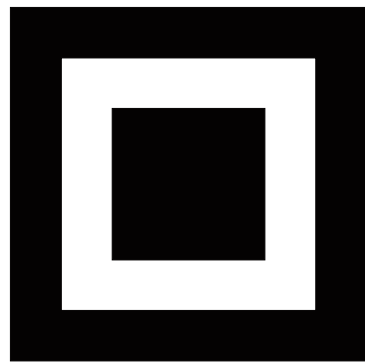


**sound
in
the
silence**

2016





SOUND in THE SILENCE 2016

ABOUT THE PROJECT

“Sound in the Silence” is an intercultural and international remembrance project. It is a way of reaching young people through the use of various artistic forms. Together, we want to find new ways of looking at the history of Europe, our nations, states and regions as well as of transferring the past into our present lives.



The project is aimed at junior high and high school youth aged 14-17. We believe that each generation has to find its own ways and approaches to history, fitting their perception of reality and their ways of expression. We enable them to do this through music, dance, theatre and text.


Each time we visit different places marked by the difficult, complex past. The first edition of the project was dedicated to the Neuengamme concentration camp, the second to Borne Sulinowo and the third one to Gdańsk and the Stutthof concentration camp.

During this year's edition of the “Sound in the Silence” project, we visited the Auschwitz Nazi German concentration camp to explore the meaning of resistance. We discussed, among others, the activities of the in-camp underground movement organised by the Polish soldier Witold Pilecki or the escape of Rudolf Vrba


and Alfred Wetzler, two Slovak Jews, authors of one of the original reports describing the situation in Auschwitz. By reflecting upon various examples and getting to know different individual stories, we wanted to see what role resistance might play in contemporary society.

After three days of tailored guided visits, workshops and lectures, the participants travelled to the Slovak mountains, where they prepared an art project drawing on the experiences and stories encountered during their visit to Auschwitz.


SCHOOLS AND STUDENTS TAKING PART IN THE 2016 EDITION




Anna Ürmössy
Hungary




Lili Naomi Zemplényi
Hungary




Mark Kelemen
Hungary




Natasa Huszár
Hungary




Brigitta Mikolai
Hungary




Patricia Polgár
Hungary




Sára Imre
Hungary



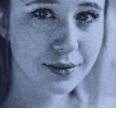
Adam Smolarek
Poland




Adrianna Wojcieszak
Poland




Ignacy Panfil
Poland




Julia Kosińska
Poland




Linda Tramanh Dyląg
Poland




Olga Sobieszczńska
Poland




Krzysztof Szyc
Poland




Mareike Fischer
Germany




Alexandra Bauer
Germany




Malin Schacht
Germany




Nathalie Claussen
Germany




Lea Linau
Germany




Setareh Faridy
Germany




Broder Bresse
Germany




Adam Paúuch
Slovakia




Alex Kuric
Slovakia




Anna Hrašková
Slovakia




Kristian Strigac
Slovakia



Sarah Fríndtova
Slovakia



Vanessa Michalícková
Slovakia



Damian Jalaks
Slovakia

BUDAPEST, HUNGARY

Fazekas Mihály Gimnázium

Over the past 40 years, Fazekas Mihály Gimnázium has built up a reputation for excellence in mathematics and in natural sciences. Its history is closely linked to special mathematics classes which were started in 1962, when Imre Rábai gathered some promising talents who went on to achieve world fame for the school in the subject. Ever since, numerous Fazekas alumni have excelled on the world stage, particularly in mathematics and natural sciences.

WARSAW, POLAND

XXXIV Liceum Ogólnokształcącego z Oddziałami Dwujęzycznymi im. Miguela de Cervantesa

The school was created in 1945, shortly after the end of the Second World War. In 1955, the school was moved to its present location: a three-storey building situated in one of the greenest areas in Warsaw – the district of Mokotów. The school's patron Miguel de Cervantes Saavedra (1547-1616) was a Spanish novelist, poet and playwright. His influence on the Spanish language has been so great that modern Spanish is often called the language of Cervantes. He became the school's patron in 1991, when the first Spanish bilingual class in Poland was created in the school.

HAMBURG, GERMANY

Irena Sendler Schule

The Irena Sendler School has existed as a comprehensive school since the 1970s. Today, it is one of the largest in Hamburg, with about 1,300 students. The patron of the school Irena Sendler was a Polish nurse who served in the Polish Underground in German-occupied Warsaw during the Second World War, and was the head of the children's section of Żegota, the Polish Council to Aid Jews. In 1965, Sendler was recognised by the State of Israel as a Righteous among the Nations.

BANSKÁ BYSTRICA, SLOVAKIA

Gymnázium J.G. Tajovského

Gymnasium Tajovského Joseph Gregor is a four-year high school in Banská Bystrica, with mathematical and general classes. It was established in 1976. During the Second World War, Banská Bystrica became the centre of anti-Nazi opposition in Slovakia when the Slovak National Uprising, one of the largest anti-Nazi resistance events in Europe, was launched from the city on 29 August 1944. The insurgents were defeated on 27 October. After the war, Banská Bystrica became the administrative, economic, and cultural hub of Central Slovakia.




HISTORY WORKSHOPS

The main goal of the workshop was to get students to know the history of the Nazi German Concentration Camp Auschwitz-Birkenau. Małgorzata talked about the in-camp resistance movement, but also how resistance was conveyed through daily routines and small gestures. She referred to the book *Man's Search for Meaning* written by Victor Frankl, an Auschwitz survivor. She also discussed different forms of resistance in contemporary societies.



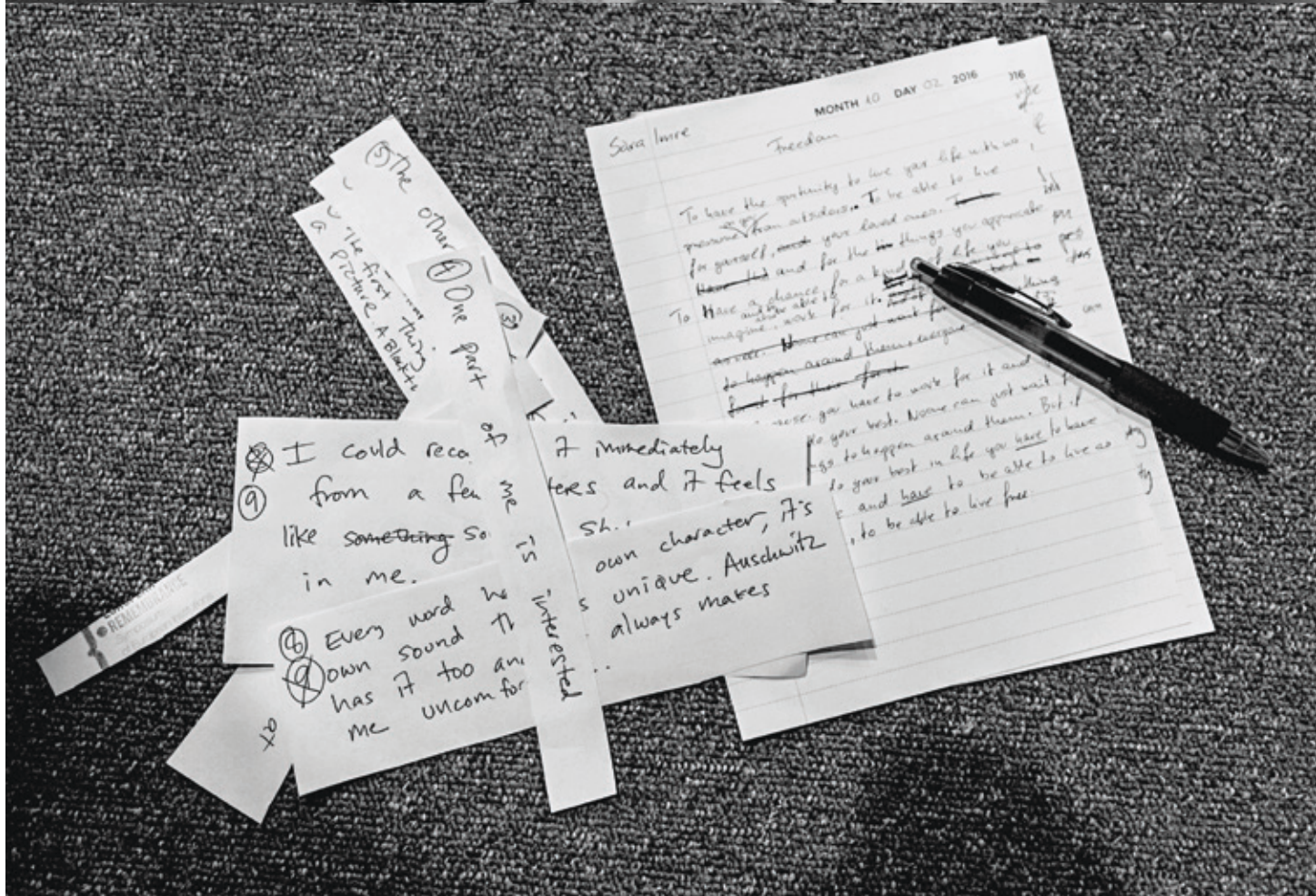
Workshops





MAŁGORZATA WOŚIŃSKA
ACADEMIC COORDINATOR OF THE 2016 EDITION

Ethnologist and psychotraumatologist. Her research interests cover a wide range of interrelated disciplines from the Holocaust and Genocide Studies through anthropology of memory and space to modern curatorial and museum studies. Currently, she is working on her doctoral thesis at the Adam Mickiewicz University in Poznań, Poland concerning the identity of genocide survivors in Rwanda. She is an expert advising on the management of memorial sites and trauma (i.e. KL Stutthof, Auschwitz-Birkenau, National Commission for the Fight Against Genocide Rwanda). She is an author of 31 publications in scientific journals as well as a co-editor of three books and a collection of reportages. She believes that music and visual arts are one of the best ways of finding common language with the Others. And with the past, too.



*I found out that
it's cool to
work in pairs
or in groups
if people trust
each other.*

ADAM SMOLAREK

*I kinda found my
artistic side and
that feels good.*

PATRICA POLGAR

MUSIC WORKSHOPS

Not many people know about music created and played by the prisoners of the Auschwitz-Birkenau Concentration Camp in order to sustain their sense of humanity. During her workshops, Agata wanted to draw upon this form of self-expression. Together with the participants, she created simple instruments inspired by those that could have been used in the camp. She also chose songs about freedom, and created one herself, in order to help the students express their emotions.



**AGATA
MIRONKIN**
MUSIC/VOCAL
WORKSHOPS

Musician (flutist) and music teacher from Poland. She graduated with honours from the Fryderyk Chopin Academy of Music in Warsaw (branch in Białystok) and also studied music therapy at the Karol Lipinski Academy of Music in Wrocław. Agata has experience in music journalism. She has also worked as a volunteer in the Centre for Social Welfare, where she arranged music therapy classes for participants with disabilities.

*This project is good for learning
new things in a more emotional
and nicer way. You can't experience
this at school.*

ALEXANDRA BAUER

CREATIVE WRITING WORKSHOPS

With his group, Dan used writing prompts to create poetry and prose to expose their emotions and to express the complex nature of war, resistance, defense and freedom. Together, they tried to uncover the symbols that shape our historical narrative. He asked the students to write down their own thoughts and feelings, then re-mixed them for use in the final performance.



DAN WOLF
PROJECT ARTISTIC DIRECTOR,
CREATIVE WRITING WORKSHOPS

Actor, rapper, playwright, director, producer and educator, from United States. His work crosses artistic and cultural boundaries to combine conventional theatre styles with the themes, language, music, history and aesthetics of the Hip-Hop generation. Dan is a founding member of the critically acclaimed Hip-Hop music and theater collective Felonious and Artistic Director of Sound in the Silence.





SCENOGRAPHY WORKSHOPS

The task for Zsafia's group was to prepare a scenography for the final performance. Zsafia wanted to rely on simple means of expression and basic materials such as trace paper, cardboard and pastel. She was inspired by memories of Franciszek Jazwiecki, one of the Auschwitz inmates, who recalled that drawing portraits was his way of escaping for a brief moment from the reality of the camp. This is why Zsafia decided to focus on portraits and individual facial traits.

I'm here because I think it's a very important topic and this project is a good chance to learn about history, art and other people.

NATASA HUSAR



ZSOFIA GERESDI

SCENOGRAPHY WORKSHOPS

Set, costume, and puppet designer. She currently works on a thesis concerning the theatrical space of modern rites at the Hungarian University of Fine Arts in Budapest under the guidance of Prof. Csanádi. She has participated in several exhibitions and conferences on theatre design in Hungary and abroad as well as collaborated on many performances and plays, including several projects of student directors of the University of Theatre and Film Arts (Budapest).

THEATRE WORKSHOPS

For his workshop, Jakub relied on "Maus" by Art Spiegelman as his main inspiration. He set out to explore personal reactions to the inhumanity of the camp by using animals as representations of human virtues and vices. Together with the students, he sought a better understanding of primary human instincts.



JAKUB ROSZKOWSKI

THEATRE WORKSHOPS

Dramatist, playwright, director and author of translations and reworkings of stage plays. He has worked on more than 30 theatre plays. Between 2007-2014, he was a dramatist at the Wybrzeże Theatre in Gdańsk. In September 2016, he started to work as literary director at the Slowacki Theatre in Kraków. Four of his plays (*Open Sea*, *Green Man*, *Diamond in an Ashtray*, *The Better World*) have been staged. He has led numerous workshops for children and youth.



day 5

DANCE WORKSHOPS

Katarina based her work on the participants' feelings concerning two different yet related issues: the emotions that arise after the visit to the Auschwitz-Birkenau Memorial and resistance they witness or show during their daily lives. Using sculptures exploring the Holocaust as an inspiration, she showed the students how to process their emotions through dance and movement.



KATARINA RAMPACKOVA

DANCE WORKSHOPS

Choreographer, performer, teacher and dance activist born in Košice, Slovakia. She resides in Barcelona, where she is working on a dance project for and with children together with Laura Alcala Freudenthal.

In Košice, she runs a project called 'A space of Contemporary Dance', integrating contemporary dance into public life. Katarina also works on different performative projects with Slovak and foreign artists.

THE FINAL PERFORMANCE

The project culminates with the Final Performance – an effect of work of five different artistic groups. – This is a collaboration – of ideas, of cultures, of art forms. The collaboration happens on different layers between the artists, the students, the locations, and the history – explains Dan Wolf, the project's Artistic Director. Using various artistic genres (theatre, music, dance, film, visual arts), the participants interpret their emotions and ideas into action, collaging them together to make a seamless presentation of their ideas and responses. An important part of the project is finding new ways of connecting people via shared experience of remembrance. This is why the students perform in front of a live audience, inviting others to engage with the issues presented. The 2016 Final Performance was held at the Cultural Center Stanica Žilina-Záriečie in Slovakia, and was followed by a discussion between the project's participants and viewers.



day 4







SOUND IN THE SILENCE 2016 DOCUMENTARY



Can art be used to create new ways of remembrance? Sound in the Silence 2016 documentary shows the backstage emotions, interactions, inspirations, opinions – everything that led to the creation of the Final Performance.

It depicts the workshop process and the daily routines, as well as the relations between high school students and artists from five different countries, representing various national and personal backgrounds. The film crew – director Daniel Dluhý, along with sound recordist and sound mixer Samo Škubla and assistant Juliana Gubišová – accompanied the Sound in the Silence team from the visit to German Nazi concentration camp Auschwitz-Birkenau, through historical and artistic workshops, up till the Final Performance. In their documentary, they explore how we can learn to use means of artistic expression to process history and convey our understanding of resistance.



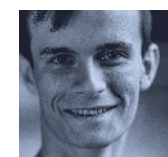
DANIEL DLUHÝ DIRECTOR

Daniel comes from Kežmarok, Slovakia. He studied documentary directing at the Film and Television Faculty of the Academy of Performing Arts in Bratislava. He completed the bachelor's degree under the supervision of Robert Kirchhoff and Jaroslav Vojtek. In 2011 – 2012 he studied documentary filmmaking at FAMU, Prague. Nowadays he continues his master's degree in Bratislava under the supervision of Peter Kerekes. In his work, he always tries to be close to the individual, whether the protagonist of the film or the viewer. His student film The Village Vicary about a young priest Ján Záhradník, working in a purely Roma village Lomníčka in Eastern Slovakia was broadcasted by Slovak television in 2012.



JULIANA GUBIŠOVÁ DIRECTOR'S ASSISTANT

Photographer and historian. She works at the Institute of National Remembrance in Slovakia with Freedom Festival. During her studies she specialised in modern history, with a special emphasis on socialism in Slovakia.



SAMO ŠKUBLA SOUND RECORDIST AND SOUND MIXER

He is 21 years old and comes from Slovakia. He studied Sound Design at the Film and Television Faculty of the Academy of Performing Arts in Slovakia. He works as a sound mixer in vju.sk – a start-up video streaming website. In the past, he cooperated on many short films and worked as a FOH mixer (live sound) of Art Music Orchestra.

ORGANISERS

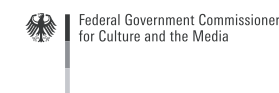


The European Network Remembrance and Solidarity was created by the ministers of culture of Germany, Hungary, Poland and Slovakia Romania and joined the Network in 2014. Its purpose is to document and promote the study of 20th-century history and how it is remembered. Our fields of interest centre on times of dictatorial regimes, wars, and resistance to oppression. It supports academic research, educational projects and promotional events through an international network of international scholars and ENRS partner institutions. The Network's activities contribute to building better relations between European societies through discussing our common past.

MOTTE

MOTTE is an idea factory established in 1976 and based in Hamburg, Germany. It offers activities, courses and workshops to children, young people, and adults. Its main focus is promoting media expertise, cultural education, and projects focusing on career orientation. Interdisciplinary and international projects are implemented through various cooperative structures. **Moreover**, MOTTE sees itself as a driving-force and intermediary in the development of the local community of the Ottensen district, actively accompanying and shaping its transformation.

FUNDED BY



PARTNERS



Contact details

www.soundinthesilence.enrs.eu
office@enrs.eu

