

aaajiao 徐文恺, Ellinor Aurora Aasgaard,
Cao Kefei 曹克非, Isaac Chong Wai,
Chun Shu 春树, Fan Popo 范坡坡, Han
Feng 韩锋, He Xiangyu 何翔宇, Benno
Hinkes, Nadia Kaabi-Linke, Liao Wenfeng
廖文峰, Elizabeth Ravn, Tobias Spichtig,
Young-jun Tak 탁영준 卓永俊, Bignia Wehrli
宾雅, Regina Weiss, Yi Ke 伊可, Yi Li 一子

**Forming
Communities:
Berliner Wege –
道法柏林,而游于外
(Dào fǎ bó lín,
ér yóu yú wài)**

28.8.22 – 5.2.23

Curators:

Thomas Eller 艾墨思, Li Zhenhua 李振华

Hidden in broad daylight, artists from China and other East Asian countries have been working in Berlin for many years, making a significant contribution to the cultural fabric of the city – often unnoticed even by an interested audience.

This exhibition focuses on the interconnections between artists as well as a poet, a filmmaker, and a theatre director. Based on their works as well as conversations that take place over the course of the project, we examine similarities and differences in the artists' individual life stories. We attempt to better understand the different cultural roots and their impact on aspects of personality, gender, value systems, social interaction, and family. In addition, topics such as innovation, digitization, and body images are also expressed.

Living somewhere else is always a complicated situation for artists. Our exhibition reflects this, and we view it as “neither here nor there”. Consequently, communities that take shape as a result of migration always carry internalized, hidden tensions from other cultures, regions, or generations, which are embedded in the rich and complex cultural landscape of Berlin. People with different perspectives live together in the same cultural space, and they are not always easily accessible to everyone. In other words: Being here but also somewhere else, this double context and sometimes dilemma for artists of living and working in Berlin is also the subject of the exhibition – a situation that is exacerbated by cultural differences and stereotypical judgments. The exhibition attempts to break down some of the cognitive barriers and open our perspective to the visions and ideas of the individual artists.

The curatorial process began by selecting several artists from China and engaging in discussions with them about their work, because only individuals can have real experiences. The communication and interaction with each other allowed the participants to come together and thus fostered a better understanding of people and cultures. This is why we asked the artists to invite other people from their circle of friends to participate in the exhibition, in order to weave the various strands of existing connections that run

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through the artistic community in Berlin into a much tighter web. This exhibition is about sharing and participating. Each of the artists works locally, but together it is possible to change things and evolve. In addition, the exhibition attempts to remedy the apparent lack of communication with and integration of artists from China and other regions of the world in Berlin's cultural landscape. We hope that this exhibition will bring us together into a new, still unknown phase, into a space of possible exchange and better support for artists from other countries, so that more projects can be made visible here in Berlin.

In this way, the project highlights some examples of interconnections in Berlin and thus supports the community of artists and creative people from China and East Asia. The exhibition at the KINDL only shows a tiny cross-section of the breadth and wealth of creative people who form their communities in Berlin, pave their own way, and find their "dao", which is never easy. And for most artists in Berlin, this only works because they are somewhere else.

Li Zhenhua
Thomas Eller

aaajiao 徐文恺

prophecy, nullification algorithm, shaman, conspiracy fabric, computational wind, OCD, search free Will, open Mic, GFW, confessions consensus, geopolitics, chain, battery, 2021
00:29 min.; 00:12 min., 00:10 min., 00:10 min.
Video installation. LCD screens, acrylic fittings
f. r. t. l.

7, 2009 – 2021
Permanent magnet spheres

aaajiao is the social media handle of Xu Wenkai, born in the ancient city of Xi'an in the Orwellian year of 1984. aaajiao is the name he uses as a media artist, blogger, activist and programmer. aaajiao's art and works are marked by a strong dystopian awareness, Chinese literati spirits and sophistication. Many of aaajiao's works speak of new thinkings, controversies and phenomena on and around the Internet, with specific projects focusing on the processing of data, the blogosphere and China's Great Fire Wall.

"I was dead on the Internet, where I once thought I was raised. The past two years of being trapped in Berlin, inhabiting on the huge penthouse balcony a veritable Benthamian panopticon, I was observing the daily routines of all the neighbours – while trying to survive on the Internet: I still died. Under the strong winter wind, the fluttering rustle of bamboo leaves erased the greasy fingerprints left by the fingers rubbing the screen; body sunken into the sofa, with its black leather surface that smelled of hair, dust wrapped in fungus falling on the arms, on the deathbed, transforming into a red maple. The branches of the red maple dried out during the winter. Remnants left by the mushrooms were drifted away with the wind, landing next to another body and being carried away by ants. Failure, frustration, worthless moments and thoughts die on the Internet." aaajiao

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19.10.22, 7 pm
at Café Babette:
I Was Dead on the Internet.
Thomas Eller in
conversation with
aaajiao

Ellinor Aurora Aasgaard / Elizabeth Ravn

Bevy on the Bank, 2022

Three sculptures. Wood, foam, fabric, selfie stick
Two gouache drawings on paper

Ellinor Aurora Aasgaard (* 1991 in Kristiansand, Norway) works primarily in video, sculpture, and installations. She is interested in world building and storytelling. Recently she has been working together with Zayne Armstrong on a Gesamtkunstwerk in the form of a soap opera, exploring the role that art can have in community building.

Elizabeth Ravn (* 1994 in New York) is foremost a painter of overlooked, yet important (socially and aesthetically) side events to the supposedly central scene. In addition to her painting practice, she participates in various initiatives that focus on the communal aspect and exchange between artists.

As a couple and studio mates, Ellinor and Elizabeth developed a collaborative work for this exhibition: "During the lockdown, our experience of engaging with the artistic community in the city consisted largely of shared walks. These facilitated the exchange of ideas, experiences, and resources when cultural venues and other social spaces were closed. In *Bevy on the Bank*, the artists are represented as swans swimming in the Landwehr Canal. The work is comprised of three swan puppets and two sketches in gouache on paper. The puppets are designed to near life size, scarcely concealing prospective puppeteers who slide the puppets across the floor, controlling the head and neck with a rigged selfie stick. The drawings set the scene for the *dérive*." EAA, ER

Cao Kefei 曹克非

diary, 2020-2022

Photo installation

Fourteen Plainsongs (after Zhai Yongming)

Yama, 2021

1-channel video installation

15:00 min.

Mengqing, 2022

1-channel video installation

15:00 min.

Cao Kefei (* 1964 in Shanghai, China) is one of the best-known theater directors from China. She has worked between China and German-speaking countries since the mid-1990s. In 2001, she was the first to stage a play by Thomas Bernhard, *The Force of Habit*, in China. In 2017 she published the book *Contemporary Theatre in China* in collaboration with Christoph Lepschy and Sabine Heymann.

Yama and *Mengqing* are two of a 14-part series of short films, inspired by the lyrical, autobiographical text *Fourteen Plainsongs* written by the well-known Chinese poet Zhai Yongming in the 1990s. It tells of the deceased mother and coming of age against the historical background of the Cultural Revolution and China's later opening up.

Each short film in the series reflects on the conflicted relationship between mother and daughter and the condition of these women in China. The protagonists all come from different backgrounds and generations. They talk about their mother and the most important experiences of their lives, reflecting on their relationship with their mother, as well as their search and longing.

Each film is different and shot in different locations. Thematically and visually, however, they are related to each other. It is a *work in progress*, a cinematic polyphony.

Isaac Chong Wai

Equilibrium No. 8 – Boundaries, 2012 / 2014

Charcoal on Paper

HD-video

21:23 min.

The conceptual, political, and performative qualities of Isaac Chong Wai (* 1990 in China) are rooted in an interdisciplinary approach, processing the exigency of societal shifts and global phenomena. His subtle, poetic, and yet critical works infiltrate the systems of meanings, inviting viewers to reexamine representations of the body, powerlessness, violence, collectivism, leaderlessness, and mourning, among other things.

Marking one of the earliest performance series by Isaac Chong Wai, *Equilibrium No. 8 – Boundaries* examines intimacy, distance, and human forms, and creates overlapping and personal spaces where the boundaries of the body are extended. In the performance, the participants, lying face-down on the floor, are invited to draw the space that they can reach on a seven-meter-long sheet of paper. Each participant holds two pieces of charcoal in their hands and draws until the charcoal has been fully used. During the performance, the sound of drawing, like waves, fills the silence of the audience. Tracing the presence of the bodies, the movements of the arms outline the silhouette of the participants and portray the symmetrical balance involuntarily.

Chun Shu 春树

List of books on display:

Beijing Wawa (Beijing Doll – 2 Versions)

Chang Da Ban Tian De Huan Le (Fun and Games)

Liang Tiao Ming (2 Lives)

Hong Haizi (Red Kid)

Ji Qing Wan Zhang (Ray of Passion)

Guang Nian Zhi Mei Guo Meng (Light Years of American Dream)

Ru Ya (Milk Teeth)

Zai Di Qiu Shang (A Poet's Life)

Ta Jiao Chun Shu (Red Poem Baby Doll)

Na Xie Xie Shi De Ba ling Hou (Those post-80s who write poetry)

Chun Shu De Shi (Chun Shu's Poems)

Ba Shi Jie Huan Gei Shi Jie, Wo Huan Gei Wo (The Distance Between The World and I)

Tai Tou Wang Jian Bei Dou Xing (The Vain Above)

“When I was a teenager, I dropped out of high school. I did not want to follow a rigid academic and burdensome schooling, and decided to start writing. My first works were written when I was still an adolescent. Many of my earlier books became quite popular, especially *Beijing Doll*, an autobiographical novel on the ups and downs of growing up. Slowly, I became an independent novelist, also a poet, and eventually a poetry editor. I like to base my writings in what happens in real life, what happens in the city, the life of young people. I am also attracted by the world of women, our physical and emotional state of mind, I like exploring ways of portraying how we view love, life, sexuality, how we handle our emotional life and family relations, how all this takes place in China.” CS

Chun Shu was born in Beijing in 1983. *Beijing Doll* is the most well-known novel by Chun Shu and an honest and in parts brutal coming-of-age story.

9.11.22, 7 p.m. at
Café Babette:
Chun Shu: *Beijing Doll* and Other Poetic Moments.
A poetry reading and conversation between Zhang Deng and Chun Shu

Fan Popo 范坡坡

New Beijing, New Marriage, 2009

(Ko-Regisseur: David Zheng)

The Drum Tower, 2018

Lerne Deutsch in meiner Küche, 2020

Hotpot 3-Way, 2022

Film posters, various materials

Fan Popo was born in China. His early queer documentaries have made a notable impact in Chinese society. Later he concentrated on writing and directing scripted films with elements of comedy and sex. He has been based in Berlin since 2017, has made a few shorts here, and is now developing his feature debut script. He aims to use humor as a way of empowering, and he believes that the future is porn. The film selection showcases the artist's diverse creativities and complex perspective.

New Beijing, New Marriage

"Umm, two husbands, two wives. Perfect match!"

One of the first works by the director, this film documents a same-sex marriage street campaign in Beijing in which wedding photographs were taken. The interviews with witnesses show the complex attitudes of Chinese society on the topic.

The Drum Tower

"Does it hurt?"

A senior school student is fascinated by a transgender vintage shop owner. Can they break through the walls in this lonely and catastrophic city?

Lerne Deutsch in meiner Küche

„Nein, ich habe nie eine Fledermaus gegessen.“

A DIY video combining cooking and language learning, and includes the director's racist encounter due to Covid-19.

Hotpot 3-Way

"Why can't you try something new?"

A straight couple goes for a hotpot dinner, where the boyfriend tries spicy food for the first time, which leads to some extra hot sexual experience.

Screening on
9.12.22 at mid-
night at Kino
Babylon, Rosa-
Luxemburg-Platz

In collaboration
with Videoart at
Midnight



Special thanks
to Erika Lust,
Basis Berlin
Filmproduction

Han Feng 韩锋

Somewhere Berlin. Nehringstraße, 2022

Somewhere Berlin. Charlottenburg, 2022

Somewhere Berlin. Spandau, 2022

Found objects, acrylic paint on canvas

Somewhere Berlin. KINDL, 2022

Computer, monitor, acrylic paint on canvas

Han Feng (* 1972 in Harbin) lives and works in Berlin and Shanghai. The delicate sensibility in Han Feng's work is the same whether he is working in oil on canvas or in folded paper sculptural installations, and comes from his training in traditional ink painting applied to new methods and materials. He is an artist who feels deeply the physical and emotional conditions of contemporary life, and offers us an awakening to its meaning.

His recent artworks explore the use of paintings and installations as an investigation into the traces, cultural significances, and personal psychological investments of found objects. All of them are titled with approximate locations of their retrieval. The artist subtly transforms the objects and places them in various imaginary spaces that contain different sets of cognition to approach what he calls "the truth". With painterly delicacy and respect towards the objects he conceals or reveals, he expands the spaces these objects inhabit. Reality is not a physical denomination. It extends even beyond collective imagination.

He Xiangyu 何翔宇

May 14 / August 27, 2022

Clay column, performance, video

77:24 min.

He Xiangyu's (*1986 in Liaoning Province) artistic practice is based on his unique cultural experience. Using a diverse range of media ranging from painting to sculpture, installations, video, and publications, his work contemplates and echoes the fatalistic micro-conflicts on specific individuals in a time of macro geopolitical and historical turbulence, through a series of projects with immense timespans and physical volumes. In He's works, the deliberate dislocation of materials, intimate perception of physical and mental experience, and dispassionate historical perspective are brought into play. This very dynamic balance reflects the dilemma of a generation born from the historical fault line and its constant struggle with it.

May 14 / August 27 conflates two events, the original performance in his studio and the performance on the occasion of the opening night at the KINDL. A column in the classical Greek style made from soft clay has been eaten away, first by the artist's circle of friends in an order determined by the popular Chinese game 剪刀、石头、布 that dates back to the Han dynasty in China, known in the West as "rock, paper, scissors". A repeat performance on 27 August will shape the object in the show.

Thanks to White
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White Space

Benno Hinkes

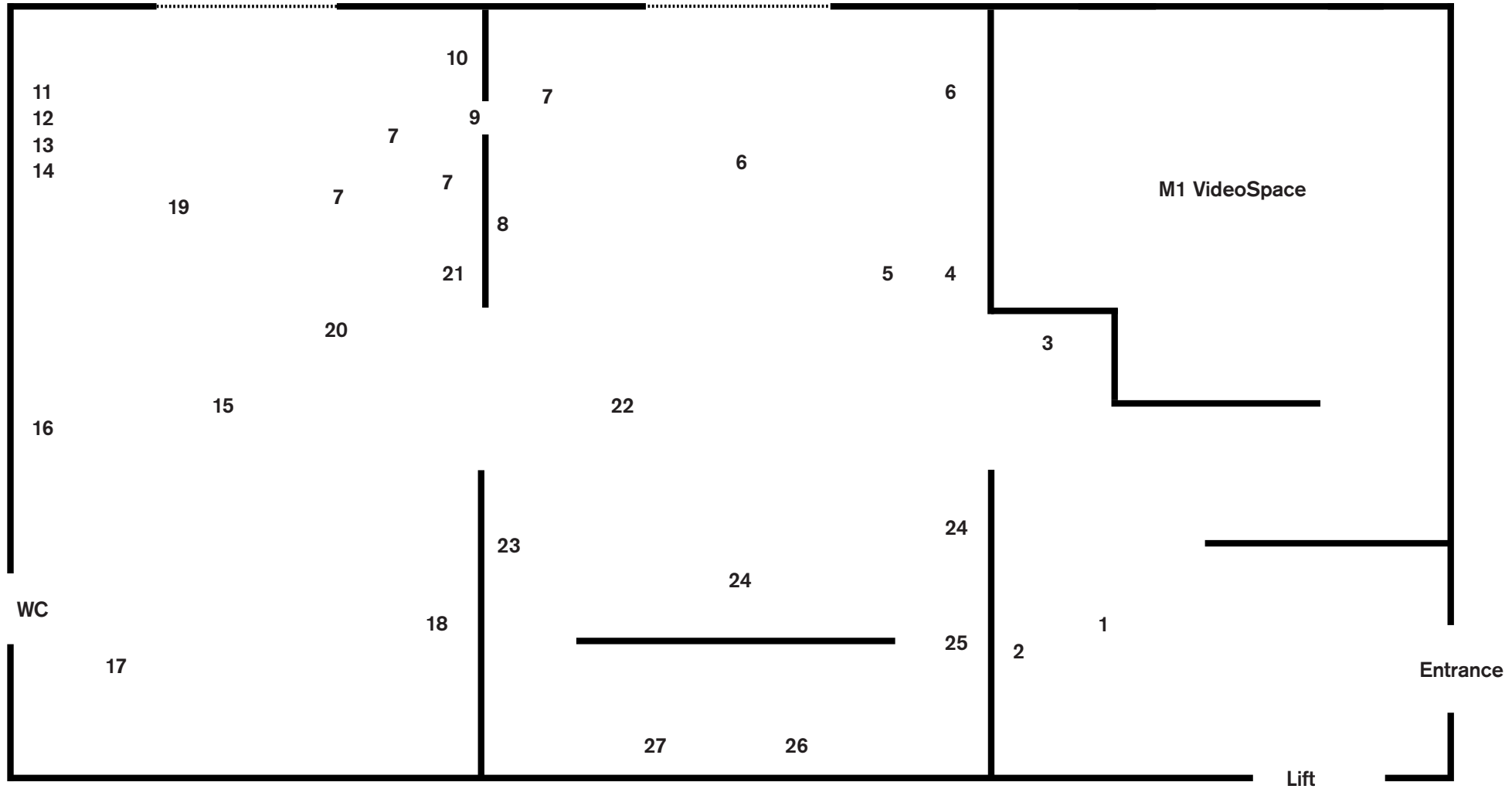
Yes, 2022

Installation. Wood, sound

Benno Hinkes (* 1975 in Nuremberg) is an installation artist who lived in Dresden, London, Chicago, and New York before moving to Berlin. He has exhibited widely within Germany as well as internationally, with solo shows and exhibition contributions in Europe, Africa, and America. His artistic work has received numerous awards and prizes. He co-curated the Benin-German pavilion at the first Benin Biennale in 2012 / 13.

"My artistic work focuses on the field of installation art. This means that materials and spatiality are of particular importance. I started out as a painter, but soon found out that I wanted to explore new lands that lay beyond traditional artistic media. What interests me today is still 'the image', in a figurative sense, in terms of a certain preciseness of an artwork, that will stay in your mind. And yet, in contrast to paintings, installations have to be explored actively and experienced physically, with the entire body. This is my central focus today." BH

In the context of the exhibition, Hinkes' work *Yes* takes on the important task of prefacing and priming the audience's experience of the entirety of the show and its negotiation of distance and closeness as a forming community.



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Nadia Kaabi-Linke

Bugs, 2012
Glass, Corian-Board

Nadia Kaabi-Linke (* 1978 in Tunis), who grew up between Tunis, Kiev, and Dubai and now lives in Berlin, has a personal history of migration spanning cultures and borders which has strongly influenced her practice. Her works lend physical presence to what is normally invisible—whether people, structures, or the geopolitical forces that shape them.

Bugs is a wall sculpture that is comprised of a white shelf set at a tilt, crawling with glass reproductions of *Scarabaeus sacer*, a species of beetle found in Tunisia and Egypt. In this work, Kaabi-Linke links metaphors and symbols from computer science and from ancient Egypt to address the perplexity of the aftermath of the Arab Spring. Tunisia's Jasmine Revolution was a movement driven by the Internet and new technologies, and, ironically, the word “bug” refers to the failure of those technologies. It is the breakdown of a running system, and the collapse of political systems that were too arrogant or simply unable to respond to the needs of the people.

This is an image of time in suspension—a time for doubt and questioning, when both pessimism and optimism rise and coexist without any contradiction, and when people believe that nearly everything is possible—even the eventuality that nothing will change.

Asmaa Al Shabibi

Liao Wenfeng 廖文峰

Uncertain Moment, Uncertain Movements, 2012–2021
3-channel video installation
43:06 min., 49:13 min., 41:24 min.
f. l. t. r.

Liao Wenfeng (* 1984 in Jiangxi Province, China) works on sketch, painting, video, and GIF animation. He excels at using eggs, pencils, teeth, and other small objects to create humorous situations, taking optical illusion, euphemism, art-historical allusion, political symbolism, and admixing these with a variety of other symbols. He often uses everyday objects for his artistic praxis, bringing a certain atmosphere of uncertainty into everyday situations.

This 3-channel video installation is a collection of works created by the artist over the years. The collection includes video pieces and short animated GIFs. Interventions, daily observations, optical illusions, political symbolism, body, etc. – the themes involved in these video works will meet on the three screens in serendipitous and humorous ways.

Tobias Spichtig

A Good Ride, 2019

Dressing gown, skis, metal and resin

A Déjavu Looking at the Clouds, 2022

Oil on canvas

Tobias Spichtig (* 1982 in Lucerne, lives in Berlin and Zurich) creates works out of found items, waste from mass culture / consumption, images seen and reseen, and /or sound archives heard and reheard, exhausting because of their omnipresence in our everyday field of vision and sound, emanating from advertising, the Internet, commercial music, and from the big labels in cheap fashion and design. These objects / images / sounds, which are constitutive of the artist's approach, reflect a consuming society that is frantically using and discarding consumer products.

Camped in the exhibition is a "ghost sculpture". Not reduced to its unsettling presence, it reveals a punctured, insubstantial body that needs no one but itself to exist.

Young-jun Tak 탁영준 卓永俊

"I thought it's my fish cake.", 2022

Ceramic, paper, glue

Young-jun Tak (* 1989 in Seoul) examines socio-cultural and psychological mechanisms that shape belief systems. The sculptural installation *"I thought it's my fish cake"* shows two life-sized male bodies laid on the ground. The scattered fragmental body parts suggest a particular scene. Clues to the story can be found on the backs of the ceramic sculptures, collaged with copies of news from South Korea and packages of Korean fish cake brands. In 2006 in a Korean city a man went to a 24-hour open sauna. He entered a dark sleeping room, grabbed another man's penis, and put it into his mouth. The other in shock called the police. During the investigation, the harasser made a sensational excuse about his motivation. Due to the darkness, he mistook the other man's penis for his fish cake that he ordered from the sauna's restaurant. Tak's work represents this incident, and each ceramic component is cast directly onto the artist's body parts, except for the enormous fish cake genitals. YT

Bignia Wehrli 宾雅

Blindgang gegen die Sonne, 2016

Sunlight on silver gelatine, antireflective glass, instrument:
blinding goggles

In Bignia Wehrli's (* 1979 in Uster, Switzerland) work, a pair of welding goggles is turned into a pinhole camera: photographic paper cut in circles is fitted in place over each eye. Through the use of a strong filter, sunlight is the only light that reaches the paper to create an impression. While Bignia Wehrli walks, blind to the sun, it draws her actions: every little jerk or swerve, every motion of the head while walking causes the light source — the sun — to move in relationship to the paper. Each path she travels forms a group of lines; each walk a pair of images.

“My artistic practice deals with processes of visualisation and with methods of capturing fleeting actions. Daily paths, distances travelled, faraway journeys, the shifting horizon, the distance between two points—these are sites of discovery. I am interested particularly in devising methods of notation and inventing devices which can be used to record ephemeral occurrences and performative actions, positioning them in new contexts and relationships. I am fascinated by processes of translation and transformation and see them as doorways between signification and reality. Through such processes something—an act, a space, an idea—is transferred into uncharted territory, and into imagination. Often the artwork seems to be only the remains of something else, a cryptic trace, a sign or a hint of something real hidden within.” BW

Regina Weiss

Dust, from the series *Ich bin, doch was, weiß niemand*,

2020–2022
Ink on paper

Regina Weiss (* 1975 in Nuremberg) is a sculptor and installation artist. She studied sculpture and contemporary media at the Dresden Academy of Fine Arts and at the Royal Institute of Art in Stockholm, as well as art in public context at the Weißensee Academy of Art Berlin. The artist has received numerous awards. Together with Benno Hinkes she co-curated the Benin-German pavilion at the first Benin Biennale in 2012/13.

“What does a floor tell about the people who once inhabited a room? And do glances remain in the things we look at, even if we ourselves have long since passed by? In her new works, Regina Weiss deals with that which cannot be represented per se: the glances we cast at things and the ephemeral traces that human life leaves behind. In doing so, she interprets the concept of sculpture in her own way, seeing objects, installations, drawing, and video as equal means to pursue questions that arise from sculptural work in an artistically exploratory way.” RW

Yi Ke 伊可

Emptiness Chair, 2022

Installation, video, various materials
3:00 min.

Yi Ke (* 1986 in Xi'an, China) is an interdisciplinary artist and arts therapist. After her bachelor's degree in law in China, Yi Ke went to France to study performing arts and worked in the fields of film, TV, and drama. Later she initiated the ten-year program [Medium-Field-Interaction] Symbiosis Experiments in Art, Education and Therapy © based on her own experience of depression. This program is designed to help members of the public in self-exploration and self-healing.

The work in the show is based on the project *Emptiness Chair*, which Yi Ke conducted with people in Wuhan in 2021.

The following is an excerpt from her project diary: Participant A: "The interaction is initiated mainly in the participant's bedroom in an attempt to explore the problems of her original family and causes behind her real situation, as well as to improve the parent-child relationship. She fails to realise and understand the chair and the space combinations and changes at the beginning, but immerses herself in the chair, the relaxation, and the enjoyment. So many deeply rooted questions and corresponding answers jump into her mind subconsciously. Yi Ke helps her gradually jump out of barriers in her original family, husband-and-wife relationship, and parent-and-child bond. The exploration focuses on the participant herself. Based on her words, the reason is clarified, and the solution is found out: It's nice to leave that chair alone. If so, the participant identifies her problems and gains growth." YK

Yi Li 一子

Domestic Rite, 2022

Installation. Aluminium, metal plates, ribbons, beads, acrylic plates, painting on paper

Yi Li (* 1994 in Zhejiang, China) is currently based in Berlin. She received her bachelor's degree from the HFBK Hamburg in 2019 and will complete her master's degree there in 2023. In her art practice, Yi perceives suggestive "unmanned scenes" in physical and digital spaces as suspended containers. She uses enigmatic walk-in installations, designed sensory pathways, and symbolic ritual messages to reconstruct a ghostly daily scenery. Yi also runs thorn apple project, a mobile exhibition series.

Domestic Rite is a visible entity °° an altar ° a shrine © without enshrining figurative idols ° ° °*:.°.. It gathers and reserves the little magic of tears★repentance☆laments★ wishes☆in a corner. . .°.:* YL

28.8.22 – 5.2.23

Forming Communities: Berliner Wege – 道法柏林, 而游于外
(*Dào fǎ bó lín, ér yóu yú wài*)

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Spichtig, Young-jun Tak 탁영준 卓永俊, Bignia Wehrli 宾雅,
Regina Weiss, Yi Ke 伊可, Yi Li 一子

Maschinenhaus M1

More information about the discursive programme:
kindl-berlin.com/discursive-programme

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