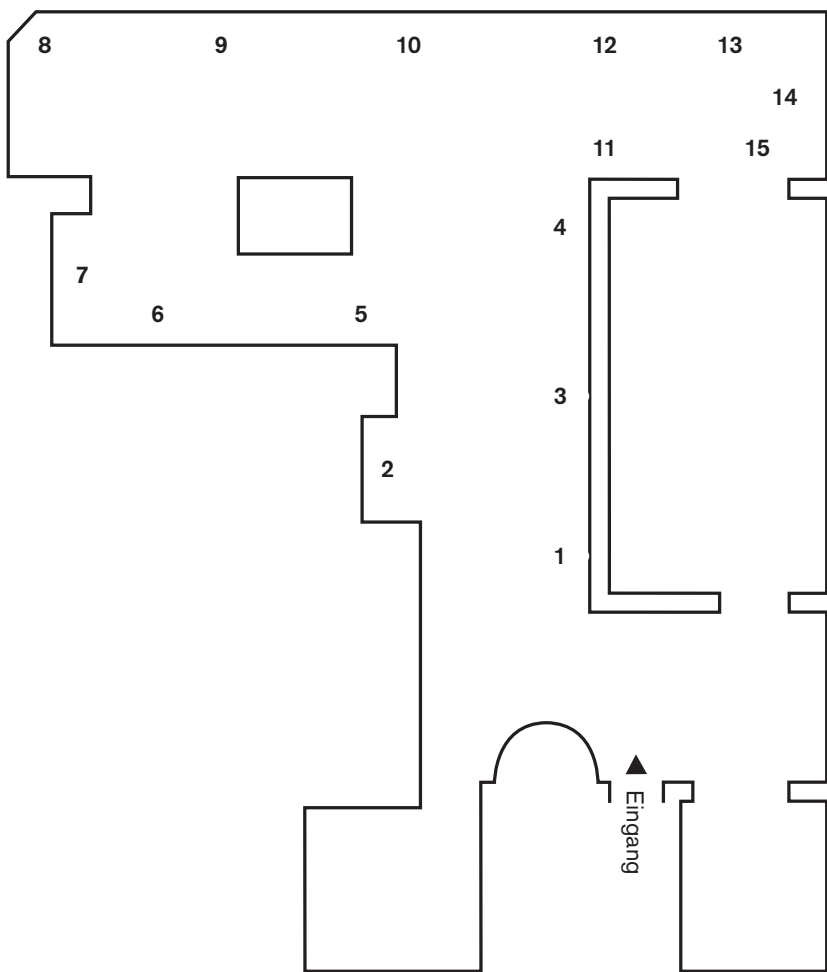




Works in the gallery

- Ksti Hu**
Archive of Unseen Pain, 2026
- Rosh Zeeba**
Let It Burn A Million Times, 2026
- Jelena Fužinato**
Rest in the Burning Garden, 2026
- Suah Im**
The Floating Nose, 2026
- Miriam Schmidtke**
The Manifesto of Post-Phlegmatism, 2024/2026
- rezzan gümgüm**
Red Line Agreement, 2026
- Hyejeong Yun**
Where Water Remembers; River Mourns, Island of Ashes, 2026; *From the Sea to the River*, 2025
- Daria Syvakos**
What We Lost in the Water, 2022–2025
- Wiebke Mertens**
I Can Change, 2026; *Never Change*, 2026
- Rahel grote Lambers**
Summit, 2026
- Kristina Kusmina Dreit**
Monochromatic Sisters, 2026
- Marie Salcedo Horn**
Cuando vuelves a tu tierra, 2023/2026
- Alma Itzhaky**
Map no. 4: stones in the stomach (where I used to live), 2026; *Map no. 6: Wadi*, 2026
- Jane Garbert**
Allies, 2025–2026
- Esther Rosenboom**
143_, 2026

A collaboration between Goldrausch Künstlerinnenprojekt and nGbK.

The Goldrausch Künstlerinnenprojekt is co-funded by the European Union (European Social Fund Plus) and by the Federal State of Berlin.



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WEEK

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**neue Gesellschaft
für bildende Kunst**

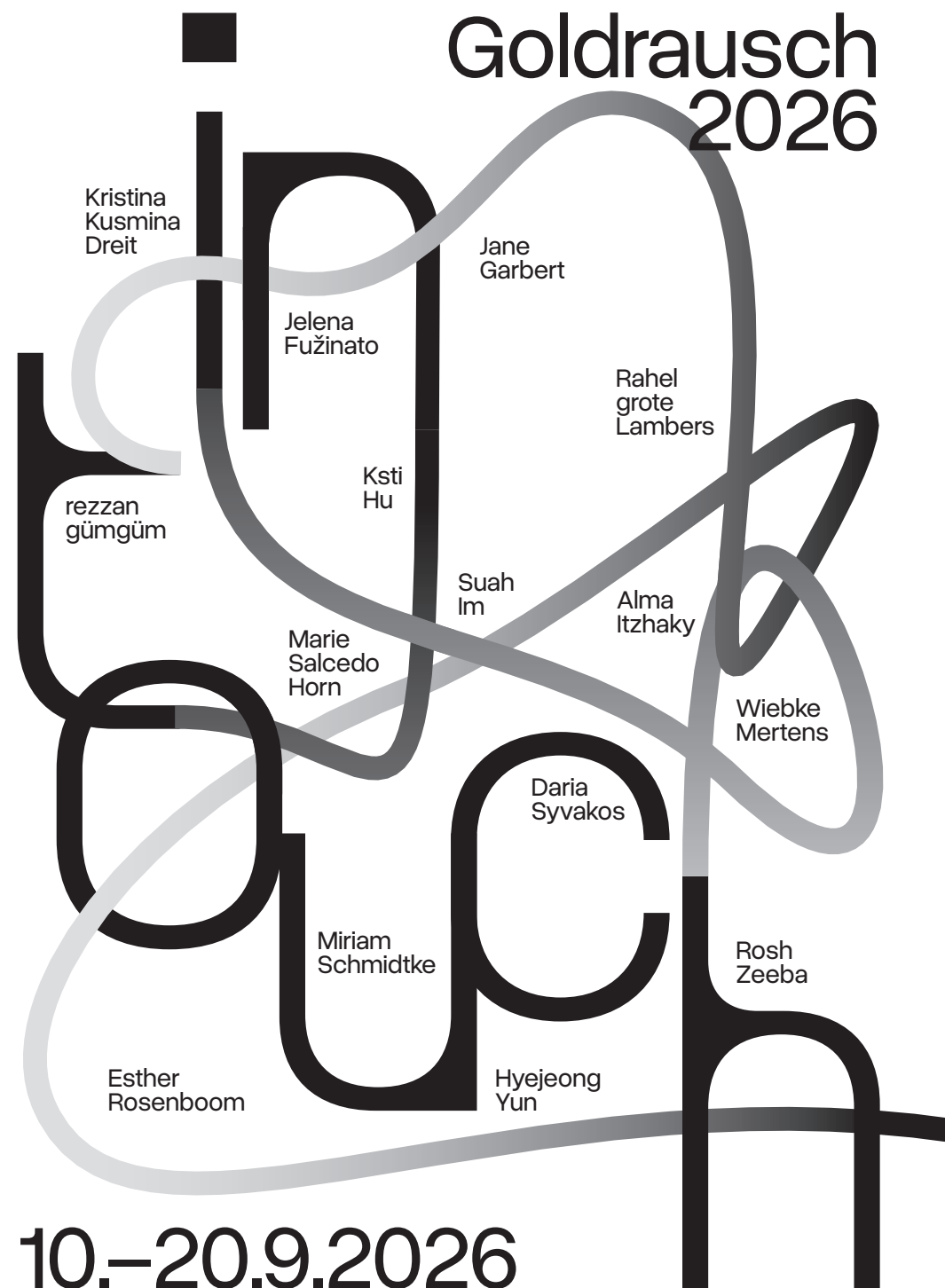
Karl-Liebknecht-Str. 11/13
1st floor (access via escalator)
10178 Berlin

Barrier-free access via elevator
(Karl-Liebknecht-Str. 11, at TEDi)

Opening hours exhibition:
Tue–Sun 12:00–6:00 pm
Fri 12:00–8:00 pm
Berlin Art Week (10.–13.09.):
Tue–Sun 12:00–8:00 pm

www.ngbk.de
www.goldrausch.org

Goldrausch 2026



**neue Gesellschaft
für bildende Kunst**

How do we stay in touch with socio-political reality without losing touch with ourselves? How can we hold on to what we believe in—even when the systems around us prove fragile or hostile?

in touch – Goldrausch 2026 presents new works by the fifteen Goldrausch 2026 fellows working in Berlin. Together, they explore everyday forms of communication, resistance, and intimacy, as well as an often unfulfilled promise: the desire for connection and belonging. The exhibition approaches “touch” as a complement to seeing—as an intimate gesture, a fundamental way of building relationships, and an essential element of the artistic process.

The works depict real and dreamlike places, explore communities, draw on memories and personal stories, or create everyday and imagined objects. At a time when artistic and cultural

infrastructures are under pressure, **in touch** affirms their importance as places of exchange and solidarity. Building lasting support structures is at the core of the Goldrausch Künstlerinnenprojekt: This one-year professional development program promotes public recognition of outstanding artistic practices by women and FLINTA. Since 1989, the program has supported more than 500 women* artists and built a diverse network that strengthens connection, long-term professional development, and public visibility—particularly for underrepresented groups.

Fifteen brochures accompanying the exhibition are available individually or together as a complete catalogue. The exhibition is accompanied by an extensive program of performances and workshops.

Curation: Maj Smoszna

ngbk

**GOLDRAUSCH
KÜNSTLERINNEN
PROJEKT**

Opening

as part of
Berlin Art Week 2026

Wednesday, 9.9.
6:00–10:00 pm

- 6:30 pm
Welcome ^{DE}
- **Sophie Goltz**, nGbK Managing Director
- Following speeches from:
- **Cansel Kiziltepe**, Senator for Labour, Social Services, Equality, Integration, Diversity and Anti-Discrimination
 - **Can Mileva Rastovic**, nGbK Chair
 - **Maj Smoszna**, Curator, Goldrausch 2026 exhibition
 - **Hannah Kruse**, Project Director, Goldrausch Künstlerinnenprojekt

Performances & Workshops

Friday, 11.9.

5:30–7:00 pm
Curatorial tour with Maj Smoszna In Conversation with Rahel grote Lambers, Wiebke Mertens, and Esther Rosenboom ^{DE}

7:00–7:30 pm
The Floating Nose
Performance by Suah Im ^{DE}
Based on her experiences of commuting between different cities, the artist explores sensory disorientation through her body, the question “Where am I right now?”, and the fleeting perception of space. During the performance, she interacts with the objects in her installation. The result is a delicate attempt by a body—suspended between places, anchored nowhere—to establish an ongoing relationship with an unfamiliar space and gradually attune itself to it.

Saturday, 12.9.

12:00 am–2:00 pm
Working from Traces: Artistic Research and the Inaccessible Research Workshop with Daria Syvakos ^{EN}
This workshop introduces artistic research methods for engaging with places that cannot be fully accessed. It draws on a practice shaped by film, installation, maps, and digital environments, with a focus on infrastructures, archives, and worldbuilding. Participants will choose a site or research fragment and work with whatever material is available to them: images, maps, notes, memories, public records, or found documents. Through a series of guided exercises, they will create a small research atlas and transform their material into an initial artistic sketch. No technical knowledge is required.

 Register using this QR code (max. 12 participants)

2:00–4:00 pm
Taking a Line for a Walk (in my neighborhood)
Drawing Workshop with Alma Itzhaky ^{EN + DE}
The workshop guides participants in creating mental maps of places that hold personal significance. Using guided visualization, drawing, and collage, participants will create individual mental maps and use them to tell a story about a memory connected to a particular place. The workshop invites participants to reflect on the relationship between drawing and tracing a path across a surface, echoing Paul Klee’s famous observation that “a line is a dot that went for a walk.” The workshop is suitable for families with children (ages 6 and up). Children must be accompanied by an adult.

 Register using this QR code (max. 15 participants)

4:00–5:00 pm
Soil Observations
Performative Intervention by Marie Salcedo Horn ^{EN + DE}
Marie Salcedo Horn’s ceramic sculptures serve as tools for engaging with the floor of the nGbK through multiple senses. The two objects, each approximately 50 cm high and mounted on wheels, resemble large funnel-like toys. Visitors can embrace them and push them through the space to listen to the floor and the site or observe them through a focused gaze. The intervention invites participants to explore the perception of space through the body.

 Register using this QR code (max. 10 participants)

Sunday, 13.9.

5:00–5:30 pm
33L of Pain
Performance by Ksti Hu & Vira Pogurskaja ^{EN}
How much landscape can be translated into a body?
When does temperature become political?
When does endurance become a form of translation?
Ksti Hu stands on a block of ice and reads a text on invisibility and thermal politics, accompanied by a live composition by Vira Pogurskaja. As the ice melts, it creates the temporal structure of the performance and continues after the performance has ended as a material element of the installation.

5:30–6:00 pm
The Manifesto of Post-Phlegmatism
Reading by Miriam Schmidtke ^{EN}
The Manifesto of Post-Phlegmatism celebrates apathy and stagnation as a rejection of the oppressive demands of capitalism. It is a meditation on sleep, transforming it from a passive necessity into a political statement. It embraces rest not as a means of recharging for further labor, but as an intentional withdrawal from a system that commodifies human energy. The text draws on sleep as an initiation into a speculative cult of dreamers—a sanctuary for those who seek refuge in the liminal spaces between unconsciousness and the digital ether. Here, sleep becomes a mystical practice and a rebellion against the hyper-surveillance of techno-capitalism.

6:00–6:30 pm
Concert by Jane Garbert & Adriano Redoglia ^{EN}
Alongside her artistic practice, Jane Garbert writes and composes her own songs. As part of the exhibition’s programming for Berlin Art Week, she will give an intimate concert. For the first time, she will be joined by drummer Adriano Redoglia.

6:30–7:00 pm
Druzhba sent from my iPhone
Performance by Kristina Kusmina Dreit ^{EN}
Druzhba sent from my iPhone engages with the uncanny visual language of Socialist Realism. The work grew out of subtle parallels between Socialist Realist paintings and the gestures and poses found in the artist’s family photographs. Responding to the layered history of the nGbK at Alexanderplatz—housed in a former McDonald’s within a former market hall—the work raises questions around labor, memory, and their representation.

Thursday, 17.9.

5:00–7:00 pm
rehearsing resistance
Performative Walk with rezzan gümgüm
Meeting point: in front of nGbK ^{EN}
A participatory performative action using red elastic bands that combines a short public walk with a collective game in the park. Participants are invited to join the game following the walk. The work explores how boundaries are not fixed lines but relational structures that can be stretched, negotiated, and reshaped through collective movement.

 Register using this QR code (max. 15 participants)

Friday, 18.9.

5:00–7:00 pm
Land of Balsam
Poetry Workshop with Hyejeong Yun ^{EN}
The workshop draws on the historical Korean practice of dyeing fingernails with balsam flowers and leaves. Participants are invited to dye their fingertips using balsam leaves grown by Hyejeong Yun in Berlin. As the color gradually develops on their skin and nails, participants will be guided through a writing session focused on resistance, community, inherited memory, as well as forms of care and protection. They may write poems, short texts, or fragments in their own languages. The workshop creates a temporary multilingual space where plant-based rituals, embodied gesture, and collective writing come together.

 Register using this QR code (max. 15 participants)

Finissage

Sunday, 20.9.
4:00–6:00 pm

4:00–4:30 pm
From the Series
The Builder’s Daughter
Lecture Performance by Jelena Fužinato ^{EN}
Drawing on the diaries of her ongoing non-performance series *The Builder’s Daughter*, the artist presents a lecture performance that examines how individuals adapt to conditions shaped by institutions—and how power influences what feels possible, thinkable, or sayable. Working autoethnographically and drawing on decolonial thought, she approaches personal experience as a lens through which to examine broader structures of transnational politics, colonial continuities, and institutional exclusion.

4:30–5:00 pm
How do I re-enter the world
Performance by Rosh Zeeba ^{EN + FAS}
What does it take to become visible again? *How do I re-enter the world* is a new performance by Rosh Zeeba that inhabits the space between the lens, the archive, and live presence. Through a slow negotiation of gesture, language, and material legibility, the work explores how we step out of the background and into the unmediated present.