



Ani Samperi

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Bio

Ani Samperi is a multimedia artist based in Berlin whose practice tests the boundaries between sound installation, sculpture, expanded cinema, and performance art. Her sculptural work has made use of various recycled and resonating materials, light and shadow, feedback systems, and field recordings reimagined as voices. In the last five years, this work has evolved into increasingly larger and more confrontational pieces, using concepts inspired by ecoacoustics and esoteric discourse to address questions of human agency, intimacy, and the existential value of extreme sensory experience.

Skills

- Professional skills in artistic research, including the research of materials, sound, politics, art history, critical theory, esoteric studies, and music journalism.
- Extensive experience with sound design, acoustics, audio engineering, and DAW software.
- Excellent skills in soldering, sewing (incl. conductive fabric), airbrushing, paper maché, and transforming everyday or discarded objects into art objects.
- Experience working with analog film including additive and subtractive processes, optical sound, manual-thread projectors, and performance-based practices in expanded cinema.
- Keen ear for differences and changes in pitch, timbre, tone, and the mechanical relationship between texture and distortion.
- Knowledge of the physical and acoustic properties of metals, glass, clay, plastic, and various “found” objects from nature and scrapyards.

Education

2018 - 2023 Universität der Künste Berlin, M.A. in 'Sound Studies and Sonic Arts'
Areas of focus: sound sculpture and experimental film

2010 - 2013 University of Florida, B.A. in 'Philosophy' and 'Art History', Summa Cum Laude
Thesis topic: the political power of 'ugliness' in modern art

Production and work experience

2018 - present Freelance artist, researcher, composer and audio designer

2018 - 2020 Art Educator, Jugend im Museum e.V., Berlin
Performance-based art education for all ages

2016 - 2019 Content Editor and PR assistant, Digital in Berlin
Interviews and announcements of music, film and sound art events in Berlin

Selected exhibitions/performances

July 2025 ‘Networking Vessels’, sound installation for YAGA Festival, Lithuania, with Vilte Gustyte and Diana Fonseca

March 2025 ‘The Orb of Xiath’, experimental performance/installation at Objekt 4000, Schönewalde

January 2025 ‘Infinite Loop’, featuring ‘Tears of Ice’ sound sculpture group exhibition curated by Frei-raum Berlin, at Kunstquartier Bethanien, Berlin

April 2024 ‘Tears of Ice’, sound sculpture solo exhibition, #1 of 8 in ‘8ight’ exhibition series, at Frei-raum Berlin

June 2023 ‘Black Cube’, immersive sound sculpture part of group exhibition at Collegium Hungaricum Berlin

February 2022 ‘Apparitions in 16mm’, film screenings and exhibition co-exhibition with Martin Moolhuijsen, Zwitschermaschine, Berlin

August 2020 ‘Lorelei’, outdoor sound sculpture part of ‘Sonic Curiosities 5’ exhibition, Villa Kuriosum, Berlin

December 2019 ‘Tears of Ice’, sound sculpture part of ‘water~sound~city’ group exhibition, Zwitschermaschine, Berlin

November 2019 ‘Einmal ist Keinmal’, 4.1-channel audiovisual installation solo exhibition, Zwitschermaschine, Berlin

September 2019 ‘Lorelei’, outdoor sound sculpture part of ‘Hi-Fi Wasteland’ exhibition, Neukölln hinterhof garden, Berlin

Selected publications

Summer 2021 PASCAL sound art zine, Universität der Künste Berlin

June 2020 ‘water~sound~city’, various works curated by Francisco Petrucci

October 2018 ‘Making a Scene: A History of Berlin’s DIY Music Community’, Schmutz Berlin

Scholarships and Funding

2025 Musikfonds Projektförderung, ‘Year Zero: A Sound Sculpture’ (in-progress), €13,650.00

2024 Musikfonds Kleine Projektförderung, ‘The Orb of Xiath’, €2.000

2024 Arbeitsstipendium 2024, Berlin Senatsverwaltung für Kultur und Gesellschaftlichen Zusammenhalt, €8.000

Internships

Autumn 2023 Curatorial Research Assistant/Intern for Contemporary Art, MoMA NYC

Residencies

September 2020 'Two Roots' artist residency, Online (Ukraine/Berlin)

Community

2023 - present Objekt 4000 e.V. member, Linda, Jessen
Artist collective practicing various metalwork and music activities

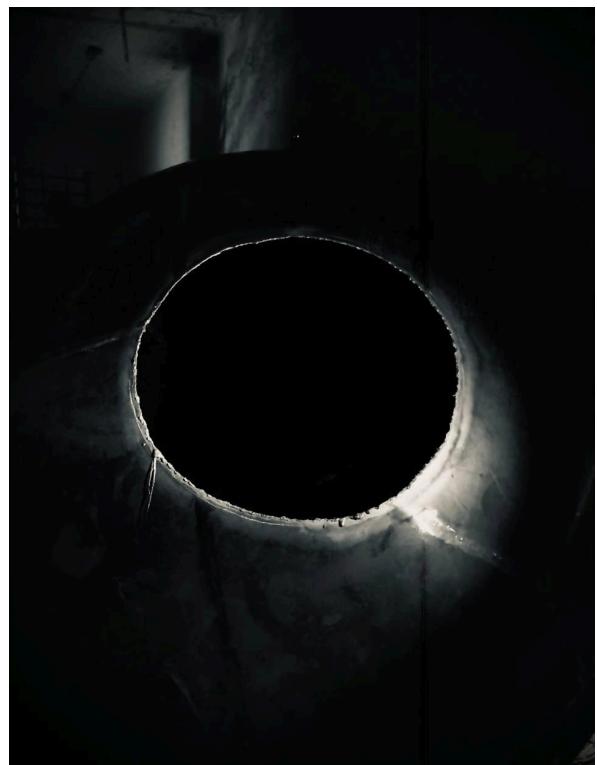
2020 - 2023 Lacuna Lab e.V. member, Berlin
Artist collective and coworking space with focus on scientific process

Portfolio of selected works by Ani Samperi

Year Zero: A Sound Sculpture (in-progress)

Year Zero: A Sound Sculpture is an immersive tactile sound sculpture consisting of an enormous black spherical Being that appears to have descended from Beyond. Part vocal chamber, part gong, part alien pod, part Lynchian nightmare, the sculpture — or simply ‘The Orb’ — emits an inverted melody of low-frequency mechanical drones derived from field recordings of industrial noise (i.e., sounds of welding, angle grinding, and hydroforming). Bearing the scars of steel plates welded and inflated into a perfect sphere, She sings the violent ballads of her birth in reverse, perhaps to erase their traumatic memory. Using one powerful military-grade transducer, Her sound appears to radiate equally from all directions, mimicking a ‘monopole’ sound source — a theoretical point of sound origin with no dimension or directionality. Her womb-like cavity holds the potential to create otherworldly sounds using the resonant frequencies, harmonics and overtones of a perfect metal sphere. The result is a short-waved/long-tempered, monstrous yet merciful Being with endless sonic secrets to behold.

In equal parts fear and fascination with the unknown, *Year Zero...* calls upon Kantian notions of the Sublime to embody the uncanny otherness of the Self. With clear references to films such as ‘2001: A Space Odyssey’ and forbidden objects found in ancient temples, Her unsettling presence represents the alien, the Other, or perhaps our very own shadow half. The audience is invited to make physical contact with the Orb, perhaps as an empathetic gesture to listen to Her story. A display of soft cotton gloves poetically signals to the audience that, despite Her ominous appearance, She longs for touch and understanding. Like her predecessor and cousin, *Black Cube*, this contact reveals intimate sonic secrets in the form of a broader range of frequencies, which are otherwise lost through the medium of air. Each body is thus transformed into a unique site-specific sound installation with the Orb, a symbiosis in which a new “world” is created between listener and sculpture. Based on continued research involving the phenomenon of ‘bone conduction’, the Orb welcomes both the hearing and hearing-impaired to experience the extended physical process of hearing in an immersive artistic encounter.



Orb opening © Ani Samperi

The Orb, however, suggests a deeper touch of intimacy: a human-sized hole reveals the hollow inner cavity of the Orb, inviting the listener to harmonize with Her. Those whose voices activate Her resonant frequencies cause her body to vibrate loudly, swelling and soaring with gratitude. Transformed by her perfect sustain and integrated modulation, the physicality of these sounds may awaken psychoacoustic phenomena, producing otherworldly tones in the form of ‘otoacoustic emissions’, where the brain perceives phantom sounds made within the ears themselves. By way of inverted song, harmonization, and gentle touch, an encounter with the Orb uses the listening body and the concept of ‘zero’ as a call to reset and renew: not just as bodies, but as emotional entities, through gestures of love and connection. Her embrace fuses the void between Self and Other, embodying zero by becoming one together, in an infinite loop of distance and longing. Perhaps, in this moment, She will start to sing back...

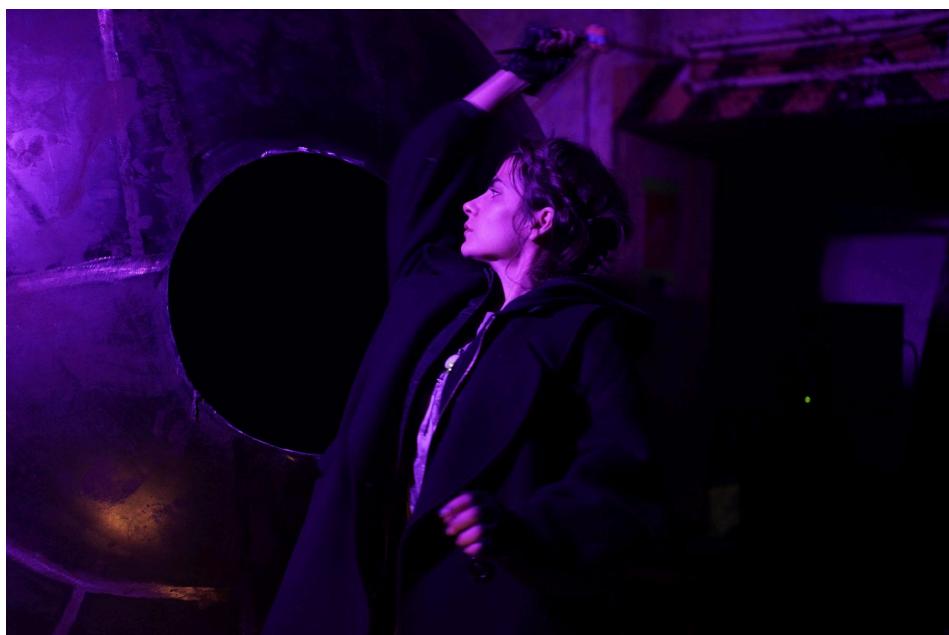
The Orb of Xiath (2025):

The Orb of Xiath is a performative recording project featuring an experimental instrument used to create percussive, gong-like and otherworldly (i.e. interplanetary, "round") sounds. This instrument doubles as an experimental vocal booth, using resonant frequencies and overtones of a perfect metal sphere to summon as-yet unknown sonic entities into our earthly dimension. In its first edition, incantations, oms, and screams from randomly selected audience members were transformed via several cycles of recording and replaying into the Orb's hollow cavern until mysterious sounds appeared in a Luciorean fashion. Those with which She is most pleased distort and swell with ecstatic internal vibrations. The ominous presence of the Orb invokes an image of the Sublime, the Sacred, and that which is greater than all that is human. All of this began with the ritual of a birth in an off-grid nuclear bunker on the border of Brandenburg and Saxony at the beginning of Spring.

Teaser: <https://vimeo.com/1062255187> Full performance: <https://www.youtube.com/watch?v=9ElKfUbPH1I>



The Orb of Xiath at Objekt 4000, 2025 © Santiago Burelli



Ani Samperi with The Orb of Xiath at Objekt 4000, 2025 © Eva Castringius

Tears of Ice (2019/24/25):

materials: concrete bricks, 200L petrol tank, silver platter, ice

tech: planar-wave contact microphone, mixer, fx pedal, graphic EQ, amplifier, loudspeaker

measurements: 75x75x150cm; length: ∞

'Tears of Ice' is a sound sculpture made from recycled resonating materials. Using the movement of water to revitalize these materials, the sculpture houses a large block of ice that drips from deep inside of an inverted oil barrel onto a silver platter, creating echoing sounds that resemble a cavern. The sculpture amplifies and distorts these sounds in an infinite feedback loop, where industrial materials trick the senses into an immersive experience in the natural world far away from urban civilization. Water is a primordial element that inspires our imagination and draws us back to our origins and beyond. Due to its capacity to expand as it freezes and then contract as it melts, water brings life to the planets on which it is found, allowing spaces to form between layers of rock so that the first plants on Earth could take root. The ability of ice to float on water also makes marine life possible. It is therefore our unspoken responsibility to protect our waters from abuse by unbridled industrialism, which serves only to fill the pockets of those collecting its material gains on a silver platter.

<http://www.anisamperi.com/tearsofice.html>



Tears of Ice at Frei-Raum, Berlin 2024 © Ani Samperi



Tears of Ice at Zwitschermaschine, Berlin 2019 © Ani Samperi

Black Cube (2023):

materials: raw steel sheets, ultra-matte black paint

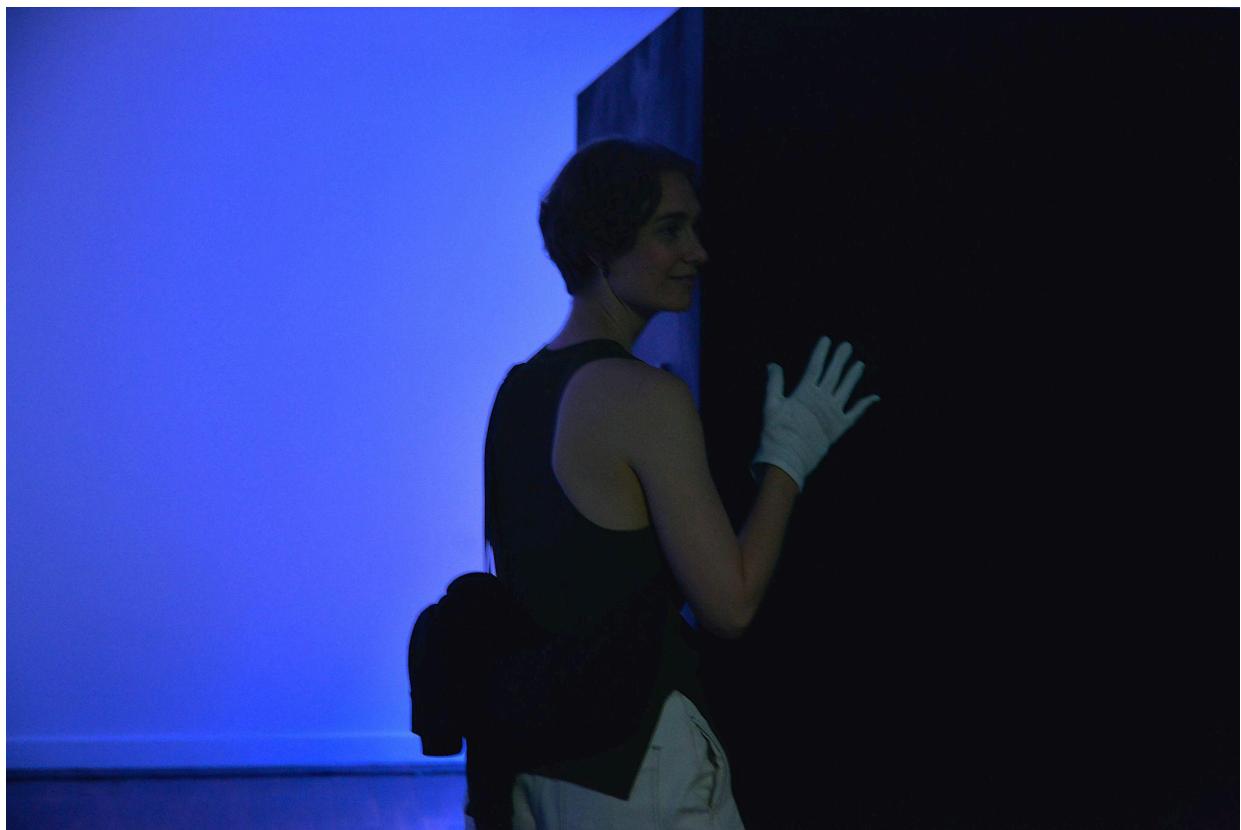
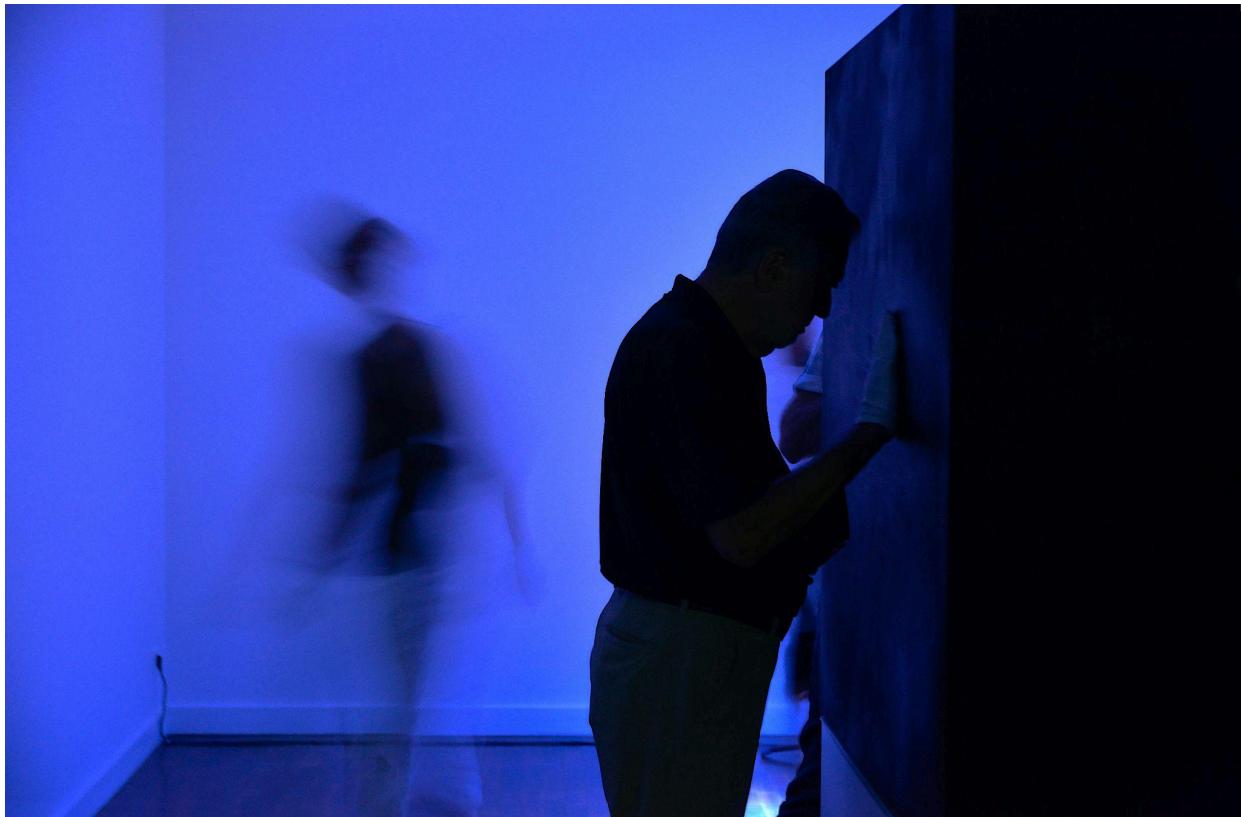
tech: large transducer, amplifier, mixer, WAV player

measurements: 125x125x125cm; length: 1 hr, 8 mins

'Black Cube' is a hollow steel sound sculpture that emanates the primal screams of its own steel de-/construction process, using field recordings transformed into a series of low-frequency drone compositions. Each composition utilizes and expands upon the main resonant frequencies of the sculpture's internal dimensions and steel material. Using one powerful transducer, its sound appears to radiate through the material itself equally in all directions, allowing it to mimic a monopole sound source. Based on research involving the phenomenon of bone conduction, which transmits audio vibrations to the inner ear, 'Black Cube' welcomes both the hearing and the hearing-impaired to engage in direct physical contact with it, whereby the broader frequency spectrum of its vibration may be experienced in full tactile saturation. Despite its eerie and otherworldly presence, the Cube stands and hums in an elegant and non-threatening stance - reminiscent of an alien obelisk - magnetically drawing its audience towards it. When interpreted as a distorted echo chamber of its own experiences and memories, this intimate contact may symbolize a bridge between two worlds – of the superficially strange and an empathetic listener – with one simple gesture. <http://www.anisamperi.com/blackcube.html>



Black Cube at CHB, Berlin 2023 © Kathrin Scheidt



Black Cube at CHB, Berlin 2023 © Kathrin Scheidt

Ø (2021/22):

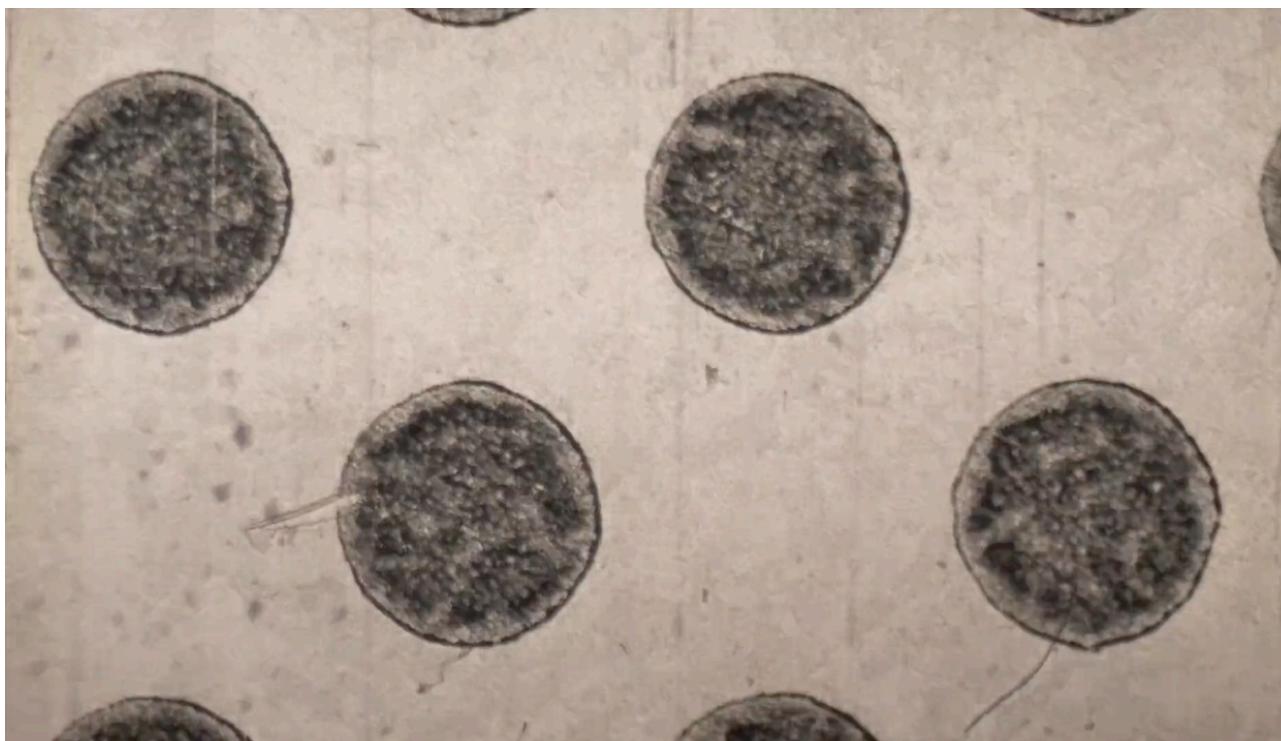
materials: 16mm celluloid film, various Letratone adhesive patterns

tech: Siemens 2000 projector

length: 5 mins, 35 seconds

‘Ø’ is a short film/audio-visual composition exploring the sonic possibilities of 16mm optical-sound film in relation to visual rhythm and texture. It features various sequences of screentone patterns of dots and lines bound to celluloid film, played at varying speeds using an analog film projector, where the image corresponds directly to the accompanying sound; each pattern produces a different tone and pitch as light passes through the celluloid medium, where the image creates the adjacent sound track. The visible texture or “noise” corresponds with the audible noise, and the visible breaks in the pattern create a metronomic rhythm that varies with the speed at which the medium is physically played. There is an atonal, dissonant quality to the resulting “music”, where the ominous picture embodies the sound produced by its own shadow.

The film alternates patterns of dots and lines in various juxtapositions, while bearing in mind a sense of sonic harmony in each combination. The first half focuses more on audio/visual rhythm and tone, while the second half features the texture of sound and image using slower speeds, analog distortion, and audio/visual layering. All distortion was produced by the projector itself recorded at a high volume, no synthesizers or other outside sound sources were used, and no digital alterations were made to the sound or image in this film. vimeo.com/563619720 pw: jX9YQ4dYuzu8jJh



Lorelei (2019/2020):

materials: oil barrel, metal pipes

tech: 2 speakers, amp, iPod with whale soundtrack

measurements: 350x1000cm; length: 32 mins

Nestled in the corners of a Berlin community garden, 'Lorelei' sings the ballads of humpback whales - giving hollow, resonating, discarded industrial materials new life through sound. Distant echoes of whale song arise from the depths of an oil barrel, bearing a wide spectrum of floating frequencies that resonate within metal enclosures, with highs, lows and glissandos elongated as if to immortalize vibrations translated into feeling - a language derived from pure gestural tone. Our sensual underwater world is threatened by the ever-expanding shadow of a cancerous enterprise marked by growth for the sake of growth, a toxic global economy that thrives on infinite consumption and destruction. What lies beneath is a big black mass lurking in the shadows, a future ridden with industrial filth, with the potential to swallow up entire oceans and digest them into distant memories made of sound, apparitions of a floating world once very much alive now crying from the bottom of a barrel. The future is looking back at us through memories. She croons in mourning as if to herald her inevitable demise. <http://www.anisamperi.com/lorelei.html>



Lorelei at Villa Kuriosum, Berlin 2020 © Ani Samperi



Lorelei at Villa Kuriosum, Berlin 2020 (bottom right: pipe/tailpiece of Lorelei, with buried speaker inside) © Ani Samperi

Einmal ist Keinmal (2019):

materials: found natural objects (leaves, branches, twigs), aluminum, salt crystal, light

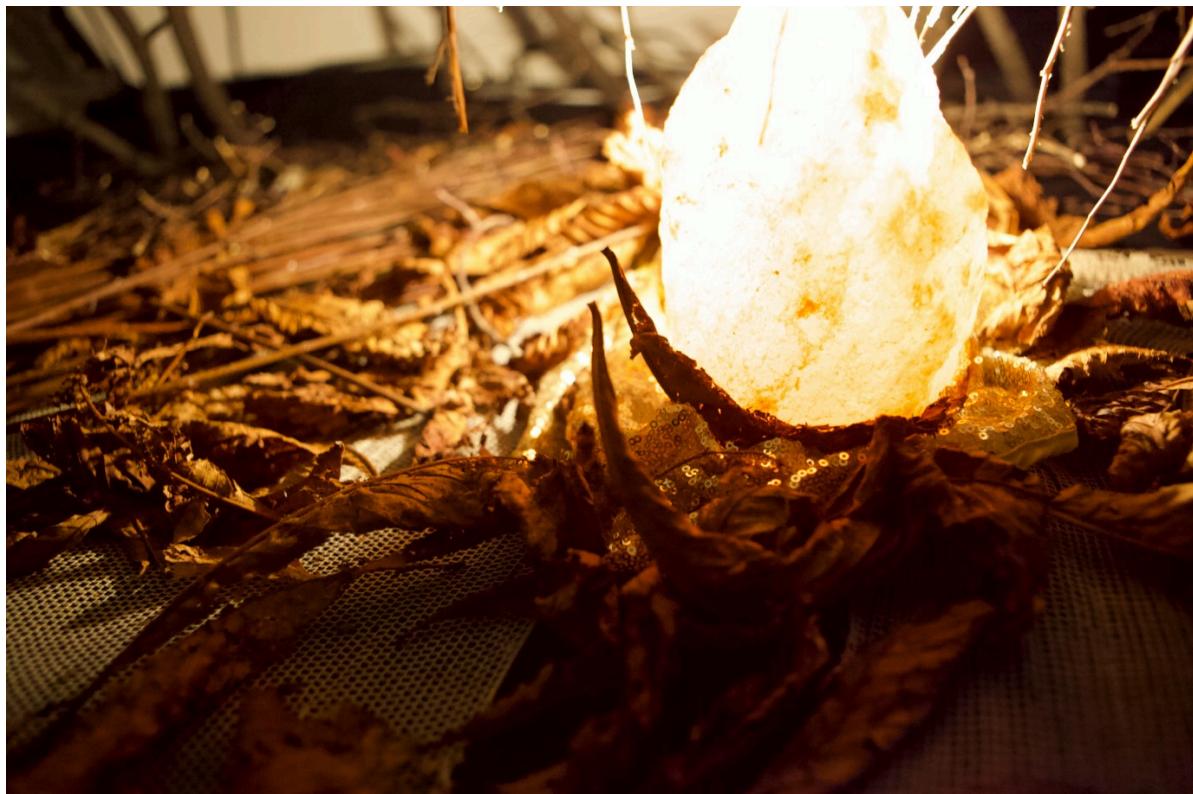
tech: 4.1-channel sound system, sound card, live LogicXPro

measurements: 300x500cm; length: 9 mins, 11 seconds

Cycles. Repetition. Desire. Duality. Pure emotion fascinates as much as it frightens us. It connects us to ancient mechanisms, animal instincts long forgotten but hidden within our bodies. The Siren's song, framed as an evil tool, would cause men to fall to their deaths just to reach them. Loss of control creates uncertainty, which can imply the threat of castration. So we invented technology, religion, politics, chastity... Yet, just to be near that which arouses feeling, many would risk it all.

In this immersive installation, speakers are pointed outwards at different angles towards the walls and ceiling, using a reflective room as an echo chamber - where the sound emanates ubiquitously, as if from all around at once, between the shadows of a mysterious forest. Here, an acoustic 'impulse response' (measured echo) of a deep and empty forest is applied to an ancient Swedish call to cows in a mountain landscape for 25 cycles, until the semblance of song disappears: each time, details of the original melody dissolve further while its most dominant frequencies are amplified. Each cycle is an eternal return where self-renewal = self-destruction. The feeling of enchantment by a hypnotic and melancholic beauty, of a primordial connection to nature and instinct, slowly drowns in a sea of sine waves. What is left is an alien soundscape, drained of complexity and coloured with a different emotional palette. Gradually, it takes on a different kind of beauty -- darker, emptier, simpler.

<http://www.anisamperi.com/einmalistkeinmal.html>



Einmal ist Keinmal at Zwitschermaschine, Berlin 2019 © Taiga Trigo



Einmal ist Keinmal at Zwitschermaschine, Berlin 2019 © Taiga Trigo