



AARC

Artists Against Racism Collaborative

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About | *Über* AARC (Artists Against Racism Collaborative)

AARC is an experimental artistic solidarity project conceived by Errant Sound and Apartment Project in Berlin that strives to explore the boundaries of art and politics. After the 19th February 2020 racist murders in Hanau, the two groups met to initiate a collaboration as a political statement by forming AARC (Artists Against Racism Collaborative).

The short form AARC refers to the word *arc* — *arc* as a bridge between artists of different fields and cultural backgrounds. At the same time, the title phonetically evokes the "AARGGH!" interjection, conveying common feelings of despair, fear and exhaustion among communities who are affected by racist attacks and/or exposed to subtle forms of racism. The collectively formulated voice develops individual and/or joint responses to such emotions, names and unveils everyday practices of racism. Through this collaboration, the two venues aim to create a mutual artistic conversation, facilitate a process of collaboration and develop new forms of solidarity.

The series AARC is a continuous exhibition project curated and developed in an open group format.

AARC ist ein experimentelles künstlerisches Solidaritätsprojekt, das von Errant Sound und Apartment Project in Berlin konzipiert wurde, um die Grenzen von Politik und Kunst zu erforschen. Nach den rassistischen Morden am 19. Februar 2020 in Hanau trafen sich die beiden Gruppen, um eine Zusammenarbeit als politisches Statement durch die Gründung von AARC (Artists Against Racism Collaborative) zu initiieren.

Die Kurzform AARC bezieht sich auf das Wort *arc* — "*arc*" als Brücke zwischen Künstler*innen unterschiedlicher Fachrichtungen und kultureller Herkunft. Gleichzeitig erinnert der Titel phonetisch an „AARGGH!“ und vermittelt gemeinsame Gefühle der Verzweiflung, Angst und Erschöpfung unter Gemeinschaften, die von rassistischen Angriffen betroffen und/oder subtilen Formen von Rassismus ausgesetzt sind. Die kollektiv formulierte Stimme entwickelt individuelle und/oder gemeinsame Reaktionen auf solche Emotionen und benennt und enthüllt Rassismus im Alltag. Durch diese Zusammenarbeit wollen die beiden Projekträume einen kollektiven künstlerischen Diskurs schaffen, einen Prozess der Zusammenarbeit ermöglichen und neue Formen der Solidarität entwickeln.

Die AARC-Serie ist ein fortlaufendes Ausstellungsprojekt, das in der offenen Gruppe fortgesetzt wird.

Members | Mitglieder

Andrei Cucu

Bengisu Çağlayan

Berk Asal

Çiğdem Üçüncü

Emre Birişmen

Georg Klein

Julia Cremers

Laura Mello

Melih Sarıgöl

Oliver Möst

Özlem Sarıyıldız

Selda Asal

Steffi Weismann



29 April 2020 _ Berlin, Istanbul, Vienna



19 May 2020 _ Hasenheide, Berlin

AARC#1 — Tortu

26. - 28. June 2020 _ at Errant Sound & Apartment Project

Artists | *Künstler*innen*

Emre Birişmen
Andrei Cucu
Melih Sarigöl & Laura Mello
Oliver Möst
Özlem Sarıyıldız & Bora Yediel
Çiğdem Üçüncü & Steffi Weismann

Contributors | *Mitwirkende*

Berk Asal
Selda Asal
Bengisu Çağlayan
Georg Klein

Since April 2020, the members of AARC have been in regular exchange which resulted in new artistic collaborations. The works were presented in connection with already existing works under the title AARC#1 — *Tortu* between June 26th-28th 2020 at Errant Sound. On the opening day, a book presentation by Oliver Möst and a sound performance by Steffi Weismann took place at Apartment Project.

Tortu is the Turkish word for “residue”. It describes a solid matter that isn’t able to blend into the liquid in which it accumulates, clouding it when stirred. *Tortu* dominates — it leaves its sticky traces on the body, penetrates into the flesh, seals off the network of communications and paralyzes the cells. The works shown under the title *Tortu* characterize the urgency to respond to the political and social issue of racism whose impact on everybody’s life cannot be ignored. Racism hangs there among us, unresolved and unbroken, clouding judgment, obstructing transparency and tainting social and political environments.

Seit April 2020 stehen die Mitglieder von AARC in regelmäßigem Austausch, was zu neuen künstlerischen Kooperationen führte. Die kollektiv produzierten Werke wurden im Zusammenhang mit bereits bestehenden Werken unter dem Titel AARC # 1 — *Tortu* vom 26. bis 28. Juni 2020 im Projektraum von Errant Sound präsentiert. Am Eröffnungstag fanden im Apartment Project eine Buchpräsentation von Oliver Möst und eine Klangperformance von Steffi Weismann statt.

***Tortu* ist das türkische Wort für “Rückstand”. Es beschreibt einen Feststoff, der sich nicht in der Flüssigkeit vermischen kann, in der er sich ansammelt, und ihn stattdessen trübt. *Tortu* dominiert — es hinterlässt seine klebrigen Spuren am Körper, dringt in das Fleisch ein, versiegelt das Kommunikationsnetz und lähmt die Zellen. Die unter dem Titel *Tortu* gezeigten Arbeiten kennzeichnen die Dringlichkeit, auf das politische und soziale Problem Rassismus zu reagieren, dessen Auswirkungen auf das Leben aller nicht ignoriert werden können. Rassismus hängt mitten unter uns, ungelöst und ungebrochen. Er trübt das Urteilsvermögen, verhindert Transparenz und beeinträchtigt unser soziales und politisches Umfeld.**

Exhibited Works | *Ausgestellte Werke*



Emre Birişmen
Vapor, 2020 / Short movie, 9'46"

“During their stop at a rest area on the highway, three women speak an obscure language, fall apart from each other due to an unexpected encounter. Vapor whispers the story of oppressed and exterminated people and minorities of the Anatolian geography and how their lives can change dramatically in an instant.”

Vapor is a Turkish dystopian short film directed, written, and produced by Emre Birişmen. *Vapor* is about disappearance. It is not for a specific minority, in the contrary it aims to encompass everyone who lost herself/himself on Anatolian soil—the story of those who are in the opposition, defeated by reigning powers. Today the natural habitat is also vanishing, just like countless cultures and people. It is the land of vanished forests; dried lakes, even destroyed mountains. Anatolia offers a vibrant culture of abandonment - empty Greek, Kurdish, Armenian villages, abandoned petrol stations, old castles, looted tombs of ancient kings. It is necessary to remember how many “Crystal Nights” were experienced in Anatolian history. Whole villages and cities evaporated in an instant. These lands hosted different civilizations and appeared as the cradle of ancient cultures blended with its history. It is a land of development, fusion, coexistence, but it also remembers invasions, separations, violence, and bloody interventions. This pain, like nausea or abdominal pain, is a delusion that makes us feel a deep longing for past diversity. It reminds us of our lakes, languages, beliefs, songs that are gone. *Vapor* proposes a moment of confrontation.



Andrei Cucu
Asphyx, 2020 / Paper, ink, sound, 4'00"

The murder of George Floyd through literal asphyxiation marked yet another grotesque manifestation of racist violence. The metaphor of racial prejudice suffocating people of color because of the different institutional and social barriers which still stand turned into the tangible, horrifying reality of death. How much anger, how much hate, how much frustration must a person feel in order to commit such a crime? How much determination must the murderer have in order to sit unflinchingly on his victims neck for 8 minutes and 46 seconds?

The installation is an exploration of breath, keeping these elements of hate, anger and determination in focus and responding to them in an equal measure. The hateful breath is repeatedly asphyxiated through sonic means, repeatedly stopped in its tracks, fought against time and time again, while the two crumpled drawings represent both the blackened, disfigured lungs which give way to such violent breath, as well as the result of actions stemming from hate, as seen in the murders by suffocation of Eric Garner and George Floyd.

Melih Sargöl & Laura Mello
Two Layers, 2020
Sound composition, 10'07"

Composition experiment: two layers on sediment / residue noise / language dynamics

A whistle, a signal. Have you heard it?

History has taught us that signals are always there, and that they are loud enough. Why is it that some people, although fully able to listen, do not even pay attention to the sound residues of racism? Of which matter is the noise between the signals and the listeners, among words and among worlds?



Oliver Möst
Fritz Möst : Photograph, 2016/2020 / Artist book

"In 2016, my father gave me about 250 photos and color slides of my grandfather, neither he nor any other member of the family was interested in these pictures. My selection of 2016 is subjective, taken under the influence of the photos my grandfather took around the signing of the Munich Agreement of September 1938 in Innsbruck and Munich. With the discovery of these pictures, many questions have re-emerged in my mind. Obviously my grandparents had not told me everything about the past of my family. This strange disruption, this seemingly normal, that not telling feels like a lie, this shadow that suddenly lies over the relationship with my dead grandparents.

The pictures kept me busy for a long time, at some point I started to edit the material and put it into book form, there is nothing special to see. A couple, the 30's, excerpts of a German relationship, the 40's, the flags, Hitler, the children - everything is quite normal."



Özlem Sarıyıldız & Bora Yediel

Give Me The Possible, Or Else I Will Suffocate, 2020 / Video, 5'38", Germany

The collaborative video focusses on the multiple and interrelated motivations of the participants of the #BlackLivesMatter Demo in Berlin Alexanderplatz, June 2020. Drawing a communicative space through immediate voices echoing in the audio-visual space, the video desires to be articulated to the ascending sound of the BLM movement and its allies:

Fear eats the soul!

or

Angst essen Seele auf...

We are not afraid!

We are not leaving. We are here. Get used to it.

or

'Gitmiyoruz. Buradayız. Alışın.'



Çiğdem Üçüncü & Steffi Weismann

Scherben, Shards, 2020 / Video with sound, 9'27"

Çiğdem Üçüncü and Steffi Weismann entered into a dialogue and developed a collective audiovisual work in reaction to the 19th February racist terrorist attack in Hanau. The materiality of broken glass and the sounds developed from it form the basis with which actions and memories are interwoven:

The first part of the video shows a performative intervention on the street which consists of the empathic gesture of repairing the commemorative posters of the attack's victims. The second part of the video involves a text that reflects on the childhood memories of a girl with foreign origins in Hanau and addresses injuries that have become brutally visible after the incident.

The work combines abstract artistic methods with personal experiences. German, Kurdish, Turkish, Bulgarian, Romanian and English voices are interwoven and do not allow a passive gaze. They rather seem to ask: When do I reach the point to get involved?
vimeo.com/427278494



Steffi Weismann

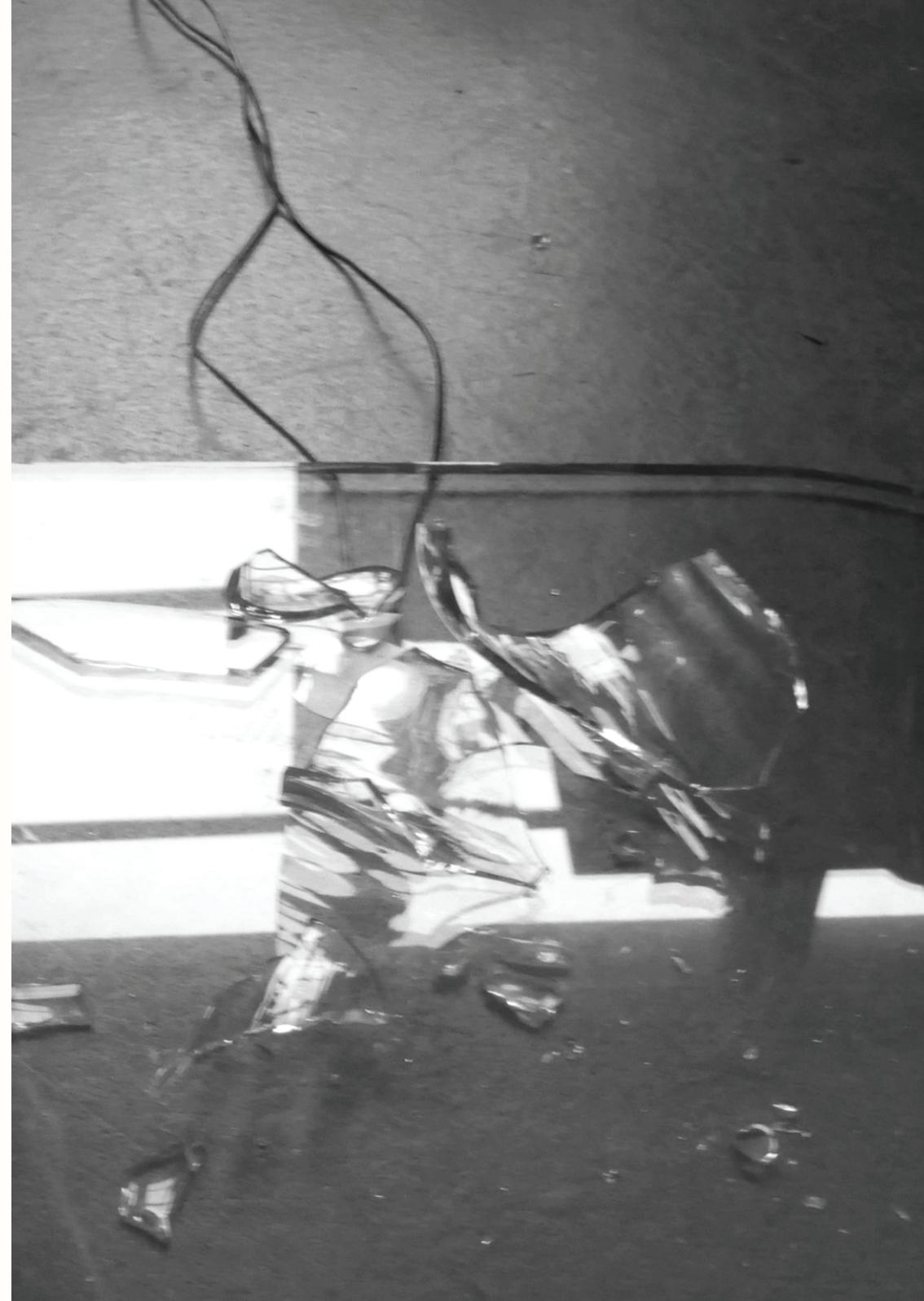
Scherben, Shards, Sound performance (solo) / 26. June 2020, Apartment Project Berlin

Six months after the 19th February terrorist attack, Çiğdem Üçüncü and Steffi Weismann continued their collaboration and talked to activists, survivors and relatives of the victims in Hanau. With the material they've gathered on site, they developed a performance for the Galerie Nord in Berlin-Moabit. This mixed media performance carries the voices of the victim's relatives into public space and enables the audience to confront with the topic on a personal level. The performance was followed by an artists' talk with members of AARC about the combination of art with politics, its importance and boundaries.



Çiğdem Üçüncü & Steffi Weismann

Scherben, Shards, Performance with audience interaction
26. August 2020, Galerie Nord, Kunstverein Tiergarten Berlin
Within the exhibition *This far and no further*.
Video documentation: vimeo.com/460855439



AARC#2 — HisTV

25. - 27. September 2020 _ at Errant Sound

Core Group | Arbeitsgruppe

Andrei Cucu, Bengisu Çağlayan, Berk Asal, Çiğdem Üçüncü, Emre Birişmen, Julia Cremers, Melih Sarıgöl, Selda Asal, Steffi Weismann

Participants | Teilnehmer*innen

AFROTAK TV cyberNomads, Andrei Cucu, Birte Frey, Çiğdem Üçüncü, Didem Pekün, Emre Birişmen, Fatma Belkis, Georg Klein, Julia Cremers, Işıl Eğrikavuk, İrem Tok, Lara Ögel, Leman S. Daricioğlu, Magalie Dougoud, Mert Akbal, Melih Sarıgöl, Nil Mutluer, Onur Ceritoğlu, Özgür Atılgan, Özlem Sarıyıldız, Pınar Tatlıkazan, Political Agender x BLM Fundraiser: Avrina Prabala-Joslin, Zselyke Tarnai, Jamie McGhee, Selda Asal, Senta Weismann, Steffi Weismann, Suat Can Beldek, Zeynep Kayan

AARC#2 — HisTV is a process-based exhibition that stimulates a critical discourse on oppression, racism and discrimination by inviting independent voices of the art scene to produce videos inside a pop-up TV studio. Errant Sound's exhibition space was transformed into a green screen studio in which artists produced video works in collaboration with participants and guests. The edited video clips were presented on several screens within a video installation.

The variety of topics in AARC#2 — HisTV navigates amongst others in the context of Afrofuturism (AfroTAK), political dystopia (fake news) and refers to current cases of human rights violations based on the example of Osman Kavala in Turkey. The collection of video works of AARC#2 will be fed into the archive of the ongoing HisTV project, which has been documenting the zeitgeist of social and political conditions since 2016 and commenting on or transforming it artistically.

AARC#2 — HisTV ist eine prozessbasierte Ausstellung, die einen kritischen Diskurs über Unterdrückung, Rassismus und Diskriminierung anregt und diverse Stimmen zur Kooperation in ein Pop-Up-TV-Studio eingeladen hat. Der Ausstellungsraum von Errant Sound verwandelte sich in ein Green-Screen-Studio in dem Künstler*innen und Teilnehmer*innen gemeinsam Videoarbeiten produzierten. Die geschnittenen Videoclips wurden auf mehreren Bildschirmen einer Videoinstallation präsentiert.

Die Themenvielfalt in AARC#2 — HisTV navigiert u. a. im Kontext von Afrofuturismus (AfroTAK), politischer Dystopie (Fake News) und bezieht sich auf aktuelle Fälle von Menschenrechtsverletzungen anhand des Beispiels Osman Kavala in der Türkei. Die Sammlung der Videoarbeiten von AARC#2 wird in das Archiv des fortlaufenden HisTV-Projekts eingespeist, das seit 2016 den Zeitgeist gesellschaftlicher und politischer Zustände dokumentiert und mit künstlerischen Mitteln kommentiert oder transformiert.

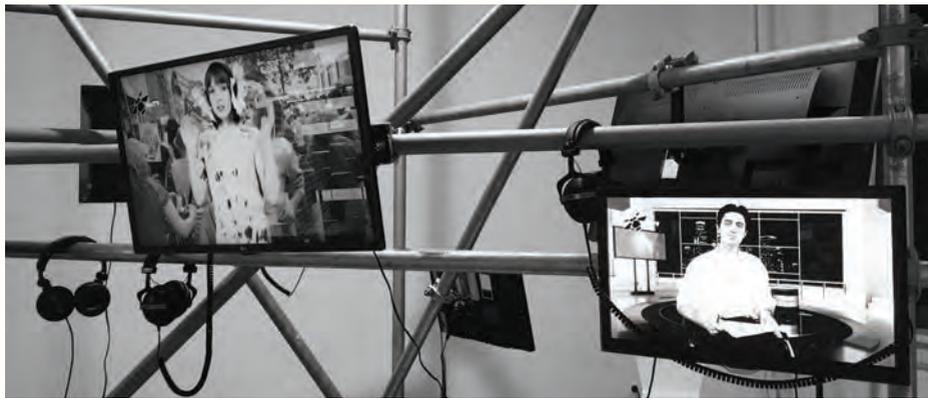


HisTV (turkish for: SenseTV or EmotionTV) is a fictitious television station created by Apartment Project as a collaborative project. It was founded in 2016 as a reaction to censorship and political oppression which has settled like a fog over the freedom of expression in Turkey. Consisting of made-up TV programs, advertisements, music videos and news that resemble mass media formats, HisTV has been a creative and intellectual platform that investigates further possibilities and ways of common reflection against authoritarian structures worldwide.

In response to the silence and violence created by the states' overly controlling and repressing presence, HisTV takes on an ironic approach by mocking the current state of the sided and non-objective media, disassembling and distorting their realities. The channel HisTV provides an open and collaborative process, allowing participants to team up with each other, write, design, play and edit their creations on location before and over the course of the exhibition. The aim of the collective work is to figure out new methodologies to communicate the severity of the situation and to find new forms of artistic and political expression.



Installation Views | Installationsansichten



AARC#2 — HisTV
at Errant Sound, 2020



AARC#2 — HisTV
at Errant Sound, 2020

About | Über Errant Sound

Errant Sound is a project space for sound art, including media-related arts. In various forms, such as installation, performance, radio, spatial and site-specific practices, it is not only about the production of new sound art works, but also about the reflection of sound art and a public discourse. The events, exhibitions, performances, presentations, lectures and workshops aim at a dynamic and diverse approach to sound related arts.

As a project space, Errant Sound represents a fixed point in Berlin's sound art scene with an international network. Founded in 2010 by

Errant Sound ist ein Projektraum für Klangkunst, einschließlich angrenzender medienbezogener Künste. In unterschiedlichen Formen wie Installation, Performance, Radio, räumlichen und ortsspezifischen Praktiken geht es nicht nur um die Produktion neuer klangkünstlerischer Arbeiten sondern auch um die Auseinandersetzung mit Klangkunst und einen öffentlichen Diskurs. Die Veranstaltungen, Ausstellungen, Performances, Präsentationen, Lectures und Workshops zielen auf eine dynamische und vielfältige Herangehensweise an klangbezogener Kunst.

Errant Sound^{E.S}

Brandon LaBelle as *Errant Bodies*, the project space has been organized and developed by a group of artists, researchers and curators since 2013. Since 2016 it has been known as Errant Sound and was awarded the Projektraumpreis Berlin. Since 2017 the group has been recognised as a non-profit organisation Errant Sound e.V. (current association board: Georg Klein, Mario Asef, Janine Eisenächer and Laura Mello) From 2010-2018 the project space was located in Kollwitzstraße 97 and since 2019 in Rungestraße 20 in Berlin-Mitte.

Als Projektraum stellt Errant Sound ein Fixpunkt in der Klangkunstszene Berlins dar mit einem internationalen Netzwerk. Der 2010 von Brandon LaBelle als *Errant Bodies* gegründete Projektraum wird seit 2013 von einer Gruppe aus Künstler*innen, Forscher*innen und Kuratoren*innen organisiert und weiterentwickelt. Seit 2016 firmiert er unter dem Titel Errant Sound und wurde mit dem Projektraumpreis Berlin ausgezeichnet. Seit 2017 ist die Gruppe als gemeinnütziger Verein Errant Sound e.V. anerkannt. Derzeitige Vorsitzende sind Georg Klein,

The working group develops initiatives for events with an experimental programme not only in its own project space but also in public space and other venues, as well as in cooperation with project spaces such as Kunsthaus Meinblau or festival organisers such as transmediale. Errant Sound has received numerous grants for its programme from the Berlin district authorities, the Berlin Senate, the Musikfonds, the Goethe Institute, the Ernst Schering Foundation and the Federal Cultural Foundation, for example at the DYSTOPIE sound art festival, which took place in Berlin-Prenzlauer Berg in 2018, in Istanbul in 2019 and in the Alte Münze in Berlin-Mitte in 2020.

Mario Asef, Janine Eisenächer und Laura Mello. Der Projektraum befand sich von 2010-2018 in der Kollwitzstraße 97 und seit 2019 in der Rungestraße 20 in Berlin-Mitte.

Die Arbeitsgruppe entwickelt Initiativen für Veranstaltungen mit einem experimentellen Programm nicht nur im eigenen Projektraum sondern auch im öffentlichen Raum und an anderen Spielstätten, sowie in Kooperation mit Projekträumen wie dem Kunsthaus Meinblau oder Festivalveranstaltern wie der transmediale. Für sein Programm erhielt Errant Sound vielfache Förderungen durch die Berliner Bezirksämter, den Senat von Berlin, den Musikfonds, des Goethe-Instituts, der Schering-Stiftung und der Kulturstiftung des Bundes, wie z.B. beim DYSTOPIE sound art festival, das 2018 in Berlin-Prenzlauer Berg, 2019 in Istanbul und 2020 in der Alte Münze in Berlin-Mitte stattfand.



Errant Sound
Rungestr. 20
Berlin-Mitte

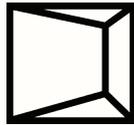
S Jannowitzbrücke
U Heinrich-Heine-Str.

errantsound.net

About | Über Apartment Project

Apartment Project, one of the first artist initiatives of Turkey, was founded by Selda Asal in Istanbul in 1999 with the intention of keeping a record of the zeitgeist. Selda and Apartment Project eventually relocated to Berlin in 2012 and this space has been a living, production and exhibition space for artists and researchers ever since. Individuals that are involved in projects by Apartment Project are inevitably drawn to collaboration and co-production due to collective living conditions. Projects hosted by Apartment Project focuses on unique encounters of the individuals involved and the processes

Apartment Project, eine der ersten Künstler*inneninitiativen der Türkei, wurde 1999 von Selda Asal in Istanbul mit der Absicht gegründet, den Zeitgeist aufzuzeichnen. Selda und Apartment Project zogen schließlich 2012 nach Berlin um, wo Apartment Project seither als Wohn-, Produktions- und Ausstellungsraum für Künstler*innen und Forscher*innen dient. In seinen Projekten bindet Apartment Project die Beteiligten aufgrund der kollektiven Lebensbedingungen unweigerlich in die Zusammenarbeit und Koproduktion ein. Die Projekte konzentrieren sich auf einzigartige Begegnungen sowie die Prozesse, die aus



that emerge from their togetherness. It is safe to say that Apartment Project welcomes production in all kinds of media that contextual framework and the collaborations dictate.

Apartment Project is an organization devoted to collaborative artistic practice with a focus on global-local idea exchange. Our central areas of interest are: Politically engaged art, transdisciplinary experimentation and cultural community outreach.

dem Zusammensein der Projektbeteiligten heraus entstehen. Apartment Project begrüßt und fördert die Produktion in Medien jeglicher Art, die der Kontext und die Zusammenarbeit diktieren.

Apartment Project ist eine Organisation, die sich der kollaborativen künstlerischen Praxis mit Schwerpunkt auf dem global-lokalen Ideenaustausch widmet. Unsere zentralen Interessengebiete sind: Politisch engagierte Kunst, transdisziplinäres Experimentieren und kulturelle Gemeinschaftsarbeit.

Apartment Project supports artistic initiatives that embody the spirit of interdisciplinarity and collaboration, often in mobile or international contexts. The organization has realized numerous projects in Turkey, Germany, the South Caucasus, the Balkans, and Iran.

Apartment Project unterstützt künstlerische Initiativen, die den Geist der Interdisziplinarität und Zusammenarbeit verkörpern, oft in mobilen oder internationalen Kontexten. Die Organisation hat zahlreiche Projekte in der Türkei, in Deutschland, im Südkaukasus, auf dem Balkan und im Iran realisiert.



Apartment Project
Hertzbergstr. 12
Berlin-Neukölln

M41, Hertzbergstr.
U Karl-Marx-Str.

berlin.apartmentproject.org
vimeo.com/326553091

Andrei Cucu is a multimedia/sound artist from Berlin trying the boundaries between sound/image/text/space/nature. Correlations and interactions are explored in sound pieces, audiovisual works and images with a special focus on sound. Cucu has studied literature, comparative studies and sound design, all of which are reflected in the multifaceted manifestations of his art. His works are deeply personal, reflecting small moments, deeply intimate experiences or transformations. andreicucu.com

Bora Yediel is a Berlin-based film-maker and video-artist from Turkey. His works deal with the subtle traces of the power-structures in everyday life, and cracks created through. He searches for inventing and using different storytelling possibilities, and constituting new collaborations in his practices. He studied Mathematics at Middle East Technical University, Turkey. borayediel.works

Çiğdem Üçüncü was born in Hanau and graduated from the Braunschweig University of Arts in 2013, where she has been realizing various projects in the context of performing arts and photography. Üçüncü has been working as a performing arts teacher in schools and theaters in Berlin from 2013-2014. She is currently living and working in Istanbul as a photographer and workshop instructor. Her work focuses on personal stories of migration, women's rights and urban transformation. narphotos.net

Bengisu Çağlayan (1996, Istanbul, Turkey; in Berlin since 2020) studied Arts and Cultural Management at Istanbul Bilgi University, interested particularly in cultural policy, intercultural dialogue and artistic collaboration methodologies. Çağlayan joined the Istanbul Biennial team in 2016, where she still works as the Business Development Associate, and was part of the team responsible for the Pavilion of Turkey at the 58th International Art Exhibition La Biennale di Venezia in 2019. Independently, she is currently working on a collective laboratory project, focusing on curation through reading, reflecting, and community-building.

Emre Birişmen is a video artist from Istanbul. He studied Visual Communication at Sabancı University. After the exhibitions *Flow* and *X1* his passion shifted towards filmmaking. Birişmen's works screened in Istanbul, Izmir and Ankara. He was selected for the *15th If Istanbul Film Festival*, *29th Ankara International Film Festival* and the *16th Ischia International Film Festival*. Birişmen directed and edited videos of the performances *KAM* and *Three Seasons*, documented the artworks *Portable Indo-Pacific* and produced promotional works. In 2019, he moved to Berlin and joined the *In The Blink of a Bird* and *Condition Room* exhibitions with *HisTV Collective*. emrebirismen.com

Berk Asal (1983, Izmir, Turkey; in Berlin since 2010) is a trained industrial designer from The University of the Arts, Philadelphia, USA. Has been active in the fields of art, architecture and design as freelance design professional since 2010; working on exhibition design, festival design infrastructures and production management. Since 2012, works in a constellation of architects and urbanists within a collective he co-founded by the name ON/OFF, where he practices informal urbanism and experimental architecture. onoff.cc

Georg Klein has developed a multifaceted artistic practice based on his compositional background, working with sound, video, text and photography. The theme of borders and their transgression, in psychological inner space and in political public space, plays an important role in his work, both in terms of content and form. With his site-specific installations, as well as his concert works and sound walks, he challenges, in an irritating manner, his public's perception of the border between art and reality. He has been the recipient of numerous awards and prizes for his artistic work. georgklein.de

Julia Cremers compares the constructed understanding of our cultural identities with the interplay between sensorial logic and virtuality, through digital image, sound composition and performance. She studied Audio-Visual Art at the Gerrit Rietveld Academie in The Netherlands, and holds a Master degree in Fine Art from the University of Bergen Faculty of Art, Norway. She lives and works in Berlin since 2019. juliacremers.com

Oliver Möst lives in Berlin since his photography training in 1992. In his artistic work, Möst deals with the processes of perception. He is a co-founder of the RS 20 cooperative in Berlin-Mitte and did exhibitions and curatorial work for museums, galleries and project spaces. Since 2019 he is the artistic director of the municipal gallery Schoeler.Berlin. olivermoest.com

Özlem Sarıyıldız uses audiovisual materials as her main tools of research and expression. Her work focuses on gender, memory, and the commons; she strives to communicate with her audience through the direct beauty of the ruins of life as it is. She studied Industrial Design (BA) and Media and Cultural Studies (MS), before she started PhD at Graphic Design. She lives and works in Berlin since 2017. utopictures.com

Laura Mello is a composer-performer from Brazil. In her instrumental compositions, sound installations, interventions and performances, she explores the human perception for acoustic phenomena, often building connections to the use of the language. She holds degrees in Social Communication, Composition and Conducting, Electroacoustic Music Composition and Music Aesthetics. She has got an artist residency at Kulturakademie Tarabya-Istanbul in Summer 2021. Laura Mello is a board member of Errant Sound. lauramello.org

Selda Asal is a video artist and the founder of Apartment Project. Dealing with the social and psychological aspects of loss and trauma as well as the mechanisms and politics of memory, Asal became one of the pioneering figures of the Istanbul and the Berlin contemporary art scene. She has initiated and facilitated numerous projects in institutions such as nGbk (Berlin, 2019), Salon für Kunstbuch 21er Haus (Wien, 2016), Museum Weserburg (Bremen, 2016), Wilhelm-Hack-Museum (Ludwigshafen, 2014) among others. vimeo.com/319337252
vimeo.com/392759965

Melih Sarıgöl (1980, Istanbul; since 2017 in Berlin) is an audiovisual artist. After graduating from the mechanical engineering department at METU, he got a MSc degree on acoustics and vibration at the same university. During university he worked with photography, painting, video and animation film. After his second masters degree in İTÜ - MiAM, he started to work as an independent sound designer for various documentary, film and video productions. He is interested in the creation of soundscapes using modular synthesizers, location recordings and DIY instruments. mlhsrgl.com

Steffi Weismann was born in Zurich and is living in Berlin since 1988. As a performer-composer and intermedia artist she has been working on soundperformances and audiovisual dialogues connecting voices, bodies and objects, and combining analogue and digital media. Various collaborations with the group Maulwerker, Annette Krebs, Georg Klein, Özgür Erkök Moroder and Janine Eisenächer a.o. Weismann co-founded the artist community Kunsthaus KuLe and is co-curating the series Ready Making at Errant Sound. steffiweismann.de

