

# sound in the silence



2019

BREMEN



**“Many different cultures and countries came together for this project. We shared and expressed our opinions, feelings and thoughts. We learned from each other and expanded our horizons. The theme of the project is really important for the youth of our age today because without understanding the mistakes of the past, humanity won’t be able to develop further.”**

Sardar

**“This project was one of the most amazing experiences I’ve ever had in my life. Not only could we learn about the history and reflect on it in a creative way, but we also had the opportunity to express ourselves and to work with our everyday emotions.”**

Chiara

# about the project

**Sound in the Silence** is an educational project arising from the need to find an engaging way of familiarising pupils in upper secondary schools with difficult aspects of Europe's past. By combining art and history, this international interdisciplinary initiative of the European Network Remembrance and Solidarity (ENRS) the MOTTE cultural centre in Hamburg offers

teenagers a more multidimensional perspective on the past resonating with their emotional sensitivity. In 2019, three groups of students, each from a different European country, visited Bremen, Germany to learn about “**Denkort Bunker Valentin**” memorial. Together with artists representing different disciplines and educators from the memorial, participants

explored the history of the former construction site of the Nazi Valentin submarine factory, with a special focus given to the topic of unfree labour. This exchange of varying experiences and sensitivities culminated in production of the final performance: an interdisciplinary work through which the teenagers interpreted newly acquired historical knowledge and

expressed their opinions and emotions. The main part of **Sound in the Silence** was complemented by a programme for teachers. The course focused on informal and participatory education and consisted of workshops, discussions and meetings with educators from other countries.



## Schools taking part in 2019 edition:

- Carl von Ossietzky Upper Secondary School, Germany
- International American School of Warsaw, Poland
- Scientific school of Split, Croatia



# history of the bunker

During the Second World War, about **13.5 million** men, women and youth, including civilians, prisoners of war and concentration camp inmates, became slave workers for the German Nazis.

The exploitation of unfree workforce was common and took place in many different industries, from farming and administration to construction, manufacturing and arms production. One of the

locations to which forced labourers were assigned was bunker “**Valentin**” – massive construction site of a submarine pit in Bremen, Germany. **Between 1943 and 1945, about 10.000 people from**

**all across Europe were coerced to work there,** turning the bunkered submarine shipyard into a horrific, complex microcosm within a larger Nazi system of division and unfree labour.



BUNKER

VALENTIN



# idea of 2019 edition



Participants focused on the individual experiences of men and several women who were deprived of their freedom and forced to work against their will at bunker's construction site. Among the stories which they came to know as a part of educational workshops were biographies of the Italian soldier Elio Materassi; young Polish

civilian Stanisław Masny, as well as concentration camp inmates – Spyros Pasaloglou from Greece and the Frenchman Maurice Cordonnier. Meanwhile, experiences of Klaas Touber, Dutch forced labourer, and André Migdal, a Jewish concentration camp inmate from France showed that the fight for dignity for former unfree

workers continued also after the Second World War. While the pupils learned about the site's past and worked on the final performance, their teachers took part in workshops on interdisciplinary ways of teaching history so as to exchange experiences with peers from different countries. They discussed practical aspects

of non-formal education and tackled the following issues: how to implement methods and ideas of non-formal education in school work? How to use artistic means while working on specific historical topics in the classroom?



# historical workshops

The educational workshops were conducted by Kathrin Herold, educator from “Denkort Bunker Valentin” memorial. Kathrin used the history of the “**Valentin**” bunker to introduce the participants to a wider context of unfree labour as well as other German Nazi crimes committed before and during the Second World War. Her classes were then followed by “Pictures in our mind” workshop prepared by Jens Genehr, illustrator and author of a graphic novel book “Valentin”. Jens focused on exploring various perceptions of art and the question of how art can serve as a transmitter of history.





# creative writing & rap workshops

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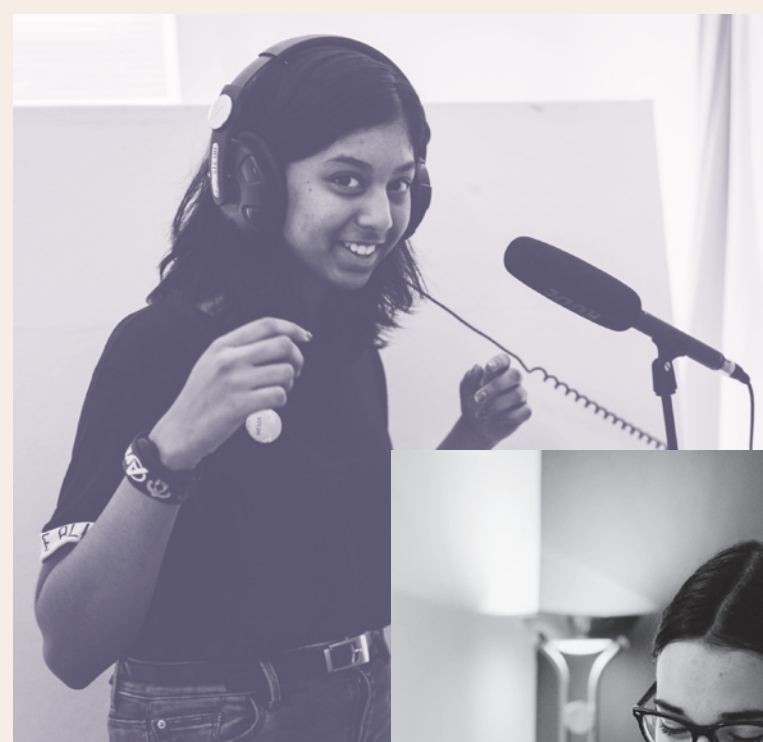
In my workshops we used language and rhythm to find a personal connection to the topic of remembrance. How can we use words to fully articulate the truth of our thoughts, impressions, and feelings? How can rhythm and rhyme create a connection to ourselves and allow us to express ourselves honestly and authentically? Through rap, freestyle, stream-of-consciousness writing, poetry, and prose we attempted to find the right words and rhythms to help us connect the challenge of memory to our present experience.

– Dan Wolf



**Dan  
Wolf**

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





# dance workshops

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We focused on the emotions of the students that were related to the place and topic. We worked on the embodiment of those emotions and we searched for authentic manifestation of them in movements. As an inspirational basis, we used not only the physical space of the bunker but also writings produced by the students in creative workshops and the painting drawn by the survivor Klaas Touber who worked on the construction site of bunker.

– Katarina Rampackova



**Katarina Rampackova**

Choreographer, performer, teacher and dance activist born in Košice, Slovakia. She resides in Barcelona, where she is currently collaborating with dance association Ara en moviment that is focused on contact improvisation and somatic approach to dance. She is a co-founder of association called PST which takes care of contemporary dance in Košice. PST is organizing festival, workshops, productions of dance performances in which Katarina is performing or choreographing.



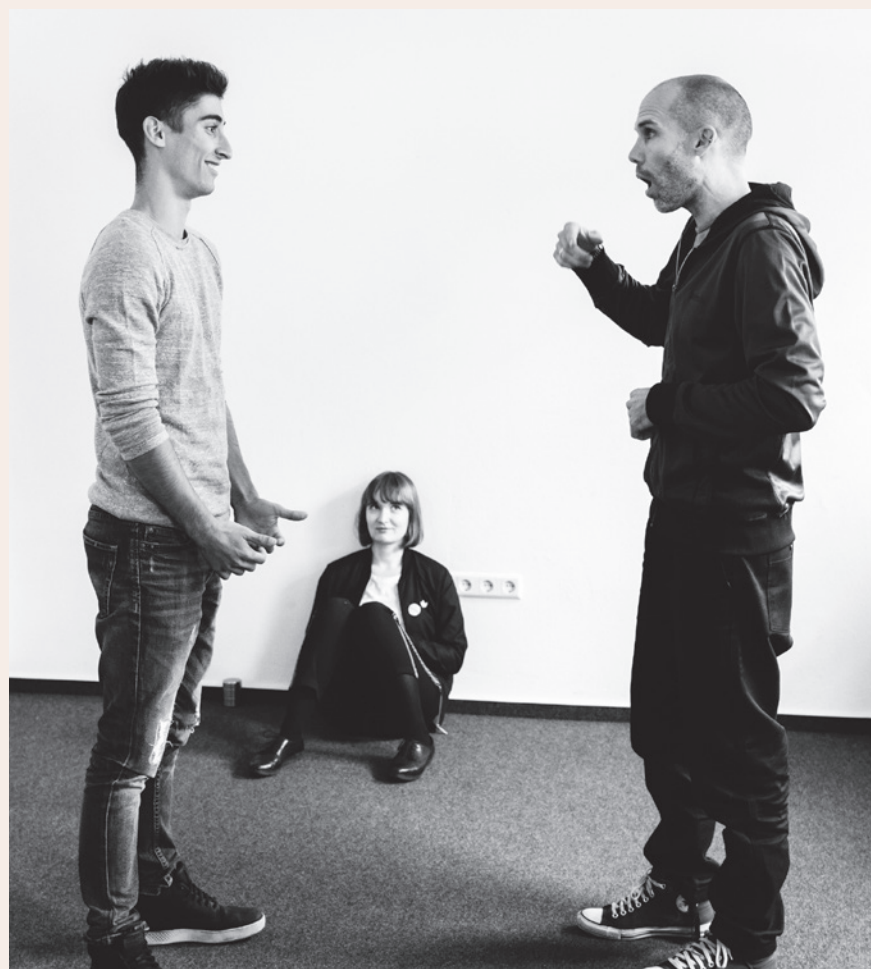


# music workshops

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I worked with the transfer of emotion from personal writing to anonymous personalised graphic scores. The result is an abstract, but deeply moving performance which was derived directly from the workshop participant's experience and consequent written expression. Once the participants had grasped the principle of expressing themselves vocally in relation to graphic scores, we then turned to singing three dimensional graphic scores. These came in the form of the landscapes or buildings present at any given location. The resulting performance was meditative and sonically rich, building a multilayered and harmonically diverse soundscape. The participants learned to trust themselves and literally sang what they see, 'composing' their own score during the performance. Simply put, we learned how to vocalise emotions and sing what we see.

– Sean Palmer



**Sean Palmer**

Singer, an active creator, collaborator and educator. Trained in theatre and visual arts in Manchester Metropolitan University, UK. He has been a part of the Warsaw theatre and performance scene since 2000, traversing multiple forms of music and theatre from fringe experimental to radio broadcast pop. Currently he is working on his third minimalist poetry album with the group William's Things and his second psych rock album with The White Kites.





# workshops for teachers

In 2019, **Sound in the Silence** was for the second time complemented by workshops for teachers on informal education. Activities included interactive presentations, group work, creative tasks and discussions with experts. The main goals were to encourage reflection on possible uses of informal educational tools in teachers' day-to-day practice, as well as to create networking opportunities for educators from different European countries. The workshops started with an interactive summary of best practices for collaboration between teachers and memory places, as presented by Weronika Kann, educator and project coordinator from ENRS, and her colleague from "Denkort Bunker Valentin" memorial, Kathrin Herold. For the second part of the programme, a graphic novelist Jens Genehr together with art educator Maja Sturm introduced the participants to the visual storytelling approach of how art created by students in a classroom can be incorporated into history teaching scenarios. The topic was then further developed by Claudia Beißwanger, an art-project facilitator, who focused on the practical side of introducing art-related projects in one's lessons.





# final performance

Final performance incorporated the ideas of all artistic workshop groups into a coherent whole and gave the students the opportunity to present their work to an outside audience. Feelings related to visiting **“Denkort Bunker Valentin”** memorial and learning about its past – at times hard to express in words – became externalised through an artistic message. Students invited the audience to explore the site on their individual path which allowed to experience the history of the place through various senses.









### School from Bremerhaven:



**Philipp Kock**  
teacher



**Chiara Blume**



**Gülcan Duran**



**Senem Duran**



**Parmila Hamedi**



**Nazila Hamedi**



**Latifa Husein**

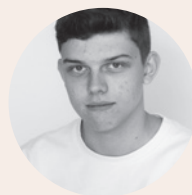


**Salwa Satta**

### School from Split:



**Ana Nikolić**  
teacher



**Mladen Banović**



**Nora Ivić**



**Dora Jekelić**



**Vedran Lašić**



**Miro Nikolić**



**Josip Novak**



**Danijela Pehar**

### School from Warsaw:



**Simon Bradley**  
teacher



**Mejlis Arszymow**



**Sardar Atayev**



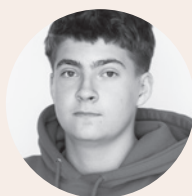
**Reese Chantal Farrales**



**Chadwick Riely Farrales**



**Hema Varsha Pokala**



**Jakub Tomasz Tywańczuk**

### ORGANISERS:



European Network Remembrance and Solidarity (ENRS) was founded by the ministers of culture of Germany, Hungary, Poland, and Slovakia. In 2014, Romania joined the Network. Austria, Albania, the Czech Republic and Georgia are the observer countries. The purpose of ENRS is to document and promote the study of 20th-century history and how it is remembered. Our areas of interest centre on dictatorial regimes, wars and resistance to oppression. We implement our own projects and support, in terms of content and financing, actions of institutions, non-governmental organisations and research centres that focus on memory studies. The Network's activities contribute to building of better relations between European societies through discussion of our common past. Since 2012, we have co-organised Sound in the Silence, further developing its educational component and broadening the project's scope.

### CONTACT DETAILS:

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### PARTNERS OF THE 2019 EDITION:



### FUNDING:



## MOTTE

MOTTE is a cultural centre established in 1976 and based in Hamburg, Germany. It offers activities, courses and workshops to children, young people and adults. Also, MOTTE sees itself as a driving-force and intermediary in the development of the local community in the Altona/Ottensen district, actively accompanying and shaping its transformation. Its main focus is to promote media expertise, cultural education and projects focusing on career orientation. Interdisciplinary and international projects are implemented through various cooperative structures. MOTTE develops formats for new forms of remembrance. MOTTE initiated Sound in the Silence in 2011 with artists Jens Huckeriede and Dan Wolf.



