

JUNGE AKADEMIE **2016**

AKADEMIE DER KÜNSTE

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Kathrin Röggla

Vice-President of the Akademie der Künste

Of Workshops, Reversed Fountains and the Possibilities of Tripping Up

Sociologist Richard Sennett's *Together: The Rituals, Pleasures, and Politics of Cooperation* is a melancholy meditation on modes of human cooperation and their disappearance under neoliberalism. In it he also argues for the model of the old atelier or craftsman's workshop, contrasting the process of production with that of repairing objects. In relation to the Akademie der Künste, the Junge Akademie is most certainly not a repair shop, and, if so, then only in the opposite sense – similar to the "reverse fountain"; a fountain to which water is brought, like the one I experienced this year. It is a place which returns to the public objects in need of repair that seemingly arrived intact on the stage or in the exhibition space; constellations that ran too smoothly; closed circuits that only understand one another and require a process that exposes the fissures, and that elaborates the ragged edges and flaws. Thus it is not a repair workshop dedicated to renovation, restoration or reconstruction, but to change and contradiction, in the midst of a temporal shift. However, this is an audacious and possibly quite limited view of the possibilities and role offered by an academy. In any case, the fellows of the Junge Akademie are very well aware that public space can never be whole and that which takes place in it can't always run smoothly. Instead, it will always be flawed, always bear the potential for hope and longing; flaws will always distinguish it, missed opportunities will accompany it – in the same way that ideal forms of democracy, accompanied by fundamental paradoxes, can never be achieved. In this sense, the Junge Akademie is at once a semi-public, public and non-private space. However, it probably contains no such incendiary contradictions – at most productive reverse flows – thankfully. It serves as an exhilarating pivotal moment for the entire Akademie; it is our academy within the Akademie, and thus commands all its freedoms – especially that of cooperation. Which seems to have worked exceptionally well this year.

Maybe this was owed in part to the chosen theme, as public space is an interface for multiple aesthetic considerations for all of us. It is a space that only seems clearly defined at first glance; a space in constant erosion; in tireless regeneration; an amplifier and megaphone; a theatrical place of representation; a means of

communication; a place for all those things we should do in our lives – regardless of whether they are published in a pastoral manifesto of a neurotic nature or not; a place of narratives; of storytelling; of political speech; of buffoonery and selfies; of public expressions of condolence; of celebration; of athletic training; of the conferral of awards and enactment of demonstrations as well as of Christmas markets and first kisses.

It has changed tremendously since its prominent representation under Italian neorealism. Surfaces dominate our cityscapes; turbo-capitalist symbols, as far as our eyes can see. Its destruction is a constant work-in-progress, while at the same time it is constantly being reconstructed in the constellation of tourism and a public with an insatiable appetite for experiences and events.

Economy is everything – and yet the question of public space is polylingual; it is never received in just one language, even if you only want to express it in one language. It demands widely different points of view, echoes, is invariably too loud or too quiet. In this respect, the development of a common language, which remains in flux, is central to every artistic reflection, even if you choose to respond to it from a radically subjective point of view.

The fellows of the Junge Akademie worked together for almost a year. They met repeatedly to master this multilingualism which expressed itself in different times, themes, situations, and which might not even have concerned everybody's discipline to the same degree, if at all: architecture, music, visual arts, film and media art, literature and the performing arts. The question of public space overrides every discipline. Above all, I felt overjoyed by this cooperative spirit, this interdisciplinary frenzy. Many working sessions at Hanseatenweg started in one place and ended up somewhere completely different; mysterious places, where new situations, riddles, questions, found objects and encounters came into being.

Small and large signs point out to us that in this society of smoothness, flawlessness and surfaces we not only need space, but we need to allow ourselves the chance to trip or stumble: demarcations, graffiti, piles of stones – performances that question the changes that overwhelm us; that examine the proportions and issues of distribution in the district surrounding Hansaplatz; also regarding our own participation and responsibility, which might only be a question of tweaking the game plan a tiny bit.

When Richard Sennet writes that it is possible to repair broken objects in different ways that are not necessarily compatible and that they can conflict with each other on a social level, then I can only assume how much greater the potential for conflict must lie in repairing supposedly functioning items. In our case various dangers were circumnavigated – with a healthy dose of irony and humour – which may have been due to all the different languages spoken by those who participated, and with the emphatic support, for which we are very

grateful, of Christian Schneegass, Miriam Papastefanou and Daniela Obkircher. Thus, incidentally, the role of an international academy of arts and its key mission were also narrated in parallel. How wonderful that some of these alliances and projects will continue! We would do well to keep an eye out in case we come across them in the future.

Akademie der Künste in Berlin-Tiergarten





Christian Schneegass
Head of the *JUNGE AKADEMIE*

PRESENT PEOPLE

An Affirmative, Cooperative Spirit

1/2 PRESENT PEOPLE, artistic
intervention on Hansaplatz,
18–19 September 2015

Public space can be understood objectively and subjectively – objectively, when considering publicly accessible, existing structures or with regard to the design of future urban and public green spaces; subjectively, from a human, resident point of view, i.e. from the perspective of those involved in the processes of individual or cultural appropriation and through clearly expressed behaviour. When confronted with repetitive, clearly recognisable patterns, we speak of traditions, customs or rituals. The artistic intervention PRESENT PEOPLE, created and performed on 18–19 September 2015 by Felix Lüdicke and Theresa Schütz, the two architectural fellows of that year, “strives for the moment in which society first engages with public space – as communal spaces only come become so by their use”¹ The title – PRESENT PEOPLE – is also the guiding principle of this text, because it not only represents the life-affirming commitment of all the residents who participated in this urban event, but also fundamentally embodies the dedication of the *JUNGE AKADEMIE*², whose acronym, JA, further implies all the qualities involved in the honest, confidence-building and inspirational call to create. During the intervention, all the international fellows participated with the same enthusiasm and encouragement towards each other and other visitors present, embodying the fundamental, positive democratic principle of mutual support and enrichment – indeed, for the better good – in keeping with a timeless concept of MODERNITY³, and, respectively, tried to act in the interests of everyone – and thus with altruistically motivated responsibility towards one another. This is contrary to the exclusively backward-looking, protectionist tendencies of the populist over-simplification of existing relationships, or coarse debasement of conscientiously achieved culture, in particular the culture of human interaction. It also stands in contrast to the subversive deregulation of cyber attacks, fake news, manipulated elections and other attempts to subvert the conciliatory ability to achieve a consensus in democratic negotiation processes of free and open societies invested in keeping a fair balance of interests.

“Water is carried to the well where conversations are held.”⁴ The return to the fountain leads to the source, (self-)critical reflection and contemplation facilitate far-reaching insights, revision, hard resets and progress – as well as new encounters, surprising impulses and narratives. Here the water of life is the element that revives commonly held values of the social centre and a constructive, collectively designed public sphere. It is also an expression for newly mobilised movements that want to liberate us from limitations and fear, dead ends, stubbornness, obsessions, ignorant statements and reform backlogs. It promotes renewed

1—Felix Lüdicke, Theresa Schütz, *PRESENT PEOPLE*, workbook for the exhibition *DEMO:POLIS* (11 March – 29 May 2016), Akademie der Künste / Junge Akademie Berlin, Munich/Vienna, 2016, p. 5.

2—The international and transdisciplinary fellowship programme of the Akademie der Künste supervises five different fellowships in an extensive annual programme, see www.adk.de/jungeakademie.

3—MODERNITY is understood here as a fundamental attitude of constant reform efforts, in each case on the level of innovative potential in the present, in order to improve conditions for a quality of life in all areas – and thus it describes permanent (self-)renewal.

4—Felix Lüdicke, see note 1.

awareness of current possibilities in the here and now and in ourselves. These possibilities need to be rediscovered, re-experienced and used in a “life-affirming cooperative spirit”, a “Kultur des Mit-ein-ander”. For PRESENT PEOPLE, fellows of the Akademie and helpers went from door to door with transparent, empty buckets, taken from a pallet holding 600 buckets that had been carried to Hansaplatz by everyone involved from the Akademie’s Studio 2. The participants requested water donations for the dilapidated Hansaplatz fountain located at the centre of the Hansaviertel in Berlin. The aim of this whole event was to fill this half-forgotten place with water, giving it relevance and a social context. The response of every available, absent or dismissive resident was reflected in the different amounts of water collected in the buckets, which were sometimes entirely empty. The participants carried together whatever people were willing to give, from all sides of the Hansaviertel and from the many different floors of the surrounding buildings. At the end of the day, as dusk was falling, the collective donation – an ocean of buckets – was met with puzzled astonishment, some annoyance, as well as renewed attention from onlookers and others passing by this usually utterly familiar location.

The next day, in the light of the rising sun, this artificial construct began to glint and sparkle mysteriously, like an intercellular entity resembling a clutch of extraterrestrial eggs: a minimalistically structured simulacrum of a collectively created body as a unifying sculpture. – Perhaps the symbolic embodiment of a spontaneous, self-illuminating hope? Or confidence, for example, in the elementary “education” of the public as a new community of like-minded people, or, at least, a temporary convergence of similar interests regarding the unimagined potential of social “communication” (unity, mutual agreement) and the synergistically attuned developments that result?

On the second day the arrangement of these basic donations were performatively reinterpreted, i.e. interactively, when they were filled with more water by the residents involved. Despite eagerly repeated attempts to equalise the different levels of individually dyed donations by adding or removing water, a greater imbalance was achieved through failing to minimise or, by adding homeopathic amounts, to eliminate these differences entirely. The demand for objective, compensatory justice and the constant effort, therefore, to satisfy it is almost possible to achieve in reality, as this experiment clearly demonstrates. Processes contradict, relativise, or even cancel each other out in an inexorable, ongoing commingling or differentiation – analogous to the active exchange of ideas, solutions and objects, with processes of global enculturation as with “Vielfalt JA! – über Grenzen hinweg!” (Pluralism JA! Beyond Borders!).⁶ In terms of the infinite variety

5—Christian Schneegass, Introduction to the transdisciplinary future workshop “Culture is it!” (5–6 May 2006), Akademie der Künste in cooperation with the Institut für Kunst, Kultur und Zukunftsfähigkeit e.V., id22: Institut für kreative Nachhaltigkeit, and many other partners.

of mutually enriching life forms regarding evolution and the cosmos, Alexander von Humboldt had long since recognised that, “Everything is interconnected”, because everything is mutually dependent on everything else, like a perpetuum mobile of universally continuous oscillations without boundaries.

In collaboration with the fellows Aslı Özarlan, Amir Teymuri and Thomas Ladenburger, Felix Lüdicke and Theresa Schütz created projects for the exhibition *DEMO:POLIS. The Right to Public Space*, (12 March – 29 May 2016). Based on representative examples from the previous year’s events in September 2015, Lüdicke and Schütz, who initiated the new group project, also designed and constructed a multimedia installation with floor projections that referenced the Hansaplatz intervention as a translocation with moving images. It was included in Hall 3 on Hanseatenweg as part of the JUNGE AKADEMIE exhibition *AGORA ARTES*. The duo initiated three more events involving the fountain, the BRUNNENSPIELE, together with educational, arts and cultural institutions, citizens’ initiatives and residents. On 18 March there was the BRUNNENTAUF (Fountain Baptism), on 6 May the BRUNNENREGATTA (Fountain Regatta) and on 27 May the BRUNNENBAD (Fountain Bath). Processions took place between the pond in the Atrium of the Akademie and the newly renovated fountain on Hansaplatz.⁷ Further events have been planned for 2017 to commemorate the 60th anniversary of Interbau 1957, an international architecture exhibition, which marked a fresh start for the Berlin Hansaviertel as a “model city for the future”.

6—Christian Schneegass, “Vielfalt JA! – Über Grenzen hinweg”, Akademie der Künste (ed.), *JUNGE AKADEMIE 2014*, Berlin, 2015, pp. 8–33. This JA motto was derived from the *genius loci* of the Akademie building complex on Hanseatenweg, itself an architectural manifesto.

7—Felix Lüdicke, Theresa Schütz, “PRESENT PEOPLE”, Barbara Hoidn (ed.), *DEMO:POLIS. Das Recht auf öffentlichen Raum*, exh. cat., Akademie der Künste, Berlin/Park Books, Zürich, 2016, p. 268f; Christian Schneegass, “Junge Akademie”, *ibid.*, p. 264f; and Schneegass, “Komplex, einfach und direkt / Junge Akademie – neues Engagement”, Akademie der Künste, *Infobrief für Mitglieder und Freunde*, no. 2/2016, p. 4f; no. 3/2016, p. 8f.

- 1 Theresa Schütz, PRESENT PEOPLE, Water Equalisation, 19 September 2015

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- 1–11 PRESENT PEOPLE, artistic intervention on Hansaplatz, 18 September 2015

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- 1 View through the garden to the Studio, the Akademie’s auditorium
- 2 PRESENT PEOPLE – Brunnentaufe (Fountain Baptism), 18 March 2016
- 3/5/7 PRESENT PEOPLE – Brunnenregatta (Fountain Regatta), 6 May 2016
- 4/6 PRESENT PEOPLE – Brunnenbad (Fountain Bath), 27 May 2016
- 8 PRESENT PEOPLE, Installation in *AGORA ARTES 2016* in Hall 3 and in the exhibition atrium as part of the Akademie’s *DEMO:POLIS* exhibition









To show its gratitude for the collaborative spirit during the BRUNNENSPIELE (18 March Baptism, 6 May Regatta, 27 May Bath – which the 2015 architecture fellows Lüdicke and Schütz enacted between the Düttmann buildings of the Akademie and the Hansa Library in the Hansaviertel to draw attention to the communal use of this public space – the JUNGE AKADMIE invited the Evangelical Community of the Kaiser-Friedrich-Gedächtniskirche and their pastor, Sabine Röhm, to a guided tour of the building ensemble on Hanseatenweg. It was titled “Encounter with the House Spirit – A Different Tour of the the Akademie!” (9 Sept.), led by Christian Schneegass. The Akademie was able to make good on its promise, as reflected by the pastor’s feedback: “... a wonderful evening ... The visitors blissfully left the scene – something I’ve rarely experienced. Your enthusiasm, your spark ignited a fire and enchanted all of us. Thank you for bringing this fascinating building to life for us.”

Together with the architecture department, its fellows, other alumni and Hansaplatz protagonists, such as the AG Kulturbahnhof, we are in discussions about 60 Years of *Interbau* for 2018. We are also in talks with new partners in Switzerland regarding *AGORA ARTES / Interplay of the Arts*, as well as a transdisciplinary fellowship exchange, and a collaboration in the field of artistic research with a more of European perspective. The point is to rediscover MODERNITY in the present, in its constant quest to reform itself, and to continue to develop it further from the arts so that it evolves and touches all areas of life.

PRESENT PEOPLE – AN AFFIRMATIVE, COOPERATIVE SPIRIT





The Fellows' Meetings

MAY 2016

Internal plenum of the new fellows in the clubroom, 25–26 April 2016

Each year the JUNGE AKADEMIE develops a fully packed, in-house programme by and for its fellows, parallel to the Spring General Assembly of members at the Akademie der Künste, 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 with an interested public. For this purpose the JUNGE AKADEMIE presents itself to the public in several special events that define the first meetings of the full group of new fellows. The 2016 programme consisted of 28 fellows from all artistic disciplines, and from 11 countries, including Ethiopia, Armenia, Brazil, Germany, Israel, Iran, Austria, Russia, Turkey, Hungary and the USA. On 12 March *AGORA ARTES. Interplay of the Arts* began with a long Programme Night. A presentation of work by the 2015 fellows was exhibited with *AGORA ARTES* until 29 May in Hall 3.

In the context of *AGORA ARTES*, on 27 April the 2015 fellows at the Villa Serpentara presented their work in Olevano Romano, Italy, and on 28 April, the new 2016 fellows held short presentations in the public PLENUM. Thus, the new 2016 fellows 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 of the Spring General Assembly. They went on excursions in the Hansaviertel, to 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 – Unique Inspiration for New Art?

The Akademie building on Hanseatenweg was built in 1960 as a manifesto and the architectural response to the question: What is an academy today? Embodying the collections and very life force of the Akademie der Künste, this unique location was intended to be a place where "creative powers from all around the world" [...] would meet, fostering "mutual understanding between peoples" that would "put [the Akademie] in a position [...] to have an impact both out in the world and to draw it inside." (Werner Düttmann). – As a site of creativity 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 subject, see the JUNGE AKADEMIE 2014 documentation and the JA website: "Was bewegt in Kunst + Leben. Genius Loci – einzigartiger Anreger für junge Kunst?" www.adk.de/jungeakademie).



Programme

12 Mar – 29 May 2016

12 Mar, 8 pm, hall 3

AGORA ARTES

Interplay of the Arts

Programme Night

Aftershow Party with DJ

12 Mar – 29 May, hall 2/3

AGORA ARTES

Interplay of the Arts

Part of the exhibition

DEMO:POLIS – The Right to Public Space

27 Apr, 7 pm, hall 3

VILLA SERPENTARA FELLOWS

Report on their working residencies in Italy

28 Apr, 6 pm, hall 3

PLENUM

Introduction of the 2016 Berlin Fellows

4 May, 8 pm, hall 3

AGORA ARTES

Wechselspiel aller Künste

Programme Night

Aftershow Party with DJ

1–3 The 2016 fellows introduce themselves at the public PLENUM. Integrated in *AGORA ARTES*, Hall 3, part of the Akademie's *DEMO:POLIS* exhibition

4 Internal plenum in the clubroom (25–26 April 2016)

5 2016 fellows, from left to right: Jason Danino Holt, Paulette Penje, María Korol, Elena Rykova, Robet Temesgen, Sergey Lebedev, Kaan Koç, Martina Schlusnus, Simon Rauchbart, Elena Zieser, in front: Rima Pipoyan and Rafael Jové



AGORA ARTES

Programme Night

12 MARCH
+ 4 MAY
2016

Work Presentations

12–23
MAY 2016

*AGORA ARTES, Programme Night
4 May 2016: "Morph Us", performance on
the roof of Hall 3 and in the atrium of the
exhibition halls by Caitlin van der Maas,
Otavio Schipper and Amir Teymuri, with the
performer Jiseon Kwon*

Complex, Simple and Direct: The JUNGE AKADEMIE's Contributions to DEMO:POLIS

The main focus of our annual programme, the plenary assembly of two different years of fellows, kicked off in 2016 with their active participation in *DEMO:POLIS*. The motto was "Pluralism YES! – Beyond Borders", for which *AGORA ARTES/ Interplay of the Arts* is also the *res publica* of the JUNGE AKADEMIE. Showcasing the work of the fellows, this new format, which consists of a programme night and public presentation of the fellows' work, has gained particular relevance since large numbers of displaced people began migrating towards Europe, overshadowed by immense danger, fear and trauma, and counterbalanced by numerous offers of help from volunteers in this country. Many current and impending challenges are forcing us to rethink and cooperate beyond borders in almost every aspect of life. Why shouldn't this Akademie der Künste do everything in its power, and apply its full potential to create a space for transdisciplinary collaborations and unconventional, ground-breaking solutions? The 2015 fellows excelled above and beyond, aided financially by the Society of Friends of the Academy of Arts. In different constellations, groups of fellows designed, developed and masterfully completed a remarkable number of new works (eight out of ten projects) that transcended all disciplinary boundaries. The broad selection of thematic references ranged from interactive engagement with local residents, schools, the Grips Theater and representatives of the church in the Hansa district, and involved almost all Akademie fellows, in an attempt to re-enliven social meeting points, to draw attention from an artistic perspective to unusual public spaces, to shared responsibility, to many-faceted critical reflections on (self-) monitoring, to playfully engaged respect towards the Other – whether on the fringes, far removed or closely related to our usual ways of seeing. Numerous unique works are owed to these international scholars, which could never have originated from mono-disciplinary, artistic research alone.

The "Pivotal Moment: JUNGE AKADEMIE", as Kathrin Röggl, the Akademie's vice-president, has termed it, has been able to secure an unusually large stream of art funding due to the many Akademie members' commitment, thus fulfilling the Akademie's key mission and underpinning its core identity: to further the arts on an individual and communal level. Its mandate is moored, in particular, in the many hybrid aesthetical approaches to film, sound, material objects and performances, revealing itself as a translocation of collected streams between inner and exterior spaces, the city and the Akademie building. It is also exhibited in interactive installations, participatory statuary objects, as artistic interventions, and changeable presentations made up of readings, manifestos and discussions. As impressively demonstrated by the fellows and the JUNGE AKADEMIE, the active use and design of public space by residents and urban dwellers is a complex

synergy between specific cultures of self-organisation. – “Almost incidentally, the purpose of this Akademie was told so simply and straightforwardly.”

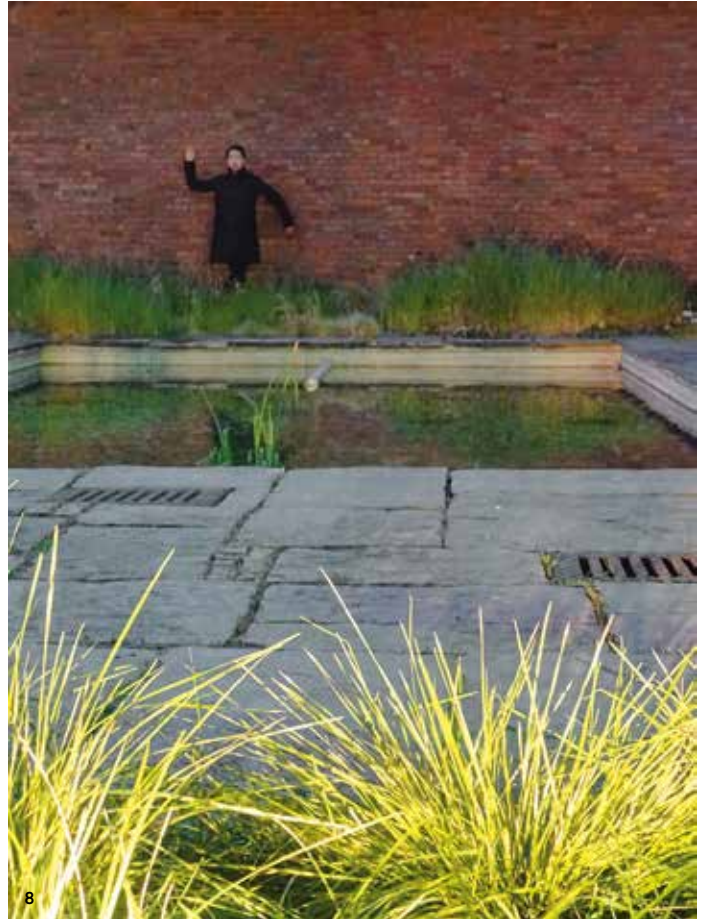
This year was an exception and there were two programme nights (12 March and 4 May): one in March, because of the opening of *DEMO:POLIS*, which the JUNGE AKADEMIE participated in, and a second, because two fellows wanted to take part in the final presentation of *AGORA ARTES*. This also benefitted repeat performances of, for instance, “Morph Us” (by Caitlin van der Maas, with Otavio Schipper and Amir Teymuri, and guest performer Jiseon Kwon), where, in the dusk of a mild spring evening, the silhouette of the dancer seemed to glide effortlessly across the roof of the exhibition hall, between the illuminated high-rise buildings of the Hansaviertel. Moreover, projects that had been shelved due to time constraints could be performed after all, such as “Puzzled Waves” (with and by Sebastian Gräfe), which plumbed the public space with invisible radio waves, concretising it into sound. We would like to express our heartfelt thanks to the aforementioned and following members who participated in one or both nights: Kathrin Röggl, Peter Zlonicky, Manos Tsangaris, Nele Hertling and Ulrich Peltzer.

- Seite 22/23:
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| <p>1 “PRESENT PEOPLE” – Branch exhibition space in the glass corridor, studio lobby and the garden of the Akademie with a water basin</p> | <p>1/2 AGORA ARTES Programme Night, Artist talks, PRESENT PEOPLE visible in the foreground</p> | <p>5/9 Concert performance “Wassermusik Suite No. 2, Version für die Warnow” by Sebastian Gräfe and Matthias Kranebitter</p> |
| <p>2/3 AGORA ARTES Programme Night Entrance lobby, welcoming address: Kathrin Röggl, Akademie vice-president; Introduction: Christian Schneegass, head of the JUNGE AKADEMIE</p> | <p>3/4 Manos Tsangaris, director of the Music Section (left), and Kathrin Röggl, Akademie vice-president (right)</p> | <p>6–8 “Morph Us”, performance on the roof of Hall 3 and in the atrium of the exhibition halls by Caitlin van der Maas, Otavio Schipper and Amir Teymuri, with the performer Jiseon Kwon</p> |
| <p>4 AGORA ARTES Programme Night Reading performance of “Das Pastoralistische Manifest” by and with Liat Elkayam and Sebastian Gräfe</p> | <p>3 Centre: Felix Lüdicke and Sebastian Gräfe sitting beneath the projection of their work <i>Piedras Apiladas</i></p> <p>4 Centre: Matthias Kranebitter and Liat Elkayam sitting beneath the projection of their work “Relax / Now!”</p> | |



5 Akademie member Peter Zlonicky with the fellows Theresa Schütz and Felix Lüdicke (both Architecture), Amir Teymuri (Music), Aslı Özarıslan and Thomas Ladenburger (Film and Media Arts), 12 March 2016. Thanks to the support of the Society of Friends of the Academy of Arts, the final work presentations of the 2015 Berlin Fellows could be shown as part of the exhibition *DEMO:POLIS*. The fellows were represented with three group works in the large Hall 2 on Hanseatenweg, as well as with seven further projects in Hall 3, in the atrium, in the glass corridor and in the studio lobby. Eight out of ten projects were jointly conceived and developed on a transdisciplinary basis. This is a first for such density and quality! Peter Zlonicky congratulated the JUNGE AKADEMIE especially for their laudable achievements, coming to the notable conclusion: "This year's fellowship programme was the best in a long time!" In her welcoming address for the Programme Night, Kathrin Röggla stressed: "Above all, I experienced great joy in this collaborative spirit", but also thanks to the "strong emphasis and dedicated" preparation of the seasoned JA staff.







1/2 "Morph us" performance with Jiseon Kwon

3 Concert and performance of "Wassermusik Suite No. 2, Version für die Warnow" by Sebastian Gräfe and Matthias Kranebitter in the exhibition atrium



Programme Night 12 March

8 pm, Hanseatenweg, Treppenfoyer (staircase lobby)

Opening and Reading/Performance
**THE PASTORALISTS' MANIFESTO OF
A NEUROTIC NATURE**

LIAT ELKAYAM, SEBASTIAN GRÄFE

Welcome Address

Kathrin Röggl, Vice President of the Akademie der Künste

Introductory Talk

Christian Schneeggass, Head of the JUNGE AKADEMIE

8:45 pm, Hall 3

Artist Talk with fellows about the projects
**PRESENT PEOPLE, POST I OPTICON,
AL HALQA – STORYTELLING BOX**

Presentation: Peter Zlonicky

9:30 pm, Atrium in the exhibition halls

Concert performance for five trombonists
**WATER MUSIC SUITE NO. 2
WARNOW VERSION**

SEBASTIAN GRÄFE, MATTHIAS KRANEBITTER

Video installation with three monitors

HD video, loops, c. 6 min. each

Composition for the Honorable Reception of a River Flowing into the Sea. On its arrival at the sea, a river has expanded to its maximum size – and it ends at the same time. To mark this occasion a brass band plays a piece written especially for the river and thereby pays it a special tribute. The musical and aesthetic qualities of moving bodies of water flow into the composition. Moreover, the sound is guided directly into the water. The piece does not map the river, nor it is a question of a simple homage; instead the work is translated back into the language of the river.

Trombones: Florian Juncker, Matthias Müller, Thomas Moore, Alon Stoler, Vladimir Veres

9:45 pm, Hall 3

Artist Talk with fellows about the projects
WASSERMUSIK
**SUITE NO. 2, PIEDRAS APILADAS,
RELAX / NOW!**

Presentation: Kathrin Röggl, Manos Tsangaris

10:30 pm, Atrium in the exhibition halls

Performance
MORPH US

CAITLIN VAN DER MAAS, OTAVIO SCHIPPER,
AMIR TEYMURI

HD video about the performance, loop, c. 15 min.

A research project about the metamorphoses of the body in public space. The public body moves differently from the private body. On the border of acting and dance, a dancer examines the public body and the way it is transforming. In a play with music composed by Amir Teymuri and staged by Otavio Schipper, the dancer finds her way through the public space by going into higher spheres.

Directed by / concept: Caitlin van der Maas;
composer: Amir Teymuri; installation: Otavio Schipper; performer: Jiseon Kwon

11 pm

Artist Talk with fellows about the projects
MORPH US, YOU, STRANGER

Presentation: Nele Hertling, Kathrin Röggl

Aftershow-Party with DJ



"PRESENT PEOPLE" installation in Hall 3 and in the exhibition atrium, part of the Akademie's *DEMO:POLIS* exhibition

Programme Night 4 May

8 pm, Treppenfoyer (staircase lobby)

OPENING

Welcome Address

Kathrin Röggl, Vice President of the Akademie der Künste

Introductory Talk

Christian Schneegass, Head of the JUNGE AKADEMIE

8:30 pm, Exhibition lobby

Live Sound Performance

PUZZLED WAVES

SEBASTIAN GRÄFE

Sebastian Gräfe gathers his material for his project Puzzled Waves from current radio programs. He takes fragments, reworks them and assembles them together into new patterns in real time. Two-dimensional collages are created that were once rhythmic songs. The pieces are never reproducible since chance decides what happens to be playing and said on the radio at the time of the performance.

8:45 pm, Atrium in the exhibition halls

Performance

MORPH US

CAITLIN VAN DER MAAS, OTAVIO SCHIPPER,
AMIR TEYMURI

Performer: Jiseon Kwon

Further information see p. 25

9:15 pm, Hall 3

Reading and talk

IM BAUCH DES BLAUWALS

TANJA MALJARTSCHUK

with Kathrin Röggl

Only in German

„Warum plötzlich er? Woher kommt meine Geschichte über ihn? Ich antworte: aus dem Nirgendwo. Wir sind keine Verwandten, keine Landsleute. Wir trafen uns nie – es war physisch nicht möglich. Er war Historiker, ein großer Denker, ich bin eine Wortmanipuliererin, manchmal schreibe ich, manchmal schweige ich. So verschieden und fremd – nur mein irrationaler Trotz konnte uns verbinden.“

Aus dem neuen Roman mit gleichnamigem Arbeitstitel, Erscheinungsdatum in der Ukraine Herbst 2016

9:45 pm, Atrium in the exhibition halls

Concert performance for five trombonists

WATER MUSIC SUITE NO. 2

SEBASTIAN GRÄFE, MATTHIAS KRANEBITTER

Further information see p. 25

10 pm, Hall 3

Reading and talk

LAILAT AL-QADR

LIAT ELKAYAM

with Ulrich Peltzer

“During the last ten nights of Ramadan, an archangel named Gabriel revealed itself to the Prophet Muhammad. Ever since, that night is known as Laylat Al Kadar, and the Koran says it is ‘better than a thousand months of worship.’ On this blessed night a soft breeze always blows through the streets, the sky is clear and all hearts are calm. On this night crime never occurs. According to common belief during this night temporary peace prevails.

Laylat Al Kadar, 2014, a war breaks out between Israel and Palestine.”

From the Short story lailat al-Qadr

10:30 pm, Hall 3

Documentary Performance

LOOK AT ME

ZSUZSANNA SIMÁNYI

There are hundreds of everyday heroes around us. They secretly try to just do their best – and it’s a constant fight for survival. This is what we call life. We know nothing about each other. We keep our secrets. We hide our wounds. We steal moments of laughter. We are only one among hundreds, full of missing pages and cryptography. Documentary theater is a chance to face ourselves. It opens the door to discovering different dimensions of being human in our own reality. So, that’s an invitation. Feel free to enter.

Documentary Performance, c. 15 min.

Performer: Pirsoka Meszaros; music: Gabor Lukacs; text: Kelemen Kristof; directed by: Zsuzsanna Simányi

11 pm

Zsuzsanna Simányi – Artist Talk

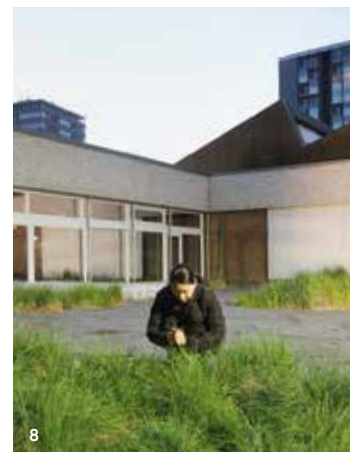
with Nele Hertling

Aftershow-Party with DJ

1/2 *AGORA ARTES* Programme Night, entrance lobby, Elena Zieser giving a word of thanks on behalf of all the 2016 fellows

3–8 “Morph Us”, performance on the roof of Hall 3 and in the atrium of the exhibition halls by Caitlin van der Maas, Otavio Schipper and Amir Teymuri, with the mit performer Jiseon Kwon







THOMAS LADENBURGER

AL HALQA – STORYTELLING BOX

Interactive Installation

Wood, metal, electronics, paper, 193 × 143 × 86 cm

The Storytelling Box is part of the larger Al Halqa project, which takes as its central theme the art of storytelling on Jemaa el-Fna, a public square in the center of Marrakesh. Visitors are invited to take a seat inside the Storytelling Box so as to become narrators themselves in front of a running camera. Another Storytelling Box is installed in Marrakesh, parallel to the Berlin exhibition. The stories told in both locations are available on site and online in the virtual museum Al Halqa Virtual (www.jemaaelfna.com).

CAITLIN VAN DER MAAS, SEBASTIAN GRÄFE, MATTHIAS KRANEBITTER

YOU, STRANGER

Short film based on a flash mob performance

HD video, loop, c. 10 min.

Du, Fremder (You, Stranger) is an exchange between Jesus Christ and the devil, of the fatherless with the unemployed, in winter on Berlin's Alexanderplatz – a place where nothing is really foreign or strange. A musical theater performance that questions who this stranger is and whether we are still capable of recognizing him, or even of taking notice of him. Because how might we recognize this foreign being returning to us, if nobody remembers him anymore?

Directed by/libretto: Caitlin van der Maas; composer: Matthias Kranebitter; stage design: Sebastian Gräfe; costumes: Henriette Müller; script consulting: Henrik Adler; mentor: Ulrich Khuon; soprano: María José Rodríguez; electric guitar: Nicola Hein; performers: Harald Baumgartner, Markwart Müller-Elmau, Lara Bartos

1 View of the exhibition showing works by: Liat Elkayam / Sebastian Gräfe, *Das Pastoralistische Manifest* *Neurotischer Natur* and Sebastian Gräfe / Matthias Kranebitter with the Baltic Sea concert and performance of "Wassermusik Suite No. 2, Version für die Warnow"

2 *Al Halqa* – Storytelling Box by Thomas Ladenburger

CAITLIN VAN DER MAAS, OTAVIO SCHIPPER, AMIR TEYMURI

MORPH US

Performance

HD video about the performance, loop, c. 15 min.

A research project about the metamorphoses of the body in public space. The public body moves differently from the private body. On the border of acting and dance, a dancer examines the public body and the way it is transforming. In a play with music composed by Amir Teymuri and staged by Otavio Schipper, the dancer finds her way through the public space by going into higher spheres.

Directed by / concept: Caitlin van der Maas; composer: Amir Teymuri; installation: Otavio Schipper; performer: Jiseon Kwon

LIAT ELKAYAM, SEBASTIAN GRÄFE

THE PASTORALISTS' MANIFESTO

OF A NEUROTIC NATURE

Interactive Installation

The Pastoralists are (ironically enough) an irritated bunch. Because irony is the ethos of our postmodern cynical generation. Because irony – being a function of fear, a form of surrender – leads to cultural numbness and defeat. But there is a cure: nature. Animals and plants and landscapes are never ironic, only humans are. Just go out there and see for yourself. But don't forget to post a selfie.

SEBASTIAN GRÄFE, FELIX LÜDICKE

PIEDRAS APILADAS

Collective Stone Sculpture from the Galician Coast
Sculpture made of 29 stones, 22.4 × 28.2 × 14.3 cm

Heaps of stones on the edge of walkways – the most archaic form of marking a trail, participatory architecture continuously renewing itself, social sculpture and components of a collective definition of space. For their project, Gräfe and Lüdicke went on a search for such collective stone sculptures in Galicia. Some of these works, created by many hands, were temporarily borrowed by the artists in order to emphasize the sculptural qualities of the "stacked stones" in the exhibition.

ASLI ÖZARSLAN, THERESA SCHÜTZ

POST | OPTICON

Interactive Installation

Spatial and media installation

Plastic honeycomb panel, acrylic on wood frame, mirror effect, 250 × 100 × 300 cm

Camera trap, loop, PAL, 10 min. (variable)

Online and interactive, consumers of representative democratic societies emancipate themselves and turn into producers of the public. Confrontation results from this: questions about the boundaries of the transparent human being – and after that, how, in a digital age full of hybrid interrelations, public space can still be thought of as a place of social emancipation. A walk-in media installation, given its effect through transparencies, encourages visitors to take part in perceptual experiences.

FELIX LÜDICKE, THERESA SCHÜTZ

PRESENT PEOPLE

Multimedia installation based on an artistic group intervention in public space on 18 – 19 Sept 2015

Video installation: Space installation with videoprojection

(THOMAS LADENBURGER); buckets, top shot video, loop, 130 min.; “hidden object image”:

Photocollage, color print on canvas, 3 × 9.46m;

Plastik I–IV: Installation with speech compositions (AMIR TEYMURI), buckets, EUR-pallet, loudspeaker, speech composition; Water Moments (ASLI ÖZARSLAN), SD-video, 3:4, loop, c. 10 min.;

Documentation: Documentation brochure of the intervention, printed, 64 pages

PRESENT PEOPLE reaches for the moment in which society acts – because public space first comes into being through its use. In summer 2015, the ideals of the Interbau 57 were installation-based and performatively reinterpreted in Berlin’s Hansaviertel. For instance, an empty water basin became a “village fountain in a reversed direction.” The social sculpture gave temporary activity and shape to the location, while making tangible the need for equality for the political aspect of public space as a rendering of unequal conditions.

Staged tours to the water basin, Hansaplatz:

18 Mar, Fountain Baptism; 6 May, Fountain Regatta;

27 May, Fountain Lido; each event begins in the Atrium at 3 pm.

LIAT ELKAYAM, MATTHIAS KRANEBITTER

RELAX / NOW!

Audio catalogue

Roll up banner, cardboard, 105 × 60 × 60 cm, catalogue with electronics, DIN A4

RELAX / NOW! deals with observations in the area of conflict between cultural hegemony and autonomy in public spaces. Its starting point is the experience that most public spaces are so-called “flat spaces,” one-dimensional and limited in their ability to be experienced; they are not free spaces, but are culturally occupied, subordinated into a system and to authority. RELAX / NOW! is hysteric meditation; an efficiency-increased peace of mind. It is an over-the-top representation of the grotesque outgrowth of the relaxation industry.

SEBASTIAN GRÄFE, MATTHIAS KRANEBITTER

WASSERMUSIK SUITE NO. 2

VERSION FÜR DIE WARNOW

Concert performance for five trombonists

Video installation with three monitors

HD video, loops, c. 6 min. each

Composition for the Honorable Reception of a River Flowing into the Sea

On its arrival at the sea, a river has expanded to its maximum size – and it ends at the same time. To mark this occasion a brass band plays a piece written especially for the river and thereby pays it a special tribute. The musical and aesthetic qualities of moving bodies of water flow into the composition. Moreover, the sound is guided directly into the water. The piece does not map the river, nor it is a question of a simple homage; instead the work is translated back into the language of the river.

Trombones: Florian Juncker, Matthias Müller, Thomas Moore, Alon Stoler, Vladimir Veres

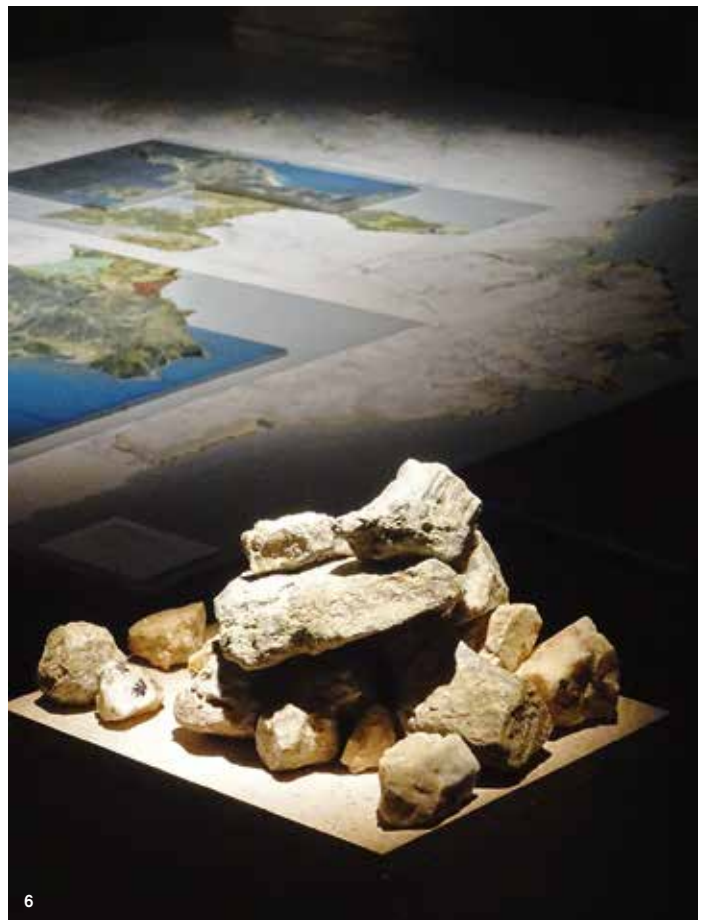
3/4 Amir Teymuri, “PRESENT PEOPLE” – Branch exhibition space in the studio lobby. Part of 4 loudspeaker installations with speech compositions, including two in the glass corridor and one in Hall 3 (see fig. 4.)



Views of the exhibition with works by:

- 1 Caitlin van der Maas / Sebastian Gräfe / Matthias Kranebitter: Short film based on the flash mob performance "Du, Fremder" at Alexanderplatz
- 2 Ottavio Schipper (stage and exhibition installation of the the inverted ladder) and Caitlin van der Maas, Amir Teymuri, HD video of the "Morph Us" performance in the atrium of the exhibition halls, performed by Jiseon Kwon







AGORA ARTES work presentations,
Hall 2

Post / Opticon by Aslı Özarlan /
Theresa Schütz

1-3

"Relax / Now" audio catalogue with
electronic music and roll-up banner
by Liat Elkayam / Matthias
Kranebitter

4/7

Piedras Apiladas, collective stone
sculpture from the coast of Galicia by
Sebastian Gräfe / Felix Lüdicke

5/6/8

9 *Al Halqa - Storytelling Box*,
interactive installation by Thomas
Ladenburger



Villa Serpentara Fellows

27 APRIL 2016

1-4 Villa Serpentara 2015, Via Josef-Anton Koch 6, Olevano Romano, Italy

2015 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 PLENUM.





- 1 Presentations by the 2015 Villa Serpentara Fellows in *AGORA ARTES*, Hall 3
- 2 Ulrich Brinkmann, 2015 Fellow, Architecture Section
- 3 Anja Mayer, 2015 Fellow, Visual Arts Section
- 4 Ellen Kobe, 2015 Fellow, Film and Media Arts Section
- 5 Esther Preußler, 2015 Fellow, Performing Arts Section

The 2015 Villa Serpentara Fellows gave reports about their work in Olevano: Esther Preußler, Performing Arts Section, talked about her condensed Wagner production from today's point of view; Anja Mayer, Visual Arts Section, showed photographic double exposures of fragile perceptions; Ulrich Brinkmann, Architecture Section, had a collection of historical postcards tell the story of the changes in the area around Olevano since the 1950s; and Ellen Kobe, Film and Media Arts Section, wove together in a guest room both accurate and fictitiously remembered stories that made reference to the location.



PLENUM

28 APRIL 2016

2016 Fellows: from left to right: Jason Danino Holt, Paulette Penje, Maria Korol, Elena Rykova, Robel Temesgen, Sergey Lebedev, Kaan Koç, Martina Schlusnus, Simon Rauchbart, Elena Zieser; crouching: Rima Pipoyan and Rafael Jové

JUNGE AKADEMIE – New Commitment

As has become tradition, the JUNGE AKADEMIE organised the Plenum (28 April – 4 May) of the new international 2016 fellows to coincide with the Spring General Assembly for Akademie members. Combined with many events, programmes and encounters, it allowed the fellows to get to know one another on various levels: internally among the group of fellows; publicly during the presentations of their art in the context of *AGORA ARTES*; and subsequently at a reception, hosted by the association called Junge Freunde. The reception was attended by section directors, mentors, alumni, the department secretaries of the Akademie, and Corinna Haderl, the chair of the Friends of the Academy of Arts, who is actively involved with the JA, as well as by our hosts. Additionally, there were excursions in the Hansaviertel, through both Akademie buildings, to the editorial offices of *Sinn und Form* and the Studio for Electroacoustic Music. The fellows also attended section sessions of the members' general meetings and listened to reports from the departments presented at the plenum for all the Akademie members on Pariser Platz.

At their own plenum, fellows in the Film and Media Arts Section introduced their experimental acoustic art. E. Zieser used historical documents to create new stories and spatial situations that make memories come alive. R. Jové made biographical and fictional samples of found sounds, as well as own compositions, which have been used for the *Wurfsendung* series on Deutschlandradio Kultur, etc. The Visual Arts Section had nominated and chosen R. Temesgen (Ethiopia), a socio-critical performer, who referenced his spiritual narrative paintings and hand-written newspapers which originate from many sources; M. Korol (Argentina), whose mentally abstract, but also figurative, emotionally charged images and drawings tell of abusive childhood experiences and deep internal injuries; and P. Penje (Saarland Fellow), whose videos and performances are primarily dedicated to her working process itself. E. Rykova (Russia), a musician and composer like N. Seidl, impressed the audience with her interdisciplinary, visually performative composition and performance practices, whereas her musical colleague tended to express himself through wit, curious refractions and an ironic exploitation of everyday things. The two writers in the group talked about their novels, one with familial ties to the gulag (S. Lebedev, Russia), the other chiefly concerned with his story's own poetry (K. Koç, Turkey). M. Schlusnus, chosen by the Architecture Section alongside the car designer S. Rauchbart, gave an overview of her architectural and design-related projects, including a river-powered mobile hydroelectric power plant that enables sustainable mobile phone charging en route. R. Pipoyan (Armenia) revealed herself to be a choreographer with roots in classical ballet, but with a great interest in contemporary forms of modern dance. And finally, the work of J.D. Holt (Israel) borders between everyday life and theatre, searching for the poetry of reality in existential acuity – a form of confession of newly acquired humanity.



1-4 Internal plenum of the 2016 Fellows in the clubroom (25-26 April 2016)



PLENUM



3



4



1



2

PLENUM



- 1/2 Internal plenum of the fellows in the clubroom (25–26 April 2016)
- 3/4 Internal plenum of the fellows in the clubroom (25–26 April 2016). Visit to the Studio for Electroacoustic Music, conducted by its director Gregorio García Karman, who showed them Hermann Scherchen's polyacoustic "Nullstrahler" loudspeaker, etc. (27 April 2016)
- 5 During a meeting with the editors of the journal *Sinn und Form*, Elisa Primavera-Lévy and Matthias Weichelt (27 April 2016)
- 6 Clubrooms: Internal plenum of the 2016 fellows





PROJECT DAYS “Permanent Unrest”

2–4 MAY 2016

During the "Unruhe in Permanenz" (Permanent Unrest, 2–4 May) project days, held as a part of the fall exhibition *Uncertain States*, members from all disciplines – Jeanine Meerapfel, Kathrin Röggla, Hubertus von Amelnxen, Arnold Dreyblatt, Winfried Brenne, Ulrich Gerhardt, Monika Rinck, Nele Hertling and Oliver Sturm – presented reports based on their own projects. The change of emphasis to "Permanent Unrest", originating less from debates about external or existentially intimidating events but much more from latently artistic interests, focused on the ambivalent, the ambiguous, the mysterious and, frequently, the transgression of laws or conventions. The aim was to thrust forward into the open, to venture out onto uncertain terrain, to discover the unknown, to explore the inexhaustible potential of the new, to arrive at surprisingly different, unexpected solutions, and so on. In a similar vein, in 1965, Hans Mayer promoted an ambitious, committed concept for the Akademie der Künste and its role during the darker periods of contemporary history, which was that it should be a "place of permanent unrest". Beyond fundamental questions, processes and intentions, the JUNGE AKADEMIE is equally interested in consciously referring to history, to memories or direct experiences of general instability, latent uncertainty, incalculable situations with a perilous outcome, as is the case in times of social upheaval and impending crises, in times of war, destruction, flight and forced displacement. Furthermore, this begs the question in how far it is even possible to be creative under duress, and how important it is to nevertheless continue creating in such situations. On the one hand, art, cognition and new experiences necessitate subversion, disruption of the ordinary and rule breaking. However, on the other hand, they cannot exist without being significantly removed from common reality, in order to make people consciously realise that this is art, as opposed to everyday objects or events.

* Hans Mayer, Platon und die finsternen Zeiten. Über die Möglichkeiten einer Akademie im heutigen Deutschland. Anmerkungen zur Zeit 10, Hg. Akademie der Künste, Berlin Gebr. Mann 1965, S.24

1 Internal PROJECT DAYS of the fellows, with a welcoming address by Kathrin Röggla, Akademie vice-president (3rd from left) and Christian Schneegass, head of the JUNGE AKADEMIE (2nd from left) in the atrium in front of the assembly hall (2 May 2016)



2/3 Welcoming address of Akademie president Jeanine Meerapfel and Johannes Odenthal, programme officer, in the senate assembly hall/clubroom





PROJECT DAYS "PERMANENT UNREST"



6



7

PROJECT DAYS with Akademie members from the different sections in the assembly hall next to the atrium:

- 1/2 with Monika Rinck, Literature Section
- 3/5 with Winfried Brenne, Architecture Section
- 4 with Ulrich Gerhardt, Film and Media Arts Section
- 6/7 with Nele Hertling, Performing Arts Section
- 8/9 with Oliver Sturm, Film and Media Arts Section



8



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- 10-12 "Members' Club" by Kathrin Röggl, Akademie vice-president (2 May 2016)
- 11 with Klaus Völker, Kathrin Röggl, Nele Hertling, et al. (from right to left)
- 12 Ulrich Pelzer and Elena Zieser (left front)



11



12



**OPEN
STUDIO
Künstlerhaus
Bethanien**

14 JULY 2016

**OFFENE
ATELIERS
Akademie
der Künste**

21 JULY 2016

The first of the new fellows – María Korol, Rima Pipoyan, Elena Rykova and Martina Schlusnus – met during their three-month residencies in the rooftop studios at the Akademie on Hanseatenweg in Berlin, and quickly organised Offene Ateliers (Open Studios) on 21 July. The event was held on their own initiative – practically overnight, full of spontaneity and with great enthusiasm. It combined original examples of their work with different interactive performances in a particularly hospitable and artistic atmosphere. Paulette Penje had previously participated (14 July) in the Open Studios at the Akademie's guest studio 321 in Berlin's Künstlerhaus Bethanien.

1 Martina Schlusnus and Elena Rykova
in Rooftop Studio 2

2 Paulette Penje, *Lick Piece* (5), 2016



Open Studios

Atelier 1, 2, 3
Akademie der Künste | Junge Akademie 2016
Hanseatenweg 10, Berlin 10557

Thursday, 21 of July 2016 | 18 - 22 h

1 **María Korol** | Bildende Kunst
Rima Pipoyan | Darstellende Kunst
Elena Rykova | Musik
Martina Schlusnus | Baukunst

By invitation only
Nur mit Einladung





6



7



8

- 1 Flyer/Invitation with a drawing by
María Korol for the Akademie's Open
Studios
- 2/3 Martina Schlusnus and Elena Rykova in
Rooftop Studio 2
- 4-13 „Open Studios in Rooftop Studio 3 with
dance improvisation by Rima Pipoyan
to the *Life-Sounds-Improvisations*
by Elena Rykova, in front of drawings
by María Korol



9



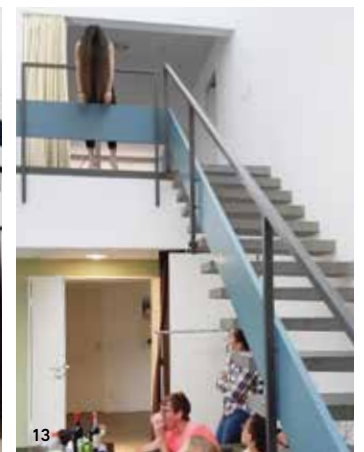
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Ellen Auerbach Fellowship for Photography

16 NOVEMBER
2016

- 1–2 Opening remarks by Hubertus von Amelunxen, Akademie member
- 3 Ute Eskildsen, Akademie member; Stephanie Kiwitt, 2016 fellow; Julian Röder, 2014 fellow; and Katja Blomberg, director of the Haus am Waldsee
- 4 Barbara Klemm, Akademie member

On 16/11/16 – what a date! – the Ellen Auerbach Fellowship ceremony paid tribute to two up-and-coming and internationally acknowledged young photographers. Held in the Akademie's studio lobby for the second time, the successful evening had a special atmosphere: people who did not know one another quickly became acquainted in an intimate, yet very open setting. The award ceremony for Stephanie Kiwitt, the photographer chosen for the fellowship in 2016, opened the evening's festivities. Julian Röder's presentation of his catalogue *Licht und Angst* (Verlag der Buchhandlung Walther König), the publication of which was made possible by his receipt of an Ellen Auerbach Fellowship in 2014, concluded the second half of the event. Antonia Lerch's film portrait of Ellen Auerbach (1993) was screened in the Studio following the presentations. To commemorate what would have been the 100th birthday of the German-American benefactress and photographer who died in 2004, the Akademie der Künste has awarded the biennial Ellen Auerbach Fellowship since 2006 to mark innovative and highly individual work developments in the field of young photography. To show her gratitude, following a solo exhibition at the Akademie in 1998, Ellen Auerbach made provisions for this fellowship to be funded through her estate. It also came about largely due to the mediation of Barbara Klemm, who, according to Hubertus von Amelnunxen – both are members of the Akademie – championed and helped raise awareness for this "great poet" of documentary photography.

Stephanie Kiwitt received the 2016 fellowship on the recommendation of Akademie members Ute Eskildsen, Elfi Mikesch and Helga Paris. Kiwitt, born in Bonn in 1972, completed her studies from 1994–98 in Canada at the Institute of Creative Photography in Ottawa, in the Czech Republic, and with correspondence courses. She studied photography under Joachim Brohm from 1997–2004 at the Hochschule für Grafik und Buchkunst in Leipzig, and as a master student from 2004–07 under Timm Rautert. In addition to other awards, in 2002 she received the *Kunstpreis* (Art Prize) from the city of Bonn in 2002, a DAAD fellowship for Marseille in 2006, a studio fellowship at the Wiels Contemporary Art Centre in Brussels in 2009, the *Stiftungspreis für Fotokunst* from the Stiftung Alison und Peter Klein in 2011, as well as a work grant from Kunsten en Erfgoed, Brussels in 2016. Recently her work has been exhibited at Camera Austria, Graz, Les Rencontres des la photographie in Arles, Kunstverein Freiburg, Centre de la photographie Genève, Kunstverein Pforzheim and Wiels Contemporary Art Centre in Brussels. Kiwitt possesses a sharp and subtle talent for observation, which manifests itself in a complex presentation of contemporary urban lifestyles, fragility of urban structures, consumerism, merchandise and body culture in image groups, series, and artists' books. Ute Eskildsen has said of Kiwitt's work: "Her images are not static, critical statements, but rather flowing discoveries in the colourful imagery of modern urbanity."

Hubertus von Amelunxen, a member of the Akademie der Künste, chairman of the advisory committee of the JUNGE AKADEMIE, and both member and president of the European Graduate School Saas-Fee, delivered the opening address to guests and participants of both artists' talks and provided an overview of the evening's tripartite events. Referring to the alarming situation following the presidential election in the USA, von Amelunxen commented: "[...] the country that worries us now – that more than worries us – that is making us fearful. We all failed to read the signs of the times correctly, and allowed ourselves to be ambushed. May this be the end of the nightmare, not its beginning." Referring to Barack Obama, who was a guest of German Chancellor Merkel in Berlin at the time, von Amelunxen recalled the motto of his election campaign eight years prior: "Yes we can." Using this reference, von Amelunxen also emphasised the fundamentally affirmative stance of the JUNGE AKADEMIE, its artistically individual and transdisciplinary supportive attitude. In this interpretation, its acronym, JA! (Yes!), should be understood as highly topical and programmatic.

"Each of us must be able to surpass the way this affects our own work; to go beyond what we human beings are meant to be. We must also be able to face whatever is in store for us," von Amelunxen stated. "This is something, I believe, the Ellen Auerbach Fellowship also stands for – [...] a commitment to dealing with the medium of photography in the most versatile ways and to drawing attention to important issues. Today we speak of 'promised truth' and 'post facts'; something we know photography should actually have already made us aware of 180 years ago – [namely,] that photographs, like words, are not true in themselves, but instead are always an interpretation, and that education is part of this interpretation. May we be able to continue in this direction."

Barbara Klemm vividly recalled the artists' friendship between her mother and the benefactress of what would become the highest endowed award at the Akademie der Künste. She told us how much she personally learned from Auerbach. For instance, that "photography always has something to do with oneself". She also mentioned an important statement by Ellen Auerbach, née Rosenberg, whose path to inner and outer freedom via Berlin, Tel Aviv, London and New York – at times against her will – would lead from sculpture to photography (in part also to short films, and to child therapy at age 60): "For me now, at the end of my life, the many upheavals and changes in my life and all the new beginnings are the expression of a search for something else – for what lies beneath [...] which I would still like to figure out."

This intellectual and also energetic potential was actually always present in the effectiveness of simple motifs – in the very kind of photography that would remain mysteriously alluring to her until the end. After all, it is only in retrospect that the image itself reveals the quality of beauty for its own sake, which to Auerbach is the "decisive moment" of the inner and outer "exposure". This

corresponded to what she liked to call the “third eye”, which is capable of using “intuitive perception” to sense “a greater underlying reality” in something that is not immediately apparent at first glance.

You have to take a closer look, before this other “subjacent nature of the things” surfaces, or the peculiarity of a moment becomes “visible in its essence”, revealing itself to the viewer as an unintentional “interest in and love of things”. Some of Auerbach’s favourite subjects were people, spaces, moods of eloquent silence, casually registered situations of oblivious solitude or energetic moments captured amidst everyday life. Barbara Klemm praised Ellen Auerbach as a fine observer of unspectacular encounters, “but with immense warmth [and the intuitive] ability to think herself into the other people’s minds”. “[She was] remarkably likeable, open, interested. She was a great personality!” Ellen Auerbach once acknowledged: “Yes, I’m a photographer who works in black-and-white, [...] because I’ve always been fascinated with abstraction. [...] They were extraordinary times when we began our work, and they simply carried us along.” Thanks to Antonia Lerch’s film portrait those present were transformed and deeply impressed by the youthful curiosity, simple elegance, noble modesty and vital radiance of this *grande dame* of the photographic arts, all of which continue to have an impact beyond her death.

After a short introduction and tribute to the new fellow Stephanie Kiwitt, Ute Eskildsen talked with the artist about her career and the development of her photography. In the series *Cornerville* (2006), Kiwitt first took up the subject of urban daily life, focusing on the fleeting, preliminary and provisional, using the rebuilding going on in Marseille. She applied the same focus to the positive and negative interactions people exchange in shops, using views inside supermarkets captured from above the checkout registers (*Capital Decor*, 2011). Here her black-and-white photography emphasises graphic, gesticulatory and documentary structures, which we can almost interpret. By contrast, the use of colour in rhythmic alteration with black-and-white photography emphasises the contemporary materiality of advertising, such as *Choco Choco* (2015).

This was followed by a talk between Katja Blomberg, director of the Haus am Waldsee, and Julian Röder, in parallel to his exhibition *Recht und Raum*, which, by fortunate coincidence, opened the next day.

Eighty percent of Röder’s funding from the Ellen Auerbach Fellowship was used to finance the catalogue *Licht und Angst*, published by the Walther König Verlag. Its contents focused on a new work group that the fellowship had also made possible. The remaining twenty percent covered the costs of framing some of the works in the exhibition. Julian Röder’s images reflect structures of power, protest and consumerism, appearance and reality. In his new works he explores metaphysical, thought and aura photography. Röder radically changed the perspective in his most recent series *Licht und Angst* (Light and Fear):

Instead of continuing to trace the driving forces of enlightened capitalism's power and economics further along a periphery, he turned to esoteric groups and festivals, to historical thought photographs, conspiracy theories and politically-laced German landscapes.

In closing, Antonia Lerch, a documentary filmmaker, whose work includes projects for ARTE, spoke a few introductory words about the film she made in 1993: *Ellen Auerbach, Fotografin, geboren 1906*. The two women first met in 1991 in Berlin, and as a result of this encounter a trilogy about Jewish women photographers was created for ARTE's "Exil"(Exile) series. Lerch's one-hour film was shot in two months in Ellen Auerbach's very small New York apartment and was culled from 20 hours of footage.



- 1/3 Ute Eskildsen, Akademie member, Stephanie Kiwitt, 2016 fellow
- 2/4 Julian Röder, 2014 fellow and Katja Blomberg, director of the Haus am Waldsee





Corinna Haderl

Managing Director of the Gesellschaft der
Freunde der Akademie der Künste e.V.
(Society of Friends of the Academy of Arts)

JUNGE AKADEMIE **and the Junge Freunde der Akademie**

28 APRIL 2016

- 1 Clubroom stairwell
- 2 Clubroom/Assembly Hall/Atrium

Reception Organised by the Junge Freunde for the 2016 Fellows

In keeping with custom, the association called the Junge Freunde welcomed this year's new fellows of the JUNGE AKADEMIE. The unique reception for the young artists, brought to life with the active support of the entire circle that had met previously at Julia Haneke's to discuss its organisation, was held in the clubroom of the Akademie der Künste on 28 April. As is the tradition, the new fellows presented their work at a public event, and subsequently expanded upon their projects in private exchanges. Claudia Zink welcomed these international up-and-coming artists in the name of the Junge Freunde. Members of the senate of the Akademie, amongst them Wulf Herzogenrath, Nele Hertling and Kathrin Röggla, characterised the reception of the Junge Freunde as an excellent initiative. More Junge Freunde members attended than in previous years, engaging in lively discussions and plans for future events over the course of the evening.





1 Welcoming address on behalf of the Junge Freunde: Claudia Zenk, Negar Hosan-Aghale, Natalie Hsiao

2 Christian Schneegass (left), head of the JUNGE AKADEMIE and Thomas Lehr, Akademie member

3-6 Reception of the Junge Freunde in the clubroom for the 2016 fellows





2015

Visual Arts

SEBASTIAN GRÄFE

Berlin-Fellow

*1976 in Grimma, Germany. 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 and works in Berlin and Reitwein.

WWW.IMPERIMENTAL.ORG

ANJA MAJER

Villa-Serpentara-Fellow

*1974 in Hanau/Main (near Frankfurt). Concerned with the relationships of virtual and physical spaces. Studied at the Zürcher Hochschule der Künste (ZHdK) and literature and linguistics at the University of Tübingen. Exhibitions include the Kunsthalle Tropical, Iceland (2015); Alte Feuerwache, Berlin (2014); Biennale Bénin, Porto Novo (2012); Shedhalle Zürich (2011). Lives in Berlin. WWW.ANJAMAJER.DE

OTAVIO SCHIPPER

Berlin-Fellow

*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

ULRICH BRINKMANN

Villa-Serpentara-Fellow

*1970 in Paderborn. Studied architecture at the TU Dortmund, with a degree in engineering. He has been the editor of Bauwelt since 2000; in addition he publishes in other specialist journals (archithese, hochparterre, db) and newspapers (El País) and has written books – most recently Mit Bürgersinn wider das Diktat der Ökonomie. Das Kuratorium für Landschaftsschutz in München, published in 2013 by the Deutscher Kunstverlag. Lives in Berlin.

FELIX LÜDICKE

Berlin-Fellow

*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

*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

*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

*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

*1975 in Tel Aviv, Israel. 1993–1995, reporter, The Israeli Defense Force Magazine; 1997–1998, BFA in fine arts, School of Visual Arts, New York; 1998–2001, Bachelor of law, Tel Aviv University; 2001–2003, Master's in cultural criticism, Tel Aviv University; 2003–2005, BFA, Screenwriting, Sam Spiegel Film School, Jerusalem; works as a columnist for Haaretz; 2016, publication of her first book. Lives in Tel Aviv.

TANJA MALJARTSCHUK

Berlin-Fellow

*1983 in Ivano-Frankivsk/Ukraine. Author; 2000–2005, studied Ukrainian philology at Prykarpattya National University, Ivano-Frankivsk; 2008–2011, worked as a television journalist in Kiev. She has been living in Vienna since 2011.

Performing Arts

ESTHER PREUSSLER

Villa-Serpentara-Fellow

*1984 in Quedlinburg. Following studies of cultural anthropology and art history, she studied "screenwriting" in New York. At the Volksbühne Berlin she has worked as director's assistant for Frank Castorf, Christoph Marthaler and more often for René Pollesch. Her directorial work Troja was also presented at the Volksbühne. Lives in Berlin.

ZSUZSANNA SIMÁNYI

Berlin-Fellow

*1987 in Budapest. 2008–2010 Studied in Károli Gáspár, University of the Reformed Church in Hungary in the Department of Humanities. Specialization: Psychology. 2009–2014, studied at the University of Theatre and Film Arts, Theatre Director Dept. Specialized field of training: Physical Theatre Director/Choreographer. 2014–2017, enrolled in the Doctoral School (DLA) at the University of Theatre and Film Arts. Since 2015, teaches at the University of Theatre and Film Arts, Budapest. Lives in Budapest.

CAITLIN VAN DER MAAS

Berlin-Fellow

*1983 in Amersfoort, the 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. Lives in Munich.

WWW.CAITLINVANDERMAS.COM

Film and Media Arts

ELLEN KOBE

Villa-Serpentara-Fellow

*1968 in Dresden. Studied at the Kunsthochschule Berlin Weißensee; received a DAAD scholarship for France. She creates interventions and performances about the how art functions as well as on the culture of what is absent. In addition, she curates exhibitions of contemporary art at historic locations dealing with themes of historic reception and gender identities. Lives in Berlin.

WWW.ELLENKOBE.DE

THOMAS LADENBURGER

Berlin-Fellow

*1975 in Ellwangen (Jagst), Germany. Artist and filmmaker; 1997–1998, studied interdisciplinary media at the San Francisco Art Institute; 1998–1999, studied at the Kunsthochschule Kassel; 1999–2005, studied / master class of experimental media design at the Berlin University of the Arts (UdK); 2003–2005, lecturer at the Berlin University of the Arts. Lives in Berlin.

WWW.THOMAS-LADENBURGER.COM

ASLI ÖZARSLAN

Berlin-Fellow

*1986 in Berlin. Director; 2007–2011, studied theater and media studies, minor: German studies, at the Universität Bayreuth (B. A.); 2010, studied philosophical aesthetics and sociology at the Université Sorbonne IV, Paris; since 2012, studied directing (documentary film) at the Filmakademie Baden-Württemberg, Ludwigsburg. Lives in Berlin and Ludwigsburg.

[HTTPS://VIMEO.COM/64901014](https://vimeo.com/64901014)

2016

Visual Arts

ROBEL TEMESGEN

Berlin-Fellow

*1987 in Dessie, Ethiopia, 2010 BFA in painting, Ale School of Fine Arts and Design, Addis Abeba University, Ethiopia, 2015 MA in contemporary art, Academy of Contemporary Art and Creative Writing, University of Tromsø, Norway. Lives in Ethiopia

WWW.ROBELTEMESGEN.COM

MARÍA KOROL

Berlin-Fellow

*1980 in Buenos Aires, Argentina, 2009 Bachelor of Arts, University of California, Irvine. Major: Studio Art, 2014 Master of Fine Arts, Indiana University, Bloomington. Emphasis: Painting and Drawing. Lives in USA

WWW.MARIAKOROL.COM

PAULETTE PENJE

Saarland-Fellow

*1984 in Berlin, 2008–2014 Hochschule der Bildenden Künste Saar, Saarbrücken, sculpture / public art, 2014 Named as a master student of Georg Winter. Lives and works in New York and Berlin

Architecture

MARTINA SCHLUSNUS

Berlin-Fellow

1989 in Munich, 2008–2013 Degree studies in architecture, TU Munich, 2012 Foreign residency (Erasmus) at the University of Naples Federico II, Naples, Italy, 2013–2015 Master's degree in Industrial Design, TU Munich, since 2015 she works in the architectural offices of Weickenmeier, Kunz + Partner, Munich. Lives in Gröbenzell, near Munich

Music

ELENA RYKOVA

Berlin-Fellow

*1991 in Ufa, Russia, 2010–2015 Bachelor's degree in composition / Moscow Conservatory / Prof. Yuri Kasparov, since 2015 Master's degree in composition / Hochschule für Musik und Tanz, Cologne / Prof. Johannes Schöllhorn. Currently lives in Cologne, Germany

WWW.YOUTUBE.COM/USER/RYKOVAELENA

[HTTPS://SOUNDCLOUD.COM/ELENYARKOVA](https://soundcloud.com/eleyenarykova)

NIKLAS SEIDL

Berlin-Fellow

*1983 born in Bremen, 2003–2005 Studied at the music academies in Leipzig, Vienna, Cologne (cello, baroque cello, composition / German Diplom degree). Lives in Cologne

WWW.NIKLAS-SEIDL.EU

Literature

SERGEY LEBEDEV

Berlin-Fellow

*1981 in Moscow, Soviet Union, 1998–2001 Studied geology and then journalism at Moscow State University, 2000–2014 Worked as an editor and journalist for the Russian independent press. Lives in Moscow, Russia

KAAN KOÇ

Berlin-Fellow

*1986 in Istanbul, Turkey, 2000–2004 Kadir Has Anatolian High School, Istanbul, 2003–2005 Studied international relations, Kocaeli University. Lives in Istanbul

WWW.TWITTER.COM/_KAANKOC_

Performing Arts

JASON DANINO HOLT

Berlin-Fellow

*1987 in Tel Aviv, 2001–2005 Thelma Yellin Acting High School, 2006 Ruth Daiches Cinema Studies, 2007–2010 Nissan Nativ Tel Aviv Academy of the Arts, Founder of UMAMI – an independent theatre company in Tel Aviv; Artistic Director of Habait Theatre. Lives in Tel Aviv

WWW.JASONDANINOHOLT.COM

RIMA PIPOYAN

Berlin-Fellow

*1988 in Yerevan, Armenia, 1997–2006 Yerevan Dancing Art State College, training for Choreography Teachers (diploma), 2005–2012 Yerevan State Institute of Theatre and Cinematography (YSITC), Department of Directing, Choreography (2010 Bachelor's degree, 2012 Master's degree) Lives in Yerevan, Armenia

Film and Media Arts

RAFAEL JOVÉ

Berlin-Fellow

*1977 in Hamburg, 2001–2004 Schule für Rundfunktechnik (SRT), Nuremberg (CCI degree, media designer for images and sound), 2004–2005 Bayerischer Rundfunk, Munich (broadcasting technology trainee), 2006–2013 Bauhaus University, Weimar (media arts, Master of Fine Arts). Lives in Weimar

ELENA ZIESER

Berlin-Fellow

*1989 in Nuremberg, 2008–2013 Bauhaus University Weimar (media arts/media design, Bachelor of Arts), since 2014 Bauhaus University Weimar, Master's degree program in media arts/media design. Lives and works in Weimar

[HTTPS://SOUNDCLOUD.COM/ELZIONA-59984620](https://soundcloud.com/elziona-59984620)

STEPHANIE KIWITT

Ellen Auerbach Fellow

*1972 in Bonn; she participated in a correspondence course at the Institute of Creative Photography in Opava, Czech Republic 1997–2004, studied photography at the Hochschule für Grafik und Buchkunst (HGB) in Leipzig from 2004–2007, master student with Timm Rautert. Lives in Brussel.

WWW.STEPHANIEKIWITT.COM

2014

JULIAN RÖDER

Ellen Auerbach Fellow

* 1981 in Erfurt, grew up in Berlin. After training to become a photographer at Ostkreuz - Agentur der Fotografen, Berlin, in 2003 he became a student in the Joop Swart Masterclass, organised by the of the World Press Photo Foundation. He received his diploma in 2009 from the HAW Hamburg (Hamburg University of Applied Sciences). In 2004 he became a member of the Ostkreuz photo agency. Röder was awarded the Lotto Brandenburg Kunstpreis Fotografie for his work Mission and Task in 2013. Lives in Berlin.

WWW.JULIANROEDER.COM

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