Tatsächlich zeigt die Praxis bei Hajusom, dass es nicht immer einfach ist, mit jungen Geflüchteten zu arbeiten.

Die Teilnehmenden werden nicht nach ihrem Namen gefragt oder woher sie kommen. Niemals. Sie kommen manchmal ein, zwei Jahre, ohne dass jemand weiß, wer sie sind.



Aber klar, am Anfang sind die Bande sehr zart.



Nach und nach übernehmen sie mehr Verantwortung. Irgendwann werden sie Teil der größeren, festen Ensembles.

Everything is seen in terms of money, and the ideas of cultural initiatives experts aren't heard. Added to that are complicated registration forms. "Integration is always seen as a one-way street. You come here, then you get a puzzle piece, and then you have to see that it fits somehow." Experience at Hajusom shows that it's not always easy to work with young refugees. "The participants aren't asked what their names are or where they come from. Never. They come for one, maybe two years, without anyone ever knowing who they are." Most of them have to regain their self-confidence, process trauma, and simultaneously become adults, says Ania. Hajusom doesn't want to put any pressure on them. "But sure, at first the group is very fragile." Gradually they begin to take on more responsibility. Eventually they become part of the larger, more established ensemble.

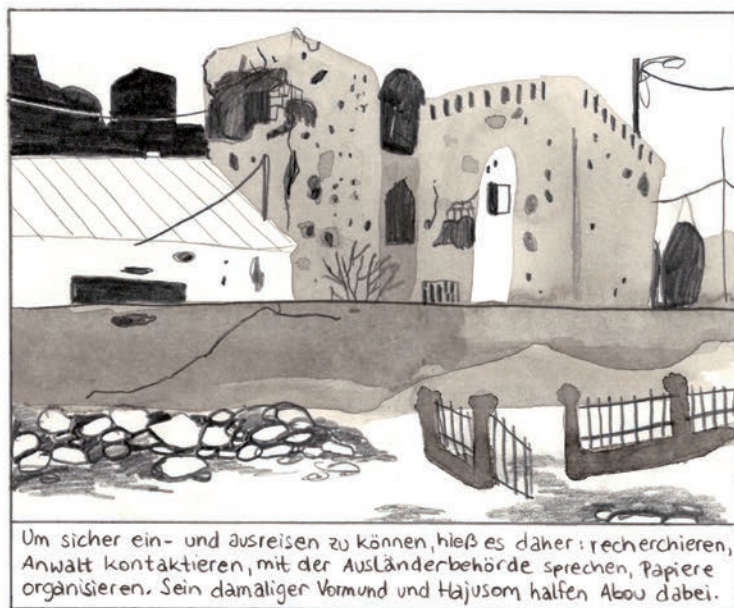
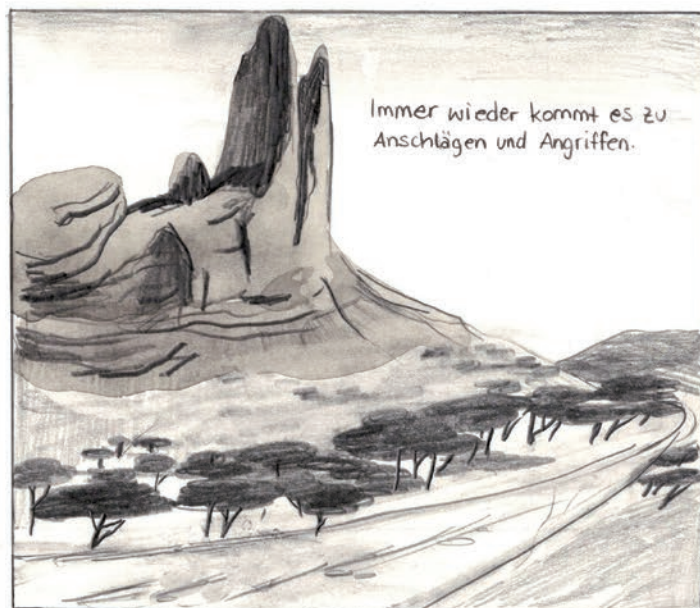




Im Rahmen des Stückes „Aller Et Retour“ reiste das Ensemble zu seinem Kooperationspartner nach Ouagadougou in Burkina Faso, das ein Nachbarland Malis ist.

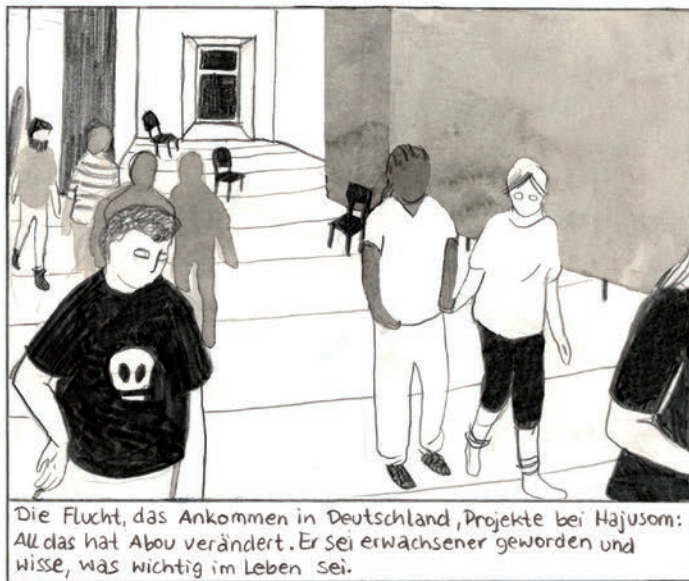


Mali ist weiterhin politisch instabil. Das westafrikanische Land ist gespalten in den von Islamisten kontrollierten Norden und den von Regierungstruppen gehaltenen Süden.



“Of course Abou was unsure at first. But he had always been a serious and conscientious person.”/When offered the opportunity, Abou visited his home for a few days./As part of the piece “Aller Et Retour”, the ensemble visited their cooperation partner in Ouagadougou in Burkina Faso, which neighbours Mali./Mali continues to be unstable politically. The West-African country is split into the Islamic-controlled North and the government-occupied South./Frequently resulting in attacks./Despite the fact that the protocol for getting into and out of the country safely is very strict—do research, contact an attorney who can talk to the foreigners’ registration office, and organise paperwork—both Abou’s former guardian and Hajusom helped him take the trip.





"I didn't see my family for five years."/His mother hugged him for a long time and sobbed when she saw him again, after which they spoke for hours./Fleeing, then arriving in Germany, the projects at Hajusom—all these things changed Abou. He became more adult and now knows what's important in life./"Now I'm fighting to achieve something with my life."/Currently he's training to be a metal construction worker./It's his dream to study engineering. Regardless of Hajusom, that won't be easy, because without a German Abitur, gaining access to university is hardly if not impossible to obtain./The premiere of "Silmandé" takes place in June.



To learn more ...

Overview of the work carried out by Hajusom:  
<http://www.hajusom.de/english/hajusom>

Why northern Mali is out of control:  
<https://www.theguardian.com/world/2015/nov/25/the-struggle-for-mali>

Translation: Daniel Stächelin

Alphabet des Ankommens • Alphabet of Arrival

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