## Minh Duc Pham, Miss Reminiscence, 2024 Ceramic, glaze | Dimensions variable

future of queer stories. historical interpretation but at the same time continuing a possible memories that are often diffuse and shifting, thereby defying clear and migration. As a dispersed assemblage, the abstract flowers embody derives from the Greek word orchis (testicles), symbolize queerness one another. Orchids, whose shape resembles a vulva and whose name connections, create relationships, and simultaneously compete with The tension of the work lies in this subtle beauty: the blossoms form in color, they appear to individually adapt to the room's structures. ed along the walls of the Kunst Raum Mitte. Small and inconspicuous Multiple ceramic objects in the form of orchid blossoms are distribut-

recently at the Haus der Kulturen der Welt Berlin. Arts in Leipzig, the Stadtmuseum Dresden, the Bundeskunsthalle Bonn, and most of gender, race, and class. His works have been exhibited at the Museum of Fine of visual and performing arts and explores the topic of identity in the context Pham (\*Schlema, Saxony, DE) is an artist living in Berlin. He works in the fields and A Sweet Dream (2024), as well as I2 Percent - Gio an den roi! (2022/23). tract workers in the GDR, together with the works Fountains of A High Mountain Minh Duc Pham's Miss Reminiscence is part of a group of works on Vietnamese con-

# Katrin Steiger, HOT, 2023 Katrin, 318 $\times$ 642 cm

inherited from her grandmother, who died in Weimar. her own collection of everyday observations and the material archive and of a translocal subculture. Katrin Steiger works performatively with is reminiscent of a youth migrating from the small town in the 1990s assigned the license plate HOT after reunification. Here, the graffiti codes. The district of Hohenstein-Ernstthal on the Sachsenring was with the signs of the graffiti, begin to overlap in their ambiguity and Kunst Raum Mitte. As a result, the interior and exterior spaces, along suggesting the presence of another room behind it in the converted a smooth background transforms into a flowing corrugated metal wall, textile wall relief. The shimmering, blurred spray paint drawing on Katrin Steiger converts graffiti on a concrete garage wall into a soft, HOT (2023) is a transformation from one aggregate state into another.

teaching at the Kunsthochschule Weißensee at the Chair of Experimental Design. Electronica in Linz, among others. Since August 2023, Katrin Steiger has been Berlin, Haus am Horn Weimar, HfG Archive Ulm, Kunsthaus Erfurt, and Ars Her works have been exhibited at the Marburger Kunstverein, EIGEN+ART Lab tion to explore aspects of performativity and participation in everyday life. artist whose experimental work operates between observation and transforma-Katrin Steiger (\*Schmalkalden, Thuringia, GDR) is a Berlin-based conceptual

### Digital print on fabric, table, glass balls, dust, ephemera, text, reading/performance | Dimensions variable Pam Virada, the room I entered was a dream of this room, 2024

and underlining its fictional character. making visions tangible that allow the space to take on a life of its own randomness of dust which, in this context, becomes a currency of time, merality points to the future. The work resonates with the fleeting attic bears witness to the forgotten material deposits of the past. Its epheings from its past. The dust collected by Virada from the building's space for speculation about the room's future destiny and evokes hauntroom I entered was a dream of this room. The minimalist setting creates palls full of dust: Pam Virada creates a ghostly atmosphere with the A round table, shiny satin fabric, an astrological birth chart, and glass

and Meno Avilys in Vilnius, among others. sterdam, the Aranya Art Center in Qinhuangdao, Nova Contemporary in Bangkok, objects, text, and expanded cinema. Her work has been shown at de Appel in Amgating the themes of impermanence and intimate turmoil in spatial arrangements, and moving images, Virada reconfigures existing contexts and narratives, investiand intimate stories within domestic spheres. Through mixed-media installations sections between the cinematic and the temporal, navigating the ghostly forces Pam  ${
m Virada}$  (\*Bangkok, TH) is an artist based in Amsterdam. She explores the inter-

### Hesearch Residency: Rituelle Assoziation with Anna Zett

Anna Zett (\*Leipzig, GDR) is a Berlin-based artist. Her analytical, sensual, and in China against the backdrop of advanced censorship. upheaval years of 1989/90, which is currently being received anew the GDR, drawing parallels to Chinese performance art from the meaning. She examines performative actions from the late period of affectively, and physically concrete, but remain open on the level of practices of 'ritual association'-performative events that are formally. 2024) at Kunst Raum Mitte, Anna Zett will investigate forms and During her two-month research residency (September and October

Beijing, and at Manifesta 14 in Priština (2022). Haus der Kulturen der Welt Berlin, Whitney Museum New York, Goethe Institut as the Serpentine Gallery London, Berlinale Forum Expanded, Berlinische Galerie, Opposition. Zett's work is shown in self-organized spaces and institutions such ang her own Eastern perspective through research in the Berlin Archive of the GDR open dialog, intensive encounters, and free association. In 2018, Zett began explornarrative practice questions dominant structures of meaning and creates space for

Diffractions 2024 stages an "interference pattern" (Karen Barad) of connections, inequalities, and changes. process are diverse and not always in tune with each other. They speak and tell different stories. The voices and tones that emerge during this and space shift. They form alliances, link various forms of knowledge, When the history of a place is in continuous flux, the constants of time

-Against this background, the exhibition **Transforming** recontextuand gatherings inscribe themselves into these histories? How is the history of a place written? And how do affects, materials, impulses tangible. It breaks through linear and hierarchical orders. reflect a concrete counterpart but instead makes the overlaps of reflection, diffraction, the bending of waves at an obstacle, does not of the various layers of time and their compositions. In contrast to

in a partly speculative manner. as a process of relating and connecting the past, present, and future objective and does not represent a unified history, but rather unfolds offer insights into her work. The knowledge that emerges is never another. As the first researcher in residence, the artist Anna Zett will tic and curatorial research processes, setting them in relation to one presents contemporary artistic positions and connects them with artisit with current debates in a pluralistic urban society. Transforming back on the history of the gallery with new perspectives and to link Mitte by the Department of Art, Culture and History in 2024 to look in 1987, the municipal exhibition space was renamed Kunst Raum formerly known as the galerie weisser elefant. Founded in East Berlin alizes the spatial, material, and historical relationships of the place

that question power structures, especially through implicit and everyinvisible aspects, the exhibition opens up contemporary perspectives create relationships with related contexts. By exploring deviant and tions of that time. These historical and geopolitical components, in turn, regime of the GDR in the 1980s and the media and aesthetic convenmove from Almstadtstraße to Auguststraße, as well as by the political documents. These materials reveal how the place was shaped by the Martha Schwindling, including invitation cards, photos, posters, and torical material accessible through an exhibition display developed by district-by activating resistant and immaterial structures. It makes histrification mechanisms of the present-particularly those in the Mitte The exhibition challenges the forces of commercialization and gen-

day actions.

Artistic Directors Kunst Raum Mitte Agnieszka Roguski & Vatalie Keppler,

# Pransforming Kunst Raum Mitte

nifrəd.əttimmusttenusi.www 10117 Berlin Auguststr. 21 Kunst Raum Mitte

Opening hours:

noissimbs 991 mq<sup>7</sup>-msll:nu<sup>2</sup>-su<sup>T</sup>

With the kind support of Senatsverwaltung

of Berlin Art Week 2024. Stiftung. Diffractions-Transforming is part Galerien (KOGA), and Karin und Uwe Hollweg (FABIK), Ausstellungsfonds für Kommunale menhalt, Fonds für Ausstellungsvergütungen für Kultur und Gesellschaftlichen Zusam-





ВЕВГІЛ 🕌

Janik Wetzel

Pablo Hermann

Elias Pietsch

Annika Reketat

Leonora Wirth

Katrin Winkler

Eylem Sengezer

Andrzej Raszyk

Management

Dr. Ute Müller-Tischler

Project Funding

Head of Department

Collaboration Archiving

(woll97-I9MA2) noitspinummo2

Kunst Raum Mitte (CAMPI-Fellow)

Coordination and Curatorial Assistant

Exhibition Management and Infrastructure

Chief Curator for Contemporary Art /

and History of the Mitte District Office Director of the Department of Art, Culture

Department of Art, Culture and History at

Kunst Raum Mitte is an institution of the

the District Office of Berlin-Mitte.

GutaS notition Setup



# Jesse Darling, Epistemologies 2, 2022 Archive folders, concrete | Dimensions variable

things lose their lightness, forming new (de)formations of history. ing the images and categories that underlie them. In this context, under which knowledge is produced, collected, and archived, breakpose of these objects. Epistemologies & thus questions the conditions dystopian and dysfunctional ambiguity about the past or future purwith which content is classified as factual, gives way to an almost preservation of knowledge. The untouchability of objective standards, dict their intended purpose: the administration, organization, and ingly random manner-without labels but clearly used. They contra-In Kunst Raum Mitte, binders are scattered across the floor in a seem-

(2023) and Modern Art Oxford (2022). 100000 (2020), Falais us 10000, Falis precarity. In 2023, he was awarded the Turner Prize 2023 by the Tate. Most reand counter-history. The works recontextualize mammade objects to reveal their influences. JD draws on his own experience as well as the narratives of history subjects are initially formed and continuously reformed through sociopolitical Jesse Darling's (\*Oxford, UK) multi-disciplinary practice considers how bodily

#### orth and South | Dimensions variable Everyday objects, remnants from the building's past, food from the global Altar of the Undivided, 2024 Vorberto Roldan & Joaquin Roldan (Green Papaya Art Projects),

composed soundtrack by Joaquin Roldan. cesses can bring about change. The altar is accompanied by a specially shape the altar by writing down their thoughts on how collective proflection on why people come together and invites participants to help understanding, and humanity. Altar of the Undivided encourages rethe artists create a place where threshold states are met with solidarity, space. Through this ephemeral installation during the opening days, Mitte creates a moment of initiation and transformation within the animism. Their altar of worship in the inner courtyard of Kunst Raum Roldan and Joaquin Roldan draw on the 'anito', a Filipino belief in For their participatory installation Altar of the Undivided, Norberto

Visual Arts Fellows 2024 by the DAAD Artists-in-Berlin Program. the Berlinische Galerie, Green Papaya has been awarded a collective grant as Thanks to the Matschinsky-Denninghoff Foundation under the umbrella of EXCON Biennial in 1990 and co-founded Green Papaya in 2000 in Manila. to explore art without fear of judgment. Norberto Roldan initiated the VIVA Tell Nanay (DTN) in Manila, a collaborative space that encourages young artists dent art platform in the Philippines. Joaquin Roldan is the co-founder of Don't multimedia artist Norberto Roldan of Green Papaya Art Projects, an indepen-Altar of the Undivided is a collaboration between musician Joaquin Roldan and

### audio amplifier, aluminum discs, sound transducer, ceramic objects Robert Lippok, Material Auguststraße 21, 2024 Eight-channel sound installation, 17:20 min | Media player, loudspeaker,

the costume department of the Deutsche Staatsoper in Berlin, his studies at the Robert Lippok's transversal artistic practice is characterized by his work in or eavesdropping as a social element that structures our community. and highlights subtle everyday practices such as hearing, listening, sculpture, Lippok emphasizes the unifying function of the staircase school in the basement of the building. With this expansive sound with Jörg Kinzelmann in the ceramic workshop of the Farbklang art tort the vibrations as loudspeakers, were produced in collaboration the architecture. The sound bodies, which transform, amplify, and disfrom that time. These recordings listen to the stories embedded in exterior, and surrounding areas in response to the sound installation spaces of the building, focusing on the transitions between interior, he developed new site-specific sound recordings of the in-betweenelefant on Auguststraße back in 1998. For Material Auguststraße 21, Robert Lippok exhibited in the basement of the former galerie weisser

Collecting & Un/Learning mong others. der Kunst in Munich, Gropius Bau, and at the 60th Venice Art Biennale (2024), Neue Nationalgalerie, Hamburger Bahnhof, Künstlerhaus Bethanien, Haus and self-made instruments. His works have been shown at the Palais de Tokyo, Berlin, GDR) experiments with different music technologies, found objects, Ornament und Verbrechen (1983) and To Rococo Rot (1995-2014). Lippok (\*East Hochschule für Kunst und Design Berlin-Weißensee, and the band projects



With

Transforming Exhibition Diffraction Ġ 12.9.24 films

Commoning

.8.24

iffractions is the annual program of Kunst Raum Mitte. unfolds in three thematic sequences:

Rau

St

lg Isforming p en Papaya . to Roldan 24 14.9. and

Дe

with ichter Anna

Julia kola

with

2024

eak

þ

rkshop . iemuth

, ng by *ie roo f this* lance be Eko

ldan)

24 ..**9.–13.9.** uided Tou

**4pm** Zöllt σ **14.9.–15.** Guided T

Zett na o with . Residen rlin . **12.–15.9.** )pen Stud

24 -27.10.

with

ation

25.10.24

24 k wi alie 9

abel Lewis, and others

**I.12.24** Walk with Rainer Görß **2.25** alk w. Zölln( laoul Veek

with Clare Molloy and the Sachsse

