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***Zukunft Kultur*: Refugee Voices and the Creation of Embodied Publicities**

Migration narratives are commonly constructed around notions of difference, focusing on the mistrust and anxiety between migrants and host societies. Such narratives of difference shape public perceptions of migrant communities (as well as their host communities), constantly renegotiating power dynamics within and between multi-, inter-, and transcultural societies. Based on ethnographic research on migrants and refugees from the Middle East and African countries recently arriving in Germany, as well as on members of the host society, this paper foregrounds how musical performances act as tools for the representation of others, their variability, the temporality of migration experiences, the intricacies of authorial agency in relation to larger discourses of migration, and the fluctuating contours of such a discursive debate when translating the migrants’ voices into musical forms. The analysis of musical forms such as the opera *Orfeo*, a collaboration between migrants and hosts and produced by the association *Zuflucht Kultur*, reveals socio-cultural, political, and institutional parameters of aesthetic difference, sameness, and inbetweeness, all of which collectively constructs not only a (post-)refugee voice but also publicity and cultural knowledge about heterogeneous societies. Such musical case studies reveal how aesthetic practices cultivate what I call embodied publicities of migration and inclusion processes. Embodied publicities are built on the discourses musical representations create in the corporal co-presence of performers and audiences. In broader terms, this study foregrounds the intersections between performance and refugee advocacy, providing insights into the ways in which a musical lens nuances policy-relevant impulses for recent socio-political debates on the perceived threat of immigration.