

Prison Radio

International
Sound &
Radio Art
Festival

10-13

September

Program

PRISON x ARCHIPELAGO

17:00

Opening / Hapja:

Burgu i Idealit

Swiss Embassy Prishtina
Austrian Embassy Prishtina
PRISON RADIO Team
Hava Shala & Martin Çuni

- Concert / Koncerti
Ilir Bajri (KS)

live broadcasted / e transmetuar live on Lumpen
Station (CH)

PRISON x NIGHTS

19:00

- Kolektiv Radio (KS)
Listening & Music Session /
Sesion dëgjimi & muzikë

Live from / Live nga
Hani i dy Robertëve

with / me Agona & Somer

PRISON x HANI

19:00

- Lumpen Station (CH)

Live from / Live nga
Hani i dy Robertëve

10.09.26

PRISON x EXERCISE

09:00-10:00

- Uta Ibrahim (KS) & Eva Buzo (AU/UK)

"I am out with lanterns, looking for myself" /

"Endem me fenerë duke kërkuar vetveten"

7K Poetical Community Run /
7K vrapim kolektiv poetik

Meeting Point / Vendtakimi:

Gërmia Park: Bus Stop /
Parku i Gërmisë:
Stacioni i autobusit

Registration / Regjistrimi
info@stralli.org

or personally in /
ose personalisht në:
Burgun e Idealit

**Limited places /
Vende të kufizuara**

PRISON x COMMUNITY

10:30-12:00

- Sarah Washington (UK/DE) & Knut Aufermann (DE)
- Masterclass
Mobile Radio: 20 years of Radio as Art /
Mobile Radio: 20 vite të radios si art

Burgu i Idealit

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or personally in /
ose personalisht në:
Burgun e Idealit

**Limited places /
Vende të kufizuara**

11.09.26

PRISON x RADIO LIVE

12:00 - 16:00

- Lumpen Station (CH)
Live from / Live nga
Burgu i Idealit

Burgu i Idealit

PRISON x SURVEILLANCE

15:00

- Maja Zećo (BiH/UK)
Live Performance / Performancë live

Defend and Protect /
Odbrana i Zaštita / Mbrojtje dhe Ruajtje

Burgu i Idealit

PRISON x NOISE

16:00

- Labinot Kelmendi (KS)
Lecture / Ligjëratë

Noisology: Noise as mirror of society /
Zhurmhuri: Zhurma si pasqyrë e shoqërisë

Burgu i Idealit

PRISON x RESISTANCE

17:00

- Eli Krasniqi (KS/AT)
Lecture / Ligjëratë

Gendered Histories of Resistance and
Imprisonment /
Histori të rezistencës dhe burgosjes nga
perspektiva gjinore

Burgu i Idealit

11.09.26

PRISON x TRANSMISSION

18:00

- Tonic Train feat.
HAM Radio Orchestra Kosova
(Sarah Washington, Knut Aufermann, HAM Radio
Association Kosova)
 - Concert / Koncert
-

Burgu i Idealit

PRISON x NIGHTS

19:00

- Kolektiv Radio (KS)
Listening & Music Session /
Sesion dëgjimi & muzike
- With an / me
Open Jam Session
-

Live from / Live nga
Hani i dy Robertëve

PRISON x HANI

19:00

- Lumpen Station (CH)

Live from / Live nga
Hani i dy Robertëve

11.09.26

PRISON x RESISTANCE

10:30-12:00

- Eli Krasniqi (KS/AT)
Masterclass

Archives in Suspension: Temporalities
of the Resistance Movement in Kosova / Arkiva në
pezullim: Kohështrirjet e
Lëvizjes së Rezistencës në Kosovë

Burgu i Idealit

Registration / Regjistrimi
info@stralli.org

or personally in /
ose personalisht në:
Burgun e Idealit

**Limited places /
Vende të kufizuara**

PRISON x RADIO LIVE

12:00-16:00

- Lumpen Station (CH)
Live from / Live nga
Burgu i Idealit

Burgu i Idealit

PRISON x FREQUENCY

15:00

- Anouk Albrecht (DE)
Live Performance / Performancë live

Episode 6, an ongoing nomadic
performance piece /
Episodi 6, seri performancash
nomade të vazhdueshme

Burgu i Idealit

12.09.26

PRISON x LITERATURE

16:00

- Elsa Demo (AL)
Live Radio Essay / Ese radiofonike Live

Burgu i Idealit

From the Silence of Words /
Prej heshtjes së fjalëve

PRISON x GARDEN

17:00

- Orgest Azizi (AL / FR)
Lecture / Ligjëratë

Burgu i Idealit

Drowned Voices, Wild Grass /
Zëra të mbytur, bar i egër

PRISON x BODY

18.00

- Adina Camhy (AT)
Concert / Koncert

Burgu i Idealit

PRISON x NIGHTS

19:00

- Kolektiv Radio (KS)
Listening & Music Session /
Sesion dëgjimi & muzike

Live from / Live nga
Hani i dy Robertëve

with / me
Toni Dimitrov (MKD) performing
Listening backward & Ygretmen (KS)

PRISON x HANI

19:00

- Lumpen Station (CH)

Live from / Live nga
Hani i dy Robertëve

12.09.26

PRISON x SCHOOL

10:00-11:30

- Maja Zećo (BiH/UK)
with / me Blertë Ismajli (KS)
& Verena Walzl (AT)

Soundwalk / Shëtitje dëgjimore
Retracing Steps / Rigjurmimi i hapave

Meeting Point / Vendtakimi:
Përmendorja
Bajram Kelmendi (Dragodan)

Registration / Regjistrimi
info@stralli.org

or personally in /
ose personalisht në:
Burgun e Idealit

**Limited places /
Vende të kufizuara**

PRISON x LISTENING

11:30-12:00

- Knut Aufermann (DE)

Guided Listening Tour /
Closing Performance /
Shetitje dëgjimore e orientuar /
Performancë përmbyllëse

Remnants & seeds /
mbetje & fara

Burgu i Idealit

PRISON x RADIO LIVE

11:00-13:30

- Lumpen Station (CH)
Live from / Live nga
Burgu i Idealit

Burgu i Idealit

Closing Event / Mbyllja e Festivalit

13.09.26

Introductory Remarks - Prison Radio

Prison is usually imagined through enclosures, walls, and bars. Yet every prison also has its own sonic dimension: voices, screams, footsteps, knocks, and songs that give shape to everyday life within a particular architecture. This auditory aspect can also be found in many of the memoirs of Kosovo's former political prisoners, in their accounts of imprisonment in the Prishtina Prison, but also in other prisons throughout the socialist Yugoslav period. What do we discover, through this auditory perspective, in these memories that are not so easily grasped or seen?

In 2015, Kulturkonsorten, an experimental mediation initiative operating primarily online, invited several museums in Germany, as part of the International Museum Day, to "make museums resonate"; in other words, to "awaken" them through sound installations, or to break their silence, the restrained atmosphere that usually accompanies visitors' relationship to one another as they observe museum exhibits or works of art. The initiative opened up new discussions around the ways sound might enter museums and cultural-historical sites. In Kosovo, PRISON RADIO likewise began to explore and discuss such installations in spaces where sound had predominantly been incorporated as a form of domination from the outside, as well as the ways in which it is occasionally used as a background layer in exhibitions across the region. In this way, PRISON RADIO also began to consider how such spaces might be read, remembered, and re-presented to the public.

The Museum of the Ideal Prison carries not only the historical traces of violence and political imprisonment, but also an archive of voices and bodies that have continued to resonate for decades, speaking of resistance and practices of survival. In an interview, Hava Shala recalls how during solitary confinement, she had to keep singing, especially during the most difficult periods, when the body was confronted with the limits of pain and the mind was at risk of drifting toward madness. Singing and reciting poetry became practices of endurance. Under conditions of isolation, when almost everything was controlled by the mechanisms of the prison, the voice remained one of the few spaces that could still be produced by the body itself. Hava says, "Nowhere does a song sound more beautiful than in prison." Singing thus became a way of reclaiming, if only temporarily, the space that the prison took away from the body.

In Ibish Idrizi's account, in the prison of Staragradishka, another form of this rupture emerges. The prisoners secretly built a radio from ordinary materials: a cardboard box, toothpaste caps, and improvised components. At night, with their heads beneath the blankets and headphones in their ears, they listened to Radio Tirana, local radio stations, and the Voice of America. News, as a source of information, would then pass from one prisoner to another. As an object, the radio was forbidden, but here it performed a function beyond the technical, creating a channel of communication with a world the prison sought to restrict.

Over four days, PRISON RADIO in collaboration with its partners, seeks to transform the museum into a public broadcasting instrument and a social space for listening, from which, collectively, voices from the archive, concerts, lectures, live interviews, workshops, performances, conversations, and many other activities around the Museum of the Ideal Prison can be heard including listening walks and a community poetic run. These activities compose a radio that moves between the prison and public spaces, between past and present, body and technology. In this format, the festival transforms, as Alexander Kluge might put it, radio from a modern medium of communication at a distance into a “more direct medium of the classical public sphere.” Entering a space historically built and designed for isolation, the radio medium now begins to resemble more closely the operatic or theatrical forms of classical immediacy.

During the festival, the exhibition *Sound, Resisting* also addresses the contradiction inherent in prison architecture, beginning with the tension between control and sound, the latter challenging those boundaries and making itself heard beyond them. Another central axis of the festival is the 72-hour radio programme, which turns the Museum of the Ideal Prison and *Hani i dy Robertëve* into transmitters and receivers. Former political prisoners encounter researchers, artists, musicians, and radio makers from Kosovo and elsewhere: the programme begins with audio materials and recordings from Kosovo, before opening outward toward other experiences of imprisonment from Albania, Colombia, Cameroon, Syria, Germany, and other contexts. Through

Lumpenstation, the transmission continues for 72 hours, while Kolektiv Radio, broadcasting from Studio Hani at *Hani i dy Robertëve*, continues with listening and music sessions, “relocating” radio from the historical space of imprisonment into an alternative social space.

Alongside the exhibition and radio programme, the festival includes concerts, performances, lectures, masterclasses, and mobile forms of collective listening. Ilir Bajri's opening concert begins as an experiment between language and rhythm, drawing on Michel Foucault's now-classic book *Discipline and Punish*. Tonic Train and HAM Radio Orchestra Kosova create a site-specific concert along the prison promenade, bringing signals, interference, and voices from the airwaves. Adina Camhy interweaves electronics, voice, and field recordings from the former Prishtina Prison (*Burgu i Idealit*), while Toni Dimitrov, with *Listening Backward*, approaches sound as an archive of places and moments that have changed or disappeared.

The performances place the body in relation to restriction, surveillance, and transmission. In *Defend and Protect / Odbrana i Zaštita / Mbrojtje dhe Ruajtje*, Maja Zećo carries a weighted vest on her body that transmits the sounds of military drones, bringing the experience of threat to the bodily level. In Episode 6, Anouk Albrecht works with fragile radio microphones, through which the connection is established, lost, and restored; the failure of transmission becomes part of the performance itself. At the festival's closing, Knut Aufermann, with *remnants & seeds*, turns listening into a collective action through a listening walk across the prison complex.

The lectures and essayistic formats open the festival toward philosophy, history, literature, and scholarly research. In his lecture *Noisology: Noise as Mirror of Society* Labinot Kelmendi examines noise as both a mirror and a possibility for social transformation. Through oral history, songs and diaries, Eli Krasniqi brings back into view the experiences of women former political prisoners during resistance in Kosovo. Elsa Demo, in *From the Silence of Words*, asks about the survival of literature under Albanian dictatorship, while Orgest Azizi, in *Drowned Voices*, *Wild Grass*, shifts attention from the prison as an optical space toward the noises, murmurs, screams, and voices it contains.

The masterclasses turn toward exchange and collective work. Sarah Washington and Knut Aufermann bring the experience of Mobile Radio and radio as an artistic practice connected to place and transmission, while Eli Krasniqi, in *Archives in Suspension*, works with the fragmented archive of the *Ilegalja*, raising questions about how secrecy, imprisonment, and delayed recognition shape the writing of history.

In Germia Park, Uta Ibrahim and Eva Buzo accompany participants through the community poetic run *7K Endem me fenerë duke kërkuar vetveten*, where movement creates a space for conversation around endurance and the limits of the body. With *Retracing Steps*, Maja Zećo together with Blertë Ismajli, and Verena Walzl shift listening into the streets of Prishtina, retracing Blerta's route to school during the 1990s, the years of Kosovo's so called "parallel system."

For four days, PRISON RADIO seeks to bring us toward a form of the

classical public sphere, where a body temporarily finds itself among people and radio transmission, in a time and place burdened with memory. All the more so when that place, designed for separation and violence, now produces a vital public situation in which listening becomes an act of being together and resistance. Resistance as a critical reflection on incarceration between past, presence, and future; to create a venue to overcome political, cultural and inner walls and togetherness as a political practice to create the resistance.

Prison X Exhibition - Sound, Resisting

"Your voice breaks very close to me, my love." June Jordan

A prison is not simply a container. Its architecture produces an order of space, visibility, proximity and distance. Walls separate bodies, cells individualise, doors regulate movement, corridors organise circulation, and the watchtower structures the gaze. Architecture is operative: it distributes bodies and relations, determines positions, interrupts contact and produces forms of visibility and invisibility. Yet this spatial order remains acoustically unstable. Sound passes through walls, pipes, doors and corridors; it establishes relations between spaces and bodies that architecture is designed to keep apart.

Sound, Resisting, the exhibition within PRISON RADIO Festival, takes this contradiction as its point of departure. It begins with the specific architecture and history of the Former Prishtina Prison, today known as Prison of Ideals (Burgu i Idealit) while tracing how confinement operates through relations between bodies, spaces, images and voices.

Adina Camhy's site-specific sound installation so that we'd never feel alone takes up the knocking signals through which political prisoners communicated across walls and radiator pipes. The architecture of separation was appropriated as an infrastructure of communication: the wall remained a barrier for the body while becoming a carrier of sound. In the watchtower, Sarah Washington's *Different Light* engages with the history of Abdullah Zhegrova and Akile Dedinca Zhegrova, a couple imprisoned

at the same time. A structure designed to organise surveillance becomes occupied by voices that return intimacy and relation to a space constituted through observation and separation.

Sound consequently appears throughout the exhibition not simply as artistic material, but as a spatial and social relation. It leaks, reverberates, crosses boundaries and establishes forms of proximity without abolishing physical distance. *Pros and Cons*, by Lucy Cathcart Frödén and Áine Mangaoang with InHouse Harmony, centred on an "inside-outside" choir at Mountjoy Prison in Dublin, extends this relation beyond the cell: incarcerated men and women outside the prison inhabit a shared sonic structure while remaining institutionally separated. The distinction between inside and outside persists, but becomes acoustically porous. Jail Time Records brings this relation directly inside the prison. Founded in New Bell Central Prison in Douala, Cameroon, the label produces and circulates music by incarcerated and formerly incarcerated artists: sound made within confinement that travels beyond its walls.

PRISON X LOVE, curated by the PRISON RADIO Curatorial Team, shifts this problem towards intimacy. A slide projection of motels in Kosovo brings together different economies of proximity, secrecy, desire and separation. Intimacy does not emerge here as the opposite of confinement. It too depends upon spatial arrangements: on who may meet, where bodies may encounter one another, and under which conditions closeness becomes possible, prohibited or concealed.

Elsewhere, artistic expression itself becomes the object of regulation. Thomas Kreppeke's *Befas u zgjove...* / You suddenly woke up... takes as its point of departure a poem written by Visar Zhiti in Spaç Prison in 1982. In another cell, the writing of Adem Demaçi is read aloud, returning the voice of one of Kosovo's most prominent political prisoners to the architecture of imprisonment. Two lithographs by Maks Velo enter the exhibition through another history of artistic persecution and censorship in Albania. A playlist provided by Elsa Demo, comprising songs from the 11th Festivali i Këngës of 1972, recalls the political repression that followed the festival, when artists and cultural workers were persecuted, removed from artistic life or imprisoned. Sound here no longer only traverses structures of confinement; it is itself subjected to ideological ordering. What may be sung, heard, represented or circulated becomes a political question.

With *Celda B-8 ¼*, Juan Camilo Herrera Casilimas and Andrés Arizmendy Benavides introduce PRISON × SOCIAL THINKING into another cell through the history of Colombian sociologist Miguel Ángel Beltrán. The geographical displacement is deliberate: not to establish equivalence between different histories of imprisonment, but to examine how accusation, incarceration and stigma can operate as techniques through which political and social orders reproduce themselves.

PRISON X ANIMAL, curated by the PRISON RADIO Curatorial Team, extends this constellation towards the animal and the trained body. Cage, repetition, imitation and discipline expose another relation between confinement and formation: the subject is not only restricted by boundaries but produced through practices of training,

adaptation and repetition. The promise of freedom remains entangled with the mechanisms through which bodies and behaviours are shaped. Former football goalkeeper Oliver Kahn reads and interprets Rilke's *The Panther*, bringing the caged animal into relation with discipline and the trained body.

In the small prison courtyard, Hazir Reka's *Dalja nga Terri* / Out of the Dark expands the exhibition from the cell towards the threshold of release. Presented as a large-scale photograph, Reka's image shows Veton Surroi leaving the Former Prishtina Prison in 1991. The photograph itself was taken clandestinely, through the window of a car, at a time when photographing the prison was prohibited.

Sound, Resisting therefore proceeds through adjacency rather than equivalence: cell beside cell, wall beside wall, interior, courtyard and watchtower. Political imprisonment, censorship, intimacy, solidarity, artistic production and bodily discipline remain historically distinct. Their juxtaposition nevertheless makes recurring operations legible: separation and connection, visibility and concealment, repetition and regulation, voice and its interruption.

The historically specific prison functions here as a concentrated architecture in which mechanisms otherwise dispersed throughout social life become materially explicit. Beyond the cell, these mechanisms do not simply disappear; they change form. Walls become less visible, discipline becomes internalised, proximity is regulated without bars. Sound, voice, images, intimacy and solidarity do not simply overcome these structures, but expose their instability: the point at which an order designed to separate produces, against itself, new forms of relation.

Prison X Radio - Radio Programm

Radio has always been more than a technology of transmission and broadcasting. At its strongest it is a community practice: people speaking, listening to each other, producing, exchanging, remembering and making things together. For the PRISON RADIO festival, this social dimension is central. The radio programme creates a temporary collective space in which experiences and knowledge of imprisonment, incarceration, surveillance and resistance can move beyond the physical walls of the Former Prishtina Prison and ask questions about how imprisonment translates into societal forms of confinement and limitations.

The programme begins in Kosovo and with people whose knowledge comes directly from these histories. Former political prisoners and people with experiences of incarceration meet local researchers, artists, musicians and radio makers working on questions of imprisonment, memory and resistance. Their contributions take the form of conversations, interviews, recordings, readings, lectures, sound interventions, music and radio art.

The Former Prishtina Prison (Burgu i Idealit) is a place where histories of violence and confinement remain materially and immaterially present. Such spaces occupy a condition of in-betweenness, where the past has not simply disappeared but continues to resonate in the present. This can create a form of permanent liminality in which histories remain inscribed into architecture, bodies, memories and everyday life. The prison is therefore not approached as a closed his-

torical object but as a threshold between inside and outside, past and present, silence and audibility.

Radio operates directly within this liminal condition. Prison architecture attempts to separate and contain, yet sound has always complicated these boundaries. Voices pass through walls, doors and corridors and songs and knocking become forms of communication, sounds from outside enter cells, memories and stories leave through letters, testimony and fragments of memories. Radio extends this permeability further. Broadcasting transforms the prison from a structure designed to restrict movement and communication into a site of transmission.

For 72 hours, the PRISON RADIO festival will broadcast through Lumpenstation (CH), the independent Swiss radio and sound-art platform founded and run by Mathilde and Andrea Marioni. Since 2019, Lumpen Station has developed a radiophonic practice based on live encounters, collective experimentation, independent broadcasting infrastructures and the inclusion of diverse voices, working across independent cultural spaces and institutional contexts. The 72-hour transmission creates a continuous radio space around the festival, extending what happens in Prishtina far beyond the walls of the prison and making the programme accessible to listeners elsewhere.

Within this transmission, 12 hours each day will be broadcast live from the Former Prishtina Prison and

from Hani i dy Robertëve. The movement between these two sites is an important part of the programme: from a former place of incarceration to one of Prishtina's long-standing social and cultural meeting places. Radio connects them into one temporary acoustic space, allowing conversations, performances, sounds and audiences to move between confinement and the city.

Kolektiv Radio from Prizren/Kosovo forms the main local platform connecting the PRISON RADIO festival with radio artists, performers, musicians and independent cultural practitioners in Kosovo. Its role is not only one of broadcasting or technical cooperation, but of creating relationships: bringing existing local networks, practices and musical cultures into the programme and connecting international participants with Kosovo's radio and sound community. Together with PRISON RADIO Festival, Kolektiv Radio will also host live listening sessions at Hani i dy Robertëve, creating a space where listening becomes collective rather than private: people gather around radio works, music, recordings and conversations and respond to them together.

Sound is particularly suited to this work because it is simultaneously bound to emotion, space and time. It does not only communicate facts. It can carry atmosphere, distance, rhythm, repetition, silence and traces of experience that are difficult to communicate visually. Listening can connect present experience with recorded pasts. Yet recording and broadcasting are never neutral: who records, who speaks, who edits, who is heard and who listens remain central curatorial questions for the PRISON RADIO festival team. We take this into account

by providing a broad space for improvisation and conversation in open mic spaces during the live radio shows.

From Kosovo, the programme opens toward other experiences of incarceration: an innocently imprisoned person in Colombia, music connected to New Bell Prison in Cameroon and prisons in Malawi, traces of the Stasi prison system in Germany, musical playlists curated by Iranian artists in exile or PRISON RADIO festival artists and the curatorial team, interviews with Pjetër Arbnori, At Zef Pllumi, Fatos Lubonja, Yassin al-Haj Saleh and others alongside audiobooks, readings, lectures, interviews, documentary recordings and experimental radio works.

The radio programme does not propose a universal experience of prison. Instead, it creates a window into different ways people have experienced, survived, researched, remembered and artistically approached confinement. Radio connects these experiences without making them identical. For 72 hours, the Former Prishtina Prison, Hani i dy Robertëve and the radio networks around them become transmitters and receivers: liminal spaces where tacit knowledge becomes audible, where voices cross walls, and where listening becomes a shared social practice.

The Prison Museum of Prishtina,
BURGU I IDEALIT

The Prison Museum of Prishtina, The Prison of Ideals, is located in the building of the former Pre-Trial Detention Center in Prishtina, also known as the District Prison. Built in the 1950s, the building operated until 1999 and, during this period, became a site of imprisonment, interrogation, and torture for thousands of political activists, dissidents, and other prisoners, particularly members of Albanian political organizations during the Yugoslav period. As part of the project for the functionalization of the museum space, supported by the Ministry of Culture, Youth and Sport for the years 2024-2026, the organization Molla e Kuqe has realized a series of cultural and artistic activities addressing themes of memory, narratives of the past, and the transformations that have shaped the history of Albanian prisoners during the Yugoslav period and beyond. The Prison of Ideals was also a prison of ideas: every thought, demand, or idea that challenged the political order of the time and the fundamental concepts of the regime was persecuted, imprisoned, and suppressed. Today, the museum preserves a fragment of this history of resistance, serving as a space of testimony, reflection, and remembrance.

The activities of Molla e Kuqe unfold through various artistic forms, exploring the difficult experiences of imprisonment and the memory of prisoners through narrative structures that open new horizons of interpretation. These approaches revisit and reinterpret experiences of the past while bringing new perspectives that provide historical heritage with renewed expressive power and a contemporary dimension.

Activities such as A Man in Prison Counts Everything, What Do You See?, What is Light For?, Collective Effervescence, and the performance Qark i (pa)mbyllur burgjesh, among many others, aim to make the experiences connected to this real historical space more tangible and accessible to visitors.

Molla e Kuqe will organise special guided tours during the PRISON RADIO Festival.

Burgu i Idealit. Former Prishtina Prison / Ish-Burgu i Prishtinës © Ministry of Culture, Youth and Sport of the Republic of Kosovo

Adina Camhy, born in Graz, lives in Vienna (AT). Camhy studied architecture at TU Graz and UPV Valencia (ES) and Master Critical Studies at the Academy of Fine Arts Vienna (ongoing). Camhy researches, deconstructs and remixes. Their works, which span across various media such as sound, video and visual arts, are shown in public spaces, swimming pools and coffee houses as well as at festivals, cinemas and exhibitions. Camhy's music features in performances, films and radio plays. They are interested in the pressing questions of the now, in technology, history and memory, in peripheries and glimpses beneath surfaces.

For PRISON RADIO she created her sound installation so that we'd never feel alone is a quote from an interview with Teuta Bekteshi, a former political prisoner conducted by Oral History Kosova and refers to the prisoners' communication with one another. The work references the knocking signals that were used to communicate through walls and via radiator pipes. These acoustic signals became an expression of solidarity and hope amongst the prisoners: for example, they were used to warn of the presence of prison officers, to call for a strike, or simply to say 'good night'. The sound installation can be experienced spatially and is complemented by quotes from former political prisoners.

In her live concert, Camhy weaves together works and improvisations from the last three years, during which she has been struggling with Post-Covid syndrome: field recordings from the rugged karst landscape, improvisations recorded on a wooden church organ in an Alpine mountain village, and poem-like fragments dealing with chronic illness and hope. Camhy's music involves electronic sounds, field recordings, vocals and effects, creating subtle, alienating and eerily fragmented soundscapes that range from noise and ambient to drone and industrial. For the concert organised as part of PRISON RADIO, she includes fragments from Prishtina Prison: sounds and songs of solidarity.

Supported by:



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Founded in 2019, Lumpen Station is an independent online radio platform dedicated to contemporary art, sound, and experimental broadcasting. Conceived as a space for artistic production rather than simply distribution, it develops radio-happenings, site-specific broadcasts, sound archives, and interdisciplinary collaborations with artists, curators, museums, festivals, and cultural venues. Combining live transmission, improvisation, installation, and digital tools, Lumpen Station explores radio as an artistic medium capable of expanding performance beyond physical space. Alongside its own productions, the platform hosts associated projects that share its editorial vision, fostering experimentation, dialogue, and new forms of artistic exchange across local and international contexts.

Andrea Marioni (1986) is a Swiss artist, curator, and founder of Lumpen Station. His interdisciplinary practice moves between performance, installation, photography, sound, and radio-happenings, investigating the intersections of psychology, collective memory, and social

rituals. Drawing from field research, DIY culture, and conceptual art, he transforms found materials and everyday situations into critical and poetic experiences.

Alongside his personal work, he develops artist-run initiatives and curatorial projects that privilege experimentation, collaboration, and process-based practices. His work questions conventional boundaries between artist and curator, artwork and event, creating fluid situations where participation, perception, and dialogue become central artistic materials.

For PRISON RADIO Lumpenstation is conducting 72h of radio broadcasts, radio art performances, interviews, round table discussion, concerts, artist talks, open studio, and sound art interventions with live sessions and open studios at the Burgu i Idealit and at Hani i dy Robertëve.



© Lumpenstation

23 Andrés Arizmendy Benavides & Juan Camilo Herrera Casilimas (CO)

Juan Camilo Herrera Casilimas is a Colombian artist, teacher and researcher. His practice focuses on creating experiences that, through the body and artistic languages, aim to enable encounters between otherness, communities and territories, as well as the construction of intercultural and intergenerational dialogues and the emergence of sensitive, critical and active perspectives towards social reality. He belongs to CorpoTapioca, an organization that carries out interdisciplinary artistic processes with Indigenous populations in the Colombian Orinoco-Amazon region, and to Colectivo Libre Colibrí which develops initiatives with/for children in Northern Cauca, Pasto, and Bogotá. Currently he is professor at the Faculty of Arts of the National Pedagogical University (Colombia).

Andrés Arizmendy Benavides is a Colombian audiovisual creator, cinematographer, editor, and visual artist whose interdisciplinary practice moves across film, performance, image, sound, and contemporary technologies. His work has developed through fiction, documentary, video dance, and installation projects, with a particular interest in the relationships between body, memory, territory, power, and representation. He has also worked in collective creation processes, pedagogy, and cultural production, and in recent years has explored the critical use of artificial intelligence tools within artistic and audiovisual practices. Together with Juan Camilo, he realized several projects, including their dedicated installation Celda B-8 ¼ about the lifestory of Miguel Ángel Beltrán for PRISON RADIO.

In 2009, Colombian sociologist Miguel Ángel Beltrán was arrested, accused of links to the FARC guerrillas by the government of Álvaro Uribe Vélez as part of its “democratic security” policy aligned with the US counterterrorism efforts. This judicial setup cost him six years of freedom and a stigma that persists despite his acquittal. Based on his testimony and their reflections on the prison system, they propose this expanded essay, which seeks to subvert the sensory and symbolic order of prison through a listening and encounter experience, while contributing to the urgent tasks of making state crimes visible and providing symbolic reparations for their victims.



© Andrés Arizmendy Benavides & Juan Camilo Herrera Casilimas

Anouk Albrecht is an interdisciplinary artist based in Nuremberg and Amsterdam. She is currently completed her Bachelor's degree in the Fine Arts department at the Gerrit Rietveld Academie and will graduate next year from the Academy of Fine Arts Nuremberg, Germany. For several years, she was a member of the sound collective Dynamic Acoustic Research, which explores space through sound and collective forms of listening. Emerging from an understanding of art as a relational and unstable process, her work takes the conditions under which bodies come into presence as its starting point. She works across installation, sculpture, video, text, and sound to investigate performance as a state of exposure, repetition, and self-preservation. She is interested in the tension between persistence and failure, and in the moment at which performance begins to lose its sovereignty.

Episode 6, an ongoing nomadic performance piece is presented with one to three performers across different countries, each iteration is site-specific. The performance is built on fragile, self-made radio microphones and their inability to reliably transmit audio signals. While the performer is equipped with one of these microphones and one radio that is tuned into the frequencies of the microphone sender in her hand. Failure treated not as a technical problem but as a choreographic condition. Operating as a small pirate radio station with a transmission radius of approximately 25 metres, the microphone broadcasts into the local radio spectrum. The performer exists simultaneously in physical space and in the radio field, continuously working to establish, maintain, and recover a connection as it breaks apart. Voices, music, news, and advertisements enter the performance, shifting its context — at times overwriting the performer, at others interrupted by her actions.



Elife (Eli) Krasniqi is an anthropologist historian and writer. Her research explores gender, memory, social movements, historical inequalities, and marginalised histories. From 2018 to 2023, she taught and conducted research at the Southeast European History and Anthropology (SEEHA) working unit, Institute of History, University of Graz. Currently she is a University of Regensburg SEED Postdoc Fellow at SEEHA. For many years intermittently, she researched various aspects of the resistance movement, commonly known as *Ilegalja*, and in recent years her attention shifted to the politics and gendered archives of the movement.

For PRISON RADIO she contributes a lecture with the title *Gendered Histories of Resistance and Imprisonment* as well as a masterclass titled *Archives in Suspension: Temporalities of the Resistance Movement in Kosova*. In her lecture she will examine the gendered history of the Kosovo Albanian Resistance Movement, commonly known as *Ilegalja*. It will first give a brief history of the movement and then focus on the experiences of women in resistance and imprisonment. Through stories and experiences scattered across diaries, songs, oral histories, and other sources, the talk will trace genealogies of women's resistance and ask what these sources allow us to see. In particular, it will look at how these forms of archive bring forward not only the political aspects of women's experiences of resistance and imprisonment, but also their affective dimensions.

Her masterclass *Archives in Suspension: Temporalities of the Resistance Movement in Kosova* explores the

fragmented and dispersed archive of the Kosovo Albanian Resistance Movement, commonly known as *Ilegalja*. Diaries, prison writings, underground publications, court records, songs, and retrospective testimonies emerged at different historical moments and under different conditions of possibility. Rather than approaching these materials as an incomplete archive awaiting completion, the masterclass asks what their uneven temporalities can tell us about resistance and its historical knowability. Through selected materials, participants will consider how illegality, imprisonment, secrecy, retrospective narration, and delayed recognition shape what enters the archive, when it becomes accessible, and how it can be interpreted.



© Kosovarja e Re & Uridije Lajçi

Elsa Demo has been an independent Albanian journalist covering arts and culture since 2000. Together with scholar Ardian Klosi, she co-edited the anthologies *Albania Remembers, 1944-1991* and *Albania Tells, 1991-2010*. She is the author of *At the Theatre* (critical writings, essays, and polemics), as well as several plays: *Ash Green on Black*, presented at the *Dramatikerinnenfestival*, Graz, *The Wind Knows My Body*, winner of Eurodrum 2026-Albania, *The Man Who Felt Everything*, inspired by the folktales of Father Donat Kurti, which she also directed for the stage; and, most recently, *Salambo Reads the Newspaper*. Elsa lives in Tirana. For PRISON RADIO she opened her archives and is contributing in various ways. One cell in the prison for example is about her iconic interview with writer Zef Pllumi.

In her Live Radio Essay *From the Silence of Words* she raises the question, if under high repression „free literature“ is even possible: „It is true that, under the dictatorship, Albania lived for 45 years with a model of cultural hegemony, but this does not mean that free literature was not created. It emerged in silence as a counterculture, as a form of resistance among certain authors who endured internment, political imprisonment, forced-labor camps, and, in some cases, even psychiatric institutions. Along with the authors themselves, vivid texts have reached our own time from those places; others were composed and preserved in memory within prison walls, in isolation, only to be committed to writing in a free Albania. In doing so, they restored to the Albanian cultural world some of the universal human values that the communist

paradise had banished from its garden.“

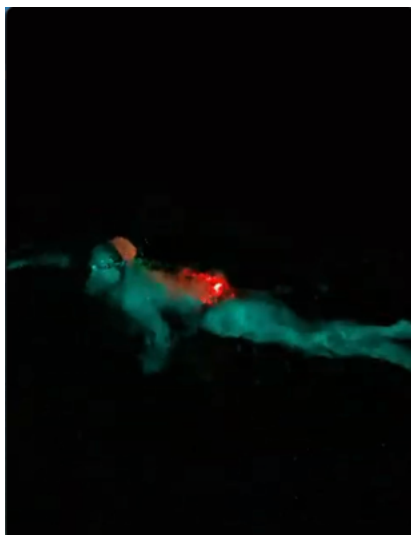
For her second live contribution *From the Ashes of Images* in dialogue with Krenar Zejno during the live Radio sessions she talks about Maks Velo, who was arrested and sentenced in 1978, accused of defying the doctrine of Socialist Realism through work inspired by Modigliani, Braque, and Picasso. The secret police confiscated and burned some 264 of his works. He nevertheless managed to save a cycle of abstract drawings from 1964, entitled *Three Signs* and a *Reclining Figure*, executed in ink wash. These may be regarded as among the earliest works of abstract and Surrealist art in Albania. They will reconstruct the image of an eccentric and polemical artist who moved with ease between architecture, visual arts, and literature. Until the end of his life, Velo remained an outspoken defender of cultural heritage, an active voice in media, and a sharp provocateur of debate on the role of the artist under dictatorship.



© Elsa Demo

Eva Buzo is an Albanian-Australian long-distance open-water swimmer who, in 2024, completed the approximately 92-kilometre crossing of the Strait of Otranto from Italy to Albania, swimming continuously for more than 35 hours and becoming the first woman to complete the crossing. Her long-distance swims also include the English Channel and Juanchaco to Buenaventura in Colombia. Moving through changing currents, temperatures and weather conditions, Buzo's practice is shaped by physical and mental endurance and the relationship between body, distance and open water. Alongside her swimming practice, she works internationally as a human rights lawyer, with a focus on international criminal law and human rights.

For PRISON RADIO, she is contributing to the 7K Poetical Community Run I am out with lanterns, looking for myself in Gërmia Park together with mountaineer Uta Ibrahim, as well as to a live radio dialogue with Ebi Spahiu, who accompanied her crossing from Italy to Albania by boat. Together, they will talk about limits, mental strength, what it means to swim for such an extraordinary distance, the physical and mental challenges of long-distance open-water swimming, and the kind of friendship and trust that an experience like this can forge.



© Eva Buzo

28 HAM Radio Orchestra Kosova (KS)

The Kosovo Radio Amateur Association (SHRAK) promotes and develops amateur radio communications in Kosovo, focusing on technical knowledge, education, community engagement, and emergency communication.

SHRAK organizes training programmes for new radio amateurs, practical workshops, and technical activities around radio communication, HF propagation, antenna systems, radio technology, and operational skills. The Association also promotes the important role of amateur radio in emergency and disaster communications, working to strengthen communication preparedness and resilience.

Through national and international radio-amateur networks, contests, and events, SHRAK connects Kosovo's radio amateurs with the wider global amateur-radio community and encourages young people to engage with electronics, telecommunications, and practical communication technologies.

For PRISON RADIO, SHRAK turns this practice of transmitting, receiving, and searching across frequencies into part of a live sonic experiment. During the Tonic Train concert, members of the association will form a radio orchestra on the rooftop of Burgu i Idealit, using their ham radios to catch whatever signals, voices, fragments, noises, and transmissions they can receive from the air around them. These live radio signals will become part of the concert, opening the prison to frequencies travelling across geographical and physical boundaries.



© SHRAK

Hazir Reka, born in 1961 in Ferizaj, Kosovo, began his career as a photojournalist in 1984 at Bota e Re and later worked for Zëri. His documentary and artistic photographs have appeared in numerous international publications, including The New York Times, International Herald Tribune, and Libération. Since 1998, Reka has worked as a photographer for Reuters. He has documented the Kosovo War, from the events in Prekaz to the entry of KFOR troops, and has also covered all political developments in Kosovo since the 1980s. His work has been exhibited internationally and published in several books. Reka's photography represents an important visual testimony to political upheaval, war, social change, and everyday life in Kosovo.

For PRISON RADIO Hazir Reka opened his archive with a very rare shot from outside the former Prishtina Prison.



© Hazir Reka: Dalja nga Terri, 1991

Veton Surroi, leader of the Kosovo Parliamentary Party, was arrested on June 26, 1991, and sentenced to 60 days in prison on charges of disturbing public order. He had taken part in organizing a silent demonstration in Pristina, The Burial of Violence, on June 13, 1991, in protest against the violence being carried out by the Serbian authorities against Albanians. The demonstration had not been officially authorized. Surroi was arrested despite the peaceful nature of the protest. Amnesty International considered him a prisoner of conscience, regarding his sentence as unjust and politically motivated. Upon his release from prison, he was accompanied by his lawyer, Bajram Kelmendi, who was executed together with his two sons in March 1999.

"The photograph of Veton Surroi leaving prison was taken secretly because photographing the prison was prohibited. I received information from his lawyer, Bajram Kelmendi, that Veton Surroi was going to be released, so I prepared myself and took the photograph through the window of a car." Hazir Reka

Ilir Bajri is a Kosovo composer, pianist, sound artist and cultural practitioner working across music, improvisation, sound and interdisciplinary artistic practice. His work frequently engages with experimentation, collaboration and the relationship between sound, space and memory. For the PRISON RADIO Festival, Bajri develops a new live work in which voice, electronic manipulation and improvisation turn Foucault's language of discipline into sonic material.

He opens the PRISON RADIO festival with a live sonic interpretation of Michel Foucault's *Discipline and Punish*. Fragments of Foucault's seminal work are recorded in several languages, then looped, layered, filtered and gradually fragmented into words, syllables, breaths and noise. Language itself becomes subjected to repetition, ordering, interruption and control, echoing the disciplinary mechanisms Foucault traces from prisons into schools, factories, hospitals and everyday social life. Yet while the voices are sonically confined inside the Former Prishtina Prison, the performance is transmitted live by radio and thereby crossing its physical walls and turning sound into a means of escaping confinement.



© Ilir Bajri

Knut Aufermann is a radio artist, musician, organiser, writer, curator and lecturer. He plays improvised electronic music using various forms of audible feedback. Together with Sarah Washington he runs the project Mobile Radio investigating alternative means of radio production. Their works have been broadcast on more than 60 radio stations across the globe as well as in gallery contexts e.g. at 30th São Paulo Biennial and documenta 14. In 2016 Knut Aufermann was the artistic director of the Radio Revolten Festival in Halle (Germany), and in 2022 the artistic co-director of Radio Art Zone in Esch (Luxembourg). He is a co-founder of Resonance FM and the Radia network.

With remnants and seeds Knut Aufermann takes the audience on a guided listening tour through the prison complex. Together we will listen out for what might have been, what is there now, and what the future might hold.

In their Masterclass Mobile Radio: 20 years of Radio as Art Knut Aufermann & Sarah Washington present selected works from their 20 years as Mobile Radio, a project dedicated to the development of radio as art. One central theme of their work concerns radio as a function of locale, primarily meaning that sound and energy are shaped by the space radio is transmitted from. They will give insights into their work with an international network of artists and broadcasters, and encourage questions and the sharing of experiences by the participants.

Alongside these contributions, Knut is also part of Tonic Train, his long-running improvisational duo with Sarah Washington. Using electronic instruments and feedback as material, Tonic Train creates live compositions in which signals are continuously transformed, redirected and returned into the sound itself.



Portrait photo, © Peter Meyenschein

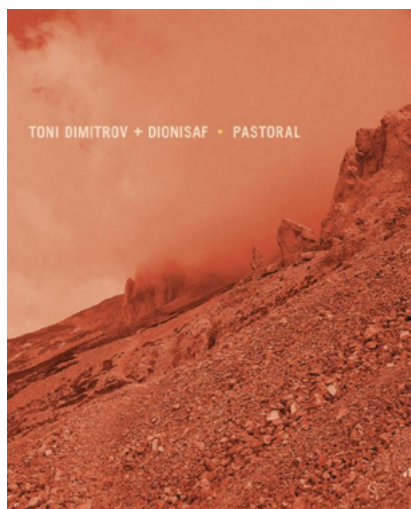
Kolektiv is an independent cultural organization based in Prizren, Kosovo, working with music as a cultural, educational, and collective practice. Through concerts, workshops, listening sessions, performances, and its community radio platform, Kolektiv explores music and sound as tools for learning, cultural exchange, and community building.

Kolektiv Radio will take over Hani i dy Robertëve and create a space for listening, exchanging, and music performances starting after the concerts in Burgu i Idealit. The listening and music line ups will start every day from 19.00 and will be complemented and live broadcasted by Lumpen Stadion from Studio Hani.



Toni Dimitrov is a multimedia and sound artist, radio host, curator and cultural producer based in Skopje, North Macedonia. For more than 20 years, he has worked across radio, independent music and contemporary art. His practice combines field recording, ambient, drone, experimental music, soundscape and radio art, exploring memory, place, social movements, utopian and dystopian imaginaries, and the relationship between sound and social space. He transforms recorded environments into abstract sonic material for performances, installations, broadcasts and collaborations. Dimitrov founded Élan Vital Recordings and Post Global Recordings and formerly directed the Cultural Information Centre in Skopje. He continues his independent work.

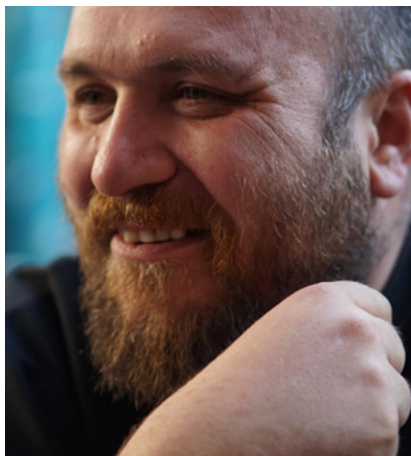
Listening backward is a live sound performance built from field recordings and their real-time manipulation. Fragments of landscapes, cities, machines, voices and overlooked sonic details form a personal archive of places and moments that have changed or disappeared. During the performance, these recordings are layered, stretched, repeated, filtered and distorted, creating unfamiliar sonic spaces. The work explores the tension between archive and presence, memory and transformation. Within PRISON RADIO, sound becomes transmission: traces travel beyond their original location and are reassembled anew. Referencing Edward Bellamy's 1888 novel, the piece imagines possible futures through sonic remains of an already recorded past.



TONI DIMITROV + DIGNISAF • PASTORAL

Labinot Kelmendi is a philosophy scholar from Prishtina. He earned his Ph.D. in Philosophy from the University of Zagreb. For more than a decade, he has served as a teaching assistant and lecturer at the University of Prishtina, where he currently holds the academic rank of Assistant Professor. He teaches courses in Aesthetics, Contemporary Philosophy, Introduction to Phenomenology, as well as *Communitas* and *Immunitas*. Kelmendi has published scholarly articles and critical essays on visual art, music, and film. He serves as a member of the Executive Board of the Kosovo Philosophical Association and is the founder and chair of the Symposium on Philosophy, Art, and Technology, *Filozofema*. He is currently the vocalist of the experimental/alternative band *Elektorati Intelektual*.

This lecture *Noise as a mirror of society* proposes noise as a possible avenue of escape from this regime of visibility. In this context, Ismail Kadare's neologism *zhurmhuria* (Noiseology) is employed as a conceptual framework that encompasses the ontological, aesthetic, and socio-political dimensions of noise. The argument unfolds through a dialogue between Jacques Attali, who interprets noise as both a mirror of and an existential condition for social transformation; Michel Serres, for whom noise constitutes the chaotic background from which material and communicative systems emerge; and Jean-Luc Nancy, in whose work listening is articulated as an onto-phenomenological mode of exposure to the vibration of being.



© Prison Radio Team

Maja Zećo, originally from Sarajevo and based in Scotland since 2015, is an interdisciplinary artist-researcher working across performance art, sound and moving image. Her research often involves soundwalks, listening excursions through which she engages with places of complex socio-polities. In her performance practice, critical explorations of identities, decoloniality, and Balkan futurisms have led Maja to self-burials, diving into water to recall memories, sensory-impairment experiments, and endurance practice. She presented her work across the UK and internationally, including Australia, Italy, the Netherlands and the ex-Yugoslav space.

Retracing Steps is Majas Sound-walk through Prishtina. During this group listening excursion (soundwalk) we will explore the contemporary soundscape of Prishtina by retracing the steps of Blerta's walks to school in the 1990s, the period in which many children were segregated from public schools and were educated in an improvised system, aside from the official political regime. The group will navigate narrow streets and intimate neighbourhoods while carefully listening to the sounds around them, mediated by Maja's prompts and Verena's writing about school journeys. The walk will start in the proximity of Blerta's home and will end at the site of the school that no longer exists, evoking memories and imaginations, past and present.

With her live, walking performance *Defend and Protect / Odbrana i Zaštita / Mbrojtje dhe Ruajtje* Maja explores the experience of military drone sounds as sensed at ground level. During the performance, Maja is wearing a handmade 'bulletproof' vest made of heavy-duty bags filled with over 20 kg of soil, from which she emits drone sounds. The work questions our sense of safety, personal agency and complacency in relation to military drones used as weapons as well as tools of surveillance, causing stress, PTSD and loss of life. *Defend and Protect* represents a sonic action in public spaces that, on a more personal level, allows space for contemplation and listening in solidarity with those living under current threats. The audience will be welcome to use their own phones and Bluetooth speakers to join Maja in this sonic action.



© Gjorgje Jovanovik

Orgest Azizi is a researcher and translator in the fields of philosophy and the humanities. He was born in Vlorë in 1974 and studied Philosophy and Sociology in Tirana, Philosophy at Paris 8 University, and later Classical Greek and Latin Philology at Sorbonne University. His interests revolve around the categories of emancipation, encounter, discourse, stuttering, and, more broadly, heterogeneous forms of stepping outside oneself. He has translated into Albanian works by M. Foucault, G. Agamben, P. Ricoeur, and E. Weil, and most recently a volume of essays on the Iliad by S. Weil and R. Bessaloff.

For PRISON RADIO, Orgest Azizi prepared his lecture *Drowned Voices, Wild Grass*, bringing together different strands of thought and unexpected worlds in relation to prison and radio. Last year, we marked the 50th anniversary of the original publication of *Discipline and Punish* through the lens of light: the prison as an optical machine, and the political appearances and disappearances of the body. 2026 marks the centenary of Michel Foucault's birth (1926–1984). This festival offers an occasion to explore the sonic dimension of the work of an author who was also an intensive practitioner of radio.

Foucault is also a “theoretical voice,” one of the first fetishized - and massively recorded - voices of theory.

This sonic over-presence-and male presence-stands in contrast to the silence of the prison and to the absence of a sonic dimension in his study. Even more so when it comes to the female dimension, both of the prison and of the voice. Yet the prison is a place of all kinds of noises, murmurs, screams, groans, messages - even chirping. A revolutionary affirmation of life, as attested by Rosa Luxemburg's *Prison Herbarium*.



© Rosa Luxemburg, *Herbarium*

© Orgest Azizi

Oral History Kosovo is an independent oral history research initiative bringing together people from different generations, nationalities, and levels of expertise. It is dedicated to recording and documenting life stories from Kosovo and beyond, and making these narratives accessible to the public. Founded in 2012, the initiative brings together researchers from different fields with the aim of creating an archive of individual voices that are often absent from Kosovo's official histories. Through filmed interviews, transcription, and translation, the initiative approaches oral testimony as a complex form of historical knowledge, attentive to memory, contradictions, and personal experience. Oral History Kosovo places the narrator's voice and perspective at the centre, allowing individual stories to offer a more plural and intimate understanding of the past.

As part of the Prison Radio programme, we will broadcast selected and shortened fragments from interviews conducted by the Oral History Initiative (KS) with former political prisoners and activists involved in periods of resistance in Kosovo. The selection of twelve recorded interviews with former prisoners explores political organization, resistance, interrogation, imprisonment, repression, as well as the intimate memories of several generations in Kosovo, including those of Hydajet Hyseni, Afide Topalli, Rexhep Bunjaku, Berat Luzha, Zahrije Podrimqaku, Shukrije Gashi, Ibish Neziri, Teuta Hadri, Meriman Braha, Hava Shala, and Hasan Dërmaku. The interviews are broadcast with the permission of KOHI throughout the days of the PRISON RADIO festival in Prishtina.

Sarah Washington creates radio, installations and events, and performs improvised music with self-made electronics. A co-founder of Resonance FM and the radio art network Radia. Commissions include radio for Tate Modern, London (2007), 100-day station for the 30th São Paulo Bienal (2012), and programmes for SAVVY FUNK, documenta 14 (2017). In 2016 she co-curated the Radio Revolten festival, in 2022 was joint Artistic Director of Radio Art Zone for Esch22. In 2005 she co-founded the project Mobile Radio, which has produced and taught radio art in 23 countries. Her anthology Radio Art Zone was published by Hatje Cantz in 2023.

For PRISON RADIO Sarah developed a site-specific sound installation: As we climb up and reach the tower cabin, the ever-watchful prison guards now driven out, we will find a lot of questions circulating. From a distant perspective, what end did the observation and punishment of a population serve? And crucially, as we survey the broken buildings below — what became of the incarcerated, what secrets do the living keep? Different Light searches for an energetic shift in perspective, by attempting to imprint a trace of two former prisoners - Akile Dedinca Zhegrova & Abdullah Zhegrova directly onto the fabric of this highly symbolic site of oppression. Together we seek to transform a danger zone brimming with foreboding into a celebration of a love born out of struggle.

In their Masterclass Mobile Radio: 20 years of Radio as Art Sarah Washington & Knut Aufermann present selected works from their 20 years as Mobile Radio, a project dedicated to the development of radio as art. One central theme of their work concerns radio as a function of locale, primarily meaning that sound and energy are shaped by the space radio is transmitted from. They will give insights into their work with an international network of artists and broadcasters, and encourage questions and the sharing of experiences by the participants.

Sarah is also part of Tonic Train, her long-running improvisational duo with Knut Aufermann. Using electronic instruments and feedback as material, Tonic Train creates live compositions in which signals are continuously transformed, redirected and returned into the sound itself.



© Private Family Archive of Akile Dedinca Zhegrova & Abdullah Zhegrova

After studying at Fotoklasse Zürich, Thomas Krempke worked as a filmmaker. He was one of the authors of the Swiss cult film *Züri brännt* (1981) and worked as picture designer for international film productions and as curator at film festivals. Since 2008, photography has been at the center of his creative practice. His works explore the relationship between image and text and question our perception. His book *The Whispering of Things* was published by Edition Patrick Frey in 2019. He has participated in various solo and group exhibitions. Since 2020, he has been working on the long-term project *Ëndërr!*, an exploration of photographic vision and the perspective on Albanian reality.

Taking inspiration from the poem *Ëndrrat*, written by Visar Zhiti in 1982 while imprisoned in the Albanian prison of Spaç, the installation *Befas u zgjove...* (You suddenly woke up...) explores the relationship between dreams, expectations, and reality through images, music, sound and text. The poem can barely be heard, yet it appears clearly in sign language, enigmatic and yet understandable, like the language of a dream:

"Patjetër je duke ëndërruar/ se ëndrrave pranga s'u vënë dot." (Surely you are dreaming/ for dreams cannot be shackled.) Until waking - and then what?

The installation was created specifically for the PRISON RADIO festival at the former Prishtina Prison.

Sign language interpretation by
Franceska Xhunga;

Music by Francesco Giudici



Formed in the year 2000, **Tonic** Train is the experimental electronics duo of Sarah Washington and Knut Aufermann. It joins two methods of early electronic music practice: the appropriation of electronic circuits (aka circuit bending) and the improper use of electronic equipment (aka no-input mixing desk). They also utilise radios and ultrasonic devices. Tonic Train's artistic realm is connected to the electronic music experimentation of David Tudor, and they have toured with sonic pioneer Alvin Lucier.

For PRISON RADIO, Tonic Train have invited the Ham Radio Association of Kosovo to perform with them in a site-specific concert in the prison courtyard, using the grid of its open roof to catch radio signals and bring them into the prison. Ham radios become musical instruments, producing interference and connecting the sounds of the prison courtyard with radio signals from the city and beyond.



© Tonic Train

Uta Ibrahimi is a Kosovar-Albanian mountaineer who, in May 2025, became the first person from the Balkans to climb all 14 of the world's mountains above 8,000 metres, completing an eight-year journey across the world's highest peaks. In 2017, she had already become the first Kosovar to summit Mount Everest. Her mountaineering practice is shaped by physical and mental endurance, extended periods in extreme environments, and a close relationship with mountains and nature. Ibrahimi is also the founder of Butterfly Outdoor Adventures and the Utalaya Foundation, through which she promotes mountaineering, outdoor culture, environmental awareness and engagement with nature.

For PRISON RADIO, Uta and ultra swimmer Eva Buzo bring their experiences into a collective 7K run through Gërmia Park. The Poetical Community Run approaches exercise as a shared practice of movement and endurance, finding a rhythm and experiencing distance through the body. Across mountains and open water, Uta Ibrahimi and Eva Buzo have developed extraordinary practices of endurance, moving for hours and days through changing environments, weather, exhaustion, and physical and mental limits.

During the run, Uta and Eva respond to poetic prompts around landscape, body, endurance and mental strength. The conversation asks what shapes their practices and what happens when the body reaches its limits: when does the body enable freedom and movement, and when can it become a form of confinement? Their responses become part of a moving radio conversation about endurance, mental strength, physical limits and what it means to keep going.

The run and conversation will be recorded and broadcasted for PRISON RADIO.

This is a community run, not a race.



© Uta Ibrahimi

LIVE RADIO

Lumpenstation

Every day from 12:00 Live Radio at Studio Burgu at Burgu i Idealit and from 19:00 Live Radio at Studio Hani in Hani i dy Robertëve.

Kolektiv Radio Listening & Music Sessions

10–12 September 2026
Every night starting at 19:00

Hani i dy Robertëve
Studio Hani

LECTURES

Labinot Kelmendi
Noisology: Noise as Mirror of Society
Friday, 11 September 2026
16:00

Burgu i Idealit
Shëtitörja e Madhe
Studio Burgu

Elife (Eli) Krasniqi
Gendered Histories of Resistance and Imprisonment
Friday, 11 September 2026
17:00

Burgu i Idealit
Shëtitörja e Madhe
Studio Burgu

Orgest Azizi
Drowned Voices, Wild Grass
Saturday, 12 September 2026
17:00

Burgu i Idealit
Shëtitörja e Madhe
Studio Burgu

Elsa Demo
From the Silence of Words
Live Radio Essay
Saturday, 12 September 2026
16:00

Burgu i Idealit
Shëtitörja e Madhe
Studio Burgu

MASTERCLASSES

Sarah Washington & Knut Aufermann
Mobile Radio: 20 years of Radio as Art
Friday, 11 September 2026
10:30–12:00

Burgu i Idealit
Shëtitörja e Vogël

Elife (Eli) Krasniqi
Archives in Suspension: Temporalities of the Resistance Movement in Kosova
Saturday, 12 September 2026
10:30–12:00

Burgu i Idealit
Shëtitörja e Vogël

COMMUNITY EVENTS

Uta Ibrahim & Eva Buzo

“I am out with lanterns, looking for myself.”

7K Poetical Community Run

Friday, 11 September 2026

09:00–10:00

Meeting Point:

Gërmia Park: Bus Stop

Maja Zeço

Retracing Steps

with Blertë Ismajli and Verena Walz
Soundwalk

Sunday, 13 September 2026

10:00

Meeting Point: Përmendorja Bajram Kelmendi (Dragodan)

Registration: info@stralli.org
or at Burgu i Idealit

Limited number of participants

CONCERTS

Ilir Bajri

Opening Concert

10–13 September 2026

17:00

Burgu i Idealit

Shëtitorja e Madhe

Studio Burgu

Tonic Train feat. HAM Radio Orchestra
Kosova

Concert

Friday, 11 September 2026

18:00

Burgu i Idealit

Shëtitorja e Madhe

Studio Burgu

Adina Camhy

Saturday, 12 September 2026

18:00

Burgu i Idealit

Shëtitorja e Madhe

Studio Burgu

Toni Dimitrov

Listening Backward

Musical Performance

Saturday, 12 September 2026

Starting at 20:00

As part of Kolektiv Radio Listening &
Music Sessions

Hani i dy Robertëve

Studio Hani

PERFORMANCES

Maja Zeço

**Defend and Protect / Odbrana i Zaštita/
Mbrotje dhe Ruajtje**

Live Performance

Friday, 11 September 2026

15:00

Burgu i Idealit

Anouk Albrecht

Episode 6

Performance

Saturday, 12 September 2026

15:00

Burgu i Idealit

Shëtitorja e Madhe

Studio Burgu

Knut Aufermann

Guided Listening Tour / Closing

Performance

remnants & seeds

Sunday, 13 September 2026

11:30–12:00

Burgu i Idealit

Entry Hall

Radio Program

THURSDAY 10.9.

→17.00

PRISON x PRISON

Opening of the Prison Radio Festival
Live from the Former Prishtina Prison

PRISON x ARCHIPELAGO

Opening Concert with Ilir Bajri (KS)
and a sonification of Foucault's
Discipline and Punish

PRISON x RADIO LIVE

Lumpen Station (CH) Live from the
Former Prishtina Prison

PRISON x BURNING 1

After the Concert "Brennung 1"
Sound installation by Holger Czukay
shaped by Arthur Schmidt's memories of
imprisonment in Stasi prisons in the GDR

→20.00 - 00.00

PRISON x NIGHTS

Kolektiv Radio (KS) curates a Listening
and Music Session live from Hani i dy
Robertëve with Agona and Somer

Lumpen Station (CH) Live from
Hani i dy Robertëve

→00.00 - 8.00

PRISON x LISTENING

*Dedicated Sounds, Radio Art, Poems
Readings and Interviews on Imprison-
ment and Experiences of Imprisonment
with*

Karim Aït-Gacem Radio Parloir: Voices
from Lantin with 15 ans. Selected audios

from the radio workshop with inmates
from the Lantin Prison in Wallonia/Bel-
gium. The piece is in French.

111 is an audio installation by Brazilian
artist Nuno Ramos responding to the
1992 Carandiru prison massacre in São
Paulo, in which military police killed 111
prisoners. This installation took place as
part of the commemoration of the 20th
anniversary of the massacre. Brazilian
artist, Nuno Ramos, is reading the names
of the 111 prisoners. The piece is in
Portuguese.

Diána Vonnák & Bálint Halle Alien,
Ghost is a series of audio meditations on
witnessing and complicity, drawn from
anthropological work in wartime Ukraine.
Through portraits, soundscapes, dreams
and reflections, it traces the disorienta-
tion, rage, grief and guilt of observing war
while confronting the limits and bureau-
cratic language of reporting crises to
distant audiences.

Meet the Artist: Selected audio and sound
works of Sarah Washington: MORSON-
ATA, City of Drizzle, and 1000 Like

Lecture Montazhi i dritës by Orgest Azizi
on the 50th anniversary of Michel Fou-
cault's *Discipline and Punish*. The lecture
is in Albanian.

In dialogue with Dine Dine on imprison-
ment for spreading Freud's Theories. The
interview is in Albanian.

Zoonpoetikon & Anadil / Mother Tongue
Magazine

Kolektiv Radio's playlist selection for
PRISON RADIO

FRIDAY 11.9.

→8.00

PRISON x LISTENING

Dedicated interviews, audio and sound pieces on Imprisonment and experiences of imprisonment with Alban Beqiraj in dialogue with Yassin al-Haj Saleh a Syrian writer and political dissident.
The interview is in English.

Eli Krasniqi in dialogue with Hava Shala on gendered perspectives of imprisonment. The interview is in Albanian.

Selected interviews with former Kosovar prisoners from the archives of the Kosovo Oral History Initiative: Hydajet Hyseni, Teuta Hadri, Hasan Dërmaku, and Ibish Neziri. The interviews are in Albanian.

In dialogue with Fatos Lubonja on long-term imprisonment in Albania. The interview is in Albanian.

→12.00

PRISON x RADIO LIVE

Lumpen Station (CH) Live from the Former Prishtina Prison with

PRISON x COMMUNITY

Sarah Washington (UK/DE), Knut Aufermann (DE) and participants from the masterclass *Mobile Radio*

PRISON x LISTENING

Kolektiv Radio (KS) on the Listening and Music Sessions

PRISON x EXERCISE

Uta Ibrahim (KS) and Eva Buzo (AU/

UK) on the Community Run *I am out with lanterns, looking for myself*, Discipline and Body

PRISON x NOISE

Labinot Kelmendi (KS) on noise as a societal category

PRISON x OPEN WATER

Eva Buzo (AU/UK) in conversation with Ebi Spahiu (AL) on swimming far in open waters

PRISON x METAPHOR

Elodie Olson-Coons presents an essay exploring radical ways of thinking outside/through/after prison, from writers, political prisoners and contemporary abolitionist thinkers

15h Special Live Performance on Air

PRISON x SURVEILLANCE

Maja Zečo (BiH/UK)
Defend and Protect / Odbrana i Zaštita/
Mbrojtje dhe Ruajtje

The languages of the live broadcasts will be mostly in English and Albanian, however, there will also be parts in other languages.

→16.00

PRISON x NOISE

Labinot Kelmendi (KS) Lecture *Noisology: Noise as mirror of society*. This lecture will be in Albanian.

→17.00

PRISON x RESISTANCE

Eli Krasniqi (AT/KS)
Lecture

Gendered Histories of Resistance and Imprisonment.

The lecture will be in English.

→18.00

PRISON RADIO x TRANSMISSION

CONCERT: Tonic Train feat. HAM Radio Orchestra Kosova (Sarah Washington (UK/DE), Knut Aufermann (DE), HAM Radio Association Kosova (KS)

PRISON x BURNING 1

After the Concert "Gvoon Version 1": Sound installation by Holger Czukay shaped by Arthur Schmidt's memories of imprisonment in Stasi prisons in the GDR

→20.00 - 00.00

PRISON x NIGHTS

Kolektiv Radio (KS) Listening and Music Session live from Hani i dy Roberteve with an Open Jam Session

Lumpen Station (CH) Live from Hani i dy Robertëve

→00.00 - 8.00

PRISON x LISTENING

Dedicated Sounds, Radio Art, Poems Readings and Interviews on Imprisonment and Experiences of Imprisonment with Karim Ait-Gacem Radio Parloir: Voices from Lantin with Amour Prison.

Selected audios from the radio workshop with inmates from the Lantin Prison in Wallonia/Belgium. The piece is in French. **111** is an audio installation by Brazilian artist Nuno Ramos responding to the 1992 Carandiru prison massacre in São

Paulo, in which military police killed 111 prisoners. This installation took place live as part of the commemoration of the 20th anniversary of the massacre. Brazilian musician, Max B.O., is reading the names of the 111 prisoners. The piece is in Portuguese.

Meet the Artist:

Selected audio and sound works of Adina Camhy: KRST, Concert Post Covid Society, Grand Carry (Adina Camhy Remix) with Sanna Lu Una, and Wow performed at the Signal Festival

Curated Playlist by Mina Mohseni Songs of Resistance from Iran

Nderim Arifi Malli i yjeve. Classical guitar concert on the Day of the Missing on 30th August 2025 from the Former Prishtina Prison.

Playlist of the songs from the 11th Song Festival at Albanian Radio Television in 1972, an event that was followed by the persecution and punishment of several dozen artists.

Reading of Victor Hugo's *The Last Day of a Condemned Man* follows an unnamed prisoner awaiting execution, recording his fear, memories and shifting thoughts as death approaches. The reading is in English.

DON'T WORRY, I'LL BE YOUR SLAV &

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Kolektiv Radio's playlist selection for PRISON RADIO

SATURDAY 12.9.

→8.00

PRISON x LISTENING

Dedicated interviews, audio and sound pieces on Imprisonment and experiences of imprisonment with Nerimane Kamberi in dialogue with Sébastien Gricourt on his work at the International Red Cross in Kosovo and his experiences in the prisons he visited. The interview is in Albanian and French.

Selected interviews with former prisoners from the archives of the *Kosovo Oral History Initiative*: Berat Luzha, Zahrije Podrimqaku, Hava Shala, and Shukrije Gashi. The interviews are in Albanian.

In dialogue with Pjeter Arbnor on long-term imprisonment in Albania. The interview is in Albanian.

→12.00

PRISON x RADIO LIVE

Lumpen Station (CH) Live from the Former Prishtina Prison with:

PRISON x RESISTANCE

Eli Krasniqi (AT/KS) and participants from the masterclass *Archives in Suspension*

PRISON x SOLIDARTY

Adina Camhy (AT) on her sound installation *So that we'd never feel alone*

PRISON x VOICE

Sarah Washington (UK/DE) on the Sound Installation *Different Light*

PRISON x HOPE

Thomas Krempke (CH) on the exhibition *E di që bëhet më i bukur...*

PRISON x FREEDOM

Hazir Reka (KS) on the exhibition *Dalja nga Terri*

PRISON x ART

Elsa Demo (AL) in dialogue with Krenar Zejno (AL) *From the Ashes of Images*
15h Special Live Performance on Air

PRISON x FREQUENCY

Anouk Albrecht (DE)

Episode 6, an ongoing nomadic performance piece

The languages of the live broadcasts will be mostly in English and Albanian, however, there will also be parts in other languages.

→16.00

PRISON x LITERATURE

Elsa Demo (AL) Live Radio Essay *From the Silence of Words*.
The lecture will be in Albanian.

→17.00

PRISON x GARDEN

Orgest Azizi (AL/FR) Lecture *Drowned Voices, Wild Grass*. The lecture will be in Albanian.

→18.00

PRISON x BODY

CONCERT: Adina Camhy (AT): Camhy weaves together experiences with Post-Covid Syndrome, field recordings from

the rugged karst landscape, improvisations recorded on a wooden church organ in an Alpine mountain village, and poem-like fragments dealing with chronic illness and hope

PRISON x BURNING 1

After the Concert "Gvoon – Version 2-11": "Gvoon – Version 2-11" invited international artists like Kim Gorden (Sonic Youth and Body/Head), Jochen Arbeit (Einstürzende Neubauten) and many more to rework Holger Czukay's original material *Brennung 1*

→20.00 - 00.00

PRISON x NIGHTS

Kolektiv Radio (KS) Listening and Music Session live from Hani i dy Roberteve with Toni Dimitrov (MKD) performing *Listening backward* and Ygretmen (KS) Lumpen Station (CH) Live from Hani i dy Robertëve

→00.00 - 8.00

PRISON x LISTENING

Dedicated Sounds, Radio Art, Poems Readings and Interviews on Imprisonment and Experiences of Imprisonment with Karim Ait-Gacem Radio Parloir: *Voices from Lantin with Jolie Matonne*. Selected audios from the radio workshop with inmates from the Lantin Prison in Wallonia/Belgium. The piece is in French.

111 is an audio installation by Brazilian artist Nuno Ramos responding to the 1992 Carandiru prison massacre in São Paulo, in which military police killed 111 prisoners. This installation took place live as part of the commemoration of the 20th anniversary of the massacre. Brazilian

musician, Anelis Assumpção, is reading the names of the 111 prisoners. The piece is in Portuguese.

Verena Walz KAHN x PANTHER

A reading of the poem *Der Panther* by Rainer-Maria Rilke in many languages and an interpretation by Oliver Kahn.

Curated Playlist by Sarah Washington with Pere Ubu, Dr Alimantado, Tim Buckley, All About Eve, and many more

In dialogue with Nina Wetzel on camp and theater. The interview is in English.

Reading of Emmy Hennings' *Prison*. The novel deals with a period of imprisonment lasting around three months in total in 1914 and 1915. The reading is in English.

SABA SABA & Ufunet

Kolektiv Radio's playlist selection for PRISON RADIO

SUNDAY 13.9.

→8.00

PRISON x LISTENING

Dedicated interviews, audio and sound pieces on Imprisonment and experiences of imprisonment with Elsa Demo in dialogue with Kasëm Trebeshina.

Trebeshina was an activist of the National Liberation Front in Albania during WWII and afterwards served as a military officer, theatre actor, and writer. Because of his opposition to the literary dogmas of Socialist Realism, he was sentenced to prison and interned several times, and his work was banned, with his writings only becoming publishable after the 1990s. This interview is being broadcast for the first time as part of PRISON RADIO. The interview is in Albanian.

Selected interviews with former prisoners from the archives of the Kosovo *Oral History Initiative*: Rexhep Bunjaku, Afide Topalli, and Meriman Braha. The interviews are in Albanian.

→11.00

PRISON x RADIO LIVE

Lumpen Station (CH) Live from the Former Prishtina Prison with

PRISON x SCHOOL

Maja Zećo (BiH/UK), Blertë Ismajli (KS), Verena Walzl (AT) and participants of the Sound Walk *Retracing Steps*

PRISON x PERCEPTION

Orgest Azizi (AL/FR) discussing the lecture *Drowned Voices, Wild Grass*

PRISON x POETRY

Abdullah Rexhepi (KS) on ancient Persian poetry and traditional Persian *ħabsiyyāt*/prison poetry

PRISON x PASSION

In conversation with Bajram Gashi a radio connoisseur and audiophile

FESTIVAL CLOSING REMARKS

The languages of the live broadcasts will be mostly in English and Albanian, however, there will also be parts in other languages.

→13.00

PRISON x PRISON

FESTIVAL CLOSING PERFORMANCE

PRISON x LISTENING

Knut Aufermann (DE)
Guided Listening Walk
remnants & seeds

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molla
le kuqe