

JUNGE AKADEMIE **2015**

AKADEMIE DER KÜNSTE

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Kathrin Röggla

Vice-President of the Akademie der Künste

Turning Point: *JUNGE AKADEMIE*

All in all it seems pretty straightforward. For a year, about a dozen artists consistently collaborate on joint projects (both together and individually), where they explore – beyond boundaries – their disciplines, their media of choice and their own languages, both formally and culturally. In a place known for excellence they jointly decide how they want their artistic projects to appear, and discuss this with experienced artists working in all genres. They go on excursions, engaging with the Berlin art scene in a range of different ways, and members of the Akademie and their projects: a seemingly straightforward – and yet quite unique and intricate – venture. This process takes place in a very fitting location, the Akademie building designed by Werner Düttmann on Hanseatenweg in Berlin: in the ateliers and clubrooms, the Studio for Electroacoustic Music, in the café, on the studio stage, in the lobby and surrounding areas. The many threads of their work encircle and weave their way straight through the building, incorporating it into their events. In effect, it is the fellows who are actually acting as an academy. Even though they only form a temporary team, the whole process nevertheless relies on continuity and has established itself as a proven and stable framework that remains in perpetual motion, dependent on the interaction between the artists themselves, the Akademie and its members.

We can therefore quite rightly say that the *JUNGE AKADEMIE* continues to spin its web, and yet begins each time anew, which is the nature of change, of the externalisation and diversification of artistic competence via a mentoring system. As an artist, I can choose someone who can advance my work, or who can confront my work with theirs – which is absolutely fantastic! The works that emerge develop a life of their own, going beyond what they express in other artistic contexts. In the end they are not just at one with themselves, but are part of a network of approaches, encounters, dialogues, and artistic perspectives, which grow and transform as the network continues to evolve. Thus, these works don't always just begin, they also refuse to come to an end, which is not only wonderful, but also creates a certain sense of suspense. This is vital for an academy, as it provides us with an ideal turning point of sorts, which never fails to pique my curiosity.

In this sense, the fellows aren't just picking up where the previous year left off: on the contrary, this is one of the most vital aspects of the Akademie's work. It is the most intense method of communicating and examining fundamental questions regarding art and society, a process of interconnecting which transcends, and is often freer, than most interest-led programmes, which are sectioned into distinct disciplines. The fellows are guests – and yet they embody the most viable and consistent elements, which distinguishes our inter-disciplinary academy from others. All in all quite a complex affair, if we look closer, which can be quite enjoyable and inspiring with regard to artistic questions.

So, let's get right into it!

Akademie der Künste on Hanseatenweg,
"Blaues Haus" and garden





Christian Schneegass
Head of the *JUNGE AKADEMIE*

Beyond Borders – Diverse Collaborations

View through the garden to the Studio, the Akademie's theatre auditorium

A fundamental role of the Akademie der Künste is to advance the work of young, international artists from all disciplines by awarding prizes and fellowships. For more than 20 years, the *JUNGE AKADEMIE* has mentored and supported fellows from all over the world. The *JUNGE AKADEMIE* was officially registered in the Akademie statutes as a specialised division in 2007. It is guided by an advisory committee, appointed by the president of the Akademie, and made up of members from all of the art sections. The *JUNGE AKADEMIE* oversees five international, transdisciplinary fellowship programmes that present their work to the public in a series of special events that coincide with the general members' meetings in spring and autumn, in digital and printed media, as well as by continually re-inventing itself on various levels through its internal workshops and numerous programme offers.

This publication presents the range of different tasks in which the *JUNGE AKADEMIE* engages. It documents the 2015 annual programme of the JA, internal and external events involving the fellows, encounters with members of the Akademie der Künste, co-operations across the arts and between artists (in particular among the 2014 and 2015 groups of fellows), as well as with new partners from and outside the Akademie.

The forum/festival "AGORA ARTES – Interplay of the Arts" was of central importance. It included final work presentations of the 2015 Berlin Fellows in a Programme/Performance Night on 22 May, installations in Hall III on 1–7 June, and meet-and-greet opportunities with fellows from different years, designed to bring together and build relations between the transdisciplinary groups, as well as the PLENUM of the newer fellows. The unique potential of each generation of fellows to forge a "Kultur des Mit-ein-ander" (culture with one/an(d)other) that allows the genesis of new ideas to be as productive as possible, is the particular appeal, challenge and incentive of the *JUNGE AKADEMIE* in the sense of "Vielfalt JA! – über Grenzen hinweg" (Pluralism JA! – Beyond Borders).¹ The fellows are ambassadors of their artistic identities and of the cultural backgrounds of their countries of origin. In turn they also serve as the Akademie der Künste's ambassadors to the rest of the world, sharing their personal experiences and furthering the principles of transdisciplinary exchange acquired at the *JUNGE AKADEMIE*.

The *JUNGE AKADEMIE* is a transboundary mediator, initiator and inspirer of creative exchange, interaction and communality that supports the artistic research of young, international artists working in various genres. Current and future challenges require socio-holistically developed, transdisciplinary ideas, in order to tap into the potential available and create viable solutions that can be applied to maximum effect. Transboundary collaboration in all its many forms is clearly

the guiding spirit of the *JUNGE AKADEMIE*. It is particularly timely in an era overshadowed by displacement, terror, trauma, and fear in many parts of the world, but equally elevated by the efforts of dedicated volunteers in it for the long haul, ad hoc relief efforts and other initiatives, which strongly shape the foundations of our society. It applies to all conceivable and perhaps – as yet – unimagined possibilities that we can and should contemplate self-critically and responsibly. Our engagement with other human beings nourishes a fundamental respect for that which is different, and, in sustained discourse, acquaints itself with what is other, creating a mutual fundament of trust, respect and growing appreciation for each other – occasionally even transforming strangers into friends. Processes that increase trust are forged in collaboration based on different motivations. Like the unshakable belief in life, this is the place where humanity truly dwells, free of ancestry, culture and beliefs. It is what shapes the foundation for a peaceful, mutually supportive and enriching coexistence with different strengths, creating a powerful synergy that opposes marginalisation, discrimination, violence and persecution.

The key objectives outlined here defined all the *JUNGE AKADEMIE*'s activities yet again in 2015. They included both the final presentation of works of the previous year's fellows, AGORA ARTES (23 May – 7 June), which coincided with the start for this year's fellows, as well as preparatory workshops in June (1–5 June) and September (13–18 Sept) on the Akademie's main theme, *DEMO:POLIS*. *The Right to Public Space* (exhibition and special events in spring 2016). Now, however, the main focus at the Akademie der Künste is changing again. Along with the recent arrival of refugees, whose conflicts have long been held at a distance and whose plights are now experienced right in the heart of Europe, there is a growing awareness and sudden need for broad rethinking in many areas, much of which still cannot be foreseen.



¹ See C. Schneegass, "Vielfalt JA! – über Grenzen hinweg" and "Genius Loci – Dialogpotentiale", in the annual documentation *JUNGE AKADEMIE 2014*, Akademie der Künste, Berlin, 2015, pp. 8–17, 18–27. – Further information is available online: www.adk.de/jungeakademie

1/2 Garden terrace of the clubroom (Blaues Haus)

The Fellows Meeting

MAY 2015

2015 Fellows: Thomas Ladenburger, Caitlin van der Maas, Sebastian Grafe, Felix Ludicke, Matthias Kranebitter, Tanja Maljartschuk, Aslı Ozarslan, Ottavio Schipper, Theresa Schutz, Amir Teymuri, Liat Elkayam (from left to right)



THE FELLOWS MEETING

Each year the *JUNGE AKADEMIE* develops a fully packed, in-house programme by and for its fellows, parallel to the general members' meeting held at the Akademie der Künste in spring, enabling encounters on many levels. This includes familiarising new fellows with local working conditions, fostering exchanges among fellows and alumni from different years, and between the previous year's and this year's fellows, and conversations with members of the Akademie, important partners in Berlin and other locations, as well as an interested public.

The *JUNGE AKADEMIE* presents itself to the public in several special events that define cooperative working methods and collaboration of fellows from various years and support programmes. The 2015 programme consisted of 28 fellows (from all artistic disciplines) and 15 countries, including Japan, Mexico, Sweden, South Korea, the Czech Republic and Turkey. On 22 May "AGORA ARTES. Interplay of the Arts" began with a long Programme Night. A presentation of work by the 2014 fellows was exhibited with AGORA ARTES until 7 June in Hall 3. In the context of AGORA ARTES, on 26 May 2014 fellows at the Villa Serpentara presented their work in Olevano Romano, Italy, and on 28 May, the new 2015 fellows held short presentations in the public PLENUM.

Thus, the new fellows of 2015 were welcomed as part of AGORA ARTES, met internally, where they shared their work concepts and artistic points of view, and introduced themselves to members during the section meetings at the general members' meeting and in the public PLENUM. They went on excursions in the Hansaviertel, and visited the Akademie archives on Robert-Koch-Platz, Behnisch's building on Pariser Platz, the Studio for Electroacoustic Music, and the editorial offices of the Akademie journal *Sinn und Form*. Moreover, they discovered the architectural features of Werner Düttmann's building on Hanseatenweg, which is known for inspiring artistic dialogue.

Genius Loci – Impulses for New Art?

The Akademie building on Hanseatenweg was built in 1960 as a manifesto or as a response to the question: What is an academy today? Embodying the collections and very life force of the Akademie, this unique location where "creative powers from all around the world" meet was meant to foster "mutual understanding between peoples" and "to put [the Akademie] in a position [...] to have an impact both out in the world and to draw it inside" (Werner Düttmann). – As a creative domain for the JA, and in the full sense of the German word's double meaning, we could not wish for an "ansprechenderen" (more suitable and appealing / engaging and interactive) point of origin for collaborations that aim to break down barriers (for more information on this theme, see the documentation "*JUNGE AKADEMIE 2014*").



Programme 22 May – 7 June

22 May, starting at 7 pm
Entrance Lobby, Beech Garden and Hall 3

AGORA ARTES

Interplay of the Arts
Programme Night
Followed by an After-Show Party

23 May – 7 June
Entrance Lobby, Beech Garden and Hall 3

AGORA ARTES

Interplay of the Arts
Work presentations

Opening hours: Tue – Sun, 11 am – 7 pm

23 May, 2–6 pm
Entrance Lobby, Hall 3

AGORA ARTES

Live, One-to-One Trigger Treatment
ASMR yourself – Discover the world of ASMR in 20 minutes: *Test your ASMR-Sensitivity *Find the ASMR-Artist that fits best to your personal needs *Enjoy your Live-one-to-one-Trigger-Treatment and relax ... with ***better triggers***

1/2/5 AGORA ARTES, Programme Night, After-Show Party in the atrium and Beech Garden

3/4 Private reception at the Akademie for the 2015 Fellows, hosted by the Junge Freunde

26 May, 5 pm
Hall 3

VILLA SERPENTARA FELLOWS

Villa Serpentara fellows present their work in Italy

28 May, 6 pm
Hall 3

PLENUM OF THE FELLOWS, 2015

Short presentations



AGORA ARTES

Programme Night

22 MAY
2015

Work Presentations

23 MAY –
7 JUNE 2015

AGORA ARTES, Programme Night
in the exhibition space

The Programme Night on 22 May was the central event accompanying “AGORA ARTES – Interplay of the Arts”. It presented the artistic approaches and trans-disciplinary works of international talents from 10 countries: Brazil, Germany, Greece, Israel, Japan, Mexico, Sweden, South Korea, the Czech Republic and Turkey. The varied works of art embraced cross-disciplinary methodologies that examined the particular qualities, dialogic structures of the Akademie’s architecture, the concept of an academy today and that of AGORA ARTES. They provided refreshing approaches and examples of integratively and equitably exchanged diversity (art + culture), of transdisciplinary collaboration and artistic exploration. In addition, selected time-sensitive or live performances on Programme Night were also documented on video, then screened as clips a few days later, and could also be viewed at media stations in Hall 3 until 7 June. However, it was the fellows’ presentation of their work that was the primary focus. The entire presentation of the 2014 fellowship year was organised by the team of the *JUNGE AKADEMIE*.

AGORA ARTES began in the lobby near the main staircase and the beech garden, and continued in Hall 3, where most of the works of the Berlin Fellows – the Akademie der Künste’s international artists-in-residence – were displayed. AGORA ARTES is a forum for diverse expressions of individual and overarching artistic collaborations encompassing image series (painting, photography), installations, readings, audio works, performances, films, discussions and artists’ talks, and also provides space for artistic experiments, such as “ASMR Yourself”, which invites visitors to engage with intriguing and pleasant experiences by encouraging them to experiment on themselves.

AGORA ARTES 2015 was characterised by dialogically reflexive installations bridging physical distances, reflected inner and outer states, and created contrasting and surprisingly harmonious artistic cooperations. It was equally defined by the projects of individual fellows, interested in exploring their aims through various artistic forms, and joint projects between fellows, who exchanged different disciplines, backgrounds and cultures. The result was not merely a meeting of human minds, but also a convergence of architecture and film, German and Israeli books and their translations, photography and literature juxtaposed to an audio play, music and performances in a Turkish-Brazilian co-production, silent and animated stage language from a Greek perspective, allusive on-site explorations of a Czech sculptor, enticing spatial transformations by a German architect, and to the polyphonous choir of all fellows’ voices set to music, which came together to form the symphonic prelude to AGORA ARTES (the green wall facing visitors in the entrance lobby).

The preceding year's fellows presented works created between May 2014 and 2015 in highly original ways. These young artists from all over the world shared their diverse perceptions, thought processes and approaches. They came together to create another reality, space, and opportunity for unconventional solutions. The *JUNGE AKADEMIE*'s leading principle "Vielfalt JA! – über Grenzen hinweg" (Pluralism JA! – Beyond Borders), served as the point of origin for individual works and productions of teams that were naturally drawn together. Unique talents converged beyond personal limitations, artistic intentions, disciplines, assigned artistic categories and countries of origin, as demonstrated by Rafael Nassif's (Brazil) "the artists' meeting" in the entrance lobby, a sound installation of an international vocal symphony composed with the voices of all the 2014 fellows, which was performed at the opening of AGORA ARTES. Different aesthetic languages were used to present individual experiments reflecting these transdisciplinary qualities, such as in "civil", Stella Christodouloupoulou's (Greece) theatrical production, and in "in-between", a series of photographic stills. The cross-disciplinary, joint projects of several fellows using film, literature and design, also presented a very high level of these qualities in a range of different ways, as for instance in Ron Segal (Israel) and Tatsuya Kawahara's (Japan) "Migrating Books", the impressive, alienating and archaic musical dance performance "Dust Devil" by and with Özlem Alkiş (Turkey), which she created with Rafael Nassif, as well as the video "Dogpark" by Özlem Alkiş and Neele Hülcker (Germany), which combined film, dance and music.

Other projects communicated narratives crossing time and space, installations that experimented with light and sound, or reflected on other external or internal occurrences, alluding to hidden qualities or more remote contexts. Created as stand-alone works, or influenced by situations or location, such as the group of buildings of the Akademie der Künste on Hanseatenweg and surrounding grounds, it is worth mentioning the contiguous yet so very different installations also presented, such as "-facade" by Klaus Kleine (Germany), "A Girl that Once Moved" by Dominik Lang (Czech Republic) and "Atelier 3" by Dirk Peisl (Germany). Comparing "Migrating Books" and "-facade", we are surprised by the seemingly related and yet autonomous approaches to art, in the tradition of Minimal Art on the one hand and a seemingly unfinished construction from the 8th century on the other. The artistic research promoted by the *JUNGE AKADEMIE* was also made use of for an unusual project encompassing art and therapy. Visitors could register with "ASMR Yourself", an agency created specifically for this project, in order to experience unaccustomed sensations created by the artist Neele Hülcker, and to subject themselves to a liminal, acoustically triggered experience, ranging between playfulness and gravity. Two panel discussions between the fellows and the art critic Nicola Kuhn from the German daily newspaper

Der Tagesspiegel and two artists' talks with Valeria Luiselli and Andrzej Tichý completed the "AGORA ARTES" Programme Night, which more than 300 predominantly young visitors attended, and which was clearly an overall success (by the end of the exhibition on 7 June, which also marked the end of Fellows' Month, the projects had been viewed by 1108 visitors).

The arts section of this German daily wrote: "The intercommunion of disciplines, the contexture of human and artistic endeavours are at the forefront. The Akademie as an *agora*, a fairground of the arts. And of contradictions [...]. The inter and counterplay of the arts is stimulating and productive [...]. The original concept of the academy still seems to work for the young." (Birgit Rieger, "Programme Night at the Akademie der Künste. No Time for Disputes at Work. Young painters, writers, composers convene at the Akademie der Künste on Hanseatenweg", *Der Tagesspiegel*, 31 May 2015)



- 1 Welcome address by Nele Hertling (former vice-president of the Akademie)
- 2 "ASMR Yourself" installation by Neele Hülcker, et al.
- 3/4 "Dust Devil" dance performance (work in progress) by Ozlem Alkis, with music by Rafael Nassif
- 5 Artists' talks with the fellows Tatsuya Kawahara, Neele Hülcker, Dirk Peissl, Nicola Kuhn (Der Tagesspiegel, moderator), Ozlem Alkis, Ron Segal, Hye Kyoung Kwon (from left to right)
- 6 "Migrating Books" installation by Tatsuya Kawahara and Ron Segal





- 1 Andrzej Tichý (centre), reading and discussion, with Terezia Mora (Akademie member) and Stefan Pluschkat (translator)
- 2 Performance of "Civil" by Stella Christodouloupoulou
- 3 Valeria Luiselli, reading and discussion, with Dagmar Plötz (translator)

Programme Night 22 May

7 pm

Welcome address and introduction, Hanseatenweg, Treppenfoyer (staircase lobby)
Christian Schneegass, Head of the *JUNGE AKADEMIE*

8 pm

Artists' talks

With Stella Christodouloupoulou, Rafael Nassif, Dominik Lang, Hye Kyoung Kwon, Pary El-Qalqili
Moderation: Nicola Kuhn, *Der Tagesspiegel*

8:40 pm

Dance performance

DUST DEVIL* (WORK IN PROGRESS)

ÖZLEM ALKIŞ

Dancer, choreographer

This dance performance examines the movements of one body to another, how a motif develops and transforms into another within a repeating structure. What oscillations exist between the dancers' bodies and within the space? A motif is not only a pattern for movement or form, but rather a motivation or motto that drives us. We develop motifs and play with them. Which forms come into being as a result?

* A "dust devil" is a type of whirlwind and we examine it as a natural property, an impression and a physical phenomenon.

Concept, choreography: Özlem Alkiş; music: Rafael Nassif; dancers: Jenny Döring, Susanne Schneider, Karoline Stryk; costumes: Susanne Schneider

Supported by Sprungbrett – TanzNRW15 and with thanks to TanzFaktur

 Sparkasse KölnBonn

 Förderprogramm
betreut durch die SK Stiftung Kultur

9 pm

Artists' talks

With Neele Hülcker, Özlem Alkiş, Klaus Kleine, Dirk Peißl, Ron Segal, Tatsuya Kawahara
Moderation: Nicola Kuhn, *Der Tagesspiegel*

10 pm

Reading and discussion

ELÄNDT, DAS ELEND (WORKING TITLE)
READ BY STEFAN PLUSCHKAT

ANDRZEJ TICHÝ

Author

TERÈZIA MORA

Author, member of the Akademie der Künste

A short text about violence, drugs and mercy. An excerpt from a novel soon to be published, a work in progress with the provisional title *Das Elend*.

"Contradiction itself is the proof that we are not everything. Contradiction is our misery and the sense of our own misery is the sense of reality. Because we do not invent our misery. It is so. That is the reason why we should value it. Everything else is delusion." (Simone Weil)

10:30 pm

Reading and discussion (in English)

MEMPHIS

VALERIA LUISELLI

Author, lecturer

DAGMAR PLOETZ

Memphis follows the simple yet powerful Conradian premise, "We live, as we dream – alone." It is the story of two journeys: one present, the other imagined. The first is a family's road trip through the United States – a contemporary, foreign family, slowly and hesitantly acclimating to a new homeland. The second is the hypothetical journey of two children travelling alone towards Apacheria. Initial fragments of the novel will be read. (Valeria Luiselli)

11 pm
Performance
CIVIL

STELLA CHRISTODOULOPOULOU
Actress and art photographer

A performance which seeks to unravel the thread of Greece's modern history. While we consider the domino effect of political decisions and events that have determined Greek reality, we search for the nature of our heritage from earlier generations across the course of history, which is indestructible. And thus we learn another way to make amends, to let justice prevail so that we can continue. Fundamental, universal questions emerge, such as what it means to "belong", and about our motivations for certain actions. I strongly believe that we have take a step back to take a step forward. – A short presentation of a work in progress [the performance was concluded towards the end of 2015.

Concept / directed by: Stella Christodouloupoulou;
assistant director: Marianthi Gramma; performers: Dina Kafterani & Ilias Kiama Tzogonas; music (live): Costinho;
original text: Stella Christodouloupoulou and excerpts from the novel Kairos by Andrzej Tichý; dramaturgical support: Katerina Konstantinakou & Stathis Grafanakis;
scenography: Andreas Skourtis; lighting design: Cecilia Tselepidi; graphic design & video editing: Frida Kritikou;
harpist: Theodore Kontopoulos

Midnight
After-Show Party
ASMR YOURSELF

Neele Hülcker, et al.

ASMR Yourself – Discover the world of ASMR in 20 minutes: *Test your ASMR-Sensitivity *Find the ASMR Artist that best fits your personal needs *Enjoy your Live, One-to-One Trigger Treatment and relax... and relax... with ***better triggers*** (midnight – 2 am)



- 1 Akademie building, eastern façade facing Tiergarten
- 2 AGORA ARTES interacting with the aesthetic of the Akademie building by Werner Düttmann (1960)





1/2 Setting up the installation
"Migrating Books" by Tatsuya Kawahara and Ron Segal

3 "Lightening Conductor" by Dominik Lang, installation in the courtyard in front of the Blaues Haus

4 Photographs by Stella Christodouloupoulou, sound installation by Rafael Nassif

Views of the exhibition with works by:

5 Tatsuya Kawahara / Ron Segal (installation and film), Dirk Peissl (wall installation)

6 Dominik Lang (stool, detail of the installation), Tatsuya Kawahara / Ron Segal, Dirk Peissl



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7/8 AGORA ARTES, exhibition in Hall 3 and figure in the atrium (detail of the installation) by Dominik Lang, "-facade" installation by Klaus Kleine (both inside and outside)





7



8

ÖZLEM ALKIŞ / NEELE HÜLCKER

- Dogpark, 2015
HD video, approx. 10 min.

The video shows a man playing with his dog in a park. It's a rough handycam video that is filmed from far away in a hilly park in Cologne. They are movements at a distance. Next: reenactments. We zoom into a simple Dance scene and examine it. For this procedure we are using movements, sounds, people and objects.

PARY EL-QALQILI

- Human Resource, 2015
Skypevideos, 12 min.
Directed by: Pary El-Qalqili
Editing: Lena Hatebur
Production: Pary El-Qalqili

A Philippine woman is talking on Skype. She is sitting atop her loft bed, which is covered by sheets. It looks like a cave. We hear the voices of other people who occupy the same room. The woman looks tired, but is neatly dressed. A voice offscreen asks her questions: about cleaning the toilet, security in the house, the games she will play with the children of her masters. Painful questions. Humiliating questions. The Philippine woman guards her dignity. However, the voice offscreen is relentless, revealing the power relationship in this neocolonial system.

PARY EL-QALQILI

- Pink donkey (work in progress), 2015
HD, 5.16 min.
Performers: Asmaa Zaher, Ibrahim Al Abed, Yehya Derwech
Directed by: Pary El-Qalqili
Camera: Christiane Schmidt
Sound: Gregor Eppinger
Editing: Lena Hatebur
Dramatic advisor: Tatjana Turanskyj
Translation: Nadine El Jamal

Ibrahim is a dancer at Arabic weddings in Berlin. He wants to break free from the mafia-like structures of the wedding business and create his own group. Asmaa wants to earn money and joins Ibrahim's new dance group. At the first rehearsal, the two men clash.

WorkInProgressOne was produced in the course of work on a feature film: THE PINK DONKEY.

STELLA CHRISTODOULOPOULOU

- in-between, 2014
Artistic Photography
Alu-Dibond

This is a photography project based on reflections. Faces and bodies spring from the walls, timeless and complete, like spirits or archetypes. It takes only a small change of perspective in order to capture our diversity on common ground. It blurs the boundaries of separability while carrying our own history, to frame the „in-between.“
The photographs have not been Photoshopped or digitally altered.

NEELE HÜLCKER

- ASMR yourself, 2015
Installation / Performance

You have never discovered the ASMR feeling before? You are stressed out and need some relaxation? You are already experienced in ASMR - but still not sure about your triggers? You are looking for a new sphere of pleasure? This is your chance for an extraordinary Live-one-to-one-ASMR-Experience!
Live-one-to-one-ASMR-Experience!

Discover the world of ASMR in 20 minutes: *Test your ASMR-Sensitivity *Find the ASMR-Artist that fits best to your personal needs *Enjoy your Live-one-to-one-Trigger-Treatment and relax... with ***better triggers***

ASMR yourself: Yanna Thönnies, Rahel Spöhrer, Neele Hülcker, Belle Santos, Magdalena Emmerig, Fabian Stumm, Christina Ostrowski, Mia Sellmann, Stella Veloce, Katie Dunbar

KLAUS KLEINE

- -facade, 2014
Steel, 450 cm x 690 cm x 3 cm (variable)

With this work, the sculptor Klaus Kleine is developing an expansive installation in several parts, based on an abstraction of incomplete historic 8th-century architecture. On the one hand, the floor-to-ceiling steel segments function as autonomous sculptures while on the other hand, they form part of a continuous entire structure that is integrated into the exhibition situation in segments.

The lines of the ornament are determined by a structure that can be further and further extended and can be understood both as a space/sculpture and an area/image.

HYE KYOUNG KWON

- *Dinge-4*, 2014, Acrylic and paint on canvas, 50 x 70 cm
- *Dinge-3*, 2014, Acrylic and paint on canvas, 30 x 40 cm
- *Dinge-1*, 2014, Acrylic and paint on canvas, 40 x 30 cm
- *Glasiglu B-1*, 2014, Acrylic and paint on canvas, 170 x 170 cm
- *Container B-1*, 2013, Acrylic, paint and tape on canvas, 170 x 300 cm

I capture fleeting moments and impressions on camera and then reconstruct them in my paintings. Cities have had a major impact on my work, especially signs, logos, symbols and building sites. To me, it's often graffiti and lettering on street signs that shape the character of a street and leave a lasting visual impression. I use formats that are approximately life-size. Large canvases give a subject spatial presence and bring out the charisma of the original objects. (Hye Kyoung Kwon)

DOMINIK LANG

- *A Girl that once moved*, 2015
Installation

A Girl that once moved uses an existing sculpture, the seated figure of a small girl which Lang found in the abandoned studio of his father. The artist puts himself in the position of both the sculptor, as well as choreographer, who navigates the figure in the space according to a previously created script. The aim is to stage an experience similar to that of watching a performance or a dance piece. This way the sculpture will be able to stand up from the chair, walk in the room, leave traces on the floor, walk outside and finally hide in the bushes, in an effort to achieve the impossible through sculpture: to represent a movement.

DOMINIK LANG

- *lightening conductor*, 2015
Steel

VALERIA LUISELLI

- *Memphis*, 2014
(Archive for novel-in-progress)
Polaroids, Notes, Audio

Series of polaroids, notes, and audio, documenting a family's road trip to Chiricahua territory in American southwest. The polaroids were taken initially by me, and later by my children – progressively documenting a shift between an adult rendering of the world, to one from the perspective of a child. How do different methods of documenting experience leave a trace on the narrative tissue of written work?

RAFAEL NASSIF

- *the artists meeting*, 2014
approx. 9 min.
Language composition / sound installation
for 13 loudspeakers
Sounds on the hour every hour and then every
20 minutes

Voices of scholarship holders recorded during the plenary session of the Young Academy were, so-to-speak, combined to form a montage of a single voice that partly represents a pure sound experience and partly contains semantic meanings, with both aspects merging, which I consider to be a worth way of communicating about/through art. My aim is to create a (musical) spoken text that shows what music can be. (Rafael Nassif)

DIRK PEISSL

- *Atelier 3 (Studio 3)*, 2015
Installation
Elastic white fabric, approx. 1.5 x 2 m
Model 1: scale 1:50, material: cardboard, paper
Model 2: scale 1:50, material: cardboard, paper, elastic fabric
Model 3: scale 1:50, material: cardboard, paper, stiff nettle cloth

The installation "*Atelier 3*" (*Studio 3*) explores the new use of Attic Studio 3 as a temporary office room at the academy on both a functional and spatial level. The interaction between light, sound, material and geometrically defined space in Atelier 3 enables the installation to not only produce a (working) atmosphere that meets the new use-based requirements, but also a completely new spatial composition and effect.

RON SEGAL / TATSUYA KAWAHARA

KAWAHARA KRAUSE ARCHITECTS
(Kawahara Tatsuya, Ellen Kristina Krause)

- *Migrating Books*, 2015
18 m²

Migrating Books examines the inspiring journey from book annihilation to book translation. Taking its departure from Micha Ullman's memorial, the Bibliothek that commemorates the infamous Nazi book burning on Bebelplatz in 1933, *Migrating Books* focuses on the books that have been "migrating" between Israel and Germany ever since, recreating a cultural link.

We would like to thank Professor Micha Ullman for his inspiration and support.

Supported by



Israel Ministry of Foreign Affairs

Bollinger + Grohmann



RON SEGAL

- *Migrating Glass*, 2015
HD Video

The glass plate giving a view of empty bookcases at the "Bibliothek" memorial in Bebelplatz Berlin is replaced several times a year due to its murkiness created by the sheer amount of visitors who step on it. The film follows the changing of the glass and the transportation of the used plate to the Akademie der Künste Berlin, where it is reused for the installation "*Migrating Books*".

ANDRZEJ TICHÝ

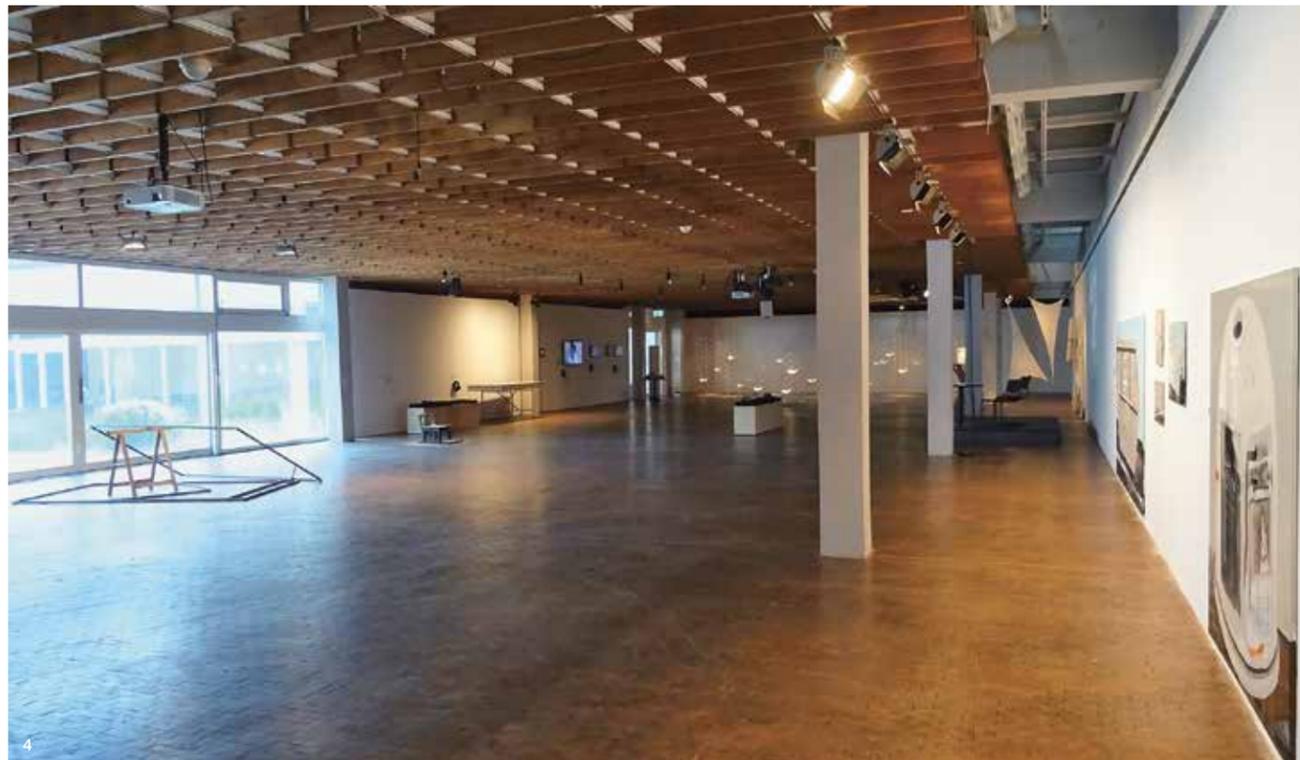
- *Eländet*, 2014 / 2015
Das Elend (Misery) – working title
A reading from the Programme Night 22.5.

A short text about violence, drugs and grace (Gnade). It is an excerpt from a forthcoming novel, a work-in-progress, with the provisional title „Wretchedness“ (Das Elend). „Contradiction alone is the proof that we are not everything. Contradiction is our wretchedness, and the sense of our wretchedness is the sense of reality. For we do not invent our wretchedness. It is true. That is why we have to value it. All the rest is imaginary“.
(Simone Weil)



Views of the exhibition with works by:

- 1/2 Dominik Lang ("A Girl that Once Moved" installation)
- 3 Hye Kyoung Kwon (paintings)
- 4 Overview of the exhibition



Streit-Arbeit

Junge Maler, Schriftsteller, Komponisten treffen sich in der Akademie der Künste am Hanseatenweg

Weil hier so viel Kunst, so viele Ideen, so viele Menschen herumschwirren, bleibt kaum Raum zum Streiten. Dabei soll gestritten werden. Das gehört dazu, wenn Bildhauer, Filmemacher, Musiker, Literaten und Choreografen aus zehn Ländern aufeinandertreffen. In der Akademie der Künste am Hanseatenweg präsentiert sich der Stipendiaten-Jahrgang 2014 in einer Programmnacht, an die sich eine Ausstellung anschließt. 16 Künstler lebten und arbeiteten für eine Weile in Berlin oder waren in die Villa Serpentara in Italien entsandt worden. „Agora Artes. Wechselspiel aller Künste“ ist die Schau überschrieben: Der Austausch zwischen den Disziplinen, die Verwebungen auf menschlicher und künstlerischer Ebene stehen im Mittelpunkt. Die Akademie als Agora, als Festplatz der Künste. Und der Widersprüche.

Die palästinensische Filmemacherin Pary El-Qalqili will sich spontan in die Buch-Installation des israelischen Künstlers Ron Segal einschreiben. Segal hat israelische Bücher, die ins Deutsche übersetzt wurden, gesammelt und in eine filigrane, fast durchsichtig scheinende Regalkonstruktion platziert, die der japanische Architekt Tatsuya Kawahara entwickelt hat, ebenfalls Stipendiat. Auch hat Segal eine der zerkratzen Glasplatten beschafft, die auf dem Bebelplatz das Denkmal zur Erinnerung an die Bücherverbrennung abdecken und ständig erneuert werden müssen. Seine Arbeit ist ein Kommentar zu Micha Ullmans leeren Buchregalen. Segal, als Kind der Nach-Holocaust-Generation, macht klar, dass sich das Rad der Geschichte weiterdreht.

Pary El-Qalqili, die in der Ausstellung unter anderem Videoarbeiten zeigt, in denen sich palästinensische Jugendliche selbst spielen, fordert Sichtbarkeit für Palästina – und reichert Segals Installation spontan mit palästinensischer Literatur an. An diesem Abend geht es um Politik, um Verletzungen, aber auch um die Autonomie von Kunstwerken. Wechselspiele – auch so können sie aussehen.

Manche bleiben rein formal, wie bei den Bildhauern Klaus Kleine aus Köln und Dominik Lang aus Prag. Der eine hat eine neunteilige, ornamentale Stahlskulptur

gebaut, die mit ihrer Leichtigkeit schon in sich einen Widerspruch birgt. Der andere zeigt im Garten des Akademiegebäudes die Skulptur eines Mädchens und im Ausstellungsraum einen leeren Stuhl, verbindet so Choreografie und Bildhauerei. Nun sind die Werke der beiden Künstler direkt nebeneinander gesetzt und ringen um Selbstbehauptung und Dialog.

Eine fruchtbare Zusammenarbeit ergab sich auch zwischen der Choreografin Özlem Alkis und dem Musiker Rafael Nassif. In Alkis' Performance „Dust De-



Gesang, Geräusch, Geschrei. Szene aus Özlem Alkis' Performance „Dust Devil (work in progress)“.
Foto: Özlem Alkis

vil“ blasen die Tänzerinnen Mehlwolken in die Luft und bringen Töne hervor, tief aus der Kehle, irgendwo zwischen Gesang, Geräusch und Geschrei. Im Foyer des Akademiegebäudes hat Neele Hülcker einen „ASMR“-Stand eingerichtet, eine Art Service-Station, die zur Entspannung im Kunstraum anleitet. Die Abkürzung steht für „Autonomous Sensory Meridian Response“ und stammt aus der Netzkultur. Sie bezeichnet ein angenehmes Gefühl, einen wohligen Schauer, der die Nackenhärchen kitzelt. Das Mit- und Gegeneinander der Künste ist anregend und produktiv, so viel zeigt die Ausstellung. Die alte Idee der Akademie, sie scheint hier bei den Jungen noch zu funktionieren.
BIRGIT RIEGER

— Akademie der Künste, Hanseatenweg 10, bis 7. 6.; Di–So 11–19 Uhr.

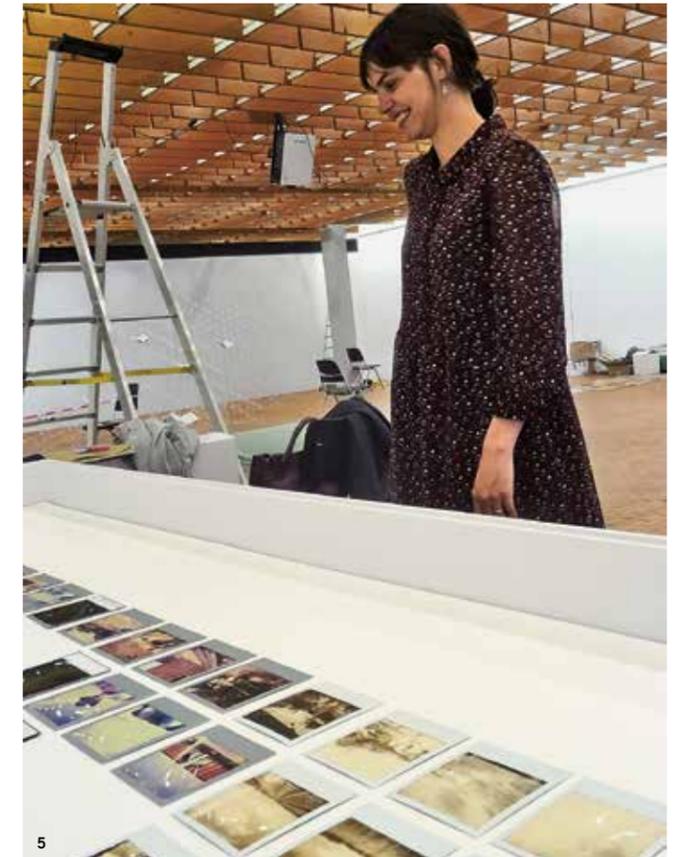


1-5 "Atelier 3" installation by Dirk Peissl





- 1/4 "Migrating Books" installation
by Tatsuya Kawahara / Ron Segal
- 2 Sound installation by Rafael Nassif
- 3/5 "Memphis" by Valeria Luiselli,
with Polaroids, recordings, audio files





Villa Serpentara Fellows

30 MAY 2014

Ulf Stolterfoht, Kerstin Gottschalk,
Elise Eeraerts (from left to right)

2014 Villa Serpentara Fellows Present Their Projects

The Villa Serpentara Fellowship is administered as part of the *JUNGE AKADEMIE*'s fellowship programme, a tradition initiated by the Prussian Academy of Arts, which sent individual artists there. It was made possible by an inheritance, decreed by testament in 1907, which took effect in 1915. In 1906, the sculptor Heinrich Gerhardt (1823–1915) built a small artists' residence, which he named Serpentara (Snake Grove), on the edge of an evergreen oak forest above the municipality of Olevano Romano in Italy. The woody mountain ridge (in contrast to the otherwise rather bare, surrounding landscape) had attained art historical importance by the early 19th century, when nearly all the German Romantic painters (especially the Nazarenes) and draftsmen who were enthusiastic about Italy discovered this site as a popular motif (also because of its prominent rock formations) and made it into a favoured place for summer celebrations. In 1873, dedicated artists had taken up a collection to ensure that this piece of land was spared the threat of being cleared so that the felled oaks could be made into railway sleepers, and bequeathed it as a present to the German Empire, the protector of the Prussian Academy.

Records show that fellows of the Akademie der Künste have availed themselves of this working and residency grant in Italy since 1961. Originally only open to visual artists, since 1965 it has also included applicants from other disciplines. As of 2013, proposals from all six art sections are taken into account in regular rotation, and the Akademie Senate makes the final decision.

During the selection process, presided over by a jury of Akademie members, Berlin artists are given priority for a three-month artists-in-residence stay in Olevano, Italy. The Villa Massimo in Rome supports the programme proprietor in Berlin in administrative matters and in the supervision of the fellows on location.

Reports made by the Serpentara Fellows about projects they developed during their fellowship residencies abroad – stemming from historical connections, but chiefly about the actual work that evolved in Italy – complement the events presented by the *JUNGE AKADEMIE* during the Fellows' Month.



1

In 2015, the following Villa Serpentara fellows gave accounts of their works developed in Olevano in 2014:

KERSTIN GOTTSCHALK

(Fellow, Visual Arts Section)

I created extensive series of works on paper during my stay at the Villa Serpentara, Italy. For example, I dipped various grasses in ink, rolling each one out on paper. In addition, I made my floor piece *Flour, salt, water, oil mixed into a dough and rolled out on the floor which I rolled out on the tile floor of the studio using a traditional rolling pin.* (Kerstin Gottschalk)

ULF STOLTERFOHT

(Fellow, Literature Section)

Above all, one thing has to be said about the Villa Serpentara: I don't know of a place better suited to working on something in peace, without distractions. If a hedgehog should drop by in the afternoon, or a badger in the evening, then that pretty much sums up the chances for social contact. And if by chance you feel terribly lonely, then you go to a bar, accept a consecrated image of St. Francis – in 3D, of course – and hang it above your bed, now safe in the knowledge that nothing can happen to you at night either. (Ulf Stolterfoht)

ELISE EEREATS

(Fellow, Visual Arts Section)

In the countryside surrounding the Villa Serpentara there were kilns, which were used to produce bricks. The traditional crafts of the remote area of Olevano Romano inspired me to create new sculptures and video works closely connected to this place, which is also a natural source for materials. Living in seclusion at the Villa Serpentara allowed me to contemplate essential questions regarding the character and properties of objects, and to become more aware of how we perceive and understand the world. (Elise Eeraerts)



2

1/2 Accounts of the Villa Serpentara Fellows in the exhibition AGORA ARTES

PLENUM

28 MAY 2015

2015 Fellows: Thomas Ladenburger, Caitlin van der Maas, Sebastian Grafe, Felix Lüdicke, Matthias Kranebitter, Tanja Maljartschuk, Asli Ozarslan, Ottavio Schipper, Theresa Schutz, Amir Teymuri, Liat Elkayam (from left to right)



PLENUM

The *JUNGE AKADEMIE* welcomed the newly arrived, international Berlin Fellows, who were selected by all the art sections of the Akademie der Künste. For two weeks, in late May and early June, this year's fellows came together for internal workshops, excursions and encounters at the Akademie building on Hanseatenweg. They got to know each other better, and began to freely explore the possibilities of transdisciplinary communication and co-production.

In a public PLENUM on 28 May, the 2015 Fellows (twelve in all from eight countries) provided insights into their current projects and progress. The evening offered the public a rare opportunity to discover the range of artistic practices, and to directly engage with young artists from around the world. In the Visual Arts Section, Sebastian Gräfe (Germany) surprised us with his sophisticated use of irony and Dadaesque-Romantic humour, as did Otavio Schipper's (Brazil) nostalgic and communicative electrical installations and a "moving" elevator still life. In the Architecture Section, Felix Lüdicke (Germany) and Theresa Schütz (Austria) used humour and poetry seductively to guide us through their diverse and tested initiatives for shared experiences in public spaces. In the Music Section, Amir Teymuri's (Iran) rigidly composed computer music contrasted with Matthias Kranebitter's (Austria) anarcho-inspired compositions, defying all forms of appropriation. In the Literature Section, Liat Elkayam's (Israel) writing assumed a distanced internal/external perspective, and Tanja Maljartschuk (Ukraine) manifested the power of resistance in exile by strongly reducing her German prose to elementary levels of expression. Caitlin van der Maas (the Netherlands), from the Performing Arts Section, made an impact with her cold-blooded theatre piece, in which a female suicide bomber in the midst of an abandoned swimming pool comes threateningly close to the audience. In the Film and Media Arts Section, Thomas Ladenburger (Germany) transported us to the centre of Marrakesh, to the living culture of travelling entertainers and storytellers whose craft is already dying out. Asli Özarslan reported on her involvement in helping refugees in Berlin, and work on the female mayor of Cizre, a Kurdish city on the Syrian-Iraqi border to Turkey, where, in many respects, this young woman (who grew up in Bremen, but returned to Turkey) nevertheless remains a foreigner within her native country.



1/2 Sharing a meal together in the Beech Garden
 3 Meeting the editors of the journal *Sinn und Form*, Gernot Kramer and Matthias Weichelt
 4 Attending the spring general members meeting of the Akademie der Künste on Hanseatenweg

The 2015 Fellows introduce themselves to public at the PLENUM
 5 Theresa Schütz
 6 Christian Schneegass, Head of the *JUNGE AKADEMIE*
 7 Liat Elkayam
 8 Tanja Maljartschuk
 9 Matthias Kranebitter
 10 Aslı Özarlan
 11 Caitlin van der Maas





Workshop Week DEMO:POLIS

1–4 JUNE 2015

Internal workshop of the 2015 Fellows with authors Ulrich Peltzer and Kathrin Röggl (both Akademie members, 2nd and 3rd from the left) in the clubroom

The internal Workshop Week (1–4 June) was dedicated to *DEMO:POLIS (People – Spaces – Cities. For Broader Understanding of Public Space Today)*, the Akademie der Künste's central theme in 2016. Wilfried Wang, curator of the exhibition and deputy director of the Architecture Section, gave the introduction. Many members from all art sections enthusiastically participated far beyond the work they had already contributed, engaging in various activities for several days with great commitment. We would particularly like to thank Wilfried Wang, Regine Keller and Peter Zlonicky (Architecture), Hubertus von Amelunxen (Visual Arts), Iris ter Schiphorst and Mathias Spahlinger (Music), Nele Hertling and Reinhild Hoffmann (Performing Arts), Kathrin Röggl and Ulrich Peltzer (Literature), Christian Petzold (Film and Media Arts) and our guest Christoph Hochhäusler, whose accounts of their work demonstrated an exciting variety of possible approaches to the theme of "public space". During this time, an aesthetic and artistically grounded discourse between members and fellows emerged casually and organically, smoothly cutting through any proverbial generational gaps or artistic differences. Thus – quite effectively – manifesting the very essence at the heart of the nearly 320-year-old Akademie der Künste.

Next year's annual review will cover this theme more extensively.

Transdisciplinary projects created in the workshop:

**AL HALQA – ERZÄHLKASTEN
(STORYTELLING BOX)**
Thomas Ladenburger (Film and Media Arts)

DU, FREMDER (YOU, STRANGER)
Caitlin van der Maas (Performing Arts),
Sebastian Gräfe (Visual Arts),
Matthias Kranebitter (Music)

MORPH US
Caitlin van der Maas (Visual Arts),
Otavio Schipper (Visual Arts),
Amir Teymuri (Music)

**DAS PASTORALISTISCHE MANIFEST
NEUROTISCHER NATUR (THE
PASTORALISTS' MANIFESTO OF A
NEUROTIC NATURE)**
Liat Elkayam (Literature), Sebastian Gräfe
(Visual Arts)

PIEDRAS APILADAS
Sebastian Gräfe (Fine Arts),
Felix Lüdicke (Architecture)

POST I OPTICON
Theresa Schütz (Architecture), Aslı Özarlan
(Film and Media Arts)

PRESENT PEOPLE
Felix Lüdicke, Theresa Schütz (Architecture),
Amir Teymuri (Music), Aslı Özarlan
(Film and Media Arts)

PUZZLED WAVES
Sebastian Gräfe (Visual Arts)

RELAX / NOW!
Liat Elkayam (Literature), Matthias Kranebitter
(Music)

**WASSERMUSIK SUITE NO. 2
(WATER MUSIC SUITE NO.2)**
Sebastian Gräfe (Visual Arts),
Matthias Kranebitter (Music)



1



5



2



3



4

Workshop Week (in-house) with members of the Akademie der Künste

- 1 Film directors Christian Petzold and Christoph Hochhäusler (guest)
- 2 Architects Regine Keller and Peter Zlonicky
- 3 Authors Ulrich Peltzer and Kathrin Röggl, vice-president of the Akademie, (2nd and 3rd from the left)
- 4 Composer Mathias Spahlinger

5 Kathrin Röggl (vice-president) and composer Iris ter Schiphorst (Akademie member, 4th and 3rd from the right)

6 Christian Schneegass (head of the JUNGE AKADEMIE) giving the opening address to the workshop with architect Wilfried Wang (curator of the exhibition DEMO:POLIS, Akademie member, far right)



6



Corinna Haderl

Managing director of the Gesellschaft der Freunde der Akademie der Künste e. V.

JUNGE AKADEMIE and Junge Freunde der Akademie

28 MAY 2015

Junge Freunde association of the Akademie: Nicolai Lagoni, Nina Barge, Henrik Thorner, Claudia Zenk, Negar Hosan-Aghale (from left to right)

Fellows' Welcome, 2015

As every year, on 28 May 2015 the *Junge Freunde* welcomed the new group of fellows by organising a reception in the clubroom on Hanseatenweg, which took place after the fellows gave an impressive presentation of their projects to the public. This hospitable gesture made the fellows feel very welcome at the Akademie, and ensured that they were off to a good start in their residency in Berlin. From the outset, the 12 young artists from Brazil, Germany, Iran, Israel, Austria, the Netherlands, Ukraine and Hungary and the many *Junge Freunde* engaged in lively discussions, their diverse working and artistic backgrounds enriching their conversations further. The Junge Freunde asked the fellows to talk in more detail about the works they had presented. They subsequently invited the artists to meet up informally and join them for events in Berlin, as they looked forward to supporting the fellows in activities outside the Akademie and generally helping them to get oriented. The success of this evening will surely lead to an exchange of new impulses and many lively cooperations that will mutually inspire this year's fellows and the group of *Junge Freunde*.



Reception for the 2015 Fellows, hosted by the Junge Freunde in the clubroom

2014

Visual Arts

ELISE EERAERTS

Villa Serpentara Fellow, 2014, visual artist
 *1986 in Mechelen, Belgium. Studied visual arts at the UdK Berlin (Berlin University of the Arts), Institut für Raumexperimente (master student of Ólafur Elíasson). Work grant in the visual arts from the Flemish Ministry of Culture (2012 and 2013). Exhibitions include: Bortier Galerie (2010), Museum of Contemporary Art Tokyo (2011), HAU 2, Berlin (2011), Museum M, Leuven (2011). Lives in Antwerp.

WWW.ELISE-EERAERTS.BE

KERSTIN GOTTSCHALK

Villa Serpentara Fellow, 2014, visual artist
 *1971 in Möchengladbach, Germany. 2005: Graduated from the Kunsthochschule Weissensee, 2007: Master student of Prof. Katharina Grosse. Fellowships and grants: 2008: Goldrausch Künstlerinnenprojekt art IT, Berlin; 2009: Arbeitsstipendium für Bildende Kunst, Berlin; 2013: Work grant at the Künstlergut Prösitz, Saxony. Kerstin Gottschalk exhibits her work regularly in Germany and abroad.

KLAUS KLEINE

Berlin Fellow, 2014, visual artist
 *1974 in Olpe. Diploma degree studies in "Freie Kunst" at the Hochschule für Bildende Künste in Braunschweig. 2007: Master student of Thomas Virnich. 2007–10: Curator at the Simultanhalle in Cologne. Solo exhibitions include ... und drinnen eine Pergola, Kunstraum Fuhrwerkswaage, Cologne, 2011.

Lives in Cologne.

WWW.KLAUSKLEINE.COM

HYE KYOUNG KWON

Saarland Fellow, 2014, visual artist
 *1984 in Ulsan, Südkorea. 2003–08: Studies in the fine arts (Bachelor), University of Ulsan, South Korea. 2009–13: Studied painting at the Hochschule für Bildende Künste Saar, Saarbrücken. Since 2013: Master student of Prof. Gabriele Langendorf.

Lives in Saarbrücken and Berlin.

WWW.HYEKYOUNGKWON.COM

DOMINIK LANG

Berlin Fellow, 2014, visual artist
 *1980 in Prague. 2008: M.A., Academy of Fine Arts, Prague. 2006–07: The Cooper Union, NY. Since 2010: Jan Evangelista Purkyně University (Ph.D.), Ústí nad Labem. Since 2011: Co-director of the sculpture studio at the Academy of Fine Arts, Architecture and Design, Prague. Solo exhibitions include *The Sleeping City*, at the 54th Venice Biennale, 2011. 2013: Jindřich Chalupecký Award.
 Lives in Prague.

Architecture

TATSUYA KAWAHARA

Berlin Fellow, 2014, architect
 *1979 in Kagawa, Japan. Studied architecture at Kyoto University (M.A.). 2003–05: Shigeru Ban Architects, Tokyo. 2007: Founding of the architectural offices KAWAHARA KRAUSE ARCHITECTS in Tokyo. Since 2009: in Hamburg. 2010–11: Design assistant, Hafen-City Universität in Hamburg. Since 2013: design assistant of Prof. Hilde Léon, Leibniz Universität, Hanover.
 Lives in Hamburg.

WWW.KAWAHARA-KRAUSE.COM

DIRK PEISSL

Berlin Fellow, 2014, architect
 *1980 in Stuttgart. 2008: German diploma, Department of Architecture and City Planning with Prof. Dr.-Ing. Jan Knippers and Prof. Arno Lederer, Universität Stuttgart. 2011–13: Studies in the Department of Civil Engineering at the TU Berlin. Since 2014: Assistant in the Department of Conceptual and Structural Design, Prof. Dr. sc. techn. Mike Schlaich, TU Berlin. 2011: Founding of the Atelier Mendgen Peissl. Since 2012: Works at Schlaich, Bergermann und Partner, Berlin.
 Lives in Berlin.

Music

NEELE HÜLCKER

Berlin Fellow, 2014, composer
 *1987 in Hamburg. 2006–10: Composition studies (B.A.) with Dieter Mack and Harald Muenz, Musikhochschule Lübeck. 2008: Guest student at the Sibelius Academy in Helsinki with Tapio Nevanlinna. 2010–13: Composition studies (M.A.) with Manos Tsangaris and Franz Martin Olbrisch, Hochschule für Musik in

Dresden. 2012: Carl Maria von Weber Fellowship, among others.

Lives in Berlin.

WWW.NEELEHUELCKER.DE

RAFAEL NASSIF

Berlin Fellow, 2014, musician and composer
 *1984 in Juiz de Fora, Brazil. 2007: Diploma in musical composition at the UFMG in Belo Horizonte, 2009–12: Master's programme at the Musikhochschule Stuttgart with Caspar Johannes Walter, 2014: Concert exams in composing. 2008–12: Artistic director of the contemporary music festival "Eu gostaria de ouvir" in Belo Horizonte.

Lives in Stuttgart.

Literature

VALERIA LUISELLI

Berlin Fellow, 2014, author, journalist and lecturer
 *1983 in Mexico City. Recurring funding through FONCA, the Fondo Nacional para la Cultura y la Artes in Mexico. 2010: Publication of her debut novel *Papeles falsos*, Sexto Piso. 2011: Publication of the novel *Los ingrátidos*. 2014: Publication of the short story collection *La historia de mis dientes*. Translations into several languages.
 Lives in New York and Mexico City.

ULF STOLTERFOHT

Villa Serpentara Fellow, 2014, lyricist and translator
 *1963. Recent publications: was *branko* sagt, Ostheim / Rhön: Peter Engstler, 2014 and *neu-jerusalem*, Berlin: kookbooks, 2015. Occasional teaching positions as a lyricist, primarily in Leipzig and Vienna. Peter-Huchel-Preis in 2008 for *holzrauch über heslach*, Basel: Urs Engeler, 2007. Stolterfoht is "knave of the lyricists' association", member of the Deutsche Akademie für Sprache und Dichtung in Darmstadt and operates a small publishing house called BRUETERICH PRESS.
 Lives in Berlin.

ANDRZEJ TICHÝ

Berlin Fellow, 2014, author
 *1978 in Prague, raised in Malmö. Studied art history, cultural history and literature. Tichý has four book publications, including his novel *Kairos* (2013). His latest novel, *Region X*, appeared in spring 2014. He writes for Swedish newspapers and literary journals, such as *Pequod*, *Glänta*, *Ord & Bild*.

Performing Arts

ÖZLEM ALKIŞ

Berlin Fellow, 2014, dancer/choreographer
 *1977 in Istanbul. 2003: "ex.e.r.ce" – Training programme for dance and choreography with Mathilde Monnier, Centre Chorégraphique National de Montpellier, France. 2005–06: "essais" – study programme for choreography with Emmanuelle Huynh, Centre National de Danse Contemporaine, Angers, France. 2012–14: Dissemination of Dance in Contemporary Contexts (M.A.), HfMT, Cologne.

Lives in Cologne and Istanbul.

STELLA CHRISTODOULOPOULOU

Berlin Fellow, 2014, actress
 *1980 in Athens. 2002: Graduated from the Veaki Athens School of Dramatic Art. 2012–13: Performed in *Skin*, a political and site-specific performance, directed by Elli Papakonstantinou, ODC Ensemble. 2012: *Osmosis*, performance, directed by Euripides Laskaridis. 2009–10: *Antigone*, directed by Tasos Ratzos, National Theater of Northern Greece.

Lives in Athens.

Film and Media Arts

PARY EL-QALQILI

Berlin Fellow, 2014, director
 *1982 in Berlin, 2001–05: European University Viadrina, Frankfurt (Oder), B.A. in cultural studies. 2003–04: Universidad de Buenos Aires, history and sociology. Since 2006: HFF München, director. 2012: German film start of her documentary *Schildkrötenwut*, awarded with numerous prizes. 2014: Grenzgänger-Stipendium der Robert Bosch Stiftung ("Border Crosser" grant from the Robert Bosch Foundation).
 Lives in Berlin.

RON SEGAL

Berlin Fellow, 2014, freelance writer and filmmaker
 *1980 in Israel. 2008: Graduated from the Sam Spiegel Film and Television School, Jerusalem, 2008: Premiere of his animated film *The Stain*. 2009–11: DAAD (German Academic Exchange Service) Scholarship, 2011 Nipkow Programm Fellowship. 2011: Participation in Berlinale Talents. 2010: Publication of his first novel *Delicate* (2014: In German translation, *Jeder Tag wie heute*, Wallstein Verlag); 2014: New film project.
 Lives in Berlin.

2015

Visual Arts

SEBASTIAN GRÄFE

Berlin Fellow

*Born 1976 in Grimma. Until 2004, studied fine arts at the HBK Braunschweig; 2004, Postgraduate residency in Mexico; 2007, Bremer Förderpreis für Bildende Kunst (visual arts advancement award); and Stipendium des Landes Niedersachsen (Lower Saxony scholarship award); 2013, working grant from the Stiftung Kunstfonds. Exhibitions include the Frankfurter Kunstverein, GAK Bremen, Museum für Neue Kunst Freiburg. Lives in Berlin and Reitwein.

· WWW.IMPERIMENTAL.ORG

OTAVIO SCHIPPER

Berlin Fellow

*Born 1979 in Rio de Janeiro, Brazil. His work proposes an investigation into the perception of time and the cultural memory of objects. In his installations the viewer often experiences a spectrum of sensations, from enlightenment to nostalgia. Using technology and readymade objects from different periods, Schipper leads the viewer into territories closely associated with dream states and flights of the imagination. Lives in Rio de Janeiro.

· WWW.OTAVIOSCHIPPER.COM

Architecture

FELIX LÜDICKE

Berlin Fellow

*Born 1977 in Munich. The landscape architect and research associate at the Technische Universität München (TUM) teaches and conducts research on the subjects of intervention and participation in the department for landscape architecture and public space. Together with Korbinian Lechner, he dedicates himself to seeking out, analyzing and creating examples of open public spaces. Lives in Munich.

· WWW.RAUMZEUG.DE

THERESA SCHÜTZ

Berlin Fellow

*Born 1983 in Vienna. Architect, university assistant for spatial planning at the TU, Vienna, academic research on urban culture and public space; action research, artistic interventions and installations, art education projects on and in public spaces; cofounder of urban collectives and the T/Laboratory for Transmedia Art and Transdisciplinary Collaborations in Vienna; member of the Hidden Institute in Berlin. Lives in Vienna.

· WWW.UNOS.AT

Music

MATTHIAS KRANEBITTER

Berlin Fellow

*Born 1980 in Vienna. Studied composition in Vienna, Amsterdam and Graz. The central theme of his music takes up aspects of our media society and of trash culture with its flood of information. The music is characterized by a high degree of density and heterogeneity. Awards for his work include the Publicity Award of the SKE Austro Mechana 2013 and the Förderungspreis (advancement award) of the City of Vienna in 2014. He is the founder of the Unsafe+Sounds Festival and the BlackPageOrchestra. Lives in Vienna.

· WWW.MATTHIASKRANEBITTER.COM

AMIR TEYMURI

Berlin Fellow

*Born 1984 in Kermanshah, Iran. Composer; 2004–2010, studied music at the School of Performing Arts and Music, University of Tehran; 2010–2014, composition studies with Cornelius Schwehr at the Hochschule für Musik, Freiburg. Lives in Freiburg.

Literature

LIAT ELKAYAM

Berlin Fellow

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Performing Arts

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CAITLIN VAN DER MAAS

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*Born 1983 in Amersfoort, Netherlands. Director and author. In May 2015, she staged *Face Me*, a solo project with Sandra Hüller. At the Münchner Kammerspiele her production *Doktor Faustus Lichterloh* was performed in February 2014 and *Train of Thought*, a reading about Susan Sontag, took place in November the same year. She showed the short film *Ein Guter Krimi* there in 2015. *Korridor*, a foray into a psychiatric clinic in Munich will be shown in 2016. She lives in Munich.

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Film and Media Arts

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