

28-31.5
2026

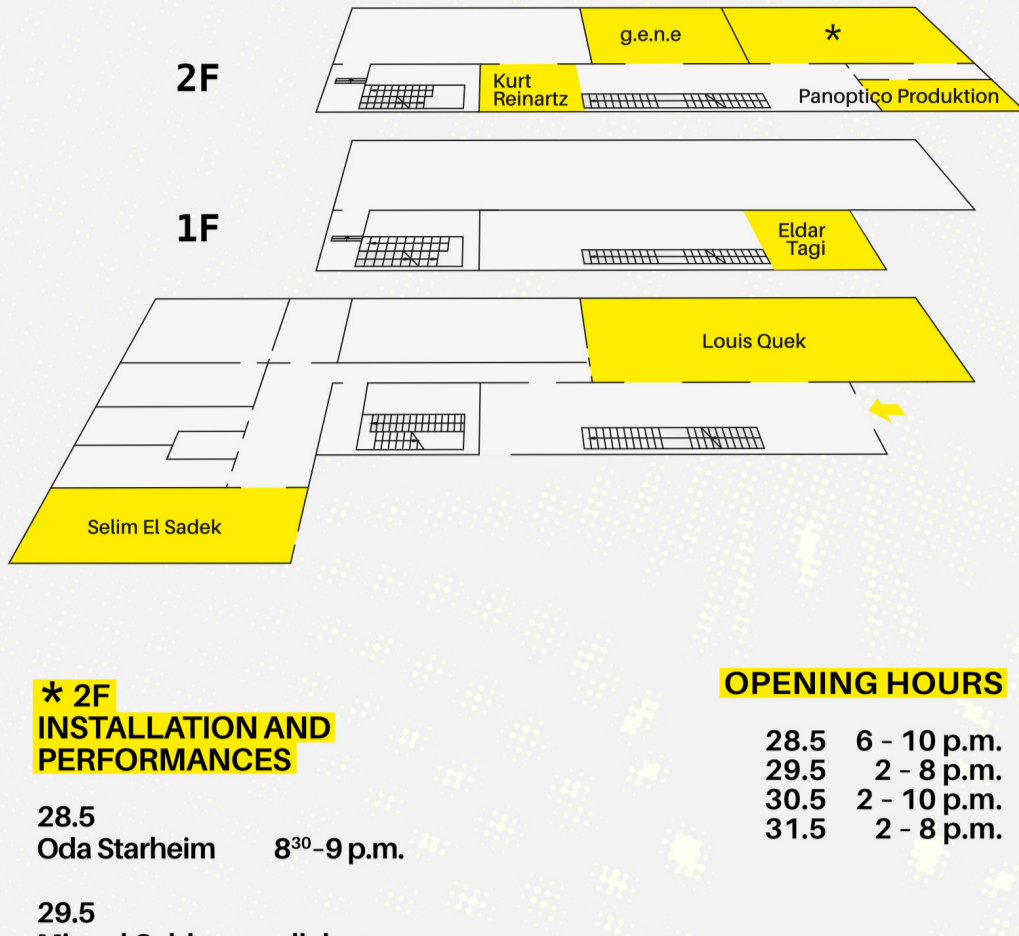
Sound
Studies
and
Sonic
Arts

at Collegium
Hungaricum

Master Exhibit

Universität der Künste Berlin
Berlin Career College

hu Collegium Hungaricum
Berlin



*** 2F
INSTALLATION AND
PERFORMANCES**

28.5
Oda Starheim 8³⁰-9 p.m.

29.5
Miguel Caldas all day

30.5
Tuce Alba 6³⁰-7³⁰ p.m.
Hisako Nakaoka 8³⁰-9 p.m.

31.5
Miguel Caldas all day

OPENING HOURS

28.5 6 - 10 p.m.

29.5 2 - 8 p.m.

30.5 2 - 10 p.m.

31.5 2 - 8 p.m.

GF

Louis Quek

installation

Frisson

Frisson auditors the phantom emergence between machine listening and human auditory perception, an ambiguous entanglement belonging to neither, summoned through their intra-active agencies. Through mnemonic perception, auditory hallucination, and algorithmic improvisation, the work cycles through initiation, recognition, reproduction, and stabilization: a continuous arc in which sound and data form feedback loops, each completing the other and generating new cycles of re-emergence. The listener is never passive, their accumulated sonic memory, becomes compositional material that the system reads, responds to, and completes. Frisson is not a mere response to interaction, but the body's anticipation

Selim El Sadek

video installation

Until the River Awakens

Until the River Awakens is a three-channel video piece carried by a written text. Across three vertical screens, the work moves between insect, body, and land. Between the swarm that passed and the witness that stayed. The piece circles a question its own footage cannot answer: what surfaces when an archive has been deliberately unmade. When sedated memories return without warning. As apparitions, as soil that refuses to forget, and a tongue that was trained not to speak. The work attempts to show how lingering memories refuse the sovereign logic that what is buried stays buried.

1F

Eldar Tagi

documentation and sound walk

gorgomish, a life

26.5 8³⁰-10 p.m. Wildenbruchplatz, 12045 Berlin

What are the ways one life entangles with another, especially lives so secluded they seem never to consciously cross? From a human vantage, most animal lives fall there. Bats—whose unknowable way of being Thomas Nagel fixed in his essay What is it like to be a bat?—are among the clearest figures of this divergence. Yet their lives quietly shape ours: from pollination and seed dispersal in the rainforest to the insect population control that makes summer evenings feel hushed. Gorgomish, a Persian word for twilight, literally wolf and ewe, precisely names the moment when one animal becomes hard to tell from another—a threshold where things briefly stop seeming themselves. A small choir of vesperphones—idiosyncratic silicon creatures—is situated in a public park, listening for bat echolocation. What emerges is not the animal itself, but an entwined system of human, animal, and artificial life, briefly audible, held together by attention.

2F

g.e.n.e.

installation

mother's voices

A mother, as cultural construct, is not reducible to the biological function of bearing and nursing children. She is instead a dense node of social inscription—a figure produced through interlocking systems of discourse, law, economy, and symbolic order. Long before biological motherhood, womanhood is already being scripted; the maternal voice carries traces of that scripting, of what accepts and refuses it, but, more importantly, of what the script never reached. The installation opens a space between the maternal voice still bearing those traces and the child as undifferentiated life force not yet captured by them. Here, we navigate between conditioning and the awareness that perceives conditioning as such. It is a way of listening to the mystery that the cultural mother simultaneously transmits and occludes.

Hisako Nakaoka

performance

Flow from above

30.5 8³⁰-9 p.m.

One day, the woman downstairs woke to the sound of falling water. It continued to fall, at times intensifying, at times softening. This is a water song for things that remain unchanged yet appear altered, and things that seem to change while staying the same. Silence, memory, and thirst touch an endlessly falling stream.

Kurt Reinartz

installation

Three Rhythms for Stained Glass

An encounter between the incalculable steadiness of daylight and photo-resistors produce a rhythm that animates a stained glass window. The window echoes those found in Christian churches and cathedrals, where theological myths once supplied the moral scaffolding through which the West shaped its core assumptions about reality, knowledge, time and society. As data-points within discrete systems have replaced God as the extrahuman authority, a necessary friction emerges between an eschatological rationality and the irreducibility of phenomenological duration. This is a recalcitrant rhythm persisting stubbornly against redefinition and computation.

Miguel Caldas

installation

Ghostlight

29. + 31.5

"Ghostlight" is a sound installation that stems from an ongoing, possibly lifelong, field recording practice of capturing the sounds of theatres during their off-hours; overnight, when they are empty and idle. It's one possible materialisation of an extensive collection of room tones, gathered from the eerie curiosity about what resonates in these spaces when they are not hosting any performance. These venues exist in a scale larger and longer than our own; the lives that dwell within them belong to different timelines and sizes, which are encompassed by the scale of these Houses, in a superimposition of times and spaces. By taking the very long recordings, time-compressing them and treating them as voices of Entities, previously unrecognisable patterns emerge into our scale of perception.

Oda Starheim

performance

Porous

28.5 830-9 p.m.

Singing at the edge of the voice, in and out of bodies, in and out of cavities. Through extended vocal techniques and live processing of voice, the performance listens to, solves; its fragilities and boundaries. A voice that never settles but multiplies, dissolves, mutates, alienates, distorts. Voicing emerges not just as physical sensations in the throat, but as expanded forms of expression; as movement and non-movement, as chaos and silence. Exploring the body as a fleshy interface, it follows a voice that is leaky and shared.

Panoptico Produktion

installation

Requiem for a Robot

Everything that does not come to the surface of our consciousness returns as fate (Christian Kracht) This work stages a funeral for a robot assembled from electronic scrap, treating technological waste as both body and relic. A requiem accompanies the ritual, composed through a hybrid ensemble of computer-generated instruments, a Roland JP-8000 synthesizer, and an AI-generated choir. Sounding Photographs installed on the wall are arranged in a configuration reminiscent of the Holy Trinity, introducing a symbolic structure that frames the ritual. The work meditates on cycles of construction, decay, and obsolescence, drawing parallels between technological and natural processes. In staging a ceremonial farewell for a machine assembled from discarded materials, it highlights the fragility of systems—organic and synthetic alike—and questions the boundaries between creation, decay, and renewal

Tuce Alba

installation

Unseen Spaces, Beyond Walls

30.5 6³⁰-7³⁰ p.m.

This project is an audiovisual installation built around a concrete cube placed in the center of the space. Through projection mapping, visuals are projected onto the cube and gradually expand beyond its surface into the surrounding room, while transitions between noise and silence shape the atmosphere of the work. The composition of the sound and visuals explores the transformation of a square form that slowly opens, dissolves, and closes again over time. While the concrete cube introduces a sense of weight and mass, light and sound become the elements that shape and transform the environment.

3F

Zap Bain

performance

**THE MEMBRANE:
The Point of Concurrency**

28.5 7+7⁴⁵ p.m.

29.5 4+5³⁰+7 p.m.

30.5 3³⁰+6+7⁴⁵ p.m.

31.5 4+5³⁰+7 p.m.

Live performance demonstrating spatial audio neurofeedback mapping system of consciousness to sound. EEG-controlled object-based ambisonic states demonstrates voluntary brainwave modulation developed through an embodied practice called "The Membrane".

MAF

installation

Susurrus

Susurrus is a sculptural sound installation that explores vibration as both a physical force and a mode of communication. The work centers on a low-frequency coded message embedded into a resonant structure of steel, brass, and wood. Drawing on African and diasporic traditions, Susurrus treats vibration as an ancestral technology wherein communication unfolds through sensation and duration, engaging the body before cognition. Susurrus invites sustained attention and proximity; meaning emerges through presence, framing listening as an embodied, ethical act, asking what it means to remain in resonance with a message that persists across history. Through vibration and material resonance, the installation creates a shared field where sound, memory, and collective responsibility intersect, reflecting

4F

Farhad Farzali

installation

Ruqya

A kinetic sound sculpture of motorized metal chimes, tuned to microtonal maqamat from across the Islamic world. Where pentatonic wind chimes guard Buddhist thresholds, this work proposes their missing Islamic counterpart—a sonic talisman for an age in which the more we descend into the digital, the more the unseen world rises to meet us.

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