

# ***JUNGE AKADEMIE*** **2014**

AKADEMIE DER KÜNSTE

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**Nele Hertling**

Vice-president of the Akademie der Künste

Alongside the Section for Visual Arts, the “Junge Akademie” (Young Academy) belongs to the central artistic programs that enrich the Akademie der Künste. Through this residency fellowship, young artists from around the globe are given the chance to continue to develop their individual artistic work in exchange with one another, to test new approaches with members of the Adk and to represent themselves through interactive public presentations. Supported by the AdK’s members and staff, the results take shape in various formats, and can be experienced in a number of diverse ways in AGORA ARTES at the conclusion of every Berlin fellowship year or in contributions to academy projects. Even at the first meeting, in what is known as the “Plenum,” a sharing of approaches and ideas for joint projects and contents often results when the new fellows introduce themselves. This meeting also offers an opportunity to introduce the young artists to ongoing and planned projects in the various sections, but also to the overarching thematic intentions of the Akademie der Künste. This close involvement is both an incentive for the fellows and an enrichment for the realization of the planned topics. The Workshop Week connected to the Plenum can help the young artists, in close contact with members of the AdK, to deepen this integration and to more concretely plan their projects for their twelve-month fellowship (of which a maximum of three months is spent on location in Berlin).

The restaging and reenactment of Oskar Schlemmer’s *Triadisches Ballett* (Triadic Ballet) in a choreography by Gerhard Bohner, with its debut performance as a production of the Akademie der Künste in 1977, was a welcome occasion to introduce fellows to this epoch-making theatrical work that made history at the Bauhaus.

However, a main emphasis for 2014, where members of the Junge Akademie could get involved in various ways, was Schwindel der Wirklichkeit (Vertigo of Reality), both in the initial phase, in what is known as the “Preparatory Office,” and in the subsequent period of its realization and presentation. Using a variety of different art forms, fellows from diverse departments were able to develop their own specific interpretations, but also to contribute work together through

joint actions. The intensive and difficult, but quite rewarding process of trans-disciplinary production – far too rarely and too briefly were the participants able to spend time working together in Berlin – was concluded in a “Long Night” event under the title “Double Projection,” which, despite the above-mentioned restrictions, was a considerable success and highly informative.

In addition to this major challenge, fellows were closely and actively involved with “their” sections in various ways. Like other networks, these working contacts are an important opportunity for developing long-lasting support during the evolution of individual projects.

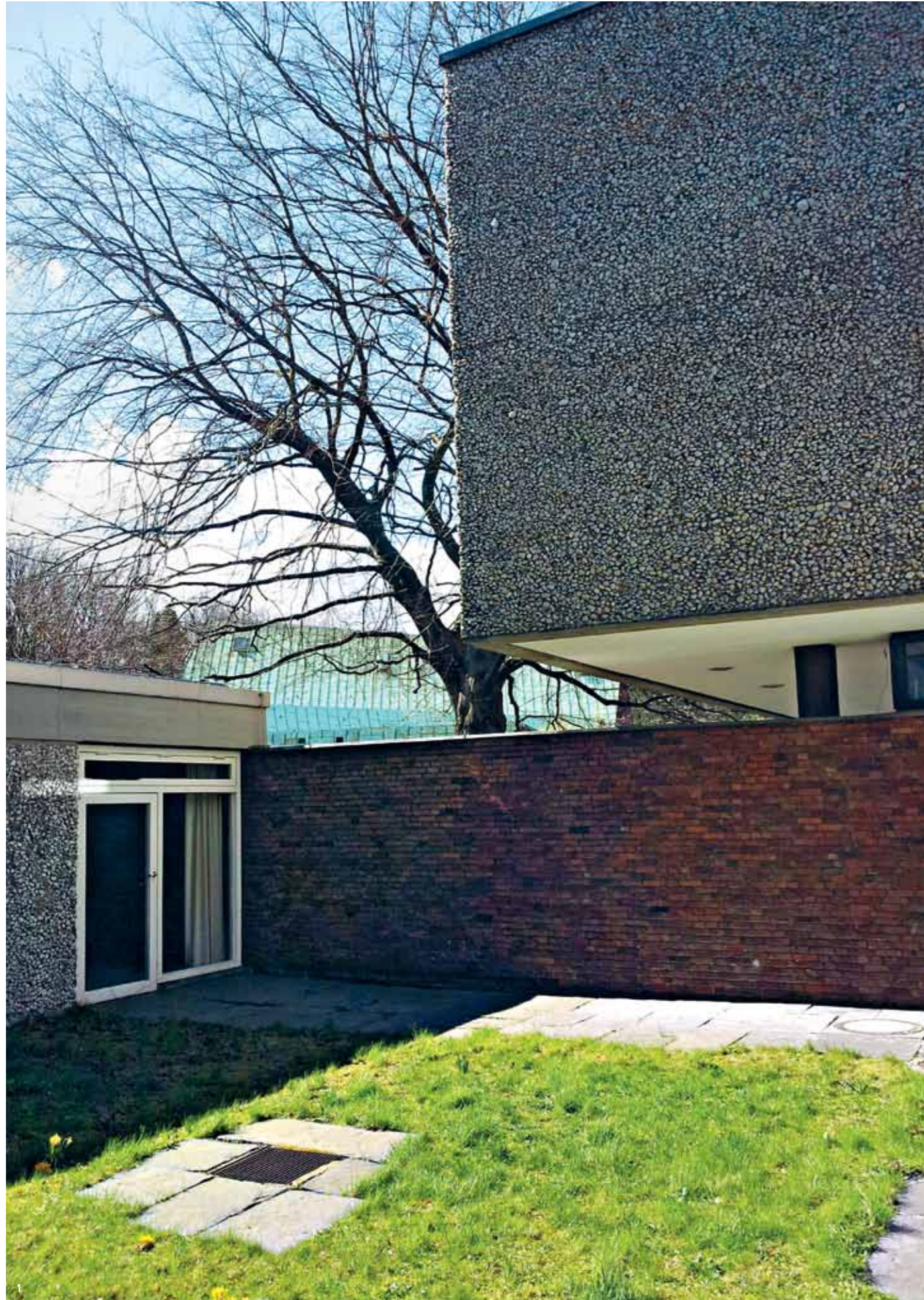
2014 was a diverse, exciting and successful year for the Junge Akademie. Contacts will remain and collaborations will continue, also among a growing circle of alumni – in parallel, the AdK looks forward to the new fellows who will meet with us for the first time in May 2015.

### **Hubertus von Amelunxen**

Member of the Akademie der Künste and  
President of the European Graduate School, Saas-Fee

The Junge Akademie, in brief known as JA – a most positive acronym– is neither the more youthful counterpart, nor the past or future of the “old” Akademie der Künste. It is strongly rooted in the AdK’s present, and each year provides new impulses for fellows from all over the world to join us in a process of collaboration, which allows us to rethink, listen to, and see the arts in our society anew. Selected annually by the different sections of the AdK, the fellows converge in Berlin to present their ideas and share their knowledge with each other and a broader audience, as well as to teach, learn and further develop their art as part of the AdK’s projects, exhibitions and performances, as well for their own, individual endeavors. Every year for the past two years, the Junge Akademie has hosted the AGORA ARTES, an event during which projects are conceived together, differences are upheld and given space, and opportunities emerge for participants to translate the power of their own art into other art forms and disciplines.

The Junge Akademie is a continuing experiment that tests the boundaries of experimental constellations within the arts, challenges order, reframes questions, revises answers, and lays down plans. The fellowship in Berlin enables artists to consolidate and focus on their endeavors, to be inspired and give life to the ideas that the constitution of the Akademie der Künste asserts: to preserve and assert the respect and dignity of the individual within the internationality and plurality of the arts. The Junge Akademie is and will always be well looked after by the Akademie der Künste. There is no age limit on teaching and learning.



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1 Small garden courtyard by the administrative entrance with a view of a clubroom, Studio/Theater hall, and the exposed aggregate concrete cube of the exhibition halls

2 2013 Fellows: Michail Pirgelis, Maria Mohr, Elia Verganelaki, Ragunath Vasudevan, Gábor Péter Mezei, Larynas Katkus, Assaf Gruber, Christos Asteriou, Tanja Luckwald, right: Nele Hertling, vice-president of the Akademie der Künste, left: Christian Schneegass, director, Junge Akademie



**Christian Schneegass**  
Director, Junge Akademie

# Pluralism JA! – Beyond Borders

Terrace enclosure in front of the conference room on the ground floor / "Blaues Haus" with a bronze sculpture by Rolf Szymanski, Wasserträgerin, 1981

**Origins:** The promotion of young, international art in all disciplines is one of the central tasks of the Akademie der Künste, which it fulfills by awarding prizes and grants, but particularly through the JUNGE AKADEMIE (Young Academy), created explicitly for this purpose. Since 2007, the Junge Akademie has been firmly anchored in the statutes of Berlin's academy of arts that has been building on a rich tradition for more than 300 years. The process of including young international art in the work of the AdK and entrenching it more firmly began directly after the radical political changes in 1989 (prior to the reunification of the two academies in East and West Berlin in 1993, which at first evolved in parallel and competitively, and with quite different efforts<sup>1</sup>), has succeeded in building a solid foundation after almost two decades of persistent engagement.

**Premises:** The Junge Akademie and the center of its activities is located in the AdK building on Hanseatenweg, with roof studios supplying accommodations and working sites for the fellows, housing the Junge Akademie offices, and providing a venue for important partners, such as the Studio for Electroacoustic Music. The particularly architectural atmosphere and qualities of the building created by Werner Düttmann, which opened in 1960 as a meeting place with rooms for assemblies and events, auditoriums and exhibition halls, allows the genius loci of the purpose of this building to become manifestly perceptible, also for the fellows from around the world. Here they receive diverse and occasionally unexpected impulses for experimental work beyond borders; above all this means as a dialogue between the arts and different generations. Both the place and the program inspire fresh answers to the question: What is an academy today? The Junge Akademie feels challenged, in a most positive, site-specific way, to make these subliminal and yet demanding and driving responses conscious, and to pursue them within the framework of its own possibilities – individually from an artistically unique perspective, in small teams, or from time to time as a complete group of fellows from an entire Berlin Fellowship year – and to create something new within the context of the AdK's general interests.

**Objectives:** The Junge Akademie team simultaneously administrates several fellowships and grants at different locations nationally and internationally. As such, the team's extensive activities also involve multifaceted organizational tasks, such as management of the studios, as well as maintaining ongoing business relationships, while providing parallel support to each artist and their projects. Moreover, starting out from the individual plans of the fellows, the Junge Akademie, in accordance with the goals of the Akademie der Künste, primarily

<sup>1</sup> The author participated with others as an initiator of the "Experimental studios of the Visual Arts Section" (March 6, 1992 by resolution of the Senate of the Akademie der Künste), see Schneegass, "Ästhetische Ökonomie – Situative Kreativität mit begrenzten Möglichkeiten," Christian Schneegass (ed.), minimal – concept. Zeichenhafte Sprachen im Raum. Akademie der Künste. Verlag der Kunst, Amsterdam, Dresden, 2001, ISBN 90-5705-153-2, pp. 272-307

promotes projects as transdisciplinary artistic research in small and larger groups. At the Fellows' Month in May their activities are bundled in order to have more impact and generate more visibility. Among these are public as well as numerous internal events, encounters in both an artist's own and other AdK sections, and workshops throughout the year, but also diverse participation in events of the individual sections (e.g. a concert with Thomas Kessler on October 22, 2014 including two Berlin Fellows, 2014), projects involving the entire AdK (Schwindel der Wirklichkeit), in cultural programs in Berlin (e.g. Art Week, Gallery Weekend, etc.), or in events taking place on a national level (e.g. the Day of the Open Monument). In addition to internal efforts to bring together the fellows selected from around the world, the Junge Akademie primarily strives to instigate contacts, exchange and cooperation with members of the AdK, but also with alumni, the fellows of the previous years. Particularly during large-scale projects at the AdK, this also occurs with the intention of building up a dependable circle of local, and well-networked advisers and trusted partners for the younger fellows, in addition to their mentors (AdK members). A slightly differently weighted annual program results from this configuration than those before it. Furthermore, the Junge Akademie produces its own corresponding programs, documentation as film or publications, contributes to general academy publications (exhibition catalogues, program magazines, event overviews, newsletters, etc.), publishes end-of-year reviews in German and English in small, flexible editions (mainly online and on demand), occasionally providing support and assistance with texts and publications on works and series created as part of the fellowship program (such as Julian Busch's Berlin Unseen)<sup>2</sup> and constantly provides current information on its website. It also communicates directly, in conversation and project-oriented cooperation, with partners in and outside the AdK. The entire work of the Junge Akademie is supported by the Beirat (advisory board) appointed by the president of the academy and made up of AdK members from all arts sections. The following AdK members currently serve on this committee: Nele Hertling (vice-president of the Akademie der Künste, Performing Arts), Hubertus von Amelnunxen (Visual Arts), Hilde Léon (Architecture), Enno Poppe (Music), Marcel Beyer (Literature), Jutta Wachowiak (Performing Arts), Hans-Helmut Prinzler (Film and Media Arts). Spokesmen for the advisory board in the AdK Senate are Enno Poppe and Hubertus von Amelnunxen, as deputy.

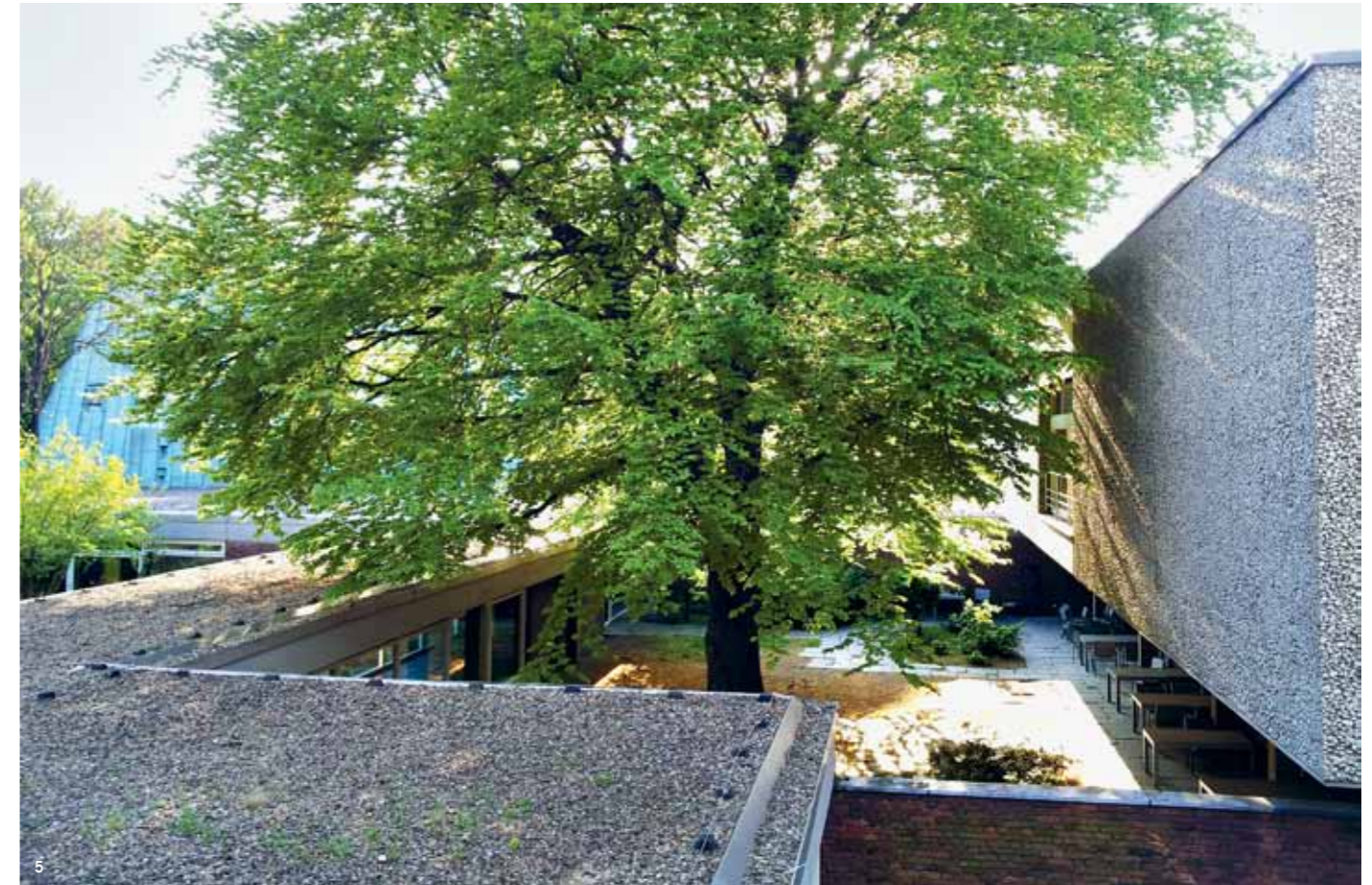
**Underlying approach:** The Junge Akademie supports transitoriness: in principle every form of openness to dialogue and artistically intended communication beyond borders. Its work is therefore aimed towards a general openness, a

<sup>2</sup> Julian Busch (Berlin Fellow 2012, Architecture Section), Berlin Unseen. Architectural Projections into the City's Hidden Past, Akademie der Künste, Berlin 2015, German/English, ISBN 978-3-88331-211-8, AdK-Best-Nr. 2065, 20 € (Texts by Karla Kowalski, CJ Lim and Christian Schneegass).

latent interest in original approaches to art, just like the encounters and overlap derived from the diverse interests of those who make up any fellowship year. To incorporate and use the specific, and (wherever possible) self-evident and declarative potential of this transdisciplinary and transnationally mixed group, which can originate individually or jointly in a "Kultur des Mit-ein-anders"<sup>3</sup> (Culture with one/an(d)other), is the unique challenge and opportunity offered by the Berlin Fellowship from the Akademie der Künste. Getting the message regarding the variety of young approaches to art "out there" more publicly can certainly be achieved with the support of well-known members (mentors/jurors). However, these connections are also increasingly understood to be potential that should not to be underestimated, as a stimulating source of impulses for the work of members, and for unconventional approaches of encounters and exchanges with the public.

The Junge Akademie experimentally examines spaces that play within sensory knowledge and creative communication, between the individual and the collective. The capabilities of free interaction among broadly diversified talents from diverse cultural circles, as well as culturally engaged action and thinking beyond borders, will determine our future decisively and generate necessary solutions for pressing questions and problems. For the team of fellows this occasionally spontaneous, improvised, artistically inspired accompaniment in building largely casual ensembles, also allows for content-related, long-term cooperation. This was impressively shown in a pilot project, the performance night "Double Projection," an AdK production in which, for the first time, nearly the entire year of Berlin Fellows from 2013 were involved (see p. xxx). Claudia Wahjudi wrote about the project in Der Tagesspiegel (October 12, 2014): "This seems so easy and casual, as if it is the most natural thing in the world to work in cooperation, transdisciplinary and transnationally, and on equal terms. [...] Something was offered to viewers that is lacking in many performances and exhibitions: staying quality. [...] However, a campfire atmosphere does not arise; the topics and sceneries are too precarious for that. Nor does the game produce a crowning total work of art. Instead, it leaves an uncomfortably fragile impression. As if everything could suddenly end in Europe at any minute. Perhaps this is why the viewers remain so reserved. Nevertheless, it is much too pleasant to be allowed to camp out in Werner Düttmann's architecture and to have to do nothing more than indulge in his thoughts at one's leisure."

<sup>3</sup> Christian Schneegass, introduction to the transdisciplinary workshop of the future "Culture is It!" (May 5–6, 2006), Akademie der Künste in cooperation with und.Institut für Kunst, Kultur und Zukunftsfähigkeit e.V., id22: Institut für kreative Nachhaltigkeit, among other partners; in addition, see the author's essay, "Agora Artes. Die Junge Akademie – 'Drehscheibe' für transdisziplinär forschende Bewegung reflektiert (be-)zeugenden Zeigens und diverser Diskurse." With an introductory observation by Nele Hertling. ArteFakte: Wissen ist Kunst – Kunst ist Wissen. Reflexionen und Praktiken wissenschaftlich-künstlerischer Begegnungen. Hermann Parzinger, Stefan Aue, Günter Stock (eds.), transcript-Verlag, Bielefeld, 2014, ISBN 978-3-8376-2450-2, pp. 357–368



1/5 Panorama: Garden grounds facing Tiergarten, glass corridor to the Studio foyer / Studio and courtyard with beech tree garden next to the entrance foyer to the exhibition halls on the 1st upper level / exposed aggregate concrete cube (view from the "Blaues Haus")

2 Bar in the Studio foyer (Design: Werner Düttmann)

3 Studio and Studio foyer (view from Tiergarten)

4 "Blaues Haus" (view from Tiergarten)

6 Beech tree garden with glass corridor (view from the entrance foyer of the exhibition halls) and sculptures by Rolf Szymanski

**Fellowships:** Of the five fellowships and grants that the Akademie der Künste awards and the Junge Akademie administers, the Berlin Fellowship is the most important, since it best corresponds to the nature of this institution. It is supported by all the Sections in same manner: Each year, juries comprised of AdK members name two candidates who represent international and interdisciplinary young art. As an artist-in-residence program, it is combined with a stay and working fellowship in Berlin, normally for three months per artist in one of the AdK's three roof studios on Hanseatenweg in Berlin's Tiergarten district, or in a guest studio at the Künstlerhaus Bethanien. The Berlin Fellowship, which begins every year with the PLENUM of the new fellows in the context of the general meeting in May and ends as AGORA ARTES (Fellows' final presentation) in May the following year, offers young artistic talents from around the world incentives to take part in an interdisciplinary exchange with equal rights across the arts. It embodies cross-border cooperation and artistic research like no other program. Beyond the main emphasis of the work the AdK's been doing since 2007 is the Saarland Fellowship in the Visual Arts Section. It has been awarded annually since 2002, as a Berlin residency and working fellowship, on the basis of AdK members' candidate suggestions from the HBKsaar. It is additionally included here. The Villa Serpentara Fellowships are likewise administered within the scope of our capabilities, and the fellows' reports on the progress of their work enrich our events with aspects that arise from the artistic work created on location in Italy. Among those chosen for three-month stays in Olevano near Rome, the juries of AdK members give preference to Berlin artists. The commitment of the AdK in Olevano is supported by staff at the Villa Massimo, who include the Villa Serpentara Fellows of the Akademie der Künste in their exhibitions and events in Rome. The Ellen Auerbach Scholarship for international photography is awarded every two years: A changing jury made up of members from Film and Media Arts as well as the Visual Arts sections, is chosen by the photographer Barbara Klemm, an expert and friend of the late benefactress, who advised her until Auerbach's death in 2004. In 2014, a new allocation of the award, which this scholarship first made possible, was introduced with a book presentation of an artist it supported. In the future, this double distinction shall be analogously linked to the Berlin Fellowship when possible. The Schlubach-Hirschmeyer Fellowship is awarded intermittently to scenographers. Please visit the website for further information on the individual programs: [www.adk.de/jungeakademie](http://www.adk.de/jungeakademie)

**Annual Program:** The Junge Akademie's work with the fellows is oriented to the two general assemblies of the members of the Akademie der Künste, and is primarily held in spring and fall. The main emphasis lies in May, the Fellows' Month with AGORA ARTES / an interplay of the arts (with concluding work

presentations of the Berlin Fellows of the previous year) and the PLENUM of the Berlin Fellows of the current year (approx. 5-7 minute media-supported self-presentations of individual art practices). – The Day of the Open Monument takes place throughout Germany in September. Since 2013, the Junge Akademie has contributed to the overall theme; in 2014 on "Color" and in keeping with the special character of the AdK's architecture (see Genius Loci and Führung mit Hausgeist) in dialogue with a colleague from the Architecture Section. – The Junge Akademie organizes the Offene Ateliers (Open Studios) in the rooftop studios on Hanseatenweg, alongside the fall meetings of the AdK members. It includes the Berlin Fellows currently in residence, and occasionally also works in progress by a few artists of the same year, who were able to take advantage of their working residencies in Berlin in advance. This program is temporarily suspended, because the studios on Hanseatenweg are undergoing remodeling and will most likely first be available to the Junge Akademie again as of 2016.

**Sponsors / partners:** Numerous special projects, in particular experimental, newly conceived artistic intentions among all the fellows, are only possible thanks to the ongoing, faithful support of the Gesellschaft der Freunde der Akademie (Friends of the Akademie der Künste). Moreover, since the beginning of 2014, an initiative for the foundation of a junior club from the circle of the Gesellschaft der Freunde has formed. Since the constituting round of talks together with the Junge Akademie, there has been an intensive exchange about new, fresh forms and tested possibilities of cooperation that have been given too little thought until now. The Junge Akademie meets with the Junge Freunde der Akademie (Young Friends of the Academy) on their meeting for internal and public meetings with the fellows, studio visits, viewings of program or performance nights, work presentations and for panel discussions. Special tours through the AdK building are also organized, on which the qualitative advantages of its genius loci, etc., are discussed. Further occasions develop empirically on site. The aim is to find out how individuals can contribute through sensory and intellectual exchange for the largest possible mutual benefit, also in this configuration of socially varied, but principally equal and engaged perspectives.

**Outlook:** The Junge Akademie works on its network with innovative partners in Berlin and beyond. Good contacts already exist between the AdK and the Berlin-Brandenburgische Akademie der Wissenschaften, the art schools, etc. The best ambassadors of the Junge Akademie are the fellows and grant recipients from around the world. They have become potentials of dialogue and encounters beyond borders, who fill us with enthusiasm again and again, and inspire us with their own works. – One example illustrates this model-like quality quite well:



Migrating Books by Ron Segal, filmmaker and writer, and Tasuya Kawahara, architect and designer (both 2014 Fellows) is made out of delicate bookshelf elements filled with open books, literature by Israeli and German authors, as well as their respective translations into the other language. Concurrent with its first presentation in Berlin in May 2015, this work will be shown in a correspondingly prominent cultural institution in Tel Aviv/Jerusalem and will then travel to various venues in Israel and Germany (also held at the same time). After the AdK in Berlin, the Haus des Buches / Literaturhaus Leipzig will be the second venue in Germany. Independent spirits know no boundaries, only how they are subtly overcome by art, or through an exchange and joining together of quite different creative energies. Migrating Books is an expression of poetic strength in lightness and silence, and also a symbol for hope, elated dedication or boundless inspired curiosity; in short, a symbol for those efforts which the Junge Akademie motivates, supports and encouragingly hopes to incite.



1 Main entrance of the AdK with bronze sculpture by Henry Moore, Reclining Figure, 1956

2 Beech tree garden with glass corridor



# Genius Loci – DialogPotentiale

Garden terrace between the clubrooms.

## What is 'moving' in art and life? Genius loci – unique inspirer of young art

Due to several office moves between the Akademie der Künste's two locations in Berlin-Mitte and Berlin-Tiergarten, I encounter the special qualities of the Akademie building in the Hansa district comparatively regularly. I was fascinated from the very beginning of my varied activities here almost 30 years ago, and this fascination is now combined with a sensuously experienced deep understanding which targeted investigation ultimately confirmed in statements made by the architect of this Hanseatenweg building, statements which undeniably merit closer examination. Upon the 1960 opening of his new building, Werner Düttmann confessed that this was a constructed answer to the question: what is an academy today? Enabling collection and transmission, this place of 'encounters between creative forces from all over the world... [should provide] mutual understanding among peoples and put [the Akademie] in a position to... expand its impact and include the world'.<sup>1</sup>

In addition to the building structures which are generally oriented in dialogue and relate to each other in harmonious or contrasting form (whilst allowing each other breathing space) in many details, structures which provide formal and spatial/atmospheric support to this stance cited above, one observation strikes me as specific and of fundamental importance: spaces which are truly modifiable thanks to flexible partial or fully closable sliding walls (at the front in the exhibition hall entrance area on the way to the studio foyer/theatre hall with a central, double-sided performance stage for experimental productions, at the back in the club room to enable larger and smaller meeting and conference rooms to be arranged as required). In a manner of speaking, they experience an echo in the fixed architectural structure. There are some extended buildings and walls exceeding accustomed dimensions which seem strangely moved/moving despite a decisive sculptural structural presence, a paradox somehow suggesting changeability in fluid vertical and horizontal transitions with versatile, almost Mannerist constructions, i.e. transitions between inside and outside, top and bottom. In peaceful, oddly subliminal moments which expose the nature of art, they are an appropriate sensual and concrete expression of latently subversive mobility, boundary crossing and rule transgression.

In his building complex on Hanseatenweg Werner Düttmann has formulated an agelessly awe-inspiring architectural manifesto, both answer and question, and thus a continually re-committing statement on what an academy must be in the 'present'. In doing so, he seems to have achieved the impossible: precision,

<sup>1</sup> Werner Düttmann, 'Der Neubau', in: Akademie der Künste. Die Mitglieder und ihr Werk. Gebr. Mann Verlag GmbH, Berlin 1960, pp. XIX-XXI

a sufficiently clearly organised purpose which can be ‘selected’ with all the senses, together with a disconcertingly asymmetrical yet playfully inspiring opening, a constant challenge, a quasi-mysteriously instigating ‘movement’ constantly striving to relate art and society, art and life to each other in a currently appropriate way and to maintain this special relationship so that it remains relevant and is constantly renewed.

Tracing the genius loci of such a unique location through artistic investigation across disciplines and exploring it in further detail using our own specific diversified resources seems to me to be a unique opportunity and the primary task of the Young Academy. And surprising stimuli for new art? This is worth testing beyond the usual scope and discovering personally in a ‘culture of togetherness’ – either through independent art which provides a further answer, or simply in terms of personal dealings with reality.

The topic ‘internal and external movement in the arts’ and the question ‘what is “moving” in art and life?’ together highlight specific requirements across the arts and individual artistic preferences or different original approaches to work. They therefore connect together various perspectives of interdisciplinary interest at the Akademie der Künste. References to what is shared or to what offers objectively real connections, such as the tangible space where we encounter each other, can open up unexpected avenues for this Akademie, for each other and for personal development.

All are therefore cordially invited and requested to confront these incomparably inspiring and subtly, elaborately outstanding qualities, each with their own particular artistic possibilities, as part of the Akademie scholarship and to draw dialogue from them that is beneficial to both common and personal development. As the home of the Young Academy, you could not wish for a starting point more ‘appealing’ (in both senses of the word) for interdisciplinary collaboration. We would like to welcome you to Berlin, renowned worldwide as the city of the experimental and new!



1-4 Views of the AdK: Exhibition halls and “Blaues Haus” (with clubrooms, staff offices in the sections of artistic programs and administration, guest apartments, roof studios and the president’s apartment)

5 Roof Studio 1, Akademie der Künste, Hanseatenweg 10, 3rd / 4th upper levels



- 1 Small garden courtyard by the administrative entrance / "Blaues Haus"
- 2 Roof terrace / atrium of the presidential apartment on the 4th upper level / "Blauen Haus"
- 3 Sawtooth roof of the large exhibition hall / AdK parking area
- 4 Central beech tree garden with a view of the glass corridor, folded roof landscape from the Studio and exposed aggregate concrete cube with the exhibition halls
- 5 Sawtooth roof of the large exhibition hall / AdK parking area
- 6 "Blaues Haus" / administration building with glass corridor (overlooking the Studio foyer)





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1 Garden terrace of the clubrooms

2-5 Views of the Studio with one stage and two auditoriums (large and small) used for theater performances, dance, concerts, cinema, symposia, etc.

6/7 Sculpture garden, courtyard between the exhibition halls (1 upper level, exposed aggregate concrete cube)

8 Garden grounds with a strip of reeds bordering the water basin in front of the glass corridor (overlooking the Studio foyer)

9 Garden terrace of the clubrooms with water basin parallel to the glass corridor, beech tree garden in the background



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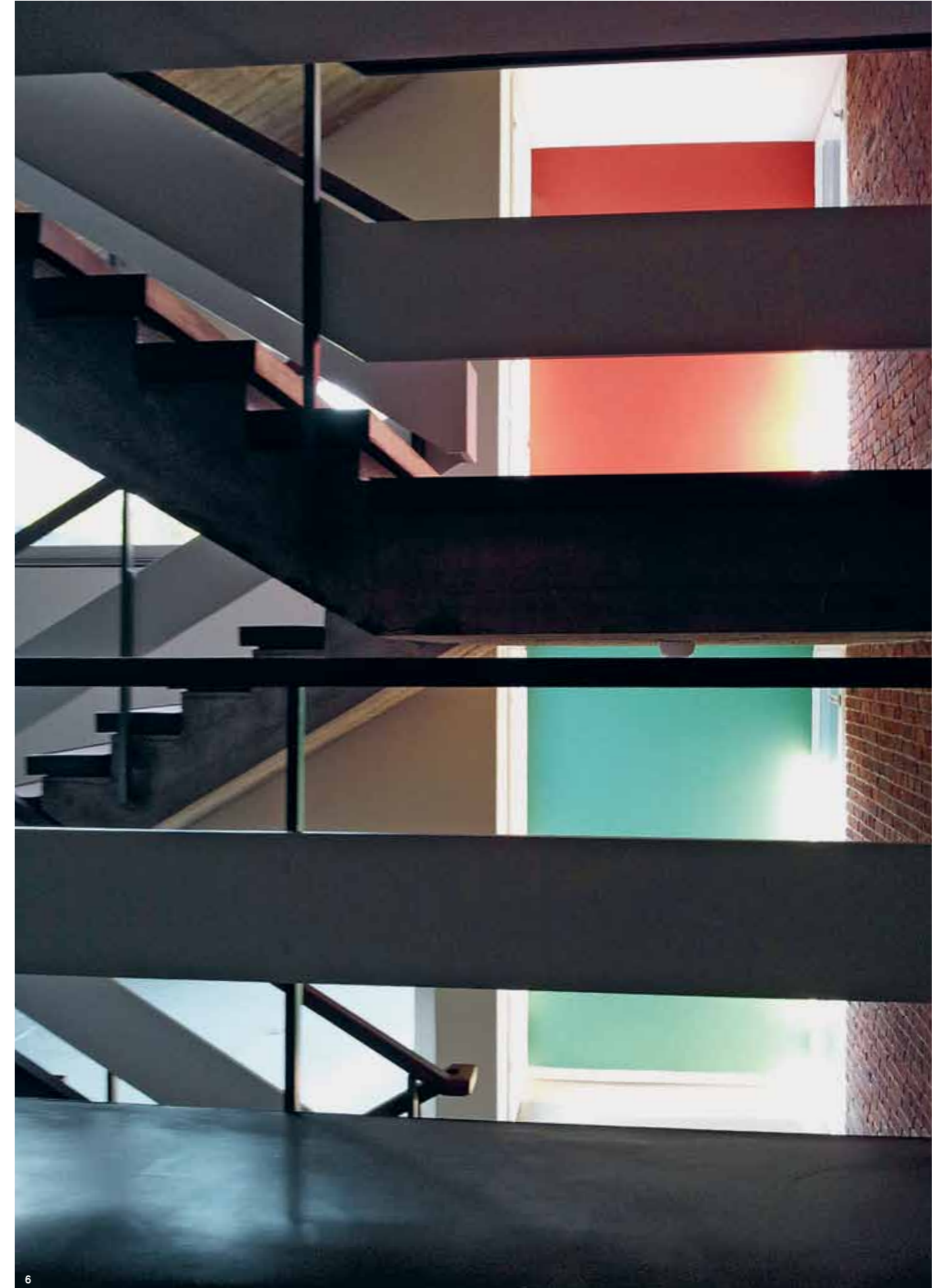
1 Office corridor on the 1st upper level / "Blaues Haus" with balustrade and sculpturally-designed supraporte wall that projects into the corridor in front of the meeting room, (formerly the reference library)

2. Access to the meeting room (formerly the reference library) and the clubroom atrium between the ground floor and the first upper level / "Blaues Haus"

3/4 Clubrooms with flexible room dividers (wall of sliding doors), the presidential stairs and access to the glass corridor

5 Glass corridor (internal connection between the clubrooms and Studio foyer) and water basin with reed garden (outside on the right / left: glass façade to the beech tree garden)

6 Stairwell in the "Blaues Haus" (view from the 2nd upper level / administration)





# Genius Loci – Führung mit Hausgeist

Originating with the architecture that manifestly expresses the purpose of the Akademie der Künste on Hanseatenweg, the author of this piece initiated a long-term artistic research project as a work in progress. Together with the Junge Akademie, the dancer/choreographer Mareike Franz (Berlin Fellow, 2008) developed Führung mit Hausgeist (Tour with the House Spirit), a continuously changing performance reflecting all arts that relates specifically to the genius loci (protective spirit of a place). It explores the spirit from a choreographic perspective, researches it empirically with an artistic resonance, and responds continuously to it in different nuances. – First performed during the Day of the Open Monument in 2013, it was subsequently enacted in 2014 at the AGORA ARTES, as part of the 2013 Berlin fellows' final presentation, at the AdK's general assembly in the fall of that year, and it will also be presented at the Gallery Weekend Preview in April/May 2015. Mareike Franz' performance succeeds in delighting the audience with puckish charm, and affords a fresh approach to this highly esteemed Berlin cultural institution. Führung mit Hausgeist has already developed its own elect fan base and, in no time at all, has evolved into a cult brand of the Junge Akademie in its own right. Since the beginning of this year alone, this in-house production has already been performed five times in different contexts, each presentation altered in order to reflect these changing parameters. It is well worth following this constantly metamorphosing performance and being surprised anew by Führung mit Hausgeist.

1/2 Mareike Franz (dancer / performer) interprets the genius loci of the building as a "house spirit"; here in front of the orange supraporte wall of the meeting room (formerly the reference library) "Blaues Haus"



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1 Acoustic performance using props from the interior design, central (armchair) clubroom with a view onto the garden terrace at the entrance to the glass corridor

2 Dancing phantom on the main stairs leading to the exhibition halls (exposed aggregate concrete cube)

3 Pause on the 1st upper level / "Blaues Haus" in front of the red supraporte to the meeting room (formerly the reference library) and autonomous, nonbearing parapet walls, graded in height in the inner atrium / central (armchair) clubroom

4 Terrace enclosure in front of the conference room on the ground floor/ "Blaues Haus" with a bronze sculpture by von Rolf Szymanski, Wasserträgerin, 1981

5 Mareike Franz in the inner atrium (central clubroom: by the sliding doors to the conference room)

7 Homage to music / acoustic performance with props from the furnishings (ribbed wooden paneling, chair cushions, metal lamps, wooden tables, heating elements, linen curtains, etc.), central (armchair) clubroom, by the glass door to the small garden courtyard at the administrative entrance

6 "Hausgeist" (House Spirit) tour for the fall members' general meeting in November 2014 (inner atrium / central (armchair) clubroom with the presidential stairs)



2



3



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7





1 A still moment in the beech tree garden with a view of the glass corridor door and the "Blaues Haus"

2 Crossing the water basin parallel to the glass corridor in the area belonging to the garden terrace of the clubrooms

3 Central (armchair) clubroom between the entrance to the glass corridor (left) and the small garden courtyard at the administrative entrance (right)

4 Mareike Franz interprets Zwölf Fermate, 2013, a music stand installation by Sunlay Almeida Rodriguez, 2012 Fellow, a "chamber play" response to the AdK's reconstructed color concept by Werner Düttmann, protected under historic preservation

5/6 Dance-like surface projections as an ode to painting, entrance foyer with stairs to the exhibition halls (left: glass front to the beech tree garden, in the foreground: Günter Nagel, right: Sascha Waltz)

7 Mareike Franz in the inner atrium / central (armchair) clubroom



# Fellows' Month

## MAY 2014

2014 Fellows in Roof Studio 3:  
Stella Christodouloupoulou, Klaus Kleine,  
Dirk Peissl, Andrzej Tichý, Dominik Lang,  
Hye Kyoung Kwon, Ron Segal,  
Özlem Alkiş, Rafael Nassif



This compact event combines the activities of the Junge Akademie in May-June, parallel to the spring meeting of AdK members from all art sections. The jury-selected Berlin Fellows are given the opportunity to introduce themselves to one another, and to make themselves known not only to the various sections within the AdK, but also publicly.

Two events characterize the Monat der Stipendiaten (Fellows' Month) of the Junge Akademie every year: the Plenum of the new Berlin Fellows in 2014 and the work presentation of the fellows from the previous year; this time in a newly tested format called AGORA ARTES (equal interplay of all arts), including a long program night and an installation with audio and video documentation performed on the Hanseatenweg premises. Its designation as a "non-exhibition" draws attention to the fact that this work presentation, which takes place at the end of the fellowships of the international talents in 2013 who have been selected by the AdK sections, cannot be a curated exhibition. AGORA ARTES makes this element of surprise productive by bringing together in an internal Plenum (in each case representing the year before) all the fellows, from all disciplines, for a two-week, densely-packed program – consisting of diverse rounds of introductions, meetings with other fellows, AdK members and interesting partners from outside the academy, in workshops on subjects that also result from work of the AdK (such as key programs) – in order to promote transdisciplinary exchange and cooperation among the group. Highlights in spring 2014 undoubtedly included meeting Micha Ullman on a special tour of his memorial on and underneath Bebelplatz, which addresses the National Socialist book burning. Hans Düttmann, the son of the architect who built the AdK premises on Hanseatenweg, took part in the special tour (as he had previously at the Verkehrskanzel, a traffic tower built at the intersection of Kurfürstendamm/Joachimsthaler Straße in 1955, where he gave insights into the work of his father, who had also been a government building officer at the time it was built). Additional items on the program were a presentation by Nele Hertling, Dirk Scheper and Reinhild Hoffmann on the reenactment of Oskar Schlemmer's Triadisches Ballett (Triadic Ballet) as an AdK production in 1977; a discussion about "Autorenfilm. Auf der Suche nach Authentizität" (Auteur Film. Searching for Authenticity) with Jeanine Meerapfel; as well as a tour of Achim Freyer's impressive private collection and a conversation with the artist on the ability of art to help us survive in extreme times marked by inhumanity.

May 2014 brought together 32 fellows from the last two fellowship years, as well as some alumni and guests, from a total of 17 countries: Bosnia/Herzegovina, Brazil, Germany, Greece, India, Israel, Japan, Lithuania, Mexico, Romania, Sweden, Slovenia, South Africa, South Korea, the Czech Republic, Turkey and Hungary.



Thurs., May 8, 6 pm, Studio Foyer  
**PLENUM. THE BERLIN FELLOWS, 2014**

Short presentations

Weds., May 14, 5 pm, Studio Foyer  
**VORBEREITUNGSBÜRO SCHWINDEL  
 DER WIRKLICHKEIT (VERTIGO OF REALITY  
 PREPARATORY OFFICE) IDENTITÄT(EN) /  
 IDENTITY(-IES)**

Contributors:  
 Laurynas Katkus (Berlin Fellow, Literature, 2013)  
 Farid Fairuz (Berlin Fellow, Performing Arts, 2013)  
 Nele Hertling (vice-president of the Akademie der  
 Künste, mentor)  
 Lutz Seiler (AdK member, mentor)  
[www.schwindelderwirklichkeit.de](http://www.schwindelderwirklichkeit.de)

Fri., May 16, 7 pm, Hall 3  
**NON-EXHIBITION. AGORA ARTES**

Program Night / Interplay of the arts

Sat., May 17 – Sun., June 1,  
 Tues.–Sun. 11 am – 7 pm, Hall 3  
**NON-EXHIBITION. AGORA ARTES**

Work presentations of all the arts

Tues., May 20, 4 pm, Hall 3  
**NON-EXHIBITION. AGORA ARTES**

Dance performances  
*Abgerundet* and *Führung mit Hausgeist*  
 Mareike Franz, dancer/performer

1/2 Fellows' excursion: Bebelplatz  
 (below and above ground) / memorial  
 on the book burning by and with Micha  
 Ullman (in the center wearing a black cap,  
 left: Tatsuya Kawahara (with glasses),  
 right: Neele Hülcker (wearing a red cap),  
 Pary El-Qatqili (wearing a black cap)

3 From right to left: Hans Düttmann  
 (architect, the son of Werner Düttmann),  
 Christian Schneegass (director, Junge  
 Akademie) and Micha Ullman (member of  
 the Akademie der Künste)

4 The fellows on a visit to the AdK  
 archives

Weds., May 21, 5 pm, Studio Foyer  
**VORBEREITUNGSBÜRO SCHWINDEL  
 DER WIRKLICHKEIT (VERTIGO OF REALITY  
 PREPARATORY OFFICE)  
 KÖRPER – RAUM – ZEIT (BODY – SPACE  
 – TIME) / AGORA ARTES**

Contributors:  
 Ragnath Vasudevan (Berlin Fellow, Architecture, 2013)  
 Maria Mohr (Berlin Fellow, Film and Media Arts, 2013)  
 in dialogue with Klaus Bollinger (AdK member) and  
 Jutta Brückner (director, Film and Media Arts Section)  
[www.schwindelderwirklichkeit.de](http://www.schwindelderwirklichkeit.de)

Fri., May 30, after 6 pm  
**NON-EXHIBITION. AGORA ARTES /  
 HFF "KONRAD WOLF," POTSDAM**

6 pm, Hall 3  
**Work presentations**  
 Fellows of the Villa Serpentara, 2013  
 Moderation: Christian Schneegass, director of the  
 Junge Akademie  
 Udo Meinel, photographer  
 Andreas Merz-Raykov, director  
 Hajnal Németh, performer  
 Maria Sewcz, visual artist

7 pm, Hall 3  
**Cooperation of the Junge Akademie  
 with the 180°-Kino-Forschungsgruppe  
 of the HFF "Konrad Wolf," Potsdam**  
 Immersive 180° Cinema in Dialogue with the Arts

7:30 pm, Hall 3  
**Dance performance: Führung mit Hausgeist**  
 Mareike Franz, dancer/performer

8:30 pm, Studio  
**Cooperation of the Junge Akademie with the  
 HFF "Konrad Wolf," Potsdam**  
 Film premiere: Mise en Scène

# PLENUM

## MAY 8, 2014

2014 Fellows in the café in front of the AdK on Hanseatenweg



### PLENUM

During the public performance of the new fellows in the Plenum on May 8th, Klaus Kleine (Germany), in the Visual Arts, persuaded us with minimalistic and sculptural spatial drawings and light architectures; temporary installations that echo found spatial structures; Dominik Lang (Czech Republic) with massive installations or airy interventions in existing structural substances to sharpen site-specific perception; and Hye Kyoung Kwon (South Korea) with her painting, which made references to containers, graffiti, and symbolic as well as textual structures in the public streetscape. Tatsuya Kawahara (Japan), in the Architecture Section, demonstrated his interest in the transformation of line, surface and space, and how they make new appearances, disappear or open up for individual interests. Dirk Peissl (Germany) showed his commitment to lasting architectural engineering, environmental sustainability of gigantic large-scale projects and the like. Music was represented by Rafael Nassif (Brazil) with intoned translations of well-known representatives of the modern age as visual sounds, and his own compositions made up of language, whispering and sounds; as well as by Neele Hülker (Germany) with confusing perceptions, instrumental and also vocal-performative interventions in the urban space representing a serious game between art and daily life. Andrzej Tichý (Sweden) introduced Literature with a reading from his book *Kairos*, as well as with reports about experiments on collective authorship using the example of a novella with seven colleagues. Valeria Luiselli (Mexico) contributed via Skype video conference. She showed her interests in a textual repositioning and/or cartography of space, urbanity and different social environments. The Performing Arts were presented in the powerful words and actions expressed by the actress Stella Christodouloupoulou (Greece); and in Özlem Alkiş' (Turkey) minimalistic dance performances, intervening into daily life or other art forms. The spectrum of young cinematic art between documentation and pure fiction became clearly apparent in both Pary El Qualqili's (Germany) work, in response to the breakdowns in communication between generations of immigrants in refugee centers, as well as their burdensome living conditions; and the work of Ron Segal (Israel), who approaches the holocaust through the medium of animation film, bringing to light the difficulties when survivors can no longer be personally questioned, and we only have filmed accounts stored in documentation centers left to rely on.



1



4



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1 Fellows in the conference room during the internal plenum, where they introduce themselves to one another through their art and concepts for their work

2 Meeting with the editors of the AdK journal Sinn und Form: Gernot Krämer, Matthias Weichelt (editor-in-chief) and Elise Primavera-Lévy

3 General assembly of AdK members from all art sections on Pariser Platz 4: the mentors / Section directors introduce their fellows (Volker Ludwig greets S. Christodouloupoulou)

4 Fellows' excursion to the private collection of Achim Freyer (AdK member)

5 Fellows' excursion: Intersection of Kurfürstendamm, Joachimsthäler Str. / Werner Düttmann, Verkehrskanzel (traffic tower), 1955, with Hans Düttmann



5



1-4 Workshop Week / Fellows-Members Meeting: 1) Hilde Léon and Wilfried Wang (Architecture), 2) Jeannine Meerapfel (Film and Media Arts), 3) Reinhild Hoffmann, Dirk Scheper, Nele Hertling (Performing Arts), 4) Enno Poppe (Music)

5/6 Excursion: Tour through the Hansaviertel with alumna Anne Boissel (architecture)

7/8 Excursion: Studio for Electroacoustic Music, introduced by its new director Gregorio García Karman

9-11 PLENUM, short public introductions of the 2014 Fellows: 9) Andrzej Tichý, 10) Introduction by Christian Schneegass (director, Junge Akademie), 11) Welcoming address by Nele Hertling (vice-president of the Akademie der Künste)



11



# AGORA ARTES

Program Night

MAY 16  
2014

Work Presentations

MAY 17 –  
JUNE 1  
2014

Exhibition hall:  
AGORA ARTES / Program Night

AGORA ARTES, a new format in the Junge Akademie's cultural program, is a forum that invites us to engage in a transdisciplinary interplay of the arts. It consists of a Program Night and a long-term installation that includes publicly performed or exhibited works with different approaches. It asks us to examine them more closely in dialogue, and to initiate discussions Beyond Borders. It provides an opportunity to make diverse aesthetic approaches more widely known beyond the inner circle, to broaden the debate and explore the respective artistic standards and messages of these projects, as well as their value and significance from different perspectives. The aim is to dialogically carve out the possibilities of exploratory creativity, as a form of playful investigation, i.e. as artistic research. This allows unexpected forms of expression, representation, interpretation and understanding to be stimulated, as well as offering possible solutions for today's challenges and future perspectives. Following the fellowship groups in 2013 and 2014, budding approaches have already started to surface from various collaborations between individuals, smaller groups, and entire annual ensembles. As a result, all talents guided by the Junge Akademie have the opportunity to establish new networks and to inspire each other Beyond Borders. The resulting effect, primarily initiated by the Junge Akademie and termed substantial promotion of the arts via self-organization, can also be applied beyond individual needs and propagated throughout the world by AdK fellowship holders and alumni.

The 2014 AGORA ARTES Program Night began on May 16th with a tour guided by Nicola Kuhn from Der Tagesspiegel, and soundscapes by Bojana Šaljić Podešva, which beckoned from afar. Sabelo Mlangeni impressed visitors with a photographic essay on the re-erection of the Berlin City Palace. Assaf Gruber presented a wooden sculpture and a video made on the premises called The Anonymity of a Night. Maria Mohr presented the cinematic miniatures Weltenrand (Edge of the World), Julian Busch exhibited a variable circular stage as part of a group of works titled Berlin Unseen. Ragnath Vasudevan contextualized his cinematic production Watson's Hotel. The 180° films by Michail Pirgelis, Cornelia Fachinger and others, which were projected onto a small, curved panoramic screen, were created in cooperation with the Hochschule für Film und Fernsehen "Konrad Wolf" in Potsdam. Farid Fairuz asserted the performative present as a vital intervention, which was followed by the concert SIGNALS I by Gábor Péter Mezei, the dance performances Abgerundet (Rounded Off), and "Führung mit Hausgeist (Tour with the House Spirit) by Mareike Franz, as well as a reading by Christos Asteriou. Sunlay Almeida Rodriguez interpreted a piece by Leo Brouwer as a bridge between Havana and Berlin. The ensuing film discussion with Aleksandra Odic, et al., in dialogue with dance once again, reflected the genius loci.

Towards the end of the evening, Sunlay Almeida Rodriguez intoned classical Cuban music in addition to improvising freely on the piano, which was rounded off by an aftershow party organized by the Junge Freunde der Akademie.

AGORA ARTES articulates the idea for which “the Akademie der Künste stands, namely to think about the world from different perspectives.” “Unlike what is generally true of the various sections, the Junge Akademie largely works together,” Hubertus von Amelunxen, the deputy chairman of the Junge Akademie’s advisory board stated in his opening speech on program night. “AGORA ARTES is a collaborative concept. It also follows the political mandate of the Akademie der Künste to create an agora, a dialogue between the arts for the society we are currently living in and the one that we would like to live in. The fact that the Junge Akademie puts this into practice, and that Christian Schneegass together with the AdK and the fellows keep this idea in mind, is – I believe – a major step for the academy.” In regard to the “non-exhibition” in the subheading, Amelunxen observed: “Non-exhibition invigorates everything put forward for exhibition, at once a highly perfidious and beautiful formulation. Non-exhibition is a call to examine something closely. And it means one thing in particular, a marvelous aspect, which I very much welcome; that this is a non-curated exhibition. There are no curators. It’s the artists themselves who have created this exhibition.”

As the freshly layouted, multi-color program leaflet on the Fellows’ Month, which can be read from back to front or front to back, contains ample information on the new concept and all events in depth, only a few complementary pieces of information regarding its actual implementation are offered here. Although we had expected more encouragement and interest in the fellows and their work from colleagues and members – not just the ones who were directly and actively involved – we were all the more delighted by the positive response and number of visitors from the local population, and in particular from the fellows themselves. This validates and encourages us to continue on this successful, new path, in as far as our limited resources will allow. All in all, the desired atmosphere – sought out variously in dialogue – was evoked by an amalgam of peer-to-peer, sequential artistic performances, the casual interaction within a predominantly young audience, the back and forth between convivial conversations at the open bar of the bustling exhibition foyer and a casually trickling stream of new art enthusiasts, who sat on chairs, benches or the ground, or leaned against pillars, and followed Mareike Franz as the dancing house spirit. All of the aforementioned revealed further surprising aspects of this “timelessly appealing” academy on Hanseatenweg.



1. Welcoming address by Hubertus von Amelunxen (AdK member, president of the European Graduate School, Saas-Fee) and introduction by Christian Schneegass (director, Junge Akademie)

2. Tour with Nicola Kuhn (Der Tagesspiegel)

3. Visitors rushing up the staircase to the exhibition halls

4. Intervention by Farid Fairuz (performer/choreographer)







- 1 Short interviews with artists by Nicola Kuhn (Der Tagesspiegel) with Sabelo Mlangeni
- 2 Assaf Gruber's sculpture All About Mom
- 3/5 Reading and discussion: Christos Asteriou and Jörg Fessmann (Secretary of the Literature Section)
- 4 Concert by and with Gábor Péter Mezei, accompanied by Wolfgang Gangkofner
- 6 Intervention by Farid Fairuz (performer/choreographer)
- 7 Dance performance Abgerundet by and with Mareike Franz
- 8 Dance performance Führung mit Hausgeist by and with Mareike Franz



7 pm

**Welcoming Address, Hanseatenweg, staircase foyer**

Hubertus von Amelunxen, Adk member,  
president of The European Graduate School, Saas-Fee

**Introduction**

Christian Schneegass, director of the Junge Akademie

followed by:

Guided tour, Hall 3, non-exhibition. AGORA ARTES  
with Nicola Kuhn, Der Tagesspiegel

8 pm

**Intervention**

**THE DRY ACT OF REHEARSING**

FARID FAIRUZ

Dancer/performer

“Since I don’t make a distinction between my art and my so-called ‘private life,’ I have tended to rehearse my performances less and less. In May 2014, in the context of our presentations, I invited my fellow artists and the audience to participate in the process of a one-hour ‘rehearsal’ – an intervention about the process of rehearsing a performance.” (Farid Fairuz)

8:30 pm

Piano concert for four hands

**SIGNALE I**

GÁBOR PÉTER MEZEI

Composer

This piece is the first (analog) segment of an analog-digital composition dedicated to the Akademie der Künste’s program focus Schwindel der Wirklichkeit (Vertigo of Reality). Signals related to news, messages and warnings are represented in diverse musical combinations.

Duration: approx. 20 mins.

Pianists: Wolfgang Gangkofner, Gábor Péter Mezei

9 pm

**Dance performance**

**ABGERUNDET**

MAREIKE FRANZ

Dancer/performer

“Abgerundet is a dance on the round stage designed by the fellow Julian Busch. It is a place for dance encircled by an audience, within a group presentation. The dance has a round frame. The eternal circle, simultaneously a stage and a centered focus – these are the elements with which I have chosen to concern myself.” (Mareike Franz)

9:15 pm

**Reading and discussion**

**ISLA BOA:**

**DAS GLOBALE DORF IN DER KRISE**

CHRISTOS ASTERIOU

Writer/translator

JÖRG FESSMANN

Secretary, Literature Section

Isla Boa is a text teetering on borders and thresholds: between cultural criticism and crime stories; between entertainment and reflection. Christos Asteriou records the risks that people take at a critical stage of history, when economic and above all personal financial crises dissolve social networks, destroy relationships and bring everyone to the thresholds of their own limits.

Isla Boa, Polis Verlag, Athens, 2012. 348 pages.

ISBN: 978-960-435-337-8

9:45 pm

**Dance performance**

**FÜHRUNG MIT HAUSGEIST  
(TOUR WITH THE HOUSE SPIRIT)**

MAREIKE FRANZ

Dancer/performer

The dancing house spirit guides us through the architectural elements and special features of the building on Hanseatenweg. The building comes alive and is experienced in entirely new or different ways. A change in perspective (Mareike Franz) – begun as a work in progress with Christian Schneegass for the “Day of the Open Monument” in 2013, it has been further developed since then as a continuing artistic research project of the Junge Akademie.

Followed by:

**Piano piece**

Bocetos (Sketches) by Leo Brouwer

interpreted by

SUNLAY ALMEIDA RODRIGUEZ

Pianist/performer

Bocetos is an homage to Cuban painting. They are musical portraits that reflect contemporary Cuban painting.

10:30 pm

**Film and discussion**

**BEWEGUNGSFREIHEIT**

ALEKSANDRA ODIC

with the dancer

MAREIKE FRANZ

The film Bewegungsfreiheit (Freedom of Movement) traces the artist’s “encounters” at the Akademie der Künste on Hanseatenweg in Berlin. The artist begins her stay at the AdK in quiet observation. With time, she herself becomes more and more animated, outwardly and inwardly, and she uses the location for inspiration, as a source of friction and as a venue for her own work.

Bewegungsfreiheit, HD video, color, 12 min., 2014

11:00 pm

**Piano concert, exhibition hall foyer**

**KLASSIK AUS KUBA**

Pieces of music by Ernesto Lecuona, Leo Brouwer and Carlos Fariñas, interpreted by  
SUNLAY ALMEIDA RODRIGUEZ  
Pianist/performer

Followed by an:

**Afterparty**

*Junge Freunde der Akademie*



## JULIAN BUSCH

### • *Berlin Unseen*

Tableaux: 4 prints/drawings in aluminum frames, 100 x 100 cm each, 2013

### • *Das Anatomische Theater*

Paper, cardboard, wood under a bell jar, Diameter: 30 cm, height: 55 cm, 2013

### • *Drehscheibe der Künste*

Wood (birch, beech), acrylic paint, metal, 2 reflective glass elements, 8 pedestals, Diameter: 275 x 8–10 cm (150 cm maximal height with mounted parts), 2013

### • *J. Busch in Discussion with Christian Schneegass*

Video, 8 min., 2013

In the context of his work, Julian Busch examines natural and urban landscapes by reinterpreting and expressing their spatial qualities through modern, "reflexive" architectural interventions.

## SABELO MLANGENI

### • *In Progress*

19-part photographic essay, silver gelatin prints, 27 x 27 cm each, 2013

### • *The Garden of Eden*

24-part photographic essay, medium format, on a monitor, 2013

"'In Progress' seeks to highlight connections between the old and new. Progress is usually seen as something that occurs out of genuine thought. This series looks at humanity and how we strive to be better than generations before us, while being pioneers for generations to come. Berlin is a focal point in what could be termed progressiveness, where it is continually being re-imagined." (Sabelo Mlangeni)

1-4 AGORA ARTES, Program Night:  
Aftershow party in the exhibition foyer  
with a view of the sculpture garden courtyard  
between the exhibition halls

5-8 Exhibition hall: AGORA ARTES  
Views of works: 5) Sabelo Mlangeni  
(photography) and Assaf Gruber  
(sculpture), 6) Maria Mohr (cinematic  
miniatures on monitors), 7) Julian Busch  
(model and framed computer graphics),  
8) Bojana Šaljić Podešva (loudspeakers),  
HFF "Konrad Wolf," Potsdam  
(180° cinema)

## ASSAF GRUBER

### • *All About Mom*

35 x 35 x 168 cm, wood, IKB pigment, knife and cutting board, 2013

### • *The Anonymity of the Night (Part I)*

HD video, 4 min., 2014

The Anonymity of the Night reveals how a very prominent lawyer's ideology is confronted by and measured against an everyday dilemma. A couple who are the antithesis to one another come together in an anonymous situation. Unrecognized by the woman with whom he is conversing, the lawyer tells his story.

With friendly support from:

[www.artiscontemporary.org](http://www.artiscontemporary.org), [www.outset.org.uk](http://www.outset.org.uk)

Sculpture, video and installation form the basis of Assaf Gruber's works. The focus of his artistic research is the interplay between motion pictures (film quotations and original clips) and static forms (sculptures and found objects), or vice versa between still-lives (calm film sequences) and forms in motion (flowing movements or tilting effects as a three-dimensional challenge).

## MARIA MOHR

### • *Am Weltrand*

Cinematic miniatures, 2014

Montage made of Super 8 material (Italy, 2011)  
related to:

Am Weltrand – Lieder für Sopran, Violine und Klavier  
by Hauke Berheide, based on poems by Steffen Popp  
I. für einige Stunden (after "DAS MEER DAS MEER"),  
3:30 min.

II. Himmelsmechanik nach Eden (after the poem of the  
same name), 6 min.

III. Müd ist mein Auge (after "ELEGIE FÜR K."), 5 min.

Concept, camera, directing, montage: Maria Mohr

Composition: Hauke Berheide (premiere of Am  
Weltrand, 2012)

Poems: Steffen Popp (from: Kolonie zur Sonne (2008)  
and Wie Alpen (2004), published by: kookbocks,  
Idstein). "An artistic chain reaction: poems turn into  
songs; songs become films; the sun provides the  
activating energy. At the edge of the world, mechanical  
rabbits encounter marble pictures and ugly angels find  
blossoming cactuses. The work is part of a long film  
project about artistic life and work between Germany  
and Italy." (Maria Mohr)

## BOJANA ŠALJIĆ PODEŠVA

• *wave*  
24-channel sound installation, 24 loudspeakers,  
10 min. on a loop, 2014

"Streaming from time into time signifies my volition to be fed by the time in which I live and to pour it into musical time. It also means raising awareness of countless biorhythms that affect and surround me. Sound sources are derived from interpretations of poetry and philosophical texts by Laurynas Katkus, Confucius, Hafiz and my own texts; interpreted by Damjana Černe, Bryan Eubanks and Stephan Hellmann." (Bojana Šaljić Podešva)

## RAGUNATH VASUDEVAN

• *Watson's Hotel*  
HD video, 20 min., 2014

The film *Watson's Hotel* traces the history of a building threatened by dilapidation. *Watson's Hotel* was built in Mumbai, India, in 1863, as one of the first cast-iron buildings in Asia. The Lumière brothers showed their first film there in 1896. Today, Bollywood, the world's largest film industry, is located in Mumbai.

## COOPERATION OF THE JUNGE AKADEMIE WITH THE 180°-KINO-FORSCHUNGSGRUPPE AT THE HFF "KONRAD WOLF", POTSDAM

• *Immersives 180°-Kino im Dialog mit den Künsten (Immersive 180° Cinema in Dialogue with the Arts)*  
In a cooperation with the Hochschule für Film und Fernsehen "Konrad Wolf" (HFF), the Junge Akademie showed cinematic interactions through works by the fellows Cornelia Fachinger and Michail Pirgelis, as well as a dance confrontation with the 180° space by Mareike Franz and Maria Walser, and musical composition by Sascha Dragichevic. All short films were created under the cinematic direction of Peter Henning and Chris Möller.

• *Der Imagonaut* (daily, at noon and 3 pm)  
The first experimental 180° feature film by Philipp Wenning, screened in the new 180° pictorial space designed by Chris Moller, tells a love story on different virtual levels that seem to pull the viewer into its events. This production is the result of a three-year research project at the HFF Potsdam under the direction of Prof. Henning.



1/2, Exhibition hall, AGORA ARTES:  
1) Assaf Gruber (sculpture), 2) Julian Busch (Drehscheibe der Künste, foreground)



# Villa Serpentara Fellows

## MAY 30, 2014

- 1 Udo Meinel
- 2 Andreas Merz-Raykov
- 3 Hajnal Németh
- 4 Maria Sewcz

## Villa Serpentara Fellows from 2013 Present Their Achievements

The Villa Serpentara Fellowship is administered within the framework of the Junge Akademie. The Prussian Academy of Arts had already sent individual artists there, made possible by an inheritance that was decreed by testament in 1907 and took effect in 1915. In 1906, the sculptor Heinrich Gerhardt (1823–1915) built a small artists' residence on the edge of an evergreen oak forest, the so-called Serpentara (Snake Grove), above the municipality of Olevano Romano in Italy. The wooded mountain ridge (in contrast to the otherwise rather woodless landscape) had attained art historical importance by the early 19th century, when nearly all the German Romantic (especially the Nazarenes) painters 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 favored 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 academy.

Documents show that fellows of the Akademie der Künste have been able to use this working and residency grant in Italy since 1961 – originally it was only for visual artists; since 1965 it has also included artists from other disciplines. As of 2013, suggestions from all six art Sections are now taken into account in regular rotation. The AdK's Senate decides on these suggestions.

In principle, Berlin artists are given priority when members of the AdK's juries name those selected for three-month working stays in Olevano. The Villa Massimo in Rome supports the proprietor in Berlin in administrative matters and in the supervision of the fellows on location.

Reports made by the Serpentara Fellows about the projects they developed during their fellowship residencies abroad extend the events of the Junge Akademie during the Fellows' Month with aspects that arise through historical connections, but above all from artistic work created in Italy.



In 2014, the following Villa Serpentara Fellows reported on the works they developed in Olevano during 2013:

#### UDO MEINEL

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**(fellow, Architecture Section)**

Photographer, whose series of 15 black-and-white photographs make site-specific references to the period in which the Romantics explored this region. It was accompanied by a recording of a poem/children's song from 1945, recited by an old man in Olevanese dialect.

#### MARIA SEWCZ

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**(fellow, Film and Media Arts Section)**

Works on the threshold between photography, film and performance. Her commentary also made reference to the Romantics (Joseph Anton Koch, Ludwig Richter, etc.); her film clips showed the woods of the Villa Serpentara in the rain (Steineichen im Wolkennebel) and a procession (SS. Trinità, S. Margherita, Pellegrinaggio ...).

#### HAJNAL NÉMETH

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**(fellow, Visual Arts Section)**

Performer, dealt with local questions regarding present times. The libretto for opera performances grew out of interviews with the unemployed, which ultimately led to her participation in a musical production with the Teatro Valle in Rome.

#### ANDREAS MERZ-RAYKOV

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**(fellow in Performing Arts Section)**

Director, worked on a dramatization of Franz Kafka's The Metamorphosis for the Heimathafen Neukölln, a theater in Berlin, and prepared his staging of Bertolt Brecht's Saint Joan of the Stockyards for the Theater in Saratov (Russia). Both works premiered in 2013.

AGORA ARTES: Villa Serpentara Fellows report about their works developed in Olevano, Italy in 2013

# Schwindel der Wirklichkeit



1-4 Schwindel der Wirklichkeit:  
 1) Infobox of the Preparation Office,  
 2) "Identity(-ies)?" with Farid Fairuz,  
 Lutz Seiler (member/Literature), Nele  
 Hertling (vice-president of the Akademie  
 der Künste) and Laurynas Katkus, on the  
 podium in the Studio foyer, 3) Entrance  
 foyer with stairs to the exhibition halls,  
 4) "Body - Space - Time" with Klaus  
 Bollinger (member/Architecture),  
 Ragunath Vasudevan, Maria Mohr and  
 Jutta Brückner (member/Film and  
 Media Arts)

5/6 Schwindel der Wirklichkeit /  
 Metabolic Office for Repairing Reality:  
 "What forces texts into becoming images?  
 Literature - Film - Graphic Novel" with  
 Ulrich Peltzer, Christos Asteriou and Ron  
 Segal on the podium in the exhibition hall

7 Schwindel der Wirklichkeit, transdisci-  
 plinary performance night:  
 Double Projection. The Folder is Empty -  
 We are Present, joint project of the 2013  
 Fellows. Composer: Bojana Šaljić Podešva  
 on keyboard (left), the actress  
 Elia Verganelaki (center left) and the film-  
 maker Maria Mohr (center right)  
 in costumes by Jutta Eberhard





1-3 Double Projection: 1) Viviana Druga as the Oracle, 2) Elia Verganelaki, singing /performing, 3) Elia and Maria Mohr, in performance with Jutta Eberhard



The Junge Akademie organized two evening discussions: one for the “Vorbereitungsbüro” (Preparatory Office) and one for the “Metabolisches Büro zur Reparatur von Wirklichkeit” (Metabolic Office for Repairing Reality). However, it was mainly engaged in developing its own in-house production, the performance night “Double Projection”.

### Preparatory Office

#### Identity (-ies)?

The Literature and Performing Arts sections convened on May 14th, on the theme of “Identity (-ies)?” Laurynas Katkus, a writer from Lithuania, reflected on his first meeting with the Romanian performance artist/dancer/choreographer Farid Fairuz (whose real name is Mihail Mihalcea), which made a strong impression on him. They had met at the plenum of the new fellows at the Fellows’ Month. In a multimedia presentation, Katkus traced his references back to Central and Eastern European performance art, which is linked to the Fluxus movement. Subsequently, using an improvised (body) language that deeply “moved” everyone who was present, Fairuz introduced his biographical and politically driven decision for creating an alter ego, the aim being to overcome old obligations toward his former life, and to pragmatically reduce himself down to the “character” of his manager Mihail Mihalcea. The subversive use of different identities reveals itself when one exchanges an artificial, but self-determined, liberating existence with one that is temporally outmoded and that only serves as a crutch to bourgeois existence. Fairuz’ performance was of a disarming openness, marked by a genuinely embodied presence, which delighted many audience members with its direct experience of a spontaneously articulated paradox reality, that is to say, convincingly experienced poetry, which will live on in people’s memories for many years to come. – By asking attentively, the poet Lutz Seiler and Nele Hertling (vice-president of the AdK) helped to define certain aspects of the young protagonists’ dialogue, enhancing it further by adding surprising revelations of their own. For instance, Lutz Seiler confessed to being complicit in an impish prank during his time as a fellow at the Villa Aurora (in Los Angeles), where he delighted in reenacting certain scenarios photographed by famous predecessors that created a playful game of allusions as to which was the original and which the fake.

#### “Körper – Raum – Zeit” (Body – Space – Time)

On May 21st, in the Preparatory Office, the Indian architect Rangunath Vasudevan and German filmmaker Maria Mohr discussed the issue of “Body – Space – Time” in their work, and ended up talking about divergent – but also unexpectedly similar – aspects as well. Movement was soon recognized as the unifying element of these three criteria with which we try to understand something as



complex as reality. As a defining element, movement determines architecture as well as space, which also plays an important role in film – defined as memory and perception – and is suggested by using transitions, time lapses, and flash-backs. Bodies relate to both performatively, enabling inherent forces and rhythmic qualities to be experienced anew. The way in which Vasudevan engages with architecture, film, photography and performances that are broadcast live, is also how Mohr unifies architecture, dance and film in her studies. For her it is important to combine different artistic disciplines, as well as life and work. – Jutta Brückner, the director of the Film and Media Arts section, and the civil engineer Klaus Bollinger actively guided the conversation. Brückner emphasized how important it is for cinematic narration to generate the immediacy of authentic experience in the audience by creating intelligent, new constructs as one's own distinctive fictitious reality, based on actually experienced moments in life, in order to communicate the same intensity.

#### **Metabolic Office**

##### **Was drängt den Text zum Bild? (What forces texts into becoming images?)**

Since 2013, the Junge Akademie has deepened its focus on transdisciplinary artistic research to encourage and test various experimental forms that collaborate in an interplay between the arts, and to allow shared challenges to motivate fellows artistically. The competence to use this skill beyond diverse barriers will increasingly define our future on a global level. It was due to the unconstrained and insightful moderation of Ulrich Peltzer, the deputy director of the Literature Section, that much was gleaned about artistic practices in film and literature on October 7, 2014. Former fellows Christos Asteriou and Ron Segal discussed the subject: Was drängt den Text zum Bild? Literature – Film – Graphic Novel.

#### **Double Projection**

Double Projection, made possible by the Gesellschaft der Freunde der Akademie (Society of Friends of the Akademie der Künste), was the first experimental interaction between all fellows from a single year in one performance, which was planned in advance, but spontaneously improvised, and that also included the audience. This collaborative project thrives on: heterogeneous vibrations, each individual's ability as well as the collective potential of the whole group, an overall atmosphere that is as unconstrained as possible, mutual support as well as diversity that is challengingly rich in contrast in artistic and human terms. – The subject was communicated via the relevance of a physical-spiritual presence in dialogue with the here and now, with the vertiginous possibilities of constantly changing situations. The other as a reflective, projective or oppositional surface influences the present, the interplay of all elements between analog and digital, internal and external, that which is seemingly safe and then potentially

endangered, creates even more challenging realities. Double Projection, performed on October 10th, impressed viewers with its inviting overall atmosphere, an informal gathering of different talents, as well as with its crew management by the fellows Maria Mohr and Farid Fairuz. To give emerging protagonists, who are at once carried by the attendant work of the rest of the ensemble, more ways to express themselves is a central objective of the Junge Akademie. Eight fellows from 2013 participated: Christos Asteriou (writer, Greece), Farid Fairuz (choreographer, Romania), Assaf Gruber (visual artist, Israel), Laurynas Katkus (writer, Lithuania), Gábor Péter Mezei (composer, Hungary), Sabelo Mlangeni (photographer, South Africa), Maria Mohr (filmmaker, Germany), Bojana Šaljić Podešva (composer, Slovenia) and Elia Verganelaki (actress, Greece). They impressed with their dizzyingly varied, overlapping and contrasting and yet complementary and stirring talents as an orchestra of symphonic performance art, as a situationally condensed reality and complicatedly interrelated presence that addressed the audience directly. Critical contributions, examples of European cultures emphasize the responsibility of each individual as well as that of the group. They express how young artists create reality, impulses of freedom and light, no matter whether one was only mentally present or physically involved: with dance, makeup, text, music, photographs, videos, computers, Skype recordings, visual-audible cross-fades, analog / digital, preproduced and/or directly interacting live. – Many thanks go out to the Friends of the AdK, who made this pilot project come to life.

#### **Finissage: Schwindel der Wirklichkeit on December 14, 2014**

The Junge Akademie also contributed two new performances to this event: Walking Boundaries by and with Maria Mohr (performance) and Jutta Eberhard (costume design/makeup) originated as an echo of Double Projection and deepened the aspect of alternating projections, caused disconcertment by superimposing simultaneously generated realities, and visualized interpretations and significance. All of this is communicated through film projections, music, makeup, singing, talking, making noises, pacing about on blockish shoes that are much too high and hinder walking normally, and the performer's work coat with its exaggeratedly long sleeves reminiscent of a straight jacket. "The first barrier is the skin, the second one clothing, followed by the air in intermediate space – and, in this "interim" place, a game of movement, glances, words, sounds [... as] a vertiginous balancing act between confines." It focused on experimentally testing the complex interaction of seemingly separate worlds.



1/2 Double Projection: 1) Elia Verganelaki and Maria Mohr, 2) Scene "Europa" with Bojana Šaljić Podešva/Slovenia, Maria Mohr/Germany, Christos Asteriou/Greece, Gábor Péter Mezei/Hungary, Elia Verganelaki/Greece, Assaf Gruber/Israel, together on piano

3 Der Tagesspiegel, edition from October 12, 2014

Fragile Europe  
A performance at the Academy of Arts

Some 80 visitors flocked to the Academy of Arts on Hanseatenweg – not to ask questions, but to float in a meditative performance put on by eleven creative artists from Bucharest, Paris, Berlin, Vilnius, Mainz and Athens. The Academy had once again asked its young scholarship winners from 2013 to come to Berlin for the "Schwindel der Wirklichkeit" ("Vertigo of Reality") exhibition, including Slovenian composer Bojana Saljic Podesva and Israeli artist Assaf Gruber from Berlin. They have now arranged the "Double Projection" performance – with films, dance, text, Skype and photos on strings. It looks so easy and casual, as if it is the most obvious thing in the world to equally combine the interdisciplinary with the transnational. What's it all about? Primarily digitality, Europe, tourism and consumption. Crisis, Brussels, Berlin, Athens. But actually something completely different: the audience. Visitors are offered something which other performances and exhibitions lack: an appealing ambience. They can enjoy themselves, loll around, wander around, browse through books, touch pictures, smoke, and come back in. Yet there is no unease or trouble. There is evidently a need to sit quietly with one another and listen to stories, even if narrative threads get lost in the ether. But there's no campfire vibe; the topics and settings are too precarious for that. Nor is there any triumphant total work of art. Visitors are instead left with an uncomfortably fragile impression. As if the concept of Europe may soon be over. Perhaps that is why remain so shy. But it is also nice to be able to sit in Werner Düttemann's vast structure and not have to do anything but reflect on one's thoughts in peace.  
CLAUDIA WAHJUDI



## Fragiles Europa

### Eine Performance in der Akademie der Künste

Rund 80 Besucher sind in die Akademie der Künste am Hanseatenweg gekommen. Sie wollen keine Fragen stellen, sondern sich treiben lassen in einer meditativen Performance, die elf Kulturschaffende aus Bukarest, Paris, Berlin, Vilnius, Mainz und Athen gemeinsam aufführen. Zur Ausstellung „Schwindel der Wirklichkeit“ hatte die Akademie ihre Jung-Stipendiaten 2013 erneut nach Berlin gebeten, darunter die slowenische Komponistin Bojana Saljic Podesva und der israelische Künstler Assaf Gruber aus Berlin. Die haben jetzt die Aufführung „Double

**Hier dürfen die Besucher endlich mal lümmeln und in Ruhe nachdenken**

Projection“ arrangiert – mit Filmen, Tanz, Text, Skype und Fotos an Ecken. So leicht und leger wirkt das, als sei es das Selbstverständlichste der Welt, transdisziplinär und transnational gleichberechtigt zusammenzuwirken. Worum es geht? Vorder-

gründig um Digitalität, Europa, Tourismus, Konsum. Um Krisen, Brüssel, Berlin, Athen. Tatsächlich jedoch um etwas ganz anderes: um das Publikum.

Den Besuchern bietet sich etwas, das vieler Aufführungen und Ausstellungen fehlt: Aufenthaltsqualität. Hier können sie es sich gut gehen lassen, lümmeln, umhergehen, in Büchern blättern, Bilder berühren, rauchen, wieder reinkommen. Dennoch entsteht keine Unruhe. Offensichtlich gibt es ein Bedürfnis, mit anderen einmal still am Platz zu verharren, sich Geschichten erzählen zu lassen, auch wenn sich Erzählfäden im Nirgendwo verlieren. Lagerfeuerstimmung kommt aber nicht auf, dafür sind Themen und Kulissen zu prekär. So bringt das Spiel auch kein auftrumpfendes Gesamtkunstwerk hervor. Sondern hinterlässt einen ungemütlich fragilen Eindruck. So, als könnte es gleich vorbei sein mit Europa. Vielleicht bleiben die Besucher deshalb so schüchtern. Aber es ist ja auch zu angenehm, in Werner Düttemanns großzügiger Architektur lagern zu dürfen und nichts mehr tun zu müssen, als einmal in Ruhe seinen Gedanken nachzuhängen.  
CLAUDIA WAHJUDI



1



3



2

1-3 Double Projection: 1) Farid Fairuz et al., 2) Viviana Druga as the Oracle, 3) Transdisciplinary ensemble (writer: Christos Asteriou, composers: Gábor Péter Mezei, Jutta Eberhard, filmmaker: Maria Mohr, two guests, actress: Elia Verganelaki, writers: Laurynas Katkus, Sophie Ahrens, performer/choreographer: Farid Fairuz, visual artists: Assaf Gruber, Vivian Druga, composer: Bojana Šaljić Podešva

4 Schwindel der Wirklichkeit Finissage: "walking boundaries," performance Maria Mohr and Jutta Eberhard



4



# Ellen Auerbach Fellowship for Photography

NOVEMBER 19  
2014

1/3 Barbara Klemm (friend of Ellen Auerbach and AdK member)

2 Nele Hertling (vice-president of the Akademie der Künste)

4 Julian Röder (E. Auerbach Fellowship recipient, 2014) and Matthias Flügge (AdK member)

## Ellen Auerbach Scholarship for Photography, 2014

Last year, on November 19th, the Ellen Auerbach Fellowship was awarded to two young and internationally important photographers at the same time. The awards ceremony for Julian Röder, the photographer honored in 2014, formed the festive prelude. It was followed by a book presentation of the Hatje Cantz publication *Photography 1997–2014* by Steve Sabella (fellow in 2008), which was first made possible through this project support.

The Akademie der Künste has awarded the bi-annual Ellen Auerbach Fellowship, named after the German-American photographer, since 2006. This occasion marked what would have been the 100th birthday of the benefactress, who died in 2004. Following a highly acclaimed retrospective of her work that took place at the AdK on Hanseatenweg, Ellen Auerbach endowed this fellowship, in gratitude, by donating her estate to the AdK's archives. The selection committee in 2014 was composed of the AdK members Barbara Klemm, Helga Paris and Hanns Schimansky.

Julian Röder, born in Erfurt in 1981, lives in Berlin. He became a member of the Agentur Ostkreuz and received the Kodak Young Talent Award in 2004. He was nominated for the Koerber-Foto-Award and was a finalist for the Aperture Portfolio Award in 2010. His work *World of Warfare* was honored with the Lead Award in 2012. Röder received the Lotto Brandenburg Kunstpreis for photography for his work *Mission and Task* in 2013. In her welcoming address about Julian Röder, Nele Hertling, vice-president of the AdK, to whom the Junge Akademie has been greatly indebted since its founding, noted: "His principal interest is focused on the connections between power and economy. And like Ellen Auerbach, who, in addition to her diverse artistic photographs, also recorded social conditions and tensions in Palestine, Mexico and the USA, Julian Röder documents developments and changes, as, for example, in his photographs from Lagos. He uses different compositions for this purpose, in an attempt to withdraw his works from the ubiquitous flood of images and to motivate the viewer to look more closely.

This thoroughly paves the way for making a connection to our large ongoing project. Questions about the relationships between truth, fake and deception are examined in numerous works of art and various forms in the project *Schwindel der Wirklichkeit* (Vertigo of Reality). Can one still trust a picture shown publicly? How far does the manipulation go? The challenge to look more closely becomes especially urgent once again. And in times when anyone can produce

1— Steve Sabella, *Photography 1997–2014*. Hubertus von Amelunxen (Hg.). Akademie der Künste, Berlin. Hatje Cantz Verlag, Ostfildern 2014, ISBN 978-3-7757-3767-8, AdK-Best.-Nr. 1165, 49,80 € (Texte von Hubertus von Amelunxen, Kamal Boullata)



1 Kamal Boullata and Steve Sabella  
(Ellen Auerbach Fellowship recipient,  
2008)

2 Julian Röder

3 Nele Hertling (vice-president of the  
Akademie der Künste), Julian Röder,  
Steve Sabella

4 Steve Sabella and Hubertus von  
Amelunxen (AdK member)

his or her own imagery and distribute it unhindered, it is all the more important to contrast these images with the precise views and content-related, formal qualities employed by an artist. This fellowship offers a splendid opportunity to achieve this goal. [...]

Furthermore, the fellowship holders enrich the program of the AdK with their own positions and works, but also by contributing to the debates within our institution. The Junge Akademie strengthens beyond all limits collaborations that have become so important today, and offers a framework for encounters and fruitful discussions with artists of a new and younger generation. In an interview in 1998, Ellen Auerbach said: 'Regardless of age, everybody should have a third hand that keeps them young.' Collaboration with the fellowship holders can certainly help us all."

Barbara Klemm's subsequent welcoming speech evoked vivid memories of her friendship with Ellen Auerbach. Visibly moved, Julian Röder thanked the AdK and then led a conversation with Matthias Flügge on individual series of his works. After a short break, Hubertus von Amelunxen directed the audience's attention to the book presentation and introduced the Palestinian artist and art historian Kamal Boullata, who, focusing on the relationship of image textures and abstraction, showed astounding comparisons between 16th century Arabic painting and 20th century Modernism. Afterwards, Hubertus von Amelunxen asked Steve Sabella about his art.

Born in Jerusalem in 1975, Sabella has created exceptional and consistently distinct work cycles as a Palestinian photographer since the early 1990s. In Exile (2008), In Transition (2010), Euphoria (2010), Beyond Euphoria (2012), Metamorphosis (2012), Independence (2013) and Sinopia (2014) respectively create tableaux that produce completely new worlds of images. Their collage-like use of photography incorporates elements of an experienceable everyday reality, which cannot be directly photographed.



### Corinna Haderer

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

# Junge Akademie and Junge Freunde der Akademie

The Junge Freunde of the Junge Akademie  
in the sculpture garden, the courtyard  
between the exhibition halls

## First Meeting of the Juniorkreis of the Gesellschaft der Freunde der Akademie der Künste e. V.

Fourteen members and interested parties were welcomed to the first meeting of the newly founded Juniorenkreis (Young Circle) of the Society of Friends, hereafter "Friends," which was held on January 17, 2014, in the clubroom of the Akademie der Künste on Pariser Platz.

In his lecture, the presidential secretary of the AdK, Hans Gerhard Hansen, introduced the Junge Freunde (Young Friends) to the remarkable history of the AdK. The managing director of the Friends, Corinna Haderer, gave a tour of the Pariser Platz premises and introduced the work of the association. On behalf of the initiative's subcommittee, during the general assembly Clemens Trautmann gave an account of how the conditions for a Young Circle were created, and Wolfram Nolte and Kilian Jay von Seldeneck presented ideas on how and where the Young Circle could be involved.

The members of the Young Circle see an important opportunity in engaging and creating a dialogue with the fellows of the Junge Akademie. Hence it was particularly gratifying to welcome Christian Schneegass, the director of the Junge Akademie, to the meeting. He embraced the cooperation, introduced the Fellows' Program, and proposed incentives for the Young Circle to exchange information. He was accompanied by Assaf Gruber, a former fellow, with whom the next Young Circle event was spontaneously planned during the meeting. Gruber invited the participants to visit his studio at the Akademie der Künste on Hanseatenweg, where he is working during his fellowship.

The members of the Young Circle were delighted and impressed by the AdK and welcomed the chance to get to know each other. Animated conversations continued after the meeting in a nearby restaurant. Thus, the initiative to start the Young Circle was successful. It promises interesting, new impulses, which will surely also have a positive effect on the work of the more "classical" Society of Friends.

### A Studio Visit to the Fellow Assaf Gruber

On February 8, 2014, members of the Young Circle were invited to the studio of Assaf Gruber, a fellow of the Junge Akademie. Gruber, born in 1980 in Jerusalem, was awarded a visual arts fellowship in 2013. He studied at the École nationale supérieure des Beaux-Arts in Paris, France and at the Higher Institute of Fine Arts in Ghent/Belgium. He combines different media in his work. [...]

Assaf Gruber's fascinating presentation gave the members of the Young Circle insights into his many-layered and complex work, some of which was exhibited in his studio to demonstrate the breadth of its scope. He also presented a piece he will be working on in the future, which was followed by a vigorous discussion between the artist and Young Circle members.

The visit to Assaf Gruber's studio was accompanied by Bernd J. Wiczorek, the chairman of the Friends, who personally welcomed the Young Circle and attended the presentation. He was particularly delighted that the Young Circle had grown considerably since the last meeting, and that 20 members and guests were among those visiting the studio.

## The Junge Freunde and Junge Akademie

Shortly after its foundation, the Junge Freunde der Akademie der Künste contributed its own projects to the work of the AdK and introduced their own ideas and events to the Fellows' Month.

### Welcome for the 2014 Fellows

The Junge Freunde prepared a special welcome for the new fellows at the AdK on May 8, 2014, which took place after the official evening events, by inviting the international artists to a barbecue dinner in the AdK's clubroom on Hanseatenweg. The fellows, their mentors from the AdK – among them Wulf Herzogenrath, the director of the Visual Arts Section – and the Junge Freunde engaged in informal discussions that evening, which was organized by Nicolai Lagoni, who was supported energetically by "grillmistress" Victoria Peill. The evening was perfect for everyone to get to know each other better; contacts were made, questions asked about the projects that had been presented, and a private showing arranged, where one of the evening's films would be screened. All in all, the evening successfully prepared the way for future gatherings between the fellows and the Junge Freunde.

### The AGORA ARTES Party / Junge Akademie's Program Night

The Junge Freunde also participated in the 2013 Fellows' public event. As part of the Long Agora Night on May 16th, the Junge Freunde hosted a final party at midnight, during which all the sponsored talents from all arts sections presented their projects that alternated between exhibition talks, readings, performances and concerts, between which guests gathered on the terrace and at the bar. DJ Nadine Borau, who had been hired by the Junge Freunde's Nina Barge,



1/2 The Junge Freunde visit Assaf Gruber in AdK Roof Studio 2. 1) From left to right: Christian Schneegass, Negar Hosan-Aghale, Clemens Trautmann, Katharina Kemmler, Ruprecht Freiherr von Weichs, Christina Khosrowi, Claudia Zenk, Alice Jay von Seldeneck, Lisa Simon, Kilian Jay von Seldeneck, 2) Jakob Braeuer, Johanna Neuschäffer, Christina Peill, Hendrik Thörner, Désirée Peill, Victoria Peill, Bernd J. Wiczorek, Assaf Gruber, Nina Barge

4-6 Welcome / Grill party of the Junge Freunde for the 2014 Fellows after their public PLENUM, lively sociable get-together in the central clubroom

3 Founding assembly of the Junge Freunde der Akademie in the clubroom on Pariser Platz during the first meeting with the Junge Akademie



worked the turntables from midnight. The fellows, the Junge Freunde and many guests danced and talked the night away until three in the morning at the AdK on Hanseatenweg.

The Junge Freunde's dynamic style brings new ideas to the collaboration with the AdK, who also see much potential in their exchange with the fellows. Christian Schneegass, the director of the Junge Akademie, greatly supports the mutual interest in a discourse, which will be furthered by regular quarterly meetings. During these gatherings, newly arrived fellows will have the opportunity to present projects they are currently working on in their studios, but they can also be used to encourage discussions between the Junge Freunde. The Junge Akademie looks forward to the continued exchange of ideas with the Akademie der Künste and members of the entire Circle of Friends.

## Quarterly Meeting of the Junge Freunde at Hanseatenweg

The Junge Freunde met for their first quarterly meeting on July 19th at the Akademie der Künste on Hanseatenweg. The day began with a tour by Christian Schneegass, the director of the Junge Akademie, whose expert knowledge of the premises spans three decades. He impressed his audience with a lively account of the architectonic singularities of this building, which was designed in 1960 by Werner Düttmann specifically as an academy of the arts. He gave the house a voice, and embarked with the Junge Akademie on a historical excursion during which he encouraged them to discuss their impressions of the building's purpose as a site where all the arts are united. The building's function, to create a dialogic space, definitely found its expression that evening. The Junge Freunde animatedly exchanged views on the various intriguing facets of the AdK building, a dialogue that will be greatly facilitated by the Junge Freunde's regular quarterly meetings.

Dirk Peissl (Junge Akademie, a 2014 fellow in the Architecture section) invited the Junge Freunde to visit his studio, once the tour was completed. Peissl, born in Stuttgart in 1980, has a degree in architecture and urban planning from the University of Stuttgart. He subsequently worked for architects von Gerkan, Marg und Partner, as well as Schlaich, Bergermann und Partner. During that time, he also founded the Atelier Mendgen Peissl, together with Anna Mengden. He continues to supervise numerous projects at the Technische Universität Berlin in his capacity as an assistant. His work focuses on lightweight structures, bridge design, sustainable façade concepts and wood constructions. Dirk Peissl gave the Young Circle fascinating insights into his work, and also

explained projects in more detail, such as how the roof of the Manaus football stadium in Brazil (designed by von Gerkan, Marg and Partner) was constructed. During his fellowship at the AdK, Peissl involved in advancing the design for a novel air climate shell for a kindergarten located near the new BER airport in Berlin. The Junge Freunde's numerous questions testified to their interest and led to a stimulating discussion on architecture and its impact. Peissl also clearly enjoyed impulses offered by the Junge Freunde during their conversation. The animated encounter first with the unique design of the AdK building on Hanseatenweg and then this young, contemporary architect continued well into the late evening hours.

## Visiting the Senate of the Academy of Arts

On July 3rd, Bernd J. Wieczorek, the chairman of the board of the Gesellschaft der Freunde der Akademie der Künste, visited the Senate of the Akademie der Künste. This regular exchange with the Senate, which has been cultivated for many years, has proved very useful for fostering cooperation. Bernd Wieczorek praised the good cooperation between the AdK and the Friends, which celebrated its 15-year anniversary in 2014, one of the results of which is also the continued growth of the Friends, which currently numbers 138 members. The newly established circle of Junge Freunde (already 19 members strong and very well received), actively involved itself in promoting the Junge Akademie right from the start. Bernd Wieczorek mentioned the most recent sponsorship projects that have been sponsored, such as the exhibitions Kultur:Stadt, lens-based sculpture and Gisèle Freund, and made a point of stating that the gratitude of the AdK for supporting its work was offset by the gratitude of the members of the Friends for having provided fresh incentives, experiences, encounters and conversations, all of which were made possible by the AdK. Personal encounters, such as the studio visits, were particularly popular. Since it is the successful recruitment of members that largely makes these kinds of endeavors possible, Mr. Wieczorek appealed to members of the Senate and the AdK to suggest friends and acquaintances who might be eligible for membership, as some interesting members have already been recruited this way.

Member recruitment is also one of the objectives of the event that was held in the course of the general meeting of the Gesellschaft der Freunde (Society of Friends) on October 2nd at the French Embassy on Pariser Platz, to which AdK members were also cordially invited. After his speech, Klaus Staeck, president of the Akademie der Künste, thanked Bernd Wieczorek for his strong commitment, which guarantees that the Friends will continue to be an important partner for the AdK.



## An Evening with Ulrich Khuon and Ulrich Matthes at the French Embassy

General Meeting of the Gesellschaft der Freunde with a festive evening gala at the French Embassy to celebrate the 15th anniversary of the Friends association.

Corinna Hadel, managing director of the Gesellschaft der Freunde of the AdK e.V.: The Friends were given fresh momentum by the recently joined Young Circle, who were introduced by Kilian Jay von Seldeneck and Nicolai Lagoni. Already twenty members strong, the newly founded Junge Freunde has already made an impressive start, which was also clearly expressed in organized events, such as tours and encounters with the fellows of the (Junge) Akademie.

Bernd Wiczorek stated that the Gesellschaft der Freunde had also been able to support a number of important and challenging projects over the last year, such as large exhibitions, but also ongoing engagements, such as those for the Junge Akademie. [...] He noted that the inception of the Junge Freunde, which has already made its mark and is strongly committed, was also quite encouraging. "This vitality invigorates the circle of Friends, from which the AdK – especially the Junge Akademie – can clearly benefit considerably."



1 Central clubroom, glass corridor, Studio foyer with party lights

2 The Junge Freunde der Akademie during a tour of the AdK building. From left to right: Johanna Neuschäffer, Rainer Altfuldisch, Nicolai Lagoni, Dirk Peissl, Christian Schneegass (from behind), Leonie Reinecke, Friederike Linge, Alexander Lukas, Martin Werthmann

3/4 Gala evening during the general assembly of the Gesellschaft der Freunde in the French Embassy: 3) From left to right: Hans Helmut Prinzier (member of the AdK and the advisory board of the Junge Akademie), Christian Schneegass (director, Junge Akademie), Clemens Trautmann and Wolfram Nolte, Kilian Jay von Seldeneck, (initiators in the founding of the Junge Freunde der Akademie), Klaus Staeck (president of the Akademie der Künste), and others Center, from left to right: Klaus Staeck (president of the AdK), Nina Barge, Negar Hosan-Aghaie, Nicola Lagoni



## Funding of the Fellows' Performance Double Projection

Schwindel der Wirklichkeit (Vertigo of Reality), a key program of the Akademie der Künste in 2014, was followed with great interest by the Friends of the AdK. As with the exhibitions *Wiederkehr der Landschaft* and *Kultur:Stadt*, the Friends funded one of the Junge Akademie's projects. The performance night *Double Projection: The Folder is Empty – We are Present*, performed on October 10, 2014, was the first joint project created by the 2013 Fellows. The performance, which lasted for a number of hours, consisted of individual contributions by all fellows that were then pieced together into an overarching choreography. It also incorporated spontaneous reactions between the performers and the audience. This demanded from fellows who do not usually work performatively to engage with new artistic methods, offering them experiences that go beyond the genre they normally work in during their fellowship. The interdisciplinary collaboration the AdK stands for is represented beautifully in this project. The promotion of these kinds of projects is also an important principle of the circle of Friends, and therefore a number of members of the Junge Freunde der Akademie also attended the performance. As this circle works closely with the Junge Akademie, this was the perfect opportunity for all parties involved to engage in deeper conversation with fellows and each other after the performance.



1 Studio foyer, glass corridor, "Blaues Haus"

2 Beech tree garden, exposed aggregate concrete cube, "Blaues Haus"

2014

## Visual Arts

**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. 2007–2010: Curator at the Simultanhalle in Cologne. Solo exhibitions include ... und drinnen eine Pergola, Kunstraum Fuhrwerkswaage, Cologne, 2011. Lives and works in Cologne.

WWW.KLAUSKLEINE.COM

**HYE KYOUNG KWON**

Saarland Fellow, 2014, visual artist  
 \*1984 in Ulsan, South Korea. 2003–2008: Studies in the fine arts (Bachelor), University of Ulsan, South Korea. 2009–2013: 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. 2006–2007: 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.). 2003–2005: Shigeru Ban Architects, Tokyo. 2007: Founding of the architectural offices KAWAHARA KRAUSE ARCHITECTS in Tokyo. Since 2009: in Hamburg. 2010–2011: Design assistant, Hafencity 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. 2011–2013: 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, Bergemann und Partner, Berlin. Lives in Berlin.

## Music

**NEELE HÜLCKER**

Berlin Fellow, 2014, composer  
 \*1987 in Hamburg. 2006–2010: Composition studies (B.A.) with Dieter Mack and Harald Muenz, Musikhochschule Lübeck. 2008: Guest student at the Sibelius Academy in Helsinki with Tapio Nevanlinna. 2010–2013: 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, 2009–2012: Master's program 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 bei Sexto Piso. 2011: Publication of the novel Los ingravidos. 2014: Publication of the short story collection La historia de mis dientes. Translations into several languages. Lives in New York and Mexico City.

**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. Lives in Malmö, Sweden.

## Performing Arts

**ÖZLEM ALKIŞ**

Berlin Fellow, 2014, dancer/choreographer  
 \*1977 in Istanbul. 2003: "ex.e.r.ce" – Training program for dance and choreography with Mathilde Monnier, Centre Chorégraphique National de Montpellier, France. 2005–06: "essais" – study program 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. 2012–2013: Performed in "Skin," a political and site-specific performance, directed by Elli Papakonstantinou, ODC Ensemble. 2012: "Osmosis," performance, directed by Euripides Laskaridis. 2009–2010: 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, 2001–2005: European University Viadrina, Frankfurt (Oder), B.A. in cultural studies. 2003–2004: 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. 2009–2011: 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.

2013

## Visual Arts

**ASSAF GRUBER**

Berlin Fellow, 2013, visual artist, filmmaker  
 \*1980 in Jerusalem, Israel. Studied at the École Nationale Supérieure des Beaux-Arts, Paris, and the Higher Institute of Fine Arts, Ghent, Belgium. Assaf Gruber lives in Berlin.

WWW.ASSAFGRUBER.COM

**HAJNAL NÉMETH**

Villa Serpentara Fellow, 2013, visual artist  
 \*1972 in Szöny, Hungary. Studies in the fine arts / photography, Institute no. 320, Székesfehérvár, Hungary and the Hungarian Academy of Fine Arts / Intermedia, MKE University, Budapest, Hungary. She represented Hungary at the Venice Biennale in 2011. Hajnal Németh lives in Berlin.

WWW.HAJNALNEMETH.COM

**MICHAIL PIRGELIS**

Berlin Fellow, 2013, visual artist  
 \*1976 in Essen, raised in Xanthi (Greece). Studied at the Kunstakademie Düsseldorf. Michail Pirgelis lives in Cologne.

WWW.PIRGELIS.COM. WWW.SPRUETHMAGERS.COM

**Architecture****UDO MEINEL**

Villa Serpentara Fellow, 2013, photographer  
 \*1969 in Nuremberg. Studied photography at the FH Nürnberg and at the FH Potsdam, worked as a freelance photographer, main emphasis on architecture, and guest lecturer at the AMD Akademie Mode & Design, Berlin. Udo Meinel lives in Berlin.  
[WWW.GERMAN-ARCHITECTS.COM/DE/UDO-MEINEL](http://WWW.GERMAN-ARCHITECTS.COM/DE/UDO-MEINEL)

**RAGUNATH VASUDEVAN**

Berlin Fellow, 2013, architect, photographer  
 \*1979 in Mumbai (Bombay), India. Studied architecture at the University of Mumbai and at the Städelschule in Frankfurt am Main. Since 2010: Works at schneider+schumacher Design, Frankfurt am Main. Ragunath Vasudevan lives in Frankfurt am Main.

**Music****GÁBOR PÉTER MEZEI**

Berlin Fellow, 2013, composer, pianist  
 \*1982 in Budapest, Hungary. Studied piano at St. Stephan Conservatorium in Budapest, studied composition at the Hochschule für Musik und Theater, Munich and at the Universität Mozarteum in Salzburg. Gábor Péter Mezei lives in Munich.  
[WWW.GPMEZEI.DE](http://WWW.GPMEZEI.DE)

**BOJANA ŠALJIĆ PODEŠVA**

Berlin Fellow, 2013, composer, performer  
 \*1978 in Maribor, Slovenia. Composition studies at the Academy of Music, Ljubljana, Slovenia, the Universität für Musik und Darstellende Kunst Wien, Vienna, and at the Institut International de Musique Electroacoustique (IMEB), Bourges, France. Bojana Šaljić Podešva lives in Ajdovščina, Slovenia.  
[WWW.BOJANASALJIC.SI](http://WWW.BOJANASALJIC.SI)

**Literature****CHRISTOS ASTERIOU**

Berlin Fellow, 2013, author  
 \*1971 in Athens, Greece. Studied German philology and Modern Greek studies at Julius-Maximilians-Universität in Würzburg. He is currently working on the adaptation of his latest novel, which is to be published as a graphic novel. Christos Asteriou lives in Athens.

**LAURYNAS KATKUS**

Berlin Fellow, 2013, author, translator  
 \*1972 in Vilnius, Lithuania. Studied Lithuanian philology and general and comparative literature, Vilnius University, studied German language and literature at the Universität Leipzig, guest student at the Freie Universität, Berlin. Ph.D. from Vilnius University, dissertation on German und Lithuanian lyric poetry in exile. Since 1992: translator from German and English into Lithuanian. Laurynas Katkus lives in Vilnius, Lithuania.

**Performing Arts****FARID FAIRUZ**

Berlin Fellow, 2013, performer  
 \*1969 in Bucharest, Romania. Choreography studies at the Choreography High School, Bucharest, and at the University of Drama and Cinematography, Bucharest. Farid Fairuz lives in Bucharest, Romania.  
[VIMEO.COM/FARIDFAIRUZ](http://VIMEO.COM/FARIDFAIRUZ)

**ANDREAS MERZ-RAYKOV**

Villa Serpentara Fellow, 2013, director  
 \*1980 in Munich. Studied dramaturgy at the Ludwig-Maximilians-Universität and the Bayerische Theaterakademie in Munich. Studied theater directing at the Universität Mozarteum in Salzburg. Assistant director at the Bayerische Staatsschauspiel in Munich and at the Volksbühne on Rosa-Luxemburg-Platz in Berlin. Since 2010: Cooperation with the Goethe-Institut in Russia, Ukraine, Belarus and Kazakhstan. Since 2011: Collaboration with the Theater Heimathafen Neukölln, Berlin. Andreas Merz-Raykov lives in Berlin.  
[WWW.ANDREAS-MERZ-RAYKOV.DE](http://WWW.ANDREAS-MERZ-RAYKOV.DE)

**ELIA VERGANELAKI**

Berlin Fellow, 2013, actress, musician  
 \*1982 in Chania, Greece. 2000–2005: Studied Russian language and philology at the Democritus University of Thrace, Komotini. 2008: Master class for acting at the New Hellenic Theatre of Giorgos Armenis, Athens. 2009–2012: Studied drama at the Dilos Drama School in Athens, founder and member of the band “Unterwegs,” Athens. Lives in Athens.

**Film and Media Arts****SABELO MLANGENI**

Berlin Fellow, 2013, photographer  
 \*1980 in Driefontein, South Africa. Studied at the Market Photo Workshop in Johannesburg, South Africa. Sabelo Mlangeni lives in Johannesburg.  
[WWW.MARKETPHOTOWORKSHOP.CO.ZA](http://WWW.MARKETPHOTOWORKSHOP.CO.ZA)

**MARIA MOHR**

Berlin Fellow, 2013  
 Villa Serpentara Fellow, 2011, filmmaker, artist  
 \*1974 in Mainz. Diplôme de langue et civilisation française, Sorbonne, Paris. Architectural studies at the TU Darmstadt and at the École Nationale Supérieure d'Architecture de Paris La Villette. Studied Art and Media at the Universität der Künste, Berlin. Maria Mohr lives in Berlin.  
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**MARIA SEWCZ**

Villa Serpentara Fellow, 2013, visual artist  
 \*1960 in Schwerin. Studies and postgraduate studies at the Hochschule für Grafik und Buchkunst, Leipzig. Maria Sewcz lives in Berlin.  
[WWW.MARIASEWCZ.DE](http://WWW.MARIASEWCZ.DE)

**2012****Visual Arts****CORNELIA FACHINGER**

Saarland Fellow, 2012, visual artist  
 \*1983 in Eschenbach, Bavaria, studied at the HBKsaar and the Universität für Angewandte Kunst, Vienna. Cornelia Fachinger lives in Berlin.

**Architecture****JULIAN BUSCH**

Berlin Fellow, 2012, architect  
 \*1980 in Hanover. Studied architecture at the TU Braunschweig and the Bartlett School of Architecture, UCL London, UK. Since 2004: worked in several architectural offices. Since 2012: on the staff at the Institute for Design and Architectural Strategies at the TU Braunschweig. Julian Busch lives in Berlin.  
[WWW.JULIANBUSCH.DE](http://WWW.JULIANBUSCH.DE)

**Performing Arts****SUNLAY ALMEIDA RODRIGUEZ**

Berlin Fellow, 2012, pianist, performer  
 1980\* in Havana, Cuba. Studied piano (specialization) and composition studies at the Instituto Superior de Arte (ISA), Havana. Since 2005: Member of the Union de Escritores y Artistas de Cuba (UNEAC). Studied music education and completed her M.A. in the Department of Cultural Analysis/Transdisciplinarity of the Arts (ZHDK), Switzerland. Sunlay Almeida Rodriguez lives in Zürich in Havana.  
[WWW.RESEARCHCATALOGUE.NET/VIEW/39059/4014](http://WWW.RESEARCHCATALOGUE.NET/VIEW/39059/4014)

**Film and Media Arts****ALEKSANDRA ODIC**

Berlin Fellow, 2012, filmmaker, actress  
 \*1978 in Yugoslavia (now Bosnia and Herzegovina). 1992: war-related emigration to Germany, training and work as an actress. Since 2010: film directing studies at the Deutsche Film- und Fernsehakademie Berlin (dfbb). Aleksandra Odic lives in Berlin.

**2008****Performing Arts****MAREIKE FRANZ**

Berlin Fellow, 2008, dancer  
 \*1983 in Lüneburg. Dance studies at the Palucca Hochschule für Tanz in Dresden, solo dance at the Folkwang Universität in Essen. Since 2012: freelance dancer and teacher of dance workshops for the disabled, children and young adults under the auspices of KUNSTWELTEN, a project of the Akademie der Künste, Berlin. Mareike Franz lives in Berlin.  
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## JUNGE AKADEMIE 2014

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## VIDEO DOCUMENTATION

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### • Fellows' Month

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### • Double Projection.

The Folder Is Empty – We Are Present  
Large-scale Adk project: Schwindel der Wirklichkeit  
Pilot project: experimental interaction of all the fel-  
lows from one year for the first time in a performance  
night. With special thanks to the Freunde der Gesells-  
chaft der Akademie der Künste. Participants: Christos  
Asteriou, Farid Fairuz, Assaf Gruber, Lauynas Katkus,  
Péter-Gábor Mezei, Sabelo Mlangeni, Maria Mohr,  
Bojana Šaljić Podešva, Elia Verganelaki.

Guests: Viviana Druga, Jutta Eberhard, Markus Ruff;  
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