

Program

The public program continues the exhibition's central questions while opening up additional perspectives on the artistic positions.

Recurring: Collecting Collections

On all programme days (except the opening), visitors are invited between 3 and 5 pm to present an object from their own collection as a loan for the temporary collection.

Sammlungen erkunden / Exploring Collections (Language: German)

Wednesday, 5 August 2026, 6 pm

Das Unbeständige überliefern / Transmitting the Transient: VALIE EXPORT's Archiv, Lecture by Ulrike Hanstein, VALIE EXPORT Center Linz

Dann vergesse ich alles / Then I Forget Everything

A film by Ulf Aminde, Gürsoy Doğtaş, Bengü Kocatürk Schuster and Daniel Postrak with Ali Rıza Ceylan

Klänge kartographieren / Mapping Sounds

Friday, 4 September 2026, 6 pm

with Udo Noll, radio aporee sound archive (Language: German)

Orte erinnern / Remembering Places

Wednesday, 16 September 2026, 6 pm

Memory Practice, Distanz Verlag, 2026

Book Launch with Hadas Tapouchi (Language: English)

Ad hoc Re-Performance Berlin

Wednesday, 23 September 2026, 11 am – 7 pm

Langzeitperformance / Durational Performance (Language: German)
by Anna Berndtson

The Kunstverein Tiergarten's 2026 exhibition and education program is realized in cooperation with the Lichtenberg District Office of Berlin, Department of Continuing Education and Culture, Division of Art and Culture. It is supported by the Fund for Presentations of Contemporary Visual Art of the Senate Administration for Culture and Social Cohesion, Berlin, as well as by the Lichtenberg Cultural Promotion Fund.

Archives of the Ephemeral

Anna Berndtson, Ali Rıza Ceylan, Effrosyni Kontogeorgou, Hadas Tapouchi

24 July – 25 September 2026

rk – Gallery for Contemporary Art

Opening: 23 July 2026 with a concert by Lotus Duo

Artistic Direction: Julia Heunemann and Ulrike Riebel, Kunstverein Tiergarten e. V.

Co-Curator of the Exhibition: Dan Thy Nguyen

How can movement, memory and sensory experience be archived; phenomena that resist fixation and begin to disappear at the very moment of their emergence? *Archives of the Ephemeral* brings together photography, installation, drawing, scent and performative practices that engage with the conditions of preserving and reactivating ephemeral processes. At the centre of the exhibition lies the question of the material, bodily and medial limits of the archive: What remains once an event has passed, and what forms of preservation can do justice to the ephemeral?

The exhibition develops a concept of the archive beyond institutional collections. It connects questions of aesthetics with questions of history and examines how historical experience becomes inscribed in materials, bodies, spaces and atmospheres. The artistic works understand memory not as something that is merely preserved, but as something that is continually produced and actualised through aesthetic practice. The archive thus appears less as a repository of the past than as a site of present-day perception and negotiation.

This understanding of the archive as an open and continuously evolving entity is further extended through the participatory collection *Collected Collection*. Comprising loans from visitors and project participants, the collection continues to grow throughout the exhibition and is presented in changing constellations within a specially developed visible storage display as part of the 2026 exhibition programme.

Anna Berndtson

For her durational performance *Ad hoc Re-Performance Berlin*, Anna Berndtson invites Berlin-based performance artists through an open call to submit scores of previously realised performances. From the submissions, the curators select eight works, which Berndtson will spontaneously re-perform over the course of an eight-hour performance on 23 September 2026. Only at the beginning of each hour does she receive the score of one selected work, from which she develops an immediate performative translation using the means available on site. The work explores the possibilities and limits of performative translation. Situated within the tension between score, body and situation, it raises questions of translatability, transmission and the transformations inherent in every act of re-performance. Rather than striving for an authentic reconstruction of the original, the work foregrounds productive difference. Performance becomes perceptible as a living archive that continues through appropriation, interpretation and transformation. Each re-performance simultaneously interrogates both the possibility and the impossibility of performative repetition.

Anna Berndtson (born 1972 in Malmö, Sweden) is a performance artist living in Malmö and Berlin. At the centre of her artistic practice are durational performances through which she explores questions of presence, duration, corporeality, and the relationship between performer, audience and space. She studied at Dartington College of Arts in England and Fine Arts at the Braunschweig University of Art, where she attended Marina Abramović's performance class. Alongside her own artistic practice, Berndtson develops collaborative performance formats and shares her practice through workshops and teaching. Since 2003 she has collaborated with Irina Runge as part of the performance duo TBL, and in 2019 she co-founded the multimedia collective plan42.

Ali Rıza Ceylan

For more than four decades, Ali Rıza Ceylan has drawn on used sheets of sandpaper from his daily work in the sanding department of the Ford - factory in Cologne. The industrial material does not merely serve as a support for the image but becomes the very point of departure for his artistic practice. The industrial material does not merely serve as a pictorial support; it becomes the very point of departure for the artistic process. Worn abrasive grains, traces of paint and signs of use enter into the drawings, gradually transforming into faces, animals and landscapes. Their surfaces preserve the traces of physical labour while simultaneously pointing to the conditions of their own making. Ceylan's works dissolve the boundary between working material and pictorial support, between industrial production and artistic practice. The sandpaper becomes an archive of everyday labour in which time, movement and material experience become inscribed. The large body of works produced over several decades likewise bears witness to the continuity of this artistic practice. The drawings presented in this exhibition represent only a small selection from an extensive and continuously expanding body of work. His drawings demonstrate how history is transmitted not only through documents but equally through materials marked by everyday use. Here, memory emerges as an aesthetic process unfolding directly within the material itself.

Ali Rıza Ceylan (born 1963 in Erzincan, Turkey) came to Germany in the late 1970s as part of a family reunification programme. Since 1981 he worked as a painter and industrial spray painter in the sanding department of the Ford factory in Cologne. During his breaks, he began drawing on the discarded sheets of sandpaper from his daily work. The break room became his studio, and the industrial material became the point of departure for an artistic practice that has evolved over several decades. His works have been exhibited at institutions including the MMK Museum für Moderne Kunst Frankfurt and the fluctoplasma Festival in Hamburg. Ceylan understands drawing as a form of artistic self-assertion and remembrance. His work also reflects on the racist parcel bomb attack in Cologne-Ehrenfeld in 1992, which he and his family survived.

Effrosyni Kontogeorgou

In her installation, Effrosyni Kontogeorgou explores the emanations of bodies and spaces, as well as their material and atmospheric effects. At the centre of the work lies the question of how human presence becomes inscribed in exhibition spaces, museum storage facilities and institutional architectures. In doing so, she investigates these sites not merely as places for storing objects, but as living systems shaped by labour, air circulation and microbiological processes.

Drawing on the biological residues of human presence, as well as the interactions of bacteria and fungi in the air of Berlin museum storage facilities, the artist examines the presumed sterility of these spaces. At the threshold between the material and immaterial traces of embodied spatial experience, she develops experimental arrangements in which microbiological processes from exhibition spaces and museum storage facilities become inscribed in Petri dishes. The resulting cultures point to the often invisible interactions between bodies, spaces and atmospheres, rendering them perceptible as ephemeral archives of human presence.

Effrosyni Kontogeorgou (born 1980 in Athens, Greece) studied *Painting and Time Based Media* at the Athens School of Fine Arts, followed by *Digital Media* at the University of the Arts Bremen, where she became a master student of Jean François Guiton in 2015. She is Professor of Fine Arts at the University of the Arts in Social Development Ottersberg and lives and works in Bremen. In 2019/2020 she received the 43rd Bremen Award for Fine Arts, followed by the GEDOK Ida Dehmel Prize in 2024 and a fellowship from Stiftung Kunstfonds. Her work has been exhibited, among others, at GAK Gesellschaft für Aktuelle Kunst Bremen, Städtische Galerie Bremen, Weserburg Museum of Modern Art Bremen, LWL Museum of Art and Culture Münster, Nassauischer Kunstverein Wiesbaden and Westfälischer Kunstverein Münster.

Hadas Tapouchi

With *Force, Poznań*, Hadas Tapouchi investigates former sites of National Socialist forced labour in the Polish city of Poznań. The starting point of her photographic and installation-based work is the question of how history becomes inscribed in spaces whose visible traces have long since disappeared. Places once occupied by camps, barracks and forced labour sites are now residential buildings, streets, schools and public green spaces. The work reveals how historical violence continues to shape the urban landscape into the present and how memory persists even where its material evidence has vanished. Photography and installation become media of a spatial search for traces. Rather than reconstructing history, the work directs attention to the relationship between visibility and absence. Architecture, landscape and urban structures emerge as carriers of historical experience, opening new perspectives on how places remember and which histories they continue to preserve.

Hadas Tapouchi (born 1981 in Tel Aviv, Israel) works at the intersection of photography, installation and research. Her practice explores the interactions between memory, space and visual culture. Combining documentary approaches with artistic forms of inquiry, she develops works that render historical processes perceptible within the contemporary urban environment. Hadas Tapouchi is an Israeli artist based in Berlin. She studied Humanities and Social Sciences as well as Fine Arts at the Faculty of Arts - Hamidrasha, Beit Berl College. Her artistic practice combines photography, video and installation with historical and spatial research. At the centre of her work is the question of how architecture, landscapes and social orders make memory and power relations visible. Her work has been exhibited, among others, at the NS Documentation Centre Munich, the Jewish Museum Augsburg Swabia, Kunstraum Kreuzberg/Bethanien Berlin, Museum Charlottenburg-Wilmersdorf, the Jewish Museum Berlin and the Tel Aviv Museum of Modern Art. In 2025, she participated in exhibitions as part of the European Capital of Culture Chemnitz.