

Migration, the human transgression of visible and invisible borders, will be investigated through the sound based works of The Bridge Radio, Tanja Schlander, Louise Vind Nielsen and The Democracy Project in this fourth ACT of Radikal Unsichtbar.

Like fingernails on a chalkboard the recordings screech and moan. Dragging contact mics along both sides of the wall that separates Jerusalem and Abu Dis Copenhagen-based artist Tanja Schlander creates a disturbing portrait of the border putting the question: How can we listen through the walls we build?

“If the sea could talk” is the title of an essay by the artist Dady de Maximo and is one of the podcasts by The Bridge Radio, an independent radio project in Denmark created by people with and without citizenship, who produce radio about migration, asylum and people’s movements.

What is democracy and do we need democracy? The Democracy Project presents a series of interviews with asylum seekers and migrants in Denmark giving their view on democracy. The project is initiated by Trampoline House in Copenhagen with activist and asylum seeker Kipanga.

“I am positive, you are negative.” The sound and video work explores the floating state in between positive (residency) and negative (rejection) and ideas of freedom of movement. The project is a result of a long term collaboration between Hamburg-based artist and activist Louise Vind Nielsen and refugees and migrants based in Copenhagen.

Radikal Unsichtbar ACT 4: SOUNDBORDERS is presented in collaboration with The International Conference of Refugees and Migrants in Kampnagel, Radio FSK (Freies Sender Kombinat), Raum Linksrechts in Gängeviertel, and is kindly supported by Nordic Culture Fund and Danish Art Council.



OPENING:
Friday 19. Februar
19.00 - 24.00

EXHIBITION:
Saturday to Sunday
20. - 21. Feb 12.00 - 16.00
Tuesday to Thursday
22. - 25. February 16.00 - 19.00

Gängeviertel / Raum linksrechts
Valentinskamp 37, 20355 Hamburg

THE INTERNATIONAL CONFERENCE
OF REFUGEES AND MIGRANTS:
Friday to Sunday
26. - 28. February
WORKSHOPS: 27. February
Kampnagel, Jarrestraße 20, Hamburg
www.refugeeconference.net

RADIO FSK / THE PERFEKT RADIO
Thursday 4. February 14.00 - 16.00
93.0 mHz FM in Hamburg
www.fsk.hh.org/livestream

ACT 4: **SOUNDBORDERS**

FEB 19 - 25, 2016

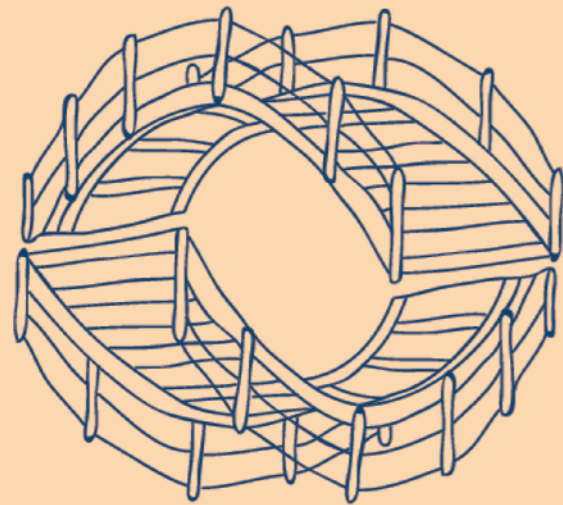
EXHIBITION:

TANJA SCHLANDER

THE BRIDGE RADIO

THE DEMOCRACY PROJECT

LOUISE VIND NIELSEN



The Bridge Radio

The Bridge radio is an independent radio project created by people with and without citizenship, who produce radio about migration, asylum and people's movements. The Bridge Radio strive to support self-organization among people who live without citizenship and to create a wide group of reporters and radio artists.

The Bridge Radio was initiated in Trampoline House in Copenhagen as a protest against the repressive migration regime in EU. Today, politicians and the media talk about border and migration issues, but it is rarely presented from the perspective of those taking the journey or experiencing the system themselves.

We find it essential never to keep silent about what is happening at the EU borders, in places of detention and in the asylum system. Only by raising our voices, changes can happen!

Community Borders



The Bridge Radio

In this podcast we are exploring questions about borders in communities. Who are members? How do you become member? Where is the border? Can there be community without borders?

In the soundpiece, the types of communities are not defined and the exploration therefore evolves into a more abstract idea of what a community might be; smaller collectives and great scale communities such as the nation state.

The soundpiece was produced in June 2015 during Ljudskolan (The sound school) in Siggalycke, Sweden. Read more about the Soundschool: ljudskolan.tumblr.com. The illustration is an aquarelle by Berlin-based artist Paula Bulling.

Absolute silence, interrupted by shallow breathing

Of this long talk spoken in his unique voice in order to tell me more and help me to understand or guide me so that I can write it, the only thing which I cannot forget is his absolute silence, interrupted by shallow breathing. My friend inspired me with this sentence: "If the sea could talk." So I thought long and hard to find something to write, because I would not have the courage to take up a pen to write his testimony. Even if I did, I cannot write until the end because the horror he survived is so difficult to describe or to find the words to explain.

The only thing I can mention here, is that he survived when the boat sank. He doesn't remember how much time he spent in the water. But he remembers that the water was so cold, and he remembers the corpses of his comrades around him, some with babies on their back. Some were swimming without knowing which direction to take because they couldn't see the land; there was the chance of being discovered by a police patrol boat, but by the time it arrived to their location, most of them had died. The police rescued him miraculously and after that he wasn't able to move his body. It was too cold.

Each has his or her own history and memories

Crossing walls covered with barbed wire; crossing the sea in unseaworthy boats; traveling clandestine or in containers without air. Every day, refugees and migrants risk their lives in the world, every day in a desperate quest to find safety and a better life.

Behind the dramatic headlines and shocking images of human migration that are broadcast in the media are stories of individual courage, tragedy and compassion. Although refugees and migrants use the same routes and the same modes of transport, and share the same history and the same name as refugees, each and everyone has his or her own history and memories.

Some want to join their family members and others are fleeing persecution, conflict or indiscriminate violence occurring in their country. This is why many undertake such travel at the risk of their lives and are forced to travel in inhumane conditions to finally escape war and persecution.

We have to be aware that the number will increase. I do not have the solution, but together we can find a solution; today it is them, and tomorrow, who knows? Today it is them who risk their lives to find safety and a place to live, but who knows about tomorrow?

Dady De Maximo is an Rwandan artist, journalist and fashion designer based in Copenhagen. In the podcast, he reads the article aloud. The original article can be accessed through VisAvis, www.visavis.dk/2013/02/if-the-sea-could-talk/

Sjælsmark reportage



In late 2015, the Bridge Radio correspondents Naser Abdullah, Henri Barbara and Mohammed Baba made a reportage in Sjælsmark deportation camp, which is located in Allerød close to center Sandholm. Two of the correspondents are living in this old military building, which the former government decided to use for asylum-seekers, which cases have been rejected by the danish authorities. The departure center is intended to “motivate” people to leave the country through different motivational measures, but in effect many people are leaving the center going underground or stay in the center in degrading conditions.

Right now residents of Sjælsmark deportations camp are mobilizing and protesting outside the camp about the conditions of the camp and the violations of human rights, which they are suffering from, such as being forced to stay in Denmark, having their asylum-right denied and having no right to work.

Follow the Bridge Radio in order to listen to the next episodes and follow the struggle of the residents in Sjælsmark on Facebook: Castaway Souls of Sjælsmark, <https://www.facebook.com/groups/1729179573981631/?fref=ts>

Voices from detention #1: Opatovac



In this podcast we are in the detention camp, Opatovac im Croatia, close to the Serbian border. Through interviews with people in the detention camp and our experiences there, we are trying to understand what is taking place. How can we begin to understand these spaces of detention and registration constructed in the EU borderspaces?

“The creation of a permanent state of emergency and exception has become one of the essential practises of contemporary national states.” So writes the Italian philosopher Giorgio Agamben, who understands the current political situation as a permanent state of willed exception. “Only because the camps constitute a space of exception (...) in which not only is law completely suspended but fact and law are completely confused - is everything in the camp possible. Whoever entered the camp moved into a zone of indistinction between outside and inside, exception and rule, licit and illicit, in which the very concepts of subjective rights and juridical protection no longer made any sense.” Giorgio Agamben in “The camp as the Nomos of the modern”

This podcast is the first in a series of collective explorations into the detention, registration and mechanisms of control constructing the European borderspaces, if you want to be part of this collective research, feel free to contact the bridge radio.

If the sea could talk



Based on the essay written by the artist Dady De Maximo (originally brought in VisAvis) the podcast brings testimonies of people who all through different routes have crossed the Mediterranean Sea.

Imagine if the sea could talk. Unfortunately it is impossible, but if possible this would be the time to lend our ears to different sounds, cries and songs but also to the many testimonials filled by the endless cries of distress.

The journey ends in tragedy

I had the time to talk with a friend who has survived in the sea when the boat that brought him to Europe sank. Fortunately, he was rescued by the police but many of his comrades perished in the sea. We cannot imagine what these refugees endure during this long journey that often ends in tragedy. These people who decided to leave their home country to finally live free and happy without war, torture, or persecution. Their dreams die with them.

The testimony of my friend is like an endless cry. For me it is a pain which touches a bottom of the bottom. The way he spoke to me of this story reminds me of these gesticulations which I cannot interpret – and indeed even actors cannot enter into the scenario and play this role better than someone who has lived this horrible story in order to pay tribute to missing people and tell us what happens every day at the sea.

I am positive you are negative, Louise Vind Nielsen (2016)

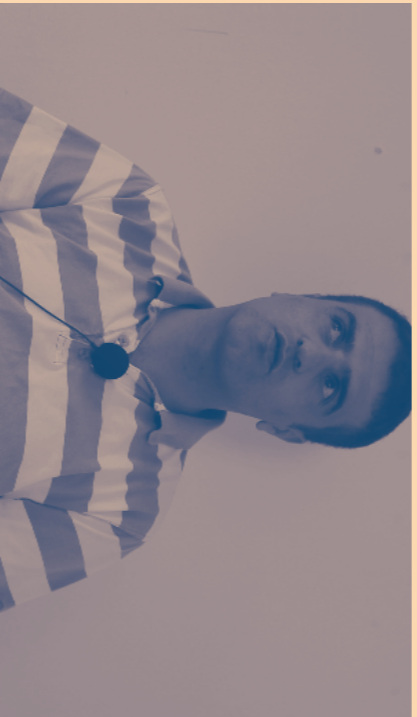


They call it “positive” and “negative” / They say you can’t sleep / They say that everything feels unreal / As if you were floating / They say it makes you crazy / That it will kill you slowly /
“Negative” means that your asylum case has been rejected / “Positive” means that you have got a residency in Denmark /
I met you as you are / As the person you are / We were worth the same / We were both human beings /
But when I visited you / In the camp where you live / It got clear / That there is a difference /
I am worth more than you / I have a Danish identity number / You are a numbered asylum seeker / I am positive / And you are negative

I am positive you are negative, Louise Vind Nielsen (2016)



The sound and video based work explores the floating state in between positive (residency) and negative (rejection) and ideas of freedom of movement. The project is a result of a long term collaboration between Hamburg-based artist and activist Louise Vind Nielsen and refugees and migrants based in Copenhagen.



What is democracy, what is your experience with democracy, do we need democracy and how should it be? The Democracy Project presents a series of interviews with asylum seekers and migrants in Denmark giving their view on democracy. The project is initiated by Trampoline House in Copenhagen with activist and asylum seeker Kipanga.

Trampoline House is an independent community center in Copenhagen that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. Four days a week, the house offers different classes and activities, legal counseling, and friendship with the aim of breaking the social isolation and sense of powerlessness that many refugees and asylum seekers experience. Trampoline House brings together asylum seekers and Danish citizens, refugees and other residents of Denmark, united by a desire to improve the conditions for asylum seekers and refugees. We made an interview with Morten Goll, who is one of the co-founders of the Trampoline House and initiators of “The Democracy Project”.

How did “the Democracy Project” come into being?

Morten Goll: Trampoline House is founded on the knowledge that democracy is the key to equality, mutual respect and the freedom to become who you want to be. The democracy that we want to create is a most ambitious form: the kind that you can feel in your body and mind when you join a crowd. Any democracy is in a constant state of erosion, and we should be

judged, not by how perfect we are, but by our ability to look at ourselves, look at our relations, look at the way power corrupts, look at the way our traditions become forms of oppression, and by our will power to change our ways in the pursuit of democracy.

The Trampolin House is on a daily basis striving for a democratic practice in all our relations. The workshops are an attempt to get a bird’s eye view on things. The interviews in the movie is the first step in a process. Since we come from different worlds it is important to understand each others starting points in the discussion.

Why is it important to talk about democracy today?

In most democratic countries the connection between the people and their political representatives have been broken. The result is that we loath our politicians, because they don’t seem to listen, or when they seem to listen we see them running as the rear guard in a mob. But we cannot blame the politicians alone for this. It is the responsibility of the people to inform them, and when we fail to do that, we cannot blame them for running around like headless chicken. Thus, the cure that will save our democracies is a strong network of grassroots and NGOs. Our politicians need new ideas, and if we fail to produce, we will never learn that democracy can be more than the dictatorship of the majority.

Why is it important that asylumseekers, refugees and migrants tell about their experiences with democracy?

They are citizens of Trampoline House, so of course we need their voices. The Danish Democracy have for a number of years kept part of its population in camps with the intent of isolating them from the general population. If we do not ask for their help to restore democracy, we will have absolutely no change of succeeding.

Where are the women? Why do you think no women participated in the video interviews?

Good question! We definitely should have had women among the interviewees. Here is a few possible explanations. There are fewer women from the camps in Trampoline House, partly because there are fewer women than men in the camps. Also I suspect that our film crew did not have access to Women’s Club, being male themselves.

How will the project continue?

The project has two parallel tracks: The biggest track is the daily exercise of democracy, which will go on, influenced by the critical knowledge that the smaller track produces. The smaller track is the two movies, produced by people of Trampoline House about democracy. This track also produce workshops about the relation between democracy and religion, democracy in the family, democracy at the nation level and democracy in Trampoline house. Some of these have already been executed.

Morten Goll (b. 1964) one of the co-founders and current executive director of the Trampoline House. Goll is a socio-politically engaged artist, working with social platforms for political change. He holds an MFA from the Royal Danish Academy of Fine Arts (1994) and an MFA from Otis College of Art and Design (1999).

Kipanga Typeson (b. 1989) is a Copenhagen-based activist and co-founder of the Democracy Project. He has finally got residency in Denmark after five years of struggle to get asylum. He is active in many groups working for better conditions for refugees and asylum seekers in Denmark.

I went to Abu Dis, to the wall that separates Israel from Palestine, or vice versa, and recorded it from both sides, at the exact same point, with a contact microphone normally used for semi acoustic instruments. By moving the microphone along the wall it catches the texture of the surface. Each side had a distinct sound that was very different from the other. One side was screaming, almost crying, whereas the other had a far more scrubbing sound. Like an itching and bubbling engine, I was surprised. I had thought that they would sound the same. Indeed I was wrong.

How can a dialogue take place through a wall? Tanja Schlander's recordings screech and moan. Like fingernails on a chalkboard the isolated sounds elicit a physiological response. Schlander drags contact microphones, ordinarily used to amplify vibrations of material, along either side of the wall that separates Abu Dis and Jerusalem. The audio installation creates a challenging portrait of the border and highlights how difficult it is to listen through the walls we build.

Tanja Schlander (b. 1974) is a Danish sound artist and performer. She received her BFA at the Jutland Academy of Arts and studied to receive her Masters degree from the Bezalel Academy of Art and Design. In her performance based work she uses the medium of sound to address political and feminist topics e.g. in her work *Kussen (The cunt)* where she performs with a condensor microphone up her vagina creating a powerful noisecape using the sounds of the female body interior. In her collaboration with the artist Rona Yefman Schlander has re-enacted the character Pippi Longstockings - The strongest girl in the world! Dressed as Pippi Longstockings she tries to remove the wall between Jerusalem and Abu Dis in the video-performance work with the same name. Schlander has run her own radio station, *Radio Magica - the sound of humans on 102,9 FM in Copenhagen*, and her sound based works has been broadcast of DR (The Danish broadcast cooperation) and exhibited internationally. Schlander lives and works in Copenhagen, Denmark where she is pursuing a career in Reflexology.



RADIKAL UNSICHTBAR

Centre for Collective Learning

and Radical Listening

unsichtbar.net

international
CONFERENCE
OF REFUGEES & MIGRANTS
26.-28.2.2016 hamburg/germany, kampnaget



DANISH ARTS FOUNDATION



Radikal Unsichtbar is a series of public workshops, lectures, writings and collective exhibitions focussing on contemporary sound art and the act of listening in relation to community and society. Radikal Unsichtbar will consist of six ACTS. Central for every ACT is a workshop conducted by sound artists based in Scandinavia. The collective workshop process is exhibited among related works by local artists. Radikal Unsichtbar is based in Raum Linksrechts in Gängeviertel, Hamburg throughout 2015-16.