

Kunst Raum Mitte

DISLOCATIONS

IN SIGHT

Exhibition:
Philipp Gufler
Constantin Hartenstein
Naomi Rincón Gallardo

13.4.–22.6.25

Research Space: Danila Lipatov
Performance: Lola von der Gracht

With DISLOCATIONS 2025, Kunst Raum Mitte explores its spatial dimensions: as a concrete exhibition venue, an urban environment, and an imagined past and future scenario. Following the principle of locating and de-locating spaces, the program sequence *in sight* starts with an exhibition, research, and events that focus on queer and feminist perspectives on historiography – as well as their systemic invisibilities.

The starting point is the venue at Auguststraße 21 and the stories connected to the communal gallery founded in the late GDR. In this way, DISLOCATIONS is both a theme and a methodology: the term refers to the twisting and shifting of places and perspectives, weaving a network of different locations, people, and their stories that situate the site within an expanded spatial concept. *in sight* thus asks how different spaces determine the in/visibility of bodies – not only showing them but also controlling them and writing them into history. The works appear within the dark exhibition space and are shown alongside slides from *galerie weisser elefant*. They form part of a feminist re-presentation of the archival material in Martha Schwindling's display. The exhibition engages in dialog with a performance by Lola von der Gracht and Danila Lipatov's research on queer subcultures in the late GDR.

Curated by Natalie Keppler & Agnieszka Roguski
Artistic Directors Kunst Raum Mitte

12.4.25, 6–9 pm
Opening *in sight*
Open Studio: Danila Lipatov

23.5.25, 7 pm
Research Presentation:
Danila Lipatov

15.6.25, 6 pm
Performance:
Lola von der Gracht

Artistic Directors:
Natalie Keppler & Agnieszka Roguski
Programm Coordination and Curatorial
Assistance: Annika Reketat
Exhibition Management: Katrin Winkler
Graphic Design DISLOCATIONS: Sibel Beyer
Exhibition Display: Martha Schwindling

Kunst Raum Mitte is a communal gallery
of the Department of Art, Culture and
History in the Mitte district office.
Chief Curator Division Contemporary Art:
Eylem Sengezer



Kommunale
Galerien
Berlin

Kunst Raum Mitte

1 Philipp Gufler

The Beginning of Identification, and its End, 2024

Two-Channel Video Installation, Screening Version, 19 min

The two sides of Philipp Gufler's two-channel video installation *The Beginning of Identification, and its End* combine performance, current politics, and archival material. Sound collages by Rory Pilgrim and passages of text on the decriminalization of same-sex love from the 19th century create an elusive atmosphere. By combining these different elements, Gufler addresses the possibilities and impossibilities of identifying queer people. The work features footage of interwar-period cabaret, lesbian gatherings in the 1970s, and contemporary television interviews with far-right homosexual politicians; a rhetoric that denies trans people the right to exist follows evidence of transgender life. In combination with Gufler's performance, in which he stands naked and exposed to both a jet of water and the camera's gaze, the recording itself becomes a violent act, equating visibility with vulnerability.

2 Constantin Hartenstein

TRAP (II), 2022

Epoxy resin, DDR pigments, steel, 200 × 70 × 2 cm

TRAP (II) by Constantin Hartenstein is a luminous blue sculpture composed of original GDR pigments and epoxy resin infused with fine decorations. Translucent and floating in space, it breaks through and expands the viewer's field of vision. The work is based on a cast of the exterior paneling of the so-called *Café Achteck* – a public toilet facility built at the end of the 19th century. *TRAP (II)* thus references one of over 140 of such historic buildings that shaped Berlin's urban landscape and remain meeting places for sexual encounters to this day. By bringing these places of queer desire into the present, *TRAP (II)* questions the relationship between the exterior façade and the intimate semi-public sphere, negotiating their significance in the context of the exhibition space.

3 Naomi Rincón Gallardo

Sonnet of Vermin, 2022

Video Installation, 19 min

In *Sonnet of Vermin* (2022), a legion of unwanted creatures connected to the Mesoamerican underworld attempts reconciliation with the dead amid a catastrophe. They search for solidarity and queer existence in the ruins. Naomi Rincón Gallardo's fabulations address the creation of counter-worlds within neo-colonial environments, setting a decolonial perspective with which critical, mythical, and

dream-like worlds are designed. Rincón Gallardo's interest in theater, pop music, Mesoamerican cosmologies, and speculative fiction transforms into a form of living, embodied theory that defies unambiguity and can be danced and sung.

4 *Research Space:*

Danila Lipatov

In the KRM *Research Space*, rotating artists occupy the space to explore the archival materials in various ways. From March to May, artist Danila Lipatov will explore queer forms of self-organization and everyday protest gestures in the late GDR. His research focuses on subcultures that created islands of disobedience within the system. The found material takes the form of ephemera and fragments: excerpts from transcribed conversations with contemporary witnesses and archivists, correspondence through messages and emails, photographed book pages, sounds and songs, and film and television episodes.

Danila Lipatov was born in the former Soviet Union and studied Translation Studies in Moscow and Media Arts at the Academy of Media Arts Cologne. In both his multimedia practice (installation, performance, video) and artistic workshops, Lipatov works with autofictional methods and filmic-performative reconstructions of archival and interview fragments.

5 Archival Material *galerie weisser elefant*, Display by Martha Schwindling

6 Constantin Hartenstein

FEIT, 2011

Super 8 film transferred to HD video, 2:11 min (loop)

FEIT is a looped video that recontextualizes archival footage from 1979 GDR educational media. At a slowed-down pace, it depicts a wrestling match whose movements create a homoerotic tension. The grips reveal an unexpected tenderness, building a bridge to the queer meme culture of the internet.

