

Young Fresh Different'25 Berlin

Anıl Aydınoğlu, Yamo Aydemir, Chiau Syuan
Chai, Hande Şevval Emirmahmutoğlu,
Monika Karczmarczyk, Luis Kürschner,
Shirin Mohammad, Leevke Succow &
Mathilda Augart, Theresa Tuffner,
Ferdinand Waas, Joanna Zvonar

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Now in its second year in Berlin and fourteenth overall, *Young Fresh Different* continues to be one of Zilberman's longstanding commitments to early-career artists. What began as an annual open call in Turkey has grown into a recurring platform that offers visibility, support, and exchange for emerging voices within the framework of a commercial gallery.

With this open call, we aim to create space for new artistic practices and fresh perspectives while strengthening our ties with the local art community in Berlin. Each year, we invite artists under the age of 35, based in Berlin, to submit one work. The selected works are presented in a group exhibition at Zilberman | Berlin—offering early visibility within a professional gallery context and encouraging new encounters among peers, curators, and audiences.

Rather than being built around a curatorial concept, the exhibition reflects the breadth and diversity of the submissions we receive. The jury considers several criteria: whether a work resonates with the spirit of *Young Fresh Different*—that is, whether it feels bold, curious, and distinct in its voice—as well as the clarity of its intent, the strength of its execution, and the diversity of materials and approaches across the selection.

Through this initiative, Zilberman embraces its role not only as a gallery but also as a connector—bridging generations, disciplines, and geographies. With each edition, *Young Fresh Different* contributes to a growing network of artists shaping the art scenes of today and tomorrow. We are grateful to everyone who applied and are excited to share this year's selection with you. We also sincerely appreciate the time, insight, and dedication that Hajra Haider Karrar (curator at SAVVY Contemporary), Susanne Weiß (curator at ifa – Institut für Auslandsbeziehungen), Itamar Gov (artist), and Gizem Demirçelik (Director of Zilberman | Istanbul) brought to the review process. Going through more than 150 inspiring applications together was both reflective and rewarding.

For the past 14 years, Zilberman has been dedicated to creating a space for young artists, offering them a sense of belonging, a crossroad where ideas, cultural perspectives, and artistic practices converge. Embarking on its journey in Berlin last year, Zilberman | Berlin has once again become a meeting ground among twelve young artists; each carrying distinct backgrounds, perspectives, and personal narratives, found a space where their experiences could resonate through their artistic practices. For this year's edition, we are proud to present works by Anıl Aydınoğlu, Yamo Aydemir, Chiau Syuan Chai, Hande Şevval Emirmahmutoğlu, Monika Karczmarczyk, Luis Kürschner, Shirin Mohammad, Leevke Succow & Mathilda Augart, Theresa Tuffner, Ferdinand Waas, and Joanna Zvonar.

Spanning a diverse range of media, including sculpture, ceramic, textile, video, and installation, the works featured in *Young Fresh Different '25* are deeply rooted in the personal narratives of each artist. Through eleven varied artistic positions, the exhibition invites viewers to explore the artists' personal worlds and discover the unique characters and lived experiences that shape them.

From stories of migration and inherited memory to explorations of labor, identity, and the symbolic power of materials, each work holds a lens to artists' personal individualities. Whether formed from household dust, family archives, anonymous landscapes, or subconscious imagery, these practices reflect a collective search for meaning and connection in a world shaped by transition. Together, the artists navigate the fragility of belonging, the resilience of cultural memory, and the quiet strength of intimate storytelling; transforming the gallery into a space of reflection, encounter, and shared presence.

Anıl
Aydinoğlu
(b. 1996,
Turkey)

Anıl Aydınoğlu is an artist whose practice operates at the intersection of architecture, art, and social action. Through site-responsive installations, performance, sculpture, and spatial interventions, he explores how power structures, institutional violence, and invisible labour are embedded in everyday life. Drawing from his architectural background, Aydınoğlu works across scales spanning from intimate gestures to systemic critique, often using found objects and ordinary materials to create poetic and political reflections on space, care, and resistance.

In the Air(bnb) is an ongoing sculptural series made entirely from compacted household dust collected by the artist himself, who works part-time as an Airbnb cleaner to sustain his life in Germany. The project transforms dust into cast forms using moulds of common cleaning product bottles. These porous, fragile objects carry the tension between invisibility and visibility, labour and value. At once personal and collective, the dust holds residues of bodies, movements, and routines; fragments of lives passing through spaces never meant to belong to anyone for long. The persistent form of sculpture reimagined with transcendental form of dust, the artwork reflects on the dual condition of the artist who must often engage in precarious and hidden forms of labour to survive in a foreign landscape. *In the Air(bnb)*'s softness, shedding hairs, and uneven surfaces emphasize the uncertainty of both the material and the labour it embodies. With his work, Aydınoğlu invites viewers to reconsider the social and spatial politics of cleanliness, care, and temporary inhabitation, proposing dust not as waste, but as a record of presence and a quietly radical sculptural form.

In the Air(bnb), 2025
sculpture; household dust and
cleaning bottles to mould
25 x 4 x 9 cm

Yamo
Aydemir
(b. 1999,
Germany)

Growing up between different cultures and languages, Yamo Aydemir bases her artistic practice on exploring language, belonging, and embodied memory. Aydemir's works combines autobiographical fragments with everyday materials, searching for forms that carry silence and fragility. Through video works, installations, and staged environments, she creates spaces in which identity slips, irritates, or reshapes itself. Her work unfolds between the spoken and the felt, the familiar and the inherited, creating poetic compositions that allow for ambiguity. Rooted in personal memory and its intersections with cultural and geographical dislocation, Aydemir follows the threads object and their resonant memories.

Talking to God is a multimedia installation in which Aydemir revisits her family history exploring heritage, memory, and connection. Building on her previous work with the same title, *Talking to God* draws inspiration from the artist's Japanese mother's Shinto beliefs, where every object, like each grain of rice, holds a god.

Building from her family heritage, harboring Japanese and Turkish cultures, the two channeled video creates a dialogue between two cultures. Commenced after a journey to her Turkish father's homeland near the Georgian border, Aydemir questions the familiarity of an unknown space, and the remoteness of one's roots. Combining documentary footage, text, family audio, and Anatolian landscapes, language becomes a site of encounter. The poetics of fragmentation navigate intergenerational memory and trauma. This elemental triad of stone, snow, and raven negotiates presence and absence, creating a sensory experience where ancestral histories and present distances coexist in a profound dialogue.





Chiau
Syuan Chai
(b. 1996,
Taiwan)

Chiau Syuan Chai is a Taiwanese artist whose practice explores the emotional and symbolic dimensions of domestic architecture. Working primarily with ceramics, she reflects on shifting notions of home, identity, and belonging in a globalized, transient world. Emerging from a generation shaped by migration and cultural dislocation, Chai uses minimalist spatial forms to explore how a place is continuously constructed, remembered, and reimagined.

The series *House Collection 100*, composed out of 100 ceramic pieces that distill elements of residential architecture into sculptural forms. The series in which the artist has created over the 3 years that she was living in Europe, harbors studied and documented local houses, which then transformed into abstract, flattened silhouettes that retain only their essential outlines. Coming from a painting background, Chai manipulates the dimensionality of clay to evoke the simplicity and directness of childlike drawings. Through *House Collection 100*, Chai constructs an intimate material language that navigates the intersection of memory, place, and abstraction. Her work invites reflection on how the idea of “home” can be both deeply personal and shaped by broader patterns of movement and displacement.

House Collection 100 - 087, 2024
ceramic
32 x 23 x 1,2 cm

House Collection 100 - 098, 2024
ceramic
38 x 26.5 x 1.2 cm

House Collection 100 - 100, 2024
ceramic
35 x 27 x 1.2 cm



Hande Şevval
Emirmahmutoğlu
(b. 1998, Turkey)

Hande Şevval Emirmahmutoğlu's practice is grounded in observation, intuition, and a tactile approach to storytelling. Working across painting, drawing, sculpture, and installation, the artist treats each medium as a way to assemble fragments—visual, material, emotional—into quiet narratives that explore memory, identity, and belonging. Rooted in personal experience, Emirmahmutoğlu's works explore shared feelings, cultural echoes, and the subtle ties between people, places, and time. Through layering, collecting, and recontextualizing, they create contemplative spaces where reflection and emotion can quietly unfold.



The installation entitled *Tanışıklık*, delves into fate as a silent, invisible thread that binds what has been separated—what longs for reunion. Drawing on the symbolic potential of fragmented, once-unified objects, the work explores the echo of lost connection. Inspired by Kieslowski's 'The Double Life of Veronique', where parallel lives are unknowingly shaped by a shared force, *Tanışıklık* meditates on unseen kinships and the poetic logic of fate. At its center are two velvet-lined frames originally part of an antique drawer, once placed side by side yet divided by a pane of glass—suggesting closeness without contact. By removing them from their original context, the artist transforms them into vessels of longing. What remains is not merely a gesture of separation, but a quiet invocation of the enduring presence of connection—felt rather than seen.



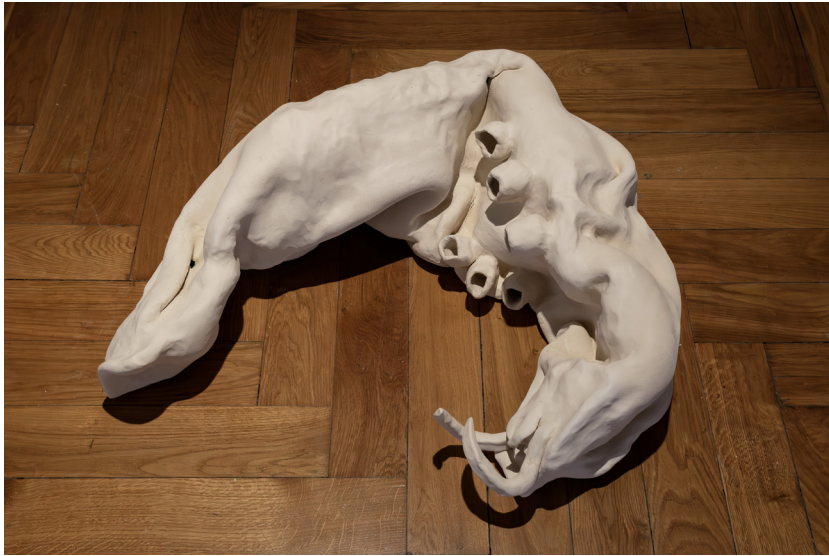
Monika
Karczmarczyk
(1990, Poland)

Monika Karczmarczyk's artistic practice, grounded in extensive research, employs various digital and performative techniques to investigate the interconnectedness between the body, objects, and architectural spaces. Drawn to institutional environments with strict regulations, such as hospitals, hospices, asylums, and prisons, Karczmarczyk shapes her work around personal memories and institutional archives. To her, these spaces serve as stages where non-normative behaviors are ritualized and localized, inhabited by marginalized individuals or those undergoing transformative transitions.



The three channeled video installation entitled *Still Point* exploring the intersection of architecture and illness, stems from a personal encounter with existential anxiety surrounding death and dying; it forms the basis for a multi-layered investigation of how architecture shapes our relationship with mortality. In *Still Point*, bandages float in an undefined space, wrapping and unwinding without revealing a body; subtly highlighting the de-humanizing conditions of the health industry. The video installation that erases the human body, forms a choreography based on specific instructions for applying the bandages. Bandages create a contemporary image of death, giving form to the invisible and culturally repressed. Within the installation, screens are placed on steel structures resembling hospital equipment or body supports, inviting the viewer to perceive the space dynamically. Through the absence of the visible body, the work gestures towards death's intangible presence, holding a light to the unseen labor and weight that death itself creates.

Still point, 2024
three-channel AV installation
steel, faux leather
loop video



Luis
Kürschner
(b. 1995,
Germany)

In his artistic practice, Luis Kürschner explores intimacy, tenderness, and desire in a time of ecological, societal, and emotional collapse. Blending science fiction with fantasies of queer evolution and biodiversity, he draws on personal memory and speculative futures. His practice, rooted in collaboration and care, builds poetic and sincere worlds where tenderness resists systems of control, and where clay, the body and its digital image form a complex web of relationships—between self and other, human and non-human, memory and matter.

The work entitled *Firefly* is a fired ceramic sculpture with a pale, unglazed surface, evoking a state between life and artifact, something fossilized in time or caught mid-transformation. The firefly, an insect that lights to connect, becomes a potent metaphor: its tiny act of self-illumination echoes the nocturnal choreography of bodies cruising urban nightscapes, exchanging glances and gestures in search of intimacy. Like these fleeting encounters, fireflies appear only in brief, flickering moments before vanishing; forming a cruising relationship. Kürschner delves into the self-consuming nature of fireflies, whose brief flashes of light embody a longing for connection and companionship. As urbanization obscures their glow, *Firefly* becomes a melancholy tribute to their disappearance—a glowing memory turned ghostly artifact. Caught between desire and the coldness of extinction, the sculpture reflects on the delicate tension between visibility and loss, connection and solitude, presence and disappearance.

Shirin
Mohammad
(b.1992, Iran)



Shirin Mohammad is a multidisciplinary artist whose practice spans multimedia installation, film, and extensive archival research, with a keen focus on the socio-political history of Iran. Her work operates at the intersection of documentary and fiction, exploring forgotten, ignored, and erased narratives that challenge dominant historical accounts. Through creating complex media ecologies, she traces geographies of displacement and “counter-memories” that disrupt the established ‘regimes of truth’ imposed by power structures across different historical moments.

A house then, a museum now; Cemetery and Pomegranate Garden is an ongoing research-based project by Shirin Mohammad investigating the internal exile in Iran. The video work documents a solitary walk through the gravel site. It navigates the viewer between past and present, aiming to rethink the history of the present and imagine possibilities for transforming the future through political and social narratives. Mohammad places moving images next to each other; which does not cohere or fuse into a seamless whole. An image fades into the background of another, interrupting but never merging. None of the visuals truly connect, they pass through each other. The audio tracks mirror this dissonance: each sound cuts into the next, creating a cacophony. *A house then, a museum now; Cemetery and Pomegranate Garden* is a mirror of a digital consciousness, in search of continuity within fragmentation and disconnection.



Leevke
Succow
(b. 1998,
Germany)
Mathilda
Augart
(b. 1993,
Germany)

Leevke Succow and Mathilda Augart's collaboration emerges from a shared interest in psychological processes, transformation, and impermanence. Succow's practice spans ceramics, photography and experimental print techniques, often drawing on myth and subconscious imagery. Augart works across ceramics, painting, and film-based installation, grounding her work in autobiographical narratives and architectural metaphors of the psyche. Their collaboration focuses on ceramics as a conceptual and material meeting point, where distinct visual languages respond to shared themes of emotional depth, and inner landscapes.

Cadavre Érigé is a joint ceramic sculpture developed through a playful yet reflective process that is inspired by the surrealist drawing game *Cadavre Exquis* which embraces the notions of chance and the subconscious, by inviting participants to create a composite image without seeing each other's contributions. Similar to the surrealist game, Succow and Augart independently created three ceramic segments of a column, allowing each other to explore the unknown boundaries of their psyche. The modular nature of the sculpture allows for shifting arrangements, echoing the ever-changing dynamics of relationships: adaptable, fluid, yet supportive. Meeting through the materiality of ceramics, Succow and Augart explore its dual nature: at once strong and structural like a column yet shaped by chance, transformation, and continuous reconfiguration.



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Theresa
Tuffner
(b. 1994,
Germany)

Teresa Tuffner's artistic practice is shaped around fluxus, emotional resonance, and the unseen forces that shape human experience. Rooted deeply in personal yet intuitively expansive understanding of transformation and metamorphoses, Tuffner creates a cross-pollination between materials and constructs cross-referential allegories on societal shifts on human needs, rituals, and spiritual concerns.

Delving not only to the consciousness of the human brain but also to the bodily part *Thamulus*, which works as a transformer between senses, the sculptural installation *Yabba - dabba doooooooo*, delves into the ambivalence and vulnerability of human emotions. The artwork that consists of three separate layers symbolizes chambers of spaces for reflection, affect, and intimacy. Tuffner posits that despite cultural emphasis on uniqueness, our inherent nature drives a search for connection, seeking comfort in familiar sensory inputs and collective instances. Through these "echo chambers" of veiled information, Tuffner aims to illuminate the hidden, making visible the symbolic spaces of meaning that resonate deeply within us.



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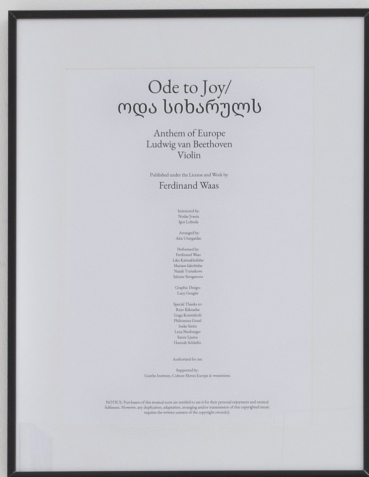
yabba - dabba doooooooo, 2025
three silk cushions reworked with felt-tip pens,
silk, ceramic paint, drawing on silk paper
60 x 43 x 42 cm

Ferdinand
Waas
(b. 1998,
Germany)

Ferdinand Waas is an artist whose practice unfolds through conversation, proximity, and shared experience. Engaging with communities and his own personal periphery, Waas formulates works in the vocabulary of the subject and context. His process draws on encounters, dialogue, acts of remembering, and varied forms of note-taking, as tools for both documentation and intervention. By retracing and storytelling of the often invisible and the unseen, Waas questions the norms and interrogates dominant standards, aiming to reframe the terms by which we understand cultural and social presence.



The project *Ode to Joy*/ოდა სიხარულს, realised in collaboration with former members of the Georgian Chamber Orchestra, Igor Loboda in Ingolstadt and Nodar Jvania in Tbilisi, as well as current students of the Tbilisi State Conservatoire and Ilia State University, draws on a history of cultural displacement and the enduring power of European symbolism. The starting point of the research was the Georgian Chamber Orchestra, originally founded in Tbilisi in 1961. During a tour of Germany in 1990, the entire orchestra, led by Liana Issakadse, decided to settle in Ingolstadt, Germany, where they continue to perform to this day under the same name. Due to the lack of employment opportunities for classically trained musicians in 1961, students and professors of the Tbilisi State Conservatoire formed a chamber orchestra as a form of resistance. Throughout its existence, the orchestra has remained true to its motto: to continue playing under any circumstances. The interest of working with the orchestra as a subject and collaborator originated from Ingolstadt being the place where Ferdinand Waas grew up and felt the presence of the orchestra throughout his childhood and teenage years. During the two-month residency in Tbilisi, Ferdinand Waas specifically investigated the historical and contemporary presence of European ideals and their expression through music, while attempting to learn violin. *Ode to Joy* / ოდა სიხარულს, reflects on the shifting political relations at and across European borders, where cultural continuity and shared histories persist in tension with national division and displacement.



Joanna
Zvonar
(b.1999,
Germany)

Joanna Zvonar, drawing on family history and autofictional literature, develops works that often take shape as layered fabrics—simultaneously holding, concealing, and revealing. Her practice spans weaving, painting, drawing, and ceramics, combining traditional techniques with experimental approaches and frequently incorporating old photographs as source material. Zvonar's work can be understood as autoethnographic research, offering a space where identity, culture, and memory intertwine with narrative elements.

The textile installation entitled *Trespassing Home* delves into Zvonar's family history by using family archives. Made of translucent polyamide, the work combines a pair of woven Turkish slippers (patiks), and an integrated black-and-white photograph depicting her family members, captured just before migrating from Turkey to Germany as so-called guest workers. Open warp threads at the bottom are tied with red wool ribbons into diamond-like patterns, referencing traditional carpet finishes. Through using family archives, Zvonar explores the relationship between memory and material symbolism, holding light to the intertwined history between Turkey and Germany within the themes of displacement, the crossing of borders, the transformation of familial spaces. *Trespassing Home* is a search of identity amidst shifting geographies, inherited narratives, and the emotional traces left behind by migration.



