Once a year Deutsches Haus—NYU's center for all things German—in New York City turns into an art gallery, displaying works created by students at NYU Berlin in the epicenter of contemporary European art. At last spring's opening of the *Berlin Becoming* exhibit, the student-artists arrived at Deutsches Haus, where they reconnected with classmates from NYU Berlin, surveyed the art on display, and waited to hear who had won the much-coveted grand prize: a return visit to NYU Berlin.
SATIRE AND VIDEO
Ian Korer and Matt Bond could hardly believe Club Kartoffelsalat, their satirical film about Berlin’s infamous nightlife, was playing at what Matt calls “this surreal German epicenter smack in the middle of New York City.” What started as a simple class project quickly turned into a platform for NYU Berlin students to create and collaborate. Ian adds, “The film is a memoir that captures the fond memories we shared in Berlin.”

SAND AND PAPER
When Alyssa Steiger saw her sculptures on display, she understood clearly that the art she’d created at NYU Berlin was the most experimental work of her life. Her piece, Recovery, included sculptured sand and loose pages printed from her blog. She says, “Being at Deutsches Haus that day was almost like being at a Berlin gallery opening.”

NEON AND PLEXIGLASS
Maansi Jain found her work installed upstairs, illuminated by a skylight and exquisitely curated to be among other pieces that also had neon elements. Using a mix of iridescent and shiny plexiglass, she had created a sculpture series called Eight, representing the stages of life. She says, “I was born in Munich, so going to NYU Berlin was my chance to return to Germany. My art shows how fleeting and romanticized childhood memories often are.” When Maansi graduated in 2013, she moved to Berlin, where Eight was also exhibited during Berlin Art Week at Blockbuster Exhibitions.

AND THE WINNER IS: SALVAGED TECH AND A TOTEM
For Logan Criley, pulling open the door at Deutsches Haus presented a surprise: His totem-like sculpture was displayed in the middle of the lobby. “My piece was on the floor with no pedestal or boundaries so viewers could be with it rather than standing apart from it. I felt as if I had walked into a convention of some sort, but it was the art that was in attendance—and I was the one on display.”

And he was on display because it was his artwork that had won the Deutsches Haus prize of a trip back to NYU Berlin. Logan had assembled the sculpture, Wish Upon a Satellite, from radio equipment, TVs, satellite dishes, and space blankets, all held together with carpet, bungee cords, and electrical tape. His inspiration was the city itself. “Berlin is a modern city that was bombed into medieval conditions, some of which is still evident—empty lots, damaged facades, and postwar and futuristic architecture,” Logan says. “Experiencing this city made the stability and convenience of modern life seem fragile. But it is a place that I love.”

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