

You say I have unlimited potential.

I disagree.

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unlimited potential.  
I disagree.**

*YFD | Berlin 2024*

Danilo Andrés

Elisa Jule Braun

Yuni (Hoa Yun) Chung

Abie Franklin

Pavlos Ioannides

Lukas Liese

Luka Naujoks

Marlies Pahlenberg

Leniko Sennoma

Ryke Turin

Zhiyuan Yang

**19.07–24.08.2024  
Zilberman | Berlin**

**You say I have unlimited potential.**

The first edition of YFD | Berlin is dedicated to the subject of potentiality. Derived from the Latin *potentia* (translated: ability, strength), the word describes the quality of an object or a person to have potential. Potentials are possibilities. Often existing yet unutilised possibilities or strengths awaiting realization. Within the realm of art, potentiality initially manifests itself as a driving force, a dynamic energy that drives creative exploration and innovation: In their search for new talent, gallerists and collectors weigh up the potential of emerging artists. New, unusual places and spaces for art are discovered, created and expanded. Artists explore the potentials of different materials and test the boundaries of traditional art genres. But they don't stop there; they also work with what is perceived as having no potential – the unusable, the forgotten, the overlooked – and constantly renegotiate what that means. Take, for example, Agnes Denes' *Wheatfield – A Confrontation*, for which the artist transformed a former landfill into a wheat field in the center of Manhattan, New York City. But all that glitters is not gold. At a time when concepts of potentiality are being exposed as neoliberal mental constructs of the privileged, and the dark side of self-optimization is becoming more apparent through social media, the idea of unlimited potential seems to have lost its shine. Given these ambivalent approaches, we ask: How does potential take shape when we think of the new, the different, or the unfamiliar? What potential lies in overlapping materials, media or alternative approaches that defy clear categorization? What potential do private spaces (such as galleries) have in comparison to public institutions? The title *You say I have unlimited potential. I disagree* questions, in a gesture of resistance, the presumed premise of an allegedly limitless potential that extends to different areas of life, such as work or health.

The selected artists explore the theme of potentiality through various lenses, ranging from the bodily and physical realm to the material sphere, and even to the unrealized possibilities within one's life story. Congratulations to the artists: Danilo Andrés, Elisa Jule Braun, Yuni (Hoa Yun) Chung, Abie Franklin, Pavlos Ioannides, Lukas Liese, Luka Naujoks, Marlies Pahlenberg, Leniko Sennoma, Ryke Turin, and Zhiyuan Yang.

With the Young, Fresh, Different (YFD) format, Zilberman has been promoting emerging artists at its Istanbul location since 2010, giving them the opportunity to present a work in the professional environment of a gallery through a public call for submissions. The exhibition aims to give young artists more visibility in the art scene and to open a dialogue between them and a gallery. This year, YFD will also take place at Zilberman | Berlin and Zilberman | Miami for the first time. For the Berlin edition, the artists were selected by an expert jury consisting of Gabriela Lademacher (Collector & Founder of Lademacher Consultancy), Lotte Laub (Gallery Director at Zilberman | Berlin), Catherine Nichols (Curator at Hamburger Bahnhof – Nationalgalerie der Gegenwart), Simon Wachsmuth (Artist), Christopher Weickenmeier (Curator and Research Assistant at the Kunstraum Leuphana University Lüneburg).

**I disagree.**

**Thematic brief and text  
by Lusin Reinsch**



Danilo  
Andrés



Danilo Andrés is a dancer, choreographer and visual artist based in Berlin. Andrés' work in visual, sound and performance art has always been interconnected, incorporating different media such as sculptural headdresses, costumes, photography and video. Since 2014, they have worked with various artistic institutions in Berlin, including the Akademie der Künste and Neuköllner Oper, as well as collaborating as a dancer with other choreographers such as Felix Ruckert and Okwui Okpokwasili.



*BICHO RARO*, 2023  
Video installation (two videos) in color  
with sound, 4'26"; 4'51"

In their performance art and practice, Andrés is particularly interested in the intersection of vocal techniques from punk and metal music combined with guttural singing with origins in ancient magical-ritualistic contexts, including fry scream, false chord scream, Tibetan guttural singing and mantras. Essential to them is the aspect of repetition - in the sense of the mantra - and its energetic power to make the body dance and sing at the same time. Since 2024, they have been teaching PRACTICES OF ANIMATION OF THE MATTER as a dance teacher at the Tanzquartier Wien.

The video installation *BICHO RARO* examines the world of bodybuilding - lifestyle, training routines and aesthetics - to reveal the tension between the current cult of the body and a queer perspective on the body. Contrary to all the rules, a new form of physical science fiction can develop. Inspired by body-cult worlds such as comics, post-humanism or cyberpunk, *BICHO RARO* tells of transformation and the human being as a system capable of mutation. The work is also dedicated to the study and theorization of the body, identity, representation and performance, distancing itself from references and normative forms of judgement. This ongoing research, which Danilo Andrés previously presented in the form of a queer gymnastics class, was most recently shown as a performance at the Sophiensaele as part of Tanztage Berlin 2023. In their work as an artist, performer and choreographer, Danilo Andrés explores the development of the body in a queer context.

## Elisa Jule Braun



*CALIBRATION MUM: I PREFER NOT TO*, 2023  
Projection in color with sound, 35'

Depressed robots, foolish AIs, autonomous cigarettes are the protagonists of Elisa Jule Braun's videos and installations. Their settings: urban and rural living environments, more or less structured by digital technologies. And as it is in networks, something is being transmitted: data, rituals, language, mood, movements or power, always including their interferences. Using means of visual anthropology, Braun dissects conflicts that lie in the tension between globalized capital and local reality. With unproductive machines such as vacuum cleaners, drones and trolleys brought to life, and in semi-documentary fables that sketch a Swabian science fiction, Braun's works analyze the world in a playful, conceptual way. Dialect meets dialectic, tradition meets technology, and hauntology meets hegemony.

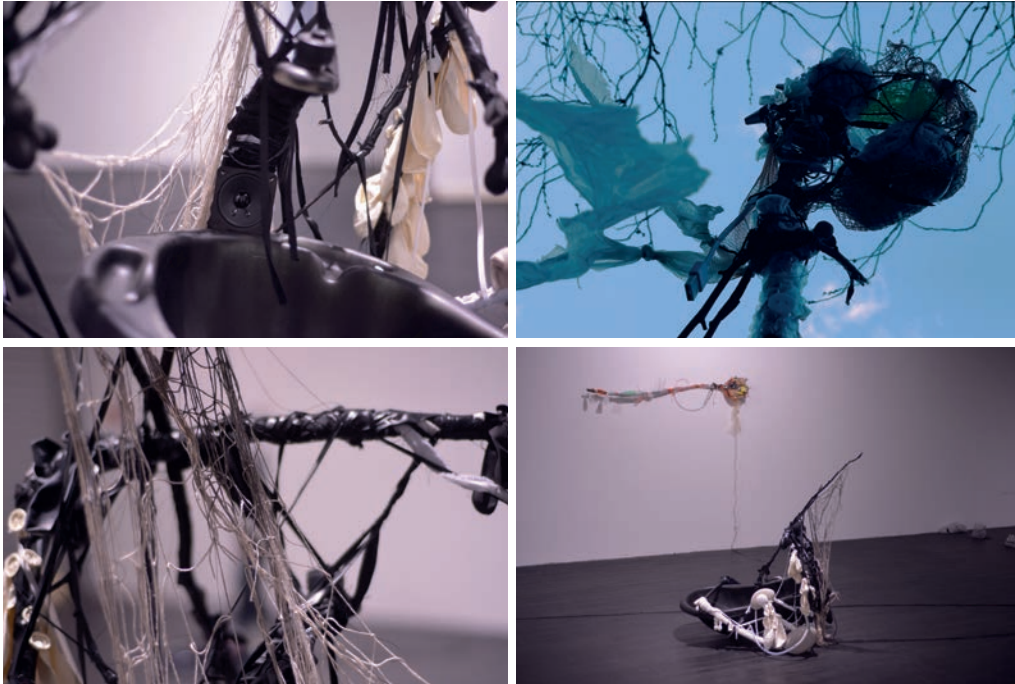
Elisa Jule Braun studied Visual Anthropology at Goldsmiths College of London and Fine Art at the Berlin University of the Arts and the School of the Art Institute of Chicago. In 2022, she received a scholarship from the Arts Foundation Baden-Württemberg and participated in the Goldrausch project for women artists. Her works and films have been recognized with awards such as the Art Prize Friedrichshafen, the main award from the Diocese of Rottenburg-Stuttgart, and the A38 Film Grant. Braun's work has been exhibited at the Institute of Contemporary Art Sofia, Kunsthalle Baden-Baden, and RASA Seoul, among others.



For the experimental documentary *CALIBRATION MUM: I PREFER NOT TO*, Elisa Jule Braun uses motion capture techniques to transfer the daily chores of a mother – such as breastfeeding, changing nappies, playing or putting to bed – to her digital avatar. This results in scenes that concentrate exclusively on the physical dimension of care-work, isolating and abstracting the movements of her body without exposing the details of her private life. In the montage, actions are fragmented and arranged sequentially, with multiple copies of the mother figure gradually joining to form a collective choreography. This approach playfully disrupts the linear flow of time, compressing the execution of tasks while maintaining real-time activity. As the workload grows, more avatars appear, prompting questions about the duration of a mother's daily labor and the number of bodies required to complete all tasks. Throughout the process of documentation and data collection, there's a continual need to recalibrate the mother figure. The resistance to this calibration process is reflected in the (mal)functionality of the avatars' body parts – a struggle echoed in the digital realm. The work challenges conventional distinctions between production and reproduction, private and public, encouraging a re-evaluation and aestheticization of mundane activities.



Yuni (Hoa Yun)  
**Chung**



*HaeBae*, 2024  
Mixed media, sculpture and video  
dimensions variable

Yuni (Hoa Yun) Chung is a Berlin-based artist, working with text, performance, object, drawing, video, and sound. Growing up in Korea - a country with a complex history of Chinese influence, Japanese colonization, truce and dictatorship - Chung felt that she needed to find a different way to talk about structure through her work.

In her practice, Chung uses metaphors to create spaces where multiple media and diverse social contexts intertwine, revealing structural violence without reproducing it. Thus, creating a metaphorical realm where everyday images are transformed into political statements. Within this space, the recurring image of night generates a spiral of time that can be felt rather than measured, opening up the space for encounter despite our differences. Similar to the narrative in her exhibited work, we can be in the same night if we close our eyes, and we can move in waves if we attune ourselves to the silence.

How do we understand silence and create rhythms within it? *Tidal Swamp* is an installation that interprets the different temporalities of film and objects as flow tide and ebb tide, creating a space of waves. One component of the ebb and flow ecosystem is *HaeBae*, an assemblage of found objects based on image research on marine life. The title of the work, *HaeBae*, is a Korean word that has two different meanings: “stomach” and “ship.” It draws on research into Korea’s tidal flats, the history of the sea, and images of water-women-silence, transforming the exhibition space into an active listening space that oscillates with the audience. The film, representing the flow tide, records a performance of objects exploring how to dance with a non-human performer, interpreting the screen as a submarine window. These waves are the artist’s attempt to translate the void, understood as silence within the structure and into our movement.



Abie Franklin's artistic practice delves into the materiality of borders and the abstraction of spatial relations. His work often focuses on overlooked environments, landscapes, phenomena, and structures. Through a deconstructivist approach, Franklin seeks to create moments that shift anthropocentric perspectives, defining what he calls AntE-Landscapes—spaces where power dynamics are envisioned through abstraction.

Born in Jerusalem in 1995, Abie Franklin was raised in Tel Aviv. Since 2015, he has been based in Berlin, where he completed his postgraduate diploma in Fine Arts from weißensee academy of art berlin (2016-2022). His studies, including assisting Professor Nader Ahriman's class (2020-2022), deepened his understanding of colonial legacies within spatial constructs and laid the foundation for his exploration of space, identity, and materiality.

In 2022, he co-founded the Solitudo Residency in Croatia, fostering artistic collaboration and dialogue. Franklin's works have been featured in publications like the Berliner Zeitung and Monopol, and exhibition publications from Kunsthalle Darmstadt and the New York Center for Book Arts. Some of his notable exhibitions include AntE-Landscapes, at ZAK Berlin (solo) DE, The Shape of a Practice at HKW Berlin, Local Heroes, Manifesta 13, Musée Regards de Provence Marseille, Insitu at Kunsthalle Darmstadt, Beyond Codex at the New York Center for Book Arts US, and seeing differently at MK Gallery, U.K.

Most recently, Franklin has begun working in the academic field as a lecturer at weißensee academy of art berlin in the painting department, on the advisory board of the New Center for Research and Practice's Israeli and Palestinian co-operative Scholarship and Exchange programme, and as a member of LABA's fellowship at Künstlerhaus Bethanien for intercultural exchange between Muslim and Jewish artists.

*tipping armsrest* is the latest piece in Franklin's series of work dealing with the abstraction of power dynamics. There is an action potential in the tipping of the chair as a symbol of the tipping point of legislative power. It works as an archetype for a narrative of liminal moments of flux. The towel is embroidered with the text "balance of power" acting as a white flag or the moment of throwing the towel in. The legs are painted with iron pigments, the seat is hand CNC'd and imbibed with coffee and self-splitting laquer.

*tipping armsrest*, 2024  
Coffee, laquer, iron pigments and  
embroidered towel on wood  
92 x 130 x 5 cm



“Growing up in Nicosia, a divided capital, my life has been marked by borders, military presence, physical and mental conditioning. My work inevitably becomes a process of healing, using abstraction as a political tool, as a way towards openness and queerness. Queerness seen as what is not yet here, as the constant search for a new reality, and as a form of resistance, resilience and potentiality.”

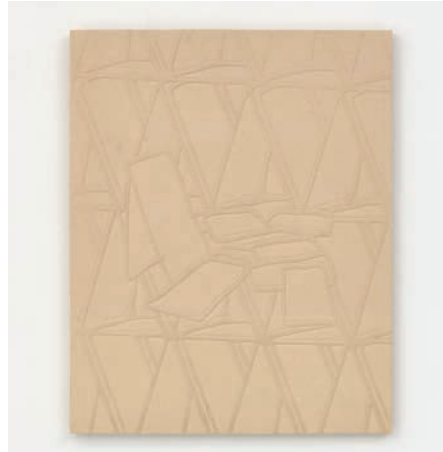
Pavlos Ioannides was born in 1995 in Nicosia, Cyprus. After two years of mandatory military service, he moved to France at the age of twenty, where, after completing a preparatory course in Fine Arts at the École Municipale des Beaux-Arts Édouard-Manet in Paris, he was enrolled at the Villa Arson School of Fine Arts in Nice, where he received his Master's degree in 2022. Since then, he has been living and working in Berlin.

Confronting visual elements from culture, history, and nature, Ioannides creates dense, two-dimensional compositions and site-specific installations. In a time abundant in material and technological possibilities, he chooses to restrict his practice to large-scale charcoal drawings on canvas, engaging his entire body for their creation, alternating between intuitive gestures and meticulous, concentrated movements. By using minimal means, he enforces on himself a focused research on material, form and meaning while creating a personal visual language that he constantly challenges and renews.

Playing with the absurdity of its title, *Watermelon Tree* is about the constant lust for and fleeing of potentiality. It is proposing an impossibility, yet it suggests for something to be imagined, a new way to be discovered, growth to take place. Working with two materials that have a long history in fine arts – charcoal and canvas, it reexamines this tradition and expands it. Drawing, traditionally used as a pre-requisite for painting, takes the central position and is elevated from where art history has put it towards a new potentiality. *Watermelon Tree* lays on the verge between figuration and abstraction. Visual depth and complexity are achieved through the accumulation and layering of forms, which are intertwined and merged. References to nature, sound, written language and symbols are exposed on the canvas, creating a dense composition that constantly deploys opposing forces – movement and stillness, lightness and heaviness, order and chaos.

*Watermelon Tree*, 2024  
Charcoal on cotton canvas  
200 x 160 cm





Lukas Liese primarily uses stone as a material. By emphasizing the presence of stone in the space, its geological properties, and its relevance to art and cultural history, Liese creates an interplay between the content and the material, adding another layer to his works. Besides classical stone sculpting tools, Liese also works with digitally controlled tools and chemicals for his sculptures and reliefs. In a process he developed, he transfers drawings and digitally created motifs into marble slabs using acid. His sculptures and installations address various social phenomena.

In his relief *Kartenhaus* (house of cards) a hand-drawn sketch transferred into the stone stands out millimeters from the surface. It depicts a hand drawing of a collapsed house of cards in front of a technical drawing of a card house structure, addressing questions about the fragility of seemingly perfect systems. On the other hand, it can also be read as a confrontation between ambition and reality and as the materialization of a self-fulfilling prophecy. For the installation *Kartenhaus* Lukas Liese used reliefs with technical drawings and hand drawings of collapsed card houses and constructed them into a house of cards within the space. Some of the panels in the installation, however, are left without drawn motifs and, like the reliefs, have only been treated with acid. This places particular emphasis on the Solnhofen Limestone, which is not only used in lithography but is also renowned for the numerous fossils found within it, such as the Archaeopteryx. The stone slabs used here contain tiny prehistoric crustaceans and plants preserved as small fossil dots. This allows Liese's works to bridge to pre-human times.

Lukas Liese was born in Munich in 1991. He has lived and worked in Berlin since 2010. He studied sculpture at the weißensee academy of art berlin and at the University of Minnesota in Minneapolis. In 2019 he graduated as a "Meisterschüler" of Prof. Else Gabriel and has been working as an artist since then. He has participated in numerous group and solo exhibitions. Among others, in the Uferhallen Berlin, Bärenzwinger Berlin, Kunstmuseum Heidenheim, Warte für Kunst in Kassel or Galerie Mazzoli Berlin. He has also curated several group exhibitions, including in the Berlin exhibition spaces Spoiler and Zentrale. For his work, he has been awarded, among others, the Deutschlandstipendium (2017), the Mart Stam Prize (2018), the Elsa Neumann Fellowship of the State of Berlin (2020), the Inside Art Fellowship of Artists Inside (2020) and the Neustart Plus Fellowship of the Stiftung Kunstfonds (2023).

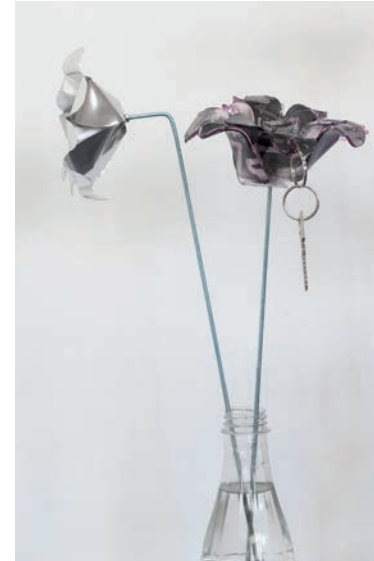
*Kartenhaus*, 2022  
Solnhofen limestone  
92 x 120 x 27 cm

*Kartenhaus*, 2024  
Solnhofen limestone relief  
50 x 40 cm



*Signatures (1) + (3)*, 2023  
Print on canvas, photo transfer, epoxy resin  
130 x 165 cm

Luka Naujoks' artistic work focuses on photography. With her own logical understanding, she traces the expanding and limiting conditions of this medium by integrating painterly and installation aspects. On a theoretical level, she deals with the opposites of collectivity and individuality, originality and reproduction, as well as transcription and transmission. The work *Signature (3+1)* is part of the ongoing series *Signatures* (since 2023). The main photographic protagonists are tags – which can be read as signatures and traces of other people and, for her, also function as a metaphor for the collective. In addition to the painterly potential of the motifs, the motivation for this exploration stems from the collaborative nature of the process, as the creation of the images would not be possible without the prior work of many others.



*Bouquet (1-6)*, 2024  
Aluminum, acrylic glass, photo transfer, epoxy resin, key, water bottle, dimensions variable

The photographs are taken from different perspectives with a camera flash that is always visible. This flash functions as her own tag, giving her the freedom to inscribe herself as a signatory both in the depicted written image and in her own visual work. Luka Naujoks transfers each of her photographs onto pre-primed canvas fabric using one or more overlapping photo transfers, which she then stretches on a stretcher frame in the traditional manner. Although she is guided by conventional questions of image structure, composition, and color selection, her constant testing and precise observation and evaluation lead to independent pictorial results. Like a classical painter, Luka Naujoks finally “varnishes” her photographic images with a layer of epoxy resin, which helps her to (re)translate a photographic appearance. Luka Naujoks understands the application of the resin, into which imponderables that leave traces are always inserted, as the actual painterly aspect of her artistic work.

Luka Naujoks, born in 1998, has been a student in the class for painting and graphics of Prof. Michael Riedel at the Academy of Fine Arts in Leipzig since 2021. She studied photography there from 2019 to 2021. She is based in Berlin. Recent exhibitions include *Rinde am Rhein* (Düsseldorf, 2024); *Spoiler* (Berlin, 2024); *Culterim Gallery* (Berlin, 2023); *PLUS* (Leipzig, 2023), *Kunsthalle Wilhelmshaven* (Wilhelmshaven, 2023), *Plast* (Leipzig, 2023); *Frappant Galerie* (Hamburg, 2022) and *Kunsthalle am Hamburger Platz* (Berlin, 2022).



Marlies Pahlenberg, born 1988 in Berlin, studied Fine Arts / Sculpture at the weißensee academy of art berlin, where she graduated as „Meisterschülerin“ under Prof. Albrecht Schäfer and Antje Engelmann.

She has received several prizes, scholarships and residencies, including Artist in Residence of the City of Vechta (2024), nomination for the Karl Schmidt-Rottluff Scholarship (2024), DAAD Scholarship in the field of Fine Arts / Design / Film at the Film at the New Media Department of the Instituto Superior de Arte, Havana, CU (2019-2020), DIP Residency - filmic work between documentary, intimacy and staging with Manuel Abramovich (2020-2022).

Her works have been shown in numerous exhibitions at Stadtvilla Vechta, Vechta (2024), Borgo Ensemble, Nuremberg (2024), 48h Neukölln (Berlin, 2024 | 2022), Schloss Biesdorf (Berlin, 2023) Alte Münze (Berlin, 2023), Galerie Schiefe Zähne (Berlin, 2022).



*Luftschloss (Castle in the air), 2021*  
Film in black and white with sound,  
4K, 33' 46"

With her performative short films, Marlies Pahlenberg invites viewers to ponder the question, “What if...?”. Using urban spaces as her stage, she orchestrates everyday situations with unknown individuals who embody prescribed roles or act out scenes. She deliberately seeks out encounters with those who are often “invisible” in our society. The pub-goer, the lonely person, the taxi driver, the person with dementia, the street vendor, and the dying are not actors. Their involvement brings forth a truth and vulnerability that the artist finds deeply valuable.

Beyond these personal encounters, Pahlenberg consistently addresses social issues such as the transformation of social and family relationships, childhood and the childlike, memory, heritage, and identity. Working with amateur actors, role-playing, and blending staged and documentary elements are central to her artistic practice.

The film shows a walk through all the rooms of a Berlin apartment shortly before its eviction: a few days before moving out, Christoph talks about the plans and projects he once had for these rooms, but never realized. He creates fantasy worlds and buildings of ideas. What is the potential if it is not realized? Since his electricity has already been cut off, it gets darker and darker during the filming - until he is standing in the darkness. But you can still hear Christoph's voice. The remaining time in the apartment is running out, and the dreams that came out of thin air quietly vanish again.





*Tagträume (Daydreams)*, 2024  
16mm and super 16mm analog film,  
installation, 2 film reels, 6'04"

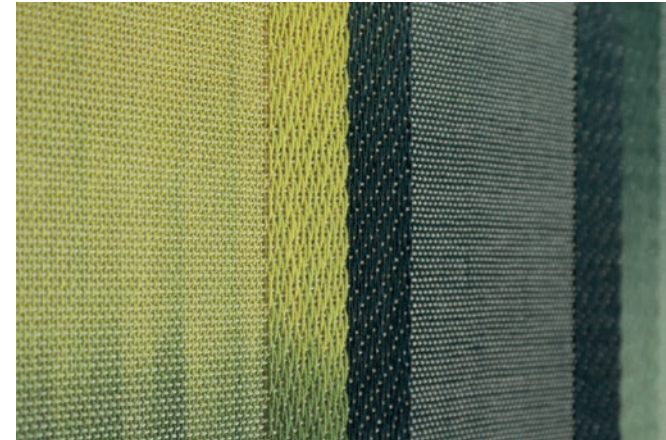
Leniko Sennoma's work explores the boundary between reality and dream. With a focus on social justice and intersectional feminism, they combine lucid dreaming techniques and archetypal symbolism to challenge the status quo of the neoliberal information society. Their art is an ongoing search for possibilities of collective liberation, the dismantling of systemic oppression and the creation of political collaboration. Developing an audiovisual metaphorical language that works with the synchronicity of image, sound and material aesthetics, they create hypnotic environments that are at once gentle and uncanny. Influenced by their studies in epistemology, theoretical, feminist, analytical philosophy and film theory, their works play with the viewer's consciousness, generating a wide range of associations, emotions and contrasts.

The analog film installation questions the idea of boundless potential and demonstrates how systemic structures and social power dynamics restrict individual development. The film incorporates motifs from various folklores such as Little Red Riding Hood, Vasilisa the Beautiful, and Onryō. The core message in each story deals with the handling of sexual violence and the quest for justice. These mythologies are intertwined with archetypal symbols embodying knowledge, truth, and community. The artwork becomes a medium for communicating implicit and inherited knowledge, while leaving room for new interpretations. This intentional fusion acts as a catalyst for activating a collective subconscious and paves the way for dualistic\* interpretations, navigating the complex interplay of justice, gender, and collective liberation. Through the surrounding installation of fixed and moving projections, the spectator becomes immersed in a dreamlike atmosphere where there is no more definite direction of reading, beginning, nor end. It aims to offer a critical perspective on the normative portrayal of individual possibilities for resistance in relation to sexual violence and conveys a sense of collectivity.

The analog film material is part of the feature film *Eyes Without Gaze* (in post-production), depicting a part of the dreams of its protagonist.

Leniko Sennoma completed their studies in Fine Arts, Philosophy, and Pedagogy at University of the Arts Berlin/FU Berlin (2020) earning a Bachelor of Arts degree, and finished their Master („Meisterschüler:in“) in Fine Arts at University of the Arts Berlin (2024). For their feature film debut *Eyes Without Gaze* (in post-production) Sennoma received Experimental Film Funding from MBB (2022), and funding for the KKWV (2023). Sennoma's video-/installations and short films have been shown in numerous galleries, museums, and festivals across continents, including Galerie Nord | Kunstverein Tiergarten (Berlin, Germany), Gallery 062 (Chicago, USA), Gallery SA-KURA (Nagoya, Japan), Inflamável Film Festival (Santa Caterina, Brazil) and Internationale Kurzfilmtage Oberhausen (Oberhausen, Germany).

\*The coexistence or integration of seemingly opposing or contrasting elements within a unified whole.



*becoming*, 2024  
Dyed cotton thread,  
wooden stretcher frame  
80 x 60 cm

Ryke Turin is an artist working at the intersection of textile art and painting. She was born in Bernau near Berlin in 1990 and studied fashion design at the weißensee academy of art berlin, graduating with a BA (2017) and MA (2019). During a semester abroad (PROMOS scholarship) at NSCAD (Nova Scotia College of Art and Design, Halifax, Canada) she learned the craft of weaving, which has since played an increasingly important role in her artistic work. In the field of fashion design, she was already working with the variety of textile surfaces and exploring them through manipulation. After completing her studies, the artist moved away from fashion and has since sought to decouple the textile fabric from its intended purpose and make visible the highly complex architecture underlying it, along with its cultural values. In her works, the artist first paints and dyes the threads and then weaves them on the loom. This results in almost object-like, textile color and surface studies.

The work *becoming* combines various weaving techniques with the aim of exploring the potential of fabric as an artistic medium and highlighting its complexity. The focus is on the effects of color and texture. The textile surface is partially composed of different types of weave (canvas and satin). In a plain weave, the warp and weft threads (longitudinal and transverse) cross alternately, and when two different colors are used, they mix in equal proportions and together optically form the corresponding color (e.g., blue plus yellow equals green). In a satin weave, the warp threads are more visible and are less often “interrupted” by the weft, so there is less mixing of the two colors and the color of the warp threads is dominant. This is the central idea of the work: the structure has a great influence on the colors, creating a field of tension between the elements. Turin refers to the multi-layered effect of these elements (technique/structure, color, material) as architecture, similar to a scaffolding. In *becoming*, this architecture becomes visible not least through the textural planes that slide into the space and stand out from one another. The planes are not just surfaces, but almost sculptural pictorial elements whose dimensions change with the angle of view. The strict, rational mathematics of the fabric is contrasted with its inherent, deep emotionality through painterly, blurred color changes.





*Graduation Speech, 2024*  
Single-channel video with  
sound, 9' 49"

**I was graduating from SAIC. My father walked to the stage of commencement for me. Besides, he performed a gallery talk spontaneously. 2017**

My mother reported she saw a drunk parent put a glass of wine on another student's sculpture in the MFA show. 2017

**I went to Skowhegan. It turned out to be my best summer so far. Endless life-changing lessons and gossips. 2017**

I moved to New York with two luggages. My first bedroom was \$550/month. Anti gentrification! 2017

**Living as an artist in real life. I worked three jobs: Bubble tea barista, warehouse packer for an Amazon independent seller, intern at a non-profit art organization. I participated in three residencies: The Studios at Mass MoCA, Vermont Studio Center, Atlantic Center for the Arts.**

Residencies were good places for stress eating. 2018

**Freewriting became my morning routine. 2018**

Living as a New York artist in a privileged way: Making art in Wall Street businessmen's abandoned office, no profits. LMCC workspace offered me a nine-month free studio. 2018

**My application for the O1 Visa was approved. 2018**

I moved into a new apartment. Finally settling down in New York. 2018

**I extended my first solo show to a two-person exhibition. My collaborator was Sandra Harvey.**

**A.I.R. Gallery was the perfect venue for the project. 2019**

I stopped updating social media. 2019

**I went back to China again, realized that I had become a stranger in my hometown. My fantasy of a nation is fluid based on my limited living experience in the land. 2019**

Panic attacks scared me very much. 2019

**I had another two-person show in Shirley Fiterman Art Center at BMCC with Dennis Oppenheim.**

I was very proud, and the exhibition was ideal for me in many ways. 2019

**I was finally hired legally, and my hourly pay was raised 144%, from \$9/hour to \$22/hour. 2020**

I added two new nightmares to my anxiety lists: Losing the job and getting COVID. 2020

**Slowly getting my artist's passion back, I started sending people a postcard every month, and the whole activity would last for a year. 2020**

I found my sustainable strategy of being an artist, taking more responsibility for my day job, spending a half-day a week volunteering, and waiting for as many sunsets as I could. 2020

**At the beginning of this year, I planned to try something new. I failed to study German and psychology but learned to be happier. 2020**

I asked for a raise successfully. My only two other co-workers and I unionized after two bottles of whiskey. 2021

**I finally received offer letters from Credit One Platinum, Capital One Quicksilver, BOA Customized Cash Reward, and Chase Freedom. 2021**

I left the Dollarstates and came to the Eurozone. 2021

**I fell in love with many artists at Jan Van Eyck Academie. 2021**

I started to make art again. 2021

**I started a romantic relationship with another artist at the residency and continued it in real life. 2022**

I achieved my dream of checking Europe's most important art exhibitions: Documenta and Venice Biennale. I liked the former but disliked the latter. 2022

**I finally took a good rest. Productivity is a false proposition that artists themselves should determine. 2022**

I moved to Berlin regardless of the warning of "being too late." I wondered how long it would feel at home. 2022

**I carried the anxiety around, and my imagination of being an artist had been constantly remodeled, depending on the different living circumstances. 2022**

I was rejected for art funding and tried to figure out how to survive again. Living in a new country with a new type of immigrant visa did not make the task easier. 2023

**I could not see Berlin, the "art world," the "West," the "humanity" with much optimism anymore. 2023**

Looking for a day job suddenly gifted me a moment of "security" and "autonomy" in producing art. 2023

**I heard people say, "Where else can I go?" more than they asked, "How long have you been here?". 2023**

I saw some old friends post photos of them celebrating New Year's Eve and their wishes for 2024 on social media.

**We live in such a distanced reality from each other. 2023**



## Imprint

### Young Fresh Different | Berlin

Young Fresh Different is a format for emerging artists that Zilberman launched in Istanbul in 2010. The first edition's theme *You say I have unlimited potential. I disagree* is conceived by Lusin Reinsch.

19.07–24.08.2024  
Zilberman | Berlin

#### Selection Committee

Gabriela Lademacher, Lotte Laub, Catherine Nichols, Simon Wachsmuth,  
Christopher Weickenmeier

#### Exhibition management

Lusin Reinsch

#### Texts

Lusin Reinsch, Danilo Andrés, Elisa Jule Braun, Yuni (Hoa Yun) Chung, Abie Franklin, Pavlos Ioannides, Lukas Liese, Luka Naujoks, Marlies Pahlenberg, Leniko Sennoma, Ryke Turin, Zhiyuan Yang

#### Proofreading

Lotte Laub, Lusin Reinsch

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