

## EVENT DESCRIPTION SHEET

PROJECT	
Participant:	1 - INSTYTUT EUROPEJSKIEJ SIECI PAMIEC I SOLIDARNOSC (ESPS)
PIC number:	932308420
Project name and acronym:	Projekt 101051121 — SiS

EVENT DESCRIPTION	
Event number:	WP3
Event name:	Edition II
Type:	Workshop
In situ/online:	in-situ
Location:	Austria / Mauthausen and Gusen
Date(s):	9.10.2022-16.10.2022
Website(s) (if any):	<a href="https://enrs.eu/sound-in-the-silence">https://enrs.eu/sound-in-the-silence</a>
Participants	
Female:	44
Male:	17
Non-binary:	4
From country 1 [Poland]:	15
From country 2 [Lithuania]:	8
From country 3 [Austria]:	25
From country 4 [Hungary]:	2
From country 5 [Czech Republic]:	1
From country 6 [Slovakia]:	2
From country 7 [Croatia]:	2
From country 8 [Germany]:	1
From country 9 [Romania]:	8
Total number of participants:	65
From total number of countries:	9

**Description**

*Provide a short description of the event and its activities.*

‘Sound in the Silence’ is an intercultural and international remembrance project for youth. In historically challenging locations, students work with artists representing different artistic fields in order to understand how the past is connected to their questions in the present. By doing so, we give young people a chance to find new ways of looking at the history of Europe, of our nations, states and regions, and to work out their own perception of reality and tools for expressing it.

The second edition of the workshop took place in Mauthausen and Gusen Memorial Sites. Students made use of historical sites to gain impressions of history through guided tours, site visits and historical study before working with artists to connect those impressions of the past to their thoughts and feelings of the present moment. After learning about the history of the locations, each student participated in a writing workshop called the ‘Art of Remembrance’ that uses creative writing exercises to create a personal connection to history. Subsequently, this creative writing had been used as the foundation for their work in the artistic workshops where students worked with either dance, voice or performance to create original material. This material was then woven together to create a site-specific performance that was presented to the public.

**The Art of Remembrance****Writing Workshop by Dan Wolf**

The Art of Remembrance was a creative writing workshop for all participants that used writing exercises to create a connection with the history of the locations where the group worked and to find personal connections with the place. Through the use of free writing techniques, poetry, personal narrative, lists, rap and spoken word, the students answered questions that provided a deeper sense of connection to history. The writing from this workshop was used as source material for the art workshops. The students were asked to use creative writing as a way to reflect on their experiences during a guided tour of Mauthausen and Gusen Memorial Sites. They explored their emotions during the tour and the locations of where these emotions took place.

**Dance Workshop for All the Bodies by Katarina Rampackowa**

Historical knowledge about the location was the starting point for creation. The group worked with principles of authentic movement, mindfulness, contact improvisation and improvisation itself to bring about an awareness of the body and the space where the body was placed. It helped participants to connect to their own bodies, to the location that surrounded them and to others in the group. The students developed confidence about their movements and at the end of the workshop, they understood the power of abstract expression in the complexity of the whole performance.

**Freedom in Voice – Vocal Music Workshop by Sean Palmer**

The vocal workshop, for singers and non-singers alike, allowed students to take part in creating an anti-singing choir. They worked with various exercises and singing techniques including classical, vocal improvisation, body percussion, beatbox, screams, growls and whispers. The students also drew individual graphic scores, which allowed them to create highly unique and emotional vocal work based on their individual and/or shared experiences of the historical site.

**Group Dynamic Workshops by Tetiana Kriukovska**

During the programme in Mauthausen, participants were under the supervision of the moderator Tetiana Kriukovska, who organised different activities daily for a better group dynamic. Thanks to so-called ‘opening and closing circles’, participants were learnt more about each other in a fun way; they discussed the upcoming activities and possible challenges. Those slots helped them to develop better relationships within the group and establish stronger, more cooperative bonds with the team.

**Freedom in Performance – Rap, Poetry and Performance Workshop by Dan Wolf**

Freedom in Performance is a performance workshop that focuses on finding freedom for the actor and their body. The group used improvisational theatre and freestyle rap in order to build connections with one another and gain new perspectives. The workshop guided youths to create a performance that developed through the spaces the group had been exploring. Students produced three pieces: rap lyrics, a short poem and ‘a letter to the future’, which could be a monologue or a dialogue. The song ‘What’s the point of history’ created for the final performance (together with the students from other workshops) turned out to be very meaningful, even iconic.

**Visual Approaches to Teaching and Learning about the Holocaust – Workshop for Teachers by Maja Sturm and meeting with Marek Zajac**

The workshop was open both to the teachers that came with students as well as to the local teachers interested in this topic. The opening session was based on creative and interactive elements, the group discussed examples of non-curricular and aesthetic research and analysed the concept of commemoration. The workshop showed examples of bridge building between school and university practice. The second session was focused on graphic novels depicting the Holocaust – the participants were invited to try using graphics and discussed how to implement this approach in teaching and learning about the Holocaust.

The workshop in Mauthausen was enriched by the meeting with Marek Zajac, the secretary of the International Auschwitz Council and chairman of the Board of the Auschwitz-Birkenau Foundation. Zajac talked with teachers about commemoration at the Gusen Camp and the Polish culture of remembrance.

**Site Specific Parkour Performance****Public Event**

The project finished with a promenade performance through the House of Remembrance – the place in which the youths had their workshops during the programme and in the area around the entrance to KZ Bergkristall. It allowed the audience to experience a location actively by following the performance around the building, on the surrounding grass and at the entrance to the underground tunnel system. The audience was given the chance to experience what the participants had learned, rather than just watch a presentation of their findings. The group started to FEEL what the combination of artistic disciplines offers a viewer, and they themselves had an artistic experience of the location.

The performance (as well as during the first edition in Kaunas) was wrapped up with a discussion with students, educators, artists and guests who discussed the artistic act and the alternative methods of historical education.



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