



## SALON SOPHIE CHARLOTTE

### Zukunftsort: EUROPA

Saturday, 18 January 2014

at the Berlin-Brandenburgischen Akademie der Wissenschaften

Markgrafenstraße 38, 10117 Berlin

Säulensaal / Hall of Columns

2<sup>nd</sup> Floor

**Six Villa Aurora fellows** present their works and visions of the future of Europe as part of the Berlin-Brandenburg Academy of Sciences annual theme “**Zukunftsort: EUROPA**”.

Villa Aurora and the BBAW have been working together closely for many years, the cooperation goes beyond the fact that the Villa Aurora Forum have their offices within the BBAW in Berlin. The annual theme of the BBAW gives the fellows of the Villa Aurora a perfect chance to be active in the debate about the direction in which Europe is moving.

Europe is too important as a cultural and economic landscape for it to be left in a spiral of surfeit, skepticism and a matter of course decision making. The BBAW would like to make a mark on the public debate by organizing the Salon Sophie Charlotte - thereby not only referring to the historical debate, but also adding different voices to the current dialogue about the future visions for Europe.

The Villa Aurora fellows Veronika Kellndorfer, Anna Faroqhi, Norbert Zähringer, Valeska Peschke, Antje Vowinckel, Franz Martin Olbrisch with their guests and partners have used different media, different formats to add their voices to this debate.

### Program:

#### 18:45

Welcome & Introduction: Annette Rupp & Wolfgang Siano

#### 19:00

*Baustelle Europa, eine Zeitreise* / Building site Europe – a journey through time  
Sound and Video Installation  
by Veronika Kellndorfer & Thomas Schulz

#### 19:30

*Verborgene Stimmen* / Hidden Voices - 15 Video Portraits (with English subtitles)  
Video Installation  
by Anna Faroqhi & Haim Peretz

#### 20:15

*Bis zum Ende der Welt* / To the end of the world  
Reading  
with Norbert Zähringer

#### 20:45

*Die Botschaft von Amikejo* / Embassy of Amejiko  
Interactive Performance  
by Valeska Peschke with Robert Menasse & Ulrike Guérot

#### 21:30

*Terra Prosodia*  
Audio presentation of sound compositions using European dialects which are on the verge of extinction  
by Antje Vowinckel

#### 22:00

*Palinsesto*  
Sound Installation  
by Franz Martin Olbrisch



**18 January 2014, 19:00**  
***Baustelle Europa, eine Zeitreise / Building site Europe – a journey through time***  
**Sound and Video Installation**  
**by Veronika KelIndorfer & Thomas Schulz**

Premiere 2014

*Building site Europe – a journey through time* opens the construct of Europe and transforms the bewildering union of states at one of its most significant parts in a structure consisting of audio visual connections. The basis of this construct are acoustic and visual recordings made at and in the French Eurotunnel building site between 1989 and 1993.



Through the recordings, the Eurotunnel is portrayed as a gigantic sculpture. The essence of which is the reflection of the process and the utopian moment when the finished tunnel connects and binds Europe together by having dug underneath the ocean.

The visual stroll along the dunes of Calais guide the viewer towards Sangatte where the entrance and exit of the Eurotunnel can be found. Almost definable as an expression of the connection of island and continent, condensing layers of air from the tunnel form the so called English Fog.

An acoustic picture of liquid landscapes are evoked by the drilled material above Sangatte which originated below the English Channel at the point where the French landscape was punctured for the Eurotunnel building site.

**Camera:** Veronika KelIndorfer

**Sound:** Thomas Schulz

**Concept and Editing:** Veronika KelIndorfer, Thomas Schulz, Wolfgang Siano and Volker Gläser

### Veronika Kellndorfer

1962 Born in Munich  
Lives and works in Berlin, Germany

#### Education

1983 Studied at Hochschule für angewandte Kunst  
in Vienna  
1984 Studied at Hochschule der Künste in Berlin

#### Solo Exhibitions since 2000

2012 Abstract neighbours, Christopher Grimes  
Gallery, Santa Monica,  
French Window, Pinakothek der Moderne,  
Munich  
2010 urban haze, AedesLand, Berlin, Germany  
2009 Private Utopias, Christopher Grimes Gallery,  
Santa Monica, CA  
2008 Christopher Grimes Gallery at Art Forum  
Berlin, Berlin, Germany  
Christopher Grimes Gallery at VOLTA04,  
Basel, Switzerland  
2007 Lichtspiel, Christopher Grimes Gallery, Santa  
Monica, CA  
dream switch, Fahnenmann Projects,  
Berlin  
diorama, Postmoskau, Berlin  
2006 Dream Spaces, Christopher Grimes Gallery,  
Santa Monica, California  
Eames, Hamburger Bahnhof, Berlin  
2005 Exterior and Interior Dreams, Berlinische  
Galerie, Berlin  
Il parco, Villa Massimo, Rome  
2004 Stardust, Spiegel Archive, Munich  
2003 Building paradise, University of Southern  
California, Los Angeles  
2001 SCHOCKEN, Akademie Schloss  
Solitude und Hegelmuseum, Stuttgart

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<http://kellndorfer.com/>

### Thomas Schulz

1950 Born in Berlin

#### Education

1977 Hochschule der Künste, Berlin

#### Oeuvre

1979 Development of acoustic sculpture using  
steel wire and glass  
1985 Spy in New York und Berlin  
1989 Start to work on the project "The European  
Sculpture"  
1993 Work starts in the European Parliament

#### Selection of Fellowships

2002 Research for Fischer Schröder Havelland  
Fellowship  
2000 Villa Serpentara,  
Akademie der Künste Project-support  
PARLAMENT DER KLÄNGE,  
KUNSTFONDS, Bonn  
1999 Work support, Senate for Culture, Berlin  
1995 Project Scholarship from the  
"Stiftung KULTURFONDS", Berlin  
1986 Studio in the Künstlerhaus Bethanien  
1985 Project Studios 1 / P.S.ONE – New York

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<http://www.galerie-jordanow.de/raum.html>

### Wolfgang Siano

Wolfgang Siano is a freelance art historian, theo-  
rist and critic who lives in Berlin. He teaches art  
history at the New School for Architecture in Pots-  
dam. He has been working closely with Thomas  
Schulz and Veronika Kellndorfer for several projects.

<http://www.wolfgangciano.de/>



**18 January 2014, 19:30**

**Verborgene Stimmen / Hidden Voices - 15 Video Portraits (with English subtitles)**

**Video Installation**

**by Anna Faroqhi & Haim Peretz**

The video portraits are the result of a video workshop with immigrant women who study German in special classes for mothers (children receive childcare) at Volkshochschule (VHS) Neukölln in Berlin.

The women chose their favorite locations in Bohemian Rixdorf, the nostalgic old center of the district, a place that symbolizes the successful immigration and integration of Bohemians in the 18th century. In the portraits, each woman sings a song or recites a poem of personal importance. The women also do the camera work.

The films demonstrate the two languages and language levels of the women but also two voices.

One of their voices is the voice for the adapted language – simplified, at times maybe childlike, the voice we usually get to know. Their second voice – the hidden voice – is the voice of the first language. It is much deeper, more rooted and rich in undertones. We should know both voices in order to get to know these women.

**With:** Isnisha Beadini, Pungothai Saththiyannanthan, Marina Kleyn, Jasmine Ghandtchi, Rawan Alkhawaja, Meherun Nessa, Sumathi Thurairasa, Homa Parshanzadeh, Mehrube Ericor, Parisa Parsakia, Safaa Daoud, Khadijeh Farhat, Talia Manor, Safiye Cavus, Dilek Sahin

**Language teacher:** Jasmine Ghandtchi

**Idea and editing:** Anna Faroqhi, Haim Peretz

**Funded by:** Kulturamt Neukölln, Aktion! Karl-Marx-St.

**With thanks to:** VHS Neukölln, Young Arts Neukölln, Maria Kwaschik, Herrnhuter & Brüdergemeine, Henning Vierck

**Anna Faroqhi and Haim Peretz** have been working together since 2003. They live in Berlin, Neukölln.

Faroqhi is a film maker and illustrator.

She studied voice, mathematics and physics before she studied at the University for Television and Film in Munich.

Peretz is a technician, frame builder and exhibition architect.

Not only do they work together on videos and installations but also when they teach. Together they both head the video studio at the University for Music Hanns Eisler in Berlin.

Since 2008 Faroqhi and Peretz have jointly run workshops about film and comics in museums and schools in Berlin.

Faroqhi's works have been shown in international context and through the past years her work have reflected that Neukölln is a major inspiration for her works.



**18 January 2014, 20:15**  
***Bis zum Ende der Welt / To the end of the world***  
**Reading**  
**with Norbert Zähringer**  
**Reading in German**

Anna, a student from Kiev who is left without a family after the death of her grandmother, turns to an international partner agency. Based on her "interest for the stars" she is introduced to Gerhard Laska, an elderly German amateur astronomer who takes her along to his semi-detached house in the suburbs of Berlin.

Soon she is confronted with the fact that Gerhard only has about half a year left to live. His wife has passed away and he has no contact with his son. He offers Anna 20,000 Euro if she would agree to accompany him on a trip to his holiday home in Portugal and to stay there with him until his death. Simply because he does not want to be alone. But can Anna trust him? Could he be lying about his terminal disease?

Anna needs the money and she needs to disappear as her father and his drinking buddies are looking for her.

A young Ukrainian student, an aging German amateur astronomer and the son of the "millionth guest worker" to Germany are the main figures of the novel *Bis zum Ende der Welt* which accompanies the reader across Europe.

Shady characters, bizarre kidnappings, film worthy escapes are all part of the story with the touching quietness of a trust and a yearning for closeness and love.

Norbert Zähringer, the celebrated novelist proves to be a master in depicting echoes and shades of the unspoken in this virtuously told gripping novel.

**Norbert Zähringer**, was born in Stuttgart in 1967 and grew up in Wiesbaden.

In 2001 his debut *So* was published and was celebrated as "one of the funniest, craziest and most entertaining debuts in the past years" (*Süddeutsche Zeitung*) and as "entertaining, masterful, in one word beautiful literature" (*die Welt*).

In 2006 *Als ich schlief* was published and was followed in 2009 by his third novel *Einer von vielen*.

Norbert Zähringer lives in Berlin with his family.



**18 January 2014, 20:45**  
***Die Botschaft von Amikejo / The Embassy of Amejiko***  
**Interactive Performance**  
**by Valeska Peschke with Ulrike Guérot & Robert Menasse**

A modification is necessary to have the inflatable Embassy on the premises of the Academy for the duration of this evening: The Embassy will be present through its absence. It will be depicted by hinting towards the entirety through an incomplete installation.

The idea is inspired by a corner stone of nomadic poetry which was developed by pre-Islamic nomads on the Arabian Peninsula. The picture of the deserted camping site is described in great detail by the poet. Shortly before his arrival his lover lived on this spot with her clan. The poet however comes too late and only finds remnants of his hopes and dreams instead of the desired fulfillment. This elegy which is full of yearning traditionally is the opening and first part of this poetry form called qasida and acts as an overture which imports the leitmotiv of the complete poem.

We present the idea of the European Utopia like this: The Embassy of Amejiko stands for this Utopia, in the artistic realm however we only find traces, it was here, but it has moved on, it has withdrawn.

The current state of the European idea refers to crisis, national power struggles, cynicism and materialism. The original goals of fraternity, equality, freedom, peace and justice have been forgotten.

To re-discover these goals it is essential that their loss be made tangible like the absence of a lover from a camping site. Only in the awareness of this loss a plan based on a new idea can be devised for a better future.

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<http://www.valeskapeschke.com>

### **Valeska Peschke**

Valeska Peschke studied Fine Arts and Architecture in Berlin and in the USA and her artistic work connects both areas in public and private spaces. She teaches and gives lectures as a visiting artist and performer.

She lives in Berlin and lived in Los Angeles, examined Mexico-City and Saó Paolo.

She co-founded an artist group "Stadt im Regal / City in Shelves", taught as Guest Professor for Sculpture at the Hochschule für Bildende Künste Dresden 2006/07 and for Environmental Design, Art Center College of Design Berlin Abroad, 2003

She was visiting Artist at CAL ARTS and Guest Professor at the Art Center College of Design, Pasadena USA, 1997-99.

Valeska's work was on show in internationally renowned institutions and exhibitions and galleries, such as Stiftung Federkiel, Halle 14, Leipzig, lothringer dreizehn, Ort für Zeitgenössische Kunst in München, OK Center for Contemporary Art, Linz, Museum für Zeitgenössische Kunst, Bregenz, Austria

She has had solo shows in Los Angeles and New York at ACE Gallery.

### **Ulrike Guérot**

Ulrike Guérot joined the European Council on Foreign Relations in July 2007 as a Senior Policy Fellow and Representative for Germany.

Previously she was Senior Transatlantic Fellow with the German Marshall Fund (2004-2007), and prior to that she headed the European Union unit at the German Council on Foreign Relations (DGAP) in Berlin (2000-2003).

Ulrike has also worked as an Assistant Professor on European studies at Johns Hopkins University, as a Senior Research Fellow at Notre Europe in Paris, and as a staff member of the German Bundestag's Commission on External Affairs.

She is widely published on European and transatlantic issues in various journals and newspapers, and is often

invited to comment on several EU issues in the media. She has been awarded the prestigious 'Ordre pour le Merite' for her engagement on European integration. Areas of expertise: EU integration process; EU institutions; Franco-German relations; EU-US relations.

### **Robert Menasse**

The Austrian writer Robert Menasse was born June 21<sup>st</sup> 1954 in Vienna.

As an undergraduate, Menasse studied German studies, philosophy and political science in Vienna, Salzburg and Messina. In 1980 he completed his PhD thesis "Der Typus des Außenseiters im Literaturbetrieb. Am Beispiel Hermann Schürer" (The outsider within the literary realm).

Between 1981 and 1988 Menasse worked as a junior lecturer at the Institute of Literature Theory at the University of São Paulo, Brazil.

He has been working as a freelance publicist, columnist and translator of novels from Portuguese into German ever since.

His first novel *Sinnliche Gewissheit*, published in 1988, is a semi-autobiographical tale of Austrians living in exile in Brazil.

In 1990 Robert Menasse was the first writer to be awarded the Heimato von Doderer Prize. Since returning to Europe from Brazil, Menasse has mainly lived in the cities of Berlin, Vienna and Amsterdam. He currently lives in Vienna and is married.



**18 January 2014, 21:30**

**Terra Prosodia**

**Audio presentation of sound compositions using European dialects which are on the verge of extinction by Antje Vowinckel**

Many things disappear and only then receive attention. Images, texts, sounds appear in archives in audio-visual documentations in the Internet.

But archiving the no more living existence is partial maybe even sometimes absurd or naive.

Language can only remain vivid and interesting, if it is spoken everyday. When it is kept in a process of change, articulated by different people, when it is depicting facts, information, thoughts, emotions and so on.

Antje Vowinckel's *Terra Prosodia* makes the audience happy and sad at the same time. The musicality of the spoken word sinks in even more by the melodic adaption as in case of pure listening of an unknown language.

We admire the beauty and complexity.

The audience instantly wishes to speak one of these languages so that they may not be left to archivars and linguists but to forward them to people who would continue to use them in future.

In *Terra Prosodia* Antje Vowinckel succeeds to produce a wonderful mixture of a political important theme, a formally convincing process and a subtle and profound humour, which is hard to find.

Once you have listened to the voices you will listen differently to spoken language in everyday life.

**Antje Vowinckel** is a Berlin-based sound and radio artist. She studied literature and music (flute/piano).

She has been commissioned to do radioplays and shows for a variety of public radio stations such as WDR, SWR, BR as well as for foreign stations and festivals. ZKM (Karlsruhe), TESLA (Berlin), Biennale (Bonn), Prix Italia, Festival for Contemporary Music (Alicante, Spain), Hammer Museum (Los Angeles), British Council (Berlin) and the Humboldt-Lab.

Her works have been broadcasted and presented in Germany, France, Spain, Sweden, Austria, Switzerland, Italy, Czechia, Finland, Estonia, Latvia, Croatia, Portugal, Poland, Australia. In recent years, she has also created live performances (organ and objects), installations and video compositions.

She focusses on the musicality of the spoken word, for example in compositions with dialectal melodies or in pieces based on automatic speaking.

<http://antjevowinckel.de/>



**18 January 2014, 22:00**  
***Palinsesto***  
**Sound Installation**  
**by Franz Martin Olbrisch**

The Italian word *palinsesto* if translated to English could refer to two very different meanings.

Not only does it refer to the schedule of a broadcast (be it radio or television) but could also refer to a palimpsest which is a manuscript page from a scroll or book from which the text has been scraped or washed off and which could be used again.

If you should combine both these meanings with each other, a new field of associations is conjured, depicting the programs of a broadcaster as an ever recurring deleting and re-writing of old productions in the sense of a palimpsest.

As with a palimpsest traces of the previous productions can never be discarded of completely. Traces of the previous productions enrich the new content with a shadowy aura of the old texts without having a direct connection between the old and the new.

Performances in the concert series *ensembl[:E:]uropa* at the WDR (West German broadcasting corporation) in Cologne have left their scratched and blurry traces like the collected sound and spoken word productions from the various European regions. Contextual meaning have however been lost. The re-composition and the meeting of several heterogenic sound structures have become the true musical event.

**Franz Martin Olbrisch** studied composition and music theory from 1979 to 1985 with Frank Michael Beyer at the Hochschule der Künste in Berlin. Up to 1989 his oeuvre consisted mainly of instrumental works but since then has moved more and more towards creating inter disciplinary and multi-media works.

In 2008 he was appointed as professor for composition at the Studio for electronic music at the Hochschule für Musik Carl Maria von Weber Dresden.

His main works includes the string quartet *Ein Quadratmeter Schwärze*, the orchestral works *Grain and craguelé*, the concert environment *Schichtwechsel – temps et mouvement* and his 48-hour radiophonic installation *FM 099.5*.



Villa Aurora © Christiane Schultz

## Villa Aurora

The Villa Aurora is an artists' residency and international meeting place, fostering German-American exchange with fellowship programs in the fields of literature, music, art and film.

The Villa also acts as a living memorial to the great artists and intellectuals who found refuge from Nazi Germany in Southern California. It reminds us of the important role these exiles played in shaping the arts and culture of their new home, the West coast.

The core activity of the Villa Aurora is its Artist-in-Residency Program, which annually invites up to sixteen individuals for three-month stays to the Villa. In addition, every year the Villa offers the *Feuchtwanger Fellowship*, which provides a residency of up to twelve months to a writer who is being persecuted or forced to live in exile. The "Feuchtwanger Fellowship", like the Villa Aurora as a whole, stands as a reminder that efforts to stifle freedom of expression did not end with the fall of National Socialism but, in fact, occur on a daily basis around the globe.

The Villa Aurora Forum in Berlin is responsible for managing the public funds and the overall budget as well as organizing the annual jury to select the fellows. The staff at the Berlin office meets the fellows ahead of their stay in Los Angeles to answer questions and learn of the expectations the fellows have in their fellowship. After their stay and pursuit of projects in Los Angeles, the Forum Berlin supports the artists in reaching a broad audience by organizing exhibitions, concerts, screenings and readings. The Forum also realizes a variety of transatlantic events regarding the cultural exchange of the sister cities Berlin and Los Angeles as well as Germany and the United States as a whole.

Regular events present the results of the artists' works created in Los Angeles.

Villa Aurora is supported by the Federal Foreign Office and the Federal Government Commissioner for Culture and the Media.

