

Gdańsk 2015

SOUND IN THE SILENCE



sound
in
the
silence

SOUND IN THE SILENCE

MOTTE



EUROPEAN NETWORK
REMEMBRANCE AND SOLIDARITY

Gdańsk 2015

»Sound in the Silence« 2015 – Gdańsk

September 5 - 13, 2015

International Youth Art and History project for youths from Germany, Hungary, and Poland aged between 15 and 17 years.

Artistic Director: Dan Wolf

Organizers:

Institute of European Network Remembrance and Solidarity, ENRS

MOTTE Cultural Centre Hamburg

Kids of Budapest 1956 Foundation

Partners: European Solidarity Centre

Museum of Second World War in Gdańsk

European Commission

Locations:

Westerplatte, Monument of the Heroes,

Concentration Camp Stutthof, Memorial Stutthof,

ECS - European Solidarity Centre,

Gdańsk Shipyard

New Forms of Remembrance

»Sound in the Silence«

What is meant by »Sound in the Silence«? It is what is audible when it's quiet? Is it what we perceive when apparent silence is restored: pulse and breath, our thoughts and feelings?

Or do we connect this title with the silence of our parents and grandparents?

MOTTE has organized and coordinated the »Sound in the Silence« remembrance project since 2011. It was preceded by a long conceptual development by the artists Jens Huckeriede and Dan Wolf. It is based on the question of how we will remember once contemporary witnesses are gone and the search to find new forms of remembrance. Together we wanted to develop a project that would bring history to young people and create a connection to their living environment.

The experience after four project phases demonstrates that during this remembrance project young people can intensively grapple with topics of European history. Art is the key that they use to go beyond historical knowledge and find their own entry to individually express themselves. The artists support the young people in finding their own voice with their knowledge, their experience, and their impressions in this process of transformation. The young people are very motivated and inspired to acquire knowledge and to get to know each other.

In the first bilateral youth exchange, students from Hamburg and Koszalin participated. With the cooperation partner European Network Remembrance and Solidarity, it was possible to undertake the first tri-lateral encounter in 2015 with financial support from the program „Europe for Citizens“.

Cooperation between MOTTE and ENRS exists since 2012. Our goal is to bring young people together so that they may learn from one another. Because history, the events, what is remembered, and recounted is seen and evaluated from a particular perspective. In the further expansion of »Sound in the Silence« to a European project the question arises how a European narrative can be created beyond national interpretations.

With the project »Sound in the Silence« we want to make encounters between young people possible who can address these questions.

Griet Gähke, project coordinator, public relations, MOTTE



**Sound in
the Silence**

»The project is not only a new way to look back on the mutual past, but also a comprehensive creative experience that requires us to utilize our heart, soul and skills to process the experience. The result is a moment to think and reflect on how we treat each other and act in the world. That way we take back “the territory” and claim it for everyone that died on it. We fill it with happiness and triumph and life, opening up an endless number of possibilities in the future.«

Dan Wolf, »Sound in the Silence« 2011

Dan Wolf, Artistic Director »Sound in the Silence«

»Since 2000 I have been collaborating on »Sound in the Silence«– a historical remembrance project that uses the arts to explore and express the lasting effects of war, genocide, and forced migration. MOTTE is my home away from home for this project. MOTTE is not only a great partner but they innovate and lead where others are afraid. »Sound in the Silence«– claims that we are not only allowed to use provocative locations to inspire our work but that we have to in order to give the next generation the chance to understand history. This method of creative inquiry is my platform for expressing the complexities of post-Holocaust survival«.

About Us, Bundesvereinigung Soziokultureller Zentren, 2015



»Sound in the Silence«

International youth project for remembrance and understanding

Throughout this project new forms of remembrance can be developed with artistic methods. Young people work with artists at historical places, which tell about European history: World War I and II and its consequences. In different workshops such as theater, dance, film, creative writing, music, the students tackle the history of the places at which they are working.

This artistic work enables them to have an individual or emotional access. This process of artistic transformation is about creating a connection to the young people's world and life.

Until now the project took place at the memorial of the former concentration camp Neuengamme in 2011, at the former military area in Borne Sulinowo, Poland in 2012 and in Gdańsk in 2015. In 2013, this project was presented by students in the USA, in different institutions and schools in San Francisco and Chicago. Up to this time, »Sound in the Silence« was a bilateral project for students from Poland and Germany. In 2015 a trilateral edition took place in Gdańsk with young people from Hungary, Poland and Germany organized by ENRS and MOTTE.

The artists came from the respective countries that are participating. The artistic director is Dan Wolf, USA, whose Jewish family biography is closely linked to the city of Hamburg and who developed the remembrance project with Jens Huckeriede. The artist and filmmaker Jens Huckeriede initiated »Sound in the Silence« in

cooperation with Dan Wolf and MOTTE. Jens Huckeriede died in 2013, since then Dan Wolf is the project's artistic director. »Sound in the Silence« do have an important signification for international youth work, because the project is transferable to any historical places and events. It's possible to cooperate with different European partners.

Young people work out their own point of view in a process that is not achievement-orientated in contrast to the transmission of knowledge in school.

Especially, the change of perspective on historical events helps the understanding among the youths being of different origins.

In addition to that, the European idea is directly palpable. For young people from immigrated families, the reference to events of European history becomes concrete and the connection to the political and cultural present gets clear.

Mutual understanding and comprehension arises by this way.

The cooperation between MOTTE and ENRS (European Network Remembrance and Solidarity) in 2015 led for the first time to a sponsorship by the European Commission.

Both partners' aim is to let »Sound in the Silence« grow to a European understanding project, which is open towards new partners. MOTTE is developing strategies to build up a network of artists under the direction of Dan Wolf. This network should make the multiplication of this project possible.

Griet Gäthke, project coordinator, public relations, MOTTE

TOWARZYSTWO PRZYJACIÓŁ SÓPOTU



»Sound in the Silence« 2015

Thirty participants aged 15-17 invited from ENRS member countries to spend six days in Gdańsk, Poland where they participated in history and art workshops at four different locations: Westerplatte, Stutthof Concentration Camp, European Solidarity Centre and Gdańsk Shipyards. During the history workshops youths were introduced to the history of the region and its role in events of the 20th century.

The aim of this year's edition was to facilitate dialogue between the three nationalities of youths - Germany, Poland, Hungary and to expand their knowledge of the region. 2015 edition concentrated on the multicultural history of the region, on the different regional diversities, and region's history. Three crucial aspects will be taken into account, Second World War as a tragic and violent event, Gdańsk as the birthplace of 1989 transition, and post-89 unexpected transformation results.

The students participated in art workshops and created a performance which they presented in Sopot. Three students directed by Triangel staff, Hamburg documented the encounter and the performance by film and interviews.

The aim of all the activities was to encourage and build friendships between youths from ENRS member countries. The project encouraged the students to discover the diversity of different parts of Europe and its history – and pointed out that Europe has one heritage that is interlocked with the different national history narratives. Art is the way to reach young people and allow them to express themselves. By transformation through art they participate in a process to search and find answers to their daily life experiences.

Paweł Nowacki, project coordinator 2012-2015, ENRS

Artists, leaders of workshops:

Dan Wolf, Artistic Director, Creative Writing, San Francisco, USA
Ines Biedermann, Singer Songwriter, Hamburg, Germany
Dirk Achim Dhonau, Musician, Percussion, Hamburg, Germany
Judit Gyorgypal, Dancer, Hungary
Jakub Roszkowski, Actor, Theatre, Kraków, Gdańsk, Poland



School Partners from Budapest, Hamburg, Legnica:

Kőrösi Csoma Sándor Két Tanítási Nyelvű Baptista Gimnázium
Szentendrei út 83, Budapest. Teacher: Ágnes Stumpf
Ohmoor Gymnasium, Hamburg. Teacher: Deniz Yaman,
Anna Hoffmann
Irena Sendler Schule, Hamburg. Teacher: Lars Lankow-Mischur
V Liceum Ogólnokształcące im. Jana Heweliusza
ul. Senatorska 32, Legnica. Teacher: Monika Bandrów



I have learned tons of new things, mostly about the Polish side of things, since we were in Poland and we looked at Polish places. I liked this type of learning a lot more than the lessons in school, for it was closer and more realistic. Also, processing information in an artistic way really helps me to remember information.

Móna Gellér, Budapest

It was very staggering to see the places where these terrible things happened, we could imagine and feel the significance of them. I learnt a lot of new things about history. This learning method was very different from how we learn at school. It was easier, when we visited the places we could imagine how events happend.

Zsófia Némét, Budapest



»Sound in the Silence« 2015

Locations and aims of the edition in Gdańsk

70th anniversary of the end of the Second World War

World War Two started with the naval and aerial bombardment of Westerplatte, a key defense position on the Peninsula created during the interwar years. The anniversary reminded the younger generation how it all started, show them the tragedy and suffering that followed for the next six years. Through field trips to Westerplatte and history tours with detailed explanations and readings of witness accounts, youths learned of the struggle that took place on Westerplatte.

Stutthof Concentration Camp Memorial

Important was the visit to Stutthof Concentration Camp, where the students participated in lectures and found out more about the everyday life for former inmates. They were informed of the tough living conditions, of heroic acts and of the tragedies.

A special emphasis was placed on presenting the history of different nations imprisoned and killed and the hierarchy of groups installed at concentration camps. Stutthof was the first Nazi concentration camp to be established on Polish soil in 1939, and the last to be dissolved, it grew from 4 to 120 hectares, from 250 prisoners to a maximum of 52,000 prisoners at one time, the SS staff and guards numbered 1,056 on 1 January 1945.

August Agreement from 1980 and Solidarity Movement 1989's 25th anniversary

The Gdańsk Shipyards are immediately connected to Solidarity Movement. The students learned about the peaceful attempts at changing the system and the painful consequence that followed. The youths could find out and compare the different paths taken to overthrow communist dictatorships and how these changes reflected on the rest of Europe. With the political changes of 1989 came also changes in financial and commercial realities. Many of those who created history up to this point have felt excluded in the new reality, their work places slowly collapsed into the financial abyss with their skill no longer in need. Lectures and guide tours were reflecting the retransformation of the iconic Gdańsk Shipyards.

Pawel Nowacki, project coordinator 2012-2015, ENRS





The project was a great experience. It was much better to walk over these historical places and feel the connection to our past than sitting at school. Meeting with the other two nations was also very interesting. Now I see how the Germans and the Poles think about the same event. It changed my view. Now I am more tolerant, and I learned that I have to examine an event from every point of view before making a statement.

Villő Kocsis, Budapest

I loved being at the places connected to historic events. While Westerplatte seemed just a normal place, the other visited areas, the museums, monuments and memorials really gave the feeling of going back in time.

Móna Gellér, Budapest

We were all very touched by what we've seen, even the Hungarian students although they had a smaller historical connection to Gdańsk in Second World War. There wasn't a single person who didn't take seriously what we had seen there. We could always share our thoughts, experiences, feelings and opinions during the daily gatherings in the evening called „Closing Circle“.

Dawid Beldowski, Legnica

I have learned a lot about the history of my country from a different perspective. I never thought about this particular part of the past in that way and I never thought about the point of view that people from other countries, also engaged in World War II, could have.

Maciej Sitarski, Legnica







16 Demands for Freedom inspired by the demands of the workers of the ship yard (Creative Writing Workshop)

1. Voters ID have to be secret
2. Freedom of speech
3. Unalienable right for fair trial
4. Secure for everybody
5. My freedom ends right before your nose
6. Freedom of press
7. No aspect of human's life is allowed to be affected by gender, race, nationality, religion or sexual orientation. Everyone must be treated equally.
8. Any kind of child's abuse, whether it's physical, emotional or verbal abuse is forbidden and will be taken to responsibility.
9. Women who are pregnant have a right to terminate pregnancy until the third month of fetus's life



10. Don't look away if people are in need and you can help them, even if it is your enemy.
11. Try to meet people without stereotypes in mind. Be open-minded or be aware in your mind of your prejudices.
12. Be honest and know the amount of trust, that other people are showing you. Don't break it.
13. We will be allowed to prove our worth before you are allowed to judge us.
14. Every person will be taught to cook for themselves.
15. Nothing will start before 11am
16. I do not know what the freedom should mean, but I am sure that the real question is: a society chooses FREEDOM or SAFETY? You could be free as you wish, but what guarantees that you will be safe or if you choose the safety your will is respected?











During that week I learnt how to accept other cultures, people and work with them. I realized that I cannot see the world and the history from one viewpoint. When we visited the places we could imagine how events happened. To see places where these terrible things happened, we could imagine and feel the significance of them. I liked the workshops so much, I learnt to work in a team, to listen to other opinions and the leaders were friendly and informal. This way of learning method was very different from how we learn at school.

Zsófia Német, Budapest



I think it's important to be aware of history, to remember, that things that happened in the past should never happen again. That's the reason why I wanted to take part in this project and my expectations were even surpassed. The way we took a look on the past, is the best way to deal with such a complex and exhausting subject during a longer time. In the beginning, I didn't expect that all of us will react different being confronted with these places and events. This encounter made me realize how important it is to exchange ideas and emotions and that things are not always what they seem to be. Communication in general, was essential to the success of this project. That's what I will remember.

Fiene Exner, Hamburg



Visiting those historical places, gave me a wider outlook on the events that took place there, and also on history of Europe in general. Seeing the places with my own eyes, and learning about them, made me realize, how the events are all connected. Same goes for history as a whole. It came to my mind, that it is all a sequence of cause and effect, which affects us until this day. In fact, what I experienced, helped me to understand history better, even as a school subject.

Patryk Węlyczko, Legnica

I have learnt a lot about history. The places, that we visited, made me think about the time of war. It made me realize, how much effort and blood were needed to make this country free. It made me love my country even more. Beside of that, I have learnt, that there is no use to identify German people with actions of their ancestors.

Marlena Nowak, Legnica

I wanted to take part in this project, because I'm very interested in history of World War II and I liked the idea of doing something good. This project also aims for commemorating the victims of war. The gathering of nations, that have been part of the war, should call to mind, that this war is now part of the history.

Annina Sofie Thomsen, Hamburg



The project was a chance to learn so much about world history, facing the ugly truth at the places we've been at. Despite all the language barriers and different points of view we made it out to find our way to get along with each other. The entire journey was connected with many „historical milestones“. Every single location we went to was so emotional. Being at all these places was touching, especially as they were part of our multi-cultural history.

Adrian Kędziak, Legnica

I learnt a lot of new things about history, much better at the places where it had happened then in school. It helped to understand and to be aware of three different perspectives. 70 years ago these were terrible places and it was weird that now they're beautiful.

Boglárka Győri, Budapest



Alaida Hobbing, Hamburg,
text for the students' newspaper Gymnasium Ohmoor

From the depth of the silence - »Sound in the Silence«

Mid of September 2015 ten students from Germany, ten students from Hungary and ten from Poland met in Gdańsk during one week and tried to process their common history. Now it's the end of a week full of sad and beautiful moments, full of new impressions and thinking over old prejudices.

30 euphoric and smiling students are forming a circle in the lobby of a hotel. One of them starts to play a guitar, someone begins to sing and the whole group joins in the singing. They do know the lyrics very well. They sing a song written by themselves: "Freedom is worth we fighting for". It's not their voice singing but their heart.

»Sound in the Silence« is a project organized by the Culture Centre MOTTE and the ENRS-European Network Remembrance and Solidarity. The idea of this project is to live a culture of remembrance with students from Germany and Poland at places of German and Polish history. This remembrance is not only about history but also about acting in the future.

In 2011, the first place of common history was the former concentration camp Neuengamme near Hamburg, an encounter of youths from Koszalin, Poland and Hamburg. This year, for the first time, students from Hungary participated as well in this project in Gdańsk.

Art as an expression of remembrance culture

Dan Wolf, artistic director of this project, suggested a creative writing workshop. The other artists, a Hungarian dance teacher, a Polish actor, a German percussionist and a German singer, were each of them in charge of a workshop.

In the beginning of the week, we had to choose in which one we want to take part. I participated in the creative writing workshop.

Dan stands in the middle of the room, the students are around him. He is speaking with an enthusiastic voice, with this American motivation, that makes you feel that everything is possible, that makes everyone going along with. He made up some rules for the intercultural dialogue during this week. He takes away our fear of the unknown and uncertain. The way he is, is funny, very firm and sensitive. For him it's important to pay attention to each other, not to insist on one's opinion and not to want to change someone's mind. He concludes, that we should say "Yes, I think..." and not "No, you're wrong...".

The daily programme

Every morning, we had a Warm-up Circle, where one of the artists was waking up the students: we were singing, playing theatre or dancing. Afterwards we visited a place of common history: the Westerplatte was a German territory before the first world war, then it became Polish and the place where World War II broke out. Gdańsk, a town at the Baltic Sea coast, belonged as well either to the German or the Polish territory; the concentration camp

Stutthof and the shipyard in Gdańsk, where 1980 the Solidarność movement began. Most of the time we had a guided tour at these places and afterwards we processed the impressions in the chosen workshops. Every day ended up with a Closing Circle to talk again about the impressions of the day, so everyone could sleep calmly. In the beginning, there were a lot of prejudices coming from all sides. The spoken language was English, that's why we had sometimes understanding problems. But sometimes, one just wanted to understand what the other one was expected to express. The three groups from the different countries stayed separated in the beginning of the week, but during the week it changed and we became one group.

The whole project was filmed and the permanent presence of a camera required to get used to it. A lot of students, as myself, had to bring oneself to rap in front of the whole group or to open up. „Came to Stutthof, sun is shining, I wanna go home, I feel like dying.” (Quote out of a created rap)

It's too beautiful to really comprehend the meaning of this place. The labour camp Stutthof is located 37 km east of Gdańsk. The atmosphere is kind of depressed.

Dan gives time to everyone, but then he wants us to rap at this place. This task seems almost impossible. Raping or playing theatre in a concentration camp, sounds disrespectful. But the result wasn't repulsive or inappropriate at all. It's the authentic effect of this place on us, on our dejection and our thoughts.

„Trying, Rhyming, my soul is thriving“



Creative Writing Workshop

Westerplatte

War is like water. There are different tensions in it and sometimes a big wave is trying to overcome and occupy the others, but whether it seems to win - they are solving in other water later and nobody can see what happened before. Only if we look under the surface of water. There is confusion. There is destruction. And you can feel the pain. But who is looking under the surface?

You are standing at Westerplatte and you look on the surface of water - the Baltic Sea, calmness, beauty, elegance. The thing you can remember are those photographs of waves - big waves - smaller waves - Tsunamis. But the photographs seem to be not real to you. The sea is too beautiful, there are no examples of water. Try to remember all big waves, smaller waves and Tsunamis. Try to feel through the surface of water and try not to forget the past.

„What would you be willing to die for?“

At the morning circle I said “best friends”.

I changed my mind. I'm no longer willing to die for anyone or anything. I realized everything we have comes and goes and the most important thing for me is myself. Well, then maybe that's what I would die for - for not losing my identity. I think that maybe because I have trust in myself, and I know what I would be able to possibly change in the world and I have no guarantee that anyone who is not me can achieve what I know I can.

“V”

A letter could mean so much, but the symbol of V is universal - combine people's feelings: anger, justice upon oppression, hunger for freedom, hope and peace. “V” as victory or “V” as peace? Maybe both! First we have to fight for our will and then could come the rest in peace. Also reminds the past and warns us not to damage what we created.



As Gdańsk is a place that was destroyed during World War II, a lot of traces of war are left. The first days, we visited different memorials: Westerplatte and Stutthof, the former concentration camp. Visiting these places makes you feel a lot: sorrow, rage, guilt etc. For example when we visited Stutthof, the sun was shining, birds were singing and the place seemed so idyllic. But then we entered and the smell of death and injustice emerged.
Alaida Hobbing, Hamburg



Our questions during the week have been: What would you die for? Where do we come from? And which demands do we have on freedom? The answers were portrayed in a performance. In the performance we presented what we worked for during the week. This active time sometimes pushing to limits changed a lot. Young people from three countries with totally different positions learned to understand their own point of view of the common history, to lose fears, to trust each other and to become friends. „It's our responsibility to learn out of this horror look backwards today so there will be a tomorrow.“

Alaida Hobbing, Hamburg

Article for the student's news of Ohmoor Gymnasium











Creative Writing Workshop

What's the reason behind the War?

It's unbelievable vision it's for somebody's vision
of the perfect World

What?

The perfect World for who?

...

Human race?

Definitely not after Stutthof

Because it's humans who stand on the World

And it's humans who we should take care of

How do we write the future?

We can not.

...

Why?

There are many people we cannot influence.

...

...

But we may try to write it ourselves.



Future

amount of past and present.

respect the past, criticize the present. Create!

Future is what we make from the stories.

Stories told by our History

The History, which changed our world so much

Changes!

We can not change the past, but the future.

With

Dreams!

No war, no concentration camps

Peace, sympathy, health. Survival, dignity and

love!



Silence

there is no space for words left

I saw this machine of death

built to broke people's heart, disgusting,
deterrently, effectively

You can smell it and you can feel it directly
in 2015

I am not knowing this fear

...

Could this happen today again?

What is the drive of the people?

Who had pain and who suffered?





We saw burned clothes, beds made out of wood and cards written by little children. Suddenly the rain started to fall and it was just gloomy. We passed the gas chamber where people were killed with gas. The upcoming feelings can't be described with words. But these feelings can be expressed through music, creative writing, dancing and theater. I took part in the dancing workshop, as you can show your feelings throughout your body and its movements.

Student, Hamburg



Blok kobiece Frauenbaracke Women's Block

Wid na przełomie
wzrostł na 12
k, podobnych
dowoznej, archiwa
na, w której, do
baracki, szpitali
człowieka karano od
przynajmniej 10
na w polonijnym umy
chorych, gabinet
zaki. Pierwsze ko
stutudo w czerwcu
13, umieszczono je
był on nazywał „Blo-

DIE BARACKE NUMMER 1 wurde Ende 1939 - Anfang 1940 gebaut. Sie wurde geteilt in 12 Räume, genannt Stuben, mit separaten Eingängen. In der ersten Stuben befand sich die Kantine, in der zweiten, die Krankenbaracke gebaut wurde, die Krankenstube. In dem Ostteil der Baracke wurden die Waschküchen, Toiletten und später auch die Krankenstube für Frauen untergebracht. Darin befand sich ein Raum für Kranke, ein Arztgewächzimmer und ein Raum für die Krankenschwestern. Die ersten Frauen kamen nach Stuttgart im Juni 1940. Seit 1941 wurden sie in der Baracke Nummer 1 untergebracht. Seitdem wurde sie „Frauenbaracke“ genannt.



BARRACK NUMBER 1 WAS BUILT 1939-1940. It was divided into 12 rooms called „Stuben“ with separate entrance doors. At the first floor there was the canteen, in the right, until the time when an infirmary was built, there was room for the sick. In the dining part of the barrack, in the washing room, sanitary services and later an infirmary for women - Krankenstube - were situated. In the infirmary there were the sick quarters, the doctor's and the nurse's room. The first women came to Stuttgart in June 1940. Since 1941 they lived in block 1. Since then it was called the „women's block“.





SIX WORD POEMS

Ashes from greatness, nowhere but forward.

Arrows designate where I buried you.

Where is heaven, where is ground?

At the end of the world: advertising.

Things left behind, stuck in mind

Battle front, left alone, need friend



RAP: DAVID + DAN

I'm coming to this place from the better world
The people who were here cried help but it was unheard
Humanity, dignity, happiness and joy
It's hard to think of it when they play you like a toy
It's like a playground but with people's life
They were playing till they couldn't and then smoke
from chimney rise
All they left behind were just some shoes, nothing more
And the feeling in their EQ that they will never win the war.

RAP: BEN + MARTHE

Came to Stutthof, sun is shining
I wanna go home I feel like dying
I see houses where people were lying
Trying surviving on the brink of crying
I'm writing, rhyming, my soul is thriving
I'll always be flying, continue rising

RAP: AGGIE + BEY

It's an upside down ship made wood ready to spark
With the history so dark like twisted Noah's Ark.
We went two by two, through and through, exit through the chimney
Exterminating people they did inhumanly simply.

RAP: ALAIDA + ALIZ

Why are there fences? I've got so many questions
Breaking the soul. This place is senseless
The sense is the terror. I have no time to breath
Grab my soul. In my back, there is the death.
It's our responsibility, to learn out of this horror
look backwards today, so there will be a tomorrow.







From all of the places which we visited the Stutthof concentration camp was the most moving for me. It was terrible to recognize that so many people died there in different horrible ways... I cried. It was ok to cry, because this means that it touched me and I think this was the aim. I learnt about history in a total different way and today I can still remember those things.

Barna Bianka, Budapest

The whole trip there was rough a ride, everyone knows, that day none of us will be all smiley and happy. In the concentration camp was one room with loads of shoes from people who were apprehended. I never felt so sad in my entire life and I still don't know how people could do that to others, how they can be reckless — that shocked me the most. This project certainly showed me how students from different countries felt and it supported us to understand history.

Joanna Galik, Legnica



It was really inspiring to do the workshop at Stutthof for one occasion. The change of scenery helped looking at our work from another point of view and the surrounding gave a lot of inspiration.

Móna Gellér, Budapest



ART
FREEDOM IS

Each of us felt different emotions but I bet all of us were oscillating between nostalgic and resentment principally at the Stutthof camp. At places like this you can literally feel the agony in the air. For me the main attractions of the project were our workshops run by our leaders. It was a chance to learn something about us and the others as well. I think this kind of relationship is everlasting and I hope to see all one day again. I am deeply grateful for this opportunity given to me.

Adrian Kędziak, Legnica



The theater workshop was the smallest one, but we could work very intensely. Even if we had only four days we got to know each other better with every day. Especially after the second visit of Stutthof we could be open to each other and use our emotions for our work. The last two days we worked together in the whole group to put together the results of every workshop. Our performance was far from being perfect, but it was a great teamwork. In the end, all of us have been euphoric, proud and close to each other. I learned a lot about National Socialism and about theater, but as well a lot about teamwork and myself.

Anna Lindemann, Hamburg

With people from other countries, everyone goes through the history with other experiences. Your feelings get more intense, sadness, anger and everything else are getting stronger. At the same time you want to express these emotions inside yourself. That's why I was fascinated about the workshops, because in my opinion it's a good idea to handle the information you got in this way. These workshops help you to express your feelings in different ways. And, you feel proud when you see the results of the work.

Jiafan Gia, Hamburg

I found myself spending more time with students from other countries than with the polish group. I can't say what exactly we have in common and what makes us different. I think it depends more on the individual person... During our stay in Gdańsk we made a lot of friendships that are still being maintained, beautiful memories and gained wisdom and knowledge that will be useful in our life.

Dawid Bełdowski, Legnica

Every one of us shared a room with a student from Hungary and one from Poland. My roommates were Bogi from Hungary and Marlena from Poland... The second day, we could choose the workshops and Dan made an introduction to the project. He spoke about mutual respect and explained his philosophy: "Yes, and". This means, that we don't say immediately no, but that

we do respect the other's opinion and add our own point of view. Afterwards, we made a guided tour in Gdańsk during four hours, where we got to know different facts of this town.

Nina Elisabeth Lassen, Hamburg

It was amazing that I could live with people from a different culture, and we became friends. Now, I'm still chatting with them on facebook. The workshops were also great! I was in the song-writing-group. We wrote a song with the title: „freedom is worth fighting for". I really enjoyed the work with everybody... Those 9 days changed me because I became a bit more confident and opened to the new people and opened to the world around me. And my English (I hope) also improved.

Barna Bianka, Budapest

The trip to Gdańsk and the project were a completely new experience for me. I never spent so much time with students from other countries before. During this time, I had a lot of fun and learned many things. This combination of getting information at first and process these afterwards, was very helpful for me. It made the day well balanced. That's why we had still energy in the end of the day to get to know the others better and having fun together. Some days were easier than others. The visit of the concentration camp was kind of a burden. Personally, it helped me a lot to process these impressions with the group.

Student, Hamburg



Agreements

- * Yes and ...
- * Respect each other, our ideas and our opinions
- * No judgement
- * Listen to Everybody
- * My truth is not your truth
And that's okay.
- * Nothing should be forced upon anybody
- * Silence is powerful when chosen
- * If it's not fun - DONT DO IT.
- * Use a ^{device} _{person} to translate if needed
- * Communication IS EVERYTHING!





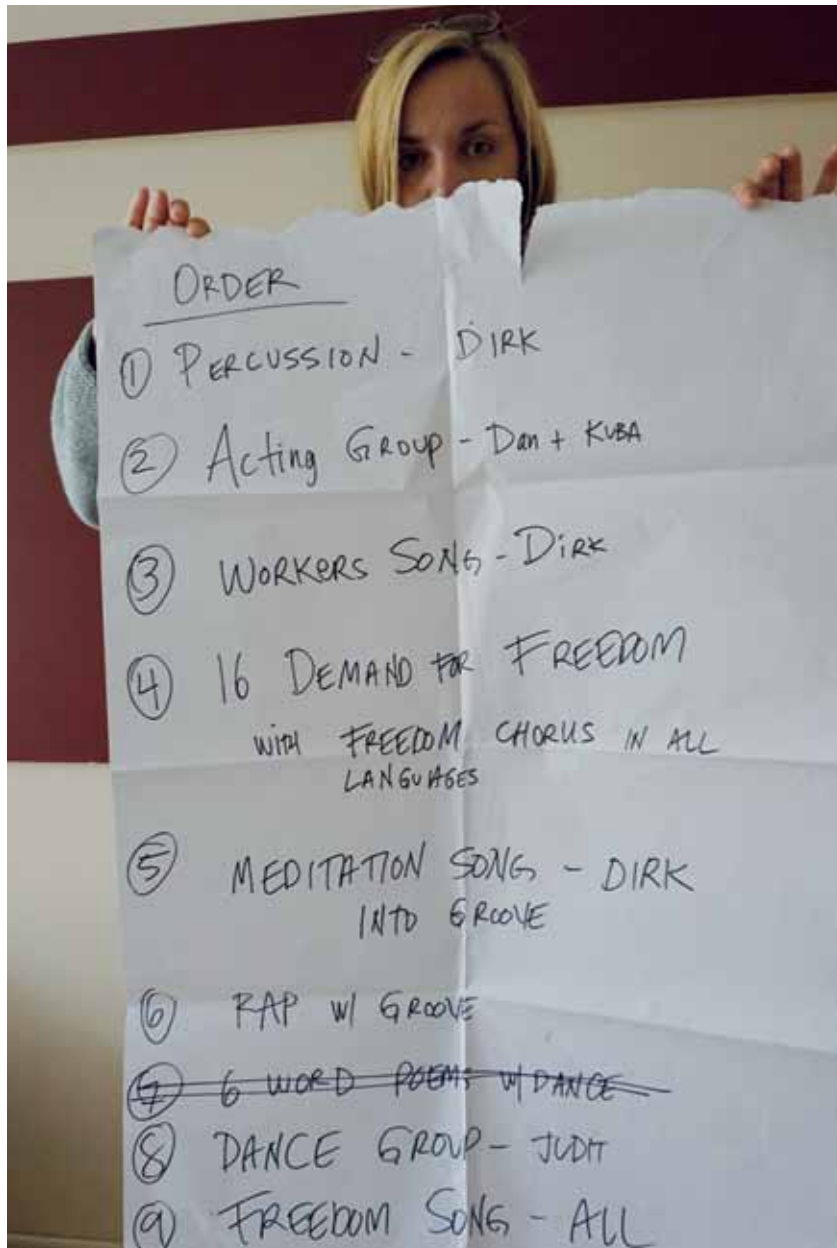
The trip to Danzig was an amazing experience, not only because of the great people we met, but also because of the things I learnt both about history and myself. Going to these places, where terrible, unfair and unbelievably sad things happened was awkward and exhausting but helped to understand what people had to go through. These places, like Stutthof affected everyone differently. I felt both depressed and minor. It was definitely more emotional than just sitting in a room and hearing about it. Furthermore, it helped to catch a feeling and work with it in a creative way. It was, in my opinion, very important to have these different workshops and opportunities to express my feelings. Because of this everybody was able to find a good way to express what he or she was thinking. I think it was good to interact with different people from different countries, because of the different feelings and ways to express them. At first I didn't understand how different people could react to the historical places we went to, but within the process I saw the different perspectives and it definitely helped me.

Even though the reason for this project was serious and sad, we had a lot of fun. Not only while we had free time and were talking to new people we met but also during the workshops and the final performance. The final performance was where it all led to. And it was absolutely amazing. It felt so important to be a part of it. This is definitely something I will never forget.

I think this project is a very good way to work with historical events that effected so many people and remind of the importance of the things you can learn from history.

Fiene Exner, Hamburg





We have visited Westerplatte, Stutthof and Solidarność. All these places are connected with history of these three countries. Learning about history, we were trying to imagine the past. We could talk about our feelings in the afternoon during the “day ending circle”. We had also workshops where we could express ourselves, develop our hobbies, talk with each other. These activities helped to integrate us and gave us the possibility to sing about our feelings or to express them with dance or music.

I think the project brought us new friends, helped us to be open to people and what’s most important, it gave us the possibility to talk about history. That was the main point of this project.

Jolanta Dyki, Legnica

It’s hard to describe the impressions and emotions I had during the time in Gdańsk, because I never experienced something similar. Other participants I discussed with, do feel the same.

I recommend to everyone having the opportunity to take part in such project, to do it.

Natalie Danzinger, Hamburg

»Sound in the Silence« was an amazing experience. I never actually got the chance to learn so much, while still having fun. It was very heartwarming to see that, despite our rather stormy mutual history, I haven’t noticed any major differences between us and the Germans. There were some minor disagreements, but with the help of the crew, we worked them out very quickly. I’m sure it helped many people there to understand how important an inter-

national dialogue is. Same thing goes for Hungarians. They came out to be very lovely people. The language barrier, was kind of hard to overcome at first, but we quickly got used to speak English. The workshops directed by Dirk helped too. Exploring our emotions, connected to what we experienced helped to feel connected to the past events. That made it more memorable.

Patryk Węlyczko, Legnica

The trip to Gdańsk was an extraordinary experience. I learned a lot of constructive things. I’m more open to new friends and learned to express my emotions in a different way than verbally. However, I am the most grateful for the fact that on this trip I met people who inspired me to explore the world and to do something instead of just standing and talking about it. On the trip I had the wonderful opportunity to become emotionally and mature, concerning my age. I experienced my amazing birthday with friends surrounded by great people.

Kacper Banasiak, Legnica

It was an amazing adventure for me. I got to know new people and learned a lot of new things in our workshops. I learned very much about world history. We visited Westerplatte, Stutthof camp, Sopot, Gdańsk Shipyard. Each place we went through was so emotional and especially because these locations are part of our multicultural history. I learned a lot about history in a different way than in school.

Sara Sanocka, Legnica

4 demands of freedom

Hungarian:

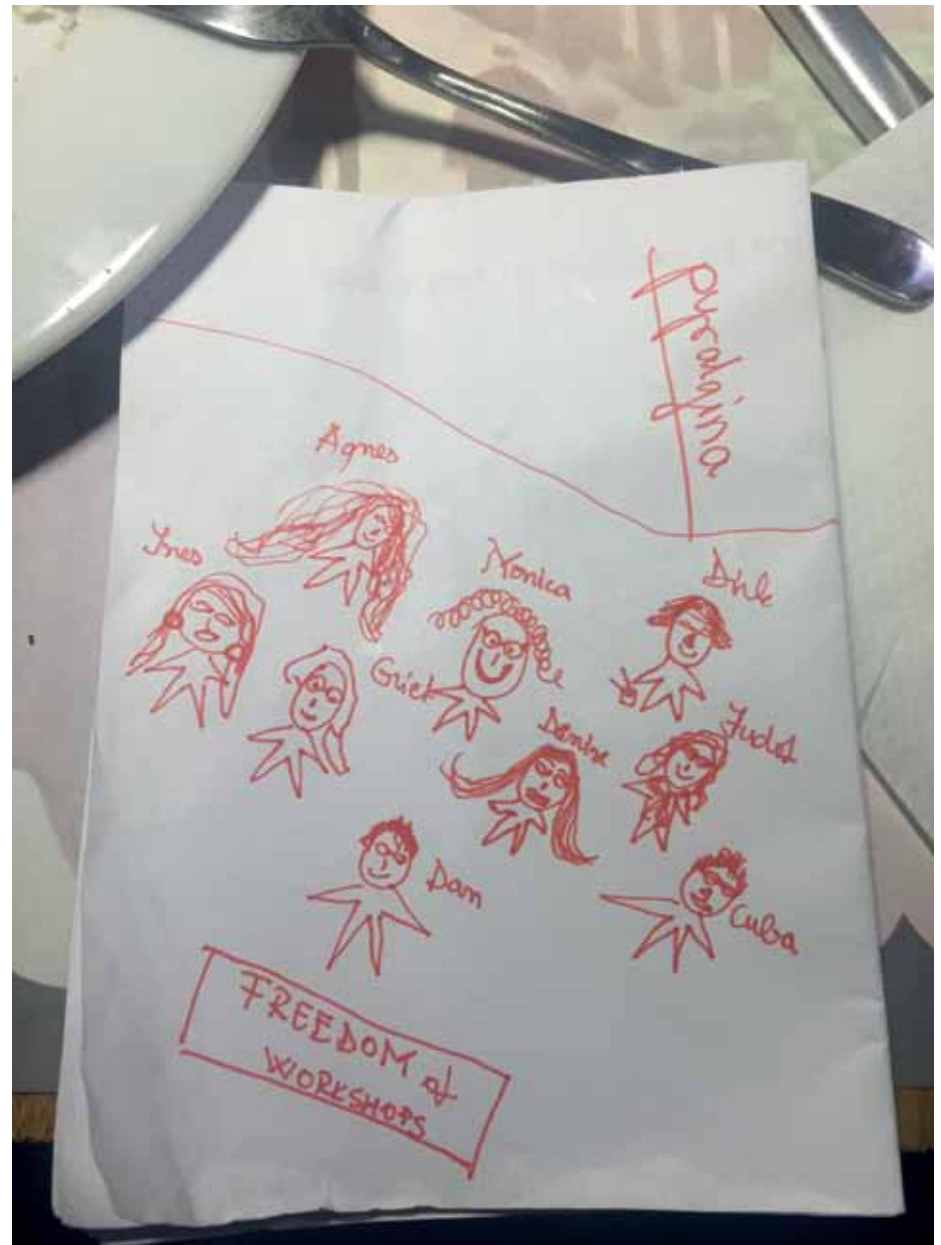
Remenyben es szeretettben hinnunk kell
Szabadsag, erted kuzdenunk kell
Hogy szunjenek a harcok
Es haboru

German:

Freiheit, dafür kämpfen wir,
Wir wollen keinen Krieg,
Denn Krieg bringt keinen Sieg
Wir glauben an Hoffnung
Wir glauben an Freiheit
Die Liebe, das Leben

Polish:

By soba pozostac, musimy uwierzyc w nadzieje I milosc.
Wolnosc, za nia walczyc chce,
W pokoju pragne zyc,
Bez wojen w swiecie byc.











The experiences of this week were simply incredible. We didn't just learn about World War II, but we made new international friendships and got to know other cultures. What I liked as well, is that we talked in English. Even if every day was fully programmed and we were just tired in the end of the day, we didn't want to sleep and talked with our new friends until late. I was absorbed by this world of creativity and music. I do remember very well the first day, when the artistic team improvised a song. The last day, when we sang for the last time the "Freedom song", I started crying, because I would miss all this so much.

Although we spent only 9 days together, we grew together as a family. These days went by so fast, but I had the feeling of staying in Gdańsk forever as we lived so many things together.
Jiafan Gao, Hamburg

It was a bit strange to live with other nationalities but I was pleasantly surprised. In the end, I got many new friends and I stayed in contact with some of them on facebook. There are many common words between Hungary and Poland, and I learned many German words too. (I forgot them) I haven't learned much about the II. WW in my school yet, but im waiting for it.
Ábel Olivér, Budapest

This trip gave me a lot. It's always astonishing, when I think about how fast strangers became friends. In addition to that, I acquired new knowledge.

Student, Hamburg





»Sound in the Silence«

Media Education Project, Film Team

Christof Rupprecht, Director

Triangel-Film-Kommunikation-PR

Jeffrey Hernandez, Assistant

Students of Irena Sendler Schule, Hamburg:

Finn Jonas Morgenroth

Aleksandra Ross

Antonia Wittern





Dan Wolf found ways to get in touch with different views of history and culture without criticising. Expressing your feelings through art opens up the hearts and forms a basis for intercultural understanding. Emotions are stronger than rational thoughts. This is a difficulty when dealing with emotional topics. One of the emotional matters is history and culture because both is part of our very own identity. Because of that you easily feel insulted if somebody is criticising you as a member of your country.
Finn Jonas Morgenroth, Hamburg, film team



The Gdańsk project was a special cinematic challenge. Of course, making a film is all about getting great pictures but especially that was hard to fulfil. The great pictures mostly didn't appear during the official workshops or trips but rather in interactions between the students – at any time.

Another challenge was afterwards when we worked out a structure for the film. To make a film which is easy to follow you need a central theme but it was hard to choose one because the student's encounters happened on many different levels.

Personally I was surprised how different the views on history are. Furthermore it was interesting but sometimes also worrying how differently cultures deal with history. I heard justifications about cruel doings during the Second World War but less discussions about how to prevent happenings like 70 years ago. The dissociation from responsibility was new and frightening to me.

But nevertheless, this journey was a great experience. It was unbelievable how alive history is at the places it happened. Personally I learned a lot about how to compose great pictures and how to organize myself to get them.

Finn Jonas Morgenroth, Hamburg, film team

Teacher's positions

This year students at the Irena Sendler School had the opportunity to actively participate in the „Sound in the Silence“ project and to gain diverse experience. When the project was presented to us it wasn't the question whether we should participate in the project. On the contrary, it was clear that we as a school wanted to use this opportunity to motivate our students.

In our opinion, „Sound in the Silence“ offers an unparalleled entry to the topic of „remembrance.“ What is covered theoretically in school can be expanded with this project. The special forms of remembrance open new, often unknown horizons and initiate varied perspectives. The topic permeates in various ways that ultimately expands the sustainability.

The opportunity to work together with international artists as well as students from other countries is a further aspect that made our decision to participate in this project very simple. The thematic discussion positively affected the personal development of every participant. To exchange ideas with students from other countries is an asset that particularly today is of ever-growing importance that requires support.

The contribution of the Irena Sendler School to this project entailed the realization of the film documentation under direction of Mr. Christof Rupprecht. Three interested students were found very quickly for this special project who were prepared to commit their free time before, during, and most importantly after the

actual project had ended. One student from the artistic branch of the school could utilize her aesthetic experiences from a practical test and introduce previously gathered photographic and film knowledge. Within the framework of the project, the other two students from the psychological branch performed a professional role-playing from participant to observer. In psychology instruction this kind of role-playing is repeatedly discussed. It is true for all three students that: the observation and documentation is something much different than participating and it requires a much higher reflectivity of one own's actions.

_ In the film group, the preceding work included a conceptual preparation for the participants, the organizational form, as well as the thematic content. This also included initial training with the technical equipment.

_ During the time on-site several interviews were conducted and a large quantity of film material about the activities was gathered. This needed to be reviewed the same evening and catalogued for further processing later.

_ The processing and reworking of the entire material required deep concentration, continuity, and also decision-making competency. Film sequences needed to be selected, discarded, edited, and in some parts translated.

Particularly the last aspect of the documentation is often underestimated and held a significant experience for the participants. Even with the desire for perfection, one's own time resources

needed to be taken into account and the success of the teamwork was dependent on coordination and reliability.

The accomplished work was an amazing experience for the participants who could then judge how important documentation is for a project, but also how much work is required for a good result. „Sound in the Silence“ has left its mark on our school, enriched our instruction, and began a path that we want to continue

down. The participants in our delegation take along invaluable personal experiences that were discussed and covered during class. We are proud of the participants, of their work and the final products that have been developed!

Matthias Greite, Principal of the Irena Sendler School

*Lars Lankow-Mischur, Department Head Secondary Level II,
Irena Sendler School*



Teacher's positions

Participating in such project was a great possibility to cooperate with other partners: schools from Hungary (Budapest) and Germany (Hamburg). We were connected by one purpose – to start teaching not only like schools can do. Gaining the knowledge about the history of 15th century of Gdańsk, events started from the second world war, through the times of communism in Poland and objection against communist regime. It was not only knowledge from books (like in schools).

It was possibility to „touch the history”, to feel and just to be in the places where the events had happened. Additionally – the artists. The group of people who created workshops with the students. Another approach to education, another style of learning, and what was the most important – the way to converse student's knowledge to artistic dimension: singing, dancing, writing, playing instruments, talking about most the exciting and also the most terrifying things.

All together – artists, students and organizations – created an untypical way to know and to understand history. From the beginning students, teachers from schools and artists created an unity, which focused on history, emotions, workshops. Everything contributed to create a different and better way to learn history and to find similarities with other countries. It transpired, that the history of these three countries has a lot of similarities, which

helped students to understand each other. After the end of the project students were fascinated about history they got to know. In V High School in Legnica – we organized an appointment of participants „Sound in the Silence” with schoolmates. Students could share their impressions and make a short interview to Legnica's newspaper and tv. During the meeting students wondered how the project was helpful in learning, and how it could be helpful for the whole school to create new models and new forms of education and remembrance.

Monika Bandrów, V Liceum Ogólnokształcące w Legnicy

History and art actually do have a symbiotic connection to one another. But can they function when processing of the horrors of the Second World War? Can art actually happen in a historically significant location like Stutthof, or will it be inhibited?

This is one of a myriad questions going through my head when my School Director, Mr. Erdmann, briefly explained the „Sound in the Silence” project. As I thought about whether I would participate, it became clear to me, that it could only be a worthwhile and interesting experience. Because if it already presented so many questions for me, what effect would it have on the students?

For this reason, my students and I became deeply engaged in the project. Because even though this time period is covered in a very detailed and discursive manner in history class, this approach

represented not only a challenge, but also an opportunity to examine our history from another perspective. In addition, the presence of students from Poland, and Hungary participating with our students created new possibilities for exchange. Therefore it was not difficult to find motivated students from varying grade levels that were interested in this adventure. In our preliminary discussions it became clear that each of us had differing expectations, hopes, and wishes for this exchange and we were all excited whether they would be fulfilled. Loaded with these ideas we took off for Poland and weren't disappointed.

It was one of the most intense experiences that we, students as well as teachers, have ever undertaken. We were emotionally overwhelmed but also challenged by the locations of Stutthof and Westerplatte. Because after learning about what had taken place here, how would it ever be possible to create anything here? And, in spite of everything we succeeded, perhaps because it seemed so impossible at the beginning.

The various art forms allowed for such different approaches, so that it was possible for each of us to find an individual access. Everyone could express their feelings and therefore make it accessible for others and create new discourse. The fact that there were no clarified groups was an advantage because this allowed for a lively exchange, which was not only fruitful, but also introduced questions. For example, it was discussed in small groups, how to process history. Since the students all ascertained that

other countries do not have such an intense discourse of history like in Germany. The intensity of this discourse was strengthened by the fact that the days were not just optimally used, but sometimes were a bit too full. The students wished for a bit more free time so that they could engage the other students not just about the project, but also to get to know one another better and perhaps build friendships.

All in all we are pleased to have been a part of this experience. It forced us to break barriers, reconsider approaches, and open this topic on a completely new level.

Anna Hoffmann, Deniz Yaman, Ohmoor Gymnasium, Hamburg

The ten days spent in Poland were a real adventure for our students both mentally and emotionally. The trilateral project allowed the students to make international friendships, to learn more about the culture of the other nation and they also got a deeper insight into the three very influential historical events...

As a history teacher I would like to emphasize the importance of such projects and their positive impact on teenagers. Visiting the locations of historic events gave such a perspective which could not be gained from books.

Agnes Stumpf, Kőrösi Csoma Sándor Két Tanítási Nyelvű Baptista Gimnázium, Budapest

„Freedom Song“

Freedom

Thinking about prisoners and their stories:

The beginning of war on a sunny day, a surreal mystery!

Usually water, wind and trees make us feel free

But the prisoners were captured by the forest and the sea.

The smell of fear hung in the air

But the Nazis didn't care.

'cause instead of hearts the SS

Had stones beating inside their chest

Prechorus

But for staying alive we've got to believe in hope and love.

Chorus

Freedom is worth fighting for

So there'll be no more fight

And no more war

1. Verse

Blue cranes and red bricks remind us of what happened in the past.

People have got shot during times of martial law

And now, I'm just standing here in front of the wall

2. Verse

Looking at the tools for work they used

For their own slavery or deliberation?

I don't know, I'm just confused.

But for staying alive we've got to believe in hope and love.

Freedom is worth fighting for

So there'll be no more fight

And no more war

4. Verse

We are all humans,

We all have our homes

Brothers and mothers

Sisters and fathers

So how could the SS be so cruel?

5. Verse

We're innocent but they are guilty

They forced people into the army.

But we are stronger

Than we thought we'd be

Because we feel connected to our families.

But for staying alive we've got to believe in hope and love.

Freedom is worth fighting for

So there'll be no more fight

And no more war



The following information of the project is available:

First Phase in Hamburg 2011 / Concentration Camp Memorial Neuengamme

1. „sound in the silence“ from Jens Huckeriede (film 62 minutes, thede 2013). A film about the educational concepts behind the project at the concentration camp memorial site Neuengamme in Hamburg, 2011.
2. Video from the performance at the concentration camp Neuengamme, Hamburg, 2011 (thede 2012, 30 minutes). Performance in front of five classes from schools in Hamburg and Schleswig Holstein with two cameras.
3. Photo Album 2011 with quotes from the participants.
4. Photo documentation and exhibition.

Second Phase in Koszalin and Borne Sulinowo 2012

1. Video diary, Johannes Kubin (MOTTE 2013, 34 minutes). A film about the project activities in Borne Sulinowo, 2012.
2. Film sequences produced by the students (MOTTE 2013) from the film workshop and used for performances, 2012.
3. Photo album 2012 with quotes and texts produced by the participants. Information about the project in 2012.
4. Photo documentation and exhibition.
5. Creation of an internet site whose English version is supported by ENRS European Network Remembrance and Solidarity.
6. Audio contribution as podcast for the Internetsite, edition 2016: INMITTEN GROSSER STILLE TÖNE - Eindrücke zu „Sound In The Silence“ Borne Sulinowo, Polen, Christian W. Find (german version edition 2016)

Third Phase in San Francisco and Chicago – USA, 2013

1. Reports: Information on the USA trip, San Francisco, Chicago 2013/2014
Photo Exhibition 2011-2015

Forth Phase in Gdańsk 2015

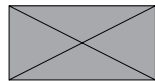
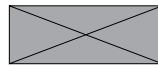
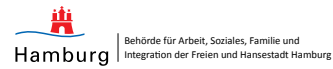
1. Film produced by the students of Irena Sendler School, Hamburg
Triangel Production 2016
2. Video Documentation Performance, produced by Triangel, 2015
3. Photo Album with quotes and texts produced by the participants.

**Fifth Phase in Oświęcim/Auschwitz, Poland and Zilina, Slovakia
September / October 2016**

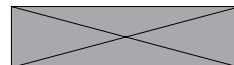
In 2016 young people from Germany, Hungary, Poland and Slovakia will spend three days in Auschwitz, the former Nazi German concentration camp, where they will take part in the workshops and learn about the resistance movement and people who tried to escape the camp – those who succeeded and those who failed. Among others, participants will hear the stories about the actor and film-maker August Kowalczyk; Witold Pilecki, a Polish soldier and war time hero, as well as about Slovak Jews – Rudolf Vrba and Alfred Wetzler, the authors of the 32-page Vrba-Wetzler report, which saved the life of thousands of Jews from Budapest. During the following days of the project participants will travel to Slovakia and spend the rest of the project in the mountains concentrating on the artistic workshops.

2017: Initiative for an Artists Network, directed by Dan Wolf,

Thanks to Partners and Supporters



MERCADO



Gymnasium Ohmoor
Hamburg



V Liceum
Ogólnokształcące im.
Jana Heweliusza
Legnica, Poland



sound in the silence

międzynarodowy, interdyscyplinarny projekt dla młodzieży

5-13.09.2015 / Gdańsk / Stutthof / Westerplatte

Zapraszamy na pokaz artystyczny przygotowany przez uczestników:
12.09.2015 (sobota), g. 14.00
 Młody Byron - kawiarnia artystyczna
 Sopot, ul. Józefa Czyżewskiego 12 (Dworek Sierakowski)

www.enrs.eu www.soundinthesilence.enrs.eu

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Photos: Griet Gäthke (pages 7, 8, 10, 11, 12, 13, 15, 16, 17, 18, 19, 25, 26, 28, 34, 35, 36, 37, 39, 40, 42, 43, 45, 46, 49, 51, 57, 61, 65)

Photos: Dan Wolf (pages 9, 13, 14, 17, 21)

page 5: Jens Huckeriede, 2011

School Partners

V Liceum Ogólnokształcące im. Jana Heweliusza

ul. Senatorska 32, 59-220 Legnica

Kőrösi Csoma Sándor Két Tanítási Nyelvű Baptista Gimnázium

Szentendrei út 83, 1033 Budapest

Gymnasium Ohmoor

Sachsenweg 76, 22455 Hamburg

Irena-Sendler-Schule

Am Pfeilshof 20, 22393 Hamburg

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4 demands of freedom

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Wir glauben an Freiheit
Die Liebe, das Leben

MOTTE and ENRS / September 2015
www.diemotte.de / www.enrs.eu

About the project

Young people from Legnica, Poland, Budapest, Ungary, Hamburg, Germany met up with musicians and artists from Poland, Ungary, Germany and USA in Gdańsk for collaborative workshops dealing with the history at the locations Shipyard and European Solidarity Center, Westerplatte and Stutthof Concentration Camp Memorial.

»The project is not only a new way to look back on the mutual past, but also a comprehensive creative experience that requires us to utilize our heart, soul and skills to process the experience. The result is a moment to think and reflect on how we treat each other and act in the world. That way we take back “the territory” and claim it for everyone that died on it. We fill it with happiness and triumph and life, opening up an endless number of possibilities in the future.«

Dan Wolf, »Sound in the Silence« 2011,
Artistic Director of the Project

»Sound in the Silence«

is an international youth project for remembrance and understanding. Throughout this project new forms of remembrance can be developed with artistic methods. Young people work with artists at historical places, which tell about European history: World War I and II and its consequences. In different workshops such as theater, dance, film, creative writing, music, the students tackle the history of the places at which they are working. This artistic work enables them to have an individual and emotional access. This process of artistic transformation is about creating a connection to the young people's world and life.

Sound in the Silence / webpages
<http://soundinthesilence.enrs.eu/>
<http://www.diemotte.de/en/sound-in-the-silence>