

Kunst Raum Mitte

DISLOCATIONS

WITHIN REACH

Artists:

Daniela Kneip Velescu

Songhak Ky

Mila Panić

Associate Researcher/Curator:

Sarnt Utamachote

6.7.–31.8.25

The location of Kunst Raum Mitte is characterized by the former division of the city of Berlin, the ongoing displacement of residents, and speculation around future uses of its space. DISLOCATIONS 2025 takes up these spatial dimensions programmatically, dedicating itself to different forms of localization and dislocation. As the second sequence of the annual program, *within reach* focuses on (post-)migrant environments and relates them to the history of the exhibition venue as well as its surroundings and interior. While the history of the former *galerie weisser elefant* is primarily told along the lines of East-West migrations within Germany due to its foundation in the late GDR, the exhibition traces post-Soviet, Southeast European, and transcontinental lines of connection.

The works of Daniela Kneip Velescu, Songhak Ky, and Mila Panić create in-between spaces characterized by the everyday experience of migration. These works locate themselves in the moment of transition, marking and subverting national, historical, and geopolitical borders. The installations tell biographical stories as intertwined processes in which different places form a fragmented understanding of home, both incorporating and opposing common narratives. The accompanying archival presentation features invitations that have been exhibited by the gallery since the 1990s, drawing attention to who was included – and who was excluded. *within reach* thus questions the invisible connections that make places both accessible and yet intangible.

5.7.25, 6–9 pm

Exhibition opening

24.7.25, 6 pm

Talk & Tour to Songhak Ky:
Sarnt Utamachote

29.8.25, 6 pm

Collective Intervention,
curated by Annika Reketat
(Curatorial Assistant Kunst
Raum Mitte): Anguezomo
Nzé Mboulou Mba Bikoro

Kunst Raum Mitte is a communal gallery
of the Department of Art, Culture and
History in the Mitte district office.

Design: Sibel Beyer

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



Kommunale
Galerien
Berlin



KoGa



Kunst Raum Mitte

1 Mila Panić

Südost Paket, ongoing

Mila Panić's *Südost Paket* consists of bus tires with rims filled with everyday objects. The arrangements, which vary with each exhibition, include items such as perfume, a blanket, and personal items, creating the appearance of deliberately concealed goods. Panić uses these concrete objects as a metaphor for the abstract desires and longings that accompany such bus journeys. The Bosnian-born artist and stand-up comedian often traveled from Bosnia to Germany by bus herself. She reimagines the motif of smuggling – originally understood as evading customs controls when crossing the border – and reverses its meaning. What is often stereotypically associated with people from south-eastern Europe serves Panić as a symbol for an artistic form of memory and concealment. The dreamed-of space of a better future is filled with old clichés – the desirable and the undesirable swap places.

In her artistic practice, Mila Panić creates a space for thought in which she reflects on and transforms the complex after-effects of migration. *Südost Paket* utilizes the microcosm of a bus journey to question this basic situation characterized by hierarchies and expectations, in which imaginary spaces are created via hidden pathways.

2 a Songhak Ky

DUO, 1995

DUPLEX, 1995

BALANCE, 1997

On loan from Annerose and Linda Ky

2 b *Studienbuch*, 1972–1978

On loan from Burg Giebichenstein Kunsthochschule Halle

In 1972, Songhak Ky enrolled at the University of Industrial Design in Halle (Saale), becoming one of the few Cambodian art and design students in the GDR. Ky's works are asymmetrical, oscillating between ornamental and free forms, and between figurative traces and pure abstraction. They refer to neither a nation nor a specific origin.

A contribution by Sarnt Utamachote (Associate Researcher/Curator). An extensive text by Utamachote can be found alongside the works.

3a Daniela Kneip Velescu

Designklassiker, 2024

Spätzünder, 2024

Daniela Kneip Velescu was one and a half years old in 1984 when she and her parents were ransomed from Ceaușescu's Stalinist dictatorship in Romania as so-called "Romanian Germans". During this time, her parents were confronted with the fact that their Eastern European degrees in fashion and graphic design, acquired during the Cold War, were, while formally recognized, not treated as equivalent to West German degrees.

The artist took an IKEA leather sofa from her parents, likely made in Romania in the 1980s, and gave it the look of Le Corbusier's modernist design classic using silver tape. Kneip Velescu's Western bourgeois-standardized ensemble also includes the sculpture *Spätzünder* (2024), where she wraps and softens the corners and edges of a standard IKEA side table with amorphous shapes made of papier-mâché. Through strategies of imitation, adaptation, and revaluation, Kneip Velescu repeatedly weaves autobiographical elements into abstract formal language.

3 b Daniela Kneip Velescu

Icebreaker, 2025

Icebreaker appears in the Kunst Raum Mitte as a three-dimensional city-river landscape made of stacked document trays, depicting two directions of movement along the Danube. One direction represents that of the Danube Swabians, a German-speaking

population group that emigrated to Romania in the 18th century, including the ancestors of Kneip Velescu's mother. The other direction represents the opposite route, now known as the "Balkan route," taken by present-day migrants to northwestern Europe. Metaphorically, an icebreaker breaks through communication barriers while simultaneously symbolizing the fragility and brutality of migratory movements. The document trays, in what the German Institute for Standardization considers the "most important size" DIN A4, contain copies of family photos, immigration papers, insurance documents, and the artist's birth certificate, which was recently issued in Romania. Precise and playful at the same time, Kneip Velescu describes her "reintegration into her country of origin as an artistically carefully planned failure" and, with her autobiographical research journey, searches for the absence of memories and what was left behind.

4 Archive Presentation

galerie weisser elefant

Display by

Martha Schwindling

