

tarabya^{KA}

Studio Bosphorus
Festival

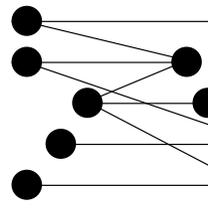
10th Anniversary
of Tarabya
Cultural Academy

3/9/2021–
31/10/2021

Bosphorus

Visual arts
Dance
Film
Music
Literature
Discourse
Theater

Festival
Studio
Bosphorus



**3/9/2021 –
31/10/2021**

Studio Bosphorus
10-Year Festival
Tarabya Cultural Academy
03.09.–31.10.2021

KURAKADEMIETARABYA

Multidisciplinary festival
with artistic positions
from over 100 Tarabya
alumni and Turkish
co-production partners

Kunstraum Kreuzberg/
Bethanien and many
other venues

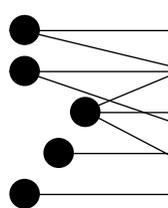
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tarabya^{KA}

Beski

Festival
Studio
Bosporu



3/9/2021 –
31/10/2021

AKADEMIE TARA

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Tarabya Cultural Academy

Tarabya Cultural Academy is a residency program in Istanbul for artists of all disciplines. It was founded in 2011 on the initiative of the German Bundestag to promote artistic exchange between Turkey and Germany. Every year Tarabya Cultural Academy enables around 20 artists who live and work in Germany and German-Turkish artist tandems to network with the Turkish cultural scene under the auspices of coproduction grants, grants, which are awarded in cooperation with the Allianz Kulturstiftung. The Cultural Academy is domiciled at the site of the historic summer residence of the German ambassador in Tarabya, in Istanbul. It is run by the German embassy in Ankara, and its curatorial projects are supervised by the Goethe-Institut. Since the first residents arrived in 2012, over 100 outstanding artists have worked on their projects at the Tarabya Cultural Academy.



Tarabya Cultural Academy;
Photo: Flu Foto

STUDIO

KURAKADEMIETARABYA

Studio Bosphorus

Festival for the 10th Anniversary
of Tarabya Cultural Academy
3/9 – 31/10/2021

With the nationwide Studio Bosphorus Festival from 3 September to 31 October, Tarabya Cultural Academy will focus on German-Turkish dialogue. The festival looks at the political situation in Turkey as well as Germany's pluralistic society. The occasion is the 60th anniversary of the recruitment agreement between Germany and Turkey as a central commemorative date for social diversity, and the 10th anniversary of the artist residency program on the Bosphorus.

BOSPORUS

Studio Bosporus

Dear visitors to Studio Bosporus,

2021 is a very special year for German-Turkish relations. October marks the 60th anniversary of the German-Turkish recruitment agreement. The people who came to Germany under this agreement have enriched our country. Without them, the economic miracle would not have been possible.

What has grown over the past 60 years is something unique. It shows that, in the end, it is people who connect us.

That is why we founded Tarabya Cultural Academy ten years ago. It allows artists from Germany to live in Istanbul for a time and to work on their project ideas. The residents process their impressions and encounters in works that stimulate reflection. They deal with the current situation in Turkey and Germany and also with the complexity of German-Turkish relations.

To date, over a hundred residents have enjoyed the marvelous experience of such an exchange. Last year, co-production grants for Turkish-German tandems were added. The Cultural Academy has thus become even more of a place where things we have in common arise, in the arts and beyond. That this has been possible despite difficult circumstances, not least the coronavirus pandemic, is thanks to the immense commitment of all those taking part.

I am convinced that we need places like Tarabya Cultural Academy now more than ever. Questions of privilege and gender

equality, of belonging, exclusion, and representation – these are all issues that concern us. They call for social and artistic reflection.

This works, however, only if art is free: freedom of artistic expression and personal freedom of the artist. Today these freedoms are under pressure worldwide. Something has slipped. In some places the ground has turned to quicksand. It is all the more important that, in the Cultural Academy, we have a space that allows artistic freedom and offers an anchor point for exchange in civil society.

I would therefore like to thank all of you who have made this project possible through your work. I am looking forward to a festival of encounters in this 10th year of Tarabya Cultural Academy, and I hope it will bring societies in our countries even closer together.

Michelle Müntefering

Minister of State for International Cultural Policy
and Chairwoman of the Academy Council

Other members of
the Tarabya Cultural
Academy Council:

Minister of State
Prof. Monika Grütters,
Member of the Bundestag,
Federal Government
Comissioner for Culture
and Media (BKM), Deputy
Chairwoman of the Academy
Council

Alois Karl, Member
of the Bundestag, Deputy
Chairman of the Academy
Council, CDU/CSU

Johannes Ebert,
General Secretary
Goethe-Institut

Brigitte Freihold,
Member of the
Bundestag, Die Linke

Dr. Andreas Görgen,
Federal Foreign Office

Dr. Marc Jongen,
Member of the
Bundestag, AfD

Alexander Graf
Lambsdorff, Member
of the Bundestag, FDP

Ingo Mix,
Group Leader K 2,
Culture-and Artfunding,
Federal Government
Comissioner for Culture
and Media (BKM)

Aydan Özoğuz, Member
of the Bundestag, SPD

Elisabeth Motschmann,
Member of the Bundestag,
CDU/CSU

Claudia Roth, Member
of the Bundestag,
Bündnis 90/Die Grünen

Ulla Schmidt, Member
of the Bundestag, SPD

The Founding of the Cultural Academy

It was in October 2011 that Tarabya Cultural Academy first saw the light of day. After intense debate, in which the members of the German Bundestag played a very active role across party lines, the cornerstone was set for the success story of Tarabya Cultural Academy as a joint project of the Foreign Office and the Goethe-Institut. The then President of the Goethe-Institut, Klaus-Dieter Lehmann, together with the former Minister of State at the Foreign Office, Cornelia Pieper, inaugurated the residence on the Bosphorus.

Since then a lot has happened, and today at the Cultural Academy in Istanbul pens pass daily over the manuscripts of the next film script, poem or novel, the studios smell of fresh acrylic paint, the tea house is being worked with sandpaper and the rehearsal room resounds now with the saxophone, now the drums, now singing. The Cultural Academy has created a German-Turkish meeting place of great attraction.

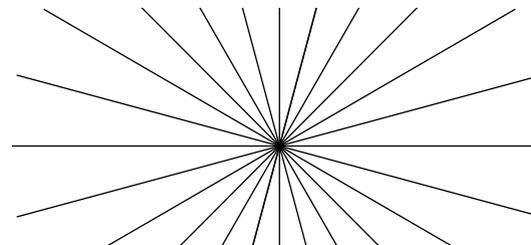
It is the great privilege of Tarabya Cultural Academy to be a safe space for contemplative work away from the hustle and bustle of the city of 18 million people and at the same time an ideal point of departure for the metropolis – for artistic inspiration and for encounters with Istanbul’s uncommonly lively cultural scene and its great interest in mutual exchange. Although the residencies come with no obligation to produce works during tenure, the results, whether poetic, choreographic, cinematic or artistic, are so compelling that it seems as if this combination of seclusion, the opportunity of networking and open-endedness is just the right mixture. Among Tarabya’s Turkish partners, too, expectations are high and the interest in exchange unwavering.

The relationships between Germany and Turkey are special – that is particularly clear this year as we commemorate the signing, 60 years ago, of the “guest worker agreement”. Against the background of these historical links, and engendered especially by the numerous people in Germany who come from Turkey, a closely meshed and highly diverse network of relationships has emerged. Particularly in these politically tense times, the long-standing cultural cooperation between our countries makes initiatives that seek to build on and develop commonalities more needed than ever. In a multipolar world, in which different attitudes, narratives and values clash, international cultural exchange, which is based on the premises of freedom of expression and the independence of science, scholarship and art, is essential. Here we must therefore prove our ability and willingness to build bridges and reach a better understanding of each other. In this the Goethe-Institut sees itself as a trustworthy mediator, as an enabler of dialogue and as a guarantor of artistic freedom.

With “Studio Bosphorus. Festival for the 10th anniversary of Tarabya Cultural Academy”, we celebrate the Academy’s success story. I would like to thank the 106 alumni who have remained closely linked to us since our opening in 2011 and have filled the idea of the Cultural Academy with life. And my very cordial thanks to the dedicated members of the Advisory Council and the Jury for their outstanding cooperation!

Johannes Ebert

Secretary-General of the Goethe-Institut and member of the Advisory Council of Tarabya Cultural Academy



The unconditional will to dialogue

Open the gates of Tarabya Cultural Academy with its idyllic location right on the water, and you are in the midst of Istanbul; close them again, and the grounds are an ideal retreat to process what you have experienced. This is where novels and screenplays are written, films are made, contributions to biennials hatched, contemporary music is composed, and enduring creative bridges between German and Turkish artists are built.

Art and culture always begin with an idea. The idea of Tarabya Cultural Academy is to give artists and creative people a space – a space for encounters and creative exchange.

Openness is the answer of so many artists to entrenchment. It is the answer to walls in our heads and in politics – the answer to what needs to be bridged: our supposedly insurmountable differences. Because nothing connects us humans as much as what touches our hearts: music, poetry, performing arts, universal images and the desire to connect with each another. Art and culture stand for communication in its clearest form. The pandemic has put all of us, especially artists, to a severe test. And it has come at a time when the spaces for free expression and unprejudiced encounters are narrowing noticeably.

Tarabya Cultural Academy creates the opportunity for encounters and exchanges, not least through the Turkish-German co-production grants.

As a jury, we are looking for strong artistic voices whose creative concerns seem imperative to us. The selection is always a mixture that ranges from established artists to new talents, from people who have a strong biographical connection to Turkey to those who have none at all. Increasingly, we as the jury have to ask ourselves: Are we endangering these powerful, diverse voices by aiding them in the

production of their artistic universes in a world where repression holds so much influence over the creative climate? What guides us as a jury is also the core motivation of the Tarabya residents whom we have selected – the unconditional will to dialogue.

Where diplomacy and politics overwhelm us, art has a duty. Is this obligation too demanding for culture and cultural exchange in times of crisis? No, it is the service to which we commit ourselves when we create and promote culture. All the residents and all the members of the jury of Tarabya Cultural Academy rise to the challenge of this service.

Dr. Feo Aladag

producer and filmmaker, chairwoman of the jury

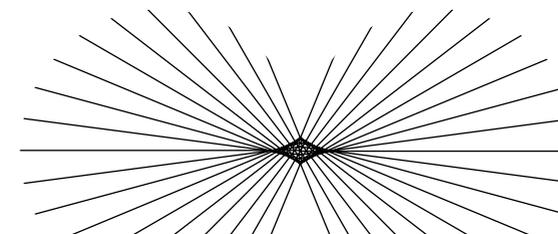
Jury:

Julia Hülsmann, jazz pianist & composer, deputy chairwoman of the jury

Dr. Yilmaz Dziewior,
Director, Museum Ludwig Cologne

Dr. Rainer Hermann,
Islamic scholar and journalist, FAZ

Esra Küçük, Executive Member of the Board
of Trustees, Allianz Kulturstiftung



A guest in Therapia

Tarabya, first known at the time of the Ottoman Empire as Pharmazia, then as Therapia, is not only used by the residents of the Cultural Academy founded in 2011 as a quasi-therapeutic domicile, but is also a patient itself. The 18-hectare estate condenses German-Ottoman history and represents more than any other place in Istanbul the interwoven connecting lines of these past empires. This weight of history is hard to ignore, and for many of the hitherto 106 residents from the fields of visual arts, music, performing arts, film, literature and cultural theory, the place and the several months' stay, often repeated, became and continue to be the starting point for artistic confrontations.

Life at the Cultural Academy is a give and take; each learns from the other in a city and a country that is covering the trap doors of its history faster and faster. The Cultural Academy is a safe space for individual artistic work, dialogue and freedom of expression – for artists from Germany and Turkey alike. Exactly this combination of seclusion of the place, networking with the Turkish scene and open expectations as to the results of the residencies makes for an ideal starting point for a change of perspective and artistic creation.

We are now celebrating the 10th anniversary of Tarabya Cultural Academy at 22 venues. The festival center is Kunstraum Kreuzberg/Bethanien. This venue, with its rich history, could not be more suitable. There is hardly a district of the city where the 60-year history of the German-Turkish recruitment agreement can be read better than in Berlin-Kreuzberg. That the connections between the two countries are significantly older than the “history of the guest workers”, however, seldom gets told as part of the canonical story.

The artistic and discursive contributions of the festival participants deal with local contexts, global challenges and current urban tendencies from a wide variety of perspectives. German-Turkish relations at the time of the First World War thus formed an important starting point. Another anchor point is the 60th anniversary of the German-Turkish recruitment agreement, which set in train a migration process that has shaped and changed both countries.

Works on pressing issues such as the climate crisis and processes of urban transformation also show how global issues affect both countries. Turkey, and especially its economic draft horse, Istanbul, have over the past 20 years been shaped by neoliberal urban planning projects: the controversial new airport, to which hundreds of thousands of trees and numerous villages fell victim; the high-rise buildings and gated communities that have led to increased segregation.

The artistic works that deal with women's rights, LGBTQ and body politics bring social grievances into focus. In 2020 alone, 404 women were murdered in Turkey. Violence against queer people in public spaces is increasing; the Pride parade has been banned for years. In 2021, Turkey withdrew from the Istanbul Convention, which aims to prevent violence against women across Europe.

The festival also includes artistic works that deal with the location and purpose of residency programs themselves and discuss the question of how, at a place that is separated from the neighborhood and the city by a wall, contact with the local art scene and local artists can be established and maintained.

The very first residents at Tarabya already sharply defined the post-migrant profile of the Cultural Academy, especially in the field of theater. Not the least of the Academy's achievements is that these artists and their new themes, material and formats have become known to a broad public in the Federal Republic of Germany.

The focus of the literature and discourse program is on present-day German society. In 2021 it is Jewish, post-migrant, queer, black and so much more. This is not least the result of migration over the past few decades, which has significantly changed culture and civil society. This new reality also creates the need for a changed perspective on the past and present of the German social order. Literature and essay writing are practices that can map in a special way the complexity of the history and stories of all the people living here.

The search for networks and affiliations, for global issues, history and stories will continue in future to be the work of artists from Germany and Turkey. And in this Tarabya Cultural Academy will continue to do its part.

Curatorial team of the entire festival:

Stéphane Bauer (Director of the Kunstraum Kreuzberg/Bethanien)

Pia Entenmann (Artistic Director of Tarabya Cultural Academy)

Çağla İlk (Director of the Kunsthalle Baden-Baden)

Co-curator of visual arts: Susanne Weiß (Curator, Co-Director of the ifa Art Gallery, Berlin)

Co-curator of literature/discourse: Max Czollek (Journalist, Poet)

Co-curator of music: Çiğdem İkioşuk (Program Coordinator of Tarabya Cultural Academy)

Co-curator of the performative program: Çağla İlk (Director of the Kunsthalle Baden-Baden)

Curatorial assistance: Lena Alpozan, Çiğdem İkioşuk, Alma Seiberth

7°51'7.991"E
41°08'08.3"N
29°03'34.2"E
52°30'14.7"N
13°25'34.6"E

Overview of the festival locations



Festival Center/ Exhibition in Berlin

(3/9–31/10/2021)
**Kunstraum Kreuzberg/
Bethanien**
Mariannenplatz 2
10997 Berlin

Public spaces in Berlin – Kreuzberg

Additional venues in Berlin

Apartment Project Berlin
Hertzbergstraße 13
12055 Berlin

**bi'bak/SINEMA
TRANSTOPIA**
Haus der Statistik – Haus B
Otto-Braun-Straße 72
10178 Berlin

Freiluftkino Kreuzberg
Mariannenplatz 2
10997 Berlin

**fsk Kino – Das Kino am
Oranienplatz**
Segitzdamm 2
10969 Berlin

Galerie Auslage
Pücklerstraße 17
10997 Berlin

Galerie im Körnerpark
Schierker Straße 8
12051 Berlin

Haus für Poesie
c/o Mendelssohn-Remise
Jägerstraße 51
10117 Berlin

**Kunstquartier Bethanien –
Studio 1**
Mariannenplatz 2
10997 Berlin

Liebig12
Liebigstraße 12
10247 Berlin

Literaturhaus Berlin
Fasanenstraße 23
10719 Berlin

Radialsystem
Holzmarktstraße 33
10243 Berlin

Renaissance Theater
Knesebeckstraße 100
10623 Berlin

SchwuZ
Rollbergstraße 26
12053 Berlin

silent green Kulturquartier
Gerichtstraße 35
13347 Berlin

Sprehhalle
Reinbeckstraße 16
12459 Berlin

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The general hygiene regulations of the respective federal state apply at all events. Please check the final program on the festival website: www.kulturakademie-tarabya.de/studiobosporus

On our festival website you will find:

- Detailed information on the individual works and artists
- Information on the reservation modalities of each event
- Information about which events are barrier-free
- Information on the supporting and educational program of the festival

Elsewhere in Germany

**DKH Dietrich-Keuning-Haus
(Dortmund)**
Leopoldstraße 50–58
44147 Dortmund

Biennale für Freiburg
Dreisamstraße 21
79098 Freiburg im Breisgau

Literaturhaus Köln
Großer Griechenmarkt 39
50676 Cologne

Stadtgarten Köln
Venloer Straße 40
50672 Cologne

Literaturhaus München
Bibliothek
Salvatorplatz 1
80333 Munich

**Deutsches
Nationaltheater Weimar**
Theaterplatz 2
99423 Weimar

More information
on the festival
website:



Festival Center in Berlin

Kunstraum Kreuzberg/Bethanien

Mariannenplatz 2
10997 Berlin

Exhibition:
3/9/2021-31/10/2021
Opening: 3/9/2021
Closing Event: 30/10/2021,
program and time on the
festival website

Exhibition opening times:
Sunday to Wednesday, 10 am to 8 pm
Thursday to Saturday, 10 am to 10 pm
Admission free

Nevin Aladağ: City Language I (2009)

1st part of the video trilogy

An experimental sound portrait of the city of Istanbul: musical motifs create a sense of identity for a community, but also override social and cultural boundaries. An important field of reference for the artist is the contemporary metropolis with its hybrid cultural practices, its multiple, constantly changing images and its inclusive power.

Patrizia Bach: Drawings on Regina Dürig's *Federn lassen* (To Come Off Badly) (since 2019)

Installation

Selection from an ongoing series of approximately 150 drawings

Pencil on paper, each 17 × 24 cm

Regina Dürig's 2021 novella *Federn Lassen* creates spaces for those moments when speechlessness sets in: silence, stillness, rigidity and shame. Patrizia Bach has developed a three-dimensional work in drawings that exist in a dialogue with this opened space of thought. It cannot be viewed casually, but, like the changing of social reflexes, it has to be consciously dared.

Mehtap Baydu: *Durchlässigkeit* (Porosity) (2021)

Installation

Filigree sculptures in the form of vases are created from imprints of various parts of the artist's body. The fragile porcelain works testify to the fragility of the human body.

House of Taswir presents: BM Contemporary, 5th Edition. COSMOPOLIS UNBENT, *Hommage an Beral Madra. Eine digitale Kartografie* (Homage to Beral Madra. A digital Cartography) (2019)

Atlas / Website

A digital cartography with fragments from the archive of the Istanbul curator Beral Madra: the installation documents parts of the more than forty years of cosmopolitan exhibition activity of one of the most important curators of the contemporary arts. In hundreds of fragments—texts, works and names—the atlas visualizes relationships between positions and places across the entire region.

Isaac Chong Wai: Leaderless (2021)

Installation & Performance

Performance: Date & time on
the festival website

With the Istanbul performers:
Meltem Gürlevik, Su Güzey,
İsmet Köroğlu, Can Özmen &
Verda Zincirkıran

An artistic-political campaign to decentralize the representation of power and defend ourselves against the violence of totalitarianism: faces that represent power are blurred, speeches by leaders are spoken collectively and the nation with which we identify is forgotten.

Silvina Der-Meguerditchian: Waiting for Friendship (2020)

Film

34 mins, Armenian and English Subtitles

For three decades, the militaristic government of Azerbaijan has threatened the Armenians living in Nagorno-Karabakh with annihilation. Parallel to the fight on the front, an unequal war rages in the media, in which dictatorships with lots of money twist the facts. The film gives the people of Karabakh a voice.

Nezaket Ekici: Heaven Island (2014)

Video performance & photographic work

8:17 mins

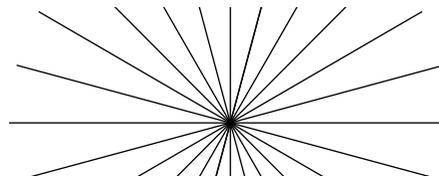
The artist was inspired by a shovel dredger on the grounds of Tarabya Cultural Academy during her residency. The dredger shovel will be her new home, in which she makes herself comfortable with a plant, a bed sheet, a pillow, a lamp and an umbrella.

Stefan Endewardt: *Schema* (Pattern) (2021)

Installation

Commissioned work for Studio Bosporus

A poetic-ephemeral net installation that floats in space as a materialized "thought picture." The eight inter-hung levels of nets, fishing lines and hooks stand for linked structures: global, continental, national, municipal, district, neighborhood, house community, apartment/family – nets that protect us and at the same time restrict our freedom of movement.



Annika Eriksson:
**I am the dog that was
 always here (2013)**

Video installation, 7 mins

Commissioned for KIOSK, Ghent
 and the 13th Istanbul Biennale
Mom, am I a Barbarian?

The video shot in the outskirts of Istanbul focuses on moments of transition and marginalized time experiences seen through the eyes of a street dog. Since the authorities moved all dogs to the districts that lie outside the expanding city, the animals have been steadily following the lines of gentrification.

**Esra Ersen: *Karussell* (Carousel)
 (1998)**

Installation

The drawing *Carousel in the Winter Riding School* (1814) depicts a court spectacle that refers to the historical armed conflicts between the Habsburgs and the Ottomans. Using this drawing as the occasion, Ersen asked students in a high school in Cologne in 1998 to model the heads of “Turks” according to their own ideas. The results were presented in a biology hall of the high school.

Theo Eshetu:
**The Return of the Axum Obelisk
 (2009)**

Adaptation of the 15-channel
 video installation

26:46 mins

An experimental search for the connection between form and content: Eshetu shows the return of the “Roman” Axum obelisk to Ethiopia over 70 years after Mussolini seized it as a spoil of war and had it shipped to Italy as a technical masterpiece. With the parallel recourse to traditional Ethiopian painting, the new installation of the obelisk becomes a “ritual ceremony of transformation.”

Adrian Figueroa:
Letters from Silivri (2020)

Experimental short documentary film

15 mins,
 Turkish with English subtitles

Osman Kavala, one of the leading figures in Turkish civil society, has been confined in the maximum-security prison in Silivri since 1st November 2017. By separating voice and image—the streets of Istanbul’s Esenyurt district—the film creates an echo chamber that makes it possible to hear Kavala’s letters from captivity more precisely.

**Isabella Gerstner: *Der Ort. Das
 Material. Die nichtintegrierbaren
 Reste* (The Place. The Material. The
 Non-Integrable Remnants) (2017)**

Installation

Abrasive bodies, alienated from their actual, smoothing function: “I went to an abrasives factory to research sanding: sanding myself on something – I did nothing else here and learned how to produce abrasives. I became a sanding tool myself and my artistic work became an ongoing sanding process.” (Isabella Gerstner)

Manaf Halbouni:
New World (2019)

Indian ink and felt pen on paper,
 81 × 115cm

“Halbouni ponders what the world would have looked like if the industrial revolution had taken place in the Arab countries and they had colonized Europe. He adopts European maps and shifts meanings: the fictional general Yusuf Hadid (born 1874) is conquering the continent and needs new maps on which the strategic goals are written in Arabic.” (Marta Smolińska)

**Christian Jankowski and Class
 Jankowski: Horst & Maria -
 The Perfect Residents (2017)**

Installation & Performance

“Horst” and “Maria” are fictional characters that Jankowski developed together with 23 other artists. They wear the same clothes and blonde wigs; only their names indicate a gender difference. During their six-month stay in Tarabya, Horst & Maria were alternately animated by two artists each, who created new art works, kept a diary and recorded their impressions photographically.

**Franziska Klotz: *o.T. (Wut)*
 (Untitled [Anger]) (2018)**

Painting
 Oil on canvas, 93 × 62 cm

A project on unconscious actions such as assimilation, flight, agony and repression: the painter Franziska Klotz occupied herself with the mechanics of individual and collective fear reflexes during her stay at Tarabya. *o.T. (Wut)* (Untitled [Anger]) is a self-portrait that deals with questions of representation, reproduction and status.

Ola Kolehmainen:
Hagia Sophia AD 537 III (2014)

Photographs

“The artist studied carefully how the light was used in the architectural structures designed by Sinan, the architect of the Hagia Sofia. [...] Kolehmainen roamed through various centuries and cultures, collecting visual notes on ‘architectural forms’ that depicted the maturing of Sinan’s style over time. These notes form the basis for the project.” (Necmi Sönmez)

Philipp Lachenmann:
AKM (Turkish Night) (2018/2020)

Video installation

The Atatürk Kültür Merkezi (AKM) Opera House in Istanbul is a central symbol of the modern secular republic. During the Gezi protests in 2013, the dilapidated AKM became a site of resistance. With the digital-cinematic implementation of a politically charged, fantastic-psychedelic play of colors, Lachenmann brings the building, which was demolished in 2018, to brief “roaring life” for the last time.

**Andréas Lang: *Die Vergangenheit der Zukunft* (fortlaufend)
(The Past of the Future [ongoing])**

Photographs

A selection of photographs on the subject of the culture of remembrance and historicity in Turkey. The pictures were taken in 2018 in Istanbul, Çanakkale, Kars, Ani and Van; they show buildings, ruins, cellars, landscapes – history, memory and oblivion. It is being built, it has been destroyed, and the next layer of future ruins is already being prepared.

**Julia Lazarus:
Northern Forest (2021)**

Video installation

45 mins, German/Turkish

Istanbul is growing. Concrete stretches for kilometers on the European and Asian sides of the Bosphorus and along the coast of the Marmara Sea. Together with the ecological activist group Kuzey Ormanları Savunması (Northern Forests Defense), Julia Lazarus observed the brutal transformation of the landscape and spoke to activists and villagers who are gradually being robbed of their homes.

**Mona Mahall & Aslı Serbest:
Digital Twin (2020, ongoing)**

Media installation

As the pandemic evolves, the interactive, online-accessible model of the embassy residence in Tarabya reacts to the situation in isolation and seeks a virtual way out. Transported to Bethanien, it becomes a phantom double that, mirror-like, reformulates the space under a post-colonial aspect and opens it up for interventions by artists living in Turkey.

**Hakan Savaş Mican:
Souvenirs (2017)**

Video installation

16 mins, Turkish with German subtitles

The search for a present that has not yet occurred from the (re) construction of the past. In 1972 Hakan Savaş Mican's mother came to Germany as a migrant worker; since 1999, she has been living again in Turkey. Her son, her pension and the dishes she left behind in a Berlin cellar are her last links to Germany. Mican brings these items upstairs and invites his mother to remember.

**Funda Özgünaydın:
Fading in & out of capitalism
(2020/21)**

Printed graphic

An examination of social structures: Funda Özgünaydın's works consist of contrasts and conflicts that she transforms into hybrid structures using collage techniques. Her four silkscreens of a dead rhinoceros that was killed for its ivory go from very light to very dark. Özgünaydın's handling of the image makes it a homage that moves and unsettles.

**Jim Rakete & Moritz Rinke:
Gelecek ve Yüzleşme
(face & future)**

Film

Turkish with German subtitles

With a movie camera and a Leica, Jim Rakete and Moritz Rinke interviewed young people from Istanbul about their city, their lives, their families, their hopes and their relationship to Europe: a snapshot of a generation in faces and voices.

**Jan Ralske:
Entlassen (Released) (2019)**

Video installation

5 mins

Nâzım Hikmet, one of Turkey's most important poets, was released in 1950 after 13 years in prison, but was to be drafted into the army that same year. He fled on a ship that left Tarabya. The recordings, accompanied by a song from his play *Fatma, Ali ve Diğerleri*, which is directed against the Korean War, come from the place where Hikmet cast his last look at Turkey.

**Berthold Reiß & Lilian Robl:
Neue Hieroglyphen
(New Hieroglyphs) (2019)**

Installation

The title refers less to Egyptian antiquity than to contemporary connections between language and image. Such connections serve communication, but they quietly also bring the intrinsic value of signs into play. Lilian Robl and Berthold Reiß read the same experience differently by seeing their own visual language as foreign and at the same time as new hieroglyphs.

**Aykan Safoğlu: *Untitled*
(Gülşen and Hüseyin) (2015)**

Two-channel video installation
(color-sound)

13 mins, Turkish with German subtitles

Safoğlu's uncle, who came to Germany as a guest worker in 1961, committed suicide in 1978. Gülşen Aktaş, a long-time friend of the artist, slips into the role of the uncle. In 1973, for the 50th anniversary of the Turkish Republic, a "workers' statue" was erected in front of the German liaison office for guest workers in Istanbul. The linking of these two strands points to the transgenerational effects of isolation and adds a queer reading to the statue.

**Eva Stotz:
Moments of Movement (2016)**

Video documentation of an
audiovisual performance

The performance with tap dance by Marije Nie, live music and documentary VJing places a magnifying glass on the current movement of refugees, rubs individual stories of life-changing steps together with media images of moving masses of people, and poses the question about the freedom of your own steps.

Youssef Tabti:
**Başakşehir – Psychogeographic
 exploration (2015)**

Sound installation

A soundscape as a documentation of “psycho-geographic” routes, recorded in winter 2015 in different areas of the Başakşehir district of Istanbul. The project is not limited to the representation of a simple urban voyage of discovery. It also provokes coincidences and creates a kind of “synchronicity” with the reality of the viewer. It consists of 400 photographs and five hours of sound recording.

Sencer Vardarman:
***Schau mir in die Augen*
 (Look Me in the Eye) (2021)**

Posters

The posters show animal species threatened with extinction, illustrated by Demet Ortaköylüoğlu. Sencer Vardarman deals with the future of our planet, the man-made destruction of nature, climate change and the deterioration of our ecosystem.

Mariana Vassileva:
**WILL THEY BE FRIENDS
 ONE DAY? (2011)**

Installation

“Our world could be a better place if we were to penetrate to the very bottom of our nature: being human. My work is a visualization—maybe just a utopia—of a more equitable distribution of the resources of education, medicine, civil rights and liberties, self-determination, equal opportunities, and parity. We came into this world as human beings.” (Mariana Vassileva)

Viron Erol Vert:
Su gibi git, su gibi gel (2021)

Room installation

Commissioned work for
 Studio Bosphorus

The work takes its title from a Turkish proverb with which travelers are bid farewell. The words “Su gibi git, Su gibi gel” (Go like water, come like water) express the eternal state of people between departure and arrival, the beginning of a path and return, wanderlust, and homesickness – a dualism that arises with the situation of the metropolis Istanbul as a city located on two continents that are put in touch with one another by art.

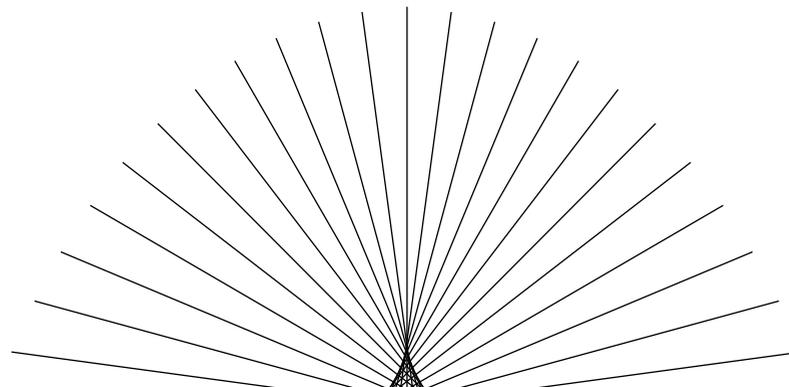
Zora Volantes:
Red Circle (2015)

Video view of the performance

Red pantsuit, red turban, red T-shirt, red socks, face in red make-up, eyes rimmed with white, white gloves, white bandages wrapped around the forearms, in her hands a large red cloth like a flag held in the wind. Thus turned out, Zora Volantes jumped again and again into the Bosphorus, until exhaustion. A performance with many aspects, ranging from ritual immersion in water to refugees drifting in sea currents.

Public spaces in Berlin – Kreuzberg

A selection of the works above by Isaac Chong Wai, Nezaket Ekici, Ola Kolehmainen, Julia Lazarus and Sencer Vardarman can be seen on billboards in Kreuzberg during the festival period.



Other venues in Berlin

Apartment Project Berlin

Hertzbergstraße 13
12055 Berlin

Ticket reservation via the
festival website

19/10/2021, 7 pm

Reading night with Ulla Lenze,
Lucy Fricke, Christoph Peters,
Zaza Rusadze & authors of the
Berlin Diaspora

Tarabya is not only a place in Istanbul, it is also a place that is not in Germany. On this evening we want to bring together the voices of those who were in Tarabya and continued writing from a distance with those voices for whom Berlin is a place that signifies for them a distance. A reading night of distance and proximity.

bi'bak / SİNEMA TRANSTOPIA

Haus der Statistik – Haus B
Otto-Braun-Straße 72
10178 Berlin

3/9–31/10/2021

Sina Ataeian Dena:
AHVAZ (2021)

Interactive two-channel
video installation

“I come from Ahvaz in southern Iran, the capital of the oil industry, the most polluted city on earth and one of the hottest places in the world. Global warming has made the soil drier and, when strong winds set in, sandstorms rage. The fine dust pollution in Ahvaz is 52 times higher than the maximum tolerable limit for one's health. A tsunami-like wave of cancers is expected.” (Sina Ataeian Dena)



Freiluftkino Kreuzberg

Mariannenplatz 2
10997 Berlin

Ticket reservation via the
website of the event location

4/9/2021, 8 pm

Ilker Çatak: *Es gilt das
gesprochene Wort*
(The spoken word counts) (2019)

Feature film

122 mins,
German with Turkish subtitles

In the presence of the director

When the pilot Marion meets the Kurdish waiter Baran in Turkey, a flirtation develops. Baran, who wants to escape his shabby circumstances, persuades Marion to take him to Germany. Marion, who is in a life crisis and has to come to terms with a cancer diagnosis, grants him a future in Europe through a marriage of convenience. A touching film about the courage to face a stranger.

5/9/2021, 8 pm

Martina Priessner: *Die Wächterin*
(The Guardian) (2020)

Documentary

88 mins, Turkish, Kurdish,
Turoyo with German subtitles

In the presence of the director

The Syrian Orthodox nun Dayrayto has been living on the site of a church in Zaz, an abandoned village in southeastern Turkey, for 18 years. Her presence in the region is a thorn in the side of many local actors. The camera accompanies Dayrayto through her everyday life and observes her struggle for survival, her fear and loneliness, but also shows the courage of a woman who is determined to protect this sacred place, no matter what.

Before every feature film

Diana Näcke: *The Fish knows
everything (work in progress)*

Trailer of the documentary

A modern fairy tale in which a dolphin announces Istanbul's impending doom. But only five human warriors can understand his warning: an autistic boy, a mad professor, a blind film director, a penniless artist and a woman who lives with 80 disabled cats and 50 disabled dogs in an old house at the foot of Istanbul's maximum security prison.

fsk Kino – Das Kino am Oranienplatz

Segitzdamm 2
10969 Berlin

Ticket reservation via the
website of the event location

8/9/2021, 8.15 pm

Aysun Bademsoy: *Spuren –
Die Opfer des NSU (Traces –
The Victims of the NSU)* (2019)

Aysun Bademsoy visited the relatives of the murder victims of the National Socialist Underground (NSU). They report their consternation at two things: the murders themselves and then the massive accusations from members of law

Documentary, 81 mins
Followed by a conversation
with the director

enforcement and the media. Haunting portraits of people who have often been left alone with their grief and despair.

15/9/2021, 8.15pm

Miraz Bezar: *Min Dît – Die Kinder von Diyarbakır* (Min Dît – The Children of Diyarbakır) (2009)

Feature film
102 mins, Kurdish, Turkish
and German subtitles
Followed by a conversation
with the director

The ten-year-old Gülîstan and her younger brother Firat grow up in Diyarbakır. As a journalist critical of the regime, her father is targeted by paramilitary death squads. On the parents' way home from a wedding, a death squad shoots the father and mother in front of the children. Sister and brother end up on the street, penniless and traumatized. When they recognize one of the perpetrators, they hatch a plan.

23/9/2021, 8.15pm

Aslı Özarlan: *Dil Leyla* (2016)

Documentary
71 mins, German, Kurdish
Followed by a conversation
with the director

Leyla, a young woman from Germany, will be Turkey's youngest mayor at the age of 26 – in Cizre, a Kurdish stronghold on the Syrian-Iraqi border, from which she had to flee over 20 years ago because her father was shot by the Turkish military in a battle. Her goal is to beautify the city destroyed by the civil war. But then everything turns out differently. The Turkish parliamentary elections are coming up and that situation is radically coming to a head. Her childhood memories catch up with her in the process.

30/9/2021, 8.15pm

**Ezgi Kılınçaslan:
A selection of her short films**

Followed by a conversation
with the director

Studio Bosphorus shows selected works by the filmmaker Ezgi Kılınçaslan, in which she deals with issues such as patriarchy, the consequences of wars, the destruction of nature and humans' resulting loss of a relationship to it, the coronavirus pandemic and its effects.

21/10/2021, 8.15pm

**Silvina Der-Meguerditchian:
Armenoscope, constructing
belonging (2017)**

Documentary essay
62 mins, Armenian with
English subtitles

Followed by a conversation
with the director

Armenian artists from different regions of the world meet in the country of their grandparents and talk about language, history and art as part of their lives today. More than 100 years after the genocide of the Armenians, they are looking for similarities and differences. Silvina Der-Meguerditchian's film negotiates the relations between the Armenian diaspora and Armenia and Turkey.

27/10/2021, 8.15pm

**Ayşe Polat: *Die Anderen*
(The Others) (2016)**

Documentary
66 mins, Kurdish, Turkish,
English subtitles
Followed by a conversation
with the director

Van was the historic home of the Armenians until they were deported and murdered in 1915. Today all that remains are the ruins of churches and a handful of residents with Armenian roots – most of whom live in fear of revealing them. The film traces the vestiges of the cruel story and shows that, in the words of William Faulkner, "the past is never dead. It isn't even past."

27/10/2021, 10pm

Neco Çelik: *Urban Guerillas* (2003)

Feature film
86 mins
In the presence
of the director

Two sprayers, the girl Danger and the boy Kaspar, both have the same problem: they were on stressful terms with their crews and were kicked out. When they meet, they resolve to start their own graffiti project in honor of a deceased sprayer. But when Danger falls in love with Kaspar, she pushes her feelings aside so as not to endanger the new partnership.

Galerie Auslage

● Pücklerstraße 17
| 10997 Berlin

24 + 25/9/2021, 6.30pm

**Thea Soti & Burcu Bilgiç:
DON'T KNOW WHERE BUT
YOU SHOULD COME (2021)**

Performance

Two people are in immediate proximity to one another, but can only communicate virtually: by text messages, voice memos or photos. The audience is invited to follow this coexistence through the window of the art gallery and over headphones. A poetic metaphor for today's relationships, which often oscillate between fantasies and interactions in cyberspace (social media, chats, etc.).

Galerie im Körnerpark

● Schierker Straße 8
| 12051 Berlin

Exhibition opening times:
Tuesday to Sunday, 10 am to 8 pm
Opening of the exhibition:
September 2, 2021, 6 pm
Duration: 3/9/2021-14/11/2021

**Ayat Najafi & Sarah Maske:
Sandsturm – And Then
There Was Dust (2021)**

Exhibition

Sand covers everything, bringing life in public space to a standstill. Sandstorms are one of the manifestations of ecological processes in the Mesopotamian region that are discussed in this intermedia exhibition dialogue between seven

Artists: Kerem Ozan Bayraktar, birbuçuk collective, Sinem Dişli, Negar Farajiani, Ayat Najafi, Mahmoud Obaidi, Tehran Platform

Haus für Poesie

c/o
Mendelssohn-Remise
Jägerstraße 51
10117 Berlin

16/9/2021, 7.30pm

So träume und verschwinde ich. Liebesgedichte von Edip Cansever, Cemal Süreya und Turgut Uyar. Eine Premiere (So I dream and disappear. Love poems by EDIP CANSEVER, CEMAL SÜREYA and TURGUT UYAR. A premiere)

Book presentation

Studio 1

Kunstquartier Bethanien
Mariannenplatz 2
10997 Berlin

13/10/2021, 8pm

Tarabya Cultural Academy: A place of artistic freedom and dialogue celebrates its 10th anniversary

Language: German

artists and collectives from Iran, Iraq and Turkey. What are the consequences of human interventions for human and non-human actors?

Ticket reservation via the website of the event location

“We are verses of Turgut Uyar”, called the Gezi Park activists in 2013, referring to the “Second New”. This literary movement of the 1960s addressed new and radical sexuality, alcohol, melancholy and suicide. Angelika Overath and Nursel Gülenaz present their bilingual anthology of Turkey’s most popular poets and talk about poetry, resistance, and the stage of public space.

Reading and conversation:
Writer Angelika Overath (Sent/Graubünden) and art historian Nursel Gülenaz (Istanbul)

Ticket reservation via the festival website

It was in October 2011 that Tarabya Cultural Academy was launched. After intense debate, in which the members of the German Bundestag played a very active role across party lines, the cornerstone was set for the success story of the Cultural Academy as a joint project of the Foreign Office and the Goethe-Institut. Cultural exchange thrives on a variety of voices and diversity. What about artistic freedom in Turkey and Germany? How can this be promoted through residency programs such as that of Tarabya Cultural Academy? How can the mobility of artists be preserved even in times of crisis? Representatives from politics and culture in conversation about the prospects for German-Turkish cultural exchange in politically tense times. In cooperation with Deutschlandfunk Kultur as a media partner.

14/10/2021, 8pm

Nuran David Çalış: NSU 2.0 (2021)

Play

90 mins, with Torsten Flassig, Lotte Schubert and Mark Tumba

Followed by a conversation with Nuran David Çalış and Tuğsal Moğul

Not fiction but reality: On 2 August 2018, the lawyer Seda Başay-Yıldız received a murder threat, signed “NSU 2.0.” The search for the origin of the letter led to a chat group amongst Frankfurt police officers, which exchanges swastikas and jokes about Jews. It is obvious that the authorities have a massive problem with right-wing extremists. What does this mean for politics, citizens, and victims?

A production of Schauspiel Frankfurt, made possible by the Kulturfond Frankfurt RheinMain

Followed by a conversation between Nuran David Çalış and Tuğsal Moğul, director of *NSU/Auch Deutsche unter den Opfern* (NSU/Germans Too among the Victims). In 2018 he adapted the play in coproduction with the Istanbul Theater *Kumbaracı50* for a Turkish audience.

15/10/2021, 6pm

Jasmin İhraç: Sahman-Grenze-Kuş (2017)

Solo performance

45 mins

A dancing confrontation with the experiences of the choreographer and dancer in the ruined city of Ani on the Turkish-Armenian border: the work shows a rapprochement with the complexity of the place and illuminates the aspects of border, trace, tradition, and the passing on of memories. A game with different levels of presence creates a dialogue between different media, temporalities, and spaces.

15/10/2021, 8pm

Kadir “Amigo” Memiş: BLEIB AUF’M TEPPICH (Stay on the carpet/ Be realistic) (2020)

Performance

30 mins

The carpet is considered a kind of letter in Anatolia; it conveys the stories of a region. This performance brings the symbol of the carpet into contact with the urban regulatory system of Berlin. A metaphor for people whose voice is not heard becomes one also for the repressive mechanisms of bourgeois society. To build our own, new coding, we must first delete the old systems.

16–17/10/2021, 8 pm

Tamer Yiğit: Serenade Remix (2021)

Music theater

approx. 40 mins, German /English / Turkish and German and Turkish subtitles (not continuous)
With Valentina Bellanova, Salih Corkut Peker, Marwan Soufi & Tamer Yiğit

1960, 1971, 1980, 1997 – years in which the Turkish military putsched. These traumatic events have been inscribed into the biographies of whole generations. Based on the putsch attempt of 2016, the Berlin director and actor Tamer Yiğit casts a light onto the politicized individual in an ongoing state of exception between acquiescence and revolt. Together with punk and folk musicians from Istanbul, Izmir and Berlin, he uses audiovisual images to talk about threatening dystopic states.

17/10/2021, 4 pm

Tuncay Kulaoğlu & Enis Maci: POSTTHEATERTREFFEN: Theater im Wandel (POST-THEATER MEETING: Theater in Transition)

Podium discussion

“Postmigrant Theater” stands for the self-confident, playful development of a theater language that doubly sublates the experience of immigrant history: in the sense of a demonstrative preservation and in the sense of a self-liberation from ascriptions and stereotypes. Tuncay Kulaoğlu and Enis Maci (tbc) discuss the future of theater, based on post-migrant positions. Mürtüz Yolcu will read from his work *Ist Side Story*, which was written during his stay at the Tarabya Cultural Academy.

Mürtüz Yolcu: Ist Side Story

Reading from the script

17/10/2021, 6 pm

Turgay Doğan: Die Wanderung. Mein Haus in Aleppo (The Hike. My house in Aleppo)

Reading from the script

In the digitized world, war is an expression of the global market, penetrating all areas of private and social life. Wars like the Syrian conflict make it clear that it is becoming increasingly difficult to position yourself clearly. Home is a transit condition. Meanings interfere, people lose contour and try to survive with only an inflatable boat and a lifejacket.

28/10/2021, 8 pm

Marc Andre, Stefan Lienenkämper & Samir Odeh-Tamimi: Istanbuler Kompositionen (2013–2019) interpretiert vom Hezarfen Ensemble (Istanbul Compositions, 2013-2019, Interpreted by the Hezarfen Ensemble)

With Ulrich Mertin (viola), Özcan Ulucan (violin), Imge Tilif Yalçınkaya (violin), Ozan Evrim Tunca (cello) & Müge Hendekli (piano)

Since 2012, the ensemble has introduced numerous composer-residents at the Cultural Academy in Discussion Concerts to the Turkish music audience. The composers of this evening were inspired during their residencies to compose numerous new works. In this concert, the musicians of the Hezarfen Ensemble premier several of these, including solo, duo, trio and quartet compositions for string instruments and piano.

Liebig12

● Liebigstraße 12
| 10247 Berlin

Exhibition opening hours:
2 pm - 8 pm
Wednesday to Sunday

1/9–30/9/2021

Closing event: 1/10/2021, 6 pm

Ignaz Schick: The Theory Of Everything

Exhibition

The Theory Of Everything is funded by the Initiative Neue Musik Berlin e.V. (INM)

A solo exhibition with visual works by the sound artist Ignaz Schick. He often works with found material: old photographs & records, household items, speakers left behind, books, magazines or postcards are transformed into graphic scores, collages or sound installations. The main installation changes once a week while the other parts of the exhibition remain present during the entire duration of the exhibition.

Kapitel I): *48 To The Floor* (1.9.–5.9.2021)
Kapitel II): *Ghosts/Vibrations* (8.9.–12.9.2021)
Kapitel III): *Beyond Zero* (15.9.–19.9.2021)
Kapitel IV): *Oh Mali, I Miss You!!* (22.9.–30.9.2021)

Literaturhaus Berlin

● Fasanenstraße 23
| 10719 Berlin

Ticket reservation via the website of the event location

6/10/2021, 7 pm

Crossing boundaries. Literature as the practice of empathy and difference Conversation

Conversation

With Steffi Niedertzoll & Katerina Poladjan

Moderation: Ulrich Gutmair

The two authors deal with biographical and geographical forms of crossing borders. How do you go about taking imaginative possession of someone else's life? How does the reconstruction of difference and intimacy succeed in literary terms? And what are the moral, ethical, and emotional limits of this kind of border crossing?

26/10/2021, 7 pm

Literature and plural memories

Conversation

With Katja Lange-Müller, Olga Grjasnowa & José F. A. Oliver

Moderation: Deniz Utlü

Literature can depict the diversity and complexity of history and stories. The invited authors work at different ends of the plural memories that exist in German society, immigrate into them, roam through them, sometimes even subvert them. An evening of overlaps and differences, invisibilities, and reinventions.

Radialsystem

Holzmarktstraße 33
10243 Berlin

Ticket reservation via
the festival website

10/9/2021, 8pm

DIVAN 2.0: Transpositions between poetry and music

Concert

An experiment with current music and poetry: free sounds of kanun, tanbur and kemenche meet bass clarinet, sheng and double bass; German verses meet Turkish verses; they improvise, imitate each other and transform themselves into new creatures of language and sound. Behind this, Berlin and İstanbul pulsate as global cities of words and sounds, as places for new creations under disparate creative conditions.

Poetry: Efe Duyan, Matthias Göritz, Gonca Özmen & Monika Rinck
Trickster Orchestra: Cymin Samawatie (vocals & conducting), Canfeza Gündüz (kemenche), Susanne Fröhlich (Paetzold bass recorder & recorders), Merve Salgar (tanbur), Naoko Kikuchi (koto), Serkan Halili (kanun), Serkan Şener (kaval), Wu Wei (sheng), Anil Eraslan (cello), Milian Vogel (bass clarinet & electronics), Ralf Schwarz (double bass), Ketan Bhatti (drums & electronics) & Roman Hagenbrock (video art)
Artistic directors: Ketan Bhatti, Efe Duyan, Matthias Göritz & Cymin Samawatie

Renaissance Theater

Knesebeckstraße 100
10623 Berlin

Ticket reservation via
the festival website

Sat., 25/9/2021, 4pm, 6pm, 8pm
Sun., 26/9/2021, 2pm, 4pm, 6pm

Judith Rosmair: *BYE BYE BÜHNE* (Bye-Bye Stage) (2021)

Immersive 360 ° Virtual
Reality Performance

BYE BYE BÜHNE (BYE-BYE STAGE) pays homage to the theater and walks the fine line between virtuality and reality. Wearing 360 degree virtual reality glasses, the audience follows the cinematic overwriting of *Faust*. The subsequent live performance puts perception to the test: What is still appearance and where does reality begin?

SchwuZ

Rollbergstraße 26
12053 Berlin

Reservation details on
the Festival website

29/10/2021, 8:30pm

Literary-discursive evening with Max Czollek, Neco Çelik, Ulrich Gutmair und Fatma Aydemir Admission: 7:30pm

Reading and conversation
followed by DJ-Sets

10 pm: Set with DJ Barış
Cengiz and DJ Ulrich Gutmair

In 2021, German society is radically diverse. The present recognition of this radical diversity points to the need to tell German history differently. The history of plural, post-migrant German democracy took place, among other locations, in Kreuzberg: the Kreuzberg 36 Boys, one of the germ cells of German hip-hop, the Antifaşist Gençlik, which beginning in the 1980s organized against the danger of neo-Nazi movements, and political protest against discrimination and exploitation, as expressed in the texts of Aras Ören and Semra Ertan. An evening for a different history that matches today's radically diverse society.

silent green Kulturquartier

Gerichtstraße 35
13347 Berlin

Ticket reservation via the
website of the event location

6/10/2021, 7:30pm

Tarabya Ensemble

Concert

Nora Krahl (cello), Angelika Niescier
(saxophone), Defne Şahin (vocals) &
Selen Gülün (piano)

Admission: 6:30 pm

The Tarabya Ensemble, a pool of German and Turkish musicians, mainly from the fields of jazz, world music, and improvised music, for the first time in all-female formation on stage.

Selen Gülün and Angelika Niescier got to know one another during their residencies at the Cultural Academy. A musical spark immediately leapt between the two artists. Their own strong, emotional compositions, through which the different facets of jazz come incomparably into their own, will now be performed for the first time in Berlin by Nora Krahl and Defne Şahin.

Spreehalle

Reinbeckstraße 16
12459 Berlin

Ticket reservation via
the festival website

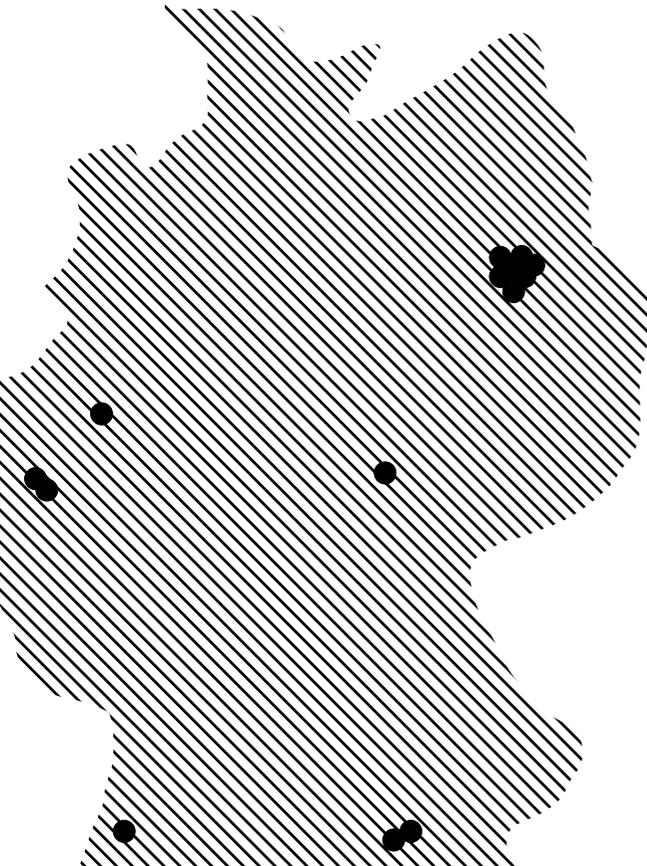
9/10/2021, 7:30 pm
10/10/2021, 5:00 pm

**Marc Sinan: Hasretim —
Eine anatolische Reise
(An Anatolian Journey) (2021)**

Transcultural concert for
8 musicians, with video projection

A musical search for cultural identity and a plea for the unifying power of music and art: the route leads from the Black Sea, the home of Marc Sinan's grandparents, to the border with Armenia. In the concert, the found musical pieces meet contemporary music for international ensembles.

Oğuz Büyükberber (clarinet)
Daniel Eichholz (drums)
Gunnhildur Einarsdóttir (harp)
Anil Eraslan (cello)
Miako Klein (violin, flutes)
Meinrad Kneer (contrabass)
Marc Sinan (guitar)
Derya Yıldırım (bağlama, vocals)



Elsewhere in Germany

DKH – Dietrich-Keuning-Haus (Dortmund)

Leopoldstraße 50-58
44147 Dortmund

Reservation details on
the Festival website

4/10/2021, 7 pm

**1700 years of immigration
to Judistan**

With Sasha Salzmann,
Rebecca Ajnwojner,
Debora Antmann & other all-stars

Moderation: Max Czollek

In 2021, 1,700 years of Jewish life will be celebrated across Germany. This creates the impression that Jews immigrated to Germany. What if the opposite were the case and the Germans had immigrated to Judistan 1,700 years ago? An evening of shifts in perspective, unfamiliar narratives, and new vistas—disintegrative, dialogical, and post-migrant—at the DKH round table.

Biennale für Freiburg

Dreisamstraße 21
79098 Freiburg im Breisgau

Ticket reservation via the
website of the event location

10/9–3/10/2021

**Patrizia Bach:
Istanbul-Stadtplan
(Istanbul City Map)
(2015, ongoing)**

Pencil and colored pencil,
fineliner on paper

5 parts, total approx. 150 × 280 cm

TOMIKO Archive

(since 2010) workshop and
launch of various works

Patrizia Bach is represented with various works, at the Biennale für Freiburg, some of them created in Tarabya: her large-format Istanbul city map documents the paths she has roamed on around the city since 2015. In 45 city walks over 400 kilometers, the artist examines the many layers of history guided by her own archive of amateur photographs (TOMIKO Archive), into which she gives an insight at the workshop.

Patrizia Bach at the open studio of the BfF:
26.08.2021 TOMIKO Archive Workshop with
magazine/website launch: 12.09.2021

Literaturhaus Köln

● Großer Griechenmarkt 39
50676 Cologne

Ticket reservation via the
website of the event location

20/9/2021, 7:30 pm

**From the Bosphorus to the Ruhr.
The history and present
of German-Turkish literary relations**
Stefan Weidner & Akin Emanuel Şipal
Reading & discussion

An evening on the history of German-Turkish cultural relations and perceptions. Akin Şipal's play *MutterVaterLand* (MotherFatherLand) examines a hundred-year-old history of a Turkish-German artist family, questioning inherited ascriptions and experiences. In Stefan Weidner's travel report *Die Lehre der Therapie* (The Teaching of Therapy), scenes of 19th century German travelers to Turkey overlap with scenes from the beginning of the coronavirus crisis.

Stadtgarten Köln

● Venloer Straße 40
50672 Cologne

Ticket reservation via
the festival website

01/10/2021, 8 pm

**Studio Bosphorus –
The Tarabya Ensembles**
Concert

On the occasion of the 10th anniversary of Tarabya Cultural Academy, Christian Thomé presents in the Stadtgarten some of the previous line-ups of the Tarabya Ensemble, which he founded in 2016, along with new groups and spontaneous improvisations.

Michael Schiefel Istanbul Quartet
Michael Schiefel (vocals), Kaan Bıyıkoğlu (piano), Apostolos Sideris (double bass) & Christian Thomé (drums)

Jacobien Vlasman Istanbul Project
Jacobien Vlasman (vocals), Kaan Bıyıkoğlu (piano), Apostolos Sideris (double bass) & Christian Thomé (drums)

Burcu Karadağ & Hans Lüdemann Ensemble
Hans Lüdemann (piano), Burcu Karadağ (ney) & guests

Literaturhaus München

● Bibliothek
Salvatorplatz 1
80333 Munich

Ticket reservation via the
website of the event location

20.10.2021, 20 Uhr

Christiane Schlötzer:
*Istanbul – ein Tag und eine
Nacht. Ein Porträt der Stadt
in 24 Begegnungen*
(Istanbul – A Day and a Night.
A portrait of the city in
24 encounters) (2021)

Book presentation

Moderation: Rainer Hermann

From the Gezi Park activist to the gourmet cook, from the wife of an imam to the doctor longing for Germany, from the colorful nightbirds to the descendants of Greeks, Jews and Armenians – Istanbul is not only a city but also fate. Christiane Schlötzer tells of the divisions in Turkish society, but also of the courage, resilience, and creativity from which the city on the Bosphorus lives.

Deutsches Nationaltheater Weimar

● Theaterplatz 2
99423 Weimar

Ticket reservation via the
website of the event location

Fr., 27/8/2021, 4 & 8pm
Sat., 28., Sun., 29/8/2021, 2, 5 & 7 pm
Mon., 30/8/2021, 6 & 8pm
Studiobühne

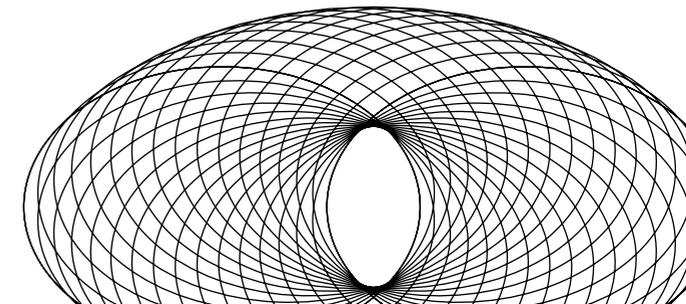
Judith Rosmair:
BYE BYE BÜHNE (Bye-Bye Stage)
(2021)

Immersive 360° Virtual
Reality Performance

Premiere

BYE BYE BÜHNE (BYE-BYE STAGE) pays homage to the theater and walks the fine line between virtuality and reality. Wearing 360 degree virtual reality glasses, the audience follows the cinematic overwriting of *Faust*. The subsequent live performance puts perception to the test: What is still appearance and where does reality begin?

As part of the Kunstfest Weimar



Salzburg
Worpswede
Lübeck
Isny
Paris
Düsseldorf
İğdır
Mönchengladbach

Résumés

of Tarabya Cultural
Academy alumni

Van
Ankara
Ahvaz
Mersin
Bingöl
Jerusalem
Munich
Bielefeld
Berlin
Hong Kong
Buenos Aires
Gelsenkirchen
Hennigsdorf

Kırşehir
Erzincan
London
Hamburg
Ellwangen
Memel
Baku
Damascus
Tbilisi
Cologne
Göttingen
Besni
Dresden

Helsinki
Bonn
Izmir
Zweibrücken
Meinerzhagen
Neubeckum
Teheran
Tel Aviv
Hausach
Karlsruhe
Frankfurt
Kalkar
Moscow



Nevin Aladağ
Nevin Aladağ, born in Van, Turkey, studied at the Academy of Fine Arts in Munich. Her work is shown internationally on a regular basis. Her most recent solo exhibitions include *Sculpture 21st* (Lehmbruck Museum, Duisburg, 2021), *Nevin Aladağ: Fanfare* (Southbank Center, HENI Project Space, Hayward Gallery, London, 2020), *Nevin Aladağ: Traces* (Arter, Istanbul, 2020), *Nevin Aladağ* (Mangrove Gallery, Shenzhen, China, 2020), *New Work: Nevin Aladağ* (San Francisco Museum of Modern Art, San Francisco, 2019/2020), *Nevin Aladağ* (Mönchehaus Museum Goslar, Goslar, 2019), and *Exercises in Harmony 1* (Kunsthall 44, Møen, Denmark, 2019, with Dorothee Diebold). In recent years she has taken part in numerous group exhibitions, including at the Museum Tinguely, Basel; Hamburger Bahnhof – Museum für Gegenwart – Berlin; Bundeskunsthalle Bonn; Galeri Nev, Istanbul; Schirn Kunsthalle, Frankfurt am Main; The High Line, New York; Kemper Museum of Contemporary Art, Kansas City; 57th Venice Biennale, and documenta 14, Athens/Kassel. She lives and works in Berlin. Nevin Aladağ was a resident at Tarabya Cultural Academy from May to July 2013.



Sinem Altan
Sinem Altan, born in 1985 in Ankara, studied composition at the University

of the Arts, Berlin, and composition at the Hanns Eisler Music Academy. Her more extensive works include *Hafriyat-Earthwork* for orchestra, for which she won the European Composer Prize 2015, the *Concerto for Bağlama and Orchestra*, commissioned by the Landesmusikrat Berlin 2013, and the city opera *Die Gute Stadt* (The Good City) for the Freiburg Theater. Her fairy tale concerto *Keloğlan und die Räuberbande* (Keloğlan and the Band of Robbers), commissioned by the Rundfunk-Sinfonieorchester Berlin and received the Young Ears Special Prize 2011. She currently works as artistic director at the Atze Musiktheater Berlin and is the musical director of the Maxim Gorki Theater, Berlin. Her current performances and projects as a pianist and conductor, also with her renowned Ensemble Olivinn, include the recomposition project for Beethoven's *Pastorale* at the main broadcasting hall of the RBB *Aşkim Beethoven, meine Liebe* (Aşkim Beethoven, My Love), commissions for new compositions at the Young Euro Classic at Konzerthaus Berlin, a series of concerts in Cemal-Reşit-Rey Concert Hall in Istanbul, and concert events for the German Federal President at Bellevue Palace. Sinem Altan was a resident at Tarabya Cultural Academy from July to December 2016.



Mark Andre
Mark Andre studied composition, counterpoint, harmony, and musical analysis at the Conservatoire National Supérieure de Musique de Paris (CNSMP) and composition at the College of Music and Performing Arts in Stuttgart. Among his teachers were Claude Ballif, Gérard Grisey and Helmut Lachenmann. He has been a resident at Villa Medici in Rome (1998–

2000) and Fellow of the Berlin Artists' Program of the DAAD (2005). In 2008 he received the Advancement Award of the Berlin Art Award of the Academy of the Arts. In 2009 the first complete performance of his triptych *...auf...* took place in Berlin, and he became a member of the Berlin Academy of the Arts and professor of composition at the Dresden University of Music; in 2010 he was composer-in-residence and lecturer at the 21st Takefu International Music Festival; in 2011 he was awarded the Order Chevalier des Arts et des Lettres by the French Minister of Culture; in 2014 the world premiere of his opera *wunderzaichen* took place in Stuttgart; and in 2017 he was a lecturer at *Impuls* in Graz. He lives in Berlin. Mark Andre was a resident at Tarabya Cultural Academy from July 2015 to February 2016.



Sina Ataieian Dena
Sina Ataieian Dena, born in 1983 in Ahvaz, Iran, shot his first animated short films and video clips for theater productions during his university studies, has made video installations, worked as a visual effects supervisor, and developed material for computer games during his university studies. In 2009 his animated short *Especially Music* won the international competition of the Tehran International Short Film Festival. Dena has also worked as a writer and director on commercials, documentaries, and TV series. In 2015 he made his first full-length feature film, *Paradise* (original title: *Ma dar Behesht*), which he directed, co-produced and for which he wrote the script. *Paradise* made its world premiere in August 2015 in the main competition of the 68th Locarno Film Festival, was nominated for the

Golden Leopard and was awarded the Ecumenical Jury Prize and Swatch Art Peace Hotel Award. Sina Ataëian Dena was a resident at Tarabya Cultural Academy from June to September 2016 and from November 2016 to February 2017.



©Rasta Baba

B

Rasta Baba

a German-born hip-hop artist who commutes between Turkey and Germany, is considered one of the most innovative Turkish musicians and hip-hop producers in Turkey. His debut album *Saygı Değer Şarkılar*, released in 2003, was praised by the newspaper *Hürriyet* as the best hip-hop album ever produced in Turkey. A Turk who grew up in Germany, Baba knows the difficulties of dual identity and how to report on them with esprit, but also with anger and despair. He succeeds, moreover, in using this diversity musically: oriental scales are superimposed on electronic beats and the whole is enriched with a mixture of funk and jazz, reggae and ragga. In addition to Public Enemy's breaks, the repertoire of Baba's texts includes the philosophical teachings of the Sufi mystics. Rasta Baba has worked with greats like Selda Bağcan (the "Turkish Joan Baez," according to *The Guardian*), Özay Fecht (*40 sqm Germany*), Eastenders, Bandista, Selim Sesler and many other celebrated musicians. He and his live band have played at almost all the major festivals and clubs in Europe. Rasta Baba aka Sultan Tunc was a resident at Tarabya Cultural Academy from May to August 2019.



Photo: Dorothee Gerth

Patrizia Bach

Patrizia Bach, a draughtswoman, lives and works in Berlin and sometimes in Istanbul. She completed her studies in fine art and visual communication in 2014 as a master class student of Nanne Meyer at the Berlin Weißensee Art Academy, with a thesis on Walter Benjamin's *Arcades Project*. In 2016 she initiated the exhibition project *Past in Each of Its Moments Be Citable* (DEPO, Istanbul), in which she invited a group of Turkish and German artists to explore Istanbul in the light of Benjamin's *Theses on the Philosophy of History*. Bach's projects have been presented in many places, including at the Berlinische Galerie Berlin (2020), DEPO, Istanbul (2018) and *Walter Benjamin in Palestine – on the Place and Nonplace of Radical Thought* in Ramallah (2016). She is the recipient of the Global Grant and the Research Grant of the Berlin Senate (2016/2017) and was a guest at Akademie Schloss Solitude in 2018. Her book *Passagen-Arbeit, Zeichnungen zu Walter Benjamin & Paris-Stadtplan; Zu Walter Benjamins, Passagen-Werk* (Arcades Work, Drawings for Walter Benjamin & the Paris City Map; Walter Benjamin's Arcades Work) was shortlisted by the Book Art Foundation for the most beautiful German books of 2018. Since 2018 she has been working with the author Regina Dürig on various projects. Patrizia Bach is a resident at Tarabya Cultural Academy from February to September 2021.



Photo: privat

Aysun Bademsoy

Aysun Bademsoy is a German-Turkish film director and screenwriter. Born in 1960 in Mersin, she came to Berlin with her parents in 1969. In 1989 she completed her studies in theatre studies/journalism at the Free University of Berlin. Her documentaries, which she directed and for which she wrote the scripts, include *DETEKTEI FURKAN – Ein türkischer Privatdetektiv in Berlin* (1990) (DETECTIVE AGENCY FURKAN – A Turkish Private Detective in Berlin), *Mädchen am Ball* (1995) (Girls on the Pitch), *Deutsche Polizisten* (1999) (German Police), *Am Rand der Städte* (2005/2006) (On the Edge of the Cities), *Ehre* (2010/11) (Honor), *Ich gehe jetzt rein* (2008) (I'm Going in Now), and *SPUREN – Die Opfer der NSU* (2020) (Traces - the NSU victims). She has worked as editor on several films, including Ulrike Ottinger's *Taiga* (1991/92) and Christian Petzold's *Das Warm Geld* (The Warm Money) (1992). In 2015 she finished her first feature film script, *Die Türsteherin* (The Doorwoman). Bademsoy has received numerous awards for her films, including the Documentary Film Award of the Innsbruck International Film Festival in 2007 and the Best Documentary Award of the Documentary & Short Film Competition, Boston, in 2012. Aysun Bademsoy was a resident at Tarabya Cultural Academy from July to September 2015 and in June 2016.



Photo: Ünsal İçöz

Mehtap Baydu

Mehtap Baydu, born in Bingöl, Turkey, lives and works in Berlin. After studying fine arts/sculpture at Erciyes University, Kayseri, and Hacettepe University, Ankara, she completed her degree at the Kassel Art Academy, where she was a master's student in Dorothee von Windheim's class. Baydu became known for her performance and installation works, in which she focuses on gender roles and sensitive religious and political issues in multi-cultural contexts. She also uses the media of sculpture and photography as artistic means of expression. Her works have been featured in many solo and group exhibitions, including *State and Nature* (Baden Baden, 2021), *Alone Together* (STUK, Leuven, Belgium, 2020), *DE-HEIMATIZIERUNG* (4th Berliner Herbstsalon, 2019), *Words Are Very Unnecessary* (Arter, Istanbul, 2019-2020), *Cuma* (Edition Block, Berlin, 2017-2018), *Şimdinin Peşinde* (Istanbul Modern, 2018-2020), *Dérnk* (Badischer Kunstverein, 2018), *Papierrepublik* (Paper Republic) (Art International Istanbul, 2015), and at venues such as the Künstlerhaus Stuttgart (2014) and Kunsthalle Fridericianum, Kassel (2009). Mehtap Baydu was a resident at Tarabya Cultural Academy from February to September 2020.



Photo: Birgit Kaulfuss

Sivan Ben Yishai

Sivan Ben Yishai grew up in Jerusalem and studied drama writing and directing

in Tel-Aviv. Starting out as a director who sometimes writes, ten years later and 3,000 kilometers from Jerusalem, she now mainly writes. She has lived in Berlin since 2012, writes in English and is translated by the author and poet Maren Kames. Her plays have been premiered at the Gorki Theater and Deutsches Theater Berlin, National-theater Mannheim, where she was also house author, Munich Kammerspiele, Schauspiel Dortmund and other theaters. Her play *LIEBE/Eine argumentative Übung* (LOVE/An Argumentative Exercise) was invited to take part in the competition for the Mülheim Dramatist Prize 2020. Sivan Ben Yishai was a resident at Tarabya Cultural Academy from February to May 2020.



Photo: Bernhard Ludewig

Miraz Bezar

Miraz Bezar is a filmmaker and writer. He studied directing at the German Film and Television Academy Berlin (DFFB) and produced his first feature film *Min Dit – Die Kinder von Diyarbakır* (Min Dit – The Children of Diyarbakır) in 2009, which premiered at the International Film Festival in San Sebastian and won the Youth Award. Another 13 awards worldwide followed. In addition, Bezar was nominated for the German Film Prize 2011 as best screenwriter. In the theatre, he has been working with the Ballhaus Naunynstrasse Theatre, the Maxim Gorki Theatre in Berlin and the Landgraf concert management team since 2008. In 2009 he adapted the novel *Das Märchen vom letzten Gedanken* (The Story of the Last Thought) by Edgar Hilsenrath, and in 2012 the play *§301 – Die beleidigte Nation* (§301 – The Offended Nation) about the murder of the Armenian

journalist Hrant Dink. In 2019 he staged the theatre adaptation of *Aus dem Nichts* (In the Fade) and won the INTHEGA Prize "Die Neuberin". In autumn 2020 he staged Ferdinand von Schirach's *Gott* (God). Bezar lives in Berlin. Miraz Bezar was a resident at the Tarabya Cultural Academy from October 2014 to April 2015 and from September to November 2015.



Photo: Dawin Meckel

Ketan Bhatti

Ketan Bhatti, born in 1981, is a composer and percussionist who crosses the boundaries between different genres and cultural worlds. His works range from contemporary chamber music to experimental music and dance theater, stage and film music to electronic, hip-hop-based productions. Since 2003 he has been composing regularly with his brother Vivan Bhatti for productions by the director Nuran David Çaliş and others at Deutsches Theater Berlin and the Cologne Schauspiel. Ketan and Vivan Bhatti's music theater pieces are based on collaborations with authors such as Feridun Zaimoğlu and Roland Schimmelpfennig, ask questions about integration and exclusion, and have been premiered and performed at various venues, including the Neu Kölln Opera, the Tischlerei – Deutsche Oper Berlin and the Hanover State Opera. Since 2009 the brothers have also been composing and producing the music for the shows of the Berlin urban dance company *Flying Steps*. For the concert *Klanggestalten* featuring Simon Stockhausen, Bhatti was awarded the Karl Hofer Prize 2008. With Cymin Samawatie, he founded the Trickster Orchestra in 2013 as a chamber orchestra for contemporary, trans-traditional soundscapes and

experimental methods of development. Ketan Bhatti was a resident at Tarabya Cultural Academy from January to June 2017.



Photo: Gerald Zörner

Nico Bleutge

Nico Bleutge, born in 1972 in Munich, has been working as a freelance author since 2001. Most recently he has published the volume of poems *nachts leuchten die schiffe* (Ships Glow at Night) and the volume of essays *Drei Fliegen* (Three Flies). In 2012 the opera *Wasser* (Water), for which he wrote the libretto, premiered at the Munich Biennale. His work has received various awards, including the Erich Fried Prize (2012), the Kranichsteiner Literature Prize (2017) and the residency at the German Academy Rome Villa Massimo (2018/2019). Nico Bleutge was a resident at Tarabya Cultural Academy from November 2013 to April 2014.



Photo: Linda Rosa Saal

Shulamit Bruckstein Çoruh

Shulamit Bruckstein Çoruh, a.k.a. Almút Sh. Bruckstein is a thinker, curator, theorist, author and art critic. She is the author of *House of Taswir - Doing and Undoing Things: Notes on Epistemic Architecture (s)* and founder of *House of Taswir*, a.k.a. *Taswir* projects, an international platform for artistic research and diasporic forms of thinking. Bruckstein has held professorships for philosophy and cultural theory in Berlin, Jerusalem and Basel. She has curated international

exhibitions such as *Taswir. Pictorial Mappings of Islam and Modernism at Martin-Gropius-Bau, Berlin* (2009) and *Wednesday Society. The Couch of Meret O.* as part of the 16th International Istanbul Biennale (2019). Her open work installation *Meine Kleine Mnemosnye* (My Little Mnemosnye) in Berlin combines the format of an art and thinking space with the traditions of the salon, the Jewish school, the suq and the private cabinet. In 2021, she conducted in this thinking space an eleven-part series of talks with guests from the fields of art, philosophy and psychoanalysis on the topic of "Salon of Empty Spaces: Voices of Jewish Intellectuality". She lives and works in Berlin and Istanbul. Shulamit Bruckstein Çoruh was a resident at Tarabya Cultural Academy from September 2018 to April 2019.



Photo: Costa BelLibesakis

Nuran David Çaliş

Nuran David Çaliş was born in 1976 in Bielefeld, the son of Armenian-Jewish immigrants from Turkey. He worked as a bouncer, studied directing at the Otto Falckenberg School in Munich and produced music clips for hip-hop bands. He now works as a director, playwright, and screenwriter. He has received numerous prizes for his works and productions, including the 2006 Bavarian Art Prize in the literature section. In 2008 his first feature film, *Meine Mutter, mein Bruder und ich* (My Mother, My Brother and Me), was released, in 2010 he filmed Frank Wedekind's *Frühlings Erwachen* (Spring Awakening) for ZDF, and in 2012 Georg Büchner's *Woyzeck*. In 2011 S. Fischer published Çaliş's first novel, *Der Mond ist unsere Sonne* (The Moon

is Our Sun). Most recently, on the 10th anniversary of the nail bomb attack in Cologne's Keupstraße, he developed together with residents of the street and those affected by the bombing *Die Lücke – Ein Stück Keupstraße* (The Gap – A Play about the Keupstraße) for the Schauspiel Cologne; the work caused a sensation. Çaliş lives in Munich. Nuran David Çaliş was a resident at Tarabya Cultural Academy from December 2014 to April 2015.



Photo: Ayda Meryem Çatak

İlker Çatak

İlker Çatak, born in 1984 in Berlin, graduated from high school in Istanbul and then studied film and television directing in Berlin and Hamburg. His graduation film, *Sadakat*, received numerous international awards and was given the Gold Student Oscar in 2015. Çatak's feature film debut followed in 2016, an adaptation of the award-winning youth novel *Es war einmal Indianerland* (Once Upon a Time in Indianerland). In 2019, his second feature film, *Es gilt das gesprochene Wort* (The spoken word counts), followed and was awarded the prize for the Best Screenplay at the Munich Film Festival and bronze for the Best film at the German Film Prize. Çatak's third feature film, *Räuberhände* (Robber Hands), will be released in German and Turkish cinemas in 2021. He directed television for the first time with *TATORT – Borowski und der gute Mensch* (2021) (Crime Scene – Borowski and the Good Man). In addition to writing and directing, Çatak also teaches filmmaking and has taught at universities in the USA, Germany, Turkey, Japan, Italy and Greece. İlker Çatak was a resident at Tarabya Cultural Academy from October to December 2017.



Photo: privat

Neco Çelik

Neco Çelik, born in 1972 in Berlin, is a director and author. In addition to documentaries and short films, he has made the feature films *Alltag* (Everyday) (2002) and *Urban Guerillas* (2003). In 2004 the *FAZ am Sonntag* awarded him the title of the "Spike Lee of Kreuzberg." In 2005 he shot in Istanbul his first Turkish-language film, *Kısık ateşte 15 dakika*. Since 2006 he has directed drama, opera and dance theater, beginning with Feridun Zaimoğlu's and Günter Senkel's *Schwarze Jungfrauen* (Black Virgins) at HAU Hebbel am Ufer, Berlin, and followed in 2007 by *Romeo and Juliet*. Engagements have also led him to other theaters, including the Munich Kammerspiele, Schauspielhaus Bochum, Berlin State Opera and Braunschweig State Theater. In 2011, his first work as an opera director, Ludger Vollmer's *Gegen die Wand* (Head-On), based on the film of the same name by Fatih Akin, was performed at the Stuttgart State Opera and awarded the German Theater Prize "Faust" in the category of music theater. Most recently, Çelik shot his five-part television series *Crews & Gangs* (RTL2), which is broadcast on joyn.de. He is a consultant on questions of visual staging for companies such as Daimler AG and for state institutions such as the Federal Agency for Civic Education and the Foreign Office. Neco Çelik was a resident at Tarabya Cultural Academy from March to November 2016.



Photo: Innsbruck International/Mia Maria Knoll

Isaac Chong Wai

Isaac Chong Wai, an artist from Hong Kong, completed a BA in fine arts at the Hong Kong Baptist University in 2012 and a master's degree in art in public spaces and new artistic strategies at the Bauhaus University Weimar in 2016. Using the resources of performance, video, photography, art in public space and multimedia, he treats collectivism and individualism, geopolitics, migration, war, militarism, racism, identity politics and publicness. He has had solo exhibitions at Bilsart, Istanbul (2021), Blindspot Gallery, Hong Kong (2019), Zilberman, Berlin and Istanbul (2019), Kunstraum Munich (2018), the Goethe-Institut Hong Kong (2018) and the Bauhaus Museum Weimar (2016). His works have been shown at the Innsbruck Biennale (2020), National Museum of Modern and Contemporary Art MMCA, Seoul (2020), Times Museum, Guangdong (2019), Museum of Contemporary Art MOCA, Taipei (2019), M + Museum in Hong Kong (2018), House of World Cultures HKW, Berlin (2017), Maxim Gorki Theater, Berlin (2015), and the Biennale for Young Art at the Museum of Moscow (2014). Isaac Chong Wai lives in Berlin. Isaac Chong Wai was a resident at Tarabya Cultural Academy from October 2020 to January 2021.



Photo: Linda Rosa Saal

Max Czollek

Max Czollek is an author and lives in Berlin. He is a member of the G13 poetry collective and co-editor of the magazine *Jalta – Positionen zur jüdischen Gegenwart* (Jalta – Positions on the Jewish Present). Verlagshaus Berlin has published his volumes of poetry *Druckkammern* (Pressure Chamber) (2012), *Jubeljahre* (Jubilee Years) (2015) and *Grenzwerte* (Limit Values) (2019); Carl Hanser, the essays *Desintegriert Euch!* (Disintegrate Yourselves!) (2018) and *Gegenwartsbewältigung* (Coming to Terms with the Present) (2020). His theater works have been performed throughout the German-speaking world, most recently at Culture) (2020). Max Czollek was a resident at Tarabya Cultural Academy from March to May 2018.



Photo: Hervé Thouroude

Silvina Der-Meguerditchian

Silvina Der-Meguerditchian, born in 1967 in Buenos Aires, lives and works in Berlin. In her artistic work, she deals with questions of the burden of national identity, the role of minorities in society and the potential of a "space in-between." Reconstructing the past and building archives are a common thread in her artistic research. Among her most important group exhibitions are *Fokus Istanbul* (Martin-

Gropius-Bau, Berlin, 2005), *Armenity* (Armenian Pavilion at the 56th Venice Biennale), which was awarded the Golden Lion for the best national representation (2015), and *Hello World. Revision einer Sammlung* (Hello World. Revision of a Collection) (Hamburger Bahnhof – Museum für Gegenwart – Berlin, 2018), a critical examination of the collection of the Berlin National Gallery and its predominantly western orientation. At the 2020 Sharjah International Film Festival she received a special award in the documentary category for her film *The Wishing Tree*. In 2021 she was awarded the Falkenrot Prize. In January 2021, Verlag für Moderne Kunst, Vienna, published her first comprehensive catalogue. Silvana Der-Meguerditchian was a resident at Tarabya Cultural Academy from May to October 2014 and from September to October 2015.



@Turgay Doğan

Turgay Doğan

Turgay Doğan, born in 1974 in Gelsenkirchen, decided to become a freelance artist after an “incomplete” degree in physics. Since then he has been commuting between the Ruhr area and Istanbul and working as an actor, director and playwright. In Istanbul he founded the acting collective Gnlév, was its artistic director and staged his own texts. Doğan’s writing activities include numerous translations from German (Richter, Brecht, Schimmelpfennig) into Turkish. In 2015 he was voted Best Playwright by the Turkish magazine Neues Theater, and he can be seen as an actor in various cinema and film productions (including the ARD series Mordkommission Istanbul). He also works regularly as a lecturer for the Goethe-Institut Istanbul. Doğan has received many international short

film awards for his work as a screenwriter. His production of Brecht’s *Mother Courage and her Children* was shown at the Gera/Landestheater Altenburg (Theater and Philharmonic Thuringia) in the 2016/17 season in the main house. Turgay Doğan was a resident at Tarabya Cultural Academy from October 2020 to January 2021.



Photo: Ute Döring

Kurt Drawert

Kurt Drawert, born in 1956 in Hennigsdorf (Brandenburg), has lived as a freelance writer of poetry, prose, drama, and essays in Darmstadt since 1996, where he also heads the Center for Youth Literature. He has most recently published the monograph *Schreiben. Vom Leben der Texte* (Writing. On the Life of Texts) (2012), *Was gewesen sein wird. Essays 2004–2014* (What Will Have Been. Essays 2004–2014) (2015), the poem *Der Körper meiner Zeit* (The Body of My Time) (2017) and the novel *Dresden. Die zweite Zeit* (Dresden. The Second Period) (2020), all with C. H. Beck in Munich. He has received numerous awards, including the Leonce and Lena Prize (1989), Meran Poetry Prize (1993), Ingeborg Bachmann Prize (1993), Uwe Johnson Prize (1994), Villa Massimo Residency (1995), Nikolaus Lenau Prize (1996), Rainer Malkowski Prize (2008), Werner Bergengruen Prize (2013), Robert Gernhardt Prize (2014), Lessing Prize of the Free State of Saxony (2017) and Georg Christoph Lichtenberg Prize (2020). He is a member of the German Academy for Language and Poetry (since 2014) and the Saxon Academy of the Arts (since 2018). Kurt Drawert was a resident at Tarabya Cultural Academy from March to November 2014 and May to June 2015.



Photo: Sedat Mehder

Regine Dura

Regine Dura is a director, writer, and playwright. After studying theater/film studies, German literature and art in Frankfurt am Main and video at the Berlin University of the Arts, she worked in Berlin and London for, among others, the European Film Academy and Wim Wender’s production company. She has worked on film and radio productions for ZDF/ARTE, WDR and SWR. Her documentary *Weißes Blut* (White Blood) was invited to the Max Ophüls Prize competition in Saarbrücken. Since 2000, Dura has been working with Hans-Werner Kroesinger. She has been in charge of play development/concept/text since 2019, and has also co-directed and developed many productions, including *Schwarze Ernte* (Black Harvest) (HAU Hebbel am Ufer, Berlin), *Die 40 Tage des Musa Dagh* (The 40 Days of Musa Dagh) (Maxim Gorki Theater, Berlin), *Mythos Voest* (Landestheater Linz), *Brennende Erde* (Burning Earth) (Drama Leipzig), *Westwall* (State Theater Mainz) and *Saal 600* (Hall 600) (State Theater Nuremberg), and she was invited to the 2016 Theater Meeting with *Stolpersteine Staats theater* (Stumbling Block State Theater) (Staatstheater Karlsruhe). She has led theater workshops in Hong Kong, Beijing, Sarajevo and Istanbul and received numerous grants such as the Research Grant of the Berlin Senate and a residency at Villa Kamogawa (Kyoto). Regine Dura was a resident at Tarabya Cultural Academy in April and August 2013 and March to April 2014.



Photo: Nihad Nino Pušić

Nezaket Ekici

Nezaket Ekici, an internationally known performance artist, lives and works in Berlin and Stuttgart. Born in 1970 in Kırşehir, she immigrated to Germany with her family at the age of three. She studied sculpture at the Academy of Fine Arts in Munich and received a master’s degree in art education from the University of Munich. At the University of Fine Arts in Braunschweig, she was a master class student of Marina Abramović in the field of performance (graduated in 2004). She has presented more than 250 different performances and installations in more than 60 countries on four continents in over 170 cities, museums, galleries and at biennials. In 2016/17, Ekici was awarded the Rome Prize of the German Academy Rome Villa Massimo, in 2018 the Paula Modersohn-Becker Art Prize, and in 2020 the Cultural Exchange Grant of the State of Berlin for Fine Arts: ISCP New York. Nezaket Ekici was a resident at Tarabya Cultural Academy from December 2013 to October 2014.



Photo: Monique Ulrich

Stefan Endewardt

Stefan Endewardt’s artistic work moves in the tension between art, architecture, and cultural education. Using “forms of materialized thinking,” he examines the complexity of urban spaces, social structures and the interactions between structure and action. Endewardt’s artistic practice



also includes collaborative installations and participatory strategies. He is a member of the SuperFuture art laboratory. Since 2008 he has been heading the art and project space “Kotti-Shop” in Berlin, Kreuzberg. Endewardt lives and works in Berlin. Stefan Endewardt was a resident at Tarabya Cultural Academy from October 2019 to January 2020.



Photo: Gregory Massat

Anil Eraslan

Anil Eraslan, born in 1981 in Turkey, studied classical and New Music, jazz and improvisation, at the Strasbourg Conservatory, France. Between 2012 and 2015, he was artist-in-residence at various institutes in Berlin, New York and Strasbourg. After releasing his first solo album, Absorb, he began taking part in many festivals in Europe. Eraslan has performed with ensembles such as Klub Demboh, Ap Lla, Trickster Orchestra, Eponj, ‘H’, Sousta Politiki and with many other international musicians. In addition to his musical projects, he also works as a filmmaker. Anil Eraslan was a resident at Tarabya Cultural Academy from February to September 2020.



Photo: privat

Annika Eriksson

Annika Eriksson, a Swedish-born video artist and photographer, has lived in Berlin since 2002. Her work questions the perception of time, power structures and outdated visions of society. A frequent starting point is the debate about public space and the structures

that regulate it. Her recent solo exhibitions and commissioned works include *Shelter*, The Holding Environment (Bonner Kunstverein, 2021), *ANIMAL* (Tate Liverpool, 2019), *Cat Portrait and Other Works* (Kunstthall Oslo, 2018), *The Social* (Moderna Museet Malmö, 2017), *In Preparation for a Psychodrama* (Public Art Agency Stockholm, 2015), and *I am the dog that was always here* (loop) (13th Istanbul Biennale, 2013). Group exhibitions in which she has participated include *A Hypothetical Show for a Closed Museum* (M Show Museum, Beijing, 2020), *Survival Kit* (Latvian Centre for Contemporary Art, Riga, 2017), *Future Light* (Vienna Biennale, 2015), and *Menagerie* (Australian Centre for Contemporary Art, Melbourne, 2014). She has been a professor at Umeå Academy of Fine Arts in Sweden since 2020. Annika Eriksson was a resident at Tarabya Cultural Academy from October 2012 to July 2013.



Photo: Esra Rotthoff

Nurkan Erpulat

Nurkan Erpulat, born in 1974 in Ankara, studied acting in Izmir and directing at the Ernst Busch Academy of Dramatic Arts in Berlin. His directing projects include *Jenseits – Bist Du schwul oder bist Du Türke?* (Beyond – Are You Gay or Are You Turkish?) (2008) at HAU Hebbel am Ufer, Berlin; an adaptation of Kafka’s *The Castle* (2011) at Deutsches Theater Berlin; and Maxim Gorki’s *Children of the Sun* (2012) at Volkstheater Vienna. In 2011 he staged the play *Verrücktes Blut* (Crazy Blood), developed with Jens Hillje, at Ballhaus Naunynstraße in Berlin, which was selected for the Berlin Theater Meeting and the Mülheim Theater Festival in that same year. *Theater heute* chose *Verrücktes Blut* as Play of the Year and

Erpulat as Young Director of the Year. From 2011 to 2013 he was in-house director at Düsseldorf Schauspielhaus. He is currently in-house director at Maxim Gorki Theater, where he has staged several productions, including Olga Grjasnowa's *Die juristische Unschärfe einer Ehe* (The Legal Haziness of a Marriage), Tina Müller's *Love It or Leave It!*, and *Jugend ohne Gott* (Youth without God) (based on Ödön von Horvath's novel). This year he will direct his first opera, Jules Massenet's *Werther*, and head the directing department at the Academy for Performing Arts, Bavaria. Nurkan Erpulat was a resident at Tarabya Cultural Academy from December 2012 to January 2013 and from October 2015 to June 2016.



Photo: privat

Esra Ersen

Esra Ersen studied at the Faculty of Fine Arts at the Marmara University in Istanbul and completed a post-graduate program at the École Supérieure des Beaux-Arts in Nantes. In her research-based practice, she treats questions of history and historical perspectives and their reverberations over time in everyday culture, education, and cultural symbols. National identities and the mechanisms of their construction are recurring motifs in her work, in which she seeks to bridge the gap between oral tradition and collective memory, between micro-history and macro-history. She meets her chosen questions with a cheerful subversiveness to make the multi-layered, sometimes contradictory aspects of our social reality visible. She has participated in numerous exhibitions, including the 14th Istanbul Biennale, Istanbul (2015), the 277th São Paulo Biennale (2006), the 4th Liverpool

Biennale (2006), the 4th Kwangju Biennale (2002), and Manifesta 4, Frankfurt am Main (2002). She has also received many prizes and grants, including the 2019–2020 Rome Prize of the Villa Massimo. Ersa Ersen was a resident at Tarabya Culture Academy from September to November 2015.



Photo: Linda Rosa SaaI

Özgür Ersoy

Özgür Ersoy, born in 1977 in Erzincan, studied in Izmir at the Bağlama Conservatory for Turkish Music and has lived in Berlin since 1999. He has performed in numerous projects, including the family concert *Mr. Sax* in Anatolia at the Bielefeld Philharmonic, which was composed for the Turkish instruments bağlama and mey. As a soloist, he has played at well-known venues such as the Konzerthaus Berlin, Hagen Philharmonic, Bielefeld Philharmonic, Württemberg Chamber Orchestra Heilbronn, Cemal-Reşit-Rey Concert Hall, and Bellevue Palace. His more recent projects include *Die Bremer Stadtmusikanten* (The Town Musicians of Bremen) at the Berlin Comic Opera and the film music for Berlin, I Love You. In addition to his musical work, he has also been since 2013 an author. Özgür Ersoy was a resident at Tarabya Cultural Academy from June to August 2018 and July 2020.



Photo: privat

Theo Eshetu

Theo Eshetu, born in 1958 in London, spent his childhood between Ethiopia, Senegal, and Italy, and today he lives in Berlin. Since graduating in 1981 from North East London Polytechnic with a degree in communications design, he has worked on a range of new media formats, spanning from documentaries and experimental films to video installations and photography. His works have been shown internationally, including at the Shanghai Biennale (2017), Documenta14 in Athens and Kassel (2017), Dak'Art (2016), and the 2011 Venice Biennale. His installation *Till Death Us Do Part* (1980s) has become part of the permanent collection of MoMa, New York. In 2019 he had a solo exhibition, *Faces and Places* (2019), at Akbank Sanat in Istanbul; in 2020 he developed a work for the Gwangju Biennale; and in 2021 his film *The Moving Museum* will be presented at the Humboldt Forum, Berlin. Eshetu is a fellow of the Smithsonian Institute in Washington DC. At Tarabya, he shot the film *Europa and the Bull with Antelope Horns* (AT) with Judith Rosmair. Theo Eshetu was a resident at Tarabya Cultural Academy from October to December 2016, from September to November 2017 and from July to August 2018.



Photo: Alexander Paul Englert

Gerhard Falkner

Gerhard Falkner, born in 1951, is one of Germany's most important contemporary poets. He has published numerous volumes of poetry, including *Hölderlin Reparatur* (Hölderlin Repair), for which he received the Peter Huchel Prize in 2009, and *Ignatien* (2014). In 2008 he was awarded the Kranichstein Literature Prize for his novella *Bruno*. Following residencies at Villa Massimo/Casa Baldi and Akademie Schloss Solitude, he was a resident at Villa Aurora in Los Angeles in 2014. His novels *Apollo-kalyse* (2016) and *Romeo oder Julia* (Romeo or Julia) (2017) were critically acclaimed and stood on the long and shortlists of the German Book Prize. In 2017, he published *Bekennerschreiben: Essays, Reden, Kommentare, Interviews und Polemiken* (Letter of Confession: Essays, Speeches, Commentaries, Interviews and Polemics). His most recent volume of poetry, *Schorfheide. Gedichte en plein air* (Schorfheide. Poems en plein air) (2019), was selected as Book-of-the-Week or Month by many media. Falkner lives in Berlin and Bavaria. Gerhard Falkner was a resident at Tarabya Cultural Academy from October 2012 to July 2013.



Photo: Graz Diez

Adrian Figueroa

Adrian Figueroa is a German theatre director and filmmaker. In 2009 he

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completed his master's degree at the Central School of Speech and Drama in London. Since 2010 he has made various films nationally and internationally, including the documentary *Die Lücke – Der NSU-Bombenanschlag von Köln* (The Gap – The NSU bomb attack in Cologne) about the NSU nail bomb attack in Cologne's Keupstrasse. In the prison theatre project "aufBruch" he realizes theater projects in Berlin penal institutions. His work as a theater director has taken him to many stages, including the Deutsche Theater Berlin, Düsseldorf Schauspielhaus, Staatsschauspiel Dresden and Maxim Gorki Theater, Berlin. *Anderswo* (Elsewhere), a portrait of prison inmates at Tegel Prison in Berlin, premiered at the Hof International Film Festival in 2017 and was awarded Best Documentary Medium/Short at the Achtung Berlin Film Festival in 2018. His theatre production *Aurora*, based on interviews with drug users, their relatives and therapists, premiered in December 2019 at HAU Hebbel am Ufer in Berlin and was nominated for the Friedrich Luft Prize. In 2021 his short film *Proll!* won the German competition at the International Short Film Festival in Oberhausen. Adrian Figueroa was a resident at Tarabya Cultural Academy from January to April 2019.



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Lucy Fricke

Lucy Fricke, born in 1974 in Hamburg, initially worked in the film and cinema industry before studying at the German Literature Institute in Leipzig. She has published four novels to date and received numerous awards for her work. Before her residency at Tarabya Cultural Academy, she had been a resident at Ledig House in New York, Villa Kamogawa in Kyoto and Casa Baldi

in Olevano Romano. In 2012 she was invited to the International Writing Program at the University of Iowa. Her novel *Töchter* (Daughters) received the Bavarian Book Prize 2018; it has been translated into seven languages and filmed for the cinema. Her new novel will be published by Claassen in spring 2022. Fricke lives in Berlin. Lucy Fricke was a resident at Tarabya Cultural Academy from January to April 2019 and from August to September 2020.



Photo: Enis Yücel

Isabella Gerstner,

Isabella Gerstner, born in 1980 in Ellwangen, is a visual artist and lives in Berlin. In her artistic practice, she explores grinding processes, friction, shifts in facts and tricks, which she searches out in the everyday actions and uses of public space. She creates objects, site-specific installations and designs action spaces which, as abstract surfaces of friction, cite the status quo of their surroundings and at the same time carry them to absurdity. After studying pedagogy and cultural studies, she studied sculpture and intermedia design, completing a master's program at the Institute for Art in the Context of the University of the Arts, Berlin. She has received several grants, including from the Cusanuswerk for work stays in Rotterdam and Paris and from the Baden-Württemberg Art Foundation. During her stay at Tarabya Cultural Academy, she worked in an abrasives factory. In her current project, she is developing and designing interwoven images of the edges of the Bosphorus. Isabella Gerstner was a resident at Tarabya Cultural Academy from January to May 2017 and from January to April 2018.

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Dieter Giesing

Dieter Giesing, born in 1934 in Memel (now Klaipėda/Lithuania), is a director. He gained his first theater experience after studying in Tübingen and Munich as an assistant director to Erwin Piscator. In 1964 Giesing made his debut as a director at the Munich Kammerspiele, where he was a director and, under general administrator August Everding, senior director from 1968 to 1971. During the general directorship of Ivan Nagel, Giesing was acting director of the Hamburg Schauspielhaus from 1972 to 1976. Since then he has been a freelance director and worked at many theaters, including the Munich Residenztheater, Schauspielhaus Zürich, Staatstheater Stuttgart, Freie Volksbühne Berlin and the Vienna Burgtheater. His productions of David Mamet's *Glengarry Glen Ross* at the Munich Residenztheater and Lars Norén's *Dämonen* (Demons) and Isaac Babel's *Sunset* at the Burgtheater were selected for the Berlin Theater Meeting. In December 2019 he staged his first opera, Tchaikovsky's *Eugen Onegin*, at the Klagenfurt City Theater. Dieter Giesing was a resident at Tarabya Cultural Academy from September to November 2013.



Photo: privat

Matthias Göritz

Matthias Göritz is an award-winning poet, translator, and novelist. He has published numerous books, including the volumes of poetry *Loops* (2001), *Pools* (2006), *Tools* (2012), Turkish (2016), and *Spools* (2021); the stories *Im Hospital* (In Hospital) (with photographs by Ramune Pigagaite, 2008), *Shanghai Blues* (with photographs by Vanja Vukovic, 2015) and *Amerika* (with photo work by Michael Eastman, 2021); and the novels *Der kurze Traum*

des Jakob Voss (The Short Dream of Jakob Voss) (2005), *Träumer und Sünder* (Dreamers and Sinners) (2013, Turkish 2018) and *Parker* (2018). His works have been translated into many languages, and he has translated the works of other writers, including John Ashbery, Rae Armantrout, Mary Jo Bang, Volha Hapeyeva and Aleš Šteger. With Khetan Bhatti, Göritz initiated the Divan Berlin-Istanbul, which, under the artistic direction of Efe Duyan, Matthias Göritz, Khetan Bhatti and Cymin Samawaite, brought together Turkish and German poets and musicians for several concerts in Berlin and Istanbul in 2018. He currently teaches as Professor of the Practice in Comparative Literature at Washington University in St. Louis. *Parker* and *Spools oder Reisen ins Perfekt der Träume* (Spools or Journeys in the Perfect of Dreams) will soon be published in Turkish translation. Matthias Göritz was a resident at Tarabya Cultural Academy from October 2015 to February 2016, from June to August 2017 and from June to July 2018.



Photo: Valeria Mitelman

Olga Grjasnowa

Olga Grjasnowa, born 1984 in Baku, Azerbaijan, has so far published four novels and one non-fiction book on multilingualism. For her highly acclaimed debut novel, *Der Russe ist einer, der Birken liebt* (All Russians Love Birch Trees) (2012), she was awarded the Klaus-Michael Kühne Prize and Anna Seghers Prize. This book was followed in 2014 by *Die juristische Unschärfe einer Ehe* (The Legal Haziness of a Marriage) and in 2017 by *Gott ist nicht schüchtern* (God Is Not Shy). Most recently she published the novel *Der verlorene Sohn* (The Prodigal Son) (2020) and *Die*

Macht der Mehrsprachigkeit. Über Herkunft und Vielfalt (The Power of Multilingualism. On Origins and Diversity) (2021). Her works have been translated into 15 languages, adopted for the stage and the radio, received numerous awards, and made into films. Olga Grjasnowa was a resident at Tarabya Cultural Academy from June to December 2016.



Photo: Tal Sterngast

Ulrich Gutmair

Ulrich Gutmair studied history and journalism at the Free University of Berlin. He has been writing about history, pop culture and literature for daily newspapers and magazines for over twenty years. Gutmair has been the culture editor of the *taz* since 2007. In his book *Die ersten Tage von Berlin. Der Sound der Wende* (The First Days of Berlin. The Sound of Change), published by Klett-Cotta in 2018, he portrays the anarchic years in the city after 1989. He lives and works in Berlin. Ulrich Gutmair was a resident at Tarabya Cultural Academy from October 2019 to January 2020 and from July to August 2020.



©Manaf Halbouni

Manaf Halbouni

Manaf Halbouni, born in 1984 in Damascus, lives and works as an artist in Berlin and Dresden. He studied sculpture at the University of Fine Arts in Damascus and at Dresden Univer-

sity of Fine Arts and was a master's student of Eberhard Bosslet from 2014 to 2016. His solo exhibitions and art projects in public space include *OST WIND*, (Kunsthalle St. Annen, Lübeck, 2020), *LEVEL3* (Zilberman Gallery Berlin, 2020), *Rubble Theater*, (Glasgow, 2019), *Monument* (Dresden and Berlin, 2018) and *Nowhere is Home* (Museum of Fine Arts Leipzig, 2016). Group exhibitions he has participated in include *How the Light Gets In* (Johnson Museum of Art Ithaca, 2019), Havana Biennale de Cuba (2019), 3rd Berliner Herbstsalon (2017), *ASYLUM* (Bielefelder Kunstverein, 2016) and *SYRIE CRIS-ACTION* (Institut du monde arabe Paris, 2014). He has received numerous prizes, most recently the HAP Grieshaber Prize from VG Bild-Kunst. Manaf Halbouni was a resident at Tarabya Cultural Academy from October 2019 to January 2020.



Photo: Steffen Baraniak

Nino Haratischwili

Nino Haratischwili, born in 1983 in Tbilisi, is an author and theater director, and studied film directing at the State Film and Theater Institute in Tbilisi and theater directing at the Hamburg Theater Academy. In 2010 she was awarded the Adelbert von Chamisso Prize. Her debut novel, *Juja* (2010), was nominated for the longlist of the German Book Prize, the shortlist of the ZDF-aspekte Literature Prize and the hotlist of independent publishers. In 2011 she won the Buddenbrookhaus Lübeck's Debut Award. In the same year, she was awarded the Hotlist of Independent Publishers's Prize for *Mein sanfter Zwilling* (My Gentle Twin). For her novel

Das achte Leben (Für Brilka) (The Eight Life (For Brilka)) (2014) she received the Grenzgänger Grant of the Robert Bosch Foundation, the 2015 Prize of the Cultural Committee of German Business, the 2016 Anna Seghers Prize, the 2017 Lessing Grant of the City of Hamburg, and the 2018 Bertold Brecht Prize. In 2019 she was awarded the Schiller Memorial Prize. Her novel *Die Katze und der General* (The Cat and the General) was published in 2018 and was on the shortlist of the German Book Prize. Her new novel will be published in 2022 by the Frankfurter Verlagsanstalt. Nino Haratischwili was a resident at Tarabya Cultural Academy from September to October 2016 and from October to November 2017.



Photo: Linda Rosa Saal

Jasmin İhraç

Jasmin İhraç, choreographer and dancer, born in Cologne, lives and works in Berlin. Parallel to her sociology studies at the Free University of Berlin, she studied contemporary dance, context, and choreography at the Inter-University Center for Dance in Berlin (HZT). Her work has been performed at the Volksbühne Berlin, Ballhaus Naunynstraße (*Mj'a sin-Verflechtungen/Mj'a sin-Entanglements*), Palais de Tokyo, Paris (*On Speeches*), and HAU Hebbel am Ufer (*On Confluence*). She has danced in Isabelle Schad's *Collective Jumps* and *Turning Solo*, and has worked with Alexandra Pirici (*Fluids, Signals, Aggregate*) and in various collaborations in Germany, France, and Turkey (e.g., *DO KU MAN* by Taldans). She has received several grants and sponsorships, including from the Kunststiftung NRW and the Goethe-Institut for her solo dance

project *Sahman-Grenz-Kuş* and the film *Constant Changes, Silent Witnesses*, which she developed during her residency in Istanbul. Her production *liú* premiered on the HAU4 platform in 2021. She is currently developing the piece *Kleine große Sprünge* (Small Big Jumps) as part of the program "Tanzkomplizen," and is working on various projects with Juliana Piquero, Catalina Fernández and Kadir "amigo" Memiş. Jasmin İhraç was a resident at Tarabya Cultural Academy from September to December 2018.



Photo: Jörg Reichardt

Christian Jankowski

Christian Jankowski was born in 1968 in Göttingen. His works are in the field of conceptual and performance art, for which he uses a variety of media and genres such as film, video, photography, painting, sculpture, and installation. Jankowski initiates collaborations between the visual arts and other professional worlds such as religion, politics, and entertainment. His work has been shown at numerous national and international exhibitions and biennials and is part of various collections, including those of the Metropolitan Museum, New York, the Tate, London, MOCA, Los Angeles, and Neue Nationalgalerie, Berlin. He has been a professor at the State Academy of Fine Arts in Stuttgart since 2005. Jankowski works internationally and lives in Berlin. Christian Jankowski was a resident at Tarabya Cultural Academy from December 2015 to the end of May 2016.



Photo: Monica Fritz

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Ezgi Kılınçaslan

Ezgi Kılınçaslan, born in 1973 in Besni, lives and works as an artist in Berlin. She studied at the Marmara University in Istanbul and at the University of the Arts with Katharina Sieverding in Berlin. In her work, she experiments with different media, mainly video and installations, questioning power relations and gender issues. Her more recent solo and group exhibitions include *Our Bright Future* (48 Stunden Neukölln, Berlin, 2019), *Du hättest beinah gelebt* (You Almost Lived) (solo exhibition, Apartment Project Berlin, 2018), 1st Biennale of Contemporary Art in Lebanon (2017) and *25 Karat – Goldrausch* (24 Carat – Goldrush) (Studio 1, Kunstquartier Bethanien, Berlin, 2015). Her films have been shown at international film festivals, including *Berlun* (2008) at the International Short Film Festival Oberhausen, International Film Festival Rotterdam, and the Centre for Contemporary Art, Geneva; *Er Meydan/A Place for (Brave) Men* (2009) at Rencontres Internationales Paris/Berlin/Madrid; and *Elizabeth* (version 2, 2011) at Cité internationale des arts, Paris. Ezgi Kılınçaslan was a resident at Tarabya Cultural Academy from February to June and September 2020.



©Jacques Line Illemann

Mely Kiyak

Mely Kiyak, born in 1976, lives in Berlin and has published several books, essays, plays and other texts. She writes the weekly political column “Kiyaks Deutschstunde” (Kiyak’s German Lesson) for *Zeit Online* and “Kiyaks Theater Kolumne” (Kiyak’s Theater Column) for the Maxim Gorki Theater Berlin. In 2011 she was awarded the Theodor Wolff Prize. During her stay at Tarabya, she wrote the play *Aufstand* (Uprising) about a Kurdish artist in Berlin who reflects on his life in Turkey. The play premiered at the Maxim Gorki Theater in 2014 and was shown there until 2018. In 2013 Kiyak published *Istanbul Notizen* (Istanbul Notes) (Turkish/German) and *Herr Kiyak dachte, jetzt fängt der schöne Teil des Lebens an* (Mr. Kiyak Thought that the Best Part of His Life Will Start Now), in 2018 *Haltung. Ein Essay gegen das Lautsein* (Bearing. An Essay against Being Loud). In 2020, Hanser published her latest work, *Frausein* (Being a Woman). Mely Kiyak was a resident at Tarabya Cultural Academy from June to October 2013.



Photo: Aysun Bademsoy

Franziska Klotz

Franziska Klotz, born in 1979 in Dresden, lives and works in Berlin. She studied painting at the Berlin-Weißensee School of Art and was a master class student in

2006. In 2005 she received the Max Ernst Prize. Her recent solo and group exhibitions include *Points of Resistance* (Zionskirche, Berlin, 2021), *Franziska Klotz/Patricia Ayres – Malerei und Skulptur* (Franziska Klotz / Patricia Ayres – Painting and Sculpture) (Galerie Kornfeld, Berlin, 2020), *The Youth Are Getting Restless* (Glashaus, Freiburg, 2020), *Berlin Papers in New York* (Carlton Arms Hotel, New York), *Ein Monument für Wolfgang Neuss* (A Monument for Wolfgang Neuss) (Projektraum Haus am Lützowplatz Berlin, 2019), *Franziska Klotz, Charim Events* (Vienna, 2018), *This is the Sea* (Fanø Art Museum, Denmark, 2018), *The Pleasure of Love* (City Museum, Belgrade, 2016), *BALAGAN!!!* (Max Liebermann Haus, Berlin, 2016), *Peace and Paper* (Iran Contemporary Art Biennale, 2016), *Imagination und Inszenierung* (Imagination and Staging) (Bauart Galeri, Istanbul, 2015), and the IV Moscow International Biennale for Young Art (Moscow, 2014). In 2013 the catalogue *Franziska Klotz* (ed. Galerie Kornfeld Berlin) was published, and in 2019 the catalogue *Ölregen* (ed. Q Galerie/Kulturforum Schorndorf). Franziska Klotz was a resident at Tarabya Cultural Academy from May to October 2015 and from January to February 2018.



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Ola Kolehmainen

Ola Kolehmainen, born in 1964 in Helsinki, lives and works in Berlin. As part of the first generation of the Helsinki School, he became known for his minimalist-abstract approach, which takes modern architecture of the 20th and 21st centuries as a starting point. In recent years he has turned his minimalist eye to the meta-level of art and architecture

history. The turning point came in 2014 with a commission from Borusan Contemporary Museum in Istanbul, when Kolehmainen was working with Ottoman and Byzantine sacred monuments and developed an abstract, constructive way of photographing these historically charged buildings. In 2015 the Royal Institute of British Architects awarded him the RIBA Honorary Fellowship. From December 2017 to March 2018, the Helsinki Art Museum hosted a large-scale exhibition of his works entitled *Sacred Places*. He has held 50 solo exhibitions, published five monographs, and participated in numerous group exhibitions around the world. He is currently working on new works for the 9th edition of the Beijing Biennale 2022. Ola Kolehmainen was a resident at Tarabya Cultural Academy from October 2013 to March 2014.



Photo: Martina Priessner

Nora Krahl

Nora Krahl, director, composer and cellist, lives in Berlin. Her passion is contemporary music. She has given concerts worldwide at international festivals and works with ensembles and groups such as Ensemble Resonanz, Zeitkratzer, The Octopus, She She Pop and Opera Lab. In 2016 her first music theatre work, *persona non grata*, premiered in New York. It was followed in 2018-19 by *Schattenpapier* (Shadow Paper), premiered in Istanbul and Berlin, and in 2020 by the film performance *Rabiator* in collaboration with the composer Felipe Waller. In 2021 she will stage the world premiere of the chamber opera *Kein Mythos* (No Myth) by Sara Glojnarčić in the Tischlerei of the Deutsche Oper. She has also previously worked with the director Karin Beier at the Cologne and Hamburg Theaters. Theater composition pro-

jects have taken her to Leipzig and Columbia University, New York. Another focus of her work is acoustic, electronic improvisation and composition for performances with film or dance. Krahl has received numerous grants, including from the DAAD, the Allianz Cultural Foundation, the Kunststiftung NRW and the Berlin Senate, and held residencies in Istanbul, New York, California and Basel. Nora Krahl was a resident at Tarabya Cultural Academy from March to May 2018.



Photo: Sedat Mehder

Hans-Werner Kroesinger

Hans-Werner Kroesinger, born in 1962 in Bonn, studied applied theater studies at the University of Gießen from 1983 to 1988. During this time he began to work for Robert Wilson with *Hamletmaschine* in New York, and *The Forest* in Berlin. In 1989 he was Heiner Müller’s artistic collaborator in the production of *Hamlet/Hamletmaschine* at Deutsches Theater Berlin. In 1992-93 he received a grant from Akademie Schloss Solitude. Since 1993 he has directed drama and music theater at many venues, including the Berliner Ensemble, Schauspiel Leipzig, Staatsoper Berlin, Maxim Gorki Theater, Berlin, and HAU Hebbel am Ufer, Berlin. In 1997 he took part in *documenta X* with *Don’t Look Now*. Since 2000, he has been working with Regine Dura. Their works have been selected for festivals such as Politics in Independent Theater, Impulse, De Internationale Keuze, Cultura Nova, Kunstfest Weimar and the Berlin Theater Meeting. In 2007, Kroesinger received the Brothers Grimm Prize of the State of Berlin for *Kindertransporte* (Children’s Transport) at Berlin Theater an der Parkaue. In 2012 he was visiting professor in the scenic research

course at the University of Bochum. He holds workshops at the Mozarteum Salzburg and the Bern University of the Arts. Hans-Werner Kroesinger was a resident at Tarabya Cultural Academy in April and August 2013 and from March to April 2014.

Tunçay Kulaoğlu

Tunçay Kulaoğlu, born in 1966 in Izmir, works as an author, filmmaker, playwright, curator, and translator. He is a co-founder of the post-migrant theater Ballhaus Naunynstrasse, of which he was head playwright and co-artistic director from 2008 to 2014. His short films have been shown at international festivals, and his essays and reports on German-Turkish film art have appeared in various publications. In 2015-2016, he was in charge of concept development and dramaturgy for *Love It or Leave It* at the Maxim Gorki Theater Berlin, and of production, artistic direction and dramaturgy for *Homeland Istanbul* at the Bakırköy District Theater, Istanbul. In 2017 he was co-author and playwright of *Stress* at HAU Hebbel am Ufer and curator of the 3rd Herbstsalon *Desintegriert euch!* (Destingrate Yourself!) at Maxim Gorki Theater. In 2018 he conceived the exhibition *Wir verrecken vor Lachen – 50 Jahre Karikatürkei* (We’re Dying of Laughter – 50 Years of Caricaturing Turkey) at the Kunstraum Kreuzberg/Bethanien Berlin. He is co-curator of the theater project for the NSU complex *Kein Schlussstrich!* (No Final Stroke), which, designed as a decentralized theater project, will lead to establishing a three-week event space throughout Germany in autumn 2021. Tunçay Kulaoğlu was a resident at Tarabya Cultural Academy from November 2015 to August 2016.



©Philipp Lachenmann



Philipp Lachenmann

Philipp Lachenmann, born in 1963 in Munich, after training as an architectural model maker, studied film (Hochschule für Film und Fernsehen HFF, Munich) and art history and philosophy (Ludwig-Maximilians-University of Munich) before completing postgraduate studies at the KHM Media Academy in Cologne. The conditions in which collective images are created and how they work are as much a subject of investigation in his conceptual-artistic practice as are confrontations with society, its abysses, and fractures. His works have been exhibited in many venues, including at the Shanghai Biennale; Martin-Gropius-Bau, Berlin; Museum K21, Düsseldorf; Hamburger Bahnhof – Museum für Gegenwart – Berlin; Deichtorhallen, Hamburg; and Pinakothek der Moderne, Munich. Lachenmann's cinematic works have been shown at the International Film Festival Rotterdam, San Francisco International Film Festival, New York Film Festival, and the Hong Kong International Film Festival. He has held residencies at Villa Massimo, Rome, Cité des Arts, Paris, and Villa Aurora, Los Angeles. Lachenmann works in Berlin and Los Angeles. Philipp Lachenmann was a resident at Tarabya Cultural Academy from March to August 2018 and from September to October 2020.



©Andréas Lang

Andréas Lang

Andréas Lang, born in Zweibrücken, began his artistic career in Paris; today he lives in Berlin and works with photography and video installation. His picture cycles deal with landscapes and their hidden history, including the intellectual and cultural DNA of Europe. The series *Eclipse*, about historical landscapes in the Middle East, was created in 2006–2007. In 2011 Lang started a project on (post) colonialism in Central Africa, based on research into historical material. In 2019–20 he made research trips to the Caucasus, North Africa and the Arabian Peninsula. His awards and grants include: the Advancement Award of the Brandenburg Lottery Art Award, Fine Arts Work Grant for Culture of the Berlin Senate, and Artist-in-Residence Grant of the German Federal Foreign Office and the State Association of Berlin Galleries. His most recent exhibitions include *Re-Visiting Orientalism* (Contemporary Art Gallery – Georgian National Museum, Tbilisi, 2021), *Eclipse* (Guardini Gallery and Foundation, Berlin, 2019), *So nah so fern* (So Near, So Far) (Haus am Lützowplatz Berlin, 2020), Lagos Biennale (2019), Mercosul Biennale (2018), and *Mess with Your Values* (n.b.k. Berlin, 2018). Andréas Lang was a resident at Tarabya Cultural Academy from September to December 2018 and from November to December 2020.



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Katja Lange-Müller

Katja Lange-Müller, born 1951 in East Berlin, GDR, was a typesetter and assistant nurse in psychiatry before she studied literature in Leipzig. In November 1984 she applied for an exit visa to West Berlin, where she still lives today. Lange-Müller's literary work, which is shaped by German-German history, has received numerous awards, including the Ingeborg Bachmann Prize, Alfred Döblin Prize, Wilhelm Raabe Prize, and the Kassel Literature Prize for Grotesque Humor. In 2013 she received the Kleist Prize and in 2017 the Günter Grass Prize. In autumn 2007 she published the novel *Böse Schafe* (Angry Sheep) and in autumn 2016 the novel *Drehtür* (Revolving Door). Her new novel, *Unser Ole* (Our Ole), is expected to be out in 2023. Katja Lange-Müller was a resident at Tarabya Cultural Academy from October 2013 to June 2014.



Photo: Tristan Thönissen

Julia Lazarus

Julia Lazarus is a filmmaker, artist, and curator. She studied at the University of the Arts, Berlin and at the California Institute of the Arts, Los Angeles. Her award-winning films and video works are distributed by Sixpackfilm Vienna and e-flux, Berlin/New York and have been presented at both international film festivals and exhibitions. In 2015 she received a grant from the Berlin Senate for a stay in Istanbul. In 2019

and 2021, she organized the second Radical Film Network Meeting in Berlin, where she also lives and works. For her new film, *Northern Forests*, she traveled to the shores of the Black Sea together with the environmental activist group Kuzey Ormanları Savunması (Northern Forests Defense) to shoot a documentary about the effects of the gigantic construction and infrastructure projects in the greater Istanbul area. Julia Lazarus was a resident at Tarabya Cultural Academy from May to August 2019.



©Julien Menand

Ulla Lenze

Ulla Lenze, born 1973 in Mönchengladbach, studied music education and philosophy in Cologne and now lives in Berlin. Her debut novel, *Schwester und Bruder* (Sister and Brother) (DuMont 2003), won several awards, including the Jürgen Ponto Prize for the best debut novel and a prize at the Klagenfurt Bachmann Competition. In 2008 the novel *Archau* was published by Ammann Verlag, followed in 2012 by the novel *Der kleine Rest des Todes* (What Little Remains of Death) published by Frankfurter Verlagsanstalt, and in 2015 by the novel *Die endlose Stadt* (The Endless City), which brings the metropolises of Berlin, Istanbul, and Mumbai in relation to each another. Lenze has been writer-in-residence in Damascus, Istanbul, Mumbai, and Venice, led writing workshops, and worked as a curator and moderator. Her work has received numerous awards, and in 2016 she was given the Literature Prize of the Kulturkreis der deutschen Wirtschaft for her complete work. Ulla Lenze was a resident at Tarabya Cultural Academy from May to August 2019.



Photo: Enis Yücel

Stefan Lienenkämper

Stefan Lienenkämper, born in 1963 in Meinerzhagen, studied philosophy and later, at the Hogeschool voor de Kunsten Utrecht with Henk Alkema, composition. In his music he examines the conditions of modern subjectivity in the tension between facticity and ideality. He has worked with Garth Knox, Christiane Edinger, Björn Lehmann, Irene Kurka, the Spanish National Orchestra, the Hezarfen Ensemble Istanbul, the Sonar Quartet, the SonicArt Saxophone Quartet, and the Brandenburg Symphony Orchestra. His work has been the recipient of numerous awards, including the 1st prize at the composition competition of the Spanish National Orchestra Auditorio Nacional de Música 2010 and 1st prize at the Gustav Mahler Composition Competition of the city of Klagenfurt in 2003 and 2009. Stefan Lienenkämper was a resident at Tarabya Cultural Academy from May to July 2016 and from January to February 2018.



Photo: Hyou Vielz

Hans Lüdemann

Hans Lüdemann, born in 1961 in Hamburg, lives and works as a freelance composer and musician near Cologne. He studied classical piano at the Hamburg Conservatory and learned to play jazz piano with Joachim Kühn. After studying at the Cologne University of Music and at the Banff Center in Canada, Lüdemann graduated with the first jazz concert exam in

Germany. He formed European bands such as the piano trio *ROOMS* and the Franco-German octet *TransEurope-Express*. With the African balaphonist Aly Keita in the *TRIO IVOIRE*, he forges transcultural connections with jazz and, as a solo pianist, expands the acoustic piano sound with his "virtual piano" into a microtonal instrument. He has taught at the Cologne University of Music and at the European Academy Montepulciano, and he was appointed Cornell Visiting Professor at Swarthmore College in the USA. His CD box *die kunst des trios* (the art of the trio) was awarded the ECHO Jazz Prize 2013, and the *New York City Jazz Record* voted his album *mikroPULS* one of the "Albums of the Year 2019." He performs with his ensembles and as a soloist from Berlin to Bamako, Paris, Beijing, Cape Town, and New York. Hans Lüdemann was a resident at Tarabya Cultural Academy from February to May 2021.



Photo: Linda Rosa Saal



Liliana Marinho de Sousa

Liliana Marinho de Sousa is a documentary film director who lives in Berlin. After earning her degree in pedagogy, she worked for several years with refugees, disadvantaged young people and women. She first came to documentary film through short documentary films on social issues, which she shot as a media education specialist with adolescents and young adults from 2007 to 2011 at the Wuppertal Media Project. She then began a second degree at the Dortmund University of Applied Sciences in design, media, and communication with a focus on documentary film. In 2014, during a one-year stay in Istanbul, Liliana Marinho de Sousa shot

the full-length documentary *The Art of Moving* about Syrian video activists. The film has been shown at various international film festivals, including in Istanbul, Sofia, São Paulo, and Pristina, and she has received numerous awards, such as the prize for Best Documentary at the Dohuk International Film Festival 2017 and BBC Arabic Festival 2017. Liliana Marinho de Sousa was a resident at Tarabya Cultural Academy from May to August 2019.



Photo: Linda Rosa Saal

Kadir „amigo“ Memiş

Kadir „amigo“ Memiş, dancer, choreographer, and founder of the internationally acclaimed hip-hop group *Flying Steps*, grew up in Anatolia. In 1984 his parents brought him to Berlin. When he dances, stages, or draws, memories of his childhood inspire him. He was one of the first artists in Germany to combine hip-hop with other elements. For example, for his production *Zeybreak*, he mixed elements of the traditional Turkish folk dance the zeybek with movements from breakdance. In addition to his dance productions, he has been active in the street art scene for many years; in 2003, for instance, he was part of the exhibition project *Backjumps – The Live Issue* together with artists such as Banksy, Obey, Akim, and Datagno. Memiş is also devoted to calligraphy. Like the movements in his choreographies, the lines of his drawings always strive for a form in which intuition and reflection are in harmony. His work blurs the boundaries between the performing and the visual arts. Kadir „amigo“ Memiş was a resident at Tarabya Cultural Academy from January to April 2019.



Photo: Esra Rotthoff

Hakan Savaş Mican

Hakan Savaş Mican, was born in 1978 in Berlin and raised in Turkey. He moved back to Berlin in 1997, where he graduated with a degree in architecture in 2004. He then studied directing at the German Film and Television Academy in Berlin. During these studies he made feature films and documentaries for ARTE and RBB. Two television projects, *24h Berlin* and *20xBrandenburg*, in which he participated as a director, were awarded the Adolf Grimme Prize. Since 2008 he has also worked in theater and staged productions at Ballhaus Naunynstraße, Berlin, Thalia Theater, Hamburg, Mainz State Theater, Volkstheater, Munich, and Maxim Gorki Theatre, Berlin. He has written numerous plays, including *Der Besuch* (The Visit), *Die Schwäne vom Schlachthof* (The Swans from the Slaughterhouse), *Schnee* (Snow), *Die Saison der Krabben* (The Season of the Crab), and *On My Way Home*. The Maxim Gorki Theatre opened its 2020-2021 season with Mican's staging of *Berlin Oranienplatz*, which he also wrote. Since 2020 he has been a member of the Artistic Advisory Board of the Gorki, which advises general director Shermin Langhoff on artistic direction. Mican lives in Berlin and plays forward in the Authors National Football Team. Hakan Savaş Mican was a resident at Tarabya Cultural Academy from January to the end of May 2013 and May 2016.



Photo: Linda Rosa Saal

Tuğsal Moğul

Tuğsal Moğul was born in 1969 in Neubeckum, Westphalia. A graduated actor, director, and anaesthetist, he studied medicine at the universities of Hanover, Vienna and Lübeck, and acting at the HMTM Hanover. In addition to his part-time job as a doctor in a teaching hospital in Münster, he works as a writer and director. His debut, *Halbstarke Halbgötter* (Yobs and Demi-Gods), was selected for the Heidelberg Play Market in 2011. In 2014, *Die Deutsche Ayşe* (The German Ayşe) won the Audience Award and the Youth Jury Award at the NRW Theater Meeting. The research project *Die NSU-Morde: Auch Deutsche unter den Opfern* (The NSU Murders: Germans also among the Victims) was invited to the Autorentheatertage Berlin 2015, staged in Turkish in 2018 with the Istanbul ensemble from Kubaracı50 Theater and invited as a guest performance to Mühlheim an der Ruhr and Luxembourg. In 2019 he staged *Westend* by Moritz Rinke in the Istanbul theater DasDas. In September 2020, his research project on crime in the German health care system, *Wir haben getan, was wir konnten* (We Did What We Could), premiered at the Deutsches Schauspielhaus Hamburg and was selected for the Heidelberg Play Market in 2021. In spring 2021, his play *Deutsche Ärzte Grenzenlos* (German Doctors without Boundaries) premiered at the Münster Theater. Tuğsal Moğul was a resident at Tarabya Cultural Academy from December 2017 to February 2018 and from August to October 2019.



Photo: Sebastian Noack

Diana Nücke

Diana Nücke is a documentary filmmaker, author and video artist. Her films *Meine Freiheit, Deine Freiheit* (My Freedom, Your Freedom) and *Die Geister, die mich riefen* (The Spirits That Summoned Me) ran successfully at international festivals (including the Berlinale, Max Ophüls Prize, Hot Docs, RIDM, Dok.fest Munich, MARFICI Mar del Plata, and IFF Istanbul) and in German cinemas, and have received several awards. She is currently working on her third film, *The Fish Knows Everything*, the treatment for which she worked on during her stay at Tarabya Cultural Academy and which was awarded the Gerd Ruge and Haus am See Grant. Nücke also works as a writer for television and collaborates as a video artist with musicians, performance groups, and visual artists. Her first radio play, *Woanders* (Elsewhere) (DLF), which she directed together with her co-authors Masha Qrella and Christina Runge, was named Radio Play of the Month by the Academy of Performing Arts. Nücke lives and works in Berlin. Diana Nücke was a resident at Tarabya Cultural Academy from September 2018 to April 2019 and from July to August 2020.



Photo: Martin Monk

Ayat Najafi

Ayat Najafi, is a film and theater director, author, and multi-media artist, born in Tehran, who now lives and works in Berlin. The focus of his work is on inter-

disciplinary and multimedia theater and experimental and documentary film. His art, film and theatre projects are strongly based on research and address gender equality, human rights, intercultural dialogue, ecological and everyday issues. These themes form an interactive thread running through truth, performativity, and possible reality. Najafi has worked on numerous theater pieces, including at HAU Hebbel Am Ufer, Ballhaus Ost in Berlin and the Iranian Artists' Forum in Tehran. His two feature documentaries *Football Under Cover* (2008) and *No Land's Song* (2014) have been shown at more than a hundred international film festivals and won numerous awards. Ayat Najafi was a resident at Tarabya Cultural Academy from November 2014 to May 2015 and from April to June 2018.



Photo: Julia Daschner

Steffi Niedertzoll

Steffi Niedertzoll, freelance filmmaker and artist, studied at the Cologne Academy of Media Arts and the Escuela Internacional de Cine y TV in Cuba. Her short films have been shown successfully at renowned film festivals such as the Berlinale. In a Franco-German co-production, she is currently making the documentary film *Eine iranische Frau* (An Iranian Woman) with the support of WDR, the Federal Government Commissioner for Culture and Media (BKM) of the Film Funding Agency (FFA), the Film Foundation NRW and Eurimages. Alongside the film, she is writing a non-fiction book that will be published by Berlin Verlag. Besides her film work, she is also engaged in interdisciplinary artistic work. She was a member of the core group of the Kollektive 1000Gestalten, which caused a worldwide sensation with a performance during the G20 summit in

Hamburg. Her collective works have been presented at various venues, including the Brecht Festival, Kunsthalle Baden-Baden and Museum of Contemporary Art in Roskilde and Vejle, Denmark. Steffi Niedertzoll was a resident at Tarabya Cultural Academy from October 2019 to January 2020.



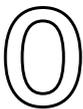
Photo: Enis Yücel

Angelika Niescier

Angelika Niescier is one of the outstanding musicians who have been redefining the contours of the European jazz scene for some time. A native of Poland, she now lives in Cologne. In her capacity as a band leader and composer, she has received several of the most prestigious awards, including the Albert Mangelsdorff Prize, Echo Jazz Prize, twice the German Record Critics' Quarterly Prize, and she was the first Improviser-in-Residence at Moers, Germany. She has worked for radio and television companies such as Bayerische Rundfunk, WDR, radio bremen, SWR, HR and RBB. As an internationally recognized musician, she performs at renowned festivals, including the Winter Jazz Festival, New York; unheard of! Zurich Jazz Festival; Vancouver International Jazz Festival; Jazz Festival Berlin; Jazz Festival Molde; and with the Elb, Berlin and Essen Philharmonics. She has also worked with international greats such as Joachim Kühn, Tyshawn Sorey, Kris Davis, Gerry Hemingway, Nasheet Waits, Jim Black, Sylvie Courvoisier, Ralph Alessi, Ernie Watts, Ilro Rantala, and Gerald Cleaver. Angelika Niescier was a resident at Tarabya Cultural Academy from August to October 2017 and from October to December 2018.



Photo: Harald Hoffmann



Samir Odeh-Tamimi

Samir Odeh-Tamimi's musical language is rooted in his engagement with Western European avant-garde and Arabic musical practice. Born near Tel-Aviv and enthusiastic about both European classical music and New Music aesthetics, he began studying musicology and composition in Germany at the age of 22. In addition to working with exemplars such as Giacinto Scelsi and Iannis Xenakis, he came to grips with the musical culture of his home country. His works can be heard at renowned festivals and he has received composition commissions from, among others, Deutschlandfunk, the Donaueschinger Music Festival and Bayerischer Rundfunk/musica viva. In cooperation with RBB and Kairos, the Berlin Zafran Ensemble recently presented a much-praised portrait CD with chamber music works by Odeh-Tamimi. He has been a member of the Berlin Academy of the Arts since 2016 and received the GEMA Music Author's Prize in the same year. For the Festival d'Aix-en-Provence, he recently worked on the development of his *Apokalypse Arabe* into a full-length music theater piece, which will be premiered in July 2021. Samir Odeh-Tamimi was a resident at Tarabya Cultural Academy from May to August 2019.



Photo: privat

José F. A. Oliver

José F. A. Oliver, of Andalusian origin, was born in 1961 in Hausach, in the

Black Forest, where the poet, essayist and translator still works and lives. He has been awarded the Adelbert von Chamisso Prize, the Cultural Prize of the State of Baden-Württemberg, the Basler Poetry Prize, and the Liliencron Lecturership at the University of Kiel. Further poetics lectureships took him to MIT (Cambridge / USA), TU Dresden, University of Munich, and University of Bayreuth. His publications include *Fahrtenschreiber* (2010), *sorpresa, unverhofft – Lorca, 13 Einschreibungen* (2015), *21 Gedichte aus Istanbul, 4 Briefe und 10 Fotow:orte* (2016), *wundgewähr* (2018, together with Mikael Vogel), and *Zum Bleben, wie zum Wandern – Hölderlin, theurer Freund. 20 Gedichte und ein verzweifeltes Lied* (2020). In the USA, he published *sandscript: Selected Poetry 1987–2018* in 2018. Oliver translates from Spanish, German, and English, including works by Federico García Lorca, Vicente Alexandre, Juan Ramón Jiménez, Joachim Sartorius, Raphael Urweider, Anja Utler, Albert Ostermeier, and Ilija Trojanow. He is the curator of the Hausacher Reading Lenz Literature Festival, which he founded. José F. A. Oliver was a resident at Tarabya Cultural Academy from August to December 2013.



Photo: Enis Yücel

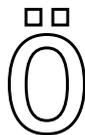
Angelika Overath

Angelika Overath, born in 1957 in Karlsruhe, has published four novels, two volumes of poetry (Romansh-German) and essays. She is the recipient of numerous awards, including the Egon Erwin Kisch Prize for literary reportage and Ernst Willner Prize at the Ingeborg Bachmann Competition. She developed her novel *Ein*

Winter in Istanbul (2018) (A Winter in Istanbul) at Tarabya Cultural Academy. Zehra Aksu Yilmazer translated her novel *Flughafenfische* (Airport Fish) and a selection from the biographical essay "Rätsel" (Riddle), which make up the volume *Bilme Celer*. Together with Nursel Gülenaz, Overath has edited and translated poems by three important representatives of the Turkish avant-garde movement "New Second": *So träume und verschwinde ich. Liebesgedichte von Edip Cansever, Cemal Süreya und Turgut Uyar* (2020) (This is how I Dream and Disappear. Love poems by Edip Cansever, Cemal Süreya and Turgut Uyar). Her most recent publications are *Nahe Tage* (Near Days) (2021), an expanded new edition of her debut novel, and *Krautwelten* (Cabbage Worlds) (2021), a non-fiction literary book about cabbage plants. Overath is currently working on the second volume of her Istanbul trilogy. Angelika Overath was a resident at Tarabya Cultural Academy from December 2015 to February 2016, from April to June 2017 and from December 2017 to March 2018.



Photo: Mariana Vassilieva



Aslı Özarslan

Aslı Özarslan, born in 1986 in Berlin, is a director and studied theater and media at the University of Bayreuth, philosophy and sociology at the Université Sorbonne IV in Paris, and documentary film directing at the Baden-Württemberg Film Academy. In 2009 she shot her first short film, in 2011 the 30-minute documentary *Bastarde* (Bastards), and in 2012 she developed the 11-minute video installation *Kanak Sprak Bist Du* (You're Kanak Sprak) for the

Humboldt-Box in Berlin. Her first long documentary, *INSEL 36* (Island 36), about the only woman in the refugee protest camp on Oranienplatz in Berlin-Kreuzberg, was made at the Film Academy in 2014. *INSEL 36* and her final exam film *Dil Leyla* (2016) won national and international awards. In 2015 she received the Germany Scholarship and in 2016, the scholarship from the Berlin Academy of Arts in the Film and Media Art section. Özarslan is currently working on her debut feature film, *Ellbogen* (Elbow), based on the novel by Fatma Aydemir. She is also a participant in the INTO THE WILD mentoring program for young filmmakers. Aslı Özarslan was a resident at Tarabya Cultural Academy from March to June 2017.



Photo: Enis Yücel

Funda Özgünaydın

Funda Özgünaydın, born in Frankfurt am Main, lives and works in Berlin. She studied fine arts at Crawford College of Art & Design in Ireland and at the University of the Arts in Berlin. She graduated under Hito Steyerl. In 2012 she took part in the one-year Gold Rush Artists Art IT program. In 2014 she became a master student of Steyerl. Özgünaydın has received numerous grants and awards such as the Travel & Training Award from the Arts Council, Ireland, Cultural Exchange Grant of the State of Berlin and Amister Art Friendly Prize, including participation in the LOOP Barcelona video festival. Her work has been shown in Europe and Asia at venues such as the Rampa Galeri, Istanbul, Kunstverein Tiergarten, Berlin, Museum CerModern, Ankara, and many art galleries in Istanbul. Funda Özgünaydın was a resident at Tarabya Cultural Academy from January to March and from July to October 2017.



©Christoph Peters



Christoph Peters

Christoph Peters was born in 1966 at Kalkar on the Lower Rhine. From 1988 to 1994 he studied painting at the Karlsruhe Art Academy under H.E. Kalinowski and G. Neusel, and finally as Meuser's master class student. He then worked for five years as a passenger controller at Frankfurt Airport. Since 2000 he has lived in Berlin as a writer and draftsman. Most recently he has published the novels *Das Jahr der Katze* (2018) (The Year of the Cat) and *Dorfroman* (2020) (Village Novel). His work has received numerous awards, including the 1999 Aspect Literature Prize, the 2016 Friedrich Hölderlin Prize, and the 2018 Wolfgang Koeppen Literature Prize. Christoph Peters was a resident at Tarabya Culture Academy from June to September 2015, from June to August 2017, and from May to August 2019.



Photo: Enis Yücel

Katerina Poladjan

Katerina Poladjan, born in Moscow, lives as a writer in Berlin. She studied applied cultural sciences (philosophy and art) at the Leuphana University in Lüneburg. In 2011 Rowohl published her debut novel *In einer Nacht, woanders* (One Night, Somewhere Else), in 2015 her novel *Vielleicht Marseille* (Maybe Marseille) and in 2016 the literary travel book *Hintere Sibirien* (Trans-Siberia). Poladjan has been nominated for the Alfred

Döblin Prize and the Ingeborg Bachmann Prize, shortlisted for the European Union Prize for Literature and received the Berlin Senate Grant, the Grenzgänger Grant from the Robert Bosch Foundation, the Alfred Döblin Foundation Grant, and the Prussian Sea Trade Grant. Her latest novel, *Hier sind Löwen* (Here Be Lions), on which she worked during her residency at Tarabya Cultural Academy, was published in 2019. Katerina Poladjan was a resident at Tarabya Cultural Academy from July to September 2017 and from March to August 2018.



Photo: Enis Yücel

Ayşe Polat

Ayşe Polat is a film director, screenwriter, and producer. After numerous award-winning short films, she made her first feature film, *Auslandstournee* (Foreign Tour), in 1999. The film was shown in the competition at the Tokyo International Film Festival and at the Karlovy Vary International Film Festival. The film *En Garde* followed in 2003 and received the Silver Leopard in the categories Best Film" and "Best Actress at the Locarno International Film Festival in 2004, and the German Critics' Prize for the best feature film in 2005. In 2009 she made the comedy *Luks Glück* (Luk's Luck), in 2013 *Die Erbin* (The Heiress), and in 2016, as part of the Tarabya residency, the documentary *Die Anderen* (2016/17) (The Others), which garnered several awards, including the Ver.di Prize for Solidarity, Humanity and Fairness. Most recently she directed the *Tatort Dortmund* (Crime Scene Dortmund) episode *Masken* (Masks) (2020), and is currently working on a new feature film, *Im toten Winkel* (Blind Spot), for which she wrote the script and is both director and co-producer. In 2017-18 she was

artist-in-residence at the Free University of Berlin/Film Studies as part of the program "Cinepoetics – Poetologies of Audiovisual Images." Ayşe Polat was a resident at Tarabya Culture Academy from December 2013 to February 2014, from August to November 2014 and from July to August 2015.



Photo: Mustafa Demir

Martina Priessner

Martina Priessner, born in 1969, lives and works as a filmmaker and author in Berlin. She has long been concerned with Turkey and aesthetic and political questions of German-Turkish relations. Her documentary film debut *Wir sitzen im Süden* (We're Sitting in the South) (ZDF/Das Kleine Fernsehspiel) premiered in 2010 at DOK Leipzig competition and was nominated for the Grimme Prize in 2011. In 2013 she made the found footage film *Everyday I'm Capuling* about the Gezi Park protests in Istanbul, where she lived from 2012 to 2017. From 2015 to 2016 she was a fellow at IPC Mercator and during this time made the film *650 Words*, which treats migration and language. *The Guardian*, her latest documentary, tells the story of a Syrian Orthodox nun in Tur Abdin. It premiered in the competition at DOK Leipzig in 2020 and was awarded the Goethe-Institut's Documentary Film Prize. She has received numerous grants, including from the Nipkow Program, DEFA and Mercator Foundation. Martina Priessner was a resident at Tarabya Culture Academy from September 2012 to March 2013 and April 2018.



©Diana Näcke Q

Masha Qrella

Masha Qrella is co-founder of the Berlin instrumental bands *Mina* and *Contriva*. In 2002 she released her first solo album, *Luck*, which was followed by five more solo albums, various artistic collaborations and concert tours in Europe, the USA, and Japan. In addition to her own songs, she writes film and theater music. She has interpreted songs by Frederick Loewe and Kurt Weill (2007) and set to music texts by Heiner Müller (2016) and Einar Schleeff (2019). In her own first theater production, she dealt with texts by Thomas Brasch; this is a work at the intersection of concert, performative text space and installation (world premiere at HAU – Hebbel am Ufer, December 2019), which will also mark the release of her most recent solo album *Woanders* (Elsewhere) (Staatsakt, 2021). In collaboration with Diana Näcke and Christina Runge, and on behalf of DLF Kultur, she developed the radio play of the same name, which affords an insight into the process of creating the album. At Tarabya she developed the score for the film adaptation of Lucy Fricke's novel *Töchter* (Daughters), directed by Nana Neul (cinema premiere October 2021).



Photo: Sedat Mehder

R

Jim Rakete

Jim Rakete, born in 1951 in Berlin, is a German photographer, photojournalist, filmmaker, author, and producer. He is best-known for his portrait photographs, mostly in black and white. He has photographed numerous personalities from the German and international music, film, and political scenes. From 1977 to 1987, Rakete ran an ideas factory in Berlin. During this time he not only photographed many covers featuring musicians of the New German Wave, but he also worked as a band manager. The best-known of the artists and bands looked after by him include Nina Hagen, Nena, *Spliff*, *Interzone*, *Sternhagel*, *Morgenrot*, and *Die Ärzte*. After many years of commuting between Los Angeles and Hamburg, Rakete returned to Berlin in 2001, where he has lived since then. In 2018 he received the Cross of Merit 1st Class of the Federal Republic of Germany. His first feature-length documentary, *NOW*, a film for climate justice, will be released in theaters in July 2021. Jim Rakete was a resident at Tarabya Cultural Academy from March to June 2013.



©Sun-Ju Choi

Jan Ralske

Jan Ralske, born in 1959 in the USA, is a filmmaker and media artist. He studied directing at the German Film and Television Academy in Berlin, and his graduation film, *Not a Love Song*, won the 1998 German Film Journalists'

Award for best feature film of the year. In 2000 he was European filmmaker-in-residence at Villa Aurora in Los Angeles and, among other things, taught as visiting professor at the University of Southern California and the University of California, Los Angeles. He worked with Harun Farocki for more than 20 years and thus increasingly moved in art contexts. His films, which range from video art to documentaries and feature films, have been shown at numerous festivals and exhibitions (including the Berlinale, Locarno Film Festival, International Film Festival Rotterdam, Berlin Biennale, Hamburger Bahnhof – Museum für Gegenwart – Berlin, Modern Art Oxford, Gwangju Biennale, and Barcelona Loop). At Tarabya he developed a theater project based on texts by Nâzım Hikmet. Ralske is currently working on a historical series about the radical left in the United States. Jan Ralske was a resident at Tarabya Cultural Academy from November 2017 to January 2018 and from July to August 2018.



Photo: Çiğdem İkişık

Berthold Reiß

Berthold Reiß, born in 1962 at Salzburg, and now lives and works as an artist in Munich. In his pictures, sculptures and texts, signs from the everyday world or collective memory reappear. Even if these seem to be pictograms, they are not used to convey information, rather an image surface that presents itself as primarily formal and often transparent. Most of his works are therefore watercolours. In 2021 he began doing the illustrations for the horoscopes in German *Vogue*. Recent solo exhibitions include *Antinomia* (Kunstraum München, 2020), *Everything lost is meant to be found* (Galerie Christine Mayer, Munich,

2019), *Sphinx* (Galerie Rupert Pfab, Düsseldorf, 2019), *Exemplar* (Kunstverein Freiburg, 2019) and *und du wirst nichts vergessen* (and you will not forget anything) (Galerie Rupert Pfab, Düsseldorf, 2016). Berthold Reiß was a resident at Tarabya Cultural Academy from May 2014 to January 2015.



Photo: Peter Sickert

Monika Rinck

Monika Rinck lives in Berlin and Vienna and has been publishing her works with various publishers since 1989. She translates from Hungarian together with Orsolya Kalász, cooperates with musicians and composers and teaches at the University of Applied Arts in Vienna. In spring of 2019 the reading book *Champagner für die Pferde* (Champagne for the Horses) was published by Fischer and the new volume of poetry *Alle Türen* (All Doors) by kookbooks, followed in autumn 2019 by the poetics lecture *Wirksame Fiktionen* (Effective Fictions) published by Wallstein and *HEIDA! HEIDA! HE! Sadismus von irgend etwas Modernem und ich und Lärm! Fernando Pessoa's sensationistischer Ingenieur Álvaro de Campos* (HEIDA! HEIDA! HE! Sadism of Something Modern and Me and Noise! Fernando Pessoa's sensationist engineer Álvaro de Campos) published by Wunderhorn. In 2020 she gave the Frankfurt Poetics Lecture, and in 2021 she was the recipient of the Berlin Literature Prize. Monika Rinck was a resident at Tarabya Cultural Academy from September to December 2017.



©Moritz Rinke

Moritz Rinke

Moritz Rinke, born in 1967 in Worpswede, studied drama, theater, and media at the University of Gießen. In 1997 his second play, *Der Mann, der noch keiner Frau Blöße entdeckte*, was awarded the PEN Club's Literature Prize and nominated for the Mülheim Dramatist Prize, as was his *Republik Vineta* (Republic of Vineta), which was voted the best German-language play in 2001, and in 2008 was filmed for the cinema. Rinke's first work in film, *September* (director: Max Färberböck), in which he also made his debut as an actor, was invited to Cannes in 2003. His play *Café Umberto*, in which the unemployed occupy a job center and create a new society, was performed on numerous stages in 2005 and has become part of the curriculum in schools and universities. Rinke has been the subject of a ZDF/ARTE film, *Mein Leben – Moritz Rinke* (My Life – Moritz Rinke). His first novel, *Der Mann, der durch das Jahrhundert fiel* (The Man Who Fell through the Century), was published in 2010 and immediately became a best seller. His play *Wir lieben und wissen nichts* (We Love and Know Nothing) (2012) has been performed on over 50 national and international stages. His new novel, *Der längste Tag des Pedro Fernández García* (The Longest Day of Pedro Fernández García), was published in August 2021. He lives in Berlin. Moritz Rinke was a resident at Tarabya Cultural Academy from May to September 2013.



Photo: Menu Theobald

Judith Rosmair

Judith Rosmair, actress, director and author, lives in Berlin. She works freelance in theater, film, TV, radio drama and opera, in Germany and at international festivals. She has worked in the ensemble of Schauspielhaus Bochum, Thalia Theater Hamburg, and Schaubühne Berlin. She has played the protagonist for well-known directors such as Wajdi Mouawad, Torsten Fischer, Falk Richter, Dimiter Gotscheff, Nicolas Stemann, Thomas Ostermeier, Gesine Dankwart, Martin Kušej, Wilfried Minks, Helene Hegemann, Jürgen Kruse, Frank Castorf, and Jürgen Gosch, and she has collaborated with the video artist Theo Eshetu. She writes and produces her own performances, such as her theater play *Curtain Call!* and her virtual reality project *Bye Bye Bühne* (Bye-bye Stage), which will be premiered at the Kunstfest Weimar in 2021. In 2007 she was named Actress of the Year by the theater journal *Theater heute*. Judith Rosmair was a resident at Tarabya Cultural Academy from June to August 2018.



@Zaza Rusadze

Zaza Rusadze

Zaza Rusadze, born in 1977 in Tbilisi, moved to Germany in 1996 and studied directing at the Babelsberg Konrad Wolf Film University. In 2007 he founded the production company Zazarfilm in Tbilisi and has been commuting between Europe and Georgia

ever since. His feature film debut, *A Fold in My Blanket*, opened the Panorama section of the 63rd Berlin International Film Festival in 2013. In addition to directing and producing, he works as an assistant director in international film productions and has been an assistant to, among others, Ineke Smits, Dito Tsintsadze, and Otar Iosseliani. The documentary film *When the Earth Seems to be Light*, produced by Zazarfilms, received the Award for Best First Appearance at the International Documentary Film Festival Amsterdam in 2015. In 2015–2017 Rusadze was a member of the DOK Leipzig selection committee. The video *EURYDIKE* (Kreidler), co-directed with Andreas Reihse, won the 2020 MuVi Prize for the best German music video at the Oberhausen International Short Film Festival, Rusadze currently lives in Berlin, makes videos for theaters in Hamburg and Vienna, and is writing his first novel. Zaza Rusadze was a resident at Tarabya Cultural Academy from October 2020 to March 2021.



Photo: Nar Photos



Aykan Safoğlu

Aykan Safoğlu, born in Istanbul, lives in Vienna and Berlin. He received his master's degree (MFA) in photography from the Milton Avery Graduate School of the Arts at Bard College, New York, and a master's degree (MA) from the Art in Context master's program at the Berlin University of the Arts. His works create relationships, even friendships, between cultural, geographical, linguistic, and temporal boundaries. Located somewhere between film, photography, and performance, they pose open questions of cultural affiliation, creativity, and

kinship. His recent exhibitions include *Revolving Dreams* (Kiraathane Istanbul Literaturhaus, 2020), *weekend* (The Pill, Istanbul, 2020) and *ziyarat, visit* (Kevin Space, Vienna, 2019). Selected group exhibitions include *VIDEONALE.18 - Fluid States. Solid Matters* (2021), *Der Riss beginnt im Inneren* (The Crack Begins Within) (11th Berlin Biennale for Contemporary Art, 2020), *Imagined Communities* (21st Contemporary Art Biennial Sesc_Videobrasil, 2019) and *Klassensprachen* (Class Languages) (Kunsthalle Düsseldorf, 2018). Safoğlu is currently a PhD candidate at the Academy of Fine Arts Vienna, where he was awarded the Birgit Jürgenssen Prize in 2021. Aykan Safoğlu was a resident at Tarabya Cultural Academy from January to August 2019.



@Heike Steirweg/Suhrkamp VerLag

Sasha Salzmänn

Sasha Salzmänn, novelist and playwright, essayist, and curator, was co-founder of the cultural and society magazine *freitext* and director of STU-DIO at the Maxim Gorki Theater, Berlin. In 2017, Suhrkamp published her debut novel, *Außer sich* (Beside Myself), which was translated into 16 languages and shortlisted for the German Book Prize. Salzmänn moderates the monthly discussion series "Apropos Gegenwart" at Vienna's Burgtheater, alternating with the Viennese philosopher and publicist Isolde Charim. Salzmänn's new novel, *Im Menschen muss alles herrlich sein* (In a human being everything must be wonderful) will be published by

Suhrkamp in autumn 2021. Sasha Salzmänn was a resident at Tarabya Cultural Academy from September 2012 to February 2013.



Photo: Silke Weinsheimer

Cymin Samawatie

Cymin Samawatie is a singer, conductor, and composer of contemporary music. Together with the quartet Cyminology, she combines chamber music jazz with Persian poetry by, among others, Rumi, Hafis, Khayyam and Forough Farrokhzaad. With her Trickster Orchestra, she and Ketan Bhatti pursue concept-based composition methods that create interdisciplinary, trans-traditional musical languages. Samawatie has composed works for many musical projects, including for the Berlin Philharmonic, Osnabrücker Morgenlandfestival, Female Voice of Iran Orchestra, Divan Berlin-Istanbul, Neukölln Opera, the Comic Opera Berlin, and Elb Philharmonic, Hamburg. As a solo singer, she has worked with Bobby McFerrin, Roger Willemsen, Sasha Waltz & Guests, Frank Möbus and Martin Stegner. Her artistic work has been awarded the German World Music Prize RUTH 2018, the German Creole World Music Award and numerous other prizes. Cymin Samawatie was a resident at Tarabya Cultural Academy from September to December 2018 and in January 2020.



Photo: Gregor Khuen Belasi

Ignaz Schick

Ignaz Schick is a sound artist, turntablist, composer, and visual artist. After

studying at the Academy of Fine Arts in Munich, he worked in Berlin, where he became an important part of the young real-time music scene. Based on live electronics he developed an independent electro-acoustic set-up, the "Rotating Surfaces". Since 2012 he has focussed on realizing concept compositions and experimental radio pieces. Schick works as a festival curator for experimental music and runs the experimental music label Zarek. He tours worldwide, solo and with groups like Perlonex, Splitter Orchestra and ILOG, has released numerous albums and worked with internationally renowned artists such as Mwata Bowden, Don Cherry, Sven-Ake Johansson, Charlemagne Palestine, and Martin Tétréault. His numerous residencies include the Composition Residency of the Berlin Senate/Cité des Arts Paris (2016), Global Cultural Exchange Residency for Southeast Asia (Malaysia/Laos/Indonesia/Vietnam, 2017), and Villa Aurora Residency in Los Angeles (2017). In 2020 he received the Work and Research Residency for Composition/Sound Art in Berlin. Ignaz Schick was a resident at Tarabya Cultural Academy from September to December 2018.



Photo: Stefanie Marcus

Michael Schiefel

Michael Schiefel studied jazz singing and composition at the University of the Arts in Berlin and has been giving concerts since the early 1990s. During his studies, the singer already began to experiment with the expressive possibilities of loop devices and other forms of electronics. Since then, he has been touring all over the world with his solo vocal programs, including as a guest of the Goethe-Institut. He also works in many bands – for example,

in a duo with David Friedman, his own Istanbul Quartet, the Platypus Trio, the Wood & Steel Trio, and in Thärichens Tentett. He has given concerts at festivals around the world, including the North Sea Jazz Festival (Netherlands), Jarasum Jazz Festival (Korea), JZ Festival (China), Earshot Jazz Festival (USA), Mediawave Festival (Hungary), Eunics Festival (Chile), and Jazzfest Berlin. Since 2001 he has been professor for jazz singing at the Franz Liszt University of Music in Weimar. In 2013 he won the Echo Jazz Prize as Singer of the Year (national). Most recently he released *No Half Measures* with Thärichens Tentett (Laika Records 2019) and *Hollywood Songbook* with the Wood & Steel Trio (Traumton 2018). Michael Schiefel was a resident at Tarabya Cultural Academy from June to November 2017.



Foto: Jörg Buschmann

Christiane Schlötzer

Christiane Schlötzer studied journalism and first worked as a political editor at the German News Agency. In 1992 she moved to the *Süddeutsche Zeitung*, for which she initially worked in Munich, Bonn, and Berlin, before going on to Istanbul for the first time in 2001 as a foreign correspondent for both the *SZ* and *Zurich Tages-Anzeiger*. As a reporter, she toured many regions not only of Turkey, but also of Greece and Cyprus. All in all, she spent more than ten years on the Bosphorus. In 1993 she founded the non-governmental organization Journalists Help Journalists, which provides emergency aid for journalists and their families in war and crisis areas. Her book *Istanbul – ein Tag und eine Nacht. Ein Portrait der Stadt in 24 Begegnungen am Bosphorus* (Istanbul - A Day and a Night. Portrait of a city in 24 encounters on

the Bosphorus) will be published by Berenberg in Berlin on September 21, 2021. The book is based on research she conducted during her stay at Tarabya Cultural Academy. Schlötzer lives in Munich. Christiane Schlötzer was a resident at Tarabya Cultural Academy from October 2020 to February 2021.



Photo: Dawin Meckel

Peter Schneider

Peter Schneider, born in 1940 in Lübeck, has published some 20 books, including novels, short stories, and essays, some of which have been translated into 20 languages. *Der Mauerspringer* (The Wall Jumper) (1982) was included in the Penguin Modern Classic series, with a foreword by Ian McEwan. Schneider has also written several film scripts, including for *Messer im Kopf* (Knife in the Head) (director: Reinhard Hauff, 1978) and *Das Versprechen* (The Promise) (director: Margarethe von Trotta, 1995). The story *Vati* (Rua Alguem 5555: My Father) (1987) was filmed in 2005 under the direction of Egidio Eronico and starred Charlton Heston, F. Murray Abraham, and Thomas Kretschmar. Schneider's reports and essays have appeared in *Der Spiegel*, *Die Zeit*, *Frankfurter Allgemeine Zeitung*, *New York Times*, *Wall Street Journal*, *Time Magazine*, *Harpers's Magazine*, *Le Monde*, *Liberation*, *Dagens Nyheter*, and *La Repubblica*. His latest publications include *Denken mit dem eigenen Kopf* (Thinking with Your Own Head) (2020), *Vivaldi und seine Töchter* (Vivaldi and His Daughters) (2019), *Club der Unentwegten* (Club of the Unswerving) (2017), and *An der Schönheit kann's nicht liegen – Berlin, Porträt einer ewig unfertigen Stadt* (It Can't Be Because of Beauty – Berlin, Portrait of an Eternally Unfin-

ished City) (2015). Peter Schneider was a resident at Tarabya Cultural Academy from September to November 2016 and August 2018.



Photo: privat

Asli Serbest und Mona Mahall

Asli Serbest und Mona Mahall work together on the border between art and architecture. In analog and digital media, in installations, models, videos, and texts, they investigate the poetic and political possibilities of space and spatial conception. Their projects follow a feminist methodology and formulate not so much stipulations as non-linear and non-lockable versions of a form. Serbest/Mahall have exhibited and published internationally, including at the Biennale di Venezia, Württembergischer Kunstverein Stuttgart, Riverrun Istanbul, Pinakothek der Moderne, Munich, Storefront for Art and Architecture, New York, House of World Cultures, Berlin, Vancouver Art Gallery, Künstlerhaus Stuttgart, New Museum, New York, and in *e-flux journal*, *Volume Magazine*, *Perspecta*, and *Istanbul Art News*. They are the editors of *Junk Jet* magazine. In 2019 they curated the 7th International Sinop Biennale under the title *A Politics of Location*. They live and work in Berlin. Asli Serbest and Mona Mahall were scholars at Tarabya Cultural Academy from February to May and September 2020.



Photo: Esra Rotthoff

Marc Sinan

Marc Sinan is a composer and guitarist. In his work he tries out new forms of collaboration between artists in a transcultural and transmedia context. He usually works as composer, artistic director, guitarist, and producer with his own ensemble, the Marc Sinan Company, and with changing international guests and institutional partners such as the Royal Philharmonic Orchestra, Badisches Staatstheater Karlsruhe, Dresden Symphony Orchestra, Ensemble ConTempo Beijing, Belgrade Ensemble Metamorphosis, Sonar Quartet, Neue Vocalsolisten Stuttgart, and the media collective Schnellebuntbilder. Recordings of his works have been released by ECM Records. His mainly full-length works, which take up current socio-political issues, are performed internationally and have been guests at festivals such as the Schleswig-Holstein Music Festival, Istanbul Festival, and MaerzMusik, and at venues such as the Halle Opera, Wuppertal Opera, Bremen Theater, Humboldt-Forum Berlin, Maxim Gorki Theater Berlin, and Wiener Konzerthaus. He lives and works in Berlin. Marc Sinan was a resident at Tarabya Cultural Academy from September 2012 to January 2013.



Photo: Taisiia Chernyshova

Thea Soti

Thea Soti, born and raised in a Hungarian family in Serbia, lives in Berlin. As a multidisciplinary artist, she works in the fields of experimental

vocal music, electronic sound, installation, text-based and video art. She uses digitally manipulated sound, human voice, and poetry in various formats, thereby controlling and continuously processing her own voice. Her pieces usually go beyond the auditory experience and explore space and movement, thus creating dynamic spaces. She often reflects on current socio-political issues such as escapism, non-binary identities, beauty myths, and collective fear. She has worked and toured internationally from New York to Paris, Copenhagen, London, Budapest, Belgrade, Moscow, Marrakech, and Tokyo, and she has been artist-in-residence at Sonoscapia, Porto, JAZZAJ/BMC Budapest, the Balassi Institute, Brussels, and the Cité des Arts, Paris. She is currently working on a solo album in which she investigates the boundaries of gender, language, memory, and social affiliation by exploring virtual and post-human identities through the human voice in digital contexts. Thea Soti was a resident at Tarabya Cultural Academy from October 2019 to January 2020.



Photo: Dawin Meckel

Eva Stotz

Eva Stotz, born in 1979 in Isny, is a documentary film director. In her films *Sollbruchstelle* (Breaking Point) (2009), *Global Home* (2012) and *One Million Steps* (2015), she addresses the global devaluation of work, the power of alternative networks, and the spirit of the worldwide Occupy movement. She experiments with the potential of documentary narrative: in *Moments of Movement* (2016), biography becomes visual documentary, and in *Moments of Arrival*, she uses film to spark a social dialogue. *Field Trip* (2017) is her first interactive film, in which the narrative

is determined by the user. Stotz gives international film courses and is continuing Harun Farocki's global project "Labor in a Single Shot." Her films and projects have been shown at film festivals around the world and have received numerous awards, including the German Television Award, Bamberg Best Experimental Film Award, and the Montréal Jury Award. Eva Stotz was a resident at Tarabya Cultural Academy from November 2015 to April 2016.



Photo: Dawin Meckel

Defne Şahin

Defne Şahin, who was born in Berlin, is a jazz singer and composer. She studied jazz singing at the Berlin University of the Arts and the Escola Superior de Musica Barcelona. In 2014 she received a Master's of Music in vocal jazz performance from the Manhattan School of Music in New York. She studied, among others, with David Friedman, Julia Hülsmann, and Theo Bleckmann. Her debut album, *Yaşamak – To Live With the Words of Nâzım Hikmet*, was released in the series "Jazz Thing Next Generation" on Double Moon Records and in Turkey on Kalan Müzik. Her second album *Unravel* (Fresh Sound Records) was produced by the Argentine pianist and composer Guillermo Klein. Şahin has given concerts at Carnegie Hall, New York, and all over the world, and has performed with musicians such as Jay Clayton, Elias Stemeseder, Fabian Almazan, and Henry Cole. In 2010 she received the Studio Award of the Berlin Senate and Elsa Neumann Grant, and in 2011 she was a participant in the Popcamp of the German Music Council. In 2016 she was sponsored by the Initiative Musik, and in 2017 she received the Jazz

Scholarship of the Berlin Senate. Defne Şahin was a resident at Tarabya Cultural Academy from March to June 2016 and June and September 2018



Photo: Dawin Meckel

Youssef Tabti

Youssef Tabti, born in 1968 in Paris, studied art history and visual arts in the city of his birth. His interdisciplinary, often cooperative projects revolve around social processes. In his works, which are shaped by his own multicultural origins and which encompass sound, spatial and video installations, photography, texts, and performative actions, he uses research methods of mapping and documentation to reflect critically on histories of geopolitical, post-colonial and social upheaval. They have been shown at the 3rd Berliner Herbstsalon (2017), Sinopale (2017), Kunsthalle Bratislava (2015), and Hamburger Bahnhof – Museum für Gegenwart – Berlin (2018). Tabti has received numerous grants, including from the city of Hamburg for a cultural exchange in the city of Busan, South Korea (2017), the ZK/U Center for Art and Urbanistics, Berlin (2013), and the mare artist house of the Roger Willemsen Foundation (2021). Youssef Tabti was a resident at Tarabya Cultural Academy from December 2015 to May 2016, from March to May and in September 2017.



Photo: Markus Braun

Christian Thomé

Christian Thomé, born in 1970 in Düsseldorf, lives in Cologne and works as a drummer, composer, music arranger, producer, and teacher. His projects range from contemporary jazz and freely improvised music to world music, experimental electronics, pop music, and classical music. He is currently working on "abstract.club", a concert series for experimental club music, and with the Tarabya Ensemble and the Duo Vesna with the Ukrainian singer Mariana Sadovska. He is also a permanent member of Hans Lüdemann's Trio Ivoire and the Markus Stockhausen Group. The focus of his work is the constant further development of unconventional, multi-faceted and timbre-rich drumming. Thomé works as a lecturer for jazz drums, jazz ensembles, and specialist didactics at the Institute for Music at the University of Osnabrück. Christian Thomé was a resident at Tarabya Cultural Academy from July to December 2016 and from February to March 2018.



Title: Berlin under Water

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Sencer Vardarman

Sencer Vardarman, born in 1970 in Istanbul, lives and works in Berlin. He studied photography at the Mimar Sinan University in Istanbul before completing his studies as a master class student with Katharina Sieverding

at the University of the Arts in Berlin, and then took a master's degree at the university's Institute for Art in Context. Vardarman's work treats questions about contemporary visual culture and the politics of images. It has been shown in numerous international exhibitions, most recently in his solo exhibition at the Turku City Museum in Finland (2020) and in group exhibitions such as *20 | 20 – 100 Years of Greater Berlin*, Schoeler.Berlin (2020), 9th Berlin Biennale (2016), *77-13 Political Art in Resistance in Turkey*, nGbK, Berlin (2015), 3rd Çanakkale Biennale (2012), *Taswir. Pictorial Mappings of Islam and Modernism*, Martin-Gropius-Bau, Berlin (2009), and the Thessaloniki Biennale (2009). Between 2014 and 2016, Vardarman curated the 1 + 1 series of talks, in which he addressed the theme of international artist networks. Sencer Vardarman was a resident at Tarabya Cultural Academy from October 2020 to March 2021.



Photo: privat

Mariana Vassileva

Mariana Vassileva works with the resources of sculpture, photography, video, drawing, and installation. After studying psychology and pedagogy at the University of Veliko Tarnovo, she studied theater studies at Leipzig and later fine arts at the Berlin University of the Arts. Exhibitions of her work and residencies have taken her to the Musée d'art contemporain de Montréal; the Tate Britain, London; Centre Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofia, Madrid; Museum of Fine Arts, Boston; the Israel Museum, Jerusalem; Stenersen Museum, Oslo; Total Museum, Seoul; and Hong Kong Arts Center, Hong Kong. She has

participated in various biennials, including the 17th Biennale of Sydney *The Beauty and the Distance* (2010), the 4th Moscow Biennale of Contemporary Art, Moscow (2011), and the 1st Bienal del Fin del Mundo, Ushuaia (2007). Her works can be found in international collections, including the Wolfsburg Art Museum, Wolfsburg, Koc Museum, Istanbul, Rene Block Collection, Berlin and Israel Museum, Israel.



@Viron Erol Vert

Viron Erol Vert

Viron Erol Vert, grew up between northern Germany, Istanbul, and Athens in an intercultural family environment, and he now lives and works between Berlin and the Mediterranean region. His multicultural influences play a key role in his research processes, as does the close connection to various subcultural contexts of Berlin's club scene. Vert's work interweaves different cultures, materials, languages, forms of expression, perspectives, and views of life into a hybrid, complementary identity. His goal is to reveal and overcome abstract and theoretical boundaries in order to enrich life with acoustic, social and physical, visual and sculptural spaces. His solo exhibitions include *The Name of Shades of Paranoia, Called Different Forms of Silence* (Galerie Wedding, Berlin, 2017), *Born in the Purple* (Kunstraum Kreuzberg/Bethanien, Berlin, 2017), and *Der Chronist* (The Chronicle) (Künstlerhaus Stuttgart, 2014). In 2018 he presented his exhibition project *Amberum* at the Riga Biennale (RIBOCA), and in 2019, at the Roskilde Festival in Denmark. Vert is the winner of the Villa Romana Prize (2018). Viron Erol Vert was a resident at Tarabya Cultural Academy from October 2019 to January 2020 and from January to March 2021.



Photo: Michael Röthig

Jacobien Vlasman

Jacobien Vlasman, born in 1969 in Amsterdam, grew up in Germany and has lived in Berlin since 1993, where she first completed a master's degree in humanities (German, romance studies, and philosophy) in 1998 and then turned her real passion, music, into a profession. From 2014 she studied in the European Jazz Master (EUJAM) program, which took her from Berlin to Trondheim, Copenhagen, Amsterdam, and Paris, and from which she graduated in 2016 with the grade of "very good." In her almost 25-year career as a musician, she has performed in clubs and at festivals in various European countries and has worked with many well-known colleagues, including Angelika Niescier, Julia Hülsmann, Christian Thomé, Achim Kaufmann, Phil Donkin, Christian Kögel, Kalle Kalima, and Moritz Baumgärtner. She has received various grants and project sponsorships, including from the Berlin Senate Administration for Culture and Europe, the Music Fund and German Orchestra Foundation. Since 2020, Vlasman has been organizing the *re jazz* festival, which she initiated, and she is the artistic director of the "Inside ..." series at the Zig Zag Jazz Club in Berlin. Jacobien Vlasman was a resident at Tarabya Cultural Academy from December 2017 to February 2018 and August 2018.



@Zora Volantes

Zora Volantes

Zora Volantes studied from 1994 to 2000 at the University of the Arts, Berlin, with Rebecca Horn and Katharina Sieverding, and in 2000 she graduated from Rebecca Horn's master class. As an artist, she deals with questions relating to the protection and preservation of the earth and the danger that humans pose to it, for example, in the room installation and performance *Planet Lost?* in Weimar (2019) and Berlin (2021). She also addresses social and political changes. Recently, she conducted a series of nocturnal performances about the Coronavirus in public places, including: *Don't Touch Me* (November 2020) and *Dead Walk* (March 2021) on the Museum Island in Berlin. The work of Zora Volantes includes room installations, performances, and drawings. She is represented in exhibitions in Germany and abroad, and she has received numerous grants and awards. From 2018 to 2019, she was a lecturer at the EC-Europa Campus Frankfurt and developed a module for a new course in the field of arts management. Zora Volantes was a resident at the Tarabya Cultural Academy from May 2014 to January 2015.



Photo: Linda Rosa Saal

David Wagner

David Wagner, born in 1971, made his debut with the novel *Meine nachtblaue Hose* (My Nightblue Trousers). It was followed by *Spricht das Kind, Vier Äpfel, Welche Farbe hat Berlin* (Child Talks, Four Apples, What Colour is Berlin) and *Ein Zimmer im Hotel* (A Room in a Hotel), both published by Rowohlt. His novel *Leben* (Life) was awarded the Prize of the Leipzig Book Fair 2013, the Best Foreign Novel of the Year Award 2014 of the People's Republic of China, and a Turkish edition (Hayat) was published by Everest in 2015. In 2014 Wagner received the Kranichsteiner Literature Prize and was the first Friedrich Dürrenmatt Professor for World Literature at the University of Bern. In 2019 the short story *Der vergessliche Riese* (The Forgetful Giant) received the Bavarian Book Prize; in autumn 2021, Wagner published *Verlaufen in Berlin* (Lost in Berlin). David Wagner was a resident at Tarabya Cultural Academy from January to June 2015 and from November to December 2019.



Photo: privat

Stefan Weidner

Stefan Weidner, born in 1967 in Cologne, became interested in languages, literatures, philosophy and the Near and Middle East at an early age. He studied philosophy and Arabic in Göttingen, Damascus, Berkeley, and Bonn. Since then he has published

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numerous translations of Arabic poetry and his own essays, articles and reviews on oriental literatures and cultural reporting from the region. His own narrative-essayistic work includes the books *Mohammedanische Versuchungen* (Mohammedan Temptations) (2004), *Fes* (2006), *Ins Griechenland des Ostens* (In the Greece of the East) (2014), and *Fluchthelferin Poesie* (Escape Aid Poetry) (2017). In 2001–2016 he was editor-in-chief of the cultural magazine of the Goethe-Institut *Fikrun wa Fann* (published in Arabic, English, Farsi, and German). Since 2017 he has been a freelance writer in Cologne. Most recently, he has published *Jenseits des Westens* (Beyond the West) (2018), *1001 Buch* (1001 Book) (2019), and *Ground Zero* (2021). He has received numerous awards, including the Clemens Brentano Prize (2006), Johann Heinrich Voß Prize (2007), Paul Scheerbart Prize (2014), and Sheikh Hamad Prize (2018). Stefan Weidner was a resident at Tarabya Cultural Academy from February to May 2020.



Photo: Uta Neumann

Susanne Weiß

Susanne Weiß, is a museologist and lives and works as a curator and art educator in Berlin. In her work, it is important to her to produce a polyphony and to show art at the interfaces of its context. Since February 2021 she has been running the ifa gallery Berlin together with Inka Gressel (on behalf of Alya Sebti). From 2017–2021 she was a teacher for special tasks (QPL) at the Burg Giebichenstein Kunsthochschule Halle. In 2017, together with Daniela Bystron, she developed the “Unfinished Glossary”

and the associated workshop and communication program for the *Hello World Revision of a Collection* exhibition at Hamburger Bahnhof – Museum für Gegenwart – Berlin. Since 2015 she has been developing the touring exhibition *The Event of a Thread - Global Narratives in Textiles* together with Inka Gressel (ifa), which deals with textiles as a carrier of information. From 2012 to 2016, she was director of the Heidelberg Kunstverein. Since 2008 she has been a member of the RealimusStudio of the nGbK. Since 1996 she has worked in international exhibition contexts in places such as London, Oxford, Jerusalem, Vienna, Dresden, Sharjah, and Berlin. Susanne Weiß was a resident at Tarabya Cultural Academy from August to October 2013.



Photo: Murat Asma

Tamer Yiğit

Tamer Yiğit, born in 1974 in Berlin, lives and works in Berlin and Istanbul. Already as a young man, he decided to pursue a career in art, film, and music. Yiğit, who initially made a name for himself as a musician in the Berlin cultural scene, was discovered by the Berlin School director Thomas Arslan, in whose films *Geschwister* (Brothers and Sisters) (1997) and *Dealer* (1999) he played the leading roles. In the course of his further artistic career, Yiğit has established a firm place for himself in the German cultural scene with his diverse repertoire as a musician, theater maker, filmmaker, and actor. Most recently he has made the film *Sıkıntı- Track* (2020), released the EP *Graffiti Rock* with Çağrı Sinci (2020) and directed his play *Serenade* at HAU1 Hebbel am Ufer (2019). Tamer Yiğit was a resident at Tarabya

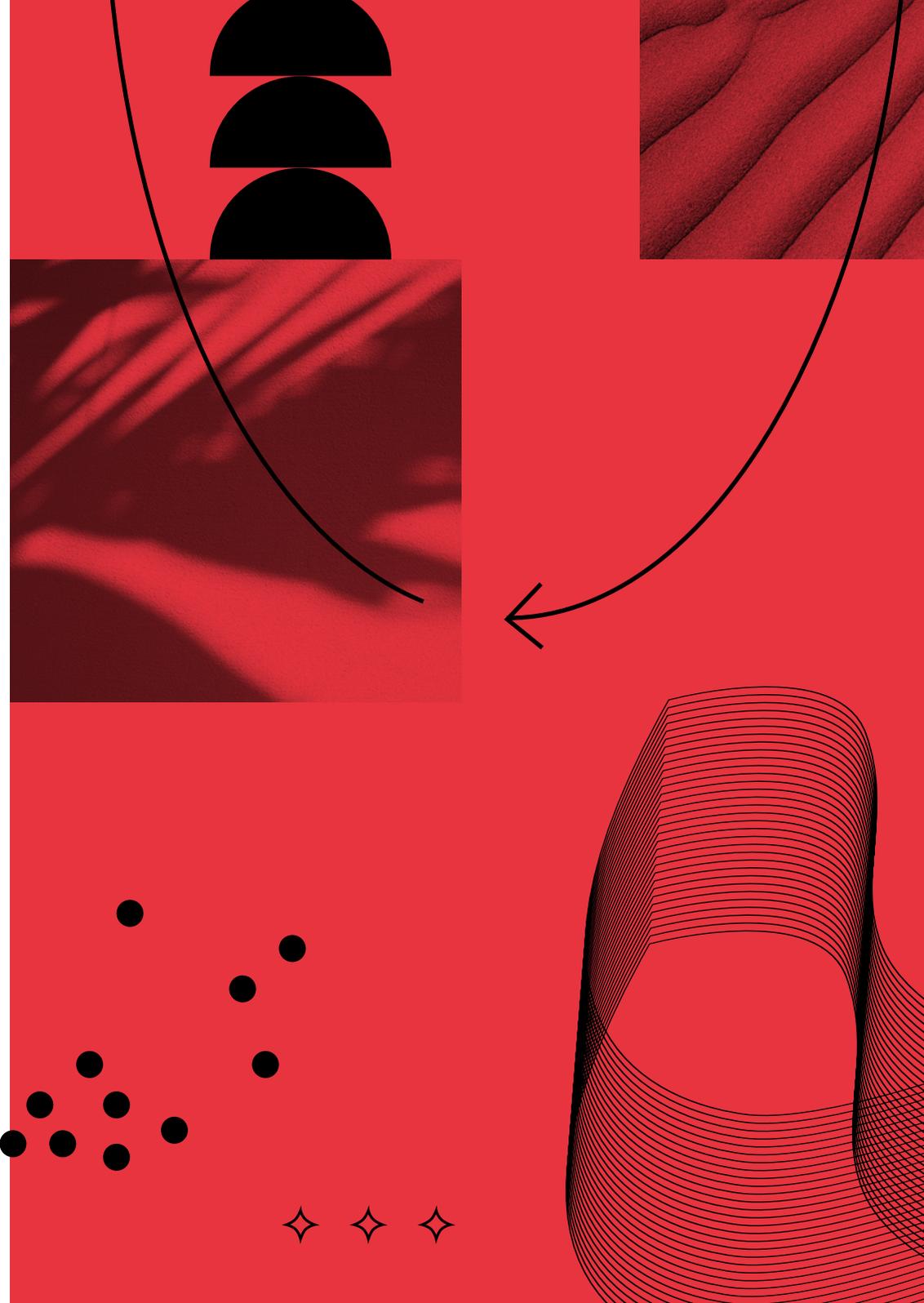
Cultural Academy from February to September 2020.



Photo: Linda Rosa Saa1

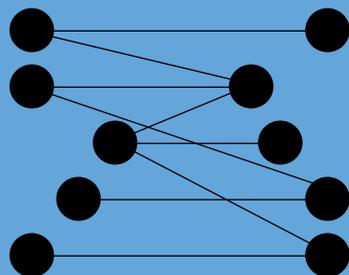
Mürtüz Yolcu

Mürtüz Yolcu, born in 1961 in İğdır, is an actor, curator and screenwriter and has lived in Berlin since 1978. From 1995 to 2010, he organized the International DiyalogTheaterFest Berlin, and from 1979 to 1984 he was part of the Berliner Darsteller Ensemble. After that he has performed at various theatres, including Ballhaus Naunynstrasse, Berlin, HAU Hebbel am Ufer, Berlin, Munich Kammerspiele, and Berliner Ensemble. Between 2007 and 2013, he coordinated the Turkish Film Week Berlin; in 2009 he took over the project coordination of the BeyondBelonging ALMANCI! Festival in Istanbul. As an actor, he is known mainly for his roles in series and television movies, like *Evet, ich will!* (Evet, I Do!) (2009), *Nur eine Frau* (Just a Woman) (2018), and the Netflix series *Dogs of Berlin* (2018). He is co-founder of Tara, an artist initiative between Istanbul and Berlin (2017). Yolcu has written an unpublished screenplay and two youth plays. Mürtüz Yolcu was a resident at Tarabya Cultural Academy from January to April 2019.



Selection of Résumés of the Co- Production Partners

The final program and all biographies of the co-production partners can be found on the website



MİTARABYA KÜLTÜR AKADEMİSİ



Photo: privat

A

Nevzat Akpınar

Nevzat Akpınar, who taught himself to play the Turkish string instrument Bağlama, completed masterclasses with the legendary singer and Bağlama virtuoso Talip Özkan in Paris. In 2002 he completed his studies in comparative musicology (ethnomusicology) and Turkish studies. In 2009, Akkiraz Müzik, Istanbul released his solo CD *On Hybrid Ways*, featuring exclusively his own compositions. With his Greek-German rebetiko band Zotos Compania, he has released two albums and composed solo pieces for Bağlama based on Turkish poetry and chamber music. He composed the music for the play *Perikizi* at Ballhaus Naunynstraße (2011). Most recently he performed with the Berliner Symphoniker in the Philharmonie with his project *Johann Dede*, a piece for string orchestra.



Photo: privat

B

Kerem Ozan Bayraktar

Kerem Ozan Bayraktar's work inspects the domains of real and fictional entities and their dynamics of individuation and patterns of complexity by means of research, installation, digital media, text, and speech. These entities range from spontaneous invasive plants to exoplanets, and from machines to ghostly bodies. A faculty member at Marmara University Faculty of Fine Arts, Bayraktar has recently participated

in the SAHA Studio, Istanbul, 2020 and Berlin Senate Residency Program, ZK/U, Berlin, 2019. His latest solo exhibition is *Rocks and Winds, Germs, and Words*, Sanatorium, Istanbul, 2019 and the group projects that he recently participated in include *Sandstorm – And Then There Was Dust*, DEPO, Istanbul, 2020; *Ubiquitous Surfaces*, Seager Gallery, London, 2019; Istanbul Biennial Digestion Program, MSFAU, 2019, Istanbul; and *fresh and bone*, Operation Room, 2019, Istanbul.



Photo: Berk Çakmakçı

Burcu Bilgiç

Burcu Bilgiç is a dancer, performer, and performance maker based in Istanbul. She is interested in DIY aesthetics, trash, and the digital culture of current times, which she considers as a kind of manifestation of generational self-liberation and the expression of an ongoing, silent resistance. Besides mostly being framed by the aesthetics of dance, her works are attempts to use body, sound, and text to build immersive real/virtual spaces. Her artistic practice derives from dance and performance, while she considers the online realm and social media as a tool to develop her artistic language and a great source of inspiration. She often contemplates how the personal becomes collective and the private becomes public through these new media. Her favorite subject matters are intimacy, vulnerability, digitally curated personas, and post-human stories. Burcu Bilgiç often performs in collaboration with museums and galleries to create in-situ experiences.



@birbucuk

birbuçuk

birbuçuk (engl: one and a half) examines the possibilities of a dialogue between science, social movements, and the arts in the fields of nature, energy, justice, diversity, borders, metabolism, and geography. Inspired by the need to limit climate change to a temperature increase of 1.5°C above the pre-industrial level, birbuçuk picks up on micronarratives and the exchange between discipline-oriented fields of study and methods and tries to establish links. birbuçuk works with the climate and energy economist and performance artist Ayşe Ceren Sarı, the environmental scientist and artist Serkan Kaptan, and the curator Yasemin Ülgen.



Photo: privat

Kaan Bıyıkoğlu

Kaan Bıyıkoğlu studied engineering and cognitive science at the Technical University of the Middle East – ODTÜ in Ankara. During his studies he already performed as a pianist with jazz greats such as Tuna Ötenel, Yıldız İbrahimova, Yahya Dai, Sibel Köse, and Kürşat And. After graduating in piano from the State Conservatory of Başkent University, Ankara, he continued his jazz education at the Rotterdam Conservatory. During his time in the Netherlands he worked with musicians such as Kris Goessens, Rob van Bavel, and Ilja Reijngoud. He attended master classes by Barry Harris, Charlie

Haden, Peter Erskine, Billy Hart, and Jason Moran. Kaan Büyükoğlu teaches at Sabancı University, Istanbul.



Photo: privat

D

Sinem Dişli

Sinem Dişli studied sculpture at Dokuz Eylül University and photography at Marmara University. From 2005–2008 she worked as a photography curator at the Istanbul Museum of Modern Art and organized exhibitions on Magnum, André Kertész, Lars Tunbjörk, and Othmar Pferschy. In 2018 she was listed by the New York Times as one of the “7 Promising Photographers to Watch at the Arles Festival.” Since 2008 she has divided her time between Istanbul and New York. She is co-founder of the independent art space Ayzart in New York and the collective HER HÂL in Istanbul. Her most recent work *Hollows and Mounds: A Take on Göbeklitepe*, which includes photographs, videos, paintings, and installations, has been shown at the Ara Güler Museum and Leica Gallery Istanbul.



Photo: privat

Efe Duyan

Efe Duyan is a writer and translator whose poems have been translated into over 25 different languages. His translations for poetry includes collections by Radu Vancu (Romania), Matthias Göritz (Germany), Lloyd Schwartz (USA),

and Madara Gruntmane-Dujana (Latvia). He co-curated the Offline Istanbul Poetry Festival, the Turkish American Poetry Days, and the Gaziantep International Poetry Festival, and he was one of the country editors of the Rotterdam International Web. His poetry collections are *Sıkça Sorulan Sorular* (Frequently Asked Questions, 2016), *Tek Şiirlik Aşklar* (One Poem Stands, 2012), and *Takas* (Swap, 2006). His debut novel will be published at the end of 2021.

Efe Duyan teaches architectural history at the Mimar Sinan University in Istanbul.



Photo: Markus Berdux

F

Susanne Fröhlich

As a recorder player, Susanne Fröhlich dedicates herself to contemporary music and new concert formats. She performs as a soloist in and outside of Europe as well as in various formations, and she is active in art and music theater productions. She has worked in numerous world premieres in internationally renowned concert halls and festivals with the Ensemble Adapter, the Ictus Ensemble, the Marc Sinan Company, and the Trickster Orchestra. Since April 2010 she has been teaching at the University of the Arts, Berlin. In 2020 she received the Award of Excellence from the Austrian Federal Ministry of Education, Science and Research.



Photo: privat

Negar Farajani

Negar Farajani, trained as a painter, photographer, and graphic designer, works as an artist and curator at the intersection of different media. In her works she plays with the concept of private and public space and is one of the few artists in Iran who has created public works of art, including the *Tehran Monoxide Project*, *Made in China*, and *Destination Known*. Farajani increasingly focuses on collaborating with other artists and on participatory actions. Her work has been presented in Iran and abroad. Her recent exhibitions have been at DEPO Istanbul, the 8th Tehran National Sculpture Biennale, and the Artissima Art Fair, Turin.



Photo: Bahadır Mertan

G

Nursel Gülenaz

Nursel Gülenaz studied economics in Istanbul and obtained a doctorate in art history. In 2010 the Remzi Kitabevi publishing house published her travel guide *Zeyrek, Fatih*, which was written with İnci Tüysüz. In 2011 she published her doctoral thesis *Batılılaşma Dönemi İstanbul'unda Hanlar ve Pasajlar* [Commercial Buildings and Passages of Istanbul in the Age of Westernization], in 2018 she published the travel guide *Yedikule-Samatya*, written with Oya Koca. A selection of poems that Nursel Gülenaz translated from Turkish into German with Angelika Overath was published in 2020 by btb-Verlag under

the title *So träume und verschwinde ich* [So I dream and disappear]. Since 2001 Gülenaz has been teaching art history as a visiting professor at the Technical University of Istanbul, and she continues to practice the profession of tourist guide, which she learned during her studies.



©AKbank Caz

Selen Gülün

After studying piano and composition at the State Conservatory of Mimar Sinan University, Selen Gülün graduated from Berklee College of Music, Boston. She received her master's degree in contemporary composition from Istanbul Technical University in 2003 and was a lecturer at Istanbul Bilgi University until 2015. She has received numerous awards such as the Charles Mingus Composition Award (1998) and the British Council Visiting Arts Award (2003). In addition to her composition projects, she appears with various jazz formations and modern music ensembles on international stages. In 2017 AK Müzik released the album *Kadınlar Matinesi*, the result of a concert series with works by Turkish composers and songwriters.



Photo: Elif Canfeza Gündüz

Elif Canfeza Gündüz

Elif Canfeza Gündüz graduated from Neva Özgen's Kemeççe class at the State Conservatory for Turkish Music

at the Technical University of Istanbul in 2016. In 2018 she was awarded the Success Prize for Young Musicians by the Ministry of Culture and Tourism. She is co-founder of the music groups Arfana, Şimdilik Trio, and Savt, with whom she regularly releases albums, including *Anatolian Jazz Impressions* by her group Arfana, published by Kalan Music. Elif Canfeza Gündüz has worked on numerous other albums and has given solo and group concerts in Greece, Israel, South Korea, Australia, and Norway. She has also conducted maqam seminars.



Photo: Simru Hazal Civan

Meltem Gürlevik

Meltem Gürlevik lives as an actress and performer in Istanbul. Since 2011 she has worked in television series and short films as well as in theater plays and has participated as a performer in various productions and festivals, including the Istanbul Biennale. She began her professional dance career in modern dance. She is currently involved in various acting projects and produces conceptual videos that she creates with her own motion designs.



Photo: privat

Su Güzey

Su Güzey is a dancer, choreographer, and teacher based in Istanbul. She graduated from Contemporary Dance in 2015, and has worked as a free-lance dancer with local and international choreographers. She also makes

her own choreographies, and collaborates with Evrim Akyay. Their recent performance *kitty kitty* was accepted to Aerowaves Twenty21 Choreographers and was performed in Europe. Recently she began her MA program in Dance at Uarts Philadelphia, and with Evrim Akyay, she was accepted as artist-in-residence at Aerowaves Dance Festival, Luxembourg.



©Serkan Mesut Halili

H

Serkan Mesut Halili

Serkan Mesut Halili, a Kanun player, received his PhD from Haliç University, Istanbul in 2018. During his education he gave international concerts with orchestras and artists, and at festivals and in concert halls such as Young Euro Classic, Edinburgh Festival, Sydney Opera House, Metropolitan Museum, Konzerthaus Berlin, and Radio France. In addition to the interpretation of Turkish maqam music, contemporary and classical western music, Ladino and Rembetiko, Serkan Mesut Halili has developed a unique, personal style with his musical instrument. He teaches at the State Conservatory of Turkish Music at Istanbul Technical University.

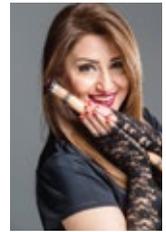


Photo: Hasan Hüseyin Güneş

Müge Hendekli

After studying philosophy at the Boğaziçi University in Istanbul, Müge Hendekli received a scholarship for

the master's program in "Music Performance" at New York University in 1998. As a pianist, she was a lecturer at the Bilgi University, Istanbul, from 2000 to 2005, and she received her doctorate in 2008 from the Technical University of Istanbul. Together with tenor Taylan Memioğlu, Hendekli reached the final selection in 2003 in the 5th international competition "Franz Schubert and Modern Music" in Graz. She is a member of the Hezarfen Ensemble. Müge Hendekli teaches at the Istanbul University State Conservatory.



@Burcu Karadağ

K

Burcu Karadağ

Burcu Karadağ studied instrument science at the Conservatory of Istanbul Technical University and completed her master's degree in social sciences at Haliç University. This reed flutist has performed with various ensembles and orchestras worldwide, including in France, Germany, Italy, Japan, India, and Switzerland. From 2005 to 2007, she was a member of the Turkish music ensemble Cemal Reşit Rey. In March 2012 she was a soloist in Mannheim at the premiere of the piece *Hezarfen Ney Concerto*, composed by Fazıl Say. In 2013 she published her solo work *NEYZEN*, which is considered the first solo album by a reed flutist. In the same year, her *Ney* textbook was published by Meşkte Ney Eğitimi Pan. She has been a lecturer at Haliç University since 2004.



@Naoko Kikuchi

Naoko Kikuchi

Naoko Kikuchi, born in Sendai, Japan, learned to play koto from her mother and grandmother in her early childhood. In 2007 she won a one-year scholarship from the Office for Cultural Affairs, Frankfurt am Main, with which she studied contemporary ensemble music at the IEMA (International Ensemble Modern Academy). Her repertoire does not only include classical and modern koto music. She has worked on various projects, including on *Unterwegs im internationalen Berlin* with the Berliner Philharmoniker, on the new edition of *Barcelona* by Freddie Mercury & Montserrat Caballé, and on the silent film music for *Page of Madness* composed by Gene Coleman. Kikuchi is a member of the Trickster Orchestra, Erick Schaefer Kyoto mon Amor, and Asi-anArt Ensemble.



Photo: Cihan Bacak

İsmet Köroğlu

İsmet Köroğlu graduated from Mimar Sinan University in contemporary dance. He works as a creative dancer and choreographer and is co-founder witCihan Bacak of beraber co., an Istanbul-based artist collective for contemporary dance and photography, which creates visual stories that are published on various online platforms around the world. İsmet Köroğlu per-

forms at festivals in different parts of the world, from Iran to the USA.



Photo: Hasan Hüseyin Güneş

M

Ulrich Mertin

Ulrich Mertin, violist, conductor and experimental composer, is known for his combination of different styles such as classical, house, folk, experimental, and electronic music. He studied viola and violin at the Hanns Eisler Academy of Music in Berlin and he has worked with composers such as György Kurtág, Helmut Lachenmann, George Benjamin, Tristan Murail, and Pierre Boulez. Ulrich Mertin is co-director of the Hezarfen Ensemble, which he founded together with the composer Michael Ellison in 2009 in Istanbul. The award-winning ensemble is regularly invited to international festivals such as the MaerzMusik Festival, the Ruhrtriennale, the Klangzeit Festival Münster, the Rotterdam Operadagen, and the IKSIV Istanbul Music Festival.



Photo: Andréas Lang

Beral Madra

Beral Madra is an art critic and curator, founder and director of Galerie BM and the BM Contemporary Art Center and Archive. She was artistic director of the first two Istanbul Biennials in 1987 and 1989, artistic director and curator of the Turkish pavilion at the Venice Biennale on several occasions, curator of the Central Asian pavilion in 2009, and co-curator of the exhibition

Modernities and Memories - Recent Works from the Islamic World at the 47th edition of the Venice Biennale. From 1984 until today, Beral Madra has curated more than 250 exhibitions. She is co-founder of the Faculty of Art and Design Management at Yıldız Technical University, an art and cultural center in Diyarbakır and the Association Internationale des Critiques d'Art - AICA Turkey, of which she is Honorary President.



@Mahmoud Obaidi

O

Mahmoud Obaidi

Mahmoud Obaidi is an Iraqi-Canadian artist who received his master's degree in fine arts from the University of Guelph, Canada, and studied new media and film in Toronto and Los Angeles. His work has been exhibited around the world, including at MoMA PS1, New York City, the British Museum, London, and the Venice Biennale. Obaidi has curated more than 40 exhibitions worldwide; his works are in museum, foundation and private collections.



Photo: Kerem Uzel

Ö

Can Özmen

Can Özmen is a multidisciplinary artist, actor and performer based in Istanbul. He performed at the Istanbul Theater Festival and in 2018 at the Festival *Passage* in Metz. Since 2017 he has also been involved in various

dance and performance projects in Istanbul. His short film *Weltschmerz* (2019) was one of the finalists in the Sabanci Short Film Competition. In his work, he focuses on the experiences of social, past and future fears and on how these are inscribed in the body's memory and create images in the mind's eye.



@Gülbin Eriş

Gonca Özmen

Gonca Özmen, who completed her master's degree in English at Istanbul University, is the editor of two anthologies: *Kuytumda* (Hera, 2000) and *Belki Sessiz* (YKY, 2008), which were published in Germany by Elif Verlag. A selection of her poems has been published in English under the title *The Sea Within* (Shearsman Books, 2011, England). Her poems have been translated into more than eleven languages. Özmen has performed at poetry festivals across Europe and the Middle East. In addition to her work as an editor for the literary magazine Ç.N. (Çevirmen Notu), Özmen is co-editor of the Çevrimdışı Istanbul literary magazine.



@Üzgür Üzer

S

Merve Salgar

Merve Salgar, tanbour player and improviser, began her studies with Sadun Aksüt at the State Conservatory for Turkish Music at the Technical University of Istanbul in 2004. From 2008 to 2011, she worked at TRT

(Turkish Radio and Television Corporation) as a tanbour player. In 2011 she moved to France to continue her studies, graduating with a Masters degree from the University of Strasbourg in 2016. She is currently completing her PhD in musicology, performing in various musical projects in France, Germany, and Turkey, and constantly exploring the limits of her instrument through the practice of improvisation. She performs with the ensembles SAVT, Klank.ist, IMO, and Sousta Politik.



Photo: Ralf Schwarz

Ralf Schwarz

Ralf Schwarz has been playing double bass and electric bass since 1999. He studied jazz bass at the University of the Arts in Bremen from 2000. He has worked with Ron Carter, Mark Helias, Steve LaSpina, Steve Coleman, Richie Beirach, Billy Hart, and John Stowell, as well as on concert projects with greats like Anthony Braxton, members of the Berliner Philharmoniker, and the trombonist Nils Landgren. He played at Jazzfest Berlin, the London Jazz Festival, JazzBaltica, and at the XJazz Festival for jazz and improvised electronic music. Ralf Schwarz has completed numerous international tours in Japan, the USA, the Middle East, the Caucasus, and in Pakistan. He has been an active participant in the education program of the Berlin Philharmonic Foundation.



@Mehmet Aslanbay

Apostolos Sideris

Apostolos Sideris began his music education in classical flute, but at the age of 17, he focused on jazz music and went to Boston to study at Berklee College of Music. The double bass became his main instrument. He completed his Master's in Performance in New York. Sideris worked with musicians such as the drummer Clarence Penn, the guitarists Lionel Loueke and Rez Abbasi, the pianist Leo Genovese, and the oudist Ara Dinkjian. The spectrum of Sideris' compositions ranges from jazz to music from the Middle East and Latin American sounds. He lives in Istanbul and performs with his ethnic jazz group MESEL. He is currently working on his album *South*, which consists of his own compositions and improvisations based on Greek and Middle Eastern melodies.



Photo: privat

S

Serkan Şener

Serkan Şener works at the State Conservatory of Turkish Music at the Istanbul Technical University as a member of the Musicology Faculty. His research extends to ethnomusicology, folk music, kaval music, and popular music. As a kaval performer, in addition to traditional performances, he also takes part in contemporary art projects. Together with the group Hoca Nasreddin, Serkan Şener plays with ensembles such as the Estonian State Symphony Orchestra (ERSO)

and the Trickster Orchestra. He also performs free improvisations. Şener leads seminars on kaval music and free improvisation at various music schools.



Photo: Teheran Platform

T

Teheran Platform

Tehran Platform is a design office based in Tehran. It specializes in multi-disciplinary design and architecture. Tehran Platform pursues experimental design on many levels, from tactile human-machine interactions to urban interventions. In experimenting with new types of interaction interfaces and applications, Tehran platform continually tests the tangible effects of such technologies on today's societies.



Photo: Hasan Hüseyin Güneş

Ozan Evrim Tunca

Ozan Evrim Tunca began his music career in 1984 at the Ankara State Conservatory, continued his education at Louisiana State and Florida State Universities in the US, returning to Turkey in 2004. He appears internationally as a cello soloist, and has been accompanied by the Florida State Philharmonic, the Çukurova and Antalya State Symphony Orchestras, and the Bilkent Symphony Orchestra. Tunca, who works to bring classical music to a wider audience, published the book *60 Dakikada Klasik Müzik* [Classical Music in 60 Minutes] in 2009 and pioneered the establishment of symphony

orchestras for children. In 2020 he was commissioned by the Minister for National Education to "restructure general music education in Turkey."



Photo: Studio Majo

U

Özcan Ulucan

Özcan Ulucan graduated from the State Conservatory of Hacettepe University in Ankara in 1998. Together with the violinist Maxim Vengerov, he has given concerts all over Europe, including at the Konzerthaus Berlin, the Royal Albert Hall London, and the Ludwigsburg Palace Festival. Ulucan is a founding member of the Hezarfen Ensemble and forms the Ulucan Trio with cellist Ozan Evrim Tunca and pianist Birsan Ulucan, with whom he recorded his first CD album in 2020 under the Çağsav label. In addition to his practice as a soloist and chamber musician, he teaches violin, viola, and chamber music at the State Conservatory of the Mimar Sinan University in Istanbul. He has performed concerts with the English Chamber Orchestra, the Amsterdam Sinfonietta, the Shumen Philharmonic, and the London Philharmonic Orchestra.



Photo: privat

Y

İmge Tilif Yalçinkaya

İmge Tilif Yalçinkaya studied at the Detmold University of Music, the Lübeck University of Music, and the Escuela Superior de Música Reina Sofía in

Madrid. From 2005 to 2009, she was chief violinist of the Detmold Chamber Orchestra. She has participated in numerous projects, touring with the David Ensemble through Spain, Turkey, Greece and Thailand, and with the Con Fuoco Quartet, which was awarded first prize at the Chamber Music Competition of the Detmold University of Music, and she has given quartet recitations in Madrid, Ibiza, Milan, Dortmund, and Istanbul. Together with the Lepidus Quartet, she recorded the *Occupation for String Quartet*, composed by Jeremy Woodruff, which was included in the album *From Istanbul*. İmge Tilif Yalçinkaya, whose solo album *Solo Keman için Partitolar* was released in 2021, lives and works in Istanbul.



© Wu Wei

W

Wu Wei

Wu Wei studied the Chinese mouth organ Sheng at the Shanghai Music Academy and was a soloist with the Shanghai Chinese Orchestra before attending the Hanns Eisler Music Academy in Berlin in 1995 on a DAAD scholarship. Since 2013 he has been a professor at the Shanghai Music Academy. As a soloist he has performed at the most important festivals around the world, and he works with leading orchestras, including the Berliner Philharmoniker, the BBC Symphony Orchestra, and the Ensemble Modern. He has received composition commissions from musica viva in Munich and the Civitella Ranieri Foundation in New York.



Photo: privat

Z

Verda Zincirkiran

Verda Zincirkiran is interested in the possibilities of self-expression to fill gaps in identity. She began her training as a scholar of Performing Arts Studies at l'Université d'Aix-Marseille in France. During her studies she worked in France and Turkey in the theater, audiovisual and cinema sectors as a performer, assistant director, production and dubbing assistant, while dancing butoh in Istanbul and Tokyo. She also works in her family's business and deals with the topic of sustainability to minimize the environmental impact of the production of wet wipes. She has been practicing yoga asana, pranayama, and meditation since 2014, and she has started to lead her own courses.

Résumés of the Curatorial team

Stéphane Bauer

Stéphane Bauer has been director of Kunstraum Kreuzberg/Bethanien since 2002 and of the Kunstamts Kreuzberg since 1990. He studied sociology, political science, economics and psychology at the University of Bonn and at the Free University of Berlin. Since 1997 Bauer has curated exhibitions at the Kunstamt Kreuzberg, the New Society for Visual Arts and the Kunstraum Kreuzberg/Bethanien. From 2002 to 2008 he also headed once a year the two-week international cultural mediators seminar of the Goethe-Institut in Berlin. Bauer has been a lecturer at the education center of bbk Berlin since 2006 and teaches exhibition organization. Since the winter semester 2008/09, he has been teaching curatorial practice at the Institute for Art in Context at the UdK Berlin. Since March 2008 he has been a member of the Berlin Council for the Arts. His projects have taken him to many countries for lectures and workshops, including Istanbul, Turkey.

Pia Entenmann

Pia Entenmann, together with Rüdiger Kappes of the German Embassy in Ankara, has headed Tarabya Culture Academy since 2017 and is in charge of curatorial work for the residency house in Istanbul. From 2011 to 2014 she worked at the Goethe-Institut Brussels as a program coordinator with a focus on film and literature, and then at the Goethe-Institut Paris as a network coordinator for cultural projects throughout France. From 2014 to 2017 she was personal assistant to Klaus-Dieter Lehmann, then president of the Goethe-Institut, at the institute's Central Office. Before that, she worked as a freelance cultural journalist for various print media during and after her studies in Romance studies, English/American studies and history at the Universities of Stuttgart and Montpellier.

Çağla İlk

Çağla İlk works in theory and practice at the interface between architecture, visual arts and performance. Born in Istanbul, Turkey, she studied architecture at the Technical University of Berlin and at the Mimar Sinan University in Istanbul. Since 2020, together with Misal Adnan Yildiz, she has been the academic director of the Staatliche Kunsthalle Baden-Baden. She is co-curator of the 6th Ural Biennale, which will take place in Ekaterinburg in October 2021. Until recently she worked as a dramaturge and curator at the Maxim Gorki Theater in Berlin. During this time she was jointly responsible for interdisciplinary projects and festivals that combine the performing, performative and visual arts, often in a trans-cultural context. In the area of cultural policy, she was a member of the presidium of the New Society for Visual Art and a member of the Berlin Council for the Arts in numerous juries for cultural funding.

Susanne Weiß

(co-curator of the exhibition)
See alumni résumés

Max Czollek

(co-curator of the Literature and Discourse program)
See alumni résumés

Çiğdem İkişik

(co-curator of the Music program)

Curatorial assistance

Lena Alpozan, Alma Seiberth

Publishing information

Studio Bosphorus Festival for the 10th Anniversary of Tarabya Cultural Academy 3/9–31/10/2021

Studio Bosphorus is an event of the Tarabya Cultural Academy in cooperation with the Kunstraum Kreuzberg / Bethanien with the kind support of the Stiftung Mercator and the LOTTO-Stiftung Berlin. The Tarabya Cultural Academy is an institution of the German federal government. It is operated by the German Embassy Ankara and is part of the cultural work of the German Embassy in Turkey. The curatorial responsibility for the Tarabya Cultural Academy is borne by the Goethe-Institut.

Project management:

Pia Entenmann

Project coordination in Germany:

Alma Seiberth

Program coordination in Istanbul:

Çiğdem İkişık

Education program and finances:

Tijen Togay

Public Relations and Alumni Fund:

Lena Alpozan

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Pia Entenmann (Curatorial Director of the Tarabya Cultural Academy, Goethe-Institut Istanbul),

Çağla İlk (Director, Kunsthalle Baden-Baden)

Co-curator of the exhibition:

Susanne Weiß Curator, Co-Director of the ifa gallery, Berlin and Tarabya alumna)

Co-curator of the literature and discourse program:

Max Czollek (Author, Tarabya alumnus)

Co-curator of the music program

Çiğdem İkişık (Program coordinator of the Tarabya Cultural Academy)

Curator of the performative programs: Çağla İlk

Curatorial assistance:

Lena Alpozan, Çiğdem İkişık, Alma Seiberth

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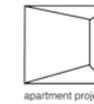
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