

## Junge Akademie „Culture:City“ March 15 – May 26, 2013

Four Berlin-Fellows of the Akademie der Künste were invited to realise new works for the exhibition Culture:City.

### March 15 – May 26, 2013

Akademie der Künste, Hanseatenweg

**Julian Busch** (mit Martin Franck), *Berlin Unseen*, 2013

Topographic Instrument, revolving stage at the Zeltenplatz

In his Berlin Unseen project, Julian Busch explores the hidden places of Berlin, divines their spatial qualities, and speculates on their possible uses. Through drawings, collages, and models he investigates the properties of these places, places that have been transformed over time or that spatially can no longer be reached. His observations and the interventions that result aim to emphasize spatial boundaries, expand our perception of an environment, as well as to draw attention to a place's historical and cultural significance.

One such place is the Zeltenplatz (“the tent ground”) in Berlin's Tiergarten park, a place shaped by cultural and political events of historical importance, an exemplification of Berlin's zest for life. Due to the fact that the Zeltenplatz and its surrounding area were entirely changed after World War II, it is now hard to imagine the events that took place there in the previous two centuries, let alone to witness them.

The Tiergarten was converted by Frederick I from a royal hunting grounds to a public pleasure garden, and it soon became a popular destination for all Berliners, who, right through to 1933, flocked there in their spare time. Alongside restaurants, initially housed in tents, it was also the site of Kroll's Opera House, renowned for its operas, masked balls, and New Year's Eve dinners.

In order to bring the semicircular Zeltenplatz and the adjacent area back to life, Julian Busch suggests building a revolving stage, a frame for transformation, where cultural events can be played out. This stage is devised as multifunctional architecture that can be altered in form and orientation to simultaneously address both cultural events and the history of this site.

**Julian Busch** was awarded a Berlin Fellowship by the Akademie der Künste in 2012 (Architecture Section); born 1980 in Hanover, he lives in Berlin and Braunschweig.

**March 15 – May 26, 2013**

Akademie der Künste, Hanseatenweg

**Nadine Fecht, *close reading*, 2013**

Video, HDV Pal, Loop

Four speakers: Mathias Greffrath (Ger.), Noemi Argerich; (Sp.), Judith Lavagna (Fr.), Harry-Ed Roland (Eng.)

Nadine Fecht's video sculpture *close reading* focuses on words such as "fear," "backstage," "machismo," or "bourgeois" as examples of terms that originated in one language but have been adopted into a number of other languages while remaining orthographically unchanged. The artist focuses on words expressing emotional, spatial, or mental concepts or images. The intercultural transfer of single "word-terms" is a reflection of the urban cultural concept that is addressed in the title of this exhibition. Cultural and intellectual transformations of societies can be very directly understood by considering the appropriation of foreign words.

The terms selected have been so perfectly and completely integrated into the active vocabularies of their host languages that long-winded descriptions are needed if they are to be avoided in the "target language."

Four lines are seen on a screen, running in parallel and containing, in alternating sequence, explanations and comments describing each term in English, French, Spanish, and German. Four people can be alternately heard on the headphones, first a native speaker of the donor language, then those of the host language(s). The artist invited these people to express their own understanding of and attitude toward these terms. In parallel, lines of text appear giving a translation of what is being said in each of the four languages in which that particular word was not adopted.

*close reading* sees itself as a kind of prologue to an exhibition that looks at our globalized societies and the cultural exchange that takes place within them, especially through well-known architectural projects that have provided their local contexts with new identity. Such wide-reaching sensational structures often first appear to be foreign bodies, strongly contrasting to their surrounding area, but which are then, similarly to those foreign words adopted by a language, increasingly assimilated into their urban context. (Ludwig Seyfarth)

**Nadine Fecht** was awarded a Berlin Fellowship by the Akademie der Künste in 2012 (Visual Arts Section); she lives in Berlin.

## March 15 – May 26, 2013

Akademie der Künste, Hanseatenweg

Location: Along the path at the back of the Akademie der Künste, Tiergarten

**Daniel Steegmann Mangrané, *Teque-teque, Surucuá, Arara*, 2012**

8 channel sound installation

The Mata Atlântica is a region of tropical forest which extends along the Atlantic coast of Brazil from north to south, and inland as far as Paraguay and the Misiones Province of Argentina. Once a hunting ground of the Electors of Brandenburg the Tiergarten park of today was designed in the 1830s by Peter Joseph Lenné. In 1894 the Reichstag building opened as the German parliament. It was the first environment that the Portuguese conquerors encountered over 500 years ago when it had an area of 1,500,000 km.

On 15 January 1919 the socialist Karl Liebknecht was shot by Freikorps soldiers within the park near the lake Neuer See. The corpse of Rosa Luxemburg, murdered on the same day, was found in the nearby Landwehrkanal on 1 June 1919. Despite so little forest remaining, it remains extraordinarily lush in biodiversity: 40 % of its vascular plants and up to 60 % of its vertebrates are endemic species, meaning they are found nowhere else in the world.

The enormous biodiversity results in part from the wide range of latitude it covers, its variations in altitude, its diverse climatic regimes as well as the geological and climatic history of the whole region. The first Institut für Sexualwissenschaft (Institute for Sex Research) of Magnus Hirschfeld was situated near the contemporary Haus der Kulturen der Welt from 1919 until it was closed by the Nazis in 1933.

The Mata Atlântica has been facing human-threats for decades: almost 88% of the original forest has been lost and replaced by modified landscapes. After 1944 the park was largely deforested, because it served as a source of firewood for the devastated city.

11.000 species of plants and animals are considered threatened today in the Mata Atlântica, that harbors around 27.000 species. From 1996 - 2003 and in 2006, at the Victory Column and the Straße des 17. Juni, The Love Parade took place.

New species are continually being found in the Atlantic Forest. In fact, between 1990 and 2006 over 1 new flowering plants were discovered. On 24 July 2008, Barack Obama spoke at the Victory Column in front of 250,000 people.

Quoted from Wikipedia, „Tiergarten“, in: Wikipedia. The Free Encyclopedia, <http://en.wikipedia.org/wiki/Tiergarten> (19 Dec 2012); “Atlantic Forest”, in: Wikipedia, The Free Encyclopedia, [http://en.wikipedia.org/wiki/Atlantic\\_forest](http://en.wikipedia.org/wiki/Atlantic_forest) (19 Dec 2012)

**Daniel Steegmann Mangrané** was awarded a Berlin Fellowship by the Akademie der Künste in 2012 (Visual Arts Section); born 1977 in Barcelona, he lives in Rio de Janeiro

**May 3 – 11, 2013** at different locations in the city

**Meriam Bouselmi, *Truth Box*, 2013**

Performative Theater Installation

Premiere: May 3, 3 – 7 p.m., Akademie der Künste, Pariser Platz

With: Friederike Hellmann, Stephan Hellmann, Nicola Reinmöller, Inga Schmidt

One after the other, actors appear as various sinners in a mobile confessional setup at different places in public spaces. A volunteer from the audience, in the role of the father confessor or a female priest, is spontaneously drawn directly into the traveling theater game. The confession rendered ensues in changing, multiple narrative styles according to different social perspectives (from the point of view of a president, a football player, a serial murderer, a banker, a homeless person, a housekeeper, etc.). Overall, the differing perspectives gradually yield an underlying common event. The participant from the street drawn by random into the play suddenly perceives himself in the privileged role of a representative of the church, able to grant absolution, annul guilt.

This person, as well as the merely watching audience, is confronted with varying accounts of a “fact” underlying the whole play, which from a collective perspective only gradually emerges as constructed truth. Confessions and repentances that were originally confidentially known are thus dramatically publicized in an unusual way as *res publica*, as miniature-format, urban “grassroots theater.” Reflection and transposition can be experienced afresh, recalling the tradition of the agora, public dialogues in changing speaker and listener roles. At stake is the relaxed acceptance of wide-ranging forms of the undecided, between the game and seriousness, between familiar and disconcertingly other experiences as well as between discretion and attempts at betrayal.

The unexpected should encourage, interactively stimulate your own commitment, but also critically reveal the unsaid, the suppressed, manipulation of information, and also the culpable entanglement of the human being in irresolvably absurd contradictions. (Christian Schneegass)

**Meriam Bouselmi** was awarded a Berlin Fellowship by the Akademie der Künste in 2012 (Performing Arts Section); born 1983 in Tunis, lives in Tunis.

A co-production of Akademie der Künste and the festival „Theaterlandschaft Neues Arabien“ of Theater an der Ruhr, Mülheim, in co-operation with „Luxemburger Monodrama-Festival Fundamental“

Please check all dates and locations here:

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