

»The Formally Addressed Daughter. My Total Deconstruction of an Armenian Family«

Beatrice Moumdjian

GW

22.05.2026 until **09.08.2026**
Curated by **Eylem Sengezer**

Beatrice Moumdjian's artistic practice unfolds within a dynamic realm of memory, mediality and historical context. The starting point of the exhibition "Die gesiezte Tochter. My Total Deconstruction of an Armenian Family" is both a biographical archive of images and a blank space.

For many years, the artist's mother kept central aspects of Moumdjian's identity secret. However, this silence does not seem to be merely a personal choice, but rather an expression of trauma and shame which has been passed down through the generations.

The artistic work takes its cue from exactly this fracture. It becomes a means to come to terms with a fragmented, partially transmitted history and checks on all these gaps in knowledge which have been created through silence.

Among the thousands of family photographs which have been gifted to her by her mother, the artist selected roughly 150. The rest was radically disposed of. This process of densification is key to her artistic approach, in that it is less focused on conserving than on continued transformation, an act of self empowerment. By re-arranging the material Moumdjian decides on how this story is being read, written and re-contextualised.

Since about 2017 Moumdjian has been working systematically with this remaining collection. She does not view the photographs as finished documents, but rather as a dynamic reservoir which can be dissected, amplified and re-arranged in order to give rise to multi-layered narratives.

Single details of the pictures are isolated, studied and put together in new textual and visual contexts. Alongside the creation of an inventory, the main artistic method is the conversion of pictorial details into three-dimensional objects. Images of hair, table lamps, glasses, wallpaper, body parts, toys or pieces of furniture are transposed into a physical form - sometimes to true scale, sometimes intentionally under- or oversized.

Moumdjian prints these motifs and mounts them to Kapa boards, cuts them out and thus develops a mobile "inventory". Those visual particles, arranged within the exhibition space, bring forth new constellations, oscillating between personal memory and historical reconstruction attempting to reveal a history that is accessible only in fragments. In doing so, Moumdjian recounts the history of her family, from the early 20th century until the early 2000s: starting with the Armenian genocide to the escape from the Ottoman empire to tsarist Bulgaria, up to the migration into the GDR and the move to East Berlin in the post-reunification era.

Her artistic work bridges not only time and space, but also biographical gaps, different social structures as well as geopolitical transition phases - along with the stories of violence inscribed in them.

The artist intervenes in both private and public realms of remembrance as well as in historical contexts, such as the German Second Reich's involvement in the Armenian genocide in the Ottoman empire through military cooperation and weapons supplies.

Moumdjian carries her photo objects to historical and contemporary sites of arms production, such as the factory in the neighbourhood of Wedding where Rheinmetall Waffe Munition GmbH has been producing artillery ammunition since the beginning of this year. These spatial and temporal layers bring continuities and contemporary political developments into sharp view. This phenomenon is also evident in the contested culture of remembrance within Germany's diverse society. The discordance between the recognition of the genocide in Germany through a Bundestag resolution in 2016 and the ongoing denial of the event by Turkey is indicative of the clash between historical experiences and national narratives that are also reproduced in Germany.

Against the backdrop, this practice offers a counter-reading: it juxtaposes official and private images and inspects its implicit veracity. Moumdjian's approach follows a logic reminiscent of forensic or archaeological practices: fragments are gathered, classified, examined and interpreted anew. Here, memory is not a stable concept, but a process marked by gaps, shifts and subsequent corrections. Memory becomes tangible as a mode of approximation, fully aware of its own constructed nature.

With this in mind, Moumdjian understands her artistic practice as a "total deconstruction" not only of her own family history, but of family and history in general. They don't appear as self-contained units, but are broken down into their constituent parts: objects, stories, projections and ruptures.

By uncovering the seeming coherence of history, the conditions that shape identity are being revealed, including external attributions, traumas and political entanglements which mark social and family structures.

Simultaneously, deconstruction becomes an act of appropriation, of a type of repair - not to smooth over and reconcile, but to consciously engage with ruptures in an attempt to reclaim and widen the scope of action.

Biography of Beatrice Moumdjian

Beatrice deals with cultural continuities and their ruptures, borrowing from bureaucratic and archaeological methods, with reference to her origins in Eurasia – the Balkan and the so-called "Orient". She was born 1986 in socialist Sofia, Bulgaria into her mother's Armenian family and in 1994 obtained German citizenship in the former East Berlin using a birth certificate secured through a bribe to the Bulgarian national intelligence service DS. Her practice is intersectional, shaped by her own complex experiences of racialization and multi-marginalization.

Exhibitions at institutions like nGbK Berlin (2019), Museum of Fine Arts Leipzig (2019, 2025), Kassel Documentary and Video Festival (2018), KO-OP Gallery (2022), Goethe Institut Montréal (2021), Škuc Gallery (2024), Noorderlicht International Photo Festival (2021), Kunstsammlungen Chemnitz (2020), Künstler:innenhaus Lauenburg (2025), Rencontres Arles (2023).

Scholarships and awards from institutions such as Stiftung Kunstfonds, Academy of Fine Arts Leipzig, Berlin Cultural Senate, KdFs, Dior, Lotto Brandenburg, Panoràmic, Culture Moves Europe.

Founding and '22-'24 board member of Resonanzraum Erzgebirge e.V., 2022, co-founding and since co-direction of artistic research program "ost in space".

Education 2013-20 at the art academies in The Hague (NL), Weimar and Leipzig (DE). Diplom in 2020 in Media Art/ expanded cinema, 2022-25 Meisterschülerin (honors postgrad degree) in Photography at the Academy of Fine Arts Leipzig.

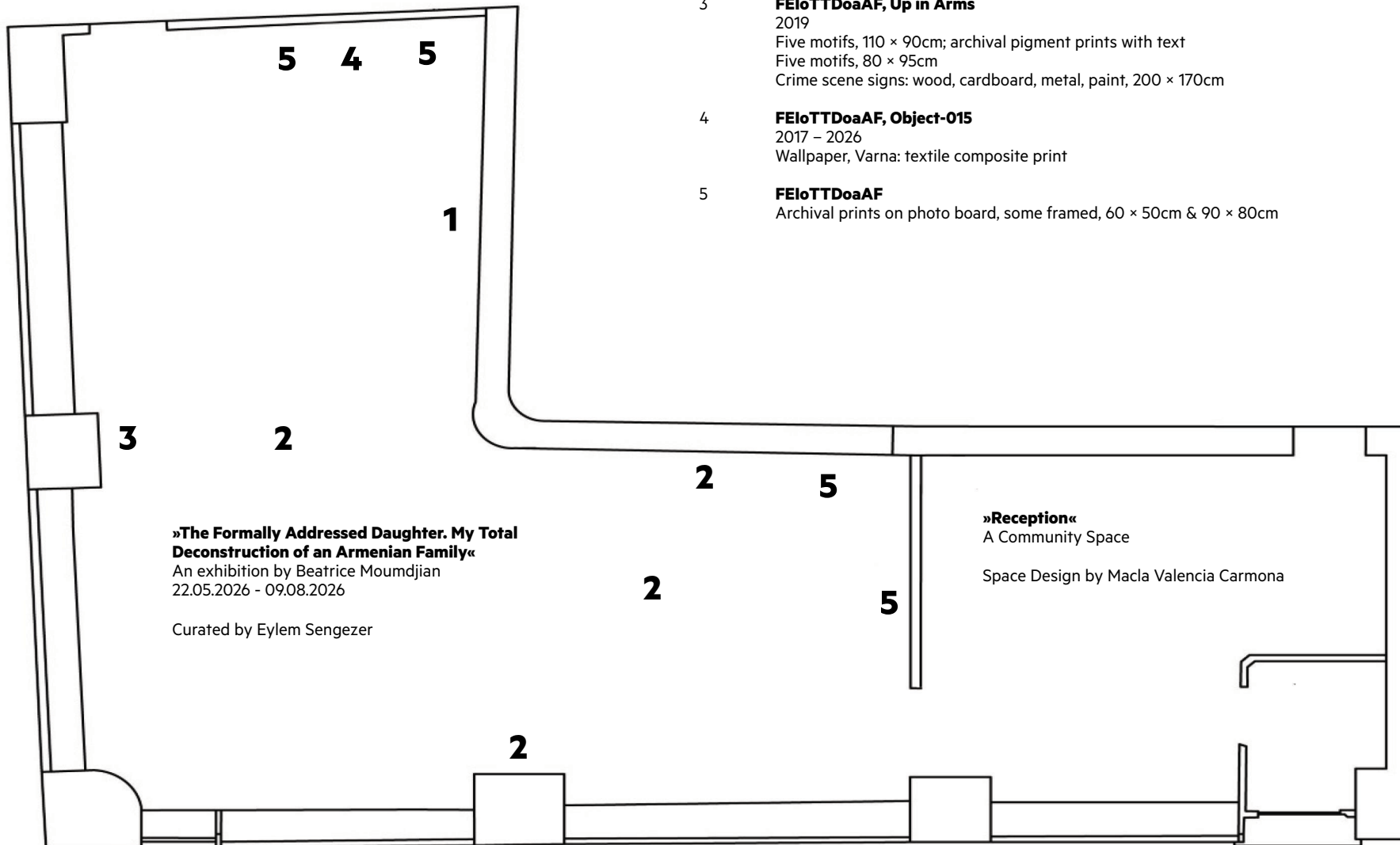
Beatrice has also exhibited under the name Beatrice Peter (BP) Schuett.

Biography of the curator

Eylem Sengezer studied modern German literature, art history, and film studies in Berlin and Rome. Since May 2024, she has been working for the Department of Art, Culture, and History at the Mitte District Office. There, she heads the Contemporary Art Division and the municipal galleries in Mitte. She previously worked for Diversity Arts Culture (2018-2024), advising Berlin cultural institutions on diversity and art. At the Haus der Kulturen der Welt (2009-2018), she was responsible for various exhibition and discourse projects as a research and project coordinator, most recently "Neolithic Childhood" (2018).

As a freelance curator, she co-curated numerous exhibitions, online projects, and discourse events at venues including nGbK, the Goethe-Institut Mexico City, and Kunstraum Kreuzberg, as well as accompanying publications and essays. A one-year working scholarship and a residency at the Goethe-Institut took her to Mexico City and Naples. Her curatorial interests lie at the intersection of memory and urban culture, migration, and diversity. From 2021-2024, she was a member of the nGbK's executive committee. She is also a trained mediator.

- 1 **Forensic Excavations Inventory or The Total Deconstruction of an Armenian Family**
2017 – 2026
100+ semi-gloss archival prints, 22 × 33cm;
24+ self-made inclined shelves, adaptable, each shelf 35.5 × 160 × 0.8cm
- 2 **Forensic Excavations Inventory or The Total Deconstruction of an Armenian Family**
2019 – 2026
200+ hand-cut objects made of synthetic material, with mounted archival pigment print, various sizes
- 3 **FEloTTDoaAF, Up in Arms**
2019
Five motifs, 110 × 90cm; archival pigment prints with text
Five motifs, 80 × 95cm
Crime scene signs: wood, cardboard, metal, paint, 200 × 170cm
- 4 **FEloTTDoaAF, Object-015**
2017 – 2026
Wallpaper, Varna: textile composite print
- 5 **FEloTTDoaAF**
Archival prints on photo board, some framed, 60 × 50cm & 90 × 80cm



»Reception« A Community Space

GW

Space Design by Macla Valencia Carmona

With **»Reception« – A Community Space**, Galerie Wedding is continuing to develop its outreach program in 2026. As a physical space, the Community Space sees itself as a dialogical meeting place between art, neighborhood, and urban reality – a third place that invites visitors and interested parties to linger. The space will be activated over the coming months with a changing program: screenings, radio broadcasts, concerts, workshops, and educational formats invite active participation, exchange, and shared learning. The focus is thus on presence and co-creation and an approach that understands art as a social and memory-political practice – together with and for the neighborhood.

The program will be announced on our website, social media, and in upcoming newsletters.

Opening with “Atafrava”

13.03.2026, 7 pm

For the opening of our new community space, we welcome “Atafrava,” a genre-fluid, Afro-diasporic trio from Weimar, consisting of Adama, Valerie, and Tara. Born out of their shared love of Afrobeats, the three friends founded their band in 2023. In their hybrid set, they combine DJ art with live elements such as vocals, saxophone, and viola.

Biography of Macla Valencia Carmona

Macla is a social and product designer from Medellín, Colombia, currently living in Hamburg. Her practice is characterized by translating people's needs and stories into objects and spaces. Her focus is on empathy and sustainability—both ecological and social—with the guiding question: What could spaces and contexts look like if they were designed for everyone? This attitude shapes projects such as “Period. Hamburg” and her bachelor's thesis “Proactive Design in the Context of Homelessness.” Care—in work, in collaboration, in life—is her way of getting involved. She understands design as something that has its strongest impact when it is created collaboratively.

Galerie Wedding - Raum für zeitgenössische Kunst

Galerie Wedding is a facility of the Department of Art, Culture and History at the District Office of Mitte, Berlin.

Opening Hours

Monday – Sunday, 10 am – 6 pm
The gallery is wheelchair accessible.
Admission is free.

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