



bauhaus reuse
(BHROX)
Ernst-Reuter
Platz
10587 Berlin

Exhibition

10.-16.5.
2025

Spatial Conflicts

An Artistic
Exploration

curated by
Janin Walter + Zoé Perko

Exhibition Dates:

10.–16.05.2025

Opening Hours:

12 PM – 8 PM

Location:

Bauhaus Reuse,
Ernst-Reuter-Platz,
10587 Berlin

Vernissage:

09.05.2025

5 PM – 11 PM

6 PM - Welcome talk by
Janin Walter & Zoé Perko and
introduction to CRC1265 by
Martina Löw

Followed by a performance by
Éric Androa Mindre Kolo

Ongoing performance by
Carlos Medellin

Finissage:

16.05.2025

5 PM – 10 PM

6 PM - Welcome talk by
Janin Walter & Zoé Perko

Followed by a sound
performance by LUZ1E

Ongoing performance by
Carlos Medellin

Curated by:

Janin Walter & Zoé Perko

With the Support of:

Ignacio Castillo Ulloa,
Simone Rueß, and
Ludovica Tomarchio.

Realized in the context of the
Collaborative Research
Center 1265 'Re-Figuration
of Spaces'



Table of Content

2 Exhibition Information

4 Introduction

6 List of Artworks

Artists:

10 Carlos Medellin

12 Éric Androa Mindre Kolo

14 Hara Shin

16 Janin Walter

18 LUZ1E

20 Lynn Kain

22 María Linares

**24 Marwa Younes Almokbel and
Cham Saloum**

28 Mirjana Mitrović

30 Paula Kaniewska

32 Simone Rueß

34 Thomas Adebahr

36 Thomas Korn

**A Multimedia
Exhibition
Exploring
the Tensions
of Space**

Since the 1960s, societies have undergone profound transformations driven by convergent and divergent trends in economy, politics, nature, technology, and more. These shifts challenge the notion of a linear globalization, suggesting instead a re-figuration of spaces. Coined by Martina Löw and Hubert Knoblauch, this concept highlights the inherent tensions between different spaces. Social change thus emerges from the spatiality of the social, shaping how we perceive, navigate, and relate to the world around us.

Against this backdrop, we are thrilled to present *Spatial Conflicts*, a multimedia exhibition organized within the framework of the Collaborative Research Center 1265 “Re-Figuration of Spaces.” Bringing together 14 artists from diverse disciplines, generations, and backgrounds, the exhibition explores spatial conflicts unfolding across the globe. These include struggles over culture, war, migration, borders, and overpopulation; post-colonial tensions over land and language; inequalities, queerness and the El Dorado; the relationship between human and non-human actors; environmental crises and the Anthropocene; and digitalization and the hybridity of space.

By showcasing a wide range of artistic perspectives, *Spatial Conflicts* seeks to stimulate dialogue and deepen understanding of the spatial tensions shaping today’s interconnected world through artistic practice. The exhibition invites critical reflection on the effects of spatial re-figuration and the conflicts we navigate today, offering new insights into their implications.

Ultimately, this artistic interpretation of academic theory aims to bridge two worlds—art and research—that often remain separate. Through mutual exchange, *Spatial Conflicts* encourages new ways of thinking about space, conflict, and coexistence.

1

Carlos Medellín

| Don't Want to Talk About the Weather

2025

Ongoing project, rituals, performance, installation, curtain, ancestral artifacts, mixed media.

2

Éric Androa Mindre Kolo

S.O.S l'Étoile

2025

Installation and body performance.

3

Hara Shin

Monumental Ether. Bodies.

2024/25

Variation II, 2025: 1-channel video installation, 25 min.

4

Janin Walter

(C)omanication

2024

Oil on canvas.

5

LUZ1E

Sound Performance

16.05.2025

Finissage.

6

Lynn Kain

A Journey of Disillusionment

2025

Installation of portraits in different mediums: acrylic on canvas, metal mesh, papier-mâché, cardboard, light.

7

María Linares

RENOMBREMOS EL 12 DE OCTUBRE

| Let's rename October 12|

since 2019 - dato

Ongoing project, mixed media, data base, online petition, print and video a.o.

8+9

Marwa Younes Almkokbel

in collaboration with

Cham Saloum

Zawava (eng. Corners)

2025

Textile printed with silkscreen, maps of several streets in Damascus and Berlin. Video: Marwa Younes Almkokbel.

Text and audio performance: Cham Saloum and Marwa Younes Almkokbel. Music and sound design: Cham Saloum. 20'00" loop.

10

Mirjana Mitrović

Close

2024

Graphic, print on acrylic glass.

Check marks

2024

Sculpture, concrete and blue pigment.

11

Paula Kaniewska

It was a reward

2025

Photo prints.

12

Simone Rueß

FRAGILE REMEMBERING

2022/25

Installation II: colored paper, rigging yarn; based on narrative interviews with ID01 from 2019 to 2022.

Video: K. H. Stauffer (space biography), 2022/25, based on narrative interviews from 2019 to 2023.

13

Thomas Adebahr

Reflected Tensions – Visual

Confrontations of Spatial Orders

2022/25

Photo installation.

14

Thomas Korn

“Ding Dong” - Freedom is the

Puncture of Necessity

2025

Installation, drawing, text, industrially produced materials of everyday life.

List of Artworks

How do conflicts
over inequalities,
migration,
borders,
queerness,
digitalization, and
the environment
shape our world?

Spatial Conflicts brings together
14 artists to explore power struggles embedded in space—
through painting, performance, sound, and installation.

I Don't Want to Talk About the Weather 2025

Ongoing project, rituals, performance, installation, curtain, ancestral artifacts, mixed media.

During the seven days of the *Spatial Conflicts* exhibition, I will perform a series of Tarot readings to connect to 'El Dorado,' and the various interpretations that it can take. Originally, I had learned 'El Dorado' was a myth about a city of gold in the New World that the European conquerors never found. Now I understand it is a story about the cruel appropriation of the American continent. In Berlin however, I came across another 'Eldorado' - a series of queer nightclubs that started in the 1840s and were later eradicated by the Nazis in the 1940s: *Eldorado* thus also takes on the meaning of a place of liberation.

For the past four years, I have been using Tarot cards to explore queerness, connect with my Andean roots, and make sense of the incomprehensible. Committing to drawing a Tarot card daily, I connect ancestral artifacts and their meanings

to Indigenous cultures of the Americas. This ritual allows me to relate differently to myself, my roots, the Earth, and others. The weather and the Land should no longer be understood as "small talk." Through this practice, I have created real connections and new friendships based on our shared relationship with the environment.

The exhibited Tarot deck is inspired by different Indigenous cosmologies in the Americas. The readings are performed in spatial settings made of curtains, ancestral instruments, and protocols to symbolically bring 'El Dorado' to Berlin. This ritual explores our inner spatial conflicts, which require as much work internally as they do externally. It offers a space to create new narratives about how our actions affect the world around us.

Carlos Medellin

Carlos Medellin (Spatial Design/Architecture, New York) As a citizen, I have witnessed the violence rooted in Colombia's colonial legacy and the discrimination based on social class, gender, sexuality, skin color, and cultural heritage that comes with structural and institutionalized inequities. As an architect, I recognize the complicity of the architecture practice in the current socio-environmental catastrophe, but I also understand the role space has as a mediator for shaping new social, individual, and environmental narratives. So, I create rituals that help us address, unlearn, and transcend the dynamics that colonialism and imperialism have imposed on our bodies and environment.

I hold a Bachelor of Architecture from Universidad de Los Andes in Bogotá (2010), a Postgraduate degree in Research on Media Architecture and Design from Strelka Institute in Moscow (2012), and a Master of Advanced Design from the California College of the Arts in San Francisco (2021). I have led transdisciplinary projects in art, architecture, urban, interior, and product design worldwide, and designed projects related to social entrepreneurship. I have taught and researched at the Rhode Island School of Design, and currently teach at Columbia University, New York.

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@ cmedellin

©Carlos Medellin



Installation and body performance.

Our planet is becoming a veritable space junkyard. Currently, more than 11,000 satellites orbit the Earth. This figure is constantly increasing, because today, any start-up with a little capital can send out dozens, or even hundreds of satellites. Some companies are even planning to send out thousands. This proliferation raises a series of issues, such as atmospheric and light pollution or increased risks of orbital collisions, known as Kessler syndrome. The more objects in orbit, the more collisions produce debris, spiraling into an uncontrollable cascade of destruction. If this situation persists, this debris may impede the functioning of essential satellites and could even make future space exploration impossible.

As a lover of space, the Earth, and science, I am outraged by this alarming reality. It is urgent that we let the Earth breathe, because it can no longer bear this weight. Through my body and my creations, I embody

these crises and conflicts to reveal the disturbing realities of our contemporary world.

We are all responsible. What kind of world will we leave to our children's children?

Éric Androa Mindre Kolo

Éric Androa Mindre Kolo (Visual Arts, Performance Art, Espalion)

incorporates the vocabulary of cultural rituals into his artistic practice through performance, installation, objects, collage and drawing. His work establishes links between individuals, communities and nations, offering a critical perspective on their origins and complex histories.

Graduated from the Academy of Fine Arts in Kinshasa in 2002 and from the Haute École des Arts du Rhin in 2008, he was born in the Democratic Republic of the Congo and currently resides in Espalion, in the Aveyron region of France.

His performances are presented both as solo pieces and as part of collaborations or collectives. Among his many international collaborations, he has worked with renowned performance artists such as Svea Duwe at the *Inact* festival in Strasbourg (2024), Steven Cohen (South Africa), Jean-Christophe Lanquetin (France), and François Duconseille (France), as part of *UrbaineScénos* in Kinshasa in 2007, Dakar (2012), Conakry (2019) Strasbourg (2019) and Mayotte (2023).

www.androamindrekolo.wordpress.com

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©Antoine Tempé



Monumental Ether. Bodies. 2024/25

Variation II, 2025: 1-channel video installation, 25 min.

Drawing inspiration from *Manifesto Antropófago*, a radical text published in 1928 by Brazilian modernist poet Oswald de Andrade that reimagines cannibalism as a symbol of hybrid creativity and cultural resistance, the work explores bodies as sites of transformation and resistance. The flesh recognizes uncertainty and embodies confusion. In a ritual act of devouring, the memories of flesh, bodies, and plants traverse disparate spaces, repeatedly digesting and reshaping their memories in light of the present. Across three historical locations, bodies and flesh continue to move, absorb, and adapt, reflecting hybrid identities shaped by layered memory. These three places remain alive in the present, resonating with the flesh of the past.

Kückenmühler Anstalten in Szczecin, Poland, was marked by the Nazi's forced sterilization program, where biopolitical control over bodies was

strictly enforced. The Tropical Botanical Garden in Lisbon, Portugal—once the Colonial Garden—was constructed as a living archive of imperial conquest, intended to display and classify plants from colonized territories. Tancheon Stream in Seoul, South Korea, is rooted in a local legend in which Dongfang Shuo washed charcoal in the stream to evade the afterlife, symbolizing an act of defiance against fate. Though once sites of pain, control, and colonization, these places are not frozen in time. They are still alive, breathing with the residual traces of their past. The past has not disappeared; it persists and brings forth new ways of life within the present, embodied in the flesh on our bodies, the soil, the stones, and the water.

Hara Shin

Hara Shin's (Multidisciplinary Arts, Berlin) films and multimedia installations map anthropocentric and socio-political topographies, navigating the ambivalences between the natural and artificial, documentary and fiction, space and time. She explores hybrid identities through multi-species storytelling and dismantles hierarchical and postcolonial structures in relation to appropriation and pluralism.

She was fellow at the Goldrausch Künstlerinnenprojekt in Berlin (2023), at the Emerging Visual Artist Support Program by the Arts Council Korea (2024), and at the Cité Internationale des Arts in Paris (2025). Her interconnected micro-narratives have been exhibited and screened internationally, including DA Z Digital Arts Zürich - Kunsthaus Zürich (2024), galerie weisser elefant in Berlin (2023), the 15th DMZ International Documentary Film Festival (2023), TRAF0 Center for Contemporary Art in Szczecin (2022), and Art Center Nabi in Seoul (2021).

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© Soonyoung-Jung



Mixed Media on Canvas.

In an interconnected world, cultures increasingly encounter one another, through migration, tourism, education, and international collaboration. These encounters open up new friendships, collaborative projects, and creative impulses. But they also bring tension and misunderstandings, especially when fundamental assumptions about space, communication, and planning diverge.

A striking example is the founding of the German University of Technology in Oman (GUtech), a joint initiative between RWTH Aachen and partners in Muscat. Since its establishment, GUtech has educated young Omanis in architecture and urban planning—disciplines strongly shaped by Western planning paradigms. Today, many of its graduates work as project managers in the Ministry of Housing and Urban Planning, helping to shape the country's transformation.

They speak the language of spatial planning—a language taught by European professors. But this apparent common ground can be misleading. Behind shared terminology lie fundamentally different cultural communication styles and understandings of space and authority. When European consultants assume they are “speaking the same language,” frictions arise. Implicit hierarchies, indirect modes of expression, or collective decision-making processes may be misunderstood, and collaboration turns into confrontation.

Global entanglements lead to a transformation of spatial orders and practices. Local and global logics collide, not on maps, but in meetings, at drafting tables, and in everyday interactions. These experiences—ranging from polite distance to heartfelt openness to conflict laden silence—have been translated into a series of abstract paintings. Color, form, and gestural traces echo the invisible dynamics that shape cultural encounters. Here, painting becomes a space of resonance, an attempt to make the unspoken visible and to find a language for what lies in between.

Janin Walter

Janin Walter (Artistic Research, Associate Member CRC 1265, Berlin, Muscat / Oman) in her artistic practice merges artistic and scientific methods to explore the interactions between cities, spaces, and human bodies. She engages with architecture, urban environments, and public spaces, with a particular focus on the diverse cultural perceptions of space and architecture.

Janin Walter studied architecture at the Technical University of Berlin and art with a focus on spatial strategies at the Weißensee School of Art. During her studies, she collaborated with renowned artists like Olafur Eliasson, Jorinde Voigt, and Jeppe Hein. From 2010 to 2015, she taught visual arts at TU Berlin's Institute of Architecture and served as a visiting professor at RISEBA in Riga in 2013.

Walter has received numerous grants and artist residencies, including programs through the Institute for Foreign Cultural Relations and the Goethe-Institut in cities such as Guangzhou, Hong Kong, Riga, and Muscat. Her work has been exhibited internationally—most recently in Muscat/Oman, Los Angeles, New York, and Tenerife—and is part of collections across Europe and the Middle East.

Alongside her artistic practice, she has been contributing to the Collaborative Research Center 1265 at TU Berlin since 2018.

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Sound Performance

2025

Finissage

During the Finissage, producer LUZ1E will present a sound installation that explores hybridity and conflict across space and time. By merging an eclectic range of musical genres that have shaped their artistic journey, they create a sonic landscape that is both deeply personal and politically resonant. The performance navigates themes of identity, queerness, and introspection, weaving them into broader questions of belonging, movement, and the contested nature of space.

Through shifting BPMs and evolving textures, LUZ1E constructs a dynamic auditory experience that mirrors the fluidity of identity and the tensions between displacement and rootedness. Pulsing rhythms dissolve into fragmented soundscapes, distorted echoes give way to clarity, and moments of harmony are disrupted by rupture: sonic representations of the instability and friction embedded in societal structures.

Through the spatial arrangement of the performance, layers of sound unfold in response to the architecture of the venue, immersing the audience in an evolving dialogue between music and physical space. Low frequencies reverberate through the walls, while high-pitched percussive elements cut through, shaping a constantly shifting atmosphere that encourages listeners to reconsider their position within the sound field.

By transforming the space into an auditory site of transition and negotiation, LUZ1E invites the audience to experience hybridity not just as a theme but as a lived, sonic reality—one that is at once disorienting, disruptive, and simultaneously moving.

LUZ1E

LUZ1E (Producer, Berlin) Inspired and educated by the rich sound cultures of Detroit, Chicago and the UK, LUZ1E has shaped her understanding of rhythms, groove, and emotional resonance. Rooted in the sonic legacy of the likes of Drexciya, Kerri Chandler, and more, her productions blend breakbeats, electro, and modern bass music. LUZ1E is renowned for their explorative hybrid textures, seamlessly swifting through genres. Their sound is a fluid exploration of wave-funk, bassline wiggles, percussive breaks, and bass-heavy club bouncers, offering listeners dystopian soundscapes or intricate, ethereal sounds for the soul.

Their commitment to continuous learning and community enrichment shines through their involvement with Femme Bass Mafia (FBM), a passionate music crew dedicated to providing safer spaces for women, trans, and non-binary individuals in DJing and music production. They advocate for mental health awareness in nightlife and supports the project Sober Nightlife committed to contributing to more inclusive structures.

@l u z 1 e

© Jaara Lange



A Journey of Disillusionment

2025

Installation of portraits in different mediums: acrylic on canvas, metal mesh, papier-mâché, cardboard, light.

This installation is a visual and emotional exploration of migration, identity, and disillusionment. It consists of a series of mixed-media portraits, each crafted using recycled cardboard paper-mâché and metal mesh, creating layered, dimensional faces that reflect the internal conflicts of those caught between their roots and the realities of life in the West.

Each portrait expresses a different stage of emotional transition—hope, sorrow, anger, and resilience—capturing the psychological toll of displacement. Initially, migrants and refugees arrive with optimism, believing in the promise of safety and a better future. However, as they integrate, they encounter an unsettling dissonance: The global, geopolitical and economic influence of Western countries has a complex connection to the injustice, oppression, and violence that dominate in the countries of origin.

The materials used are symbolic: metal mesh represents the rigid and polished Western façade, a barrier that conceals deeper truths, while paper-mâché layers, made from recycled cardboard, evoke fragility and resilience, peeling back illusions to expose hidden emotions.

Suspended at varying heights, the portraits invite viewers to navigate the space, immersing themselves in a shifting emotional landscape. Shadows cast by strategic lighting create fragmented reflections, reinforcing themes of fractured identity and changing perceptions. The interplay of light, material, and movement mirrors the evolving struggle of those seeking to reconcile past and present, hope and betrayal.

Lynn Kain

Lynn Kain (Visual Arts/Interior Design Toronto) is a Lebanese interior designer and artist whose work explores themes of survival, identity, and memory. Through layered textures and emotive spaces, she narrates untold stories, bridging art and design. Having lived in Muscat, Oman from 2010 to 2020, she created art and light installations for corporate projects and collaborated on public art initiatives, including Beirut Design Week (2017) and workshops with Stal Gallery (2016 and 2018). Now based in Toronto, she continues to experiment with mediums and cultural influences, crafting transformative artworks. She is a member of Gerrard Art Space (2022) and Don Valley Art Club (DVAC, 2023) and has exhibited in *For Art's Sake*, *The Square Show*, and *The Group Annual Show* at the Women's Art Association (Toronto, 2024).

@echoes_of_lynn

©Lynn Kain



RENOMBREMOS EL 12 DE OCTUBRE

Let's rename October 12 since 2019 - dato

Ongoing project, mixed media, data base, online petition, print and video a.o.

The day of the 'discovery' of America is celebrated in many countries of the continent on October 12th with a public holiday. Since the beginning of the 20th century, it has been called "Day of 'Race'" in several Latin American countries after a proposal by the President of the Ibero-American Union. The intention behind this initiative was a contribution to greater economic and cultural links between Spain, Portugal and the American nations and can be understood as an extension of colonialism. This designation has been questioned since the 1990s and has already been changed in some countries.

In 2019 María Linares began an initiative to call for the renaming of the "Day of 'Race' and Hispanicity" in her birthplace of Colombia. The art project consists mainly of a petition and a database where proposed names can be collected and supported

with likes. In the database, the proposal "Abya Yala Day" has received the most likes so far. Abya Yala is a term the Kuna people in Panamá and Colombia use for their environment. It means, among other things, "continent of life" or "land of full ripeness."

For Linares, the question is whether the suggestion of "Abya Yala Day" in the database of her project to rename October 12 is the most popular one because the focus is not on any human, but on a geographical location; on a space and, by extension, everything within that space. Human beings disappear from the center of the discussion. Perhaps that is the way we will be able to overcome the senseless invention of 'races'—an expression of colonial power and domination.

María Linares

María Linares (Visual Arts, Berlin)

addresses historically entrenched inequalities, social stratification, and intersubjective biases through video works, participatory projects, and public art interventions. Her work constitutes a continuous interrogation of the presence of colonial continuities in contemporary everyday life.

After her studies in Fine Arts and Philosophy in Bogotá, María Linares completed a postgraduate programme in Art and Public Space at the Academy of Fine Arts in Nuremberg and in Art in Context at the University of the Arts in Berlin. She received her doctorate degree on Artistic Research at the Bauhaus University Weimar (published by transcript Verlag 2025). Scholarships and grants from the Berlin Senate and Madrid Procesos (2011), Art in Public Space Dresden (2017), and the Thuringian Graduate Promotion (2018-2021).

María Linares has realized projects for international institutions and biennials. While her conceptual approach is grounded in exhibition contexts, it also extends to actions within public spaces and the public sphere. For example, she was involved in the 5th Caribbean Biennial at the Dominican Republic's Museum of Modern Art (2003), the San Juan Poly/Graphic Triennial: Latin America and the Caribbean (2004), and the group exhibition Constellations of Artistic Research (2022) at Kunsthalle Erfurt/ACC Galerie Weimar.

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© KarstenThielker, CAD



Zawava (eng. Corners)

2025

Textile printed with silkscreen, maps of several streets in Damascus, and Berlin.

Video: Marwa Younes Almokbel.

Text and audio performance:

Cham Saloum and Marwa Younes Almokbel.

Music and sound design: Cham Saloum. 20'00", loop.

The circle is the opposite of a corner, one can hardly transform into the other. The circle is life, time, memory and universes. What binds us together, enabling us to exist side by side. A corner/ة يواز is not a circle. It's not a square, at least not a complete one. A corner is a space that exists in three dimensions. We live among corners, and often, it feels as though we are constantly being pushed from one corner to another. To push back is to reclaim your space. To resist and to refuse being in the corner. We can only be pushed, guided, or perhaps, we choose to move into corners when we are alone when we do not realize the power of standing together. The weight of collective memory is a cycle: heavy and persistent.

Video '2025' by Marwa Younes

Almokbel: In her work, Almokbel studies corners in public spaces, exploring their contradictory realities in Berlin and Damascus. She observes the movements and boundaries of bodies within these spaces from multiple perspectives, and engages in discussions interrogating notions of violence and belonging, questioning these concepts in the spatial practices of everyday life on the streets.

Music 'zawve 2025' by Cham

Saloum: 'What can a place become in a sea of time that slips away from it?' What makes a zawye a zawye? The music serves as another dimension within the visual installation of the concept of zawye. It allows us to journey into parallel worlds. It is a character that simulates a group of emotions and a stage navigating through language, contemporary soundscapes, various rhythmic structures and music from Berlin and Damascus. Zawye evokes a place through music, and zawye deconstructs it through sounds and rhythm.

Marwa Younes Almokbel in collaboration with Cham Saloum

©Anwar Alatrash



Marwa Younes Almokbel
(Interdisciplinary Arts, curatorial work, Berlin) explores the intersections of visual art, language, and performance. Her practice engages diverse media and reflects on themes of identity, belonging, and global challenges, offering her audience a space for critical reflection and creative exploration.

A former lecturer at the University of Damascus (2014–2016), she has been a member of the *foundationClass at Kunsthochschule Berlin-Weißensee since 2016. Her exhibitions have been featured in various spaces, including Hamburger Bahnhof (Hello World, 2018), the Maxim Gorki Theatre (Third Autumn Salon, 2017), and the Max Planck Institute (Hoffnungswesen, 2023). Her artistic contributions include performances at the International Literature Festival Berlin (2017) and the Literary Colloquium Berlin with the Arab-German collective WIESE (2017-2025). Marwa has collaborated on stage and costume design for productions at Volksbühne Berlin and co-directed projects like Der unsichtbare Prozess and Al-Khatib-Glossar (2021–2023). Currently, she co-leads an art education program at Hamburger Bahnhof – Nationalgalerie der Gegenwart (2023–2025).

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Cham Saloum (Music, Composing, Berlin) is known for blending traditional Middle Eastern music with modern influences like jazz, electronic, and contemporary sounds. Rooted in the musical heritage of the Mediterranean and Levant, Cham creates a unique and innovative sound that transcends cultural boundaries. Trained in classical Arabic music and Western theory, Cham has elevated the oud, an ancient instrument, to new artistic heights, pushing the boundaries of oud music across Europe. Her compositions explore themes of identity, exile, and cultural fusion, drawing from personal experiences and a passion for storytelling through music.

Cham began studying oud at the Arabic Oud House in 2010, learning from several important oud masters. After graduating in 2015, she moved to Germany, where she performed across Europe in cities like Frankfurt, Berlin, and Aalborg. Cham collaborated with various orchestras, including the Cottbus Orchestra (2017), and the Syrian Ornina Orchestra (2019-2021), and performed e.g. with the Liberty Orchestra and Trickster Orchestra. In 2021, Cham completed a Bachelor of Arts in World Music with a major in Oud. She is currently releasing music both as a solo artist and with her band Synkoue.

[@chamsaloum](https://www.instagram.com/chamsaloum)

Marwa Younes Almokbel in collaboration with Cham Saloum

©Eva Zanettin



Close

2024

Graphic, print on acrylic glass.

Checkmarks

2024

Sculpture, concrete and blue pigment.

Drawing inspiration from her mother's archive, Mirjana Mitrović examines the significance of analog-digital family records in the 21st century. The exhibited works represent some of the artist's initial steps into this living fabric of collected documents, files and objects. In times where the boundaries between analog and digital worlds seem to dissolve and hybrid spaces, characterized by fluidness, movement, and constant communication, emerge: What does it mean when something like relationships, eras or life phases end?

Mirjana Mitrović

[Mirjana Mitrović \(Media Arts and Research, Associate Member CRC 1265, Berlin and Mexico City\)](#) combines artistic and academic practices, focusing on the influence of new technologies, especially the internet and smartphones; the lifeworlds of women* and feminist activism; geographical, physical and mental borders and their transgression.

At Berlin University of the Arts she is doing a PhD about the flâneuse and the digitalization of the urban space and works as a research associate at the Vilém Flusser Archive. She is an associate member of the CRC 1265 and, among others, part of the network *Red de Mujeres Unidas*, German Federal Foreign Office / GIZ. She received a scholarship by the Hans Böckler Foundation and was a Panofsky Fellow at the Zentralinstitut für Kunstgeschichte, Munich.

Her solo exhibitions include *Fragmentierte Geschichte(n)* (2024, DE), *Pink.Glitter.Violence.* (2020, 2021, 2022, DE&AU), and *Los límites de las caídas y otras líneas rojas* (2019, MX). Currently, her work is shown at the group exhibition *Glitzer* (2025, DE) at Museum für Kunst & Gewerbe Hamburg. Additionally, she curated and produced the group exhibitions *Third Space Walk.* (2022, DE) and *Estamos conectadas | Wir sind vernetzt* (2017, 2018, 2019, MX&DE).

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©Holger Hennies



It was a reward

2025

Photo prints.

Addressing the issue of boundaries through non-human agents, Kaniewska's photo installation offers a new perspective on shopping tourism and the tensions inherent in this practice. The work consists of images taken during a collaborative research stay at the border market Polenmarkt Hohenwutzen (Osinów Dolny) in 2023. The photos document products purchased by customers, who were interviewed at the bazaar by sociologist Vivien Sommer, a sociologist. The abundance of photographed objects reflects the variety of goods sold at the border market. They fulfill needs, but also cater to desires and dreams. At the Polenmarkt, things outnumber and overwhelm people, shaping their actions and pushing them to cross boundaries.

Paula Kaniewska

[Paula Kaniewska \(Visual Arts & Research, Berlin / Weimar\)](#) explores the concept of boundaries through documentation of existing divisions and deconstruction of their ideas, seeking new ways of thinking about community.

In 2015, she graduated from the Faculty of Painting at the Academy of Fine Arts in Warsaw, and in 2017 she obtained a MA at the College of Interdisciplinary Individual Studies in Humanities at the University of Warsaw. She authored solo exhibitions such as *Soft Power* in Vorfluter Projektraum, Berlin (2023) and *National (De)fence* at Nanazenit Gallery, Warsaw (2021). She participated also in numerous festivals and group exhibitions, among others: *Fringe Warsaw* (2024), *Third Space Walk* at UdK, Berlin (2022), and *Things Being Friends* at Gebäude 501, Berlin (2022). In September 2019, she was a resident at the Danish Institute in Athens.

Since 2023, she has been developing an art research project about shopping on the Polish-German border in collaboration with Vivien Sommer (TU Berlin, IRS Erkner) funded by the CRC 1265 „Re-Figuration of Spaces,” at the TU Berlin. In October 2024, she began a practice-based PhD at the Bauhaus-Universität Weimar focusing on boundaries and materialism.

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FRAGILE REMEMBERING

2022/25

Installation variation II: colored paper, rigging yarn, based on narrative interviews with ID01 from 2019 to 2022.
Video: K. H. Stauffer (space biography), 2022/25, based on narrative interviews from 2019 to 2023.

From 2019 to 2023, Simone Rueß visited senior citizens with memory disorders in the Ernst-Berendt-Haus of the Stephanus GmbH in Berlin Weißensee and let them describe their biographical memories which she then translated into drawings. These conversations were the basis for a detailed artistic analysis in the form of double time graphs, which reveal weightings of certain biographical and historical data in relation to memory capacity.

A video gives insights into the conversations with the protagonist K. H. Stauffer. Originally from the region of Lviv, K. H. Stauffer's family fled from today's Poland near Wroclaw to Rhineland-Palatinate in 1945, where he grew up with his family on a four-sided farm. He later managed the farm himself for many years. He not

only expresses his spatial experiences of displacement linked to current geopolitical conflicts, but also finds ways to describe his embodied limitations and physical restrictions as a senior citizen suffering from Parkinson's disease. With the help of animated diagrams, a documented light installation, and a sound piece by Catherine Lamb, the film expresses the conflictual resonance of time and space along fragile remembering.

Corresponding to the short film portrait, the floating color installation portrays the space biography of another patient, representing and abstracting the biographical conversations over a period of 3 years. Based on diagrams, colored strips of paper of different lengths materialize the narrated and remembered experiences. They rotate around their own axis, forming a kinetic landscape, expressing the constantly changing memory capacity. Each horizontal line materializes a conversation, each strip of paper a sentence. Each color stands for a remembered person (relatives, friends, community, etc.).

simone Rueß

**Simone Rueß (Visual Arts Associate
Member CRC 1265, Berlin)** In her artistic research Rueß records how space is created and perceived through movement, narratives and memories. Her multi-media and participatory projects reflect on urban and social change, migration and displacement, and perspectives through intersectionalities of ability and age.

Simone Rueß was a fellow i.a. of Kunstfonds Bonn (2012/23), at the Akademie Schloss Solitude (2016/17) and at Cité Internationale des Arts, Paris (2013). During a three-year research stay in Warsaw her work was funded by the DAAD and the Baden-Württemberg State Graduate Fund. Rueß shows her drawings, videos, objects and installations in various exhibitions, festivals and public art projects including *Schöner Wohnen* (Kunsthalle Tübingen, 2025), *Antropocen* (NIAiU, Warsaw, 2022-24), *city/sound/scape* (Teatr Laznia Nowa, Kraków, 2023).

Since 2018 she has been teaching in the field of art and design e.g. at the Goethe-University Frankfurt a.M., the University of Wuppertal, and the Academy of Fine Arts Stuttgart. She holds workshops and lectures, most recently at the Art Academy in Katowice or the RheinMain University of Applied Sciences, Wiesbaden (2024).

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**Reflected Tensions – Visual
Confrontations of Spatial
Orders**
2022/25

Photo installation.

In *Reflected Tensions*, Thomas Adebahr explores the frictions between coexisting spatial logics. His photographic works utilize reflections to visually merge otherwise separate spaces within a single frame—without physical interaction. These visual overlaps create moments of disorientation, revealing parallel, often conflicting spatial orders shaped by processes such as migration, digitalization, or social inequality. Public and private, symbolic and functional, interior and exterior: the reflected spaces are not mere duplicates but points of tension where competing perceptions confront each other.

The mirror here acts not only as an aesthetic tool but also as a method of spatial analysis. It points beyond the visible and draws attention to the absent or the excluded—those parts of space that are present only through negation.

The photographs oscillate between documentation and construction, inviting viewers to question dominant spatial narratives and the frameworks that shape them. Therefore, the work resonates with the discourse of the Collaborative Research Center 1265 “Re-Figuration of Spaces,” particularly regarding the conflicts arising from layered spatial regimes.

Thomas Adebahr

Thomas Adebahr (Photography & Film, Berlin) works at the intersection of photography, lens-based installations, printed image, and moving image. His practice investigates how visual media can shift ideological, theoretical, and aesthetic frames of representation. After training as a cameraman and director with Bayerischer Rundfunk and various production companies in the early 1980s, Adebahr began working as an independent filmmaker, author, and producer. Alongside this, he developed an autonomous artistic practice.

From 2008 to 2010, he held teaching positions at the Kunsthochschule Berlin Weißensee. His works have been presented internationally, including at Times Art Center Berlin, OCAT Shenzhen, UCITY Art Museum of GAFA (Guangzhou), Hay Festival Granada, Goethe Institutes worldwide, and the 52nd Venice Biennale (Collateral

©Janin Walter



**“Ding Dong” - Freedom is the
Puncture of Necessity
2025**

Installation, drawing, text, industrially produced materials of everyday life.

The first sentence of every conversation is: “Hello, here I am.” Its purpose is also to confirm: “I see you.” Whether the action is friendly or hostile, it is as inseparable from this first step as it is independent of it. My installations are compilations of figures created through collages of drawings, texts on industrially produced material found in private or public spaces. The different materials are arranged in a limited space and enter into a visual dialogue with each other. I understand objects as protagonists, their physical existence and their relationships start a narration. From the juxtaposition of objects, drawings, and text emerges an inevitable togetherness questioning the coexistence of object and material human-made traces.

In this exhibited work, the past knocks at the door, the laminate from the parents’ house where I live again. I paint the floor like I used to as a

child—back then on linoleum. We discovered creatures in the patterns in the bathroom and traced them with a ballpoint pen. My mother was the first. I was all over it. My sister and father were skeptical observers. I love how the pen sticks to the plastic. Forever! A little thieving, a little sad, a little happy, full of longing.

Thomas Korn

Thomas Korn (Visual Arts, Berlin)

works in the media of drawing, painting and sculpture, using charcoal, oil pastel, industrial marker, and clay. Through the expressive combination of materials and techniques, he plays with interweaving, juxtaposition, and overlapping in both form and content.

His installations and objects are shown in numerous national and international exhibitions. He has been teaching at the Kunsthochschule Berlin Weißensee from 2019 to 2025. In 2021 he was the first winner of the “Thomas Korn Stipendium.” Thomas Korn is also a writer and musician: In the band *Dry Mention* (2007-2018), his percussive guitar playing and gruff lyricism shaped the band’s style. Writing the song lyrics, he developed the reading show *Die Reisweinbar* together with Blanko Fiktion. As a solo project, he regularly organizes *Absurdistan* und *Neuzeitfabeln*, where he performs his absurd and humorous texts.

[@thomas_korn](#)

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"By bringing together artistic and academic perspectives, 'Spatial Conflicts' creates a space where research meets creative expression, sparking new conversations about the spatiality of tensions that define our time." - Janin Walter & Zoé Perko