

Performative Installation & Versammlung

NEUES FORUM DER TÖNE

26. - 28. Juni

TanzFaktur Köln

**Impulse
Festival**
FÜR PERFORMANCE, THEATER & TANZ



Hosts: Anna Zett, Joshua Wicke

Stimmen & Töne: Tamara Antonijević,
Waltraud Blischke, Anna Bromley, Jule Flierl,
Matti Gajek, Agathe Israel, Elske Rosenfeld,
Manuel Sékou, Günter Baby Sommer,
Joshua Wicke, Anna Zett

Videos: Dana Kavelina, Shelly Silver,
Gabriele Stötzer, Anna Zett

Rauminstallation: Anna Zett



<https://www.impulsefestival.de/programm/neues-forum-der-toene>

ABOUT THE PROGRAMME 'NEUES FORUM DER TÖNE' (NEW FORUM OF SOUNDS)

Within a performative installation by the artist Anna Zett and a programme co-curated with Joshua Wicke, dissident forms of relating are actualised and reopened. How to expand a discursive space defined by language and political polarisation, to integrate sensory perception and emotional awareness? Within the performative installation & assembly 'Neues Forum der Töne' (New Forum of Sounds) artistic, musical, social and political practices converge, inspired by East German experiences of radical democracy, subcultures of self-organisation, group analysis & deep listening. In listening sessions, film screenings, conversations and improvisations, the act of listening, rather than the act of voting, is addressed as the fundamental force of democracy. The 'New Forum of Sounds' picks up on themes and questions raised in the short film 'Es gibt keine Angst' (Afraid doesn't exist, Anna Zett, 2023), which kicks off the three-day programme. The film interweaves footage from the GDR Opposition Archive with a music collage by Matti Gajek into a pulsating archive thriller, asking for new connections between the late GDR and the present. In a network of relationships, encounters and dialogues, the 'New Forum of Sounds' continues this search.

Within a tactile installation by Anna Zett, video works by Dana Kavelina, Gabriele Stötzer and Anna Zett are on display. The exhibition can be visited during the specified opening hours before and after the live events in the studio. For information about the exhibition, see below.

TIMETABLE

<u>Thursday</u>	<u>26.06.</u>
from 18:00	Neues Forum der Töne – exhibition. With videos by Dana Kavelina, Gabriele Stötzer and Anna Zett. Room installation: Anna Zett
19:00	Screening 'Es gibt keine Angst' (Afraid doesn't exist). An archive thriller by Anna Zett (D 2023, 31 min.)
19:30	Talk about the film and the following programme with Anna Zett and Joshua Wicke
20:30–23:00	'Tape Jam'. Talk, Listening session with Waltraud Blischke and Matti Gajek
<u>Friday</u>	<u>27.06.</u>
from 16:00	Neues Forum der Töne – exhibition. With videos by Dana Kavelina, Gabriele Stötzer and Anna Zett. Room installation: Anna Zett
18:00	Screening 'Former East / Former West'. A documentary film by Shelly Silver (D 1994, 64 min.)
19:00–20:00	'Wir sind nicht das Problem, wir sind Teil der Lösung' (We are not the problem, we are part of the solution). Performative situation with Jule Flierl
22:00	'I LOST MY GEMS'. Listening session with Manuel Sékou
<u>Saturday</u>	<u>28.06.</u>
12:00	Neues Forum der Töne – exhibition. With videos by Dana Kavelina, Gabriele Stötzer and Anna Zett. Room installation: Anna Zett
14:00–16:30	'Hören Wollen' (Consensual Listening). Dialogical and vocal forum with Anna Bromley, Agathe Israel, Anna Zett
17:00–18:30	'Dissonant Feelings, Dissident Movements'. Talk with Tamara Antonijević and Elske Rosenfeld
22:00	GAJEK x Günter Baby Sommer. Double concert and encounter

ABOUT THE EVENTS

Thursday, 26.06.

19:00 Screening 'Es gibt keine Angst' (Afraid doesn't exist)

An archive thriller by Anna Zett (D 2023, 31 Min.)

In the GDR Opposition Archive in Berlin, Anna Zett traces known and unknown fears of her childhood. The artist interweaves a stirring collage of underground music from the late GDR (composed by Matti Gajek) with archive material from an expired police state. Video recordings by the Environmental Library and punk scene in East Berlin, fragments of the televised revolution, and highly condensed voices from a poetry cassette recorded in 1986 combine to create an associative and intimate narrative. Activist videographers witness the second occupation of the Berlin Stasi headquarters with hunger strike in September 1990, documented by the occupants – a political event that is barely known today despite its far-reaching consequences. In contact with people who, despite profound experiences of violence, insist on emotional connection and political self-determination, the short film 'Es gibt keine Angst' (Afraid doesn't exist) opens up a pulsating resonance space that keeps vibrating long after.

19:30 Talk about the film and the following programme with Anna Zett and Joshua Wicke

The screening will be followed by a discussion about the film and its role as a starting point for the performance and exhibition programme 'Neues Forum der Töne' (New Forum of Sounds), which Anna Zett conceived and compiled together with Joshua Wicke.

20:30–23:00 'Tape Jam'

Talk, Listening session with Waltraud Blischke and Matti Gajek

In this listening session and conversation, GAJEK and Waltraud Blischke get tangled up in the tape salad of electronic music archives in East and West. They bring songs with them to discuss the different developments of experimental music in the late GDR and late FRG. Between them questions arise about the politics of experimentation, the different conditions of production and, not least, the striking lack of connection between music scenes in East and West.

Friday, 27.06.

18:00 Screening 'Former East / Former West'

A documentary film by Shelly Silver (D 1994, 64 Min.)

'Former East / Former West' " is a documentary film by US-American artist Shelly Silver. She came to Berlin in 1991 on a DAAD scholarship. Equipped with a camera and microphone, she interviewed hundreds of passers-by on the streets about their personal opinions on the buzzwords of the time, such as homeland, socialism, capitalism and welcome money. The result was a 62-minute essayistic documentary and an open-hearted, disturbing portrait of a city that was still far from united. Silver had a keen sense of nuance and documented the beginnings of developments such as rising racism, right-wing populist ideas and an incipient weariness with democracy in reunified Germany, which continue to have an impact today.

19:00–20:00 ‘Wir sind nicht das Problem, wir sind Teil der Lösung’

Performative situation by Jule Flierl

Using elements of storytelling, reenactment and audience warm-ups, Jule Flierl creates a situation to reflect on public speech, public funds and public discourse. Drawing on her own memories of the 1990s in East Berlin, sound dancer Flierl repeatedly took to the streets last year to encourage self-empowerment within public discourse at demonstrations. Back in the dance studio of TanzFaktur, her reenactment reflects political sentiments that have already been active in the post-reunification period in Germany, and are still present today or can be reactivated.

22:00 ‘I LOST MY GEMS’

Listening session with Manuel Sékou

In this live adaptation of two found footage audio pieces, Manuel Sékou explores the extravagant complexity of the Saxon dialect – its phonetic peculiarities, metaphorical leaps, nuances and recurring linguistic images. Parallel to police investigations into the theft of historical jewellery from the Green Vault of the Dresden Royal Palace in 2019, Sékou attempts to secure auditory evidence. In the media coverage of the theft at the time, descriptions of the break-in quickly became mixed with suspicious vocabulary, projections and prejudices against the city of Dresden. The discrepancy between his own experiences and the attributions made about Dresden, some of which seem to condense into mythical images of the ‘East,’ form the leitmotif of the observant and affirmative project ‘I LOST MY GEMS.’

Saturday, 28.06.

14:00–16:30 ‘Hören Wollen’ (Consensual Listening)

Dialogical and vocal forum with Anna Bromley, Agathe Israel, Anna Zett

In this discussion format, all attendees are invited to participate – if they wish – as listeners, speakers or performers. The thematic starting point is the history of psychodynamic self-awareness groups in the GDR, which psychoanalyst and psychiatrist Agathe Israel will discuss from her own experience in a transgenerational dialogue with Anna Zett, Anna Bromley and others. How is it possible to remain alive under authoritarian conditions? Which spaces and groups make it possible to hear others consensually and generate the wish to become audible oneself?

Beginning with a voice warm-up, we will talk and listen to each other in a game-like format, and close the session with a practice of collective and individual sound-making which musician Pauline Oliveros has described as ‘listening out loud.’

17:00–18:30 ‘Dissonant Feelings, Dissident Movements’

Talk with Tamara Antonijević and Elske Rosenfeld

In this talk, Tamara Antonijević and Elske Rosenfeld will circle around the question of how the experiences of a past revolution and political impasses sediment in the body. Looking at representations of collective hope in the archive of the GDR-opposition and the imagery of the current protests and their repression in Serbia, they’ll discuss hope, despair and rage as political feelings: Feelings that hold the promise to move the collective body.

22:00 GAJEK x Günter Baby Sommer

Double concert and encounter

In two solo concerts, two musicians from very different generations who look back on the musical world of the GDR present each other’s musical practice. In the transition from one solo concert to the other, they meet in an intergenerational improvisation.

Jazz drummer and accomplished soloist Günter Baby Sommer brings decades of experience with acoustic percussion to Cologne. To this day, he has kept all the instruments and objects he has

used as sound sources in concerts in his studio in Radebeul near Dresden. Born in the GDR, GAJEK performs and produces electronic music. He reflects on the emotional echo of ruptures and discontinuities – music about strange timelines, grief and ecstasy, weird youth cultures, hidden fashion codes, personal tragedies and strange haircuts.

ABOUT THE EXHIBITION

‘Lokalbestimmung Erfurt’ (Location determination Erfurt)

Gabriele Stötzer, 1982, 15 min., Super 8

The author herself narrates a text in the first person. The text revolves around language and speechlessness, the impossibility of closeness and the attempt to overcome distance. Accompanying images show scenes from Gabriele Stötzer's hometown of Erfurt, and later also from Jena and East Berlin: streets, facades, passers-by, workers, tourists, police officers. These are restless images that only come to rest when individual women come into focus – friends of the artist who engage in a dialogue with the camera through their movements. The settings change from black and white to colour. From off-screen, the sounds of tearing paper can be heard, accompanied by a text spoken with a confidence that is sensed but immediately withdrawn: ‘... the continuation of the continuation / don't think twice / turn everything against your own body again ...’.

‘Why There Are No Monuments to Monuments’

Dana Kavelina, 2021, 35 min., 2-channel video installation

In this poetic video work, Ukrainian artist Dana Kavelina embarks on a narrative and physical search for meaning in contact with superhuman monuments of historical memory, which are omnipresent in post-Soviet societies. Street interviews with various people about an unknown monument, presumably erected to commemorate a catastrophe, can be heard and seen on one of the screens. Their statements are disjointed, and it is difficult to form a clear picture of the monument or the catastrophe that befell these people. In a parallel video channel, the artist climbs various monuments, touches them and tries to interact with them.

‘The group was present’

Anna Zett, 2025, 25 Min., Video

Various voices gather around an empty square and, one after the other, recount a recent group experience at this location. Black-and-white drawings refer to a process of personal engagement with the GDR. Vocal improvisation creates a palpable emotional group dynamic. What happened? The video is based on the deliberately minimalist documentation of the research project ‘Resonanz – Postsocialist Group Improvisation, by artist Anna Zett and dancer Hermann Heisig. In 2020-21 they had developed an embodied game format for groups of up to 30 people in with the intention to open the ideologically fixed discourse on the East – which is often shaped by personal experiences of violence – to new encounters with the unknown between us.

Postsocialist Group Improvisation, playing field

Dance floor, 4 chairs, Anna Zett & Hermann Heisig in collaboration with wkc, 2020-22

The playing field was created during an experimental research process and contains the four playing positions ‘Question,’ ‘Story,’ ‘Documentation,’ and ‘Atmosphere,’ represented by modified chairs from the GDR. The rules of the game were defined, tested, modified, and further developed by Anna Zett and dancer Hermann Heisig in a multi-voiced group process. The result is a format that allows participants to experience their own associations with socialism, freedom, security, spontaneity, conformity, and loss in an open group process.