

AKADEMIE DER KÜNSTE

THE
BREATH
OF
HOUSE IS
THE
OF SOUND
VOICES
WITHIN

JUNGE
AKADEMIE

Exhibition
Performances

1 March – 1 April 2023

EN

A woman lives in the house;
she *has* taken its name.
A house *knows* who loves it.
An empty house is one that
metamorphoses into vacant space.

The breath of a *house*
is the sound of *voices* within.

The house is only **afraid** of gods,
fire, wind, and silence.

— John Hejduk

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Introduction

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The Breath of a House is the Sound of Voices Within

The Breath of a House is the Sound of Voices Within presents the works of 35 fellows from various JUNGE AKADEMIE programmes. All of them have completed studio residencies at the Akademie der Künste in Berlin's Hansaviertel district or Villa Serpentara in Olevano Romano, Italy, from 2021 to 2023. The exhibition title quotes a poem published in 1997 by architect and artist John Hejduk (1929–2000), whose practice we became aware of in our readings and through the subjects chosen by some of the fellows. Here, the poem signifies the transdisciplinarity of their practices and the project as a whole, conveying the rhythm and imagination of an artistic community that comes together and links aesthetic concepts from different worlds and political and social realities in one place. As artists-in-residence, the fellows breathe new life into the location, bringing the building alive with their presence, their ideas, and their questions. Thus, the programme was developed in close collaboration with the artists, whose diverse perspectives form a reflection of society that inspires and moves us.

The Breath of a House is the Sound of Voices Within elucidates the interplay between body and space, policy and poetry, but also mysticism and nature, internal and external views, where the work of the participating artists takes shape. The exhibition features photographs, video works, spatial and sound installations, textile works, sculptures, drawings and paintings that question aesthetic, social and territorial

boundaries and propose alternative viewing and listening habits.

Moshtari Hilal's own body serves as a parameter for illustrating the correlation between beauty ideals and hegemonic social structures in drawings and photographs, as well as a bust and an installation that plays with light and shadow. **Mark Barker** uses photography to examine bodies in the context of their surroundings, movements, permeabilities, odours and excretions, expressing their workings and limitations. **Anna Hetzer** offers a view of the Serpentara forest – a source of inspiration for many fellows as well as generations of European painters – through a queer lens and questions dichotomies of the “natural” and “unnatural”. She also asks, “Who is paradise for?” To the poet **Aušra Kaziliūnaitė**, personal observations are the starting point for capturing the connection between humanity and nature as a metaphysical bond on film.

A new phonetic alphabet developed by **Nina Dragičević** in the context of the audibility of poverty, the merging of thousands of drawings in **Fumiko Kikuchi's** stop-motion film about the invisibility of migrant labour, and **Vasilisa Palianina's** stitching together of symbols and images of protest movements in Belarus all create poetic snapshots of social backgrounds and portray communities through their emotions and voices. **Joanna Piotrowska** presents a sensitive collection of personal influences using enlarged photographs from her family archive. Time and again, poetry provides a space for the unspeakable

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Introduction

Andrey Anro chooses spiritual figures for his paintings. He reveals the questionable symbolism of a nomenclature in which military equipment – including items such as camouflage suits – is named after mythical beings.

Melissa Makele hosts a workshop negotiating the effects of an artificial environment, its architecture and infrastructure, on lived reality and its intrinsic political factions and influences in the context of socialisation and radical care. **Maissa Maatouk** focuses on light as infrastructure and a mirror of social frameworks. Poetic footage of the Beirut blackouts in 2021 and the emergence of alternative infrastructures in the city reveal the different political interests involved. For **Alex Turgeon**, the “house” is a metaphor for the body, concepts of upper and lower, of the spiritual and the instinctive. He engages with Hejduk's legacy as an architect – as does **Covadonga Blasco**, who translates the landscape boundaries of fences and walls in the historic Glienicke Garden into two musical instruments that make the surrounding electroacoustic vibrations audible. In a newly developed installation by **Emma Adler**, rigid German front yards mutate into an allegoric mirror of digital excess in a post-factual age.

The programme of events for this exhibition places the body, its language and movements in relation to architecture, forming an immediate force field in which the artists share their distinctive views of the present moment. Concerts, readings, workshops, film screenings and performances combine to form a tight programme presented at various locations within the Akademie der Künste. **Sol-i So** and **Haotian Yu** fuse

and the deconstruction of fixed power structures, as in the work of **Kristina Buch** and **Robert Logan**. The motions of a search for identity and direction are reduced to delicate strokes in **Alketa Ramaj's** drawings. Which voices do we listen to, and which are even audible?

The Breath of a House is the Sound of Voices Within is permeated by the struggle for aesthetic expression and finding a suitable artistic language during crises and wars. Filmmaker **Alina Gorlova**, who works primarily as part of the TABOR Collective, records the deceptive stillness of daily life during war in a touching triptych of nature shots. Films by **Mohammed Almughanni** and **Aboozar Amini** discuss family networks and humanity in the face of violence and repression, as well as the dreams and fates of a younger generation. **Mina Keshavarz's** film calls for a better future by paying homage to women's activism in Iran, today and in the past. **Amin Behroozadeh** also focuses on Iranian women in his film, showing daring and aliveness reflected in their eyes despite all the externally imposed rules that limit their freedom, like an eternal shadow of stone. The installation by **Mahsa Aleph** speaks of otherness and of gender roles: of who sees whom and what happens “in” and “in between” segregated spaces. How should we remember the resistance of our ancestors, but also the places that are fought over today? Architect **Oleksandr Burlaka** creates an associative collage of images, archival material, memories and legends to recall the history of a Black Sea holiday resort now in ruins.

Introduction

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aesthetic rituals and traditional art forms with contemporary theatrical productions, and musical compositions by **Elnaz Seyedi** question the individual perspective of narrated history. *The Breath of a House is the Sound of Voices Within* moves at the “speed” of a road trip through the restless childhood memories in **Claire Fercak’s** work and the impressions of life between intoxication and Grindr dates, dance and sadness in **Yannik Böhmer’s**, but slows down again for a contemplative role-play between human and horse in a bondage performance choreographed by filmmaker **Lillah Halla**. The “house” sounds are discernible and amplified in an ambitious sound installation by **Oliver Thurley**. Image and music unfold in **Zsófia Orbán’s** montage-like fragments attempting to express an unspeakable past. The voices of authors **Jonas Eika** and **Kim de L’Horizon** deliberate notions of spirituality and othering. Literature and poetry manifest themselves as settings for philosophical, political theory and queer studies in their work, eluding false limitations. The works demonstrate a critical stance and are deeply rooted in the power of the imagination.

A forceful wind capable of reshaping steel grids has blown into the Akademie building, connecting the exhibition lobby with the Reed Garden. A bubble rises to the surface of the garden well, a fountain that has become clogged. Work materials can be found lying about; installations seem to have been started but not yet completed. **Lukas Zerbst** has left the garden in limbo, in a perpetual state of waiting. The only thing missing is the people

needed to activate it, nurture it and bring about change. According to Hejduk’s poem, “the house is only afraid of gods, fire, wind, and silence”. If these words are to be understood as a call to action, then it is essential that houses of exchange and gathering be maintained in a spirit of liveliness and openness.

Tomke Braun & Clara Herrmann

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Thursday 2 PM
Your nutritionist’s calling.
Your eyes and ears sit like
anorexic children swallowing
meals they never ordered.
You try to shovel the darkness
out of the room, instead of
switching the light on.
Turning around, you find a table
full of strangers, breaking words
like bread.

And over there some others,
cutting that body into endless
pieces, searching an anatomy
of the word.

Each crumble whispers:
“Eat me or you will never stop
eating one another.”

— Kristina Buch

Opening 29 February 2024

6 pm
Welcome

Kathrin Röggl
Vice President

Arnold Dreyblatt
Deputy Director of
the Visual Arts Section

Tomke Braun (Curatorial Fellow)
Clara Hermann
(Head of the JUNGE AKADEMIE)
Curators

*POV: o Mutter deine Blumen bleich
wie du im Neonlicht*
Emma Adler

2024, Interventions as part of the
eponymous installation

● Hall 1

7:30 pm

plants which grow in my sky
Aušra Kaziliūnaitė

Reading, Lithuanian with
English subtitles, 15 min

Free admission to exhibition
and programme

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● Hall 3

8 pm

wo is your home
Sol-i So

2023, Concert, 30 min
Voice: Merit Ariane, Cansu Tanrikulu
Percussion: Bo-Sung Kim, Halym Kim
Stage design: Soyoung Park

● Hall 1

9 pm

Hässlichkeit
(Ugliness)
Moshtari Hilal

2023, Reading, German, 15 min

● Studiofoyer

10 pm–12:30 am

SENU/SLIC Unit
DJ set

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● Hall 3

4 pm

*VERGESSEN. VERGESSEN.
VERGESSEN?*
(FORGET. FORGET. FORGET?)
Zsófia Lili Orbán

2024, Performance, world premiere,
German, 30 min
Director: Zsófia Lili Orbán
Composition: Veit-Jacob Walter
Vocals: Xenia Preisenberger
Musical rehearsal: Anna Scholl
Q&A with Clara Herrmann

7 pm

*Open Sky*¹
Jonas Eika

2024, Reading, German and English, 30 min

BODY, UNGEFUNDEN
Kim de L'Horizon

2024, Reading, German, 15 min
Performed by Dieter Rita Scholl and Cora Frost

8:15 pm

Flehmen
Studies on horses, ropes and hopes
Lillah Halla

2022, Bondage-Performance,
English, 90 min
With Marcos Mangani, Manoela Rangel,
Eurico Ferreira Matthias, Ennio Nobilli
and Nighty, the horse

● Forecourt

8:45 pm

Une existence sans précédent
(An Existence Without Precedent)
Claire Fercak & Kerwin Rolland

2024, Performance/Reading, French
with English subtitles, 30 min

Performances 16 March 2024

● KLEINES PARKETT

5:30 pm

shawm music
(toward a minor music)
Haotian Yu

2023, for staged ensemble, text
Video, lighting, and live electronics, 42 min
With Ensemble Mosaik¹

6:20 pm

Fragmente einer Erinnerung
(Fragments of a Memory)
Elnaz Seyedi

2015, for flute, clarinet, violin,
violoncello, piano and percussion, 15 min
With Ensemble Mosaik¹

Dazwischen als statischer Sonderfall
(In Between as a Static Exception)
Elnaz Seyedi

2022, for flute, oboe, clarinet, violin,
violoncello and piano, 15 min
With Ensemble Mosaik²

9:30 pm

daniel's destruction
Yannik Böhmer

2024, Performance, 60 min

A project by Unbestimmte Bewegung
Director: Yannik Böhmer
Text framework: Nicolaas van Diepen
Dramatic composition: Elena Kaufmann
Performers: Nicolaas van Diepen,
Tim-Fabian Hoffmann, Shlomi Moto Wagner

● Sesselclub

4 pm–11 pm

Vitrify
Oliver Thurley

2024, Sound installation, 30 min

10:30 pm–12:30 am

thundy86
DJ set

¹ The reading has been cancelled.

² Ensemble Mosaik: flute: Kristjana Helgadóttir, oboe: Simon Strasser, clarinet: Christian Vogel, percussion: Adam Weisman, piano: Ernst Surberg, violin: Chatschatur Kanajan, cello: Niklas Seidl, sound direction: Arne Vierck

Screenings

17 March 2024

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● Kleines Parkett

5 pm

Kabul, City in the Wind
Aboozar Amini

2021, Farsi with English subtitles, 88 min

6:45 pm

An Orange from Jaffa
Mohammed Almughanni

2022, Arabic, Hebrew, English with subtitles, 27 min

The Art of Living in Danger
Mina Keshavarz

2020, Farsi with English subtitles, 87 min

9 pm

Q&A with Mohammed Almughanni
and Mina Keshavarz

Workshop

23 March 2024

11 am–5 pm

Melissa Makele
*Abolish Architecture,
Infrastructuralise Care?
Spatial Issues between Abolition,
Socialisation and Radical Care*

Workshop (invitation only)

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Inferno

*jede nacht wippt inferno im fenster
doré sah damals diese schatten ähnlich
allein liege ich, betaste meine selva oscura
die moosige rinde, die zahnlosen schlangen*

*meine clit räuspert sich, doبرانoc, buonanotte
ich nehm dir die angst, komm, give me your hand
ich vertrau ihr, denn sie war schon immer multilingual
und die hölle ist ein ort für alle geborenen*

*mit dem rücken wie zerberus schmiege ich mich
an meine pranke, beschnuppere die phase des zyklus, jaule
als die kuppe ihre kreise enger zieht
ne me quitte pas, schreit plötzlich meine clit*

*und don't leave me this way als wir das tor des himmels erreichen
mein schneller atem, der druck auf der matratze
beweisen, dass ich lebe. draußen ein schild
bitte nicht stören, sehr bissig*

— Anna Hetzer

Inferno

in the window, inferno nightly sways
doré saw these shadows a similar way
alone i lie, palpating my selva oscura
the mossy bark, the toothless snakes

my clit clears her throat, doبرانoc, buonanotte
don't be frightened, komm gib mir deine hand
i trust her as she's always been a polyglot
and hell is a place for everyone born

with my back like cerberus i nestle
against my paw, sniff out the phase of the cycle, howl
as the fingertips circle in tighter
ne me quitte pas, my clit suddenly screams

and don't leave me this way as we reach heaven's gate
my quick breathing, my weight on the mattress
prove i'm alive. on the door outside a sign
please don't disturb, beware of the bite

Emma Adler

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In her expansive multimedia installations, Emma Adler combines the digital excesses of conspiratorial narratives, fascist discourses and deep fakes with the everyday aesthetics of standardisation and typecasting. The title of the new work developed for the exhibition at the Akademie der Künste refers to the line “O Deutschland, bleiche Mutter!” (O Germany, pale mother!) from Bertolt Brecht’s 1933 poem *Deutschland*, and the eponymous 2004 song by the band Der Plan. The installation mimics the appearance of a German front yard in which every last inch of green has given way to the metal grids of gabions and rocks – a grey aesthetic of control and order symbolising German stuffiness. This hostile alternative to green spaces is a metaphor for the continuous rightward drift of German politics.

POV: o Mutter deine Blumen
bleich wie du im Neonlicht
(o mother your flowers, pale like
you in neon light), 2024
Gabions, rocks, aluminium,
3D prints, clay/mixed media,
dimensions variable

POV: o Mutter deine Blumen
bleich wie du im Neonlicht, 2024
Interventions as part of the
eponymous installation
29 February 2024

The geometrically arranged gabion grids are reminiscent of the slightly battered grids found in digital 3D spaces. The aluminium sculptures of two hands with clearly recognisable flaws are enlarged details of AI-generated AfD propaganda. For Adler, these obvious digital defects symbolise the unvarnished untruths and brazen lies of a fascist party whose slogan remains, ironically, “Courage to speak the truth”. Adler’s works create a glitch in reality, revealing the often perfidious methods by which it is constructed.

Ich und Ich im wirklichen Leben.
(I and I in real life.) Ich fühle mich
so seltsam. (I feel so strange.) [...] die
Wirklichkeit kommt.
(reality is coming.)
— DAF, 1981

Emma Adler studied fine arts at the Saar Hochschule der Bildenden Künste and the Weißensee Academy of Art Berlin. Adler’s work has been shown in numerous group and solo exhibitions, including at the Arp Museum Bahnhof Rolandseck, Neuer Kunstverein Gießen, Kunsthaus Dahlem, Kunstverein Bremerhaven, Zeppelin Museum Friedrichshafen and KINDL – Centre for Contemporary Art, Berlin. Emma Adler has received scholarships and fellowships from the ZF Kunststiftung (2021) and the Stiftung Kunstfonds Bonn (2022).



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Mahsa Aleph

Every place has its own alphabet: an exclusive language in which it responds to the surrounding environment and tells us whose milieu it has constituted, and to whom it beckons. At a higher level, it defines the spiritual climate of that place. The seeker of realms longs to capture the spirit of places. She feels that she belongs to none and to all. From each place and each language, she picks a word and a letter. She makes a borrowed, patchwork body from the body parts of others. Out of a thousand pieces, these body parts make up a home together. The seeker fashions a home that stands in admiration of any concept of home, but simultaneously regards it with a grimace. Every time she is rejected by circumstance, the home becomes embodied in a different corpus. She parts with every home. She lets go and is let go: suspended somewhere between being the narrator and the narrative itself, between watching and being watched, between reality and its double.

remnants: myth of a house, 2024
Installation, 3.5 × 4.5 × 8.5 m

Mahsa Aleph is an installation artist who studied fine art at Tehran University of Art. Aleph’s projects deal with classical Persian literature. She “reinterprets” this discourse in physical forms – as if to reify the abstract essence of words into something concrete and tangible. Her work’s central theme concerns existential questions regarding human identity and its nature, as well as the relationship between a being and its environment. The “historical memory” of materials and objects is another key motif in her installations.

Can she who seeks the answer to the question, “Which ship belongs to Theseus?” and has found herself amongst many different selves, find the Theseus who dwells within her? Mahsa Aleph’s exhibition features a space constructed from discarded building materials found at dumping sites on the outskirts of Tehran. Often used by migrant workers to construct makeshift homes, prayer spaces, and other shelters in Iran, this material has travelled miles to find its place in this exhibition. This space speaks of territory, of margins, and of multiple identities embodied in multiple bodies and spaces. It speaks of otherness and of gender roles: of who sees whom and what happens “in” and “in between” segregated spaces. Mahsa’s work fosters contemplation about where we consider to be home and to what degree that home mirrors our true selves.



Andrey Anro

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Andrey Anro's painting series *I Found Myself Within a Forest Dark* (2023) explores paganism's visual and conceptual heritage and its transformation in the modern world.

If we pay attention, we can find forest spirits in the names of modern objects, such as camouflage suits for hunters and snipers named after the Slavic forest deity Leshy, the house spirit Kikimora, the snowperson Yeti, or goblins, among other beings. Does a person become a pagan spirit by wearing a camouflage suit? Do we see bones when we look at a bonfire? Do we see a bonfire when we look at a hut of branches in the forest? Do we feel the forest when we build a hut of branches? Do we feel death when we enter a hut? Do we hear spirits when we meet Pinocchio or Buratino? Is the toadstool mushroom associated with sacrifice?

Buratino, 2023
Oil on linen,
40 × 50 cm

Leshy, 2022
Oil on canvas,
30 × 40 cm

The Bonfire, 2023
Oil on linen,
210 × 150 cm

Lilith, 2023
Oil on linen,
145 × 100 cm

Anro's artistic exploration intertwines political, mythical, and societal dimensions, inviting viewers to reconsider the intricate connections between humanity, nature, and the spiritual realm. Drawing inspiration from Dante's *Divine Comedy*, specifically the line, "Midway upon the journey of our life, I found myself within a forest dark, For the straightforward pathway had been lost", the artist encourages contemplation of the current state of society.

From the series *I Found Myself Within a Forest Dark*, 2022–23

EXHIBITION

Andrey Anro, born 1987 in Smarhon, Belarus, lives and works in Berlin. Anro uses painting, photography, digital collage, and installation to explore topics such as historical heritage, memory, disappearance and death. Anro's works are included in the Museum of Contemporary Art collection in Krakow.

Martin Roth Fellowship, 2022

Recommended by Jakob Racek

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Mark Barker

The work of Mark Barker speaks of bodies – how they move and how things move in and out of them. In his ongoing photographic examinations, Barker documents the ventilation screens of different portable toilet models. Utilised by the construction and outdoor leisure industries, portable toilets offer an efficient and convenient place for the human body to excrete waste. Positioned just above head level, the vents grant the occupant privacy while providing an economical escape route for any unwanted odours. These photographs attempt to describe how human processes manifest in architecture, specifically how scents are organised and manipulated between two spaces – the vent operating at the threshold between public and private spheres. Barker is fascinated by the anthropomorphic nature of these moulded plastic units, their behaviour

characteristic of an ambivalent body detached from society, frequenting the streets. *Havel, a*, 2023, captures a public convenience housed in a refashioned shipping container. These toilet units differ in their typology; they are semi-permanent in nature, situated in beauty spots around Berlin. Barker's work is developed through careful observation and research, interrogating and distilling a broad range of source material. Adopting a multifaceted approach to making work, Barker attempts to articulate the experiences of living alone in a body, its mechanics and its limits.

Dixi ventilation screen,
Berlin, a, 2022

Dixi ventilation screen,
Berlin, e, 2023

all:
30.35 × 40.7 cm
silver gelatin print, glass, pins

Olymp ventilation screen,
Berlin, b, 2022

Dixi ventilation screen,
Berlin, d, 2023

Dixi ventilation screen,
Berlin, b, 2022

Havel, a, 2023

Mark Barker, born 1983 in Hertfordshire, UK, lives and works in Berlin, Germany. Barker's work is concerned with the permeability of the body. He uses a variety of materials to describe how a body moves, breathes, consumes and excretes, and how these processes intertwine with architecture. Recent exhibitions include: Zürich Biennale, Kunsthalle Zürich, 2023–24; *Stone Soup* (with Terence McCormack), Roland Ross, Margate, 2023; *The Main Entrance*, Shahin Zarinbal, Berlin, 2022; and *Fly*, Robin Fly, Mécènes du Sud Montpellier-Sète, Montpellier, 2021.

EXHIBITION

Villa Serpentara Fellowship, 2022

Visual Arts Section

Recommended by Wolfgang Tillmans

Amin Behroozzadeh

16

01 – Mina
Image stops / silence breaks into
sound / a narrow border / in me /
hazy-meaningful

Eyes and Sounds – number one – Mina
She wakes up in panic. Men raid her
home, taking her to prison in their car.
Her crime? Life, art, freedom.
From home to prison. Frozen eyes.
Murky layers of sound and darkness
before her eyes.
One frame of her eyes is frozen in me.
Chaotic layers of sound and image
stream through my head.

Short description of the collection:

From the *Eyes and Sounds* Collection
Women of my land, when they sing,
when they fall in love, when they dance,
when their hair blows in the wind, when
they are free...
Men who rule and make laws, with an
eternal and petrifying shadow,
to choke their freedom.
But their eyes are set forward,
vivacious, audacious, tenacious.
Sounds that make me picture those
moments they live through.

Mina, 2024
Video, 3:23 min
From the video installation series
Eyes and Sounds

Amin Behroozzadeh, born 1978 in Iran, is a self-taught artist, musician, photographer and filmmaker. His films use a cinematic language with a human-interest approach. *FISH EYE*, Behroozzadeh's film debut, premiered at the Visions du Reel International Film Festival in 2020 and travelled to many other film festivals around the world. Behroozzadeh has also worked as a composer on award-winning documentaries and fictional films that have been screened internationally at acclaimed film festivals.

EXHIBITION

Berlin Fellowship, 2023–24

Film and Media Arts Section

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Covadonga Blasco

The instrument *52.413211, 13.096552* is part of the research project titled *Un sightbare: Sound Thoughts on the Landscape of Klein Glienicke*, which studies the history of the eponymous locality – an exclave of the GDR when Germany was divided – by analysing its sound dimension. The instrument is composed of two pieces representing two boundaries at a scale of 1:20: the invisible fence designed by L. Persius in 1840 for Klein Glienicke's garden and the Berlin Wall. Temporally, the instrument is set on a summer day between 1961 and 1990, a period during which the two boundaries ran parallel to one another. The gap between the pieces corresponds to the road that separated the two structures (Königstrasse). Visitors can hear the amplified sounds of the countryside that once surrounded the fence and the Wall by approaching the instrument with the

two microphones on the table. A chorus of cicadas emerges from each of the "invisible" boundaries. The vinyl record accompanying the instrument features a recording of the sounds of Klein Glienicke's landscape during the summer of 2023. The image that serves as the cover and base of the 12-inch vinyl shows a porcelain bowl made by KPM in 1826 and decorated with a rounded panoramic watercolour of the garden.

Un sightbare: Sound Thoughts on the Landscape of Klein Glienicke, 2023

Instrument
(pieces no. 1 and no. 2):
52.413211, 13.096552

Piece no. 2,
concrete, wood and cardboard,
125 × 695 × 155 mm

Piece no. 1,
wire, wood and cardboard,
125 × 695 × 120 mm

Piece no. 3,
vinyl and cardboard,
190 × 190 × 2 mm

Architect Covadonga Blasco holds a PhD and a master's degree in advanced architectural projects. Her artistic research delves into the confluence of landscape and sound art. In 2020, she became the academic director of SUR, the School of Arts at the Círculo de Bellas Artes in Madrid.

EXHIBITION

Berlin Fellowship, 2022–23

Architecture Section

Recommended by Enrique Sobejano

Yannik Böhmer

18

daniel's destruction is a multimedia search for traces that explicitly delves into a web of intoxication, addiction, sexual violence and sex work in the context of contemporary Berlin's gay scene. The film deals with the true story of a young man who died after being forced into sex work, depicting his immediate social environment and the final weeks before his death from an overdose of the synthetic party drug GBL in January 2020.

An installation and a theatre piece convey a sense of life between Grindr dates, OnlyFans uploads, drug use and drug dealing, taking a critical look at such interactions in the gay scene. Gay life in Berlin plays an important role in marketing the city's party culture – but discussions rarely go deeper than the surface. This project shows a vulnerable inside perspective, a psychogeography of Berlin shaped by intoxication and sex dates.

daniel's destruction, 2024
Video installation and performance

A project by
Unbestimmte Bewegung
Director: Yannik Böhmer
Text framework:
Nicolaas van Diepen
Dramatic composition:
Elena Kaufmann
Performers: Nicolaas van Diepen,
Tim-Fabian Hoffmann,
Shlomi Moto Wagner

Performance
→ 16 March • 9:30 pm
○ Kleines Parkett

daniel's destruction is a poignant portrayal that operates between breathless interior and tragic exterior. *daniel's destruction* deals with a grieving process amid stigma and shame. *daniel's destruction* is a poetic snapshot of a Berlin milieu.

Kristina Buch & Robert Logan

19

In their collaborative work, Kristina Buch and Robert Logan orbit around questions of speech and language – its vast as well as more narrow territories; its formation, continuities and fragmentations, the unspeakable and the power structures implied. The presented selection of videos is from a larger series of spoken linguistic works.

Three-part spoken word
video installation

Text (written/spoken)
and visuals: Kristina Buch
Audio: Robert Logan

Rivers will follow, 2020
06:24 min

*Like Jonah, so is this
generation now emerging
from the whale*, 2020
10:05 min

A war of words, 2020
5:51 min

Kristina Buch participated in DOCUMENTA (13) and the 14th Istanbul Biennial, among other international exhibitions. Her work negotiates complex themes in a poetic style, creating new ways of reading and knowing. Buch's national and international accolades include the Grand Hans Purrmann-Award and a doctoral scholarship from the Studienstiftung Foundation at the University of Cambridge. Having taught at various universities, she is currently a professor at the State Academy of Fine Arts Karlsruhe.

Emmy-nominated composer and producer Robert Logan boasts several critically acclaimed solo albums such as the "radical" *Flesh*. His film work includes the Oscar-winning *Taxi to the Dark Side* and Emmy-winning *Mea Maxima Culpa*. Blending acoustic and digital sound, Logan's music delves into microtonal systems influenced by nature, urban decay, and life's cycles.

EXHIBITION

Director and video artist Yannik Böhmer's work explores multifaceted ways of integrating modern dramatic art and philosophical imagery. He creates medial stage areas broken up by masterful ways of performing. After being awarded the Berlin Fellowship in 2021, he developed *daniel's destruction* together with Berlin-based artists Nicolaas van Diepen and Elena Kaufmann.

EXHIBITION

Oleksandr Burlaka

20

Originally a modest settlement on a narrow, sandy stretch along the Black Sea near Odesa, Zatoka (Romanian: Bugaz) has evolved into a diverse and chaotic development over the last 100 years. In the current context of the full-scale Russian-Ukrainian War, Zatoka finds itself isolated on both sides of the Dniester Estuary. Unfortunately, the area is now undergoing a process of deterioration and decay, as it is situated in a strategically important location within the city's infrastructural network – making it a convenient site for military landings.

The method of loci is a technique for memorising a range of information using references to familiar spatial environments. Imaginary objects in streets or spaces are remembered in order to build a fictional architecture. When the familiar environment is depopulated and continuously destroyed,

the most fragmented memory of the place becomes essential. Even if this destroyed world returns to its pre-war state, will any of the people who used to live here be left? As after the Russo-Turkish War and the First and Second World Wars, the place may once again leave its name only to those who come here to gaze at the sea. Burlaka presents the collage-like process of visually and spatially constructing architectural details from photographs, archival materials, memories, and legends. The most common seaside typology of a house with a sea view is the framework for gathering fragments.

House with a Sea View, 2024

Wallpaper (280 × 512 cm)

Photo print wallpaper on table (80 × 400 cm)

Photo prints (21 × 29.7 cm)

Photo book

Paper models

The artistic practice of Oleksandr Burlaka, born 1982 in Kyiv, encompasses photography, research-based work, and installation, which he uses to examine history, architecture, and urban planning, and their transformations in the Ukrainian context. A co-founder of the curatorial and activist group Khudrada, he has exhibited internationally, including at Ars Electronica, Linz, 2022; The European Parliament, Brussels, 2022; Muzeum Sztuki Nowoczesnej, Warsaw, 2018; and the Venice Biennale Architettura 2023. Burlaka also works as a spatial designer and has authored two photo books, *Balcony Chic*, 2019, and *Orthodox Chic*, 2020. He lives in Kyiv.

EXHIBITION

Berlin Fellowship, 2022–23

Architecture Section

Recommended by Sasha Kurmaz

21

Nina Dragičević

Free speech, free markets, even free improvisation – it's an era of possibility. The other side of the same coin tells us to "Act!", "Fight!" and "Carpe diem!" And jog. On yet another side, there are feelings of apathy – a "c'est la vie" attitude is used as a way of explaining more or less anything. While the first position produces articulatory and interpretative errors, and the second uses imperatives to make the first seem factual, the third position enables the first two to show themselves as an unreachable ideal while creating a situation of unreachability. These elements of the neoliberal condition are further complicated when observed through social *sonorities*. Where "sounding" is understood as an exhibition of activity, vitality, and even power, the artist proposes that we analyse sonic phenomena in economic-political terms. This would make it possible

GO., 2023

from the series

IF I DO SAY SO MYSELF, 2023

(ongoing)

Text, sound, video

to attribute sound to a form of capital (and, in some cases, currency). In the liberal era, sounding is, by definition, available to anyone with a working voice apparatus. This, however, is not the case when it comes to audibility – the ability to be heard. Through a series of poetry-sound compositions and essays, Dragičević turns to audibility as an intersectional class structure with a particular focus on the lack of auditory capital, forming the concept of *auditory poverty*. Where there is poverty, there is discontent. And where there is discontent, there is potential for emancipation.

Nina Dragičević is a poet and a composer with a PhD in philosophy. The author of several books and sound compositions, Dragičević was awarded the Dr Ana Mayer Kansky Prize in 2023, the Jenko Award in 2021, the Župančič Award in 2020, and the Knight of Poetry Award in 2018, the same year she became the Palma Ars Acustica finalist.

EXHIBITION

Werner Düttmann Fellowship, 2022

Recommended by Iris ter Schiphorst

The Triptych follows the scenes and consequences of the Russian war in Ukraine in an observational style. The images show how humans navigate their lives amid hostilities against the backdrop of serene, eternal nature. The work takes the form of a triptych and explores the question of whether depictions of war can be art. Through the triptych, a form rooted in an ancient artistic tradition, and through the trajectory of war, which is also eternal, we examine war as something that has been present with us throughout the history of humanity.

This work is part of the film trilogy *The Days I Would Like to Forget*, which describes the events in Ukraine after the beginning of Russia's full-scale invasion. The work was created by the TABOR team, made up of Ukrainian directors and cinematographers.

The Triptych, 2023

Directors: Alina Gorlova, Maksym Nakonechnyi, Yelizaveta Smith, Simon Mozgovyi

Directors of photography: Lizogub Khrystyna, Tsvetkov Vyacheslav, Denis Melnik

Sound: Ksenia Vinogradova, Vasyl Yavtushenko, and Mykhaylo Zakutskyi

Alina Gorlova is a Ukrainian documentary filmmaker. Her main topic are the consequences of war and post-traumatic stress disorder (PTSD). Her most recent works are *No Obvious Signs* and *This Rain will Never Stop*. She is currently working on a collective film titled *The Days I Would Like to Forget* and studying at Goldsmiths, University of London, in the MA Artists' Film and Moving Image degree programme.

The Bosco della Serpentara forest in Olevano Romano, Italy, likely inspired Gustave Doré's illustrations of Dante's *Divine Comedy*, especially the *Purgatorio* and *Inferno* sections. At the same time, the forest is associated with images of Arcadia and an earthly paradise. The name Serpentara itself is reminiscent of the Edenic serpent. While paradise is exclusive, a place for angels, hell is a place of exile.

Anna Hetzer uses Doré's illustrations as a guide through the Bosco della Serpentara. Images from queer erotic magazines reverse perspectives and change what is visible. Hetzer's own photographs capture the visual experience that inspired the poem being exhibited. The photos on polyester banners turn the forest into a cruising site or a curtain through which the text can never be fully read, breaking with the dichotomy of "natural" and "unnatural".

Bosco della Serpentara, 2023

7 photographic prints, 60 × 90 cm, on polyester flag fabric, 120 g/m², 60 × 310 cm; matte black adhesive film, 185 × 165 cm; Lelo font designed by Katharina Köhler

Poet, essayist and translator Anna Hetzer studied medicine, philosophy and literature in Berlin and Paris. She is a regular participant in artistic collaborations and performances in fields such as music, visual arts and sign language poetry. *Pandoras Playbox*, Verlagshaus Berlin, 2022, and *Schaum* (Foam), Sukultur, 2022, are her most recent publications. In 2023, Hetzer received the Basel Poetry Prize. She lives in Berlin.

Moshtari Hilal

24

“*Hässlichkeit* is about images. Images in our heads, on our faces, behind our eyes, on our tongues. It is also about glances – about our glances and how they absorb others, and how glances become part of our bodies. It is about seeing and being seen, about hatred in ugliness and the seclusion and contradiction of beauty. Ugliness starts in the personal sphere, but when we follow its motifs, we end up in cultural narratives that affect all of us.”

Exhibited for the first time at the Villa Massimo in Rome, the installation *Plastik und Perfektion* is constantly changing – and being expanded and assembled anew. Referencing classical objects as well as traditional European museum practices and staging, Moshtari Hilal presents her profile, her research and her criticism within similar

Plastik und Perfektion
(Plastic and Perfection), 2023–24
Installation, dimensions variable

Hässlichkeit
(Ugliness), 2023
Reading, German, 15 min
→ 29 February • 9pm
○ Hall 1

Moshtari Hilal studied political science and Islamic studies with a focus on cultural, gender and decolonial studies in Hamburg, Berlin and London. She is the co-founder of the Afghan Visual Arts and History collective and the *Curating Through Conflict with Care* research project at the neue Gesellschaft für bildende Kunst, Berlin. Hilal strives to understand and disrupt power and colonial continuities, describing her work as a reconciliation with shame, negated beauty and ugliness. In 2023, her book *Hässlichkeit* (Ugliness) won the Hamburger Literaturpreis for non-fiction.

25

Aušra Kaziliūnaitė

“one day, by the dumpster, i saw an abandoned stuffed bird i saw it and forgot, but it didn’t forget me, it even began to stalk me – wherever and whenever i would go, whomever i would meet, i saw the ragged bird”

In her short film, *plants which grow in my sky*, Lithuanian writer, poet, philosopher, and artist Aušra Kaziliūnaitė raises the question of how it is possible, in today’s world, to reconsider the relationship between humans and nature. As an artist who has spent more than half of her life writing poetry and holds a PhD in philosophy, Kaziliūnaitė combines her own poems, philosophical thoughts, dreams, and intimate personal confessions in this film. For the artist, connecting to nature within ourselves as human beings is not merely a private choice; she

plants which grow in my sky, 2024
Video, 15 min

Director: Aušra Kaziliūnaitė
Poems: Aušra Kaziliūnaitė
Camera, video editing:
Karolina Ūla Valentaitė
Sound design: Tadas Greičiūnas
Translations: Rimas Uzgiris

Lithuanian poet, writer, and philosopher Aušra Kaziliūnaitė is the author of five poetry collections. Her works have been translated into eighteen languages. In 2023, KLAK Verlag (Germany) published *Feiertags Makeup*, a collection of Kaziliūnaitė’s poetry translated into German. Kaziliūnaitė holds a degree in history and religious studies. She defended her doctoral thesis and earned her PhD in Philosophy at Vilnius University in 2020.

believes it is a metaphysical quest to make the survival of humanity possible without causing harm to the Earth, animals, plants and other human beings both outside and inside of us.

plants which grow in my sky, 2024
Reading, Lithuanian with
English subtitles, 15 min
→ 29 February • 7:30pm
○ Hall 1

Fumiko Kikuchi

26

Even before our presence becomes your future, the story takes place between “us” and “you”. In one moment, you become “us” – today, that’s the narrator of this story – but “we” are already in a place where we can no longer be like “you”. *Me I See in You* is an analogue stop-motion film composed of approximately 4,000 individual images and refrains that occur during all digital post-production. Because the piece takes place in the care sector, I ruled out all other digital options and instead chose handmade formats to portray “us”, to convey the feelings and voices of those of “us” working in care facilities. “We”, the “I”, have seen the reality behind the exterior, which is not very pleasant. And you will also see it, or it may even be right under your nose.

However, I now have a vision of tomorrow in which the separation of the “we”, the “you”, and the “I” disappears, and everyone can hold someone else’s hand, even before your presence becomes our past.

Me I See in You, 2023
Analogue stop-motion animation,
HD, sound, colour, 10 min loop

Text and animations:
Fumiko Kikuchi
Translation: Jana Doell
Music: Antimo Sorgente

*With gratitude to everyone
involved in care work, especially
those who shared their story
with me.*

Supported by the Studio for
Electroacoustic Music,
Akademie der Künste, Berlin

Fumiko Kikuchi studied Fine Arts at Nihon University in Tokyo and the Braunschweig University of Art. Close observation and listening, personal talks and on-site research are fundamental to her video works. She deals with the issue of determining the political, economic and cultural conditions that characterise a city and how they influence places and people directly or indirectly. In her work, she studies the use of language and various forms of storytelling, as well as the identity-forming element of memory.

27

Maissa Maatouk

Shot during the electricity and fuel crisis in Lebanon, *Floating Lights Part I* (2022) and *Part II* (2023) look at how the electricity crisis affected the experience of the city of Beirut. In *Part I*, Maatouk produced a single travel sequence by filming from inside a moving car at night, circling Beirut to capture the remaining flickering lights. The resulting work is a *tableau* of segments from the footage recorded that night. Darkness becomes the paste that holds all the fragmented parts of Beirut together; it has the potential to form a scattered sense of unity between places divided by the sectarian grid. In *Part II*, streetlights have returned to some parts of Beirut. The void left by the public sector has led NGOs, politicians, and individuals to install new streetlights by connecting them to private generators or solar panels. This disjointed logic of urban lighting is visually present in the

different colours of the streetlights resulting from the different temperatures of the bulbs. This second cartographic film uses the black background common throughout Beirut to fuse together streets lit by similarly colored lights which are otherwise either geographically or politically distant.

Floating Lights Part I, 2022
and *Part II*, 2023
Videoloop

Maissa Maatouk, born 1992, is an artist living and working in Beirut. Her work often takes the form of videos and looks for aesthetic strategies for overcoming the neutralising effect of sectarian control generated by local and regional power structures. Her videos aim to create a time and space outside such power structures. Maatouk graduated with a bachelor’s (2014) and a master’s degree (2017) in product and global design from the Académie Libanaise des Beaux-Arts and was a fellow of Ashkal Alwan’s Home Workspace Program from 2019 to 2020. Currently, she is developing video projects as a fellow at the Akademie Schloss Solitude.

Vasilisa Palianina

28

In August 2020, women dressed in white clothes with flowers in their hands took to the streets of Belarus to protest against government violence and lies. The first action took place spontaneously on the market square in Minsk. A strong, solid body of feminine energy formed. This event became a symbol of nonviolent resistance and was repeated weekly in different forms for the rest of the year. Thus, the flower became a symbol of confrontation. The invocation of the cultural tradition of embroidery is a way for modern women to comment on the government agenda in Belarus today. Traditions that have inevitably disappeared from Belarusian culture include making homespun bedspreads and carpets, which practically died out with the gradual disappearance of the home loom. Still, the symbolism of weaving has been preserved.

The artist and a group of women act as bearers of the cultural code who maintain this symbolism in their group embroidery ritual.

The Mother of Flowers, 2023–24
Cotton, embroidery, knitting,
400 × 180 cm

*And the One Who Believes in
Me Will Live Forever, 2020–21*
Cotton, embroidery,
print on textile, 400 × 180 cm

*The artist would like to thank
Andrey Anro, Mariam Asatryan,
Kristina Brukshtyn, Anna Crook,
Sasha Dorskaya, Uliana Dulkina,
Sashen Galerik, Kateryna
Ignashevich, Ira J, Tatsiana
Karpachova, Tasha Katsuba,
Masha Maroz, Sierafimus, Polina
Siriska, Sviatlana Stankevich,
Darya Voranava, and Alexandra
Yasipovich.*

Born in 1986 in Minsk, Belarus, Vasilisa Palianina lives and works in Berlin. Her work deals with sexual and gender identity themes and explores animal and human nature, as well as politics viewed through the lens of mythological language. She uses different media in her practice, such as graphics, installation, performance and other experimental techniques.

Martin Roth Fellowship, 2022

Recommended by Jakob Racek

29

Joanna Piotrowska

Joanna Piotrowska's black-and-white prints deal with subjects such as family, home, security, intimacy and the societal position of women. She shows people entangled in social systems and struggling against manifestations of power, emotional dependencies and human violence. Piotrowska's latest series premiered at LE BAL, Paris, in winter 2023 and focuses on her own family's visual archive and history. Several years ago, the artist found negatives of photographs taken by her father. She extracted details from the found photographic material using a telephoto lens. The enlargements represent Piotrowska's strategy of remembering and coping with the emotional charge of the past. What are the experiences, testimonies and everyday routines that the objects tell us? What memories do they pass on from one generation to the next? Is an amulet a burden or a precious gem?

Piotrowska's images show how the direct, physical entanglement of commemorative objects with human lives produces symbolic meanings through which objects illustrate family relations. The objects embody the bygone moments in which they were made, used, and worn, but also the very process of transmitting the past. They offer a secret and the beginning of a narrative. Yet, when we look closer, the past appears blurrier than ever.

Untitled, 2022
159 × 130 cm

Untitled, 2022
159 × 130 cm

Untitled, 2022
159 × 130 cm

Black-and-white
gelatin silver prints

Joanna Piotrowska was born in Warsaw in 1985 and currently lives and works in London. She studied photography at the Royal College of Art in London and the Academy of Fine Arts in Krakow. Her work has been shown at the Biennale di Venezia, 2022; the Biennale d'art contemporain de Lyon, 2022; the 10th Berlin Biennale, 2018; and in the group show *Being: New Photography 2018* at the Museum of Modern Art, New York, among others. Piotrowska's solo exhibitions have been held at museums and galleries, including the Kestner Gesellschaft, Hannover, 2022; Zachęta National Gallery of Art, Warsaw, 2020; the Tate Britain, 2019; and Kunsthalle Basel, 2019.

Ellen Auerbach Fellowship, 2022

Recommended by Johanna Diehl

Can drawings raise an awareness that appeals equally to the senses and the brain? How are body, gestures and shapes connected by the act of drawing? How do internal perceptions materialise on paper? In her poetic and intuitive approach to drawing, Alketa Ramaj seeks to navigate the different languages of conscious or unconscious internal processes and the outer process of creation. The transformation from one state to another is her main focus of interest. The act of drawing is very immediate, following the line without a pause: “An active line on a walk, moving freely, without a goal. A walk for a walk’s sake”, as Paul Klee describes the process in his *Pedagogical Sketchbook*. Ramaj only starts to draw after an exercise of week- or month-long observation, meditation and contemplation, when thoughts and feelings compress and give her the right impulse.

With this new body of works, the artist aims to escape fixed identities or frameworks of knowledge by using drawing as a method of unlearning, undoing and emptying. Interested in experiencing and creating from perceptions that lie at the core of existence, the artist pursues questions such as, “What forms of visual expression can be conveyed by my own experience of subconscious states of mind in a way both genuine and sufficiently unobtrusive?”

Raw Gestures, 2023
9 drawings (watercolour on paper),
dimensions variable
(44×63cm, 29.7×40cm,
28.7×40cm, 50×70cm,
42×59.2cm, 47×70cm)

Alketa Ramaj was born in 1983 in Permet, Albania; she lives and works in Berlin. She won the ONUFRI Prize in 2012 and the ARDHJE Award for Young Visual Artists from Albania in 2013. She has participated in artist-in-residency programmes such as TiaMuc Klima, Domagk Atelier, Munich, 2019; Art House, Shkodra, 2018; ISCP – International Studio & Curatorial Program, New York, 2014; Culturspace, Basel, 2013; KulturKontakt Austria, Vienna, 2013; and TICA, Tirana Institute of Contemporary Art, Tirana, 2011. Her recent solo shows include *About a Tree* at the Ministry of Culture, Tirana, 2020, and *Lust* at Zeta Gallery, Tirana, Albania, 2019.

Composer and singer Sol-i So intuitively combines various cultural influences, which have been shaped by her biography and encounters, to create her own musical language that defies classification. In four compositions, Sino-Korean traditions meet K-pop, Central European folk music meets soul, and English poems meet Asian musical philosophy. By placing unfamiliar and familiar sounds in relation to each other and bridging contrasts, So manages to make different voices audible. In 2018, she formed the artist duo solisoy together with Soyoung Park. Their work develops a dialogue between music and visual arts by turning their objects and images, often influenced by Korean shamanism and opera, into stage sets. In the exhibition, individual elements of the stage set become part of an installation accompanied by So’s compositions.

wo is your home, 2023
Installation and concert, 30 min
Voice: Merit Ariane,
Cansu Tanrikulu
Percussion: Bo-Sung Kim,
Halym Kim
Stage design: Soyoung Park

Performance
→ 29 February • 8 pm
○ Hall 3

The artist would like to thank the German, Korean, Hindu, Tamil, English, American, African-American, Italian, and Swiss people – all those whose culture, which they have lovingly shared, lives on.

Sol-i So completed her first bachelor’s degree in Korean singing and drama at Chung-Ang University in South Korea. She received a second bachelor’s degree in composition from the Hochschule für Musik Carl Maria von Weber Dresden. In 2022, she completed her master’s degree in contemporary vocal music at the Bern Academy of the Arts. In addition to her artistic endeavours, So teaches Korean singing in the cultural department at the Embassy of the Republic of Korea in Berlin, and gives workshops and seminars at various locations.

Alex Turgeon

32

For his video *City of Angels* and the mixed media sculpture *Upstairs Downstairs Architecture (Modellbau after Hejduk)*, Alex Turgeon draws inspiration both from the architect John Hejduk and his own experiences in Berlin, as well as at the Akademie der Künste. Like Hejduk, Turgeon intertwines architecture and poetry in his artistic practice, exploring the intricate relationship between language and built environments. The video delves into Turgeon's personal connection to Berlin, using Hejduk's Kreuzberg Tower, built in 1987, as a metaphor for the artist himself. Depicting the tower's anatomy, which carries a dual significance as it mirrors both a building and a human body, the narrative remains elusive, blurring perspectives and referring to a queer experience of searching for a home. Turgeon further symbolises this duality of life by juxtaposing the

structured rationality of canonised institutions – as exemplified by the Akademie der Künste's archives – with the messy, sensuous, and expressive ambience of the Picture Cellar located at Pariser Platz. Elevating this concept to an architectural and spiritual realm, Turgeon introduces the symbolism of “upper” and “lower”, portraying a celestial hand orchestrating movements within the self-built model. This echoes Hejduk's architectural metaphor, where ladders for ascending angels symbolise a threshold between mortal and immortal worlds.

City of Angels, 2023
HD-video, 17 min

Upstairs Downstairs Architecture (Modellbau after Hejduk), 2023
Mixed media

Translation: Luzie Meyer

The artist would like to thank Angela Lammert, Carolin Schönemann, Clara Herrmann, and Lukas Zerbst for their insight, skills, and support in the realisation of this work.

EXHIBITION

Alex Turgeon is an interdisciplinary artist whose practice investigates relationships between poetry and architecture. His practice embodies the radical ethos found in printed matter and independent publishing, framing them as distributive tools and political methods for making and occupying space.

Berlin Fellowship, 2022–23

Visual Arts Section

Recommended by Siegfried Zielinski

33

Lukas Zerbst

In his artistic practice, Lukas Zerbst explores the performative attributes of space, creating installations that are site-specific or respond to institutional structures. In the Akademie der Künste's Reed Garden, which seems to be an immutable oasis of peace in the hustle and bustle of the city, Zerbst reacts to the mirrored architecture with his installation and shows various elements in a state of waiting: a pressurised fountain, bent window grilles and materials yet to be used are spread out around the tired garden, waiting to be re-cultivated.

“There are four legends concerning Prometheus”, Kafka tells us, ending his short story as follows: “The gods grew weary, the eagles grew weary, the wound closed wearily.” Byung Chul-Han refers to this work at the beginning of his book *Müdigkeitsgesellschaft* (2010), in which he describes the neurological

Müder Garten
(Tired Garden), 2024
Installation, dimensions variable

Lukas Zerbst is a media artist, filmmaker and performer. Thanks to his affinity for the theatre, he has performed at the Volksbühne in Berlin and the Fillmore Theater in Miami Beach, among other locations. Zerbst's performances take the form of experiences in which theatres are made to resemble exhibition spaces with the help of walk-in stage sets that seek to engage directly with the audience. To the artist, places are performative and inscribed with history. Zerbst's work delves into this complexity, which is why his interventions often appear in atypical spaces disguised as infrastructure or infrastructural damages, or are otherwise assimilated into the public sphere.

EXHIBITION

Villa Serpentara Fellowship, 2022

Visual Arts Section

Recommended by Wulf Herzogenrath

To be sure, some of us had it easier than some of us. Some of us had it so much easier than some of us that we started to wonder whether us and we are something that is. We tried. We joined forces, some of us who had it easier than some of us and some of us who did not, and all hell broke loose. When we join forces, all hell breaks loose, and this is what puzzles some of us, many of us, because we thought we were joining forces precisely because all hell was breaking loose, and so what the hell is going on. We read something written by a person called Hannah Arendt. She spoke about sameness and difference, and it seemed to many of us that sameness was a boring topic because whoever made it anywhere by being same, but also that difference usually makes all hell break loose, and nothing good came out of thinking like that.

— Nina Dragičević

Auditory Poverty and Its Discontents: An Essay
(Errant Bodies Press, 2024),
excerpt

Mohammed Almughanni

Mohammed, a young Palestinian, is desperately looking for a taxi to take him through a checkpoint to meet his mother, who is waiting for him on the Israeli-controlled side. At the checkpoint, the driver Farouk discovers that Mohammed has already failed to cross the border once. Trouble begins...

An Orange from Jaffa, 2022
Arabic, Hebrew, English with
subtitles, 27 min

→ 17 March • 6:45 pm
O Kleines Parkett

Mohammed Almughanni, born 1994 in Gaza, is a film director and screenwriter. He earned his bachelor's and master's degrees in directing from Łódź Film School in Poland. Focusing on racial justice and socio-political life amid armed conflicts, his films have garnered awards at festivals including Ji.hlava International Documentary Film Festival (2020) and the International Documentary Film Festival Amsterdam (2023). Almughanni raises awareness about collateral issues faced by innocent civilians in war, including national identity and unregistered children.

Berlin Fellowship, 2021–22

Film and Media Arts Section

Aboozar Amini

36

A city is an orchestration of its inhabitants. Set against the haunting backdrop of Kabul's political and religious ruins, this film delivers a raw and truthful portrayal of the daily life of two kids and a bus driver navigating the invisible fears and chaos that saturate the city. Amidst the perpetual disorder of Kabul, where the remnants of political and religious upheaval linger, Abas fearlessly navigates his rickety bus through a city still haunted by terrorist threats. Simultaneously, in the grim and dust-shrouded corners of Kabul, the teenager Afshin finds himself abruptly assuming the role of the head of his household when his father departs for Iran in search of safety. In his first full-length documentary, filmmaker Aboozar Amini intimately follows the intertwined narratives of Abas, the resilient bus driver, and the brothers Afshin and Benjamin. Despite moments

of joy at home, Abas grapples with the scarcity of happiness as his bus breaks down and large financial troubles loom. He turns to song and hash to escape the weight of his burdens. Meanwhile, Afshin and Benjamin shoulder the responsibilities of their household, striving not to disappoint their absent father. Amidst these glimpses into life in Kabul, Amini captures his protagonists speaking directly to the camera, sharing their worries and dreams – never far from the Afghan nightmare.

Kabul, the City in the Wind, 2021
Farsi with English subtitles, 88min

→ 17 March • 5pm
○ Kleines Parkett

Aboozar Amini trained as a visual artist at the Gerrit Rietveld Academie in Amsterdam and as a filmmaker at the London Film School. His works include video art, documentaries, and fiction aimed at orchestrating and transcending the facades of reality in order to creep under its lingering surface, inviting us to explore a heightened, nuanced perception of the world.

37

Jonas Eika

“There are among us women, whom we have no idea what to call, ordinary women or nuns, for they live neither in the world nor outside of it.” A 14th-century Franciscan theologian wrote this statement about the “Beguines”, a religious women’s movement that arose roughly one hundred years earlier. For the first time in Catholic Europe, significant numbers of women were choosing neither marriage nor life in a convent, instead coming together in small, semi-autonomous communities on the outskirts of cities in Belgium, Flanders, Germany and France. Jonas Eikas presents a forthcoming novel, *Open Sky* (working title), which sets out to imagine the collective lives of these women who collapsed the patriarchal distinction between lay-women and nuns, and instead inhabited an indeterminate in-between.

Spanning one year, from Easter to Easter, the novel follows a small Beguine house in Liège as it evolves from reformist to messianic, its inhabitants eventually joining forces with the city’s poor and marginalised groups. Meanwhile, the Beguine Ida starts having visions about the young Virgin Mary, a bureaucracy of Angels, and a transfeminine Jesus, leading her to prophesize the imminent coming of Heaven on Earth. *Open Sky* is a novel about callings, shame, embodied knowledge and feminine self-organisation.

Open Sky, 2024
Reading, German, English,
30min

→ 16 March • 7pm
○ Hall 3
The reading has been cancelled.

Jonas Eika is a Danish fiction writer. Most recently, they published *After the Sun*, a collection of five long short stories that mix realism with elements of science fiction and mystical literature. Jonas also teaches writing, edits an annual journal on the intersections between art, thinking and grassroots politics, and translates from Swedish and English to Danish. Eika’s Danish translation of Jackie Wang’s *Carceral Capitalism* (in collaboration with Nanna Dahler) was released by OVO press.

Claire Fercak & Kerwin Rolland

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“I’ve come all this way; I’ve made the journey for this: to be a little girl once, to see childhood from the womb. I want to be the one who hasn’t yet discovered the darkness of the past or experienced the suffering of the future. I want to access bare life.”

In a performance outside the Akademie der Künste conceived by Claire Fercak and Kerwin Rolland, Fercak impersonates “Helena Cervak”, the main character of her new novel *Une existence sans précédent*, published in 2024.

Helena Cervak, who was long shuffled from one home or foster family to another, leaves France in a hurry. She crosses Italy in a single stint to discover Slovenia, the “country of her name’s origin”. It’s a lonely journey filled with puzzling adventures. What does she hope to find in these unknown lands? Unlikely roots or the refuge of “an

unprecedented existence”? Conceived as a road trip punctuated by flashbacks, this whimsical and poignant novel reinvents childhood in its own inimitable way. In Berlin, Fercak and Rolland propose a performative, visual, and poetic implementation of this road trip. In a car, Claire reads, recites, and performs excerpts from the book, raving through her main character’s drifting mindset, accompanied by music composed by Kerwin Rolland. The score is inspired by the “Kraut Rock” genre usually associated with the development of the car industry and road trips in the 1970s. Just as a child can play to create a world according to its own dimensions, Rolland creates a soundscape that reveals the narrator’s singular vision of existence.

Une existence sans précédent
(An Existence Without Precedent), 2024
Performance/Reading, French with
English translation, 30 min
16 March 2024, 8:45 pm
○ Forecourt

Claire Fercak is a writer. She approaches subjects such as memory loss, care (*Ce qui est nommé reste en vie*), and wounded nature (*Après la foudre*) by organising stories in the form of patterns and images that anchor her writing to a poetic universe. She has created musical readings and performances in collaboration with other artists such as Billy Corgan (of The Smashing Pumpkins).

Kerwin Rolland works as an artist and performer. He is a trained composer of art music, an electronic music producer, a multi-instrumentalist and a visual artist. He has exhibited and performed internationally at institutions and venues such as the Palais de Tokyo, Paris; the Villa Medici, Rome; the Berliner Philharmonie and the Fondation Galeries Lafayette.

Claire Fercak
recommended by Cécile Wajsbrodt

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Lillah Halla

Flehmen is a film project that emerged from director Lillah Halla’s passion for hybrid beings and expressions related to the monstrous feminine as well as its surrounding mythologies. Drawing from the iconic symbol of the Saxon steed, the film delves into power dynamics and practices of role-play between humans and horses, in which masks and garments become magic objects used to conspire in creating (im)possible futures. In the ritual of transmutation, archetypes are dismantled, structures are reenacted, and all nightmares, as well as night mares, become apparent, alchemically revealed in the exposed cinematic material. At an Open Studios event at Akademie der Künste, Halla presented fragments

and inspirations from the process of developing *Flehmen* during her time at the JUNGE AKADEMIE. This performative act-in-process was launched in 2022 as a collaboration with artists Marcos Mangani, Eurico Ferreira Matthias, Carolina Bianchi, Ennio Nobilli, Paz Pérez Bustamante, Líbia Pérez and Nighty, the horse.

Flehmen
Studies on horses, ropes and hopes, 2022
Bondage-Performance, English,
90 min
With Marcos Mangani, Manoela Rangel, Eurico Ferreira Matthias, Ennio Nobilli and Nighty, the horse
→ 16 March • 8:15 pm
○ Hall 3

Lillah Halla, born 1981 in Vargem Grande do Sul, Brazil, is a Brazilian filmmaker based in Berlin. Her debut feature, *Levante*, premiered at Semaine de la Critique, Cannes, in 2023, where it won the Fipresci Award. *Levante* is a coproduction between Brazil, France and Uruguay and has received 25 other awards around the world. Her previous short film *Menarca* (2020) also premiered at Semaine de la Critique, Cannes, receiving the Canal+ Award and many other prizes worldwide. Her next film, titled *Flehmen*, is produced by Chromosom, Berlin.

Kim de l'Horizon

40

Our bodies are not all the same. Some are different. And some are different in a different way. Some are not even visible, or they get lost some other way if you don't pay close attention. Zap. And where did it go? You, have you seen my body?

Kim de l'Horizon's scenic sketches deal with these issues of visibility.

Yannik Böhmer staged them with Dieter Rita Scholl and Cora Frost.

BODY, UNGEFUNDEN, 2024

Reading, German, 15 min

→ 16 March • 7 pm

○ Hall 3

Kim de l'Horizon studied German philology in the ivory tower, literary weeping in Biel and witchcraft under Starhawk. Among other accolades, Kim de l'Horizon won the German and Swiss Book Prizes with their debut *Blutbuch* (Bloodbook). They were also invited to the Heidelberger Stückemarkt theatre for their theatre pieces, winning several awards including the Hermann Sudermann Prize. But Kim de l'Horizon also paints, creating eco-feminist burnout images of the earth, for example, that move within the liminal spaces between literature and painting, theory and art, ceramics and RuPaul. The artist likes to shake up our images of bodies, of humans and non-humans, of "naturalness" and of "us".

READING

Berlin Fellowship, 2022–23

Literature Section

Recommended by Monika Rinck

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Mina Keshavarz, the director of the film *The Art of Living in Danger*, never got to know her grandmother Nurijan. Nevertheless, the two women have a lot in common. In an internal monologue, the artist gradually reveals more about her grandmother's tragic story and the reality of the struggle of women's rights activists in Iran. By capturing a period of the women's movement in Iran after the Islamic revolution, her monologue to Nurijan is a tribute to the struggle of generations of women who came before her grandmother and an appeal for a better future for the women of Iran.

The Art of Living in Danger, 2020

Feature-length documentary,
87 min

→ 17 March • 6:45 pm

○ Kleines Parkett

Mina Keshavarz is an award-winning Iranian documentary filmmaker and producer. Her films explore socio-political issues through personal narratives and have premiered at CPH:DOX, the International Documentary Film Festival Amsterdam, the Thessaloniki International Film Festival, Busan International Film Festival, Sheffield DocFest, and the Tribeca Film Festival, as well as winning over ten international awards. Keshavarz is an alumnus of Berlinale Talents, HotDocs, EsoDoc, and the Tribeca Film Institute. She has been an invited fellow at various artist-in-residence programmes.

FILM

Berlin Fellowship, 2023–24

Film and Media Arts Section

Melissa Makele

42

Since its establishment as a scientific discipline, architecture has been entangled in the construction and re-/production of global systems of injustice based on the racialised and gendered exploitation (and dispossession) of people, land and natural resources. A critical-materialist reading considers buildings not only as physical – designable – objects but also as sites of consumption, extraction, and capitalist property relations. In the face of escalating social and ecological crises, the notion of an architectural discipline characterised by a modern ethos of heroic thinking, tabula rasa logic and a culture of demolition and (re)construction is increasingly being called into question by demands for a fundamental paradigm shift towards a broadly anchored practice and culture of conversion that focuses on care, maintenance, and repair as key action strategies.

*Abolish Architecture,
Infrastructuralise Care?*

*Spatial Issues between Abolition,
Socialisation and Radical Care*

Workshop (invitation only,
23 March, 2024)

The workshop is based on the thesis that such a culture of conversion can only be successful if it is linked to a comprehensive political project for the transformation of society as a whole, which aims to establish intersectional spatial justice and emancipation on a larger scale: from decolonisation to the dismantling of border regimes and state power to the search for new forms of socialisation and commoning, as well as the establishment of alternative (infra-)structures of care and political participation that are no longer based on the principle of territorial borders. The workshop will centre on various abolitionist and decolonial-queer-feminist perspectives with the aim of creating a productive, expanded spatial discourse.

Melissa Makele is an editor at *ARCH+ Journal for Architecture and Urbanism*. She studied architecture and art history at the KIT Karlsruhe and was a guest student at the HfG Karlsruhe. In 2022, she was a fellow at the Akademie der Künste, Berlin, with a research interest in feminist spatial practices and theories of transformative spatial justice. She is a co-curator of *Open for Maintenance*, the German contribution to the 18th Venice Architecture Biennale (2023).

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Zsófia Lili Orbán

This new musical performance based on the *KZ-Oratórium* by Hungarian poet János Pilinszky (1921–1981) focuses on the linguistic structure of the oratory's text, which sees the merging of opposites such as reality and unreality, abstraction and reification, obscure density and radical clarity. The fragmentary character of the piece reflects the universal and eternal fragility of human beings, whose most natural means of expression is the voice itself. The subject of the performance is not only the fragility of body and soul but also of memory. What is memory, and what is imagination? Is there even a barrier between the two? Image and music unfold in montage-like fragments in an attempt to express the unspeakable.

“Everything that has happened here is a scandal because it could happen, and it is invariably sacred because it did happen”.

– János Pilinszky

*VERGESSEN. VERGESSEN.
VERGESSEN?
(FORGET. FORGET. FORGET?)*
World premiere, 2023

→ 16 March • 4 pm
○ Hall 3

Director: Zsófia Lili Orbán
Composition: Veit-Jacob Walter
Vocals: Xenia Preisenberger
Musical rehearsal: Anna Scholl

Zsófia Lili Orbán studies aesthetics and theatre studies in Budapest. She is interested in various theatrical disciplines and is committed to free collective artistic work. After completing various internships and assistantships at German and Austrian theatres, she staged her first production with her team in Berlin.

Elnaz Seyedi

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The idea behind this composition is the perspective of every story told, which raises the question of what “really” happened. It results in a musically dense situation viewed over and over again in different constellations and from different perspectives. Each iteration focuses on different materials. Details are scrutinised and given space and time to unfold. This process opens up new vantage points, creates new formal figures and removes the respective narrative lenses from the original situation.

“Everything (in the world) is of a dynamic nature; static problems make their appearance only at certain parts of the universe, in ‘edifices’, on the crust of the various cosmic bodies. Our faltering existence on the outer crust of the earth should not prevent us from recognising this. For we know that, strictly speaking, everything has potential energy directed towards the centre of the earth. If we reduce our perspective to microscopic dimensions, we come once more to the realm of the dynamic, to the egg and to the cell. ... Accordingly, there is a macroscopic dynamic and a microscopic dynamic. Between them stands the static exception: our human existence and its forms. In other words ‘we’ – an episode within the whole, an episode subject to strict and compelling necessity.”

— Paul Klee,

Das bildnerische Denken
(The Thinking Eye), Schwabe
Verlag, 2013, Muttentz/Basel

Dazwischen als statischer Sonderfall
(In Between as a Static Exception), 2022
For flute, oboe, clarinet, violin,
violoncello and piano

→ 16 March • 6:20 pm
○ Kleines Parkett

Fragmente einer Erinnerung
(Fragments of a memory), 2015
For flute, clarinet, violin, violoncello,
piano and percussion

Elnaz Seyedi studied composition in Tehran, Bremen, Essen and Basel. She has received awards and scholarships, including the DAAD Scholarship in 2016 and the Bernd Alois Zimmermann Scholarship of the City of Cologne in 2017. She was composer-in-residence at the International Ensemble Modern Academy in Frankfurt am Main in 2018/19, at the Bartels Foundation at Markgräflerhof in Basel in 2020, and the Künstlerhof Schreyahn, Germany, in 2021. Seyedi’s music has been performed at festivals such as the Wittener Tage für Neue Kammermusik, the Venice Art Biennale, the Darmstädter Ferienkurse, Donaueschinger Musiktage and at Gaudeamus Muziekweek in Utrecht.

CONCERT

Berlin Fellowship, 2022–23

Music Section

Recommended by Caspar Johannes Walter

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Oliver Thurley

The composer Oliver Thurley is developing the sound installation *Vitrify*, a term signifying the transformation of different materials into glass. The title reframes the concert bass drum – typically an imposing and forceful presence in orchestral music – as a fragile, immersive instrument with a glasslike texture that breathes and hums. This installation presents delicate sounds conjured from the bass drum. Stroked, bowed, and echoed in field recordings of the Akademie der Künste building on Hanseatenweg created by Thurley during his residency, the drum is gently coaxed into singing. By embracing qualities of silence and quietness, *Vitrify* invites audiences to come and go as they please and to enjoy the composition at their own pace.

Vitrify, 2024
Sound installation, approx. 30 min

→ 16 March • 4 pm–11 pm
○ Sesselclub

Oliver Thurley, born 1988 in Cambridge, UK, composes music concerned with fragility, quietness, and instability: delicate sounds that tremble, float, and demand intimate listening. He received the Kranichsteiner Musikpreis at the Darmstädter Ferienkurse in 2018 and currently lectures at the University of Leeds in the United Kingdom.

SOUND INSTALLATION

Berlin Fellowship, 2021–22

Music Section

Recommended by Enno Poppe

Haotian Yu

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shawm music (toward a minor music) is an analysis of *chuidayue* – ritual shawm and drum music from Shanxi, China – as a practice of spatial experimentation. Drawing from field recordings, physical modelling, texts, and complex amplification, the work is built on three concepts:

First, an analysis of *chuidayue*'s spatiality – questions of movement, position, and staging in various *chuidayue* rituals and genres – as a de-territorialising historical process.

Second, an analysis of *chuidayue* rituals as forms of performativity, replicated in *shawm music*'s tension between textual description and performative action.

Third, an analysis of *chuidayue*'s wealth of signal and background relationships as a postcolonial other for modernist ideas of spatiality. Stockhausen articulated censoring, differentiation, and blending as musical parameters in

his foundational modernist theory of electronic music. When the definition of music is extended to include its social and physical contexts, these spatial relationships can be found playing structural roles in *chuidayue*.

shawm music
(*toward a minor music*), 2023
For staged ensemble,
text video, lighting, and
live-electronics, 42min
→ March 16 • 5pm
○ Kleines Parkett

If five could be a number
Which demarcated a value
Not of a binary like two,
Or zeros and ones,
Nor neither the peak of three
Or four

But like five cut into halves
That leaves a partial whole
in the middle, a fissure

Essentially waiting until it becomes Wholed again, like a tower
Still insinuating its parts
And its numeric infatuations Growing up from the whole earth In groups of five
Towering above us
Ever upwards
Ever higher
Forwards, downwards
Forever Deeper
Into the sky.

— Alex Turgeon

Haotian Yu is a Canadian composer based in Berlin. His music constructs formal systems from speculative analyses of traditional Chinese music and related social practices. Haotian Yu studied at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main and at the Eastman School of Music. He is an artistic director for the Beijing-based contemporary music collective AIR; his writings have been published by SWR and *Perspectives of New Music*.

CONCERT

About the Junge Akademie

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The JUNGE AKADEMIE has supported up to 20 international artists every year from all of the Akademie der Künste's art sections, with residency and work fellowships in an interdisciplinary artist-in-residence programme since 2007, as well as with fellowships in the studios at Hansaviertel and in guest studios at the Künstlerhaus Bethanien and in Olevano Romano at the Villa Serpentara. Among the different fellowship programmes are the Berlin fellowship and the Villa-Serpentara fellowship – coordinated with the generous support of the Deutsche Akademie in Rom, Villa Massimo – for all art sections of the Akademie, the Ellen Auerbach fellowship for photography, the transdisciplinary Werner Düttmann fellowship supported by the Düttmann family as well as the Saarland fellowship, which is funded by the Saarländische Landesvertretung and awarded in cooperation with the University of the Arts Saar.

Furthermore, artists in exile are supported in cooperation with the Martin Roth-Initiative. The JUNGE AKADEMIE also awards a curatorial fellowship every two years to curators and cultural managers in Berlin. The residencies offer fellows time, space and resources to focus on their art in a new environment. The fellows are nominated and invited by members of the Akademie and by curators. The JUNGE AKADEMIE programme creates an open space for artistic research and the production of art and knowledge, which is actively shaped by each year's group of fellows together with mentors and members of the Akademie. It is an essential responsibility to maintain this free and protected space for artistic expression and exchange, experimentation and encounters across political and cultural borders.

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Acknowledgements

The Breath of a House is the Sound of Voices Within was made possible thanks to the tremendous dedication of all the artists involved and to Tomke Braun's excellent curatorial knowledge and work as curatorial fellow in 2023 and 2024, as well as the unwavering support of the JUNGE AKADEMIE team together with Raphael Bruning and Marie Graftieaux. A huge thank you goes out to all the sponsors who provided the artists with conceptual and financial support. We especially wish to express our heartfelt gratitude to the Federal Government Commissioner for Culture and the Media; the Society of Friends of the Akademie der Künste; the Martin Roth-Initiative, Berlin; the Saarländische Landesvertretung; the Düttmann family; the Stark Stiftung für Gegenwartskunst and the Ruß Ingenieure AG. We also cordially thank our residency partners, the Deutsche Akademie in Rome, Villa Massimo in Italy and the Künstlerhaus Bethanien in Berlin for the great support of all fellows.

We also offer our heartfelt thanks to the exhibition designers Roswitha Kötz and Matthias Appelfelder and to the entire exhibition team, including Dalila Daut, Jörg Scheil, Paul Walter and Mauve Weinzierl. This extends to the Akademie der Künste's event team, including Janine Arndt, Julius Hübner, Philip Magee and Reinhard Pusch, for accompanying the many artistic projects. Furthermore, we thank the press team, including Brigitte Heilmann, Marc Mayer, Claudia Sauerstein, the Akademie der Künste's E-Studio team with Malte Giesen and Andrei Cucu, as well as the designers Basics09, and the teams of Mount Berlin and Act!worX for their cooperation and advice. Special thanks also go out to all of the Akademie members, mentors, and colleagues involved, as well as the JUNGE AKADEMIE Advisory Board for their continued, invaluable support of the fellows.

Imprint

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*The Breath of a House
is the Sound of Voices Within*

JUNGE AKADEMIE

Exhibition 1 March – 1 April 2023
Opening Hours Tue–Fri, 2–7 pm
Sat, Sun & Holidays, 11am–7 pm
Free admission

GUIDED TOURS WITH THE ARTISTS

Tue & Thu, 4pm

HEAD OF THE JUNGE AKADEMIE

Clara Herrmann

CURATORS

Tomke Braun (Curatorial Fellow
2023–2024) & Clara Herrmann

PROJECT MANAGEMENT & ASSISTANCE

Raphael Bruning & Marie Graftieux

EXHIBITION DESIGN

Roswitha Kötz & Matthias Appelfelder

IMPLEMENTATION & EXECUTION

Act!worX, mount berlin, Villa Schmück
Dich, Dalila Daut, Jessica Schreiber,
Jörg Scheil, Isabel Schlenther, Mauve
Weinzierl

EDITORS

Tomke Braun, Clara Herrmann,
Martin Hager

PROJECT TEXTS

Artists and curators

EDITING

Moira Barrett, Wendy Wallis

TRANSLATIONS

Sprachwerkstatt, Steffen Beilich

DESIGN

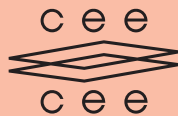
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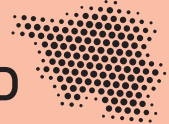


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Die Beauftragte der Bundesregierung
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Up the marble stairs, through the velvet curtain
I saw murder in its dressing gown, waiting
for its next fine garments to arrive.
From desks where meaning was twisted and spun
into yarn, to weave new mythologies,
all logic to shun,
to keep you warm, as they prepare to grow colder by the day.
To make a way, shaking beneath your feet
and all the way up the horizon,
shaking your bones out of your flesh until
they can pour you out at will,
to wash their hands bloodied from all the spinning,
erasing narrative from end to beginning,
to sell coffins on the go.
A war of words
to strangle and entangle,
the gatekeepers
know
we swipe meaning, picking our own pockets
with an addiction to systematic contradiction.
And shortly after
you wonder how these thoughts got in,
rearranging your furniture with a demeaning grin.

— Kristina Buch

EXHIBITION

Emma Adler, Mahsa Aleph, Andrey Anro,
Mark Barker, Amin Behroozzadeh,
Covadonga Blasco, Yannik Böhmer, Kristina
Buch & Robert Logan, Oleksandr Burlaka,
Nina Dragičević, Alina Gorlova, Anna Hetzer,
Moshtari Hilal, Aušra Kaziliūnaitė, Fumiko
Kikuchi, Maissa Maatouk, Vasilisa Palianina,
Joanna Piotrowska, Alketa Ramaj, Sol-i So,
Alex Turgeon, Lukas Zerbst

EVENTS

Mohammed Almughanni, Aboozar Amini,
Yannik Böhmer, Jonas Eika, Claire Fercak &
Kerwin Rolland, Lillah Halla, Kim de l'Horizon,
Mina Keshavarz, Melissa Makele, Zsófia Lili
Orbán, Elnaz Seyedi, Oliver Thurley,
Haotian Yu

Curatorial fellow: Tomke Braun