



Fri-Sun
18-20 July 2025

CROSS ING2

Refuge Worldwide
NM1
Niemetzstraße 1
12055 Berlin

CROSSINGS

Refuge Worldwide, NM1
Niemetzstraße 1
12055 Berlin

Fri-Sun
18-20 July 2025

Free entry, open to all

With

Christina Adamski
Elena Agebo
Darius Adu Bright
Deniz Dilan Arslan
Julianne Chua
Yaren Demirdoğan
Sumona Dhakal
İdil Gündüz
Aliza Halberstam
Bouenan Carla Irie
Morgan Johnson
Yaren Konca
Mascha Lange
Megan Lindeboom
Luu Bích Ngoc
Anna Frehiwot Maconi
Asrin Mahmood
Alina Maurer
Thuy Ha Anita Nguyen
Mira Nicolovius
Sinead O'Connell
Zeynep Satir
Lilli J. Schlünz
Savannah Sipho
Hauke Steuer
Ertuğ Tombuş
Ayşe Sena Ünübol
You Wu
Görkem Akgöz
İlayda Aydemir
Gülce Cin
Sari Emoto
Nelden Djakababa Gericke
Erik Günther
Luise Hellwig
Yumeko Herr
Derin Kayabalı
Zeynep Ada
Sarah Lucey
Elizabeth Matiashevili
Linda Naddaf
Duygu Nural
Ella Ouwers
Özlem Sarıyıldız
Elisabeth Ogheneyoma Schotsman
Claire Noa Theresin
Jaymie Wei
Henok Getachew Woldegebreal
Jamil Zegrer

and more



Crossings gathers the diverse experiences of Berlin's diasporic communities, exploring how belonging is shaped, questioned, negotiated and transformed across cultural, national, and affective borders. Emerging from two interdisciplinary and inter-university X-Tutorials—**Forms of Belonging: The Making and Unmaking of Transnational Identities Across Afro-Asian Diasporas in Berlin** and **Understanding the Concept of Belonging Through Cinema: Crossing the Borders of Türkiye**—this joint research project and exhibition aims to bring together communities in meaningful ways that traverse the boundaries of genres, geographies and generations.

Drawing from multiple disciplines, *Crossings* challenges academic conventions by centering lived experiences and diasporic knowledges. The exhibition presents collaborative, student-led and community-centered research through creative formats including counter-mapping, photography, short films, documentaries, zines, poetry, and collage, illustrating how everyday practices and transnational connections shape identity and belonging beyond national frameworks. The accompanying symposium features workshops, panel discussions, and screenings, with contributions from artists, scholars, and neighbors.



Situated in Refuge Worldwide's NM1 space in Neukölln, *Crossings* reaches beyond university walls to engage communities often excluded from academic discourse. Committed to inclusivity and collaboration, the research project not only offers a platform for dialogue but also creates long-term resources for educators and communities, including a podcast series, exhibition booklet, and digital archive. Proposing novel, participatory methodologies, *Crossings* advances migration and diaspora studies by marking, delineating, refusing, and transgressing the intersections of belonging in Berlin and beyond.

ACCESSIBILITY

Refuge Worldwide's community space is located at Niemetzstraße 1, 12055 Berlin. The ground floor event space is wheelchair accessible. The basement music studio is down a steep flight of stairs and unfortunately not accessible for wheelchair users. A gender-neutral, wheelchair-accessible toilet with handrails is available on the ground floor. There are a variety of seating options: cushioned poufs, chairs and beanbags.

For more information, visit:
refugeworldwide.com/access

Vernissage

**Fri 18 July 2025
17:00–22:00**

***Identity Across
Borders and
Alternative
Methodologies***

**Sat 19 July 2025
12:00–20:00**

12:00–14:00 Panel | Framing
the Politics of the Image with

15:00–18:00 Community Workshop |

18:00–20:00 Community Workshop for
Between Bodies: Somatic Explorations

12:00–14:00 Community Workshop |
Workshop on Belonging with

14:00–17:00 Community Workshop | Ancestral

17:00–17:30 Welcome and Introduction with ፪በፍ ቡና/敬茶 ceremony

17:30–18:30 Artist Tour

18:30–18:45 Break

18:45–19:45 Artist Tour

19:45–20:15 Light Bites

20:15–21:30 Poetry Reading and Performance with
**Asrin Mahmood, Elena Agebo, Savannah Sipho, Anna
Frehiwot Maconi, Julianne Chua, and more**

Democracy: Power, Populism and
Ertuğ Tombuş and **Özlem Sarıyıldız**

Family Archives and Collective Memory with **Görkem Akgöz**

Queer, Trans, Intersex, Nonbinary and BIPOC |
on the Notion of Belonging with **Deniz Dilan Arslan**

Mapping Feelings: An Intuitive Art
Henok Getachew Woldegebreal

Connections and Jewelry Making
with **Nelden Djakababa Gericke**

***Arts, Diaspora
and Affective
Belonging***

**Sun 20 July 2025
12:00–20:00**

We are a part of your delicious

Mutfak (Frehiwot and 詩)

2025

Mesh fabric and rope

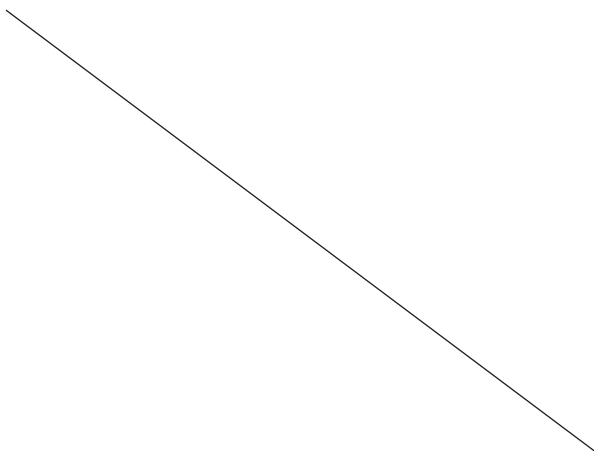
4am döner kebab. Insira clay vessels. A bathtub-sized container of spicy kimchi rice.

From Rio to Oromo, food has played a central role in sustaining the vibrant energy of carnivals, festivals, parades, street markets and large open-air gatherings all over the world. Through collective practices of growing, harvesting, cooking and eating, food holds and carries transmissions of diasporic and intergenerational knowledges via multisensory ways. Flavors and ingredients are remixed to produce riffs on dishes that are completely altered, reinterpreted, reimagined, reworked and transformed. Yet, food is also highly contested and often used as a tool to assert a sense of authenticity, bulwark claims of origin and belonging, or feed the demands of dominant cultures, thereby reinscribing geopolitical borders and hierarchies.

These ever-shifting tensions are also apparent in how food was powerfully reclaimed on the islands of Trinidad and Tobago during the late 18th century. As an act of rebellion against plantation slavery, enslaved Africans set fire to sugarcane intended as an export commodity in a ritual called Cannes Brûlées (French for “burnt sugarcane”), later known as Canboulay, and today Carnival. When the British colonial government banned sticks and drums that connected Afro-Caribbean people with ancestral relations, people turned instead to innovative percussion instruments such as the steelpan, initially repurposed from everyday kitchen objects such as frying pans, oil drums and trash can lids. Today, these sonic traces reverberate through the calypso genre and Carnival masquerades from Port of Spain to Notting Hill.

The title of this installation draws inspiration from a cardboard box of Healthy Boy oyster sauce spotted at Đồng Xuân Center in Lichtenberg. It invites viewers to ponder over questions of desire, consumption and what Kyla Wazana Tompkins terms “racial indigestion.” How can food, containers and utensils be used in improvisational and non-traditional ways?

Contributions by Kuo-Roser Studio, Nelden Djakababa Gericke and Fazil Moradi.



Anna Frehiwot Maconi lives in Berlin and studies at the Institute for Asian and African Studies at Humboldt-Universität zu Berlin. In her literary, academic, and artistic work, she explores themes such as diaspora, memory, the nation-state, and urban development. Her work has been presented in Berlin, Amsterdam, and at Peking University in Beijing.

Julianne Chua is an artist, writer and researcher who is interested in transversal affinities across Afro-Asian diasporas, in particular makeshift forms, archival glitches and expanded kinships in art, poetry and music videos. She is an editor of the Berlin Inter-Asian Diasporic Anthology and a member of the Asian Feminist Studio for Art and Research (AFSAR) study group on *(listening to/sounding) embodied archives*.

Creating Belonging: Food Sharing as a Community-Building Practice

Mascha Lange

2025
Collage

As a consumable material, food has the capability to build a stronger community. The preparation, presentation and even the ingredients of meals reflect a concrete representation of our individual identities and offer others an opportunity to share and take part in those identities. Food allows communities to express and celebrate their individual and collective experiences. And because food is consumed, it has a power and a value surpassing other cultural objects. Every time a dish is prepared and consumed in a community, the meals offered, as well as the history, beliefs and traditions they embody, are absorbed into the bodies of all who partake. This project explores the practice of food sharing at a micro level, focusing on friendship and the community of student life. The collage offers a counterpiece to the highly aestheticized images of food we see in advertising or social media, thus highlighting the ordinariness of our most basic human needs. It aims to highlight a practice that is essential to the building of lasting social bonds and a sense of belonging, in a society that is highly individualized and characterized by the decline of community.

Mascha Lange (she/her) is a master's student at the Institut für Europäische Ethnologie (IfEE) at Humboldt-Universität zu Berlin. She holds a bachelor's degree in German literature. Her work focuses on the mundane, aiming to explore belonging through an anthropological lens.

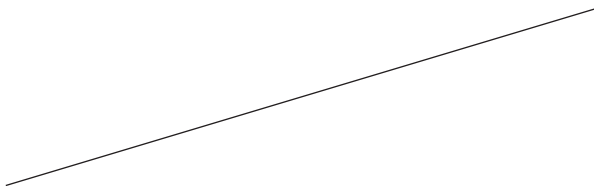
Mapping the Türkiye-Origin Diaspora in Berlin

Derin Kayabalı

2025

Ink, marker, and colored pencil on paper

This project explores internal tensions within the Türkiye-origin diaspora in Berlin, focusing on identity differences between Germany-born and post-2010 migrants. Through a conceptual map, the work contrasts political, cultural, and social values shaped by migration waves, from guest workers to recent arrivals fleeing political and economic instability in Türkiye. Drawing on publicly available sources and academic literature, the project visualizes how these groups relate to both Germany and Türkiye, often in conflicting ways. This concept map aims to illuminate the layered nature of diasporic identity and the fractures within a community too often seen as unified.



Derin Kayabalı is an undergraduate philosophy student at Freie Universität Berlin. Born and raised in Istanbul, he came to Berlin for his studies. His research interests are in political and social philosophy, with a focus on countercultures and resistance within Türkiye, exploring how identity and dissent emerge in opposition to the current government.

Thoughts on African Studies

Darius Adu Bright

2023–2025

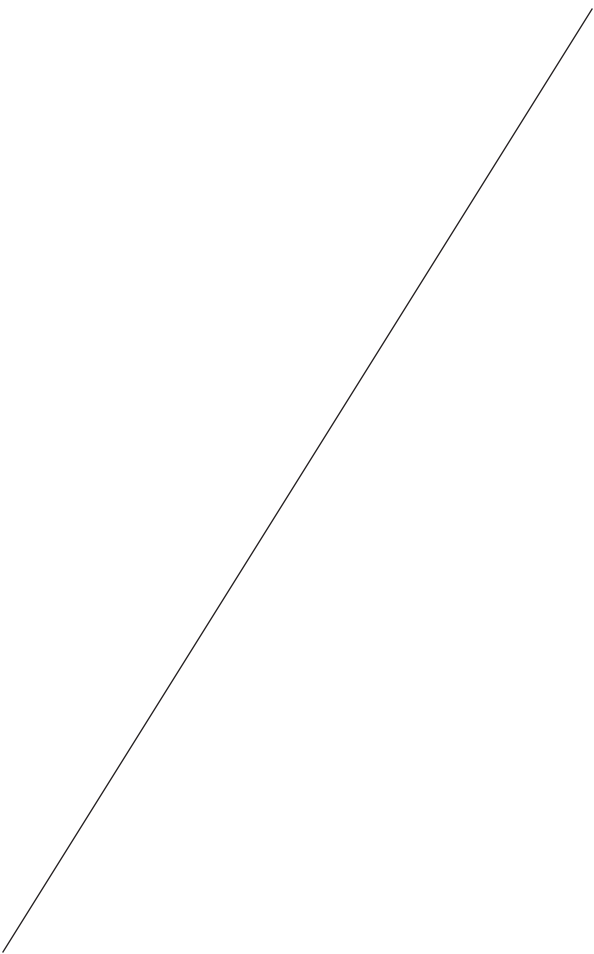
Single-channel video installation

This documentary explores the multifaceted and evolving landscape of scientific knowledge production about Africa through conversations with attendees of the 2023 Association for the Study of the Worldwide African Diaspora (ASWAD) and African Studies Association of Africa (ASAA) conferences in Accra and Lubumbashi. It interrogates what it means to be part of the intellectual labor that defines and redefines African Studies today. The film captures reflections on the deeply interdisciplinary nature of African Studies, the critical role of the African Diaspora, and the significance of the ASAA as a continental anchor point in the global academic arena.

Contributors offer insights into how international research collaborations, often shaped by unequal power dynamics and funding disparities, continue to influence whose voices are heard and which questions are asked in academic scholarship about Africa. Participants emphasize how political decisions, especially in the so-called “Global North,” create epistemic hierarchies that affect both funding structures and scholarly visibility. Initially envisioned as an exploration of the challenges African scholars face in the academy, the film evolved into a broader, more nuanced project. Through engaging dialogues, it reveals the richness, complexity, and resilience of African scholars who work within and beyond institutional limitations.

Themes of language, audience, and representation come to the fore, compelling the filmmakers to reassess their assumptions. As one interviewee, T. Siyabulela, articulates: “The question is not ‘What is Africa?’ The question should be: ‘What can Africa do?’” Rather than framing African scholars solely through the lens of struggle, the film highlights their agency, innovation, and critical interventions. It presents African scholars not as passive subjects

of academic structures, but as active agents reshaping knowledge production, challenging colonial legacies, and asserting intellectual sovereignty within a global scholarly ecosystem still marked by asymmetries of power.



Darius Adu Bright is a master's student in *Asian and African Studies* at Humboldt-Universität zu Berlin's Institut für Asien- und Afrikawissenschaften, with a focus on German colonial history and *West African* literature.

أهلاً وسهلاً (Ahla w Sahla) to Our Beautiful Contradictions

Linda Naddaf

2025

Mixed media installation with
domestic objects, video, and sound

أهلاً وسهلاً (*Ahla w Sahla*) to Our Beautiful Contradictions is a microcosmic Syrian living room, a fragment of home recreated in exile. A small corner with a chair, a table, familiar snacks, and everyday Syrian objects create a sense of comfort and belonging. Clashing sounds and images emerge from the television. Pop music plays alongside breaking news of airstrikes. Traditional dances fade into footage of bombings. Soap operas are interrupted by reports of massacres. The installation reflects the inner world of many living in diaspora, where nostalgia becomes both a coping mechanism and a fragile escape. For those of us from Damascus, a city full of contradictions that is loud, dangerous, beautiful and deeply alive, these paradoxes live within us. In exile, we form hybrid identities, longing for the details of home while facing the harshness of political collapse and collective trauma. Even when we try to lose ourselves in memory, music, and snacks, we are always pulled back into reality. We end up watching the same news, eating the same food, listening to the same songs. The contradictions remain. And maybe they are the closest thing we have to home.

Linda Naddaf is a master's student in Social Sciences at Humboldt-Universität zu Berlin. Born in Germany, she grew up between Germany and Syria until the war in 2011. As a Syrian shaped by both places, she focuses on migration, hybrid identities, diaspora, and postcolonial theory. She loves everything from old cheesy Arab soap operas to Gen Z Arab pop.

In the Absence



Erik Günther

2025
Collage

In the Absence captures the silence of empty urban spaces, focusing on the forgotten corners of contemporary metropolises. Drawing inspiration from the Todesstreifen—the barren no man’s land that once divided East and West Berlin—the project explores themes of absence, division, and belonging. Influenced by Edward Hopper’s depictions of modern solitude and lonely cities, it examines spaces crowded with form but empty of presence. The project asks: Do the urban spaces belong to us—or have we merely passed through them?

Erik Günther is studying Embedded Systems at the Berliner Hochschule für Technik. Working in the space industry, Erik discovers analog photography during his unexpected professional journeys. His work captures the contrast between the calculated process of shooting on film and highly digitized environments, creating a dialogue between precision and visual introspection.

The Taste of Coming Home

Aliza Halberstam

2025

Four-channel video installation

Feelings of belonging to one's cultural origin often fade during assimilation and for the next generation frequently become completely unreachable when growing up fully integrated into the culture of a new host country. And what remains is a feeling of disconnection and misplacement. While food transcends barriers such as place, language, and time (death), how these recipes and cultural traditions of preparing food are taught and the memories and feelings connected are often just as important as the actual recipe itself.

In this short film, individuals are interviewed on their associations of food to feelings of belonging and home. After filming the process of cooking recipes that they thought of, they are asked what tastes like home to them. The project's focus lies in the documentation of family recipes and the memories associated with them.

Aliza Halberstam (she/they) is a student and artist. She is currently studying North American Studies at the John F. Kennedy Institute at Freie Universität and is part of the Jewish Art School's Multimedia Class under the mentorship of Ilit Azoulay at the Institut für Neue Soziale Plastik. Her artistic and academic interests focus primarily on cultures living in diaspora and the subsequent fusion of home and host cultures. Halberstam's last exhibition focused on the cultural significance of shrines for the Vietnamese diaspora living in Berlin.

Where Afro Shops Belong

Elisabeth Ogheneyoma Schotsman

2025

Multimedia installation

The process of mapping Berlin's Black Afro Shops highlights their value, stories of existence, and importance to the city's landscape and their connected diasporas. This project focuses especially on the accessibility of its research for the African diasporas and the functionality of using the map as a tool to navigate and network in Berlin.

German Afro Shops that are owned by people of African descent are often overlooked and not included in the national narrative of Germany's identity. The presence of Black people and people of African descent in Germany succumbs to the marginalization of Black history and to the scattering of diasporic communities, which is enhanced by the structure of a city that was built to erase their mark.

Elisabeth Ogheneyoma Schotsman (–/they) is a creative and student currently working on a project for children's rights at KidsCourage, based in Berlin. At the moment, they are volunteering at various Afro German associations, like the Initiative of Black People in Germany (ISD) and EMPOCA, which organizes outdoor camps for Black children and youth, while staying active with other political groups in Berlin and sometimes facilitating workshops and events for QTIBIPOC* people. They are a strong advocate for the needs of marginalized communities and try to be part of projects that create transformative change.

Uncertain Territory

Henok Getachew Woldegebreal

2024

Maps and dictionaries

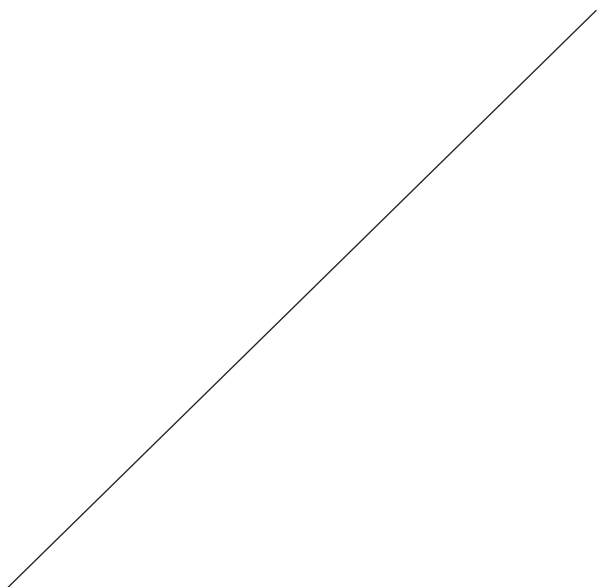
Uncertain Territory explores the entangled relationship between human displacement, migration, decolonization, and globalization. The work reflects on how colonial histories—particularly the arbitrary mapping of territories in *Africa*—continue to shape contemporary cultures and global dynamics.

Using maps and dictionaries as central materials, I deconstruct and reassemble these once-authoritative tools to challenge their power and expose their role in erasure and division. These elements become both medium and message—symbols of instability, resistance, and redefinition.

As a migrant from the *African* continent, I navigate these uncertain territories daily. My lived experience informs this personal and political inquiry into how imposed systems of space and language continue to affect identity, belonging, and perception.



Henok Getachew Woldegebreal was born and raised in Addis Ababa, Ethiopia—a city marked by constant political, social, and architectural shifts that have deeply influenced his artistic perspective. Before pursuing art, he studied physics for two years, then transitioned to the *Ale* School of Fine Arts and Design, where he earned a degree in Art Education in 2008. In 2009, Woldegebreal co-founded *Netsa Art Village*, an experimental artist collective in Addis Ababa focused on critical dialogue, creative exchange, and alternative modes of learning and unlearning.



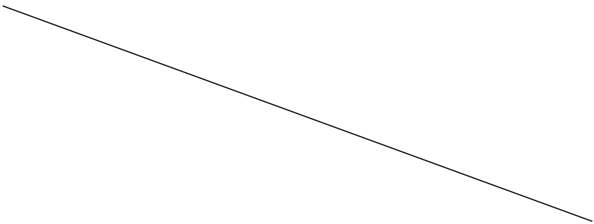
Since 2017, Woldegebreal has been based in Berlin, where he is currently completing his master's degree in *Art in Context* at the Universität der Künste (UdK). Alongside his academic work, he continues to experiment in his studio across various media, including performance, installation, and painting. He also leads regular intuitive art workshops that engage participants in creative exploration beyond traditional methods. His work has been presented in various festivals, museums, galleries, and informal art spaces both locally and internationally.

nhớ nhớ quên quên

Lưu Bích Ngọc

2024–2025
Zine

The zine *nhớ nhớ quên quên* explores the region of Central Vietnam through the city of Huế at the threshold of climate change, historic erasure, gentrification, and urban displacement. Blending my personal family history with a banned Vietnamese novel based on the 1968 Battle of Huế, the zine aims to translate contemporary practices of mourning and remembrance between marginalized communities in Berlin and Huế. Hand-folded, bound, and wrapped in khăn xô (gauze cloth)—a fabric traditionally used in funerals, childcare and menstrual care—the zine functions as both an alternative travel guide and a mourning object. *nhớ nhớ quên quên* could be developed into a broader project that involves onsite and participatory activities with local people.



Lưu Bích Ngọc (she/her) is a Berlin-based cultural worker. From a queer Southeast Asian positionality, she focuses on accessibility and empowerment in the arts and culture, specifically through transdisciplinary and intersectional approaches. Her graduation thesis is titled “Decolonizing Translation: Empowering Strategies through Cultural Perspectives—Three Case Studies from Vietnam.”

Calypso Comb

Claire Noa Theresin

2025
3D-printed comb

The *Calypso Comb* is the first product in the PSYCHO CALYPSO hair accessories line. It was born out of the idea of rethinking everyday objects and converting them into works of art through design.

I chose the *Afro* comb since it carries a deep symbolic and emotional value. More than a mere tool, it is an artifact that has been used as a status symbol and embellished by ornaments since antiquity—and later, turned into a powerful symbol of resistance in the Black Liberation Movement. *Afro* and curly hair are a unifying feature for people of African descent.

The comb—worn as a visible accessory—is intended to encourage the proud display and celebration of natural curls. It stands for the empowerment of Black culture and the restoration of pride in Black hair.

Claire Noa Theresin is pursuing a double major in European Ethnology and Cultural Studies at Humboldt-Universität zu Berlin. In addition to her academic pursuits, she is actively engaged in artistic and musical work as a DJ and event organizer, focusing on *Afro*-Caribbean music—an homage to her roots—and the tradition of Caribbean Carnival.

Anchor / Anker / 錨 / 닻 / くさり

Luise Hellwig and You Wu

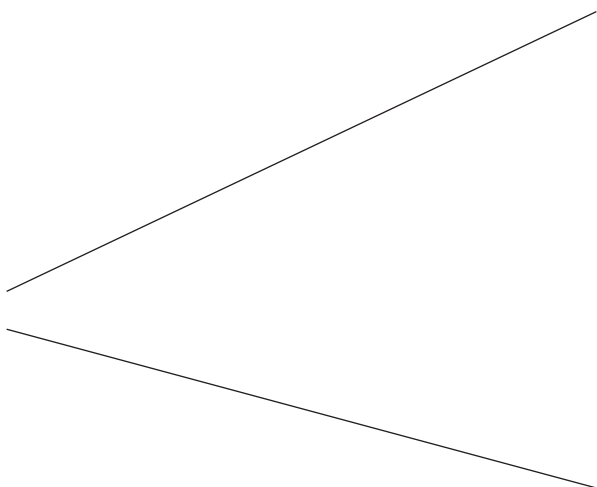
2025

Map, flyers, paper, tape, thread, and photographs

Restaurants and cafés can be places that act as cultural and emotional anchors in big cities, offering a sense of belonging tied to a certain space. They can bring about a cultural comfort through alleviating homesickness or providing a chance to feel connected to your culture through certain practices. However, (East) Asian cultures have been increasingly commodified in Western countries like Germany. Cultural foods are turned into products divorced from the culture and people they come from, and offered, marketed, and hyped for consumption on social media and elsewhere.

This project juxtaposes cultural anchors with the hyper-commodified places that are proliferating in Berlin and explores what this commodification of culture could mean for us and our friends—Asians who have immigrated to Germany in recent years and second-generation Asians who grew up in Germany. Using mapping as a tool, the project aims to make visible our personal geographies and give a small insight into how we see the city and our place in it.

Luise Hellwig (she/her) is a master's student of urban geography at Humboldt-Universität zu Berlin. Her research interests lie in the spatial relations and local specificities of urban history, politics and culture dynamics. From a personal perspective, her work has been guided by a desire to navigate the experiences of being mixed race and a second-generation immigrant in Germany.



You Wu studies at Freie Universität Berlin and Humboldt-Universität zu Berlin. She works with global history and seeks to unlearn dominant scripts through alternative ways of knowing and telling the past. Her research centers on the political, cultural, and epistemological hierarchies that have been shaped and reshaped in East Asia from the late 19th century to the present.

LM—Seeds of (post)migrant theory within a conversation among friends

Mira Nicolovius

2025

Multimedia installation with textile, sound, and poem

Through this collaborative research project, I aim to open up a conversation about doing (post)migrant theory in practice, or more specifically through dialogical interaction.

Thanks to the precious collaboration and trust gifted to the project by my dear friend Lola, the two of us are engaging in an open-ended, cross-cultural, and personal conversation about our senses of belonging, community-building possibilities, and identity (un)making within the tumultuous urban landscape of Berlin. As friends, both young women and anthropology students living in Berlin, we ask: *What are our common experiences? What separates us? Is there a wall between us?*

We hope to show how an “ordinary” and ephemeral occasion—such as a dinner between two friends, along with its sometimes naive conversations—can carry rich theoretical significance and complicate prevailing stereotypes.

Mira Nicolovius (she/her) studies critical ethnography in Berlin. She does anthropological and ethnographic research with a creative, transformational, political, and ethical stance. Her main fields of interest are narratives and practices around migration(s) and borders; critical (de)colonial and queer-feminist theories and practices; and educational, artistic, and curatorial research.

እኔ ውስጥ እናንተን አየሁ (I saw you within me)

Anna Frehiwot Maconi

2025

Collage on textile and poem

Drawing on bell hooks' radical ethics of love in *All About Love*, I ask: How can I make sense of a life that resists containment within the borders of a nation-state? A life shaped by what Ariella Aïsha Azoulay might call the ultimate expression of love, an undoing of imperial boundaries and inherited separations. In እኔ ውስጥ እናንተን አየሁ (*I saw you within me*), I turn to my family archive to reflect on my mixed-race heritage. Through this lens, I explore how care, love, and affection serve as foundational forces for building social relations that transcend boundaries of language, nationality, and class.

Anna Frehiwot Maconi lives in Berlin and studies at the Institute for Asian and African Studies at Humboldt-Universität zu Berlin. In her literary, academic, and artistic work, she explores themes such as diaspora, memory, the nation-state, and urban development. Her work has been presented in Berlin, Amsterdam, and at Peking University in Beijing.

In Transit در گذر /

Lilli J. Schlünz

2025

Single-channel video installation

In Transit / در گذر is a small-scale, experimental micro-documentary that explores the quiet, everyday moments of a cross-cultural relationship. Told through fragments of shared experiences, language, and domestic rituals, the film reflects on cultural, and physical states of “in-between-ness”—of being in transit, both literally and metaphorically. It turns away from dramatic events and instead focuses on the ordinary: cooking, peeling fruit, speaking about rain, reciting poetry and traveling together. These small, everyday gestures—subtle but full of meaning—reveal how our cultural knowledge is exchanged in intimate ways, without hierarchy or spectacle. Rather than attempting to explain or represent culture from the outside, *In Transit / در گذر* foregrounds the mutual nature of learning within a personal relationship. It documents how people come to understand one another through shared life, attentive presence, and care. The film chooses to focus on close-ups of hands, eyes, surroundings, and everyday spaces instead of full faces. It is accompanied by natural sound and voiceover narration.

Lilli J. Schlünz is a Berlin-based student of English and Art History at Humboldt-Universität zu Berlin. Her research interests focus on border politics and the connections across cultural, linguistic, and social boundaries.

fragments / parçalar / фрагменты / 断片

**Zeynep Satir, Sari Emoto,
Sinead O'Connell, Elizabeth Matiashvili**

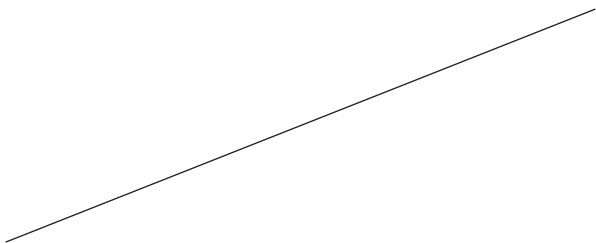
2025

Single-channel video installation

fragments / parçalar / фрагменты / 断片 is a short film series that explores the theme of belonging through the concept of the dialogical self—a view of identity as fluid, multi-voiced, and shaped by continuous dialogue between internal and external positions. Drawing on the theories of Hermans and van Meijl, the films reject the idea of a unified or coherent identity, instead embracing the ambiguity and tension that arise in multicultural, globalized lives. Through four personal stories, the work invites viewers into fleeting yet powerful moments of connection: the comfort of language, the warmth of food, the intimacy of ritual. Belonging here is not a fixed state, but an experience—partial, shifting, and deeply felt.

Sinead O'Connell is an Erasmus student in the social sciences from Ireland, studying in the UK. Her work brings a transnational perspective to questions of identity, culture, and community.

Zeynep Satir is an Electrical Engineer from Technische Universität Berlin. She brings a lens to interdisciplinary collaborations, bridging the gap between technic and self-representation.



Sari Emoto (she/her) is a master's student in the GETMA program. She holds a bachelor's degree in History of Asia and Africa. Her research focuses on migration and diaspora communities, with a particular interest in migration of Turkish nationals to Europe.

Elizabeth Matiashvili is a student of Social and Cultural Anthropology. Her work explores the layered and evolving meanings of belonging, drawing on diverse cultural and academic perspectives.

Remembrance in Motion

Jamil Zegrer, Sari Emoto, Yaren Konca

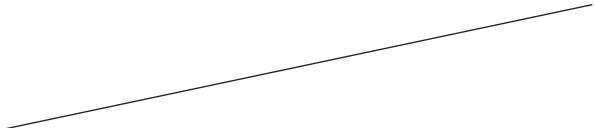
2024–2025

Single-channel video installation

Remembrance in Motion explores the terrain of memory politics and the accessibility of public remembrance through the Statue of Peace in Berlin-Moabit. Installed to commemorate the victims of sexual violence and war crimes—commonly referred to as “comfort women”—the statue has become a nucleus of transnational memory. While intended as a site of reflection, it simultaneously exposes the friction between historical acknowledgment and political denial. Created during the 30th anniversary of the Berlin-Tokyo Städtepartnerschaft (city partnership), the project interrogates how remembrance becomes spatially and symbolically contested in transnational contexts.

This short film offers a reading of testimonies from *Voices of the Korean Comfort Women: History Rewritten from Memories*, edited by Chungmoo Choi and Hyunah Yang. Framed within the broader discourse on memory politics and how history is remembered and forgotten through public spaces, testimonies through Yeji Cho’s voice question the debates surrounding the Statue of Peace in Moabit, Berlin. It asks: Who has the right to memory in public spaces?

The ongoing project aims to conduct a series of interviews with key stakeholders, including Professor Steffi Richter, Dr John Njenga Karugia, representatives from Korea Verband, and officials from the Bezirksamt Moabit. Ultimately, the film positions the Statue of Peace as a hub for an urban memoryscape.



Yaren Konca (she/her) is an MA student in Social Sciences at Humboldt-Universität zu Berlin and Middle East Technical University, where her research interests include diaspora and memory studies. She co-leads *Understanding the Concept of Belonging Through Cinema: Crossing the Borders of Türkiye*, offered at Humboldt-Universität zu Berlin within the framework of the Berlin University Alliance. She is part of the TAM Museum oral history team.

Jamil Zegrer (he/him) is an undergraduate student at Humboldt-Universität zu Berlin. In his studies, he focuses on Middle Eastern cinema, in particular Algerian cinema, during the crucial period of the 70s and 80s. He also works as a journalist on topics relating to labor migration and freelances as an editor and filmmaker.

Sari Emoto (she/her) is a master's student in the GETMA program. She holds a bachelor's degree in History of Asia and Africa. Her research focuses on migration and diaspora communities, with a particular interest in migration of Turkish nationals to Europe.

The “Turk-Strike”

Jamil Zegrer

2025

Single-channel video installation

The “Turk-Strike” centers around the 1973 workers’ strike in a manufacturing plant in Cologne. A crucial step in the labor movement of the 60s and 70s, the event tells a story of solidarity in the working field. The so-called “wilder Streik” or “wildcat strike,” a form of strike without the organization of a union, was a historic moment for the guest worker generation, who for the first time prominently rebelled against harsh working conditions. Although this story of solidarity between workers ultimately culminated in failure, it remains an essential point in history for Türkiye-origin workers in Germany and the history of the German West. The project is a short essay film, assembled from the few existing archive materials about the strike and enriched by personal drawings which lead through the narration. A short summary of the strike, its course, and tragic end is provided, while also illuminating some of the potentials this moment still radiates.

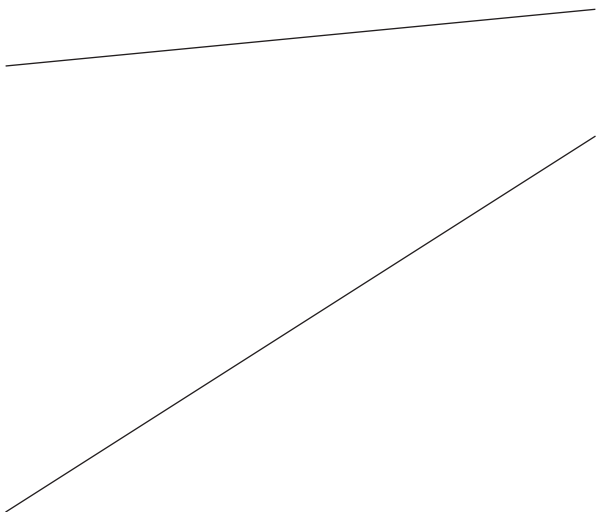
Jamil Zegrer (he/him) is an undergraduate student at Humboldt-Universität zu Berlin. In his studies, he focuses on Middle Eastern cinema, in particular Algerian cinema, during the crucial period of the 70s and 80s. He also works as a journalist on topics relating to labor migration and freelances as an editor and filmmaker.

Kaç düğüm attın ve çözdün?

Zeynep Ada

2025
Tapestry

Kaç düğüm attın ve çözdün? (How many knots have you tied and untied?) was created while being in a liminal state and making peace with transitions between dualities.



Zeynep Ada studies Art History and Cultural Studies at Humboldt-Universität zu Berlin and she relies on friendship.

Untitled

Hauke Steuer

2025
Collage

Untitled captures the remnants of places in Neukölln that no longer exist—spaces that have been closed, bought out, or transformed beyond recognition. Through a juxtaposition of hand-drawn illustrations and photographs, it explores the dissonance between memory and present-day reality. Each drawing is a subjective reconstruction, an act of remembering places as they were, not as they are. In doing so, the project reflects the experience of living in a city that is constantly erasing and rebuilding itself—faster and more ruthlessly with each passing year. At its core, this is a deeply personal perspective on urban change. It quietly voices the anxiety of not being able to afford to belong in a rapidly gentrifying landscape, and the quiet grief of watching familiar spaces vanish in the name of progress. Berlin, once a haven of possibility, now seems to be racing toward a capitalist dystopia. This work asks what is lost in that race.

Hauke Steuer (he/him) is studying film studies and art history at Freie Universität Berlin. His work is driven by a fascination with the absurd and the grotesque, focusing on how media reflects and shapes cultural transformation. Looking at these changes through the lens of architecture and the shifting cityscape of Berlin, he returns to the medium of ink drawings, which he worked extensively with before coming to Berlin.

in-between bodies / bedenlerin arasında

Deniz Dilan Arslan

2025
Collage

These collage works consist of photographs taken during random moments while living in Berlin when a sense, a feeling, or a thought of home and belonging emerged. Some texts, in the form of poetry, are written, cut and collaged on these frames. These words narrate personal or interpersonal stories about the picture frames that are not visible to most. Each work frames inner conflicts of identity, longings for what was once home, and different notions of belonging experienced regardless of the certain spatiotemporal forms of belonging (German, Germany, European, etc.) that dictate otherness. The artworks are designed as postcards, which are seen as forms of passages that deliver spatial contexts to other places; as items that signify being-here-but-not-there; that connect stories of current experiences to the ones who are loved, thought of and far away.

Deniz Dilan Arslan (Dilan/they) practices somatics with a background in somatic experiencing, trauma therapy, herbalism, homeopathy, activism and sociology. They approach somatic work from a queer feminist lens and with a commitment to decolonizing therapy. They are nonbinary who are raised as Kurdish and Turkish, moved by and move for collective liberation.

Ripples: Home Is Where Your Heart Is

Megan Lindeboom

2025

Mixed media installation,
with materials collected from train stations in Berlin

In *Ripples: Home Is Where Your Heart Is*, Megan Lindeboom encourages the audience to engage with the feeling of wholeness with special regard to home and belonging. How much does one's home affect one's being? The house, built out of cotton swabs, refers to layered history as well as the meticulous process of constructing and maintaining a sanctuary to return to. Following the hearts and the (im)pulses, Lindeboom encourages you to feel home and then to feel it displaced. How does it feel to need asylum? How does it feel to leave home due to violence? The voices through the headphones detail, in their native tongues, their own experiences with displacement. *Ripples* compels the audience to consider how seeds of violence affect one's livelihood as well as the complications within one's identity whilst living in foreign lands, and on top of everything, how much strength is required to then build a home.

Megan Lindeboom (she/they) is an experimental artist originally from Grand Rapids, Michigan, now living in Berlin. Her background is in motion pictures, sound editing, and literature.

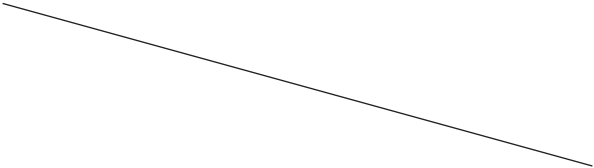
The Sweet Smell of Apples

Asrin Mahmood

2024–2025

Single-channel video installation

Using a personal family archive of old tapes and photos, I examine how second-generation individuals like myself inherit fragmented histories shaped by violence and displacement. In my short film, the act of peeling an apple overlays family memories—invoking *The Sweet Smell of Apples*, a haunting reminder of the chemical attacks on Kurds. My project explores how language conveys and distorts inherited trauma, particularly through the concept of “speaking in war.” By layering past and present through sound and imagery, my short film highlights how historical trauma lingers across generations, shaping identity and belonging.



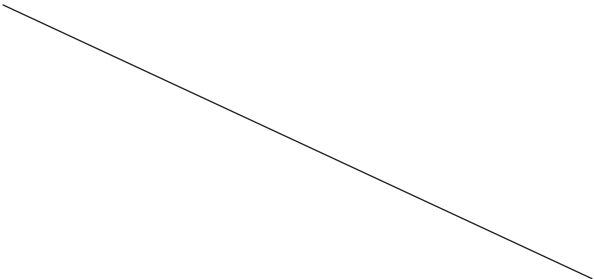
Asrin Mahmood is an undergraduate student at Humboldt-Universität zu Berlin with Kurdish roots but born and raised in Germany. She approaches her research from an intersectional perspective, exploring identity, memory, and belonging. Her work reflects her journey of untangling inherited trauma and cultural displacement through both personal and academic lenses.

sus/pen/ded

İdil Gündüz

2025
Collage

This collage piece brings together visual fragments from Turkey and Germany to reflect on the fractured experience of existing between two worlds. Cut images, layered textures, scattered words, and everyday materials form a landscape of disorientation and unrest, where vivid colors and sharp compositions evoke a sense of urgency, anxiety, and rage. The piece resists settling or resolution, embracing rupture and tension as its ground.



İdil Gündüz (she/they) is an MSc student in the Geographies of Global Inequalities program at Freie Universität Berlin. With a background in psychology and film studies, their academic and creative work explore questions of (un)belonging, displacement and resistance.

Echo Archive

Bouenan Carla Irie

2025

Single-channel video installation

In *Echo Archive*, members of the African diaspora in Berlin guide us to places in the city that hold personal meaning. Spaces where they feel a sense of presence, memory or connection. This project aims to map Berlin through the embodiment of memories and the sounds of existence.

Belonging is understood as a spatial, embodied, and sonic act. In a city that often renders African presence invisible or temporary, the individuals in this work assert their presence without explanation. Through video and sound, they become part of the memory and geography of Berlin—not in loud protest, but in persistent, grounded, and unapologetic presence.

Bouenan Carla Irie (she/her) grew up in Berlin and studies psychology at Humboldt-Universität zu Berlin. Her interests lie in studying cultural differences and community work and formation.

Girl with a Video Camera

Ayşe Sena Ünübol

2024–2025

Single-channel video installation

Girl with a Video Camera is a short film that takes inspiration from Dziga Vertov's *Man with a Movie Camera* (1929), reinterpreting its observational lens through a contemporary and personal perspective. The film will follow a quiet figure, myself, moving through the city not as an active participant in its social life, but as a third eye, watching from the edges. The camera becomes both a shield and a bridge—recording without interfering, present but not involved. As a foreigner in Berlin, I often find myself in between spaces—linguistically, culturally, emotionally. The film captures those liminal moments, the quiet tension of being among people yet outside of conversation, of navigating a city that is both open and closed. Through fragmented images the work will reflect on the act of seeing as a mode of existence. Less about integration, more about witnessing.

Ayşe Sena Ünübol (she/her) is an Erasmus undergraduate student at Humboldt-Universität zu Berlin, where she is studying within the Media Studies department. Originally from Istanbul, she studies Radio, Television and Cinema at Kadir Has University. Her academic and creative interests focus on themes of belonging, observation, and everyday life in urban environments.

Visible Belongings: Traces of Transnational Identity in Berlin

Ella Ouwens

2025

Single-channel video installation

This visual research project explores how transnational identities become visible in Berlin's public spaces—through symbols, signs, aesthetics, and sounds. Focusing on streets like Müllerstraße in Wedding and Karl-Marx-Straße in Neukölln, the project documents everyday urban scenes where cultural belonging is subtly and powerfully expressed. These visible traces tell stories of migration, community, and identity, while raising questions about visibility, recognition, and exclusion in urban landscapes.

The project invites viewers to look closer: *Who is speaking through these signs? Who is being addressed? And who is not?* This project offers a walk through the city's layered cultural topography, where diasporic life, resistance, and presence leave marks in public space.

Ella Ouwens (she/her) is studying psychology. She is interested in how different cultures come together in a city, the influences they have, and the traces they leave behind—as symbols of diversity, commonality, resistance, and identity.

Home is (not) here 此心安处是吾乡

Christina Adamski

2025

Single-channel video installation

This small video project explores the lived experiences and identity negotiations of individuals of half-German, half-Chinese descent growing up in Berlin within the context of an increasingly globalized and digitized world. Framed by theoretical concepts such as Homi Bhabha's third space, Stuart Hall's notion of cultural identity as a "production," and Michael Byram's model of intercultural competence, we examine how hybrid identities are formed, challenged, and expressed.

At the heart of this project lies the tension and richness of growing up "between" two cultures. For many, being both German and Chinese means navigating spaces where they are perceived as "other" in both cultural contexts, leading to moments of identity crisis, resilience, and redefinition. The project foregrounds the perspectives of second-generation individuals who actively shape their own hybrid identities through language, education, digital networks, and transnational experiences.

Christina Adamski is an MA student in Asian and African Studies at Humboldt-Universität zu Berlin and gained international experience through stays in Shanghai, Hong Kong and Beijing. Her research focus lies on identity making and wellbeing.

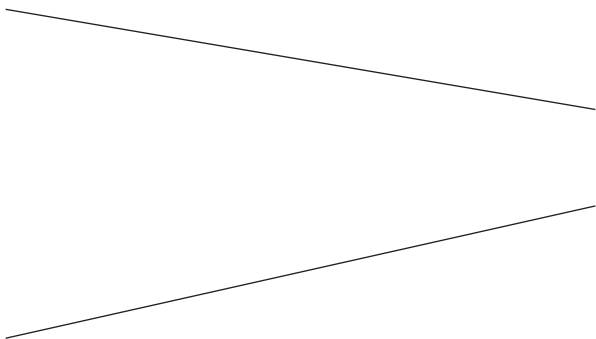
Visual Diary of Belonging in Exile

Gülce Cin

2025

Mixed media installation
with 20 printed photographs and a projector

This project explores the notion of belonging through the visual motif of Berlin's TV Tower. *As someone who grew up in Ankara and now lives in Berlin, I was struck by the resemblance between the Atakule and the Fernsehturm.* Over time, the Berlin tower became a personal compass—visible from anywhere, silently guiding me in a foreign city. Through photographing the tower from multiple perspectives, I reflect on displacement, orientation, and memory.



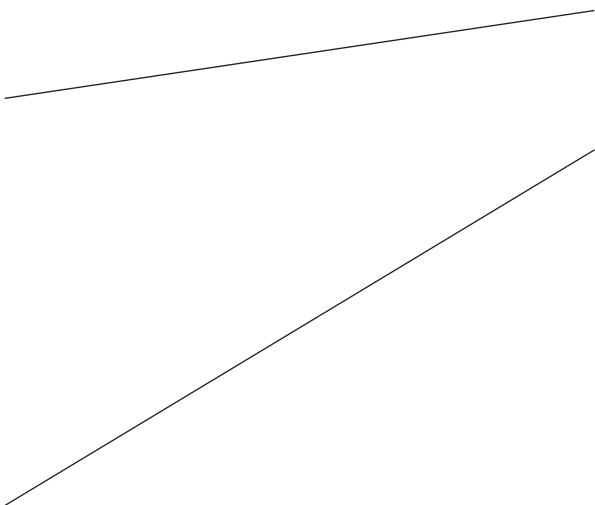
Gülce Cin (she/her) is a Computer Science student at Humboldt-Universität zu Berlin. Born and raised in Ankara, she moved to Berlin in her early adolescence. Her project explores the duality of feeling at home in two places while simultaneously feeling disconnected from both—a tension she has long contemplated.

Meander

Alina Maurer

2025
Digital collage

Meander reflects a sense of inner fragmentation between past and future, capturing the longing for belonging amid endless change. Yet through every place runs one constant: water—flowing like the hidden vein of life beneath the surface, carrying memories and gently anchoring the artist wherever she drifts.



Alina Maurer is an MA student in Media and Political Communication at Freie Universität Berlin. After spending years on a small island in the North Atlantic, she's trying to find her place in Berlin—often through photography, mixed media, and getting lost in buckets of clay.

Mutfak

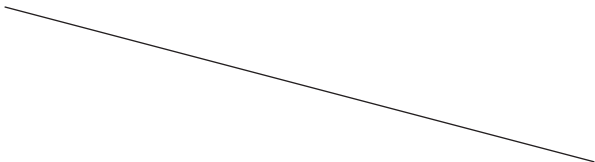
**Julianne Chua and Anna Frehiwot Maconi
with Quinsy Gario,
Yero Adugna Eticha,
Henok Getachew Woldegebreal,
Sarnt Utamachote ชาญ อุดมโชติ,
Yara Mekawei,
Faruk Çobanoğlu,
Jia Jia,
Tina,
Kuo-Roser Studio,
Fazil Moradi,
Nelden Djakababa Gericke,
Lou Mo and Musquiqui Chihying**

2023–ongoing
Radio

Mutfak dishes out diasporic and decolonial perspectives on food, family and fictions peppered with interviews, field recordings, sound archives and poetry. Our goal is to amplify lesser-heard voices and nurture transversal affinities across *Afro-Asian* diasporas.

Listen:

oroکو.live/artists/julianne-chua-and-anna-frehiwot-maconi



Library

Crossings

2023–ongoing
Books

This library is collectively curated by members of **Forms of Belonging: The Making and Unmaking of Transnational Identities Across Afro-Asian Diasporas in Berlin** and **Understanding the Concept of Belonging Through Cinema: Crossing the Borders of Türkiye**, and shared with the public to adopt for their own syllabi or study groups.



COLLABORATORS

Selma Bidlingmaier is a highly experienced Postdoctoral Researcher and Guest Professor with a strong background in the higher education sector. She has a proven track record of serving as a bridge between academia and various social, political, and community institutions. Her expertise spans scientific and qualitative analysis, public speaking, teaching and research, writing and publishing, as well as leadership and team development. She is an interculturally competent expert with extensive personal and professional experience in North America, Central and Eastern Europe, and Southeast Asia.

John Njenga Karugia is a Kenyan-German scholar of Transregional Memory Studies, Indian Ocean Studies, Africa-China Relations, Asia Pacific Studies and Area Studies. He is a Visiting Professor at Hasanuddin University in Makassar, Indonesia, with a focus on transoceanic maritime research and teaching on diverse aspects of the Afrasian Sea, otherwise referred to as Ziwa Kuu, Ratnakara, Swahili Sea, Indian Ocean, Indic Ocean, and Bahari Hindi.

Emma Lo (she/her) is a writer, researcher, and artist based in Berlin. She is currently a doctoral researcher at Freie Universität Berlin, as part of the project “Acoustic Disruptions” in affiliation with the Intervening Arts Research Center (SFB 1512). Her research and practice focus on the intersections of sound, technology, and diaspora. She is a co-initiator of Spätifunk, a project with/about Berliner Spätis, and has ongoing collaborations with Mutating Kinship Lab, soy&synth, and Asian Feminist Studio for Art and Research (AFSAR).

Claudia-Yvette Matthes is the Academic Director of the international master’s programs at Humboldt-Universität zu Berlin’s Institute of Social Sciences and a Research Associate in Comparative Democracy and Eastern European Politics. She coordinates the Erasmus program and teaches regularly at Middle East Technical University in Türkiye and University of North Carolina at Chapel Hill in the United States. Since 2023, she has led the Jean Monnet Chair “ShapingEU,” funded by Erasmus+. Her research focuses on European integration, comparative democracy, German politics, and research design.

Fazil Moradi is a Japan Society for Promotion of Science Fellow and serves as a Visiting Researcher at the Graduate School of Humanities and Social Sciences, Hiroshima University; an Associate Researcher at the Institute for Social Anthropology, Austrian Academy of Sciences; and an Affiliated Scholar at the Center for the Study of the Holocaust, Genocide, and Crimes against Humanity at the Ralph Bunche Institute for International Studies, Graduate Center—City University of New York. He is the author of *Being Human: Political Modernity and Hospitality in Kurdistan-Iraq*.

Ertuğ Tombuş is the deputy director of the Center for Comparative Research on Democracy and a Research Associate at the Department of Social Sciences, Humboldt-Universität zu Berlin. Between 2017–2020, he was the academic coordinator of the Blickwechsel: Contemporary Turkey Studies Program at Humboldt-Universität zu Berlin. Before joining Humboldt-Universität zu Berlin, he taught at Columbia University, The New School Eugene Lang College for Liberal Arts, Western Connecticut State University, and the State University of New York. He is the managing editor of *Constellations: An International Journal of Critical and Democratic Theory* since 2009.

Ilgaz Yalçinoğlu is a music researcher and organizer based in Berlin. After completing his undergraduate education in musicology, media studies and art history in Marburg, he received his master's in musicology from Humboldt-Universität zu Berlin with a thesis on the potentials of trans theories for popular music studies. Together with Ari Kozanoğlu, they organize Kudur, a music and performance-focused party series dedicated to organizing a safer space for celebration, artistic creation, love of music, and unique talents.

INVITED ARTISTS AND RESEARCHERS

Elena Agebo (b. Cologne, 1997) studies *American Studies* at Humboldt-Universität zu Berlin. She writes about memory, alienation, and the quiet but persistent voices in her own head. In 2023, she won the Dortmund LesArt Prize for Young Literature.

Görkem Akgöz is a historian passionate about understanding how everyday lives intersect with big historical moments. As a research fellow at the International Institute of Social History, Görkem explores the global history of work, social movements, and gender, with a particular focus on how communities in places like Turkey have shaped their own destinies amidst major changes. Görkem's work consistently seeks out the "untold" stories, making the exploration of family archives and their contribution to collective memory a natural extension of her research interests.

Nelden Djakababa Gericke (she/her) is a talented fiction writer and a trained psychologist from Indonesia who pursued an advanced master's degree in Cultures and Development Studies in Belgium. With extensive experience in trauma recovery and community-based psychological intervention in Indonesia, Nelden further enriched her knowledge through a research fellowship at Harvard Kennedy School. Eventually, Nelden and her family moved to Vilnius, Lithuania, and Berlin, Germany. She adeptly combines her passions for jewelry crafting, psychology, trauma work, and writing by conducting workshops alongside her mental health work. In addition, she contributes as a freelance writer for *Tempo* magazine in Indonesia. She played a vital role in the core editorial team for a recently published edition of *Südostasien*, an online magazine based in Cologne focusing on current issues in Southeast Asia.

Özlem Sarıyıldız is a visual artist, documentary filmmaker, and editor. She pursued Industrial Design (BA) and Media and Cultural Studies (MS) at Middle East Technical University, Türkiye, and worked as a research assistant at McGill University in Montréal under the Jeanne Sauvé scholarship. Currently, she is the artistic co-director of the HIER & JETZT: Connections (HUI:C) residency and exchange program for artists in exile in Berlin. Using primarily audio-

visual materials, oral history tools, and focusing on gender, displacement, and the commons, her work uncovers the mechanisms underlying power dynamics and aligns with the determined voices seeking to reshape the course of history.

Savannah Sipho is a Berliner Spoken Word Poetess. She has been performing for many events across Berlin including *Wicked Poetry Slam*, *Poetry Meets*, *Decolonial Flânerie* by Nachbarschaftsinitiative Anton-Wilhelm-Amo-Straße (NAWAS) as well as The Pinguin Bar at the 2023 *Berliner Festspiele*. Some of Savannah Sipho's works have been published in *Sisters and Souls 2: Inspirationen durch May Ayim*. Her poem "Inspirational Ayim—Gazes that Matter" was aired on the German radio station Deutschlandfunk Nova. Identity, Black history, and the array of emotions, racism and experiences throughout her life as a Black woman in Berlin are recurring themes in her writing.

Henok Getachew Woldegebreal was born and raised in Addis Ababa, Ethiopia—a city marked by constant political, social, and architectural shifts that have deeply influenced his artistic perspective. Before pursuing art, he studied physics for two years, then transitioned to the Ale School of Fine Arts and Design, where he earned a degree in Art Education in 2008. In 2009, Woldegebreal co-founded Netsa Art Village, an experimental artist collective in Addis Ababa focused on critical dialogue, creative exchange, and alternative modes of learning and unlearning. Since 2017, Woldegebreal has been based in Berlin, where he is currently completing his master's degree in Art in Context at the Universität der Künste (UdK). Alongside his academic work, he continues to experiment in his studio across various media, including performance, installation, and painting. He also leads regular intuitive art workshops that engage participants in creative exploration beyond traditional methods. His work has been presented in various festivals, museums, galleries, and informal art spaces both locally and internationally.

ACKNOWLEDGEMENTS

Richard Akingbehin, Archive Souq, Asian Feminist Studio for Art and Research (AFSAR), Pınar Bedirhanoğlu, Berlin Inter-Asian Diasporic Anthology, Selma Bidlingmaier, Nicky Böhm, Erbatur Çavuşoğlu, Musquiqui Chihying, Xelhá Sánchez Chavarría, Haeyoon Chi, Roby Chu, Faruk Çobanoğlu, Common Imprint, Each One Teach One, Andrea Fleschenberg, Thao Ho, Institut für Anglistik und Amerikanistik (Humboldt-Universität zu Berlin), Institut für Asien- und Afrikawissenschaften (Humboldt-Universität zu Berlin), John Njenga Karugia, Sam Kim, Evangelia Kindinger, Martin Klepper, Philipp Khabo Koepsell, Faheem Hemboum, Korea Verband, Işık Kuşçu Bonnenfant, Emma Lo, Nina Lorkowski, Claudia-Yvette Matthes, Lou Mo, Fazil Moradi, Pınar Öğrenci, Oroko Radio, George Patrick, Roots, Julia Rueß, Özlem Sarıyıldız, Ertuğ Tombuş, Torhaus, Johannes Trenkner, Samantha Wickremasinghe, Ilgaz Yalçinoğlu, Sayaka Yoshii, Madeline Zehnder, Zweigbibliothek Asien- und Afrikawissenschaften

Funded by the Humboldt-Universitäts-Gesellschaft (HUG), the Federal Ministry of Education and Research (BMBF), and the State of Berlin as part of the Excellence Strategy of the Federal and State Governments by the Berlin University Alliance

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COLOPHON

This exhibition booklet is
published on the occasion
of *Crossings* at
Refuge Worldwide, NM1,
Niemetzstraße 1,
12055 Berlin,
18–20 July 2025.

DESIGN

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