



Phonart — The Lost Languages of Europe  
Edited by Zahra Mani & Karin Schorm





Education and Culture DG

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Wieser





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# Was brauchst Du? / What do you need?

(Ausgehend von Kito Lorenc' Gedichten einige Gedanken über Poesie, Sprache und die Notwendigkeit eines andern Umgangs mit den Hiesigen und den Hergekommenen und die Darlegung, dass Sprache in heutiger Zeit ohne Territorium überleben wird können, wenn dazu die erforderlichen politischen, kulturellen und ökonomischen Bedingungen geschaffen werden, die so, wie sie sich heute präsentieren, an die Grenzen des Machbaren gestoßen zu sein scheinen.)

Wann wird ein Gedicht erwachsen, fragt Kito Lorenc in seinem *Vorauswort im Nachhinein*, das er dem Büchlein *Nach Morau, nach Krokau* voranstellt. Ich frage mich, soll es denn je erwachsen werden? Sollten wir nicht lieber bestrebt sein, dass es die Mystik und das Geheimnisvolle behält, die Universalität der Sprache im Bild und im genauen Hinsehen, im Benennen von einer verschollen gehenden Sprache, von einer verschollenen Landschaft, von verschollenen Menschen, wie es Peter Handke im Bezug auf die slowenische Sprache von Florjan Lipuš sagt?

Beide, die slowenische und die sorbische Sprache ähneln sich sehr, sie sind verwandt, nicht nur, was ihr Verschwinden angeht. Und doch leben sie im Wort, in der Sprache, in der Bitterkeit, im Zorn, in der Heiterkeit. Es ist immer ein Flackern, ein ewiges Suchen, wie der Flug des Kroat auf den Czerniboh, von wo der Blick über alle Niederungen und Tiefen der menschlichen Seele hinwegschaut.

Wenn wir jedoch über die derzeitige sprachliche und kulturelle Landschaft blicken, sehen wir zunehmendes Unvermögen, das Überleben der Sprachen und Kulturen ohne Chauvinismus zu gewährleisten. In vielen Fällen fehlen die Fantasie, der Wille und die Bereitschaft, ausgetretene Wege zu verlassen und für die Neuankommenden und die Hiesigen ein lebendiges Zueinander in der gegenseitigen Achtung der Sprache und Würde der Kultur zu finden. Hatten sie jemals die Chance und den Mut, den Antigone sich nahm, sich zu widersetzen, sich für die Liebe zu entscheiden und gegen den Hass zu stellen?

(Based on poems by Kito Lorenc, some thoughts on poetry, language and the need for a different approach towards locals and outsiders and the postulation that language will be able to survive beyond territories in the modern age if the necessary political, cultural and economic conditions can be achieved, which, in their current state, seem to have reached the outer boundaries of feasibility under the circumstances.)

When is a poem grown up, Kito Lorenc asks in his *Beforeword written Later* at the outset of his book *To Morau, to Krokau*. I ask myself, should it ever grow up? Should we not rather strive to let it retain its mysticism and secretiveness, its universality of language as an image and in its detail, in naming, as Peter Handke says with reference to Florjan Lipuš' Slovene, where he writes of a language in the process of becoming lost, of a lost landscape, of lost people.

Both, the Slovene and the Sorbian languages, are very similar, although they are not related, apart from the fact that they are disappearing. And yet they live as Word, in language, in bitterness, in anger and in joy. There is always a flicker, an eternal search, like the Kroat's flight above the Czerniboh where the view sweeps across all the lowlands and depths of the human soul.

If, however, we focus our view on the current linguistic and cultural landscape, we see a growing inability to guarantee the survival of language and culture without chauvinism. In many cases, there is a lack of imagination; the will and readiness to leave trodden paths and to find a spirited, open approach to one another and a vibrant exchange between new arrivals and local citizens based on mutual respect for each other's language and

Language, identity, people joining together to overcome chauvinistic differences. Art and language connecting people to one another, literature, music, dance, film, sound, inter- and multi-media, communication and the freedom of expression regardless of borders or artificially construed social constraints. These are the tenets of Phonart.

Die Hergekommenen können und wollen auch nicht, ihre Sprache und ihre Kultur vor dem Eintritt in das neue – gelobte? – Land wie einen Rucksack abstellen. Auch ihnen sind ihre Kultur und ihre Sprache Rückgrat und kein Umhang, den man beim Eintreten in der Garderobe ablegt. Wir, die wir aus Minderheitensprachen kommen, kennen die Bitternis dieses Verlangens, denn über weite Strecken haben uns solche Forderungen immer schon begleitet. Sind wir nicht immer wieder aufgefordert worden, uns anzupassen, uns zu assimilieren, uns zu verleugnen, der Sprache abzuschwören und erst dadurch zu richtigen Österreichern, Deutschen – oder sonst was – zu werden? Und wie geht es heute den Hergekommenen und den hiesigen Minderheiten? Die Frage von Eschenbachs Parzival wurde auch uns nur selten gestellt: Was brauchst Du?

In Europa leben 400 Kulturen in 49 Nationalstaaten. Es leben in den knapp 50 Staaten also im Schnitt 8 zu Minderheiten erklärte Menschengruppen und in jeder größeren Stadt unserer Gegenden leben oft bis zu 70, 80 Kulturen und Sprachen miteinander. Also werden wir bei der Suche nach Antworten, wie die Menschen zusammenzuleben haben und wie sie miteinander auszukommen haben, mit der Tatsache umgehen lernen müssen, dass im Grunde genommen keiner von uns in einem geschlossenen ethnischen Raum lebt. Dieses Zusammenleben wird uns durch die technische Revolution sogar erleichtert, da die Möglichkeiten der Kommunikation so weit vorangeschritten sind, dass man heutzutage überall und jederzeit seine eigene Sprache schreiben, reden und anwenden könnte. Wir haben Voraussetzungen geschaffen, die den sprachlichen und kommunikativen Wirkungskreis jedes Einzelnen wesentlich erweitern und haben damit die jahrzehntealte Prämisse des Nationalstaates, sich assimilieren zu sollen, um Teil der Gesellschaft sein zu können, längst schon im wirklichen Leben ad absurdum geführt. Nur, diese Zwänge der Vergangenheit sind tief im Handeln der Menschen und der Nationalstaaten verankert und sie reiben sich heute zunehmend an Lösungen, die das Zusammenleben verschiedensprachiger Menschen nicht mehr in der Assimilation in einem allein selig machenden Nationalstaat sehen wollen. Diese Auseinandersetzung droht zu entgleiten, je mehr sich die Politik um die Beantwortung dieser heute zur zentralen Frage gewordenen Frage drückt und lieber auf eine

cultural values. Did they ever have the chance or the courage that Antigone claimed for herself, the courage to oppose and to take a stand for love against hatred?

The settlers and the immigrants cannot and do not wish to cast away their language and culture like a rucksack they have to throw off before entering the new – promised? – land. For them, too, their culture and their language is a backbone, and not a cape to be hung in the cloakroom at arrival. We who come from minority language groups know the bitterness of these demands because our path has long been accompanied by such dictates. Have we not always been required to comply, to assimilate, to deny ourselves and renounce our language and only then to become proper Austrians, Germans, or whatever else? And how are the new arrivals and the local minorities doing today? The question posed by Eschenbach's Parsifal has only seldom been asked of us: What do you need?

In Europe, there are 400 cultures living in 49 nation states. That means that an average of 8 declared minority groups live together in a total of nearly 50 states, and in every larger city in our territory, we can often find 70 or 80 cultures and languages living together. This means that, in the process of seeking solutions as to how people can live together and get on with each other, we are going to have to learn to deal with the fact that none of us lives in a closed ethnic space. Living together has indeed been made easier for us thanks to the technical revolution, where communication methods have experienced immense progress, to the extent that one can use, read and write one's own language anywhere and at any time. We have created conditions under which every individual's linguistic and communicative scope is considerably broader than ever before and in this way have dismantled ad absurdum the decades-old premises of nation states whereby one must assimilate in order to belong to

Neuaufgabe der Assimilation der Hergewonnenen in jedem einzelnen Land in Europa setzt und damit die Vision diese Kontinents in Frage stellt bzw. an ihre Grenzen im Rahmen ihrer Verhältnisse stößt. Denn, solange eine Gesellschaft in Form ihrer politischen Repräsentanten und als Ganzes nicht die ausgetretenen Wege verlässt und neue Pfade betritt, werden immer wieder Formen von Chauvinismus, Rassismus und Faschismus – immer wieder in neuem Gewand – gesellschaftsbedrohend aufleben. Die aktuellen Zwickauer Ereignisse sind ein Beispiel dessen. Sie sind nichts anderes, als das Spiegelbild unserer Versäumnisse und werden zunehmen in reziproken Verhältnis zur Feigheit der Gesellschaft.

Dabei könnten die Erfahrungen, die wir mit dem Überleben der Sprache bei uns gemacht haben, sowohl bei den Slowenen als auch bei euch in der Lausitz, für den gesamten Kontinent Lösungsansätze sein, denn die ganze Lebendigkeit, die den Sprachen inhärent ist, stimmt einen positiv, wenn auch nicht fröhlich. Man muss der Sprache die Möglichkeit geben, sich ohne ideologisches Korsett zu entwickeln, mit ihr experimentieren und sie als musikalisches Phänomen oder als onomatopoetische Tonalität verstehen, ist doch die Sprache ein Reichtum, entstanden aus jahrhundertelangen Einflüssen, durchsetzt von Lehn- und Fremdwörtern, und in der Literatur zeigt sich diese Vielfalt. Erst in den verschiedenen literarischen Formen wird dieser Reichtum bemerkbar, überrascht und überzeugt immer wieder aufs Neue. Kulturen sind das Salz der Gesellschaft und der Umgang mit ihnen zeigt: Wer nur von der einheimischen Kultur was versteht, der versteht auch von dieser nichts, habe ich in *Die Zunge reicht weiter als die Hand* geschrieben. Wenden wir die Sprachen um uns im öffentlichen Raum an und erwecken wir dadurch die Neugierde, nehmen wir ihnen den Fluch von ihren Schultern und befreien wir sie von der Verdammnis, die ihnen oft angedichtet wird, gerade heute, wo die Welt, stärker als in den Jahrzehnten zuvor, in Bewegung gekommen ist, weil Kriege, Hunger und Not auf unserem Kontinent wieder Einzug gehalten haben, und die Menschen dazu treiben, Brot und Kartoffeln zum Überleben zu suchen, und sie zwingen, von dort wegzugehen, wo sie für gewöhnlich ihr Zuhause haben, auch, weil sie der unvorstellbare Reichtum Weniger so nicht mehr existieren lässt. Als unsere Leute ausgesiedelt

society. These bonds of the past are, however, firmly anchored in human and national behaviour and increasingly come into conflict with the solutions sought by those who no longer wish to make the co-habitation of people from different linguistic backgrounds contingent on assimilation within a single, blessed nation state. The more that politics and politicians try to avoid providing answers to this central question, preferring instead to re-animate the notion of immigrant assimilation in every single European country and thus questioning our continent's very vision or rather limiting the possibilities that Europe might have, the more the confrontation threatens to grow beyond control. For as long as society, in the persona of its political representatives, fails to leave the trodden path and embark on new tracks, it will continue to be threatened by new forms of chauvinism, racism and fascism in various guises. Recent events in Zwickau are an example of this. They are nothing less than a mirror held up to our shortcomings and they will continue to increase in reciprocal proportion to society's cowardice.

At the same time, we could take as a model for the entire continent the survival of Slovene and of Lausitz Sorbian, where the liveliness inherent in both languages is positively encouraging, if not cheering. One must leave languages the space to develop without the constraints of an ideological corset, to experiment with them and to understand them as musical phenomena or onomatopoetic tonality. Language, after all, is wealth, born of centuries of influences, ornamented, imbued with borrowed and foreign words and literature reveals this diversity. This wealth starts to become visible in an array of literary forms, surprising and convincing us anew. Cultures are the salt of society and the way they are treated is revealing: anyone who only understands their native culture cannot understand anything about that either, as I wrote in *The Tongue*

wurden, waren es die Sprache, das Lied und das Gedicht, die sie wärmten und ihnen Kraft gaben!

Und doch bin ich zuversichtlich. Allein wenn ich an Jurij Koch denke, der vor nicht allzu langer Zeit in einem Interview gesagt hat, dass in der Sprache etwas Mystisches wohnt, denn nach allen wissenschaftlichen Erklärungen dürfe das Sorbische gar nicht mehr existieren – denken wir nur an Luther, der doch schon vor Jahrhunderten die Meinung vertrat, dass die sorbische Übersetzung der Bibel zu drucken keinen Sinn mache.

Die Sprachen haben in sich wohl eine geheimnisvolle Triebfeder, sie gibt dem Sprecher und der Leserin, sie gibt dem Sänger und den Vor- und Nachbetern Elan, sich durch das Dickicht der Zeitläufe zu zwängen, sich mit den Gegebenheiten anzufreunden; die Sprachen mögen still und leise dahinplätschern oder versickern, auf einmal sind sie wieder da, tauchen oft an anderer Stelle als erwartet auf und sind meist erfrischender als zuvor.

**Lojze Wieser**

*reaches further than the Hand.* Let us apply the languages that surround us to the public space and let us thereby awaken curiosity, let us relieve their shoulders of the accursed burden and free them from the damnation so often ascribed to them today, when the world has been set into motion again, more than in previous decades, because war and hunger and need have returned to our continent and are forcing people to search for bread and potatoes for their survival, and compelling them to leave the places where they usually live because the unimaginable lesser wealth no longer allows them to exist. When our people were resettled, it was language, song and poetry that warmed them and gave them strength.

And still I am confident. I only need to think of Jurij Koch, who said not long ago in an interview that language is inhabited by something mystical, because according to all scientific explanations, Sorbian ought no longer to be in existence – we only need to recall Luther's statement centuries ago expressing the opinion that it was pointless to print the Sorbian translation of the Bible.

Languages must contain a secret mainspring, invigorating the speaker and the reader, the singer and the preacher and the congregation, lending them impetus to force their way through the thickets of time and to befriend reality. Languages can flow gently on or trickle away, then, at an instant, they are back again, reappearing where they were least expected, and usually more refreshing than they were before.

**Trans. Zahra Mani**



Phonart — ideas, intentions,  
definitions, perspectives



Lost and threatened languages are those no longer spoken, or written, or sung, or languages spoken, written, or sung by very few people, or very old people. They are means of expression that we are in danger of losing. They form part of the identity not only of those who use or used them, but of a broader European cultural character. Lost and threatened languages also include those that are coming into being, languages beyond and between national borders and traditions, languages based on movement, foreignness, contrast, encounters, languages that are developing as a result of conflict and fissure (such as the separation of Serbo-Croatian) and languages that are evolving in a new Europe, with more freedom of movement and more cultural exchange. Lost and threatened languages also relate to hidden or marginal forms of communication, or languages whose scope is limited to the relative few who use them, such as sign language. Lost and threatened and hidden languages are codes, which we refer to not only in words but also in symbols, in music, in movement, in art.

PHONART – The Lost Languages of Europe is a European cultural network project, funded in part by the European Union programme “Culture 2007 – 2013, Strand 1.2.1 Co-operation Projects”.

PHONART connects art and socio-cultural life in a globalizing but local culture.

Phonart was launched as a two-year project in May 2010 by:

**Enterprise Z / Vienna, Austria, project co-ordinator**  
**Mani D.O.O. / Istria, Croatia**  
**Ring Ring Festival / Belgrade, Serbia**  
**Mamapapa / Prague, Czech Republic**

Phonart is a neologism coined by the Phonart network to describe contemporary artwork that developed out of 20<sup>th</sup> Century creative practices such as sound art into a new and inherently inter-medial artistic genre, combining ancient and contemporary methods of communication which connect and permeate art and everyday life, transcending boundaries in an age of networking and exchange.

The emphasis on lost languages highlights the geographic and phonetic framework of the concept as a whole, according to which all the artistic activities we commissioned, created and presented integrated elements of music, performance and media art and worked with local dialects, with a particular focus on minority and marginalized languages and cultures.

Numerous Phonart events have taken place in each of the participating countries, in addition to a series of radio works and online presence through our own and our partners’ websites and social networks.

This limited edition is intended to be more than a merely documentary artefact, presenting rather in printed form the projects that comprised the active lifespan of Phonart – The Lost Languages of Europe, whilst at the same time combining written and visual elements in a tangible, lasting piece of Phonart.

**The Phonart Team**

# The Phonart Manifesto



## Zwölf Anmerkungen zu Phonart

Für Phonart versteht sich Folgendes von selbst:

1. **Phonart** verwendet uralte Sprach- und Musiktraditionen als Kunstmedium. Phonart schöpft aus Vorhandenem und Ursprünglichem.
2. **Phonart** schafft eine Verbindung zwischen uralter Kreativität, zeitgenössischer Kunst und unterschiedlichen kulturellen Minoritäten.
3. **Phonart** verweist gleichzeitig auf Vergangenes und Zukünftiges und ermöglicht aus der Vielfalt neue Kombinationen und schafft neue Informationen.
4. **Phonart** schöpft aus dem sozial determinierten, kulturellen Umfeld. Gespeichertes, Überliefertes, Verdrängtes erfährt im Rahmen von Phonart neue Definitionen und Ausdrucksformen.
5. **Phonart** bezieht sich auf Phonetik und Urlaut, auf das Geräusch als Mittel und Ursprung. Der Urlaut des Menschen ist Quelle des künstlerischen Schaffens.
6. **Phonart** definiert die künstlerische Stimme als eine Sprache an sich und schafft so die Verbindung zwischen alt und neu.
7. **Phonart** wird von KünstlerInnen gemacht und findet zugleich im Alltag statt.
8. **Phonart** findet beim Live-Spiel und in Interaktion mit dem Raum und dem Publikum statt.
9. **Phonart** sucht den Kontrollverlust. Die künstlerische Produktion von Phonart ist ein lebendiger, „aus dem Körper kommender“ Prozess. Phonart besteht aus authentischem, körpereigenem Ausdruck im Zusammenhang.
10. **Phonart** bezieht die Grundtechniken elektronischer Medien zur Gestaltung und Erzeugung von Kunstproduktion mit ein. Sie verändern die Art und Weise, wie Musik, Klang, Sprache und Geräusch gehört werden.
11. **Phonart** ist die Erweiterung von Klangkunst, ist die Spannung der Intermedialität, ist das Übergreifen und Überbrücken und das, was zwischen den Sparten stattfindet.
12. **Phonart** ist keine Klangkunst, keine Literatur – und keine Musik. Phonart ist Phonart.

Mia Zabelka, 2012

Zan Loose, photographer Ron Stockinger

## Twelve Comments on Phonart

The following are necessary conditions of Phonart:

1. **Phonart** makes artistic use of atavistic linguistic and musical traditions. Phonart uses found and original material.
2. **Phonart** creates a connection between primal creative impulses, contemporary art and various cultural minorities.
3. **Phonart** refers simultaneously to the past and to the future and creates new combinations and new information from a diverse pool of artistic possibilities.
4. **Phonart** is created in a social and cultural context. Saved, transmitted, subsumed and repressed ideas, thoughts, traditions and memories receive new definition and expression in the context of Phonart.
5. **Phonart** refers to phonetics and the primal scream, to sound as a medium and as a source. The human primal scream is a, or even the source of artistic creativity.
6. **Phonart** defines the artist's voice as a language unto itself and thus forms a connection between the old and the new.
7. **Phonart** is created by artists and happens in the context of everyday life.
8. **Phonart** is manifested in live performances, in interaction with the audience and with the performance space.
9. **Phonart** seeks a loss of control. The artistic production of Phonart is a living process that comes from the body. Phonart consists of authentic, bodily expression in a given context.
10. **Phonart** uses the basic technologies of electronic media to complement artistic creative process. They alter the way in which music, sound, language and noise are heard.
11. **Phonart** is an extension and expansion of sound art. It is the tension of the bond between intermedial elements, it is a bridge, and it is inherent in the act of crossing boundaries. Phonart is what happens in the space between artistic genres.
12. **Phonart** is not sound art, not literature – and not music. Phonart is Phonart.

Trans. Zahra Mani

At one of the Phonart meetings, we posited the notion of putting together a Phonart manifesto. We mooted, discussed, argued about various elements we found essential, ranging from site-specificity and inter-mediality to fuzzy aesthetic requirements such as authenticity, which inevitably some argued is impossible to ascertain but nonetheless essential to aesthetic excellence. Bojan Djordjević suggested we try to put together 10 points on which we agree to disagree. Phonart co-ordinator Mia Zabelka, after two years of Phonart action, and a great deal of private and collective consideration, has formulated this 12-point-plan, on which we mostly agree.



# Phonart – The Languages of Europe, Lost & Found or Chinese whispers

Phonart is essentially about communication or various aspects of communication: artistic, creative, artisan, traditional, contemporary, experimental, atavistic, historical, comparative, challenging communication, which surmounts or disregards boundaries that we have imposed over time and far too often take for granted.

An historically linear view of the history of art disregards feedback processes and mutual exchange between and across genres. These, however, are essential not only to creative processes as a continuum but also to the evolution of societies and sociologies.

The European Union as a bureaucratic and socio-political administrative structure endeavours, with its funding programme “Culture 2007 – 2013” and its follow-up cultural sponsoring initiatives, to heighten the presence and value of art in society on the one hand, and on the other, to embody and empower European citizens and artists with a sense of a pan-European identity through art.

Phonart – The Lost Languages of Europe approached the Commission for funding on the basis of this notion – seeking to establish a border-crossing cultural platform that might also succeed in transcending the linearity of historic progression, bringing together ancient forms of expression and contemporary art practice under the auspices of a four-way network. The four curatorial groups brought together artists and audiences from a broad range of backgrounds, nations, languages, and genres in a vivid exchange of art and communication. In the course of

the two-year project, the initial notion, an idea on paper and in the minds of the curators, has manifested itself in a series of concerts, compositions, performances, readings, writings, workshops, installations and other, harder-to-define projects, radio broadcasts and internet presence and finally in this book, having transformed and developed into a semi-tangible statement that reflects the state of European culture today and suggests in its openness some possibilities for the immediate and longer-term future.

Chinese whispers, in German “stille Post”, is a traditional game played throughout the world where someone whispers a word or phrase into the next person’s ear. He or she whispers the same word, or what they have understood, to the next person and so on, until the word or phrase has made the round and the last person then pronounces what they have heard out loud. Generally, there is a chain of discrepancy leading to something completely different to the original message.

This chain of events is a fitting illustration of the process of art and creative development in any given culture and across the boundaries of national or genre-based periods or movements, raising the “chicken and egg” question of where the essence lies – in the message that got lost along the way or in the communicative chain that is itself a message.

The notion of seeking a common language was in many ways a symptom of 20<sup>th</sup> Century conflict and colonialist culture, with projects such as Esperanto, as a symbol of culturally and intra-nationally binding hope, or the debate regarding English or Spanish as “one world language”, uniting disparate cultures under the umbrella of a distant sovereignty or “homeland”.

Phonart, as a cultural initiative in the 21<sup>st</sup> Century, prefers instead to accept and celebrate the differences between people, places, cultures and traditions as the potential basis for a profound and far-reaching notion of communication – instead of a single linguistic structure serving as a binding factor, art itself, in all its expression of diversity and tolerance, understanding and perception, cognitive processes and aesthetic diversity, serves as a principle that questions the very notion of differentiating boundaries, seeking instead a deeper common ground.

**Zahra Mani**

Zahra Mani in concert, photographer Ismini Goula



# Solidarność Sumień / Solidarity of Conscience / Solidarität der Gewissen

Józef Tischner, Polish priest and philosopher, is perhaps best known for his involvement in Solidarność. His notions of community and responsibility made him an authority on the importance of social ethics in contemporary society. His philosophical emphasis on dialogue and openness finds a great deal of resonance in the concept of Phonart.

Today we bring our most burning desires of the heart to the Wawel. They can be summarized in one word, that word is »Solidarity«. This word unites our restless hopes in it, it gives impetus to courage, stimulus for thought and it brings together people who were far from each other only yesterday. History brings forth ideas so that it can be formed by them. The word »Solidarity« has joined together with other, thoroughly Polish, words in order to give our times a new perspective. There are a number of words of this nature: »freedom«, »independence«, »human dignity« and today, »solidarity«. Each one of us feels the great burden that lies in the meaning of the word.

Trans. Tim Sharp

Wir tragen heute unsere brennendsten Herzensangelegenheiten auf den Wawel. Sie lassen sich in einem Wort zusammenfassen, in dem Wort »Solidarität«. Dieses Wort vereinigt in sich unsere unruhigen Hoffnungen, es gibt Anstoß zu Mut und zum Denken und verbindet Menschen miteinander, die sich gestern noch fernstanden. Die Geschichte bringt Ideen hervor, damit hernach diese Ideen die Geschichte gestalten können. Das Wort »Solidarität« hat sich heute mit anderen, durchaus polnischen Worten verbunden, um unserer Zeit eine neue Gestalt zu geben. Es gibt einige solcher Worte: »Freiheit«, »Unabhängigkeit«, »Menschenwürde« und heute »Solidarität«. Jeder von uns spürt die ungeheure Last, die in der Bedeutung dieses Wortes liegt.

German translation from *Europa Erlesen Krakau*, quoted from *Transit* 1980, 20 / 174

Z kazania wygłoszonego na Wawelu dnia 19 X 1980  
Przynosimy dziś na Wzgórze Wawelskie nasze, najbliższe sercu sprawy. Sprawy te streszcza w sobie jedno słowo – „solidarność”. Słowo „solidarność” skupia w sobie nasze pełne niepokoju nadzieje, pobudza do męstwa i do myślenia, wiąże ze sobą ludzi, którzy jeszcze wczoraj stali od siebie daleko. Historia wymyśla słowa, aby następnie słowa mogły kształtować historię. Słowo „solidarność” przyłączyło się dziś do innych, najbardziej polskich słów, aby nadać nowy kształt naszym dniom. Jest takich słów kilka: „wolność”, „niepodległość”, „godność człowieka” – a dziś „solidarność”. Każdy z nas czuje ogromny ciężar ukrytych w tym słowie treści.

Józef Tischner

lunch during a creative workshop at Mnichovo Hradiště, photographer Kristýna Adamkova



# Phonart – how we see it



Phonart, an idea that was initiated in Rovinj in the summer of 2009, will end in Rovinj in April 2012. End, maybe, just as an ongoing project, but the experience and events and research we did will be there, even once the whole money has been spent.

The basic idea changed month by month, developed and improved, I hope. For RingRing association it was also a step into non-musical research\* and we will continue to investigate this territory in the future. International New Music festival RingRing was always a base for musical experiment and new things since its inauguration in 1996, so this was a natural home for Phonart. It was easy to select programmes which were fitting for both Phonart and the music festival, as both artistic platforms were inherently open.

The funny thing is – the closer we are getting to the end of the period for which the project was planned, the more people find out about the project, and ask if we can continue and if any of the results could be shown or displayed or eventually built up for different purposes and events.

The Art Language – not lost. The communication developed.

**Bojan Djordjević**

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\* See Sara Gigante & Lila Cona's work on the Armanj.



# What was Phonart?



Phonart was actually about the survival of any minority in a majority-controlled environment or society, searching for unusual, often unexpected and surprising solutions and combinations, be it religion, nationality, language, opinion, or (cultural) preferences.

Phonart was about the pronounced word – sound, space, history, presence and future. Using a variety of contemporary and forgotten inventions, it also brings up the theme of meta-language as a tool for expression in the future.

Phonart was about the human body and electronic technology, working with both primitive and highly developed tools – starting with the pure primal scream, ending with a live internet session with several participants ranging from live singers to computer manipulated structures simultaneously streamed and broadcast on the radio.

Phonart was about research and development, often presenting the semi-finalised, unfinished-open form in order to attract new participants, but also maintaining the live / authentic specifics of cultural events, as opposed to the commercial packages of safe cultural articles and venues.

Phonart was about posing questions, not giving the answers.

The process of opening minds needs impulses for further development, transformation and later formulation – not necessarily verbal, but still a language.

Phonart was about possible or impossible networking of places devoted to alternative non-commercial activities crossing artistic genres – throughout Europe and the world. Mutual support helps to overcome a feeling of separation and misunderstanding, building a flux structure, capable of hosting and appreciating the nature of human being.

**Martin Janíček**

# Phonart Writings, Languages Between

...dass das Übersetzen schöner Literatur im  
Grunde nichts als ihre Verhöhnung darstelle,  
eine Kopfzwinge für das Original sei, eine  
Karikatur des Erhabenen, ein Verrat an dem  
Schönen, Wahren und Reinen...







This beautiful Phonart project brings forward the notion of connection and communication across borders through music and art projects. In his 1930 speech Wonders of Science for the Seventh German Radio and Audio Show – Berliner Funkausstellung Albert Einstein spoke eloquently of the possibilities for cross cultural connection and reconciliation of differences to happen more quickly because of the new media that was radio. Now we have the possibility of connecting with high tech audiovisual transmission with CD quality and low latency. Global communication on a daily basis is available formally and informally. Those interested in disappearing languages can capture and study the sounds. In the future all sounds possible to make should be available in a global language laboratory accessible to anyone any time. With the aid of technology one should be able to learn any language instantaneously with direct input to the language centres of the brain. Accelerated learning follows the technology. We are ready for this are we ready for the challenges of understanding one another?

**Pauline Oliveros, Venice 2012**

At some point,  
in the process  
of being broadcast  
and heard, sound  
becomes concrete –  
and yet is always  
wave which itself  
is flow and  
undulates  
carries on and across  
transfers translates...

Luan Starova, born  
1942 in  
Albania, he grew up  
in Skopje,  
Macedonia. He  
was Professor  
for Romance  
Languages at the  
university there,  
ambassador to  
the UNESCO and  
Macedonia's first  
ambassador in Paris.  
Since 1971 he has  
published a number of  
novels, poems  
and essays in  
Macedonian and  
Albanian. "The Time  
of Goats"  
is part of an  
extensive Balkan  
saga.

Babanë e kishte mësuar jeta që mos  
i dorëzohej fatëkeqësisë para kohe, por  
të kërkonte në mendjen e tij, për  
atë kohë që mbetej, forcat që do  
t'ia mundësonin të qëndronte...

Животот го научи тапка ми  
никогаш да не и се предава  
на несреќата предвреме,  
туку, во времето што преостануваше,  
поземаше сили од умот како  
да и се спротистави...

Luan Starova

Das Leben hat meinen Tata gelehrt,  
sich nicht zu früh dem Schicksal zu ergeben  
sondern, in der Zeit die noch bleibt,  
zu überlegen, wie man sich ihm entgegenstellt.

Trans. Lojze Wieser

Life taught my father  
never to run towards misfortune,  
but to use the time to collect your strength  
and to consider how to resist it.

Trans. Tim Sharp

SHI EARA TSI NU SHI EARA  
"Once upon a time"  
Preface to Aromanian Folktale

The Balkan region has always been a crossroads of different nationalities, cultures and religions. This makes the Balkans an extremely interesting place for all people who appreciate variety, customs and traditions. Today, even after the events of the 1990's, many nationalities and minorities live in this relatively small region. Some of them are familiar to everybody while some remain totally unknown abroad. Amongst these less recognized minorities are the Aromanians.

But who, actually, are the Aromanians? Where are they from? Do they still exist and on which territories? Are their rights recognized? Which are the institutions that protect their identity?

The purpose of this section of the Phonart project has been to find answers, totally or partially, to these questions and introduce you to the story of the Aromanian people and their struggle for visibility in a globalized society that seems neither to feel the need to preserve the inheritance of the ancestors nor to treasure their messages.

Who are the Aromanians? Aromanians are a population who live in the Balkans, mostly on the territories of Greece, Romania, Bulgaria, Albania, the former Yugoslav Republic of Macedonia and Serbia; they speak Aromanian, which they call limba Armânească / armâneashti.

Aromanians are often wrongly called Vlachs. The groups that can be historically called Vlach include: modern-day Romanians or Daco-Romanians, Aromanians, Morlachs, Megleno-Romanians and Istro-Romanians. This means that Aromanians are part of the larger group of Vlach, but that the term itself, used alone, does not give a complete definition. Aromanians simply call themselves and want to be called "Armânji", on the Northern part of the Pindus massif in Greece "rrmâni", recalling the Latin word "romanus" as they speak a Neolatin language.







**"Tsintsi an'n'i n'i alāgai  
Pri ning amare,  
shă altsă tsintsi mi primnai".  
"Five years long I walked  
Near the sea  
And another five I wandered"**

The history of the Aromanians begins in the mountainous regions in the central Balkans, although the exact place of their origin is hard to determine and still remains a subject of discussion for many historians.

The most commonly accredited hypothesis is that they are Romanised people from South-eastern Europe, probably from a mix of Roman colonists and indigenous populations, which have been identified as the Thracians, Illyrians, Greeks and Macedonians.

Many Aromanians were obliged to leave their territories at the time of the German, Avar, Bulgarian and Slavic invasions that started with the fall of the Western Roman Empire and they moved to more remote regions, preferring the mountains.

The city that represents the peak of the richness of Aromanian culture is Moscopole, today a village in Albania. Moscopole was an important city in the Ottoman Empire, when it counted according to the sources from 50.000 to 70.000 inhabitants and it was the second largest city in the Empire.

In its glorious past, Moscopole had one of the few printing houses outside Constantinople / Istanbul, an Academy, a library, Superior Schools for the humanities, 26 churches, an asylum for paupers, a hospital, Greek- and Albanian-medium schools, and dozens of workshops producing crafts. Today, Moscopole is the "mythological capital city" of the dispersed Aromanian population. It is the most meaningful intellectual and cultural space in Aromanian memory.

For several reasons, the Aromanians are not recognized as a minority, with the sole exception of the former Yugoslav Republic of Macedonia where the Aromanians are recognized as a constitutive nation under the name

Sara Gigante, photographer unknown

Vlach. Here, they obtained the right to write their names on documents in Aromanian, and they have TV and radio programmes as well as magazines in their mother tongue and optional lessons in the schools. Nowadays, it is possible to count around 50 Aromanian writers writing in their native language. Poetry is the favourite genre, but there are also several literary works in prose.

All the Aromanians belonging to the old generation speak Armanashti, the middle generation is at least perfectly bilingual but the younger generation has, as a by-product of the socialist educational system, lost its mother tongue. Many of them understand the spoken language but are not able to reply. Because of the indifference of the institutions, learning Aromanian does not help the youngsters to become better integrated in their society, so they prefer to learn English or French.

Cultural diversity or globalisation? One language, spoken-understood-misunderstood by everybody, or the preservation of roots, dialects and tradition?

Should we continue to ignore all the languages that disappeared or are in danger or should we encourage the institutions to offer children the chance to learn, beside English or German, their autochthon dialects?

We both, speaking different languages but coming from villages with rich and ancient dialects, an Italian from the South and an Aromanian from Macedonia, are proud to say: "let's save the endangered minority cultures. Cultural globalization kills your mind!"

**Sara Gigante & Lila Cona**



Lila Cona, photographer unknown

# The characteristics of Rovinj's folk music



It is widely known that in Rovinj people are very jealously attached to their musical heritage, not only because of its breadth but also because of the specific way that the songs are sung. Rovinj's folk singing is mainly multi-vocal and uses two or three voices or tones that together produce harmonic solutions that are the result of a secular tradition which allows the performer to use his skill and inventiveness. The types of songs that underline this characteristic are: bitinade, arie da nuoto (nocturnal melodies) butunade, arie da cuntrada (street tunes) and hymns. People sang everywhere: in church, in the streets, at sea and in the fields, they sang during the day to accompany daily activities and also in the evening. In this summary we will deal with the types of songs that still live in Rovinj's folk tradition.

## Bitinade

The bitinada is an original way of harmonizing the accompaniment to any song sung by a soloist. Today we would describe it as the appropriate background music for accompanying a song. When the soloist starts singing, a group of "bitinadori", usually composed of at least fifteen elements, imitates musical instruments as if a real orchestra were accompanying the singer. The only prepared sequence of chords is the one sung by the singers who imitate guitars and contrabasses while

Grupa Batana at Klang.Haus, photographer Ulrike Sulzenbacher

the others imitate other instruments, turning into a perfect harmony which is often unique and unrepeatable. The singer's imagination is inspired by the unique magical moments while singing. A similar way of multi-vocal singing imitating instruments can be found in certain Italian regions as: Liguria (trallalero), Tuscany (bei), Sardinia (tenores), and outside Italy, similar ways of singing have also developed in Georgia. Even if we can't exclude the possibility of ancient common origins that cannot be documented, it seems that these are independent phenomena that appeared in different ethno-phonetic fields for different purposes of communication. The bitinada is an accompaniment suitable especially for songs to the rhythm of waltz or marches like: "Li ven soun par li Casale", "Vigni sul mar muriede", "La boscaiola", "Remator" (1870), "Spunta il sole" which is Rovinj's version of "L'addio del garibaldino" (1860), "El cucu", "L'eco", "Il giardiniere", "La danimarchesa", "Santa Lucia", "A Lussinpiccolo" and many others that gave Rovinj's music a prestigious status.

## Arie da Nuoto

These songs are sung very quietly in three voices, late in the evening, under the balcony of a beloved person. "Arie da nuoto" are a particular kind of folk music, especially because of the harmonious multi-vocal articulation. They originated between the 17th and 19th century and are narrative songs or *villotte* and are written in literary language (frequently incorrectly pronounced). We have inherited very few strophes (they probably got lost over the years) and their contents are lyrical and sentimental. Three male singers, a first tenor, a second tenor and a bass sing the "Arie da nuoto" very quietly. The tenors sing "falsetto" and the verses are unrelated, incomplete and distorted with many dialectal words and different verses are sung with the same harmony. In some songs the verses are sung in Rovinj's dialect while others are sung in the literary language, more or less distorted.





It was certainly very difficult to pass them on verbally without a written base. Even if the performers have very much talent for choral singing, they have practically no theoretical knowledge of music. That is why so many discussions developed in order to establish which version was the authentic one enriching in this way the tradition of folk music with songs such as “Spunta la bella aurora”, “Vergine bella”, “Prigioner” (Prisoner), “L’inglesina” (the English girl) or “Son rinchiuso”. In the vocal tradition, the “arie da nuoto” are sung “the second in the third” (“Sagondo in tiersa”) that in accordance with the harmonic structure corresponds to the first tenor, which is a third higher than the second tenor; therefore, the voice of the second tenor is the one who holds the melody that was probably the antique tenor. In the harmonical structure of the “arie da nuoto” the voices of the tenors are sometimes arranged in intervals of sixths and transient fifths. This characteristic isn’t found in all the songs mentioned here but it is very frequent.

#### Arie da Cuntrada

“Arie da cuntrada” are called this way because they were often sung in the streets, in the gardens and in public squares. During the last decades people have been trying to define this type of folk music, which contains many songs, from narrative texts to songs that talk about love, from *villotta* to short songs and *stornelli*. They certainly aren’t the most sought after or the most harmonized but they are sung in Rovinj’s dialect that is often even older than in the songs mentioned above. They are easy to sing. If sung by women they’re sung in two voices, if sung by men in three or four voices supported by a soloist or a group. When the songs are sung by male groups, they are harmonised in the way they sing “Arie da nuoto” inserting the “second in third” voices here and there and slowing down the rhythm according to the way the women sing. “Arie da cuntrada” worth mentioning are “Ameme mi duona lumbarda”, “La giulgieta”, “La funtaniela”, “In quell di delle mie nozze”, “Muratori”, “Nina distuda el ciaro” and “Bella tu dormi”.

**Giorgio Šugar, Trans. Natalia Martinčić**

Grupa Batana at Klang.Haus, photographer Ulrike Sulzenbacher





# Übersetzung als Borderline Activity und Dimension der Begegnung / Translation as a Borderline Activity and Dimension of Encounter

Sprachen gehen verloren, werden vergessen, sterben mitunter, werden wiederbelebt, neu entdeckt, ersonnen, auch fallen gelassen, verboten, sie werden gesprochen, geschrieben, gebärdet, gedacht, sie werden beobachtet in Texten, in Musik und in Bildern, in lebenden Subjekten ebenso wie in Artefakten, sie werden auseinandergeschraubt und wieder zusammengefügt, mit der Lupe betrachtet und aus der Ferne beäugt, sie können uns erfreuen ebenso wie verängstigen, Klarheit schaffen ebenso wie Unbegreiflichkeit auslösen, sie sind Teil von uns und dann doch wieder nicht. Jedenfalls wollen wir sie (gewöhnlich) verstehen und ihre Geheimnisse ergründen und damit beginnt die beschwerliche und aufregende Grand Tour des Übersetzens, die uns die gesamte Welt eröffnen soll, sei es, weil wir sie entdecken, sei es, weil wir sie erobern wollen.

Die Existenz verschiedener Sprachen, Sprachmischungen und Sprachkreationen setzt Übersetzung voraus, ein Begriff, der heute in der Gesellschaft, in der Kunst wie in der Wissenschaft ein zentrales Konzept geworden ist, mit dem wir versuchen zu erklären, dass wir uns verstehen (oder auch nicht verstehen) können, denn Übersetzung ist das probate Mittel, real gesetzte oder anmutende Grenzen von Territorien zu überwinden und einander zu begegnen. Denn wir haben die Welt zunächst kompartmentalisiert, in diskrete Inseln der Bedeutung zerstückelt, der Einfachheit halber und aus Gründen der Originalität und Sicherheit. Dass mit dem Übersetzen das Überwinden von Grenzen mitgedacht wird, zeigt sich auch in der Etymologie der

Languages can be lost, or forgotten, they can die and be resurrected, or newly discovered, they can be devised, given up on, forbidden, they are spoken, written, signed, thought, they can be observed in texts, in music and images, in living subjects and in artefacts, they can be taken apart and put back together again, examined through a magnifying glass and eyed from a distance, they can be pleasurable and induce fear, create clarity and incomprehensibility, they are a part of us but then again not. At any rate we (generally) want to understand them and get to the bottom of their secrets and thus begins the bumpy path and exciting journey that make up the Grand Tour of Translation, which is there to open up the entire world to us, whether we want to discover it or even to conquer it.

The existence of different languages, language mixtures and language creations presupposes translation – a concept that has become central to society, art and academic research today, when we attempt to explain that we understand (or fail to understand) ourselves and each other, for translation is the tried and tested means of transcending borders between territories and encountering other people. We started by compartmentalizing the world into discrete islands of meaning for the sake of simplicity and for reasons of originality and security. That translation also inherently thinks of transcending boundaries is clear when we look at its etymology. "Translation" derives from the Latin "translatus," which means to carry across, to carry over, and both the French word "traduire" (from Latin "traducere") and the German "übersetzen" (literally, to "set across") convey the same idea: of moving

Bezeichnungen. „Translation“ stammt vom lateinischen Wort „translatum“ ab, d.h. „hinübertragen“, „übertragen“, und sowohl dem französischen „traduire“ (aus dem lateinischen „traducere“) als auch dem deutschen „übersetzen“ wohnt dieselbe Idee inne, dass etwas von einem Punkt zum anderen bewegt wird. Übersetzen scheint also mitunter ein Ermöglichen zu sein, ein Eröffnen neuer Welten und ein Erreichen neuer Bewusstseinszustände, ein Erhellen und ein Erweitern.

Gleichwohl zeigt uns die Geschichte, dass es kaum eine andere soziale Praxis in unserer westlichen Welt gegeben hat, der mit so tiefem Argwohn begegnet wurde und teilweise noch wird wie dem Übersetzen bzw. Dolmetschen. Die Liste der Betrachtungen und Sentenzen unserer DenkerInnen und LiteratInnen ist schier endlos, wenn es darum geht, uns darzulegen, dass das Übersetzen schöner Literatur im Grunde nichts als ihre Verhöhnung darstelle, eine Kopfwunde für das Original sei, eine Karikatur des Erhabenen, ein Verrat an dem Schönen, Wahren und Reinen. Da wird im Italienischen mit phonetischer Analogie gespielt, um semantische Analogie vorzugaukeln – *traduttore traditore*, im Französischen wird gereimt – *belle infidèle*, das Bild des inferioren, einfach gestrickten Weibes bemüht, das entweder schön oder treu sein kann, wie eben eine Übersetzung auch. Oder denken wir an Malinche, Cortés' Sklavin, Geliebte und Dolmetscherin, die im 19. Jh. in Mexiko für die Neuprägung des Wortes *malinchismo* herhalten musste, das den Verrat an der eigenen Kultur zugunsten fremder Einflüsse bezeichnet.

Diese Gemeinplätze halten sich zäh bis in unsere Zeit, wir scheinen Figuren zu brauchen, denen wir misstrauen können, und finden TranslatorInnen so auch als fiktive Geschöpfe in Literatur und Film wieder, Figuren, deren physische und psychische Dimensionen so komponiert sind, dass sie auf bestimmte Merkmale reduziert werden, die sie, wenn nicht direkt als VerräterInnen – wie etwa in der Figur des verschlagenen indianischen Spähers und Dolmetschers – so doch als Sonderlinge, GauklerInnen oder OpportunistInnen darstellen. Im besten Falle – in dem sie nämlich nur eine Gefahr für sich selbst darstellen – bewegen sie

something from one place to another. Thus translation seems to be, amongst other things, a way of making things possible, an opening of new worlds and an attainment of new levels of consciousness, an enlightenment and an augmentation.

At the same time, history shows that hardly any other social practice in our Western World has been confronted with such mistrust as translation and interpretation. There is an endless list of damning observations and statements felled by our most celebrated thinkers and literary protagonists regarding the mockery made of worthy literature in the very process of translation, with scathing criticisms portraying translations as a tortured cognitive mutilation of the original, a caricature of the august text, a betrayal of Beauty, Truth and Purity. Italian has a phonetic analogy, which pretends to represent semantic analogy – *traduttore traditore*, in French, there is a rhyme – *belle infidèle*, the image of an inferior, simple wench whose beauty is contingent on her disloyalty, just like a translation. Or let us allow our thoughts to drift to Malinche, Cortés' slave, lover and translator who was forced to lend her name to the 19th Century neologism *malinchismo*, describing the betrayal of one's own culture for the sake of foreign influences.

Such platitudes have held fast into modern times; we seem to need figures we distrust and so we construct translators who, as fictional characters in our literature and our films, take on physical and psychological characteristics which are deliberately combined to expose certain personality traits that always reveal, if not always glib traitors – as in the case of the disingenuous Red Indian scout and translator – then at least eccentrics, impostors, charlatans or opportunists. In the very best case – where they only pose a danger to themselves – they are constructed as nomads in the no-man's-land of internal turmoil and dichotomy, “in between figures” and hybrid identities, engaged in borderline activities. Thus multilinguality is perceived, at the end of the day, as a social and personal blemish, transforming a hybrid identity into that of a psychological and social bastard.

This is hardly surprising, insofar as translation is never a neutral action and always plays into social, cultural and political spaces. In a positive sense, translation requires

sich als NomadInnen im Niemandsland des inneren Zwiespalts, „in-between-figures“ und hybridisierte Identitäten, die an der Grenze agieren. So wird Mehrsprachigkeit letztendlich als gesellschaftlicher und persönlicher Makel gedacht, die hybridisierte Identität zum psychischen und sozialen Bastard verformt. Das ist nicht wirklich verwunderlich, denn Translation ist kein neutraler Akt und spielt sich immer in sozialen, kulturellen und politischen Räumen ab. Positiv gedacht erfordert Übersetzen Beherrschung, das Sich-Einlassen auf das, was sich daneben, dahinter, drüben – also angrenzend – befindet, und sich der Gefahr auszusetzen, dass das von daneben, dahinter, drüben eintritt oder eindringt in unser Territorium und damit die kognitive Ruhe der rigiden Sicht auf die Welt stört und diese allenfalls sogar in Bedrängnis bringt.

Stellen Grenzen aus der Perspektive eines *rigid mind* ein taugliches Differenzierungsinstrument und als Ort eine potentielle Gefahr dar, eröffnen sie aus einer anderen Perspektive, einem *flexible mind*, Gelegenheiten und mögen vielleicht auch als Herausforderungen begriffen werden. Das zeigt uns, dass die Wahrnehmung von Grenzen oder Grenz-Zonen kreativ ist, sind sie doch konstruiert und kontingent, daher oft symbolisch und fluider Natur, auch wenn unsere soziale Ordnung auf der vermeintlichen Gewissheit basiert, sie seien allesamt real, beständig und solide.

Durch (symbolische) Grenzen zwischen Kulturen produzieren wir neue Kultur-Räume, Zonen der Betriebsamkeit, ausgelöst durch immerwährende Prozesse der Überlappung, Überschneidung, Überlagerung und Übersetzung. So gedachten Grenzen wohnt eine starke relationale Qualität inne, denn sie vermögen Menschen zu trennen ebenso wie zu verbinden. Sie sind ambig und anfällig dafür, immer wieder aufs Neue ausgehandelt zu werden, manchmal heiß umkämpft, historisch betrachtet ohne Bestand, kontextuell variabel und selbst in sich nicht konsistent. Sie sind demnach nicht nur Orte der Demarkation, sondern vor allem soziale und kulturelle Schnittstellen, Kontaktzonen, Marktplätze der Kommunikation und Kreativität, Tauschbörsen, Reibungsflächen und Vermittlungsräume. Ihre Betriebsamkeit haben sie dem Übersetzen zu schulden, jener zentralen *borderline activity*, die Begegnung zwischen den Kulturen erst ermöglicht.

Nadja Grbić

courage, opening oneself to whatever happens to be next to, behind, on the other side of – in short, bordering on – a given position, and exposing oneself to the dangers that whatever is next to, behind or on the other side might conceal – dangers which might even encroach subversively upon our territory and thus disturb or at least threaten the cognitive peace derived from a rigid world view.

If boundaries posit a relevant instrument to help in differentiating generally, from the viewpoint of a rigid mind, then they must, from another perspective, portray a sense of opportunity and even perhaps be seen (by a more flexible mind) as a challenge. This shows us that the perception of boundaries or boundary areas is a creative process – they are always constructed and contingent, and therefore often of a symbolic and fluid nature, even if our social order is constructed on the basis of a perceived certainty that boundaries are always real, constant and solid.

Through these (symbolic) boundaries between cultures, we create and produce new cultural spaces, bustling zones of activity, perpetual processes of over-lapping intersections, stratifications and, literally, trans-lations (see etymology above). Perceived in this way, boundaries possess a strong relational quality, for they are capable of separating people as much as they connect them. They are ambiguous and susceptible to re-negotiation, sometimes, they are hotly contested, and from an historical viewpoint they are at best instable, contextually variable and indeed intrinsically inconsistent. They are not, therefore, simply places of demarcation; they are, rather, social and cultural interfaces, contact zones, market places of communication and creativity, bartering networks, friction-laden contact surfaces, mediation spaces. They owe their vivacity to Translation, the paradigm borderline activity, which made encounters between cultures possible in the first place.

Trans. Zahra Mani





# Sprache / Language

## Auf dem Spuren des Zorn finde ich der Staub umgebaute Seele

Damit einem hören und sehen vergehen sollte  
Mit Bitternis meiner Zunge  
Ich -Mit dem Fluch „gesegnet“ des des „bestimmten“ Anderen  
In dieser Bestimmung von keine eigene Bestimmung vor –  
gesehen ist  
Weil es von vorne herein keine Freiheit der ausgefallene  
Abseitertums gibt  
Nicht gewählten welche Jederzeit oder wenigstens später  
Wenigstens später als Mitte der Unbebauten mitten in  
Irren – Haus ist  
Es ist ein Raum, Raum in welchen sich von eine Seite  
zur anderen die Spinnweben  
Verbreiten, einengenden, gewoben von Köpfen von dir  
gewesenen  
Und alles was Du schreibst wird's sich brechen  
Ins wirst du nie treffen  
schon  
dort dort  
In Echo losen loch  
Rückwärts deine Utopie  
Heisst ertrinken utopiti se  
Versinken  
Schlagwörter  
Bereicherung der Sprache  
Technisches übergehen von zufälligen Zutaten  
Es, es  
Der Subjekt  
Ausgebleicht  
Das vergehen  
Ist nicht mehr festzumachen  
Verkohlt, in Baumrindern  
Des eigenen und fremden  
Des vertrauten und entfernten  
Die Erinnerung anhaftet liegen die Hauser

## On the trail of rage I find the dust of a rebuilt soul

To let hearing and seeing pass by  
With the bitterness of my tongue  
I – with the curse of the “blessed” of a  
“certain” Other  
In this certainty no own certainty is fore/seen  
For there is no freedom from the distinctions of out-  
siderdom,  
not from the very outset  
Not chosen that which is always or at least later  
At least later in the middle of the un-built in the  
midst of the mad house  
It is a room, room in which from one side to the other  
the  
spiders’ webs are  
Spread, confining, woven by heads by you having been  
And it will break everything you write  
into you will never get there  
already there  
there  
Dissolved in an echo less hole  
Behind your Utopia  
is called drowning utopiti se  
Sinking  
Keywords  
Enriching language  
Technical treatment of coincidental ingredients  
It, it  
The subject  
Faded  
The mistake  
Is no longer visible  
Charred, in the barks of trees  
Of the own and the foreign  
Of the known and the distant  
Memory sticks the houses lie

Dragica Rajčić is a poet whose work embodies the very notion of Zwischensprache / language between. Born in Croatia, she moved to Switzerland in the 1970's and has since been publishing poetry and prose in her own meta-linguistic interpretation of German. Zahra Mani has been translating her poetry into English since 2009, when they first met and collaborated.

In vergleichen  
 Überlappen sich  
 Mit farbvollen abziehe Orten  
 Mein Herz haust in Wolken  
 Beweglichen hin und her fahrenden  
 Lastwagen  
 Müden Gesichtern  
 Die Blutadern der  
 Einengung durch Glasscheiben  
 Und wäre der Nomade Inbegriff der nichthaftenden  
 Was aber nicht stimmt  
 Was aber nie stimmen wurde  
 Ich baue mir eine Festung aus  
 Widersprüchlichkeiten  
 Aus auf wunde punkte zielender  
 Unaussprechlichkeiten  
 Meine Meldungen sind die Meldungen aus  
 Der Falsche ecke  
 Kommen sie mir nicht mit  
 Heimaten  
 Mit Verwurzelungen auf den Brustten der Berge  
 Mit dem Meer  
 Rhein farblich  
 Melodien  
 Machen es aus  
 Ich über  
 Gebe mich den Tönen der Halbwelten  
 Stuckwelten  
 Bruchwelten  
 Sogar Tiere  
 Vermeide ich gründen der  
 Verschmelzung mit der Sehnsucht nach  
 Mystik des Tier Atems  
 Und Götter verschiebe ich und habe  
 Das sich nicht eine falsche Vorstellung zwischen mir  
 und ihnen einschleicht  
 Das das trennende ausgerechnet aus Offenheit  
 grosser wird  
 sie reden von werten

In comparisons  
 Overlapping  
 colourfully abandoned in places  
 My heart houses in clouds  
 mobile travelling back and forth  
 Trucks  
 Tired faces  
 The blood vessels of  
 Confinement through panes of glass  
 And were the nomad the paradigm of non-stick  
 Which is not true  
 Which would never be true  
 I build myself a fortress of  
 Contradictions  
 Of unpronounceables  
 aimed at vulnerable points  
 My signals are signals from  
 The wrong corner  
 Don't come at me with  
 Homelands  
 With rootedness in the breast of the mountains  
 With the sea  
 Pure colour  
 Melodies  
 Made of  
 I  
 Give myself over to the sounds of Halfworlds  
 Pieceworlds  
 Shardworlds  
 I even avoid  
 Animals on the basis of  
 Melting with longing for the  
 Mysticism of animal breath  
 And I misalign the gods and have done  
 So that no false ideas can creep in between me and  
 them,  
 That that which separates  
 of all things  
 is made larger through  
 Openness  
 They speak of values

werten welche als Handlungen zum Korsett ohne Seele  
werden (Musil)  
ich verbinde mich mit geschichtlich entbehrten  
mit Mikroskopen und Ferngläsern  
mit Galaksien von welchen aus  
ich Staubkorn unter Staubkörnern  
auf bestimmten Planeten eine Zeit  
die Kategorie des Lebewesens  
gehöre  
es ist der Trost  
und alles was ich sage kann einer gegen mich verwenden

**Dragica Rajčić**

values that as actions become a soulless corset (Musil)  
I associate myself with the historically expendable  
with microscopes and telescopes  
with galaxies to which,  
grain of dust amongst grains of dust  
on certain planets, at a time,  
in the category of living creature,  
I belong  
that is comfort  
and everything I say can be used against me

**Trans. Zahra Mani**





# Phonart Projects



# April in Europe

dieser april hier  
in der gegend  
ist ein transit  
für ein jahrhundert

und man hofft da  
im vorbeigehen  
unterm kreislauf  
dieser wolken

denn zu oft schon  
hat sich geändert  
hier das wetter der zeit  
die uns gegeben

und die damals  
auf drei schiffen  
ausgesandt war  
zu einem seltsamen  
Indien

**Gerhard Kofler**

this April here  
in these parts  
is a transit  
for a century

and one hopes  
in passing  
under the cycle  
of these clouds

then too often  
has the weather of time  
given to us  
changed

and those who back then  
were sent away  
on three ships  
to a strange  
India

**Trans. Tim Sharp**



# Phonart I at Klang.Haus – The Lost Languages of Europe Wein.Klang Summer Network Project



The first Austrian Phonart presentation took place in the context of Wein.Klang, a festival at the Klang.Haus curated by enterprise z. We invited artists to the Klang.Haus to present individual and ensemble works addressing the central topic of lost and threatened European languages.

In the vineyards of the Klang.Haus, Martin Janíček presented his sound installation *Lost in Transmission*, whereby the steel wires along the rows of grapes resonated with the sounds of Lausitz Sorbian, a marginalized language found in regions of the Czech Republic, which he accompanied with a live performance using self-made percussion instruments. The internationally renowned singer Svetlana Spajić, an expert on traditional Balkan music and song, performed her new solo programme *Traditions of Toplaks*. The Mia Zabelka Trio with Pavel Fajt and Johannes Frisch then gave an energetic performance of contemporary experimental music.

The One.Night.Band, an ensemble with constantly changing members that Zabelka & Mani started in Vienna in 2002, performed Zahra Mani's work *Ton Diaphoron / τὼν διαφορῶν*, a premiere of the piece which enterprise z commissioned for the occasion. The ensemble piece in two movements is a reflection on the diversity of the musical traditions that make up the sonic scope of Phonart and explores the potential of communication between mutually foreign, threatened and unique languages. The musicians included international artists from the Czech Republic, Serbia, Austria, Germany, Mongolia and the UK / Pakistan.

Audience participation was an integral part of the literary piece *reading the unknown language with your mother language pronunciation* by Dragica Rajčić, where readers were invited to read foreign texts simultaneously, creating a strange and sometimes humorous in-between language.

A further highlight of the evening was the internationally celebrated Mongolian Tuvan overtone singer Sainkho Namchylak's solo performance.

The festival concluded with performances by the

Ton Diaphoron, Mia Zabelka, Martin Janíček (seated), Svetlana Spajić and Sainkho Namchylak, photographer Ron Stockinger



Austrian Duo Lirica, who belong to the linguistic minority of Burgenland Croats and played ancient Croatian ballads about love and jealousy, using traditional instruments and singing techniques, followed by Roma dance music performed by the Roma group Samer Band.

Outside the Klang.Haus, Lukatoyboy presented his sound installation *blind tape quartet of lost languages* using recordings of threatened languages from Austria, the Czech Republic, Croatia and Serbia to create a quadrophonic sonic spectacle using tape as an almost forgotten medium.

#### Artists

Branko Dzinović (RS), Pavel Fajt (CZ), Johannes Frisch (D), Martin Janíček (CZ), Duo Lirica (AT), Lukatoyboy (RS), Zahra Mani (UK / PK), Sainkho Namchylak (RUS), Hans Samer Band (AT), Svetlana Spajić (RS), Mia Zabelka (AT), Žan Loose (CZ / HR)

below *reading the unknown language*, Lukatoyboy and Sebastian Wallner, photographer Ron Stockinger  
right Sainkho Namchylak solo, photographer Ron Stockinger



# PHONART II at Klang.Haus – Modulations

With my music, I bring  
my people's history  
closer to the audience  
while my music remains firmly  
rooted in the present.  
We, the Roma and Sinti,  
found our home in our  
music. Using texts sung  
in Romanes, I honour  
the language of our  
ancestors. *Harri Stojka*

Sound artist Wolfgang Seierl opened the evening with a fascinating mobile sound installation, *pin-hidden traces*, playing recordings of threatened languages which had been collected by each of the Phonart partner groups, modulating the sounds as they floated along invisible wires above the audience's heads, and transmitting them to 12 portable speakers small enough for the audience to pick up and carry around. The interactive element enabled members of the audience to contribute to the shape of the cybernetic sonic ambience by walking around carrying the sounds in their hands.

Sara Gigante and Staša Arsenović presented a multi-lingual version of their performative essay *Who are the Aromanians*, based on research commissioned by Phonart. This created a link to Seierl's sound installation, in which spoken word and choral recordings of the Armanj were heard.

Rovinj's Grupa Batana then introduced the Styrian (but internationally mixed) audience to Rovinj bitinade a-capella singing, to music sung in their local Istrioto dialect and some classic Dalmatian songs with mandolins, bringing the Adriatic to the Austrian countryside.

Zahra Mani of the Croatian platform then presented her composition *Sonic Traces*, together with Mia Zabelka. The organic-yet-electronic soundscape integrated elements of memory and new acoustic languages celebrating contrasts on a musical level.

Wolfgang Pollanz and Daniela Kocmut opened the second half of the evening with a bi-lingual reading from Pollanz' poetry collection *Von Reisen / O Potovanjih*. His

texts unravel themselves into a moving kaleidoscope of places, areas, countries and reflect the poet's longing to explore the foreign, whereby "the ultimate journey leads into language" (Helmuth Schönaauer, Lesen in Tirol). Pollanz and Kocmut read selected poems simultaneously in German and Slovene.

The evening concluded with a fabulously explosive guitar performance by Roma legend of gypsy spirit Harri Stojka accompanied by Claudius Jelinek.

## Artists

Staša Arsenović (RS), Grupa Batana (HR), Sara Gigante (IT), Claudius Jelinek (AT), Daniela Kocmut (SI / AT), Zahra Mani (UK / PK), Wolfgang Pollanz (AT), Wolfgang Seierl (AT), Harri Stojka (AT), Mia Zabelka (AT).



left Mia Zabelka at Klang.Haus Modulations, photographer Ulrike Sulzenbacher  
upper right The inimitable Harri Stojka, photographer Ulrike Sulzenbacher  
lower right *Sonic Traces*, Mia Zabelka & Zahra Mani, photographer Ulrike Sulzenbacher



# Von Reisen / O Potovanjih / On Travelling

In Wahrheit bin ich ein Stubenhocker,  
Mache meine liebsten Reisen vom Schreibtisch aus:  
Dies habe ich bereits in einem alten Buch bekannt,  
Daran hat sich in all den Jahren nichts verändert.  
Einen kleinen Teil der Welt habe ich gesehen,  
Und schon fühle ich mich frei, Gedichte zu schreiben.  
Vielleicht hätte ich es machen sollen wie früher:  
Alles erfinden, Fernweh in Worte fassen,  
Schreiben über Orte der Sehnsucht und der Liebe.  
Wenn ich jetzt manchmal nicht schlafen kann,  
Fallen mir Bilder von all den Plätzen ein,  
Deren Namen ich schon längst vergessen habe.  
Denn das Leben ist eine einzige Erinnerung:  
Vergisst man zu vieles, bleibt nur noch Leere,  
Am Ende das Sterben und ein paar Orte,  
Derer man sich ganz dunkel entsinnt:  
Um dies zu verhindern, habe ich dies notiert:  
Von Reisen, von Städten, von Bildern,  
Alles in ein paar ungereimte Zeilen verpackt...

Wolfgang Pollanz

V resnici sem zapečkar,  
Svoja najljubša potovanja naredim s pisalne mize:  
To sem oznanil že v neki stari knjigi  
In odtlej se v vseh the letih ni nič spremenilo.  
Videl sem majhen del sveta  
In že se mi zdi, da lahko pišem pesmi.

Morda bi moral narediti tako kot včasih:  
Da si vsa izmislim, željo po potovanjih prelijem v besde,  
Pišem o krajih hrepenenja in ljubezni.  
Ko zdaj včasih ne morem spati,  
Mi na misel prihajajo podobe vseh trgov,  
Katerih imena sem že davno pozabil.  
Kajti življenje je en sam spomin:  
Če preveč poazabiš, ostane le še praznina,  
Na koncu smrt in nekaj krajev,  
Ki se jih medlo spominjaš:  
Da bi se temu izognil, sem vse zapisal:  
O potovanjih, o mestih, o podobah,  
In vse to zložilo v nekaj nerimanih vrstic ...

Trans. Irena Samide

In truth, I am a stay-at-home,  
My favourite travels were spent seated at my desk  
I confessed it once, in an old book  
Nothing has changed over all the years.  
I have seen a small portion of the World,  
And already feel free to write my poems.  
Perhaps I ought to have done as I used to:  
Invent everything, frame a longing for distance in words,  
Write about places of yearning and of love.  
Now, sometimes, when I cannot sleep  
I am confronted by images of all the places  
Whose names I have long forgotten.  
For life is but a single memory:  
Forgetting too much, we are left with emptiness  
At the end is dying and a handful of places  
One vaguely recalls out of shadows:  
In order to avoid that I have noted this:  
On travelling, on cities, on images,  
All packed into a few unrhymed lines ...

Trans. Zahra Mani

Prolazim Zrinjevcem  
dotiče me more /  
If I cross the  
Zrinjevac the sea  
touches me /  
Geh ich über'n  
Zrinjevac berührt  
mich das Meer

Prolazim Zrinjevcem, dotiče me more.  
Čujem kliktaj galeba, žamor golog mnoštva.  
Brod upravo pristaje uz kavanu Splendid.

To ja možda more u svom srcu nosim  
i ono zove drugo more po uskim ulicama.  
Nedjelja je; maestral ore opustjele pločnike.

Pale se i gase svjetionici duha.  
Radost nesputane misli nalazi mjesta  
mrtvima i živima.  
Napokon se našla zagubljena stoljeća.

Ribe izgovaraju svetu tišinu.  
Pa i kad podivlja more,  
ne utapa se smisao.  
Nevera je očišćenje  
od vječne hrvatske žalosti.

Dotiče me more i ja široko pružam  
svoje grane.  
Svaki korijen zatreperi  
nekim srebrom lista.  
Javlja se podne s tornja, plima se  
diže do krovova.

Veliki smo milijunski brod  
koji ne kani odustati.

Slavko Mihalić

If I cross the Zrinjevac the sea touches me.  
I hear the gulls scream, the murmuring of naked crowds.  
A boat is tying up to Cafè Splendid.

Perhaps I carry the sea in my heart,  
And it calls to another sea in the narrow streets.  
It is Sunday; the mistral ploughs the deserted  
cobblestones.

Lighthouses of the spirit blink and are extinguished.  
The pleasure in unbound thought finds spaces  
for the dead and the living. At last the lost centuries  
have found their way back.

**Trans. Tim Sharp**

Geh ich übern Zrinjevac, berührt mich das Meer.  
Ich höre Möwengeschrei, Gemurmél nackter Menge.  
Ein Schiff macht gerade fest am Café Splendid.

Vielleicht trage ich das Meer im Herzen,  
Und es ruft ein anderes Meer in den engen Gassen.  
Es ist Sonntag; der Maestral pflügt das verödete Pflaster.

Leuchttürme des Geistes blinken auf und erlöschen.  
Die Freude am ungeknebelten Gedanken findet Plätze  
Für Tote und Lebende. Endlich haben sich  
Die verlorenen Jahrhunderte wieder eingefunden

**Trans. Klaus Detlef Olof**



# Phonart in Hrelji



In addition to the artistic projects we curated in the context of Phonart – The Lost Languages of Europe, we also hosted the organizational meetings where the entire Phonart curatorial group met to discuss and plan our collaboration, which meant that our Istrian base was in many ways a home for the Phonart team.

The very first artistic Phonart event took place in the context of our first meeting, after we decided to translate the ideas we had been discussing for two days into a spontaneous improvised music session. Each of the musicians and performers involved came from a different background and artistic tradition.

The first meeting was attended by the entire team, and the first Phonart ensemble, with Tomas Žižka playing his resonating wooden root, Martin Janíček on found and constructed percussion, Mia Zabelka on her electric violin, sometimes on the double bass and in a vocal duo with Czech / Croatian actor and Mamapapa artist Žan, and Zahra Mani with her double bass, samples and electronics, had an intimate audience of co-curators, neighbours and local visitors, thus introducing Phonart to Istria. The diversity of the ensemble was a good reflection of the spirit of Phonart, and Bojan Djordjević was quite correctly disappointed that we did not have the facilities to record more than a “snapshot” version of the pieces we developed.

Mani D.O.O.’s exploratory activities in Istria ranged from research into Istrian dialects, as reflected in the various Phonart collaborations with the Grupa Batana, to an exploration into lost or forgotten social and culinary traditions. Many of the findings fed into the development of the Phonart Cyber Dinner, the final Phonart event on the 21st April 2012.

Mia Zabelka in Rovinj, photography Via Creativa

Readings, literary presentations and concerts such as *zwei zu zwei* took place in Hrelji and Rovinj, combining popular and experimental elements in a wide-ranging series of artistic events that we were delighted to be able to present not “only” to aficionados and contemporary art audiences but also to the citizens of Rovinj, Pula and the Istrian countryside surrounding the tranquil and secluded village of Hrelji, bringing cultural diversity away from urban centres and positioning live art in the context of everyday life.

The vivid exchange between local and international artists and audiences, and the openness of all involved to foreign sounds, languages, tastes and expectations were in many ways some of the most rewarding experiences of Phonart – The Lost Languages of Europe.

One of the main criteria in our application to the European Union was the implementation of a strategy to mobilize artists, curators and audiences across borders, in addition to reaching out to new audiences in order to strengthen the role that art plays in everyday life and the further or deeper development of a shared European cultural identity.

The pleasure of witnessing artists discover similarities across and even in their differences to one another was a further confirmation of the goals set out at the beginning of Phonart. Riccardo Bosazzi’s statement, after he had performed traditional Istrian songs with his Grupa Batana and Zahra had performed a deeply resonating, sometimes noisy electro-acoustic duet with Mia Zabelka, put it in a nutshell – “we do exactly the same thing. It’s just that we are singing the past, and you are playing the future”.

## Artists

Riccardo Bosazzi (HR), Martin Janíček (CZ), Phonart Designers Igor Mansateriotti & Mia Marić (HR), Zahra Mani (UK / PK), Jurij Novoselic (HR), Dragica Rajčić (HR), Hans- Joachim Roedelius (DE / AT), Antonella Šugar (HR), Luciano Šugar (HR), Giorgio Šugar (HR), Giuseppe Bartoli (HR), Mia Zabelka (AT), Žan Loose (CZ / HR), Lojze Wieser (AT), Tomas Žižka (CZ / HR).

Svetlana Maraš, photographer Caitlin Schappert







### Phonart Organizational Meetings at Hrelji

The European Union suggests integrating organizational meetings into the programme calendar of network projects such as Phonart and we found the idea to be highly productive. Geographically, Istria, in the north-western-most corner of Croatia, proved to be a fairly approachable meeting point for the partners from Austria, Serbia and the Czech Republic. Well, the Czech group had a *slightly* longer journey, but still...

The Phonart meetings also brought the curatorial process into a more creative context than might have been possible otherwise. We hosted these meetings as individual works-in-progress, planning the progression of discussion sessions, presentations, intervals and culinary accompaniments much as we plan short artistic festivals.

Depending on our stage in the project, the emphasis shifted from definitions, intentions, goals and network structures to collaborative and content-based presentations and brainstorming sessions, feeding from each other's ideas and work, with each group contributing something to the others and each individual presenting their research and artistic works to all the others in an intimate and constructively intense working environment.

These meetings saw the genesis of Phonart – The Lost Languages of Europe and its development. They were the initial starting point of the radio series we developed for Elisabeth Zimmermann at ORF Ö1 Kunstradio, and in many ways the place where the Phonart team could stop, take check and reflect on what we had achieved and where we wanted to go. Here, we chose our logo and agreed on our priorities and it was here that the Phonart group became a team.

We succeeded in bringing together our very different approaches in a coherent system of artistic creativity, built on quite widespread foundations but certainly with inter-connected building elements, and with a single roof, which will continue to connect us in our future work.

**Zahra Mani & Karin Schorm**

left Zahra Mani at Klang.Haus, photography Vera Grbić  
right Sound spaces, photographer Ron Stockinger



# Das Licht von Trogir / Luč v Trogirju / The Light at Trogir

Abends sitze ich auf der Terrasse,  
schaue hinaus auf das Meer und die Inseln,  
sehe die Lichter der Fischkutter und Dampfer,  
die beladen mit gut gelaunten Touristen  
auf dem Weg zum Heimathafen sind,  
von unten kommt dalmatinische Musik,  
Fisch wird gegrillt, es riecht nach Majoran.  
Weit draußen mache ich die Umrisse aus  
von Dugi Otok, der langen Insel, im Abendlicht  
und lehne ich mich über die Brüstung,  
kann ich den Lichtschein sehen von Trogir,  
der kleinen Schwester des schönen Dubrovnik  
und der Stadt der unzähligen Kirchen.  
Einen kurzen Augenblick meines Lebens  
habe ich das Gefühl, endlich eins zu sein  
und versöhnt mit mir und mit der Welt.

Wolfgang Pollanz

Zvečer sedim na terasi,  
gledam ven na morje in na otoke,  
vidim luči ribiški čolnov in parnikov,  
obloženih z dobro razpoloženimi turisti  
na poti do matičnega pristanišča,  
od spodaj prihaja dalmatinska glasba,  
ribe na žaru, diši po majaronu.  
Daleč proč se zarisuje  
Dugi otok v večerni svetlobi,  
in če se naslonim prek balustrade,  
lahko vidim žarek luči iz Trogirja,  
malega brata lepega Dubrovnika  
in mesta z nešteti cerkvami.  
Za kratek trenutek svojega življenja  
imam občutek, da sem končno eno  
in pomirjen s seboj in s svetom.

Trans. Irena Samide

In the evenings I sit on the terrace  
look out to the sea and the islands  
see the lights of the fishing boats and steamers  
laden with cheerful tourists  
on the way to their homeland ports  
From below a strain of Dalmatian music,  
fish being grilled, it smells of marjoram.  
Far off I can make out the contours  
of Dugi Otok, the long island, in the evening light  
and if I lean over the balustrade  
I can see the light shining from Trogir  
beautiful Dubrovnik's little sister,  
the city of countless churches.  
For one short moment in my life  
I finally have the feeling of being one  
and reconciled to myself and the world.

Trans. Zahra Mani

# Poslednja vest o maloj kutiji / The last message from the little box / Die letzte Nachricht von der kleinen Schachtel

Mala kutija u kojoj je ceo svet  
Zaljubila se u sebe  
I začela je u sebi  
Još jednu malu kutiju

Mala kutija male kutije  
Zaljubila se i ona u sebe  
I začela je u sebi  
Još jednu malu kutiju

I tako je to u beskraj išlo

Ceo svet iz male kutije  
Trebalo bi da bude  
U poslednjoj kutiji male kutije

Ni jedna od malih kutija  
U maloj kutiji zaljubljenoj u sebe  
Nije poslednja

Nađite sada svet

Vasko Popa

The little box in which the whole world sits  
Fell in love with itself  
And engendered, in itself  
Another little box

The little box of the little box  
Fell in love with itself  
And engendered in itself  
Another little box

And so it went on forever

The whole world in the little box  
Should be in the last box  
Of the little box

But none of the little boxes  
In the little box that is in love with itself  
Is the last one

How can you ever find the world there

Trans. Tim Sharp

Die kleine Schachtel, in der die ganze Welt steckt  
Verliebte sich in sich selbst  
Und zeugte in sich  
Noch eine kleine Schachtel

Die kleine Schachtel der kleinen Schachtel  
Verliebte sich auch in sich selbst  
Und zeugte in sich  
Noch eine kleine Schachtel

Und so ging es unendlich weiter

Die ganze Welt aus der kleinen Schachtel  
Sollte in der letzten Schachtel  
Der kleinen Schachtel sein

Doch keine der kleinen Schachteln  
In der in sich selbst verliebten kleinen Schachtel  
Ist die letzte

Wie soll man da die Welt finden

Trans. Milo Dor

# Phonart at RingRing



Voices were one of the main topics for Phonart at RingRing festival, as vocal traditions are widely considered to be the principle means of human communication. Corsican A Filletta and Serbian Svetlana Spajić Group were backed by the famous Tuvans Huun Huur Too and the story continued a year later with Gramosteanj, a group of old singers coming from the Aromanian population that lives in Macedonia. We also had an unexpected vocal collaboration between Sainkho Namchylak and Svetlana Spajić, as leading international exponents of traditional singing (Mia Zabelka joined them for part of the show, establishing new aspects of communication with vocals and 3 very different traditions). Sainkho and Svetlana had met once before at the first Austrian Phonart festival, and in Belgrade they decided to perform together on stage. The original plan was to go to the venue and rehearse there for a couple of hours, but the two divas were sitting in a traditional Serbian restaurant, engrossed in conversation and sharing experiences, so they decided that the *kafana* was the right place to be, rather than a music venue. How they rehearsed there remains a secret, but the result was fantastic.

But that was just one part of the story, as violinist Iva Bittova was also exploring her voice – from the stage, in amongst the audience, with photographers, along with the sounds of the venue. From a more experimental side we hosted installations like Martin Janíček and Guy van Belle's interactive installation *Speaking Lausitzer* and Zahra Mani's 8-channel sound world *lost places* (which needed more time to build up than they were opened to visitors!), in addition to concerts by multi-national groups such as the Mia Zabelka Trio, Der Kreis des Gegenstandes and Sol 6. Local artists also had their chance – Branko Dzinović, the accordionist went far into the exploration of the limits of accordion sound within the frame of contemporary music in collaboration with Lukatoyboy. Luka also created a special sound project for Phonart called *Blind Tape Quartet*. Between soundart, John Cage, installation and improvisation lies the idea, which was connected using

Svetlana Spajić, photographer Stanislav Milojković

once very popular audio cassettes. A 4-track recorder was ready for anyone who wanted to record up to 10 minutes. It could be playing, singing, scratching, crying, speaking. All the participants were unaware of the people who played before, or would be playing after. One day after the recording, limited edition recorded cassettes were on sale. The cassettes are rarities! Many of the local artists took part in the recording of the special radio programme for KunstRadio Vienna and Radio Belgrade 3 dedicated fully to the RingRing festival in April 2011, from Svetlana Maraš to Svetlana Spajić and Lila Cona, with live sounds from Lukatoyboy and WoO. Most of them were part of the RingRing All Stars team who recorded tracks for the live Phonart Radio Network in November 2011. All the recordings were supervised by Svetlana Maraš, a young composer / soundartist, who created the whole idea of Belgrade's contribution. And it is not over yet, as part of the pre-programming for RingRing Festival 2012 involves a special place for a certain sound installation for Belgrade's Europe Day ...

Cincari or Aromanians, and their tradition, language, culture and music were heavily researched by the team from Belgrade, as this is one of the ancient languages of Europe and Aromanians preserved their language, culture and music for more than 2000 years, even though they are dispersed throughout the Balkans. The presentation of that research was prepared for Belgrade's Kolarac hall, for the vineyards in Styria and the streets of Prague. But there is more on the whole research elsewhere in this catalogue, as this was a special topic and effort for the RingRing association team, finding out more about our neighbours. Knowing them better, we can help others to find out more about the existing nation-without-a-state in the Balkans, without even the right to learn their language in schools in most of the countries they live in. How they have been welcomed and hosted, but also whether and how much Istro-Romanians have anything to do with A-Romanians. And how their music can be listened to in one's own hands or hanging from a rope above an Austrian vineyard or their poetry can be expressed at a city bus station in the centre of Prague.

Bojan Djordjević

A Filletta, photographer el gvojos





# Zapis o zemlji / Epitaph for a Country / Inschrift für ein Land

Mak (Mehmedalija)  
Dizdar, born in  
Stolac in 1917, died  
in Sarajevo in 1971.  
He was an editor,  
journalist and writer  
and is widely regarded  
as Bosnia's most  
important poet.

Pita jednom tako jednoga vrli pitac neki  
A kto je ta šta je ta da prostiš  
Gdje li je ta  
Odakle je ta  
Bosna  
Rekti  
A zapitani odgovor njemu hitan tad dade:  
Bosna da prostiš jedna zemlja imade  
I posna i bosa da prostiš  
I hladna i gladna  
I k tomu još  
Da prostiš  
Prkosna  
Od  
Sna

Mak Dizdar

Once a woken-up wide-awake questioner asked  
Who is it What is it 'scuse me  
Where is it  
Is cold and hungry  
And also  
'scuse me  
truculent  
from  
dreaming

Where is this Bosnia  
Coming from  
Tell me

And he who was questioned told him quickly:  
Bosnia 'scuse me is there such a country  
Is barren and bare  
Is beggared with unshod feet 'scuse me

Trans. Tim Sharp

Es fragt einmal ein aufgeweckter muntrere Frager  
Wer ist es denn Was ist es denn 'tschuldigung  
Wo ist es denn

Von wo kommt es denn  
Dies Bosnien  
Sag

Und der Befragte sagt ihm schnell:  
Bosnien 'tschuldigung gibt es dieses Land  
Ist dürr und nackt

Ist Bettelarm mit bloßen Füßen 'tschuldigung  
Ist kalt und hungrig  
Und überdies  
'tschuldigung  
Trotzig  
Vom  
Traum

Trans. Lojze Wieser

# Malá recence na moravskou hymnu / A short review of the Moravian anthem / Kleine Rezension über die mährische Hymne

Kdysi, když jsem byl ještě v rozhlase, obíral jsem se statími hymnami všech národů. Už nevím proč, ale dělal jsem takový pořad. Byla to zajímavá práce. Přivedla mne k názoru, že národové jsou povětšinou sentimentální. Když jsem ten pořad natočil, trval skoro dvě hodiny a byl k pláči.

Pisně povýšené na národní hymny byly tak smutné, že mně bylo národů líto.

Proto jsem velice pyšný na moravskou hymnu. (...)

Hymnu líbezná země Moravská (která není zemí) nezahraje ani ta nejznamentější kapela na světě. Nedokáže to. Protože moravská hymna je – ticho. (...)

Moravská hymna je pauza. Pauza mezi „Kde domov můj“ a „Nad Tatrou sa blýska“.

Tato hymna nemá slova. Nic se v ní netvrdí, neproklamuje, nevnučuje. Není smutná ani veselá. Skládá se z absolutního ticha a ticho je moc krásná a plodná věc.

A tak zatímco jiní národové stojí v pozoru a vychvalují leposti své země a vynášejí je nad icpost jiných zemí, my na Moravě stojíme sice také v pozoru z úcty k Čechům a Slovákům, ale čekáme na svoji pauzu.

Jan Skácel

Once, when I still worked for the radio, I took an interest in the national anthems of the whole world. It was an interesting piece of work. It led me to the view that peoples are overwhelmingly sentimental. The songs which had been elevated to national anthems were so sad that I was sorry for the people.

That is why I'm so proud of the Moravian anthem. The anthem of the charming countryside of Moravia (which isn't a country) cannot be played even by the best band in the world. It can't be. The Moravian anthem is – silence.

The Moravian anthem is a pause. A pause between "where is my country?" and "There's lightning over the Tatras." This anthem has no words. Nothing is asserted in it, nothing proclaimed, nothing forced. It is neither sad nor happy. It consists of complete silence and silence is a very beautiful and fruitful thing. And while other peoples stand at attention we in Moravia also stand at attention. But we are waiting for our pause.

**Trans. Tim Sharp**

Einmal, als ich noch beim Rundfunk war, befasste ich mich mit den Staatshymnen aller Völker. Es war eine interessante Arbeit. Sie brachte mich zu der Ansicht, dass Völker überwiegend sentimental sind. Die zu Nationalhymnen erhobenen Lieder waren so traurig, dass mir die Völker leid taten.

Deswegen bin ich so stolz auf die mährische Hymne. Die Hymne des lieblichen Landes Mähren (das kein Land ist), spielt nicht einmal die beste Kapelle auf der Welt. Sie kann es nicht. Die mährische Hymne ist nämlich – Stille.

Die mährische Hymne ist eine Pause. Eine Pause zwischen „Wo ist meine Heimat“ und „Über der Tatra blitzt es“. Diese Hymne hat keine Worte. Nichts wird in ihr behauptet, proklamiert, aufgezwungen. Sie ist weder traurig noch fröhlich. Sie besteht aus absoluter Stille und die Stille ist eine sehr schöne und fruchtbare Sache. Und während die anderen Völker Habtacht stehen, stehen wir in Mähren zwar auch Habtacht, warten aber auf unsere Pause.

**Trans. Christa Rothmaier**

# Phonart by Mamapapa

Czech civic association Mamapapa ngo developed the collaboration with the Phonart project based on their previous project Prophets of the Alphabet 2006–2009 questioning the meaning of the Latin, Cyrillic and Glagolitic alphabet. Our projects focussed on various elements related to Phonart, from the marginalized language of Lausitz Sorbian to inter-medial and site-specific artworks, and a translation of the aforementioned Lausitz Sorbian into a sonifying digital computer programme, which reflected linguistic elements in an interactive and audible form.



Mamapapa organised a number of activities during the Phonart project – summer symposia for Phonart artists at Mnichovo Hradiště in July 2010, a creative summer symposium for developing the festival Dancing Villages, and a theatre piece based on the Lausitzer Sorbian legend *Krabat*, including research and collaborative journeys to Lausitzer Sorbia in July 2011. The Dancing Villages Festival in 2011 started with the lecture and discussion forum *Lost Languages* at the Austrian Cultural Forum in Prague, and continued with a music festival and the performance *Krabat* at Kosoř together with dance studio Light.

Beside this, Mamapapabanda presented a number of concerts related to a mixture of Central European languages at various international festivals, meetings and events.

Mamapapa ngo decided to use two parallel ways to develop ideas about how to work with the Lausitzer language.

One was the decision to work directly with the novel by Otfried Preussler – *Krabat* – Magician's disciple in which the author actually adapted an old Lausitzer Sorbian legend. Mamapapabanda and dance studio Light transformed this to a theatre piece. This collaboration needed special effort and sensitivity to understand the problems and current situation of the Lausitzer Sorbs in Germany, and it involved intense and personal meetings between the performers and musicians and local people to find out elements and schemes suitable for the collaborative performance. There was special attention paid to the relation of the sounds of the original language as inspiration for the dramatic role of music in the final performance.

The other way was the submersion of language into sound by Martin Janíček and Guy van Belle. Various types of analysis, including computer software like Pure Data and

Asstma at Kosoř, photographer Vojtěch Stádník

Max/MSP, enabled the interactive feature of the Belgrade installation, which also provided a basis for the radio piece *Distant Dialogues*. A more advanced version in combination with a self-made instrument built and played by Martin Janíček was also used during the internet streaming at Czech radio 3-Vltava for the Phonart Radio Network.

The interactive sound installation *Speaking Lausitzer* developed by Martin Janíček and Guy van Belle is based on the programme environment Max/MSP, which analyses in real time the spectrum of the Lausitzer Sorbian language. Integrated in the system is a microphone, which activates a player module, sensitive to the volume of the sound going through the microphone. In other words, whenever a visitor speaks to the microphone, he or she can hear the spoken Lausitzer language, and at the same time also hear their own voice, modulated through this effect processor. This opens a possibility to play with the installation in a very simple way, or develop a musical duet, combining the Lausitzer Serbian language with any other sounds.

The creative workshop *Dancing Villages* in a monastery at Mnichovo Hradiště was preparation for the international sound, music and dance festival Dancing Villages. The workshop was divided into planning, preparation of the *Krabat* performance and the creation of music and a soundtrack for the short film *Chronicles of Olrdich S.* by Rudolf Šmíd, who has been exploring the history of the region of Mnichovo Hradiště for six years through the specific language of local chronicles.

Languages generally were an interesting and strong link between the individual participants' contributions. Asstma's Czech-based project showed powerful textural structures based on language, Martin and Guy's piece manipulated the words of Lausitzer Sorbian poet Roza Domascyna and Mamapapabanda multi-national formation performed an amusing mixture of original songs, influenced by Central European and Balkan tunes with Tomas Žižka's amplified root, combined with violin, accordion and clarinet, flute and midi, with texts in various different languages.

Tibor Szemző at Dancing Villages, photographer Vojtěch Stádník







Sara Gigante and Lila Cona contributed a piece composed of poetry and a description about the life and language of Cincari / Aromanians.

Mia Zabelka performed her recent collaborative work with Mia Makela, who developed the visuals for interactive software, based on a theory of pre-sound, working with the electric violin, vocals and live effects, and Svetlana Spajić performed beautiful authentic songs from Dalmatian mountain singers, with a great deal of power and emotion. Then Tibor Szemző performed his piece "Tractatus", a combination of film, live music and spoken and reproduced words in several languages, based on quotations of Ludwig Wittgenstein, much like zen koans, floating in the sound waves, respecting the milieu of their origin.

The *Krabat* theatre piece highlights the importance for Mamapapa of diversity and identity in the context of contemporary artistic expression. It was presented at Serbska šula Jurij "Chěžka" Chrósžincy / Sorbische Grundschule Crostwitz, at Erlichthof Scanzen, at the 6th international symposium at Krabat stone quarry, and finally at the festival Dancing Villages in Kosoř village West of Prague.

This dance performance was the final result of all our work and research. All the different attitudes towards working with languages were included in the dance theatre performance *Krabat* in the centre of village, performed mostly for the local inhabitants and kids.

**Martin Janíček**

#### Artists

Asstma (CZ), Josef Bartoň (CZ), Guy van Belle (B), Lila Cona (HR), Martin Janíček (CZ), Sara Gigante (IT), Mia Makela (SF), Mamapapabanda (CZ/H/RS), Rudolf Šmíd (CZ), Tibor Szemző (H), Svetlana Spajić (RS), Mia Zabelka (AT).



# Bulgarian Rose

Цървено цвеке, цървен тръндафил,  
кой ми те сади, кой ми те вади?  
Господ ме сади, господ ме вади:  
татко ме носи на бърза койна,  
майка ме носи на чултар прегач,  
сестра ме носи на патерико,  
брат ми ме носи на църна шапка,  
дедо ме носи на силен дзѐвгар,  
баба ме носи на тенка прежда,  
стрико ме носи на тонка пушка –  
ази ги кича, те ми се радват.

**P. Slavejkov**

Purple blossom, purple rose,  
Who grew you, who gave you water? –  
God himself planted and watered,  
Father wears me on his fleet-footed horse,  
Mother wears me on her coloured apron,  
Sister puts me in her memory book,  
Brother wears me on his black cap,  
Grandfather put me on the coach and four,  
Grandmother on her slim spindle,  
Uncle has me on the barrel of his gun,  
I decorate them all and bring them joy.

**Trans. Tim Sharp**

Purpurne Blüte, purpurne Rose,  
Wer ließ dich wachsen, wer dich begießen? –  
Mich pflanzt' und tränkte der Herrgott selber,  
Mich trägt der Vater am schnellen Rosse,  
Mich trägt die Mutter an bunter Schürze,  
Mich legt die Schwester ins Andachtsbüchlein,  
Mich trägt der Bruder an schwarzer Mütze,  
Mich trägt der Ahne am Viergespanne,  
Mich trägt die Ahnin an schlanker Spindel,  
Mich trägt der Oheim im Flintenlaufe,  
Ich schmücke alle, allen zur Freude.

**Trans. Lojze Wieser**

## Further Phonart Events 2010 – 2012 included

**Performance Art Festivals** in Untergreith (AT), Belgrade (RS), Kosoř (CZ), Hrelji & Rovinj (HR)

**Workshops** in Untergreith and Vienna (AT), Mnichovo Hradiště (CZ) and Hrelji (HR)

**Research on Lost Languages** in Burgenland (AT), Lausitzer Sorbian (CZ), Armanj research (RS), Istrioto and Istrian dialects (HR)

**General Phonart Presentations** in AT, CZ, HR & RS

**CD Production “M”** inter-medial works by Mia Zabelka, visuals for live performance by Mia Makela (Finland) & Eva Schindling (AT / Canada). Recorded, mixed and mastered at Christoph Amann Studios, Vienna, produced by Zahra Mani at Hrelji, released on Monotype Records 2011 (monotype 045).

**Concerts and Studio Events** in Untergreith, Vienna, Graz, Mittersill, Belgrade, Prague, Mnichovo Hradiště, Kosoř, Hrelji, Rovinj, and further presentations of Mia Zabelka's “M” in Russia, Poland, Sweden, UK, USA.

**Website** <http://www.phonart.eu>

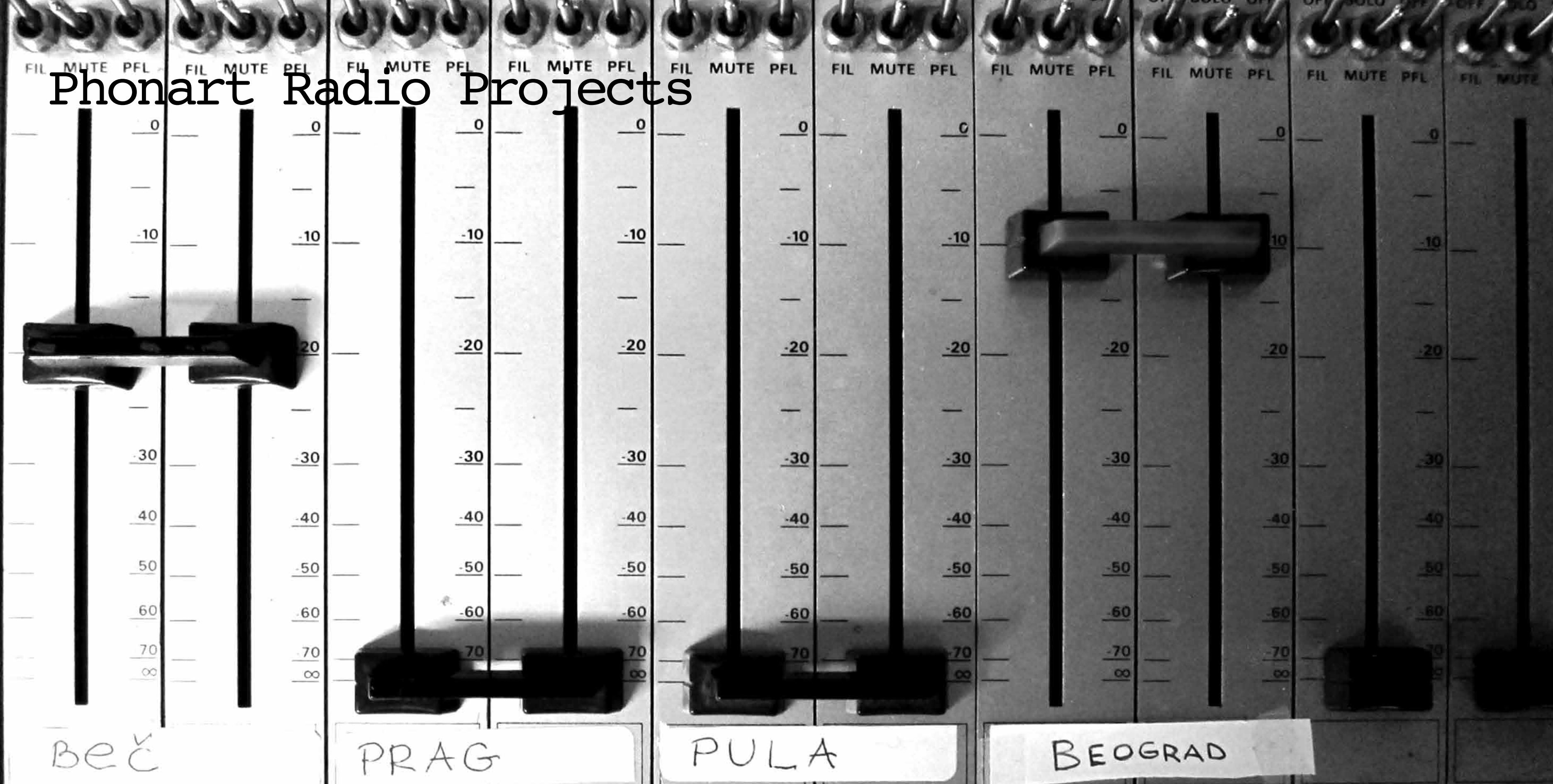
organizational meeting at Hrelji, photographer Karin Schorn

Phonart is based on the notion that all communication and all art stem from an authentic and individual primal scream. In this sense, Phonart seeks to create new connections between the participating countries, artists and audiences and provide a platform for contemporary and traditional art forms, with an emphasis on marginalized ethnic, linguistic and aesthetic groups and practices.





# Phonart Radio Projects



# TOWARD A DEFINITION OF RADIO ART by Robert Adrian X

**On the occasion of Immersive Sound/kunst  
in der Stadt II/Bregenz 1998**

1. **Radio** art is the use of radio as a medium for art.
2. **Radio** happens in the place it is heard and not in the production studio.
3. **Sound** quality is secondary to conceptual originality.
4. **Radio** is almost always heard combined with other sounds – domestic, traffic, tv, phone calls, playing children etc.
5. **Radio** art is not sound art – nor is it music.  
Radio art is radio.
6. **Sound** art and music are not radio art just because they are broadcast on the radio.
7. **Radio** space is all the places where radio is heard.
8. **Radio** art is composed of sound objects experienced in radio space.
9. **The radio** of every listener determines the sound quality of a radio work.
10. **Each listener** hears their own final version of a work for radio combined with the ambient sound of their own space.
11. **The radio** artist knows that there is no way to control the experience of a radio work.
12. **Radio** art is not a combination of radio and art.  
Radio art is radio by artists.

## Phonart Radio Works

The live-streamed simultaneous radio network project that took place on the 27th November 2011 was planned from the outset as one of the major Phonart events in our two-year programme.

Radio seemed to be the perfect medium to transmit the essence of Phonart, ethereal and yet concrete in time and space, abstract in its sonic fragmentation. Radio as a format could connect the distant spaces, stretching all the way across the geographic, sonic and cybernetic expanse of a four-way live-stream.

Phonart itself, as we as a curatorial team noticed very early on, is fairly hard to grasp as a concept – and yet very much “embodied” in its manifestations at each of the regional events. A slippery entity, Phonart exists somewhere between language and sound and music, somewhere between ancient and traditional and contemporary, somewhere between form and abstraction. A deeper definition and understanding of what we have named Phonart was one of the challenges facing us as a curatorial team when we met for our first organizational meeting at Hrelji. By the time of the second meeting, the notion of Phonart as an umbrella spanning various genres was gaining in clarity. We were delighted that Elisabeth Zimmermann, editor of ORF Ö1’s Kunstradio-Radiokunst programme (celebrating its 25th anniversary in 2012) joined us for our second organizational meeting, and even more delighted when she offered us the opportunity to create individual radio art pieces leading up to the planned network project.

This expanded the scope of the collaboration between Kunstradio and the Phonart Network, which grew into a common journey, with “phonartists” from each of the four countries exploring aspects of radio art in four very different pieces.



In brief: the RingRing Belgrade mix was a semi-live journey through various performances from the festival, transformed in a double-remixing-process into a 2-way broadcast on Ö1 and Radio Belgrade; my *Places, Traces oder ortlose Orte, spurlose Spuren* was a celebration of radio as platform, medium, and intimate listening space based on a personal border-crossing journey to four geographic locations central to my life and work; Martin Janíček & Guy van Belle's *Distant Dialogues* explored linguistic elements using a max/msp patch which reacted to spoken word impulses by generating vocal responses in Sorbian, combined with live percussion instruments; and Mia Zabelka, who has been producing radio art almost as long as Austria's Kunstradio programme has been in existence, broadened her musical sphere in her piece, *Radio Violin*, by generating power for her electric violin's pick-ups through electric impulses gathered from an antenna receiving the acoustic signals she was broadcasting live into the ether, creating an instrumental-body-radio circuit with the help of amateur radio broadcasters at the ORF's Vienna studios.

These four pieces paved the way to our live "quartet at a distance", curated by Elisabeth Zimmermann, with artists mixing and sending each other audio material from studios in Vienna, Belgrade, Prague and Pula, generating four versions of the same piece in realtime.

Profound thanks go out from all four Phonart curatorial teams to Elisabeth Zimmermann, Anna Soucek and the rest of the team at the ORF, and to our partners in Pula, Prague and Belgrade for sharing radio space with us.

Zahra Mani, Pula





The real fascination of the Radio Network Project for me was the fact we constructed a sonic sculpture in real time from four very different locations, based in the Czech Republic, Serbia, Croatia and Austria, whereby the sound object did not exist at any of the four local studios, but came to life in the virtuality of radio space. This radio sculpture, whose audio inputs were delivered by artists from each of the Phonart hubs, was furthermore fed into the ether by the four live “mixers”. Thus we created four different versions of one and the same radio event, or four different spatial aspects – perspectives of the same sonic sculpture. As soon as the audio channels connecting the studios were online, a unique space was born, in which the simultaneous closeness and physical distance was acutely perceptible for all of the artists, technicians and teams involved. The sound material that was fed into the radio sculpture was made up of original and modified field recordings, of old and threatened languages and contemporary acoustic brushstrokes painted across these recordings.

**Mia Zabelka, Vienna**

The Radio Project was originally planned as the Grand Finale of the Phonart project. And it was Grand! We were all grateful for the opportunity to work in the impressive radio studio, and the artists were connected across Europe for 50 minutes on air, mixing each other’s signals. The duo in Belgrade (Svetlana Maraš and Lukatoyboy) were so focussed on the mixing, hearing and playing, that they did not notice when I left the studio for 7 minutes, as I wanted to have the experience of hearing the broadcast live from my car radio. Oh my, if somebody had a chance to see me in the car and listen to my reaction in the car park, hmmm...! Radio is still not a lost language. It worked.

**Bojan Djordjević, Belgrade**

The radio art network project was a lyrical meditation between four inter-connected radio studios of all project partners from Prague, Vienna, Beograd and Pula.

left Tibor Szenzö mixing at ORF Radiokulturhaus Vienna, photographer Elisabeth Zimmermann  
right Guy van Belle and Martin Janíček at CR3-Vltava Prague, photographers Michal Rataj, Ladislav Železný

It was intended as a conversation on the theme of disappearing languages, through phonetics, phonemes, phonograms, linguistics and expanded possibilities of contemporary sound art expressions. We as artists, having worked in different capacities on this project for almost two years, tried to articulate a specific idea in a 50-minute-long composition, as a certain type of close-up of the whole project. Listeners heard documentary and field recordings, manipulation of sounds, sonification of data streams, and live sonic inputs by musicians.

**Martin Janíček & Guy van Belle, Prague**



# Phonart on air

## Elisabeth Zimmermann's reflections on Phonart

"...radio ist raum und äther zugleich – strahlung, wellen, statik, klang..."\*

The idea of a series of on-air editions of Phonart – the Lost Languages of Europe was born in the wonderful working atmosphere of the comfortable space where Mani D.O.O. hosted the project's organizational meetings. In the context of the second organizational meeting, Öl "Kunstradio – Radiokunst" presented its projects, symposiums, exhibitions, installations etc., which have been happening continuously at irregular intervals since 1987, created by Austrian and international artists and partners. We also spoke about the possibilities and parameters of the production and transmission processes involved in the weekly programme "Kunstradio", which is broadcast every Sunday at 23:03 on the ORF / Austrian broadcasting association's cultural radio station "Österreich 1".

Kunstradio plays radio artworks by artists from diverse backgrounds and nationalities who engage with the medium and transformative processes of the radio in their work. From the outset, Öl Kunstradio has broadcast live – from the Viennese Funkhaus (broadcasting house), from museums, from the Danube canal and the Danube delta, from Austrian and international festivals, etc. We have enjoyed a long and often intense working relationship with a number of the Phonart network's artists in numerous live projects and collaborations over the years. Thus it made perfect sense to talk about and plan a live, on air and online, network project as part of Phonart. In the course of the meeting, during which all of the projects, research work and events that were being planned were presented to everyone there, it occurred to

me that rather than limiting Phonart's radio presence to a single project, it would make sense to present an on air series reflecting the development and various manifestations and interpretations. The Phonart network broadened its media presence and public scope thanks to radio art in radio space – that is, in the form of a number of Kunstradio programmes, some of them live, culminating in the *Phonart Radio Network*, which took place live on air and online on the 27.11.11, creating a real-time network between Belgrade, Prague, Pula and Vienna.

The Phonart on air project was launched on the 17.04.11 with a connection to Belgrade's *RingRing* festival, where sound installations and performances by Svetlana Maraš, Lukatoyboy, WoO, Svetlana Spajić, Sainkho Namchylak, Lila Cona, Aromanian Choir Gramosteanj and Zahra Mani took place on site in Belgrade. These served as the basis for the Kunstradio radio mix, which was carried out by a few of the artists mentioned above and included pieces in the marginalized language of the Armanj.

In the second part of the on air series on the 19.06.11, musician and artist Zahra Mani gave poetic voice to her past, her roots and identity. In *Places, Traces oder ortlose Orte, spurlose Spuren* Mani uses her own field recordings from Pakistan, Austria, Croatia and Great Britain to embark on a highly personal acoustic journey to forgotten, lost and found places in the intimacy of radio space.

Prague's radio art contribution on the 17.07.11, *Distant dialogues – Parallel and distributed conversations* by Martin Janíček and Guy van Belle explored the characteristics of the Sorbian language, which belongs to the west Slavic language group and is still taught in Prague but gradually succumbing to and disappearing in the maelstrom of globalisation. Using a specially designed computer programme, the artists re-constructed the linguistic structures of Sorbian and translated them for the radio into various sounds.





There was another custom-built object for Mia Zabelka's live on air and online performance *Radio Violin*, where the musician and artist used an antenna developed especially for the project which can transform radio waves into electricity. Mia Zabelka improvised live on air and online for Ö1 Kunstradio on her electric violin. This created an electronic circuit where the radio reception through the antenna generated electricity for the violin, which created sounds enriched by electronic and MIDI effects that were themselves broadcast, being sent into radio space and returned as energy, creating a radio loop.

The radio violin also featured in the Viennese hub of the live on air & online *Phonart Radio Network*, which took place in a one-hour programme starting at 23:03 on the 27.11.11 linking Belgrade, Prague, Pula and Vienna, connecting the four cities via internet live streams. All the radio stations involved in the project received signals from the three other locations through the internet, and the artists played live on site with each other's radio signals and mixed their own streams, feeding them back into the network...

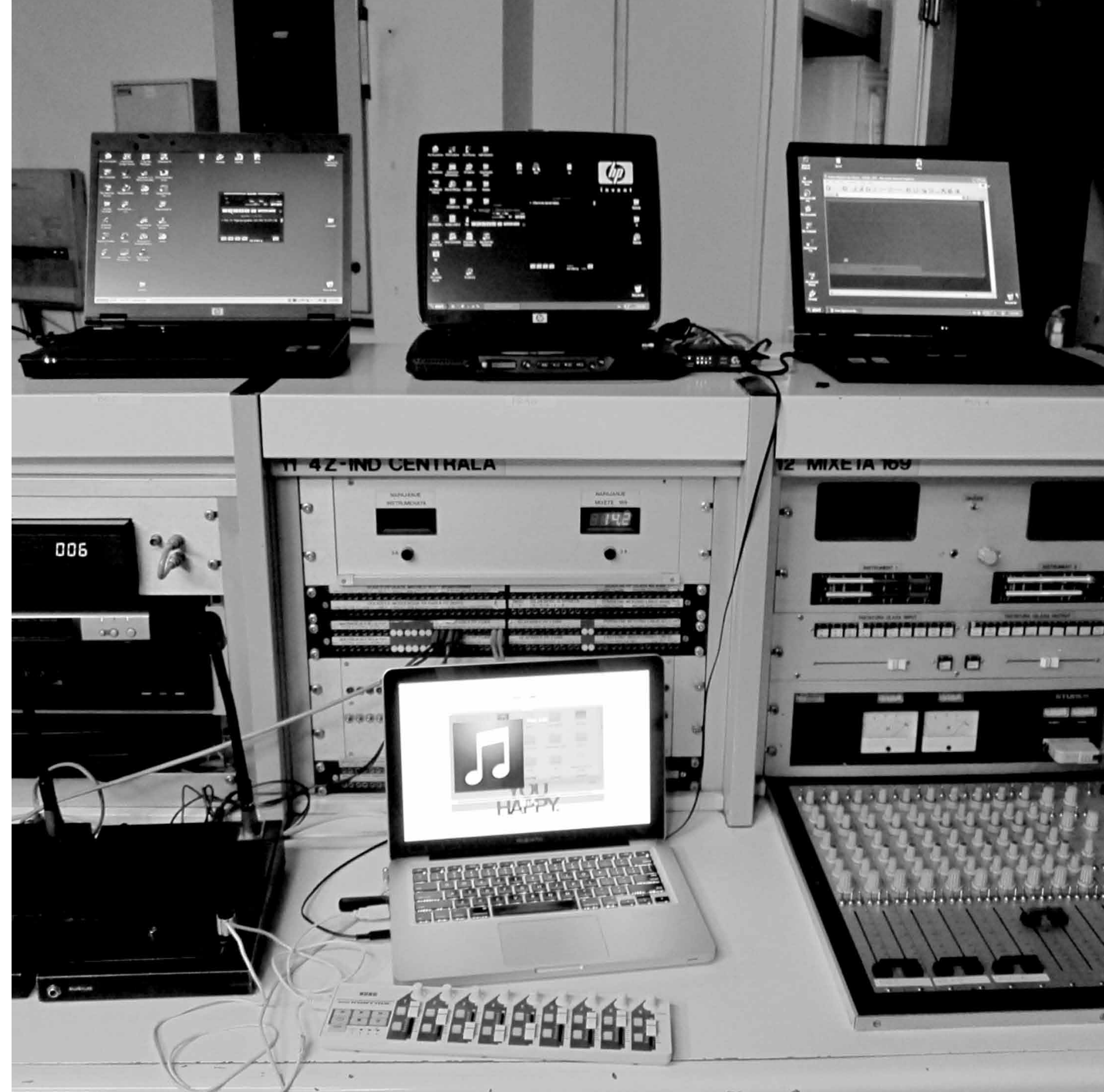
The "lost languages of Europe", that is to say, a diversity of disappearing, marginalised European communicative traditions and practices, were the subject of the Phonart group's final piece of radio art. The artists, musicians and authors involved joined together in this intense live moment, in order to speak out on air and online against forgetting.

**Elisabeth Zimmermann**

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\*"...radio is space and ether – beams, waves, static, sound..." Z.M.

Phonart Radio Network live stream online, photographer Bojan Djordjević





# Radio Pieces

## Aromanian Song

Vinirã di t alte lokuri  
Trã z veadã anoastre  
tropuri

They came from other  
places  
To see our customs

## Phonart – the Lost Languages of Europe from RingRing Festival Belgrade

Phonart's inaugural radio appearance was dedicated to Belgrade's RingRing Festival 2011 and to the vanishing language of Aromanian. Artists from Croatia, Austria, Serbia and the Czech Republic teamed up for performances dealing with lost languages. Kunstradio presented a radio mix of the spoken word and sound performances from Belgrade. The broadcast included:

poetica micromix by Svetlana Maraš – live studio performance by Lukatoyboy and WoO, Luka and WoO growing up with RingRing – song by Svetlana Spajić and Sainkho Namchylak – Luka and WoO Audio Comments – reading from the text Who are Aromanians followed by a poem read in Aromanian by Lila Cona – Luka and WoO interlude – Aromani choir Gramosteanj – Luka and WoO Going PhonArt – final piece by Zahra Mani, Lukatoyboy and WoO.

## Places, Traces oder ortlose Orte, spurlose Spuren \*

My places and traces are both real and imaginary. Childhood places are always subject to nostalgia and coloured by memory but there is still something akin to a solid ground, or various solid grounds, beneath my feet – a rock, a certain kind of dust, a specific light, a way of moving through urban streets, a way of seeing, perceiving, which, despite coming from various sometimes contrary starting points, nonetheless remains coherent... my sound and word are a language between, using radio as an animated sound machine.

*Places, Traces oder ortlose Orte, spurlose Spuren* consciously exploits the intimacy of radio space to take listeners on an acoustic journey using stereo effects to weave an intricate acoustic web consisting of sonic particles gleaned from a highly personal journey to lost, forgotten and remaining places.

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\* The title is borrowed from a line of Rumi's *Diwan i Shams i Tabriz*, "my place is the placeless, my trace is the traceless".  
Zahra Mani mixing, photographer Karin Schorm





... The use of language came as natural as any other source. It is hidden for the first look / listening, but it is very basic – it is the essence of the whole system structure of the piece, which is using a variety of sound recordings, including speech itself.

### Distant Dialogues / Parallel and Distributed Conversations

Martin Janíček and Guy van Belle used the Lausitzer Sorbian poet Roza Domascyna's voice in combination with interactive software controlling sounds of recordings from Liberec, northern Bohemia. The piece is based on different approaches to texts and Sorbian languages. Everyday spoken language, but also some recited poems that were recorded by Martin Janíček with native speakers in Bautzen and Prague play an important role. Guy van Belle developed a computer programme based on the structure of the Sorbian languages as a kind of translation into sound, derived from the various parameters of the language. He built a system for re-interpretation in order to control various sound sources. The artists used recordings of the wind-mobile objects of Jiri Novak and breath sounds of the Sorbian language as it was formerly spoken in northern Bohemia. Mamapapa would like to thank to Michal Rataj – producer of the RadioaCUSTICA project at CR3-Vltava and the whole team for their technical support enabling the smooth interconnection of all participating artists, musicians, and sound artists.

### Radio Violin

Mia Zabelka used her electric violin, her voice and electronics for this radio piece that was performed live at the ORF's studios in Vienna using an antenna to power her radio violin by transforming radio signals into electricity. Using two speaker systems, she could hear both what she was playing live and the received radio signals that she had played miliseconds earlier, the latter now transformed to provide her violin's pickup microphones with electric power. The acoustic delay became part of the piece, a constant echo, a memory. The *Radio Violin* was a metaphor for the disappearance of languages, for languages as a force of cultural energy and for the simultaneity and constant evolution of living culture writing its own history as it goes along, celebrating feedback and transformation as an ongoing process.



# Phonart Radio Network



Belgrade – Live from Radio Belgrade  
Concept, Recordings: Svetlana Maraš with Ring Ring All Stars team  
Sounds: Lila Cona, Svetlana Spajić, Lukatoyboy, Blank Disc Trio, WoO, Svetlana Maraš  
Live Radio Mix: Svetlana Maraš, Lukatoyboy  
Co-ordination and Support: Ksenija Stevanović, Bojan Djordjević

Prague – Live from R(A)DIO(CUSTICA) – Czech Radio  
Sampler, self-constructed instruments: Martin Janíček  
Live electronics: Guy van Belle  
Sound engineer: Jan Šrajter  
Audio Stream: Ladislav Železný  
Director and editor: Michal Rataj

Pula – Live from Radio Pula  
Sounds & Mix: Zahra Mani  
Sound engineer: Ozren Kiza  
Presenter and director: Tatjana Kaštelan  
Support, assistance & organization: Vesna Ivetić

Wien – Live from Öl Kunstradio  
Live Radio Violin: Mia Zabelka  
Mix: Tibor Szemző  
Sound engineers: Martin Leitner, Stefan Wirtitsch  
Presenter: Anna Soucek  
Webstream: Matthias Strohmayer, Klaus Taschler  
Director: Elisabeth Zimmermann

Audio files, photos and videos can be found at  
<http://kunstradio.at>  
<http://www.phonart.eu>

Radio Belgrade 3 studio, photographer Bojan Djordjević

## Radio Partners and their Impressions of the Phonart Radio Network Project

Radio Pula first started collaborating with the Croatian part of the project Phonart – The lost languages of Europe in October 2011, when both parts agreed that Radio Pula would provide the studio for the programme *Phonart Radio Network*. So the simultaneous live audio stream between four European radios – from Vienna, Belgrade, Prague and Pula took place on November 27<sup>th</sup> 2011. The Croatian part was realized by Zahra Mani, who made an audio mix, and Ozren Kiza, the head of the technical unit at Radio Pula, who managed the sound and the stream connection, and I, Vesna Ivetić, who coordinated the communication between these institutions. We at Radio Pula are more than pleased with this cooperation, especially because we have had great reactions to the *Phonart Radio Network* broadcast. So the next project we are looking forward to is the *Phonart Cyber Dinner* taking place in Rovinj on April 21<sup>st</sup> 2012.

Vesna Ivetić, organizer – producer at HRT Radio Pula, 6<sup>th</sup> March 2012

The Phonart cooperation showed great potential in using lo-fi, everyday internet technology that is easily available to most end users to create an exciting piece of radiophonic art. It was, however, a great challenge for our station, since this type of exchange is not standard in communication between national radio stations. Yet all the technology was ready available. The whole team – technical department, sound engineers, IT staff – responded with enthusiasm, so that something really new and exciting was introduced to our program. Of course, the great collaboration with Svetlana Maraš and Lukatoyboy was the foundation for everything else, as well our excitement to receive sound works from 3 other different cities of such high quality .

Ksenia Stevanović, Radio Belgrade 3, March 2012

For me – it's always nice to do radio bridges and particularly within such a small network – and – above all – it's super necessary for me to do LIVE radio –!

Michal Rataj, rAdioaCUSTICA

radio art is frame  
structure form platform  
self-defining as sonic  
snapshot and  
self-referential  
circling encircling  
spiralling in itself  
outwards to reception  
and being heard being  
lost and everything in  
between...



Phonart Cyber Dinner





# Inter-medial culinary event

The cooking process  
and the ensuing sounds  
are amplified live and  
played back throughout  
the dining area through  
hidden speakers,  
shaping the  
audible dimension  
of the performance  
space. The sonic  
environment is expanded  
and developed by  
artists, musicians and  
performers, heightening  
the audience's  
experiences of taste,  
sound and space.

Co-curated by Mani d.o.o. and Enterprise Z in Rovinj, the Phonart Cyber Dinner is the culmination of 24 months of Phonart, the final event celebrating, concluding, bringing together all the many elements of Phonart – the traditional and the experimental, the ancient and the highly contemporary, local and international. Sound, image, and a diversity of tastes, in both culinary and more general aesthetic senses, all come together to create an unforgettable evening at Rovinj's Monte Mulini Hotel.

The Phonart Cyber Dinner is a "Gesamtkunstwerk", an entire work of art consisting of numerous elements but still remaining an irreducible and indivisible whole. Concerts, readings, a floating sound installation, traditional song and experimental poetry, electronic and audiovisual performance art, acoustic gypsy trumpet and guitars. The culinary setting connects all the performative elements, with a series of courses based on local Istrian traditions but looking out beyond the peninsula's traditional sphere, integrating unusual ingredients and contemporary gastronomic techniques.

L'alba del pascadur / L'alba del pescatore / The fisherman's dawn

This Rovignese Istrioto verse has been set to music  
by Domenica Garbin

L'alba la stila cunpàgna lavur  
el trasto ca crèica, el rimo fa ardùr  
za scrèivo l'arèin de la ruzàda  
e la lantierna zi quazi masàda  
la prua cruculìa, el livante zbianchèiso  
e quista alba d'incànto sparèiso.

All'alba la stella accompagna il lavoro  
il trasto scricchiola, il remo "fa ardore"  
già scrive il venticello della rugiada  
e la lanterna è quasi al lumicino  
la prua fende l'acqua, il levante biancheggia  
e questa alba d'incanto svanisce.

G. Curto

At dawn the night star accompanies our work  
the vessel creaks and the oars do their work  
the breeze writes the dew and the lantern draws its last breath  
the bow cuts through the water as the East begins to glimmer  
and the enchantment of dawn has vanished.

Trans. Zahra Mani



**Vigní sul mar muriède / Dodite na more djevojke /  
Come girl of the sea**

La sira la ši biela, el sil ši pien da stile,  
ši pronti rimi e vile, li furcule el timon.  
A largo da Muntravo piün bona ši la sena.  
La canta ũna sirena, al scuio el ruşignol.

El mar ši vita, sugno e passion,  
ši ũna dilissia la sua canson.  
El mar incanta, l' onda ši ũn fiur,  
Ca na favièla senpro d' amur.

Vigni muriède a ũn buòto, purti da niro e bianco.  
La bursa pièna in fianco, chitara e mandulin.  
Vigni sul mar muriède, l' onda ši tanto quita,  
Lişera la barchita, la fila ca ši ũn piassir.

El mar ši vita, sugno e passion,...

Lijepa je noć, nebo je puno zvijezda,  
vesla, jedra, sohe i kormilo su spremna.  
Ne daleko rta Montauro, bit će nam lijepo večerati,  
tamo pjeva sirena, a na otočiću slavuj.

More je život, san i strast,  
a njegova pjesma je užitak.  
More oćarava, val je ko cvijet  
koji nam stalno prića o ljubavi.

Dodite djevojke i donesite i crnoga i bijeloga.  
Uz punu torbu bit će i gitara i mandolina.

Dodite djevojke na more, balgi je val  
a brodica klizi tako lagano da je milina.

More je život, san i strast,...

**Carlo Fabretto**

left Hubert Marko, photographer unknown  
right Lydia Lunch, photographer unknown

The night is beautiful, the sky full of stars, the  
oars and paddles readied, the sails are set,  
Not far from Montauro we shall have a fine dinner to  
the song of the sirens at the nightingales' island.

The sea is life, and passion and dreams, its song a  
delight,  
The sea sings and the wave is a flower, who always  
tells us stories of love.

Come bring the girls and the black and the white, a  
filled bag, a guitar and mandolin,  
Come girl of the sea, the waves soft and mild, how  
charmingly the wooden boat glides.

The sea is life, and passion and dreams,...

**Trans. Zahra Mani**

Synaesthetic sense  
perception in an  
artistic culinary  
context, realized  
by performance and  
installation artists  
together with a cook  
whose menu is part  
of the performance,  
integrating sensual  
elements, local and  
traditional products  
and ingredients,  
whereby the menu and  
presentation take into  
account forgotten or  
rare recipes and the  
culinary part of the  
project has the same  
aesthetic value as the  
art performances.





Local produce, food, wine, oil, herbs, table decoration, sonic and light environment — every sensual detail is carefully planned and carried out.

In the stunning sea-side surroundings of Monte Mulini Hotel, the Cyber Dinner audience is immersed in a self-defining and self-contained culinary space, which represents an utter suspension of time, allowing all present to engage all their senses in a physical and aesthetic experience.

The dining audience is guided through a constantly evolving evening, consisting of performances, food and wine. The culinary and individual experience of every member of the dining audience is shaped from the outset, starting with a poolside reception accompanied by a floating sound installation. The multi-channel water-based piece by Zahra Mani, designed by Damara and Hubert Marko, is the beginning of a series of various live performances by musicians representing the entire scope of Phonart, ranging from Rovinj's Grupa Batana to extreme violinist Mia Zabelka. Performance artist Lydia Lunch reads texts reflecting her work as a unique and radical female voice, and Lojze Wieser leads the audience through the evening with literary and biographical readings about food, places and memories.



# Bosanski Lonac / Bosnischer Eintopf / Bosnian Stew

Nach einer Erzählung meiner Tante Anke habe ich im Jahre 1958, kaum vier Jahre alt, erstmals in Maglaj, in Bosnien, den Bosanski Lonac gegessen. Onkel Nejček war zwei Jahre davor aus dem politischen Gefangenenlager Goli Otok in Dalmatien entlassen worden. Ich hatte daran keine Erinnerung mehr, wiewohl mich diese Reise ins weite Bosnien mein ganzes Leben begleitet, wo ich auch erstmals einen Fes und einen Moslem gesehen habe.

Zwanzig Jahre später habe ich den Bosanski Lonac selber zubereitet. Ich besuchte Onkel Nejček, den Bruder meiner Großmutter, der 1920, nach der Volksabstimmung, Kärnten verließ, in seiner Wohnung in Zadar. Es war eine interessante Reise. Ich war vierundzwanzig Jahre alt, interessierte mich lebhaft für die Bewegung der blockfreien Länder der Dritten Welt, führte intensive und lange Gespräche mit meinem Onkel über die Zeit, die ihn als Kommunisten und ehemaligen Partisanenoffizier für Versorgungsfragen, 1948 auf die berüchtigte Insel Goli Otok brachte.

Wir gingen gemeinsam auf den Markt, unweit von seiner Wohnung, in unmittelbarer Nähe des Hafens. Kannst du dir vorstellen, dass die Bäuerinnen aus dem Hinterland von Zadar für vieles fast dieselben Namen haben wie wir bei uns zu Hause in Kärnten? *Zec* – Hase, *hlab* – Laib Brot. Wir kauften alles, was an diesem Tag an frischem Gemüse angeboten wurde. Sellerie, Zwiebeln, Karotten, Kartoffeln, Knoblauch und Petersilie, Zucchini und Melanzani, Okra-Schoten, grüne Fisolen, Thymian und Rosmarin, wilden Kümmel und was uns an Grünzeug noch unterkam. Beim Fleischhauer erstanden wir je ein gutes Stück – das beste muss es sein, wiederholte mein Onkel immer wieder – vom Rind, vom Kalb und vom Lamm. Schönes Fleisch. Zu

According to a story my Aunt Anke liked to tell, I first ate Bosanski Lonac at the tender age of four in Maglaj, Bosnia in 1958. My Uncle Nejček was released from the prison island Goli Otok in Dalmatia two years earlier. I can no longer remember it, even though that journey to distant Bosnia has accompanied me throughout my whole life, where I saw my first Fes hat, and my first muslim.

Twenty years later, I made a Bosanski Lonac myself. I visited Uncle Nejček at his flat in Zadar. He was my grandmother's brother, who left Carinthia (Austria) in 1920 after the plebiscite [editors' note: in 1920 the Carinthian population voted in favour of annexation to Austria rather than Slovenia]. It was an interesting journey. I was twenty-four years old, wildly interested in the movement for non-aligned third-world countries, and had numerous long and intense discussions with my uncle about his times as a communist and a former partisan officer, when he was responsible for provisions and supplies, and how he was convicted and sent to the infamous island of Goli Otok in 1948.

We went to the market together, close to his flat and directly by the harbour. Can you imagine that the farmers on the outskirts of Zadar use the same names as we do at home in Carinthia? *Zec* – hare, *hlab* – loaf of bread. We bought everything there was by way of fresh vegetables. Cellery, onions, carrots, potatoes, garlic and parsley, courgettes, aubergines, okra, green runner beans, thyme and rosemary, wild carraway and any other greens we came across. At the butcher, we bought good pieces – only the best will do, my uncle repeated – of beef, veal and lamb. Fantastic meat. At home, my aunt cut everything



Hause schnitt die Tante alles in gleich große Stücke. Das Gemüse in etwa auf 1,5 x 1,5 – das Fleisch auf 2,5 x 2,5 Zentimeter, auch größer ist kein Problem. Sie gab alles in einen großen Topf, würzte es mit Salz und Pfeffer, bedeckte es mit kaltem Wasser, holte Pergamentpapier und band dieses statt eines Deckels drüber. Dann musste es auf kleiner Flamme köcheln, rund drei Stunden, dabei durfte nichts anbrennen. Durch das Pergament und durch die sanfte Art der Zubereitung bleiben die Vitamine drin, sagte Tante Anka.

Ich wartete gespannt auf die fertige Speise. Der Topf wurde auf den Tisch gestellt. Nun erst wurde das Pergament abgenommen, das fest und steif war. Onkel Nejček teilte aus. Der Jugend die größte Portion. Ich hatte noch nicht fertig gegessen, schon wurde nachgereicht. *Jej, Lojzek, jej* – Iss, Lojze, iss. Beim vierten Teller konnte ich einfach nicht mehr. Es war ein einzigartiger Eintopf, schmackhaft, nichts war verkocht, das Fleisch wunderbar durch, fein und abgerundet im Geschmack. Man spürte regelrecht die Vitamine. Zu Recht genießt der Lonac den Ruf eines Feiertagsgerichtes. Er wird bei Geburten, Geburtstagen, Hochzeiten und bei Totenfeiern zubereitet. Ein Ausdruck der Achtung des zu Feiernden und auch ein Beweis für den Wohlstand, zumindest für die Tatsache, dass man sich nicht lumpen lassen will, wenn es etwas Großes zu feiern gibt. Noch besser schmeckt das Gericht, wenn es in einem irdenen Topf und in der Glut zubereitet wird. Ich hatte weitere zwei Jahrzehnte später die Gelegenheit, die Probe aufs Exempel zu machen, und war begeistert.

Wenn ich vom ersten eigenen Versuch, unmittelbar nach meiner Rückkehr im Jahre 1978, diesen Eintopf zuzubereiten, absehe, wo mir das Essen im Topf praktisch verkohlte, so bin ich mittlerweile ein begeisterter Anhänger dieser guten Speise, die ich auch gerne immer wieder selber koche. Wie bei allen solchen Gerichten, sie werden besser, wenn man sie in größeren Mengen kocht, und sie gewinnen beim Aufwärmen weiter an Geschmack.

into pieces of the same size. The vegetables were cut to 1.5 cm cubes, the meat was cut to about 2.5 by 2.5 cm, but one can use bigger pieces too. She put everything in a pot, seasoned it with salt and pepper, covered everything with cold water and then bound a piece of parchment paper on top, instead of a lid. Then it had to simmer on a low flame for about three hours, in which time it must not catch or burn. The paper and the gentle cooking method meant that all the vitamins stay in the ingredients, said Aunt Anka.

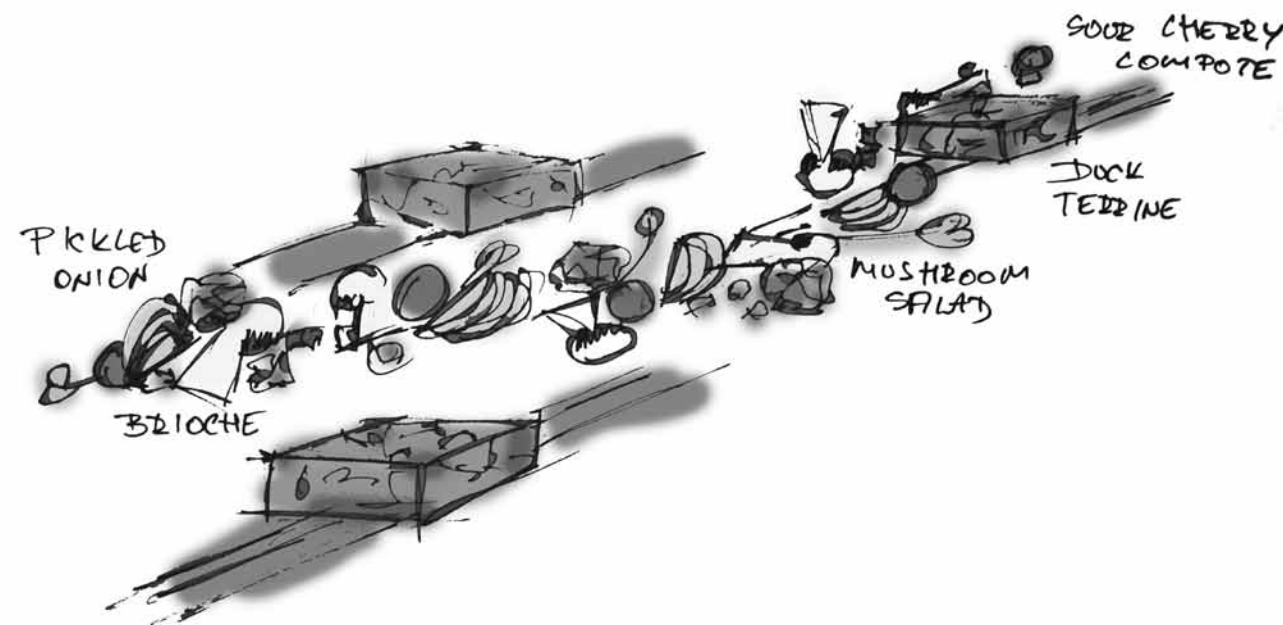
I waited intently for the meal to be ready. The pot was carried to the table. The parchment was removed at the table, the paper by now being hard and stiff. Uncle Nejček served. The younger members of the family got the biggest portions. I had not even finished eating when my plate was topped up. *Jej, Lojzek, jej* – eat, Lojze, eat. By the time I was on my fourth plate, I really could not go on. It was a unique stew, tasty, nothing was over-cooked and the meat was perfectly done, with a fine and well-rounded taste. You could almost feel the vitamins. Quite rightly, the Lonac is regarded as a dish for festive occasions and is made to celebrate births, birthdays, weddings and wakes. A mark of esteem for the person being celebrated and at the same time a sign of affluence and prosperity, or at least proof that one does not want to be out-done when there is something to celebrate. The dish tastes even better if it is made in a terracotta pot placed directly in embers. Two decades later, I had the opportunity to try this out and was thrilled with the result.

With a single exception, which is to say, my first attempt to make the dish myself straight after I got home from the journey in 1978, where the food almost carbonized in the pot, I must say that I am absolutely devoted to this good dish, which I also enjoy cooking. As with all such recipes, it is better when cooked in large quantities, and the taste is even better when warmed up the next day.

Der Bosanski Lonac ist der Ribolitta aus der Toskana nicht unähnlich. Nur dass diese mit altem Brot gemacht wird. Er erinnert an die istrische Mineštra, doch ist diese nicht so reichhaltig an Zutaten, und auch ihr spanischer Verwandter hat viele Ähnlichkeiten. Allen diesen Speisen gemeinsam ist es, dass für sie nur die besten und frischesten Zutaten verwendet werden und man das Fleisch bloß zur Verfeinerung beigibt.

Und wenn das Fleisch fehlt, die Vorräte zu Ende gehen, es Spätherbst oder Winter wird, kann auch ein bis zum Knochen abgenagter Pršut gut seinen Dienst tun. Den kocht man dann separat, verwendet die letzten Reste des trockenen Fleisches oder alte Würste, kocht sie weich, fügt sie zum Gemüse und zum Kraut oder zu sauren Rüben und reicht es als Jota. Mittlerweile habe ich mir einen eigenen irdenen Topf machen lassen, der sich auch im offenen Feuer bewährt.

Lojze Wieser

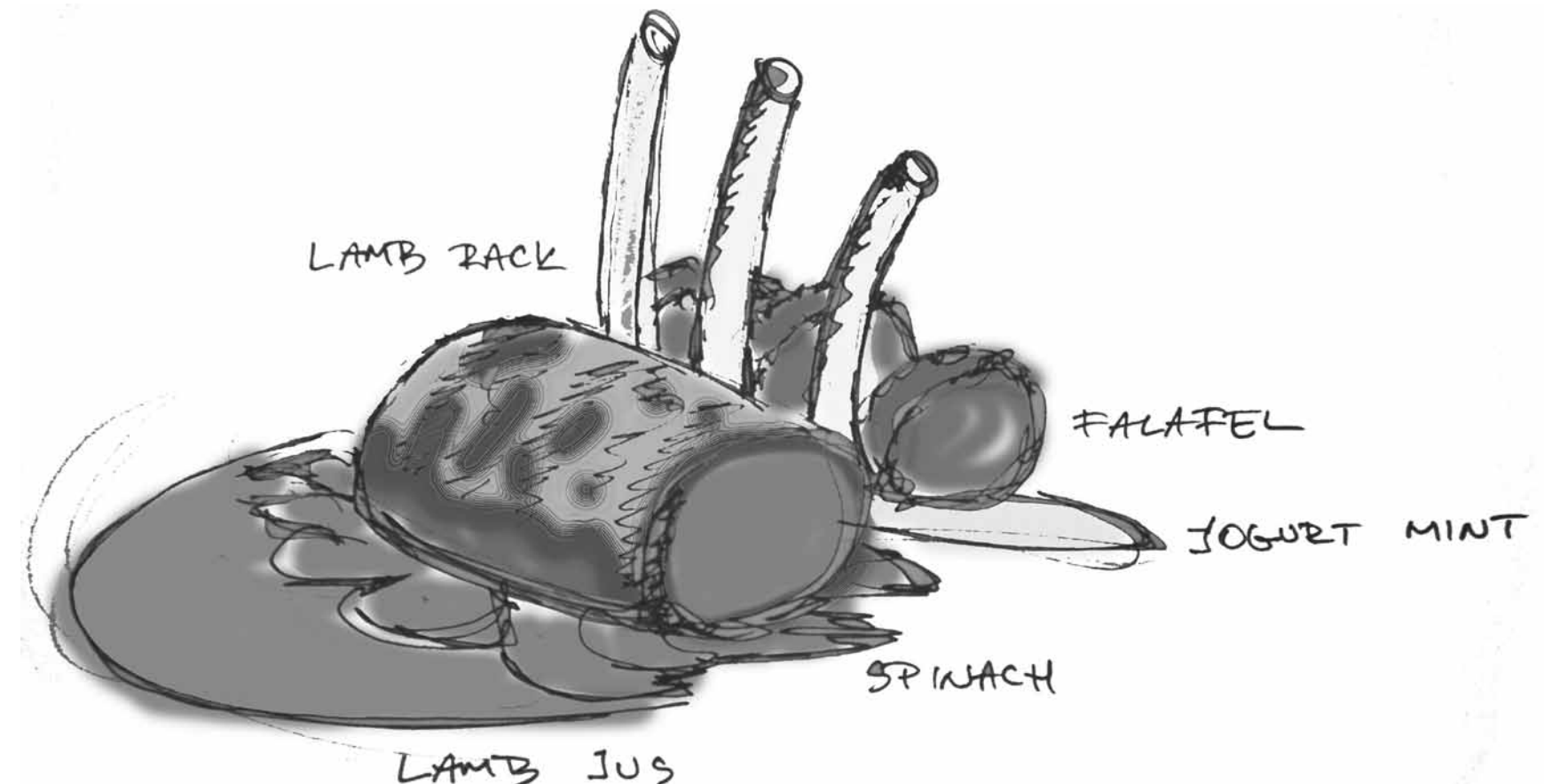


Illustrations Tomislav Gretić

Bosanski Lonac is quite similar to Tuscan ribolitta, apart from the fact that the latter is made with old bread. It is also reminiscent of the Istrian mineštra, although this has fewer ingredients, and the Spanish version is quite similar too. All of these dishes share a need for the best and freshest ingredients one can find, and the fact that the meat merely serves as a refinement of the other tastes.

If meat is hard to come by, the pantry is empty, and it is late autumn or already winter, the left-over remnants of a well-eaten *pršut* bone can do the trick. In that case, the bone is boiled separately and the dry meat or old sausages, having been boiled soft, are added to vegetables or cabbage or sour beetroot and served as jota. In the meantime, I have had an earthen pot made, whose worth has been proved and tested in many an open fire.

Trans. Zahra Mani



In the course of the evening, gypsy guitar duo Harri Stojka and Claudius Jelinek play contemporary Roma music together with Serbian singer Jelena Krstić, and Tibor Szemző performs live audio-visual stories related to music and language, taking the audience on a journey far beyond the realms of the space. Marko Marković's gypsy trumpet performance contrasts with the brachiality of Mia Zabelka's voice and electric violin with its complex layers of encompassing sound, and Svetlana Maraš transports the dining audience into a performative take on Buñuel's surreal film classic *The Discreet Charm of the Bourgeoisie*, with a blind-folded music performance using kitchen utensils as instruments.



Tomislav Gretić, the chef, is the evening's "constant" presence, the audience's guide, drawing together the various elements of the evening in his role as host, complemented by literary, gastronomic and travel publisher Lojze Wieser's German, Croatian and Slovene readings, whilst the sonic ambience created by sound artist Knut Remond makes live sounds from the kitchen audible to the audience in the dining room, resonating from hidden speakers.

The Phonart Cyber Dinner brings together all the elements that form the basis of Phonart – lost languages, the old and the new, regional customs and international mobility are celebrated as essential elements of cultural life in Europe.

The collaboration between Mani d.o.o. and the hotel's owners, Maistra, demonstrates the Istrian company's dedication to the cultural life of Rovinj, which in its rich history has been well-loved as a tourist destination since the time of the Romans and now, through cultural impulses such as Phonart, is opening itself to a further step in its evolution in a contemporary European context.

#### Artists

Grupa Batana (HR), Claudius Jelinek (AT), Jelena Krstić (RS), Lydia Lunch (USA), Zahra Mani (UK / PK), Svetlana Maraš (RS), Marko Marković (RS), Harri Stojka (AT), Tibor Szemző (H), Mia Zabelka (AT)  
Readings Lojze Wieser (AT)  
Sound Architect Knut Remond (DE)  
Chef Tomislav Gretić (HR)  
Floral Design Damara & Hubert Marko (AT)  
Sound Technicians Valentin Milan Gaius Grbic & Tim Hieronymus Hoppenbrouwers  
Video & Film projections Marina Abramović (RS), Svetlana Spajić (RS), Harri Stojka (AT)  
Audio recordings and collaboration Radio Pula / Tatjana Kaštelan (co-ordinator), Vesna Ivetić (communication), Ozren Kiza (technician).

The title "Cyber Dinner" draws attention to the unique combination of contemporary inter-medial art using electronics and technology as well as "traditional" instruments, performed in a culinary context.

The entire dinner event reflects a threshold – the end of Phonart in its original manifestation, the beginning of a new creative and professional phase for the artists, curators and even members of the public who have been involved in the two year project. Croatia will soon accede to full membership of the European Union; Serbia has taken on official candidate status. At the same time, the current international financial and social crises make citizens of the EU wary of the long-term future, and it is a time to take stock of where we stand.

Phonart was possible thanks to the European Union's commitment to the role that culture plays in our everyday life. Art and culture are a reflection of civilization. In times of economic crisis, the abstract but universal language of art and sound brings people together.

Phonart – The Lost Languages of Europe has been a journey across real and abstract borders. Networks have been forged and relationships strengthened, boundaries crossed and perspectives broadened.



# Zdravljica

Žive naj vsi narodi,  
ki hrepene dočakat' dan,  
da, koder sonce hodi,  
prepir iz sveta bo pregnan!  
ko rojak  
prost bo vsak,  
ne vrag, le sosed bo mejak!

**France Prešeren**

God's blessing on all nations,  
Who wait for that bright day,  
When over earth's habitations  
No dispute shall hold its sway;  
They long to see  
All men stand free  
Not foes, but simply neighbours be.

**Trans. Tim Sharp**

Es leben alle Völker,  
die sehndend warten auf den Tag,  
daß unter dieser Sonne  
die Welt dem alten Streit entsag!  
Frei sei dann jedermann,  
nicht Feind, nur Nachbar mehr fortan!

**Trans. Klaus Detlef Olof**



# Biographies





# In Tasov, 16.2.1927

This poem by Czech  
dissident author Jakub  
Deml reflects notions  
and questions of  
identity which underly  
the entire concept of  
Phonart – the Lost  
Languages of Europe:  
memory, forgetting,  
remembrance, temporal  
and personal  
relationships,  
biographic-topographic  
resonances and the  
unavoidable necessity  
of collective memory.

## Poem dedicated to Bedřich Fučík

An einem klaren Sommertag im Freien,  
auf dem höchsten Hügel meiner Heimatgegend,  
zündeten wir in Feuer an. In der Nacht,  
in der Nacht unseres Todes wird man  
die Flamme sehen, so wie am Tag  
der Rauch zu sehen ist. Wir trugen Holz zusammen,  
wir zündeten ein Feuer an, das leuchtet  
in die Nacht und die traurigen Pilger –  
die Einsiedler heiterstimmt, aber weder das Holz,  
noch das Feuer sind wir.

Trans. Christa Rothmeier

On a clear summer's day in the open air,  
on the highest hill of my homeland,  
we lit a fire. In the night,  
in the night of our death one will  
see the flame, just as the smoke  
can be seen during the day. We gathered wood,  
we lit a fire, which glows  
into the night and gives the sad pilgrims –  
the recluses a sense of serenity, but we are neither  
the wood nor the fire.

Trans. Zahra Mani



# Biographies

**Staša Arsenović** was born in Sarajevo but currently lives in Pančevo. She is studying Ethnology and Antropology at the Philological Faculty in Belgrade. She attended stage school at the “Club 100 in Pančevo” and has won various awards for her involvement in films. Together with Sara Gigante, she conducted research on the Armanj for Phonart.

**Guy van Belle** is a linguist, programmer, sound artist, oriented in sonification, interactive programming, data transformation in various contexts – from music and theatre to beehive and ecological activities.

**Iva Bittová’s** countryman Milan Kundera wrote how Europe’s “small nations” form another Europe. The violinist-vocalist may be “small nation” Czech but her musical worldview and visionary creativity acknowledge no borders. Her powers of spontaneous creativity are more bountiful than it is fair to confer on one person.

**Blank Disk** are Srđan Muc, guitar and Robert RoĽa, electronics. This duo from Zrenjanin in the Vojvodina, Serbia, was born out of a free rock band Rascep, and has existed as such since 1997. Since then they have been active in the field of free improvisation, and also electroacoustic-experimental music. In 2006 they founded Blank Disc Trio with German saxophon player Georg Wissel. They work and collaborate internationally in multimedia and performance art events (dance, theater, exhibitions, literary evenings).

**Liljana Cona (Lila Nikolova Petrović)** is a French teacher and literary translator. She was born in Dobroš, near Štip, in the Former Yugoslavian Republic

of Macedonia in the year 1951. She currently lives in Belgrade, where she is active as chairperson of the Serbian-Aromanian Association Lunjina, based in the Serbian capital city. She translates from French, English, Italian, Romanian, Macedonian and Aromanian.

**Branko Džinović** belongs to a new generation of accordionists. He graduated in Serbia, and also attended the Anton Bruckner University in Linz, Austria. Since then, contemporary music written originally for the accordion has been the largest part of his repertoire. He collaborates with eminent musicians and composers all over the world.

**Pavel Fajt** has been one of the most prominent musicians on the Czech alternative rock scene since the mid-1980’s. As a drummer, a composer, and a bandleader, he has been instrumental in the shaping of a distinctive Czech rock identity. Back home, he first got noticed among the seminal group Dunaj. Internationally, he is best known for his duo with Iva Bittová and for his appearance in the film and on the soundtrack Step Across the Border about avant-garde guitar hero Fred Frith.

**A Filetta** Standing close together, watching, sensing, their voices resonate, becoming one instrument, evoking centuries of polyphonic echoes across the Corsican landscape. A Filetta was founded in 1978 by the 13-year-old Jean-Claude Acquaviva and they have been bringing the passion, emotional fervour and beauty of this art to international audiences ever since. Like the fern from which they take their name, A Filetta are deeply rooted in the Corsican soil. They perform folk songs, sacred hymns, original compositions, and with their film soundtracks, dance, theatre and opera collaborations, they are constantly carrying traditions forward.

**Johannes Frisch** looks back as a double bass player on more than three decades of mainly improvised music,

touring internationally, collaborating with numerous musicians, amongst them Johannes Bauer, Lol Coxhill, Peter Hollinger, Maggie Nicols and Irene Schweizer. Currently he is a member of the Kammerflimmer Kollektief, playing in the space between electronica and acoustically improvised music. As a bass player he uses his instrument as a sound machine, exploring extreme techniques of sound production.

**Sara Gigante** was born in Sant’Arsenio (Salerno, Italy). After completing her degree in Foreign Languages and Literature, she completed an M.A. in Interfaith and Intercultural Conflict Management at the University of Pisa and completed a specialization in Humanitarian Emergencies at the ISPI in Milan. After further specialisations in Bosnia and Herzegovina, Sara became a teacher and worked in BiH, Serbia, Greece and Switzerland with the intention to learn different languages and cultures. She currently lives and works in Belgrade, where she started to work as a music producer. She is involved in the Belgrade World Music Festival “Todo Mundo”, “Danube Fest” and International New Music Festival “Ring Ring”.

**Gramosteanj** formed in 2007 in order to research, document, sing and record traditional Armanj songs and present them to new generations and audiences. They have documented about 200 songs and released 34 of them on CD. All the songs are performed as they were performed by their ancestors, a capella.

**Nadja Grbić** studied linguistics and Slavic languages and is Assistant Professor at the Department for Translation Studies at the University of Graz, Austria. She teaches translation and interpreting studies. Research topics include sign language interpreting, sociological issues of translation and interpreting, translation / interpreting and power, translation history, feminist translation, and academic studies. She has also worked as a translator, mainly translating essays about art theory and

literary studies as well as literature from Bosnian/Serbian/Croatian into German. Among the authors she has translated are: Dzevad Karahasan, Rada Iveković, Ranko Marinković, and Dubravka Ugrešić.

**Grupa Batana** Riccardo Bosazzi (guitar and vocals), Antonella Rocco-Šugar (vocals), Luciano Šugar (bass and vocals), Giorgio Šugar (mandolin, harmonica and vocals) and Giuseppe Bartoli (mandolin, trumpet and vocals). The vocal and instrumental ensemble from Rovinj is specialized in the performance of traditional Istrian songs such as the bitinade and arie di nuoto.

**Martin Janíček**, sound-artist, sculptor, musician and sound designer, works in the field of exploration of acoustic qualities of various materials – new music instrument-builder. Most of his works feature interactive qualities and site-specific characteristics combined with a visually minimal approach.

**Claudius Jelinek** is a guitarist and composer who started playing the guitar at the age of 12. He toured in South America before studying the jazz guitar at the Vienna Conservatory. He plays solo and in various formations, and has performed twice at Phonart events together with Harri Stojka.

**Daniela Kocmut** was born in Maribor in 1980, moved to Carinthia, Austria in 1991 and lives in Graz, where she works as a translator and interpreter, and teaches Slovene. She writes poetry in German and Slovene.

**Der Kreis des Gegenstandes** (Axel Dörner – trumpet, Sven Åke Johansson – percussion, Werner Däfeldecker –double bass) was founded in Berlin in 2009. The group approaches composing as a collective process – utilizing graphic notation, codified developmental methods and repetition in the creation of a unique aesthetic framework – large-scale experiences develop



methodically, gradually evolving to hold a radically shifted mirror up to the source sound.

**Jelena Krstić**, a.k.a “YELL” is a singer and artist who grew up in a musician family in the small Serbian town of Kovin. She started learning music at the age of three and gave her first performance at the tender age of four. She took part in Harri Stojka’s film journey “Gipsy Spirit” and they released the collaborative CD “GitanCoeur d’Europe” with European Roma Music in 2011.

**Žan Loose**, whom the Phonart team re-christened “the frog” thanks to his wonderful voice acrobatics with a megahone, took part in events at Hrelji, KlangHaus and in the Czech Republic. Born in Mostar in 1972, he studied in Prague at the Department of Non-verbal and Comedy Theatre of HAMU University. He played one of the main roles in the Icelandic-Czech film *Silny kafe* (Strong Coffee) by director Burkur Gunnarsson and is one of the founders of the Krepsko experimental theatre group. He works with the Mamapapa association and with the group Jednotka/Unit.

**Lukatoyboy** performs electro-acoustic improvised music (based on real-time sampling of various objects, toys, voices and field recordings) using feedback, different microphone inputs, electromagnetic coils, plus additional small surprises. On the other side of the groove, he produces nanotechnology and free IDM on a Game Boy. He has led several workshops at various Serbian and international music festivals and events, ranging from electronic music for kids to basic circuit bending and reactive music on the go. In 2010 he started the label Blind Tapes in order to release all the tapes recorded by participants in the Blind Tape Quartets project.

**Mamapapabanda** uses central European folk elements, mixed with contemporary influences. Tomaš Žižka (SK) – amplified root, vocals, Agnes Kutas (H)– violin

vocals, Jan Holeček (CZ) – clarinet, flute, midi, Dragan Stojčevski (Srb)– accordeon, vocals.

**Zahra Mani** is a musician, composer and sometime translator. She combines her various instruments (mainly double bass and bass guitar, but also piano, guitar, and various other string and keyboard instruments) with field recordings in her compositions and live performances. She has a huge archive of self-recorded field recordings and samples which she plays back through a multi-channel matrix, creating a surprisingly organic sound quality using digital effects and tools.

**Svetlana Maraš** (1985), is a composer and sound artist from Serbia. She uses sound as a tool for exploration of musical form, expression and meaning in a wider artistic context. Her works are composed for various media, and in them, Svetlana explores the possible ways of musical representation through sound, text, physical object or digital technology. Her fascination with relationship between music and everyday objects resulted in her theoretical work “Embodied composition – Treatment and meaning of the physical object in experimental music and sound art” which was a part of her graduate thesis at Helsinki Media Lab.

**Damara and Hubert Marko**, florists and designers who work with a special feeling for organic natural elements, can no longer remember when working with nature and her fruits drew them into its thrall, perhaps because it does not feel like work – “we ourselves are part of nature and only need to observe and feel it in order to transform what we feel and see with our hands”.

**Sainkho Namchylak**, Tuvan (Mongolian) overtone singer and internationally celebrated musician, performed at WeinKlang Phonart in ensembles and solo, and at RingRing solo, in duet with Urs Widmer and in a trio

with Mia Zabelka and Serbian traditional singer Svetlana Spajić.

**Pauline Oliveros**, who celebrates her eightieth birthday in 2012, has been at the forefront of contemporary music for more than 50 years. She is a teacher, a composer, a musician, a performer, and she developed the practice of Deep Listening. She was awarded the 2012 John Cage Award. Pauline Oliveros is a friend and teacher of many involved in Phonart.

**One.Night.Band** Founded in Vienna in 2002 by Mia Zabelka and Zahra Mani, the One.Night.Band is an ensemble with constantly changing members, dedicated to the exploration of music and sound in live, collective composition processes. Transcending musical boundaries and expectations, the group seeks to broaden their own and their audiences' musical expectations.

**Wolfgang Pollanz** was born in Graz in 1954 and lives in Wies in Styria, Austria. He has published and presented his work in a number of literary journals, anthologies and on the radio. He is head of Pumpkin Records.

**Dragica Rajčić** born in Croatia in 1959, she emigrated to Switzerland in 1978, and returned to Croatia ten years later. She worked as a journalist until the outbreak of the Balkan War in 1991, when she fled with her children to Switzerland where she now lives and works. She has published a number of books (poetry, prose, and plays) in German. Her poetry has been translated into French, Italian, English, Croatian, and Polish.

**Knut Remond** Musician, composer and performer. Remond was born in Basel and lives in Berlin. He started experimenting with sound and noise as a child using tapes and microphones. He founded the sonic gallery Ohrenhoch der Geräuschladen in 2008 to present work

related to electronic and acousmatic music.

**Hans Samer Band** was founded in 1990 and is well known for its Roma and dance music, which has been performed on TV, at readings, in theatre production and in numerous open-air performances. All six members of the band are Roma.

**Wolfgang Seierl** was born in Vienna in 1955. He is a composer, musician and visual artist who has worked, performed and presented exhibitions of his work internationally. He initiated and co-organizes the Komponistenforum Mittersill, an annual festival for contemporary music in Austria.

**Rudolf Šmíd** – sociologist, photographer, food artist, focused on social research and its relation with visual arts. Long-term project mapping the phenomenon of scarecrows with numerous photos. Professor at the Faculty of Humanities at the Charles University Prague.

**Sol6** is a masterful chamber-hybrid of cabaret, punk, deep groove and free improvisation, formed in late 2008 by UK pianist Veryan Weston and Dutch Ex-punk bass guitarist, Luc Ex. Joyful, unruly, lyrical and muscular Sol6 brings together Europe's top improvisers. With an unusual instrumentation Sol6 combine their radical improvisation with compositions by Ex and Weston and songs by Charles Ives, Eric Satie, Burt Bacharach, Kurt Weill.

**Svetlana Spajić** has been researching orally transmitted vocal traditions from the Balkans for many years, and has learnt a range of rare singing techniques from local singers in various distant and hidden corners of the Balkans. In addition to her solo performances, notable collaborations include her work with Boris Kovač and Marina Abramović.

**Harri Stojka** is an Austrian guitar player, composer, arranger, bandleader and singer who is

widely regarded as one of the most significant jazz musicians in Austria today. Harri comes from the Lovara Roma Dynasty of the Bagareschtschi clan and is one of Austria's most famous Roma representatives. His music, influenced in many ways by world music and swing, is often described as gypsy soul.

**Tibor Szemző** was born in Budapest in 1955. He graduated from the Hungarian Academy of Music and formed ensembles that performed Hungarian and international minimal music. In the 1980's he began his solo career and started integrating the spoken word and visual elements in his work. Major works include *The Conscience* and a musical homage to Wittgenstein, *Tractatus Logico-Philosophicus*, in addition to film collaborations with Péter Forgács. Szemző's recent project *A Guest of Life* is a mixed media documentary, animated, and Super 8mm narrative film shot in Tibet integrating images, voices and music.

**Lenka Tretjagová** – director, leader of the theatre Dancing Studio Light, based in Prague. Numerous collaborations with professional dancers and children. Developed and finalized the performance *Krabat*, following the story of the Lauzitzer Serbian tale, with music by Mamapapabanda.

**Lojze Wieser**, Slovene-Carinthian publisher who lives and works in Klagenfurt, Austria. His role in the dissemination of Central-, Eastern- and South-European literature to German-speaking readers cannot be over-stated, and the Phonart team is grateful for his literary contributions to our projects in addition to the support in publishing this catalogue.

**WoO** is an experimental guitarist from Belgrade, Serbia. Using various everyday electronics such as mobile phones, radios, media players, computers, remotes and many other objects, he captures their

interference with electric guitars and composes them with guitarscapes and noise.

**Mia Zabelka & Mia Zabelka Trio** Austrian violin adventurist Mia Zabelka's mission is to expand the capabilities, sound, scope, performance and experience of the violin to levels never before attempted, seen or heard. Mia Zabelka is a pioneer of electroacoustic performance and composition in Austria, who combines her electric violin with various effects, and uses her voice and pick-up microphones to explore body sounds in a process of "automatic playing". The trio was founded in 2009 together with Johannes Frisch, electric bass and electronics, and Pavel Fajt, drums. The trio pushes improvisation to the forefront in a fascinating interaction and communication between three distinct musical voices.

**Tomáš Žižka** – stage designer, musician and initiator, who is active in creating theatre in non-traditional spaces. His work focuses on site-specific projects, theatre as a social act and projects working with social minorities. He is head of the site-specific department at Prague's Theatre Academy and is founding member of Mamapapa.



# The Phonart Team



**Bojan Djordjević**, born in Belgrade, Yugoslavia, is a lawyer, with great interest in music. Started to write about music for Student and Youth magazines in 1987. Since then he has been collaborating and writing for music magazines in Serbia, Slovenia, Macedonia, Italy and the UK.

Bojan started the first ever radio show about experimental and alternative music in Serbia, on independent Radio B92 in 1990. This weekly show, under the name Disco 3000, has been broadcast ever since. In 1999 this show was voted by audiences to be Serbia's best radio show. In the year 2000 at B92 Music production he became the A & R for experimental and world music, and he has produced several CD's each year since then. He also compiled bestseller compilations "Srbija: Sounds Global" and "Rromano Suno".

Since 1987 he has organized concerts from groups from all around the globe, mostly jazz and experimental music, together with friends. Bojan Djordjevic established International New Music Festival RingRing at the Cultural Centre "Rex" in 1996. Every May, as artistic director, he presents new music from all over the world to local audiences. The programme includes avant-garde, contemporary, art rock, alternative, free jazz, experimental, electroacoustic and world music.

Bojan is member of WMCE pannel, a board of 50 European radio DJs covering world music. Has been giving lectures about alternative culture in Holland, Sweden, Hungary. He selected the music programme for Belgrade's summer festival "BELEF" in 2003 and 2004. Bojan Djordjevic is also manager to some musicians and artists, including amongst others the Boban i Marko Markovic Orkestar, Boris Kovac, Svetlana

Spajić and Vrelo. With Vladimir Djordjević of "Multikultivator" he created and programmed festivals in Belgrade, Serbia including "Umbria Jazz – Balkanic Windows" 2005–2009 and "Adriatico Mediterraneo 07 & 08", as well as "Euro Med 2009/10".

**Martin Janíček** is a sound-artist, sculptor, musician and sound designer. Born in 1961, he originally trained at a bronze foundry, studied at the Prague Academy of Fine Arts and worked as assistant of profesor Milos Šejn at Conceptual department for 6 years. He has been a member of the mamapapa ngo since 2000, with a number of site-specific projects in Czech Rpublic and abroad. Various international solo and group exhibitions, music performances, interactive works, sound installations, and concerts. His works are in collections of the National Gallery Prague, Regional gallery Policka, and the John Rose violin collection, Slovakia. Publications include various audio CD's and exhibition catalogues.

**Zahra Mani**, composer, musician, curator and sometime literary translator studied German and Philosophy at Oxford before continuing to pursue a career in music and composition. In 2002, she co-founded the One.Night.Band ensemble together with pioneering performance artist Mia Zabelka in Vienna. Zahra Mani has worked as a curator of various projects for public spaces, festivals and inter-medial events in Austria (together with Mia Zabelka and Karin Schorm) and Croatia, where she founded Mani d.o.o., a company for the promotion of contemporary art whose establishment represents a step towards solidifying a long personal appreciation of Istria and Istrian culture in a professional sphere – an investment in intercultural activity across borders and perceived boundaries.

**Karin Schorm** has been active in the international art-world since the 1980's. As gallery owner, curator, and creative leader she has contributed





greatly to the development of art in public space and the reception of contemporary artwork in Austria and internationally. Curatorial work includes “On Board” for the Venice Biennale, “Mondecho” for the Salzburg Festival, “Engelspfad” in Vienna, “Sound Moves in Full Colours” for Graz as European City of Culture 2003 and various collaborations with festivals and organizations such as WeinKlang (with enterprise z), a festival which has been taking place four times a year since 2007, PhonoFemme, launched in Vienna 2009 and Phonart – The Lost Languages of Europe.

**Mia Zabelka**, composer, electric violinist and vocalist from Vienna, lives in the Austrian region of southern Styria.

As a composer and performer of improvised, electronic and electro-acoustic music she has developed a unique language based on the de- and reconstruction of the violin’s sonic possibilities, expanding the instrument using live electronic effects and innovative performance techniques. As a pioneer of electro-acoustic performance and composition in Austria, Mia Zabelka developed the process she describes as automatic playing, continuously exploring sound and music as physical phenomena, always pushing back the boundaries in radical and provocative performances and compositions that question established notions and given structures.

She founded enterprise z, a non-profit organization dedicated to the dissemination of inter-medial art in 2002, and the KlangHaus in Styria, Austria in 2007. Since then she has been curating the quarterly festival WeinKlang, bringing together artists from Austria and abroad in an intimate public exchange. She is co-ordinator of the EU project Phonart and artistic director of Phonofemme.

**Elisabeth Zimmermann**, “honorary member” of the Phonart team, is a cultural manager living in Vienna. She studied at the International Centre for Culture and Management (ICCM) in Salzburg and has been involved in organizing, coordinating, and curating radio art projects, symposia, CDs, publications, and international telematic art projects. She has held various presentations and lectures on radio art projects at international festivals. Since 1998, she has been the producer of the weekly radio art programme Kunstradio – Radiokunst on Ö1, the cultural channel of the ORF, the Austrian broadcasting corporation. Since 2010 she has been chairwoman of the EBU Ars Acustica group. She founded “werks” in 1999 – an art association dedicated to the realization of artistic projects in telecommunications media, which published the book “Re-Inventing Radio – Aspects of Radio as Art” (eds. Heidi Grundmann, Elisabeth Zimmermann, et al, Revolver, Frankfurt am Main, 2008).

**Tomáš Žižka** is a Czech multi-disciplinary artist and the Artistic Leader of the Mamapapa theatre company. He has worked on scenography projects across the Czech Republic as well as in Europe. His primary interest is collaboration with teams of visual artists, dancers, musicians, and other art specialists on contemporary independent and experimental art projects.



# Radio Partners

**Radio Pula** The Croatian Radio's structure offers a selection of programs from the 3 national channels and 8 regional stations - Dubrovnik, Knin, Osijek, Pula, Rijeka, Split, Zadar and Radio Sljeme. These programs represent each in their own way, a specific part of Croatia.

Radio Pula was founded on December 31st 1960, as a first regional (Istrian) radio station on Croatian language, and it means this is the 51st year of our existence. In the year of 1966 Radio Pula became a part of Radio Zagreb, and today it's a unit inside of Croatian radio television (HRT). The program broadcasts between 6:00 and 24:00, when we switch on to Croatian Radio.

**Radio Belgrade 3** Along with other radio programs of this kind, the third program of Radio Belgrade represents the media of art, culture and theoretical thinking. In its general commitment, the programme is primarily directed towards contemporary art, culture and science. Today, beside the promotion of the most recent music production, Third program encourages the promotion of literature, radio-drama and radiophonic art, encouraging the potentials of the radio as the media of new arts.

**Czech Radio 3** Vltava rAdioCUSTICA is an intermedia project by the Czech Radio 3 - Vltava produced in collaboration with Czech Radio's Production Center. The portal focuses on contemporary radioart, including a wide range of media art forms, which try to explore potential of radio as a dynamic medium of the 21st Century. The portal is connected with Czech Radio 3 - Vltava's program Radioateliér, which has been on-air since 2003 presenting newest commissions of Czech and international acoustic art scene as

well as introducing wide range of international sonic events from musique concrete through diverse forms of "Hörspiel", and leaning towards live radio performances. All commissions since 2003 can be accessed in the Audio archive. The portal also gathers information about newest world-wide acoustic art events and the site also serves as a center for the entire world of acoustic art on Czech Radio.

**Kunstradio**, founded in 1987, is a weekly program on Österreich 1, the cultural channel of Austrian National Radio, ORF. Conceived as a space for radio art - i.e. an art that reflects the radio medium itself - this weekly program has almost from its beginnings become much more than just that: one of its main functions was serving as an access point for international visual artists, media artists, composers, writers to the ORF's means of production and broadcasting and to the international exchange and cooperation infrastructure of National Public Radio worldwide (mainly through the Ars Acustica group at the EBU).

In 1996 Kunstradio On Line started to stream not only the projects scheduled for the weekly program-slot (especially the increasing number of live projects) but also the occasionally very long or even potentially unending online elements of innovative complex networked radio-art projects which soon started to be named "on air - on line - on site" to characterise the complex context they were created for and unfolded in. Kunstradio has also encouraged artists' reflections of the historical roots of radio art, of the combination of old and new technologies, the ramifications of the changed definitions of the concepts of author as well as the work and the role of the listener / recipient, the transference of knowledge between collaborating artists / technicians / producers / theoreticians. Recently, Kunstradio has invited artists to curate series of radio-art projects, thus delegating part of its curatorial responsibility to artists.





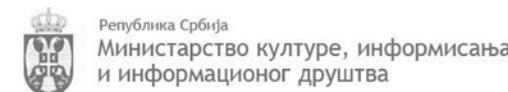
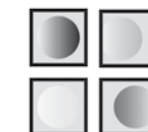




# Partners and Sponsors

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Special thanks to Elisabeth Zimmermann, Ksenija Stevanović, Michal Rataj, Tatjana Kaštelan, Vesna Ivetić, Ozren Kiza, Lojze Wieser and Meri Vidulin for their collaboration and support and to Giansandro Rudan, who in his connection to the soil of the Earth, to food, olive, and wine culture, and in his awareness of living history, culture and language has been an unwitting guide to us in Istria throughout Phonart.



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Culture Programme

previous page Martin Janíček and Mia Zabelka by the sea  
left floating object by Hubert Marko sonified by Zahra Mani



