

Display Depot

Collected Collection

The participatory “Collected Collection” features items on loan provided by visitors and project participants. It continues to grow and is presented in varying configurations as part of the 2026 exhibition program in the specially designed display depot (design: Oskar Klinkhammer).

The gathered objects range from everyday items and personal mementos to artistic works and individual documents. Together, they offer diverse perspectives on collecting as a cultural practice and on the question of what is preserved and cherished, remembered, and passed on.

The display depot is not conceived as a static storage space, but rather as an open archive in a state of flux. With each new loan, the collection continues to grow, and new relationships between the objects emerge. Personal stories, material traces, and artistic perspectives engage in a dialogue with one another. Other loaned items have already been returned or picked up, highlighting the fluid and ephemeral nature of the collection, and emphasizing that this archive not only preserves the past, but also continually regenerates and renegotiates memory and knowledge.

On all event days (except for the opening), visitors are invited between 3:00 and 5:00 p.m. to present an object from their own collection as a loan for the temporary collection:

Wed, Aug. 5 / Thu, Aug. 20 / Fri, Sept. 4 / Wed, Sept. 16 / Wed, Sept. 23

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

Photograph

Item No.: 1

Loaned by: Mareike Vennen, Landesarchiv Berlin (Berlin State Archives)

Year: 2026

Material: Print, Reproduction

Dimensions: 18 × 14 cm

The black-and-white photograph shows the corner of Möllendorfstraße and Frankfurter Allee and dates from 1960. It is part of the collection of the former Landesbildstelle (State Image Library) at the Berlin State Archives, cataloged under the reference number LAB F Rep. 290 No. 0071424, and is listed under the name “General Photo Collection of the Landesbildstelle Berlin.”

The history of the Landesbildstelle Berlin dates back to the 1920s. Since the 1950s, it has been in charge of the use of film, images, radio, and television in educational institutions in the State of Berlin. Its collection was established through acquisitions, donations, and the work of both in-house and freelance photographers.

After its dissolution in 2000, the archive department was integrated into the Berlin State Archives; today, the photographs are stored there in the repository and have been largely digitized.

The collection of the former Landesbildstelle is one of Berlin's largest photographic archives. Its history offers insights into the practices of collecting and the development of institutional collections. At the same time, it becomes clear that collections are subject to constant change, are actively shaped, and always reflect the political and social conditions of their respective eras.

Shelf

Object No.: 3

Loaned by: Eva Bentcheva

Year created: 2023

Material: partially painted wood, metal, one-of-a-kind (exhibition piece of *Vietnamese Immigrating Garden* by Tuan Mami)

Dimensions: 170 × 80 × 35 cm

Eva Bentcheva is interested in the material remnants of performances and exhibitions—objects that provide clues as to how, where, and with whom artistic works were created. For her, these relics are independent carriers of stories and social relationships.

The shelf on display was used in 2023 in an exhibition curated by Eva Bentcheva and Lisa Paland at Galerie Nord | Kunstverein Tiergarten. It was part of Tuan Mami's ongoing participatory project **Vietnamese Immigrating Garden**, which explores the private import of plants from Vietnam to Germany since the 1970s. Circular water stains from the borrowed plant pots have left permanent marks on the surface.

Bag

Item No.: 4

Loaned by: Julia Lübbecke

Year: 2026

Material: Printed cloth bag

Dimensions: 70 × 37 cm

This printed cloth bag was created for the annual meeting of German-speaking women's and lesbian archives, libraries, and documentation centers. With the inscription "Difference as a Strength of Feminist Archival Work," it refers to central questions of feminist memory work and, at the same time, to the artist Julia Lübbecke's own collecting practice.

Since around 2013, Julia Lübbecke has been collecting ephemeral objects such as flyers, stickers, postcards, admission tickets, bags, and pins from political and artistic events. Through her work in feminist archives, she has become particularly aware of the significance of these often everyday and ephemeral materials as testimonies to social movements. She views private collections as important components of collective memory that can be transferred to archives in the long term. For her, preserving these objects also means keeping historical struggles, experiences, and differences visible and learning from them for current and future debates.

Fossilium Segmenta Denso 2019.029. Fossil Strandbeest

Item No.: 5

Artist: Theo Jansen

Loaned by: Leah Stuhltrager

Year: 2019

Material: Installation, various materials

Dimensions: 35 × 48 × 11 cm

Leah Stuhltrager collects art, design, vintage fashion, jewelry, everyday objects, as well as plants and natural history specimens. Her collection comprises several thousand pieces and combines works of art with artifacts of daily life, historical objects, and specimens of nature. The spectrum ranges from canning jars, matchbooks, and speculoos cookie cutters to insect collections and over 600 different plant species. The work **Fossilium Segmenta Denso** by Theo Jansen is part of this multifaceted collection. This unique piece from 2004 was acquired in 2023 through the AKINCI Gallery and is kept together with the signed certificate of authenticity.

For Leah Stuhltrager, collecting is not about ownership, but rather about responsibility toward the objects and their stories. She views collectors as temporary custodians of cultural artifacts. Her goal is to preserve the stories of these objects and make them accessible to future generations.

Pebble

Item No.: 6

Loaned by: Sam Auinger

Year created: 2026

Material: Stone

Dimensions: approx. 2 × 2 cm

Sam Auinger has been collecting pebbles since childhood. His focus is not on their aesthetic appearance, but on their potential. He picks up individual stones while traveling and, over many years, has built up a collection of companions, each with its own shape, weight, and presence.

The pebble on display is one of these companions. Auinger created his work **My Pebble** during the COVID-19 lockdown; it invites viewers to explore materials, objects, and spaces through sound. Through this loan, he points to a form of collecting that focuses less on the object itself and more on the attention it can evoke. The stone thus becomes the starting point for a sensory experience and makes it clear that even inconspicuous things can be vessels of attention and perception.

Wooden chair

Item No.: 7

Loaned by: Marten Schech

Year of origin: c. 1740

Material: Wood, leather and other materials, historical object

Dimensions: 102 x 50 x 48 cm

This Baroque wooden chair likely originates from the Saxony region, specifically Dresden, and is dated to around 1740. Over the course of four centuries, use, age, and changes in the material have left clear marks. Warped wood, loose joints, missing leg braces, and at least two layers of leather upholstery—the lower of which may still be the original covering—bear witness to its long history.

For Marten Schech, the value of the object lies precisely in its current, time-worn condition. He considers conservation to be appropriate, but views restoration aimed at further use as too invasive an intervention. His fascination with dilapidated houses led to his first find in the bulk trash at the age of twelve and marked the beginning of a collection of historic seating furniture that today comprises around 450 chairs. The chair on display is representative of this collection, in which signs of wear, age, and materiality become vessels of history.

Press Photographs

Item No.: 8

Loaned by: Ute Klissenbauer

Year: 2026

Material: Photograph of a press photo (Contemporary History of Liberia)

Dimensions: 16 x 21 cm

Since 2003, Ute Klissenbauer has been collecting press photographs related to Liberia from German daily and weekly newspapers. The collection originated from the observation that historically significant events in countries of the Global South are covered only very selectively in German-language media. When they are covered, public perception is often shaped by a few spectacular photographs.

Each photograph is documented along with its caption and within the context of the published article, and is subsequently developed as a black-and-white print. The result is an archive that not only records historical events but also reveals which stories are told and which gaps exist between them. The collection is continuously expanding and views its own presentation as an ongoing experiment.

Post-it Collection

Item No.: 9

Lender: Ulrike Riebel

Year Created: 2022–2025

Material: Post-its with handwritten notes

Dimensions: various sizes

The collection comprises approximately 200 written-on Post-its in various sizes and colors. It was created between 2022 and 2025 while Ulrike Riebel was working as the financial coordinator for the Goldrausch project for women artists in Berlin. Due to varying work schedules and fluctuating attendance, information, follow-up questions, and brief messages were frequently jotted down on Post-its and left directly on documents.

As soon as tasks, notes, or reminders were completed, Ulrike Riebel removed the notes from the documents and stuck them on the wall behind her workstation. Little by little, an unintentional collection of fleeting traces of everyday office communication took shape. The Post-its document daily collaboration as well as personal handwriting, routines, and relationships, and reveal how past communication can give rise to an archive of collaborative work.

Catalog Book – Inventory of Bruno Schröder's Book Collection

Item No.: 10

Loaned by: Albert Coers

Year of creation: n.d.

Material: Book, handwritten

Dimensions: 31 × 22 × 3 cm

The catalog on display comes from the library of book collector Bruno Schröder (d. 2022) of Mettingen in North Rhine-Westphalia. In it, Schröder meticulously documented the paperback series in his library, which comprised some 70,000 volumes—one of the largest private book collections in Germany. He was particularly concerned with completeness. Even different editions of the same title and the slightest differences in design were systematically recorded.

After Schröder's death, most of the library was sold or disposed of. In 2024, Albert Coers rescued several of these handwritten catalogs from the house. For him, they embody the very process of collecting and, in an abstract form, represent the lost library itself. He is particularly fascinated by the visible handwriting, the specially developed classification system, and the materiality of the catalogs, in which time, dedication, and the everyday practice of collecting are directly inscribed.

Collection of guest gifts

Item No.: 11

Loaned by: Veronika Radulovic

Year created: 2017–2021

Material: Paper box containing various objects

Dimensions: Various sizes (box: 55 × 31 × 11 cm)

The collection consists of gifts from international language students at the Goethe-Institut who stayed with Veronika Radulovic in Berlin between 2017 and 2021.

The open box brings together objects from different countries of origin and offers a direct glimpse into the diversity of cultures and the personal encounters associated with them. The collection is intended as a miscellany whose significance lies less in the material value of the individual objects than in the relationships they represent.

7 Ways to Lose Identity (Seven Objects That Have Lost Their Identity)

Item No.: 12

Artist: Giovanni Casu

Loaned by: Giovanni Casu

Year: n.d.

Material: wooden box containing various objects and materials

Dimensions: 42 × 51 × 7 cm

7 Ways to Lose Identity is part of Giovanni Casu's ongoing collection *This Is Not the Present*, a collection within a collection.

The work brings together seven objects that Casu collected over a period of five years at Berlin flea markets. Although they consist of everyday materials, they elude clear identification and lose their original function and history. Drawing on strategies of Surrealism, the ready-made, and Conceptual Art, Casu explores questions of authorship, identity, and collective memory.

This Is Not the Present is conceived as a participatory collection that deliberately addresses gaps in art history and conceives imaginary works that might have existed. The act of collecting serves not merely to preserve objects, but to shift the focus from individual authorship toward collective knowledge, shared memory, and historical possibilities.

Stone

Item No.: 13

Loaned by: Laurie Schwartz

Year of creation: very old

Material: Stone

Dimensions: approx. 3.5 × 3 × 0.8 cm

The stone comes from the Atlantic coast near Herring Cove, Provincetown, Massachusetts. It is part of a collection of small stones—smoothed by the water and ranging in shades of ochre, green, red, gray, black, and white—that has been gathered and expanded over many years.

Laurie Schwartz describes collecting as a process of engaging with a place: she cannot resist picking up new specimens. To her, the stones are beautiful, small, and easy to carry. And they make her feel close to one of her favorite places in the world.

Hollywood Hills

Item No.: 15

Artist: Christoph Niemann

Loaned by: Johannes Sylvester

Year: 2018

Material: silkscreen print on paper

Dimensions: 22 × 31 cm

The silkscreen print *Hollywood Hills* by Christoph Niemann depicts a nighttime view of Los Angeles and was inserted between the first two pages of Niemann's book *Hopes and Dreams*. At first glance, it appears as though the book consists of bound silkscreen prints.

As a silkscreen print and part of an artistic book project, the image represents two collections belonging to the lender. Johannes Sylvester collects contemporary art and books with heavy signs of wear.

This stems from his penchant for one-of-a-kind pieces. The books, which are often downright tattered, have become unique through their use. His art collection focuses on silkscreen prints, risographs, and abstract drawings. His collections inspire Sylvester to create his own photographic art projects and provide a balance to his videographic work.

Kunst und Propaganda (Art and Propaganda)

Item No.: 16

Artist: Eva Kowalski

Loaned by: Eva Kowalski

Year created: 2022–2026

Material: Book with collages

Dimensions: 43 × 44 cm

The collage book *Art and Propaganda* was created following the dissolution of an archive—built up over many years—of newspaper clippings on art and cultural policy in the GDR.

For Eva Kowalski, the book is a personal way of grappling with lost utopias, but also with experiences of disillusionment. The collected newspaper articles are supplemented by photographs, small objects, and paper remnants from the former Soviet Union. The arrangement does not follow a chronological or documentary logic, but rather associative connections.

The book invites readers to engage with a bygone era—whether through reminiscence or by asking new questions—and to establish their own connections to that era.

Three screw-top jars containing dried herbs

Item No.: 17

Loaned by: A. Fritsche

Year created: 2026

Material: Screw-top jars containing herbs

Dimensions: 5 × 5.5 × 5 cm and 5 × 9 cm

The collection consists of wild herbs and medicinal plants gathered by the owner A. Fritsche. In addition to the herbs on display—wild hops, daisies, and lavender—the collection includes numerous other plants depending on the season and including golden nettle, mugwort, St. John's wort, stinging nettle, wild carrot, dandelion, rosehip, wild garlic, and marigold.

Unlike a traditional archive, this collection is not intended for the permanent preservation of objects. The herbs are dried and then processed into tea blends, tinctures, or ointments. Collecting thus fulfills one of the most fundamental purposes of human collecting practices: Since the days of hunter-gatherers, plants have been collected to secure food, produce remedies, and pass on knowledge about their uses. The collection builds on this tradition, which remains alive today, and views collecting as practical, cross-generational knowledge that lives on through its use.

Eggbeater

Item No.: 18

Loaned by: Melissa Drier

Year created: n.d. (early 20th century)

Material: metal

Dimensions: 25 × 25 × 11 cm

About thirty years ago, Melissa Drier received two vintage egg beaters from the grandmother of a friend who lived in the Southern United States. Together with a sturdy black egg beater she already owned in Berlin, they formed the starting point of her collection. Her passion for cooking, design, and tools made the egg beater an obvious collectible.

She calls the eggbeater on display the “Oskar Schlemmer Eggbeater” because its shape reminds her of the figures in the Triadic Ballet. This postwar model, “Made in Germany,” hung on her kitchen walls for many years alongside about fifty other eggbeaters. Melissa Drier made a point of ensuring that the individual pieces differed from one another as much as possible. She included only two nearly identical egg beaters in the collection: two versions from the same model series, whose development spans from early Bakelite versions to plastic models of the 1970s. One bears the brand name Fackelmann, the other is stamped “VEB,” thus simultaneously referencing the production history in West and East Germany.

Porcelain vase, heirloom

Item No.: 20

Loaned by: Doris Hinzen-Röhrig

Year created: n.d. (early 20. Century)

Material: Porcelain, printed, with signs of repair

Dimensions: 24 × 19 × 19 cm

Doris Hinzen-Röhrig grew up with this Chinese vase. For many years, it stood unused next to the Sunday dinner service in her parents’ living room display cabinet and became a defining memento of her childhood. After her parents passed away, the vase became hers. Shortly thereafter, it broke into several pieces.

A cousin put the vase back together. It was only after Doris Hinzen-Röhrig highlighted the cracks with gold, following the Japanese kintsugi tradition, that she felt the heirloom was whole again. Today, the visible repairs not only tell a story of loss and preservation but also reflect her own artistic philosophy, in which imperfections and fractures are understood as part of an object’s history.

Spätlese-insight Nr. 2

Item No.: 21

Artist: Anna Werkmeister

Year created: 2026

Material: Montage, diverse Materialien

Dimensions: 20 x 23 cm

Spätlese-insight No. 2 is part of a series of works—comprising seven pieces so far—that was created in 2026. The source material consists of the artist's X-rays. While tidying up, she initially decided to discard them. Upon looking at them again, however, the partially transparent, light-blue film material began to captivate her attention. The color reminded her of an artificial sky.

The motif of the sky has accompanied Anna Werkmeister for over thirty years in various artistic contexts. It appears in her works as neon lettering, in various sizes and spatial configurations, as individual syllables, in cloud paintings on glass and Plexiglas, as well as in the view of the sky and the rain falling from above, for example in the project **white noise** (2025).

Spätlese-insight No. 2 also references the sky. In the transparent film material of the X-ray images, a new pictorial space is hinted at, which the artist describes as a possible “sky within me.”

Grabvasen (Funeral vases)

Item No.: 38

Artist: Katharina Reich

Year of Creation: 2026

Material: two plastic Funeral vases, damaged, floral foam

Dimensions: 43 × 11 × 7,5 cm

Using kitsch, phenomena of power, and geometric forms, Katharina Reich creates large-scale social sculptures. She often uses collections of everyday objects as her material—objects that have been gathered by other people or that result from exchanges and chance discoveries. In her works, these objects become vessels for intimate and, at times, unsettling stories.

For the work *Grabvasen*, Katharina Reich replaces old, heavily worn grave vases in cemeteries with new ones. The discarded vases become part of her installation and, in their new arrangement, open up new contexts of meaning. Opening upon opening, marked by traces of use and memory, these everyday objects subvert familiar architectural forms and evoke associations ranging from garden fences to military explosive devices.

The grave vases presented in the Schaudépot were part of the installation shown as part of the exhibition **Critical Friends** at the rk – Gallery for Contemporary Art.

Screw clamp

Item No.: 39

Artist: Ingo Gerken

Year of Creation: 2026

Material: Schraubzwinge

Dimensions: 9 × 4 × 2,5 cm

In his ongoing series *Bibliosculptures*, Ingo Gerken deconstructs the representation of artworks in printed publications. Through subtle interventions, he expands and shifts the relationships between images, artworks, and the values attributed to them. The work series the clamp stems from is based on books that Gerken borrowed from institutions such as the Berlin State Library and the Berlin Central and State Library. During the loan period, these books become temporary object-based interventions that take place directly within the books themselves. Catalogs of private Berlin art collections—which reflect the self-image of their collectors—encounter publicly accessible library holdings. This intertwining of private and public collections raises questions about private ownership, public property, and collective access to cultural assets.

The screw clamp in the Schaudapot is part of a *Bibliosculpture* that was exhibited as part of the exhibition *Critical Friends* at the rk – Gallery for Contemporary Art.

Drawing

Item No.: 22

Artist: Volker Witte

Year of Creation: 2011

Material: marker on laid paper

Maße: 16 x 10 cm

Between 2008 and 2021, freelance artist Volker Witte worked on a series of small-format drawings, which he created alongside his paintings.

All drawings are in a format based on DIN A5 and are executed in black on white using a felt-tip pen on various types of paper. The series has grown into a collection comprising approximately 3,000 pieces.

Even though the series is complete, Volker Witte continues to draw to this day. For him, drawing is a meditative process.

SUCHE KAPITAL - neu und gebraucht. Akkumulation von globalem Kapital, seit 2010

LOOKING FOR CAPITAL—New and Used. Accumulation of Global Capital, since 2010

Item No.: 23

Artist: Christin Lahr

Year of Creation: since 2010

Material: antique FORCE beam scale, 15 kg (collection “Measuring Instruments, Scales & Counting Instruments”), „Das Kapital“, Vol. 1, new, 43rd edition, published by Dietz Verlag, Berlin, 2024 (collection “LOOKING FOR CAPITAL – New and Used”), paper sign

Dimensions: variable, (W65 x D38 x H40 cm)

Enrich my project with CAPITAL. Become an investor and watch it steadily grow. Take part in the accumulation of global CAPITAL and the resulting increase in surplus value. LOOKING FOR CAPITAL – new and used: “Capital,” Karl Marx, Volume 1, all countries of origin and languages, used copies welcome, including signs of wear and notes. Your contributions are welcome at any time. They will be integrated into the existing collection and will be displayed as an installation and/or digital accumulation on a screen at every subsequent exhibition of LOOKING FOR CAPITAL – new and used.

Contact: kapital@macht-geschenke.de

Required information: Name, photo, and address of the location where it was found

Further information: *LOOKING FOR CAPITAL – New and Used* is part of the series *MACHT GESCHENKE: DAS KAPITAL – Critique of Political Economy*, 2009 - ca. 2052

<https://www.museumsfernsehen.de/christin-lahr-zu-ihrem-projekt-macht-geschenke-das-kapital/>

Old Camera

Item No.: 24

Loaned by: Franz Lohrengel

Year of Creation: n. d. (historical object)

Material: Various materials in different stages of exposure to the elements

Dimensions: 10 x 14 x 5,5 cm

The old camera is a found object in defective condition. The mirror and back plate are missing, as is the lens. In addition, there is corrosion damage to all components, which can be attributed to direct exposure to water and soil.

The loaner, Franz Lohrengel, has been collecting various 35mm SLR cameras since his college days. Except for the really expensive ones.

“Well, you just start at some point. Then you find a Konica camera or an early Nikon or something—and they all have serial numbers. And then you find another one with a different number, and you can’t just leave that one behind. And then they’re all lying around at home. And now there are storage problems. And at some point, you need a garage to store it all.”