

Through artistic and curatorial case studies, this research and exhibition project investigates the »Nachwende« (»post-unification«)-the 1990s, a time period initially assumed to be a transitional phase. The project explores how artists adapted their working methods to the new situation after 1990, which methods and motifs became illegible in this »East-West« clash of art concepts and systems, and how these are being taken up again by younger generations. The exhibition is devoted to East German artists' ulary, a search that continues-in a »Nachwende« period understood in

Indications of this continuing »Nachwende« can be found in the ways East German artists categorise themselves: exemplified by their self-identification as first, second, third generation artists linked works can be seen as prompts or in their ironic self-designations as Ossi, ex-Ossi, or Wossi, as well as by distinctions such as transfer, exile, and quota East Germans (Yana Milev). These self-categorisations have recently broadened to include comparisons of East German and migrant experiences (Naika Foroutan) and have been rendered more complex by the description of East Germans as inherently heterogeneous (Peggy Piesche, among others).

In this process of self-determination, also experienced and mediated by artists, recurring methods can be identified over the last three decades: the use of biographical references, recourse to private archives and work inventories of the artists' own families, and the use of documents from state surveillance as now publicly accessibleif not always unproblematic-sources. Such assertions of the artistic self are often preceded by various experiences of overwriting: through the deliberate destruction and non-recording of works, through their devaluation into mere historical artefacts, through the dissolution of archives and the disappearance of works into storage. Artists have also appropriated this kind of overwriting as a techniquethe invention of fictitious or individual sources or by transferring these methods into their own artistic practices.

#### Case studies

Over the course of the two-year project, eight thematic case studies emerged, their foci and titles distilled through processes of collaborative research. From these case studies, seven are assigned to one exhibition week each: »Paradies Leerstand« [Paradise vacancy] (16-22 Sept), »Muttiland Revisited« (23-29 Sept), »Marlboro Man« (30 Sept-6 Oct), »Stasisauna« (7-13 Oct), »Depot Bilderstau« [Depot image backlog] (14-20 Oct), »Wessiwerdung« [Becoming Wessi] (21-27 Oct) »Ossiwerdung« [Becoming Ossi] (28 Oct-7 Nov).

As an additional case study spanning several weeks, the exhibition focuses on the institutional history of the nGbK

itself-in its (not entirely conflict-free) pioneering role as a mediator between West German and East German art: a survey of all exhibitions related to the GDR since the nGbK's founding in 1969 highlights the shifting areas of encounter. Developed by Anna Voswinckel in collaboration with Beatrice E. Stammer, a documentation of the nGbK exhibition Außerhalb von Mittendrin [Outside of Centre] (1991), an interdisciplinary exhibition, film, literature, music, and theatre project that offered a feminist perspective search for a new and distinctive vocab- on the Nachwende, circulates through the exhibition.

the broader sense to extend to this day. Without claiming to map or depict the art of the Nachwende in its entirety, the case studies point to an ongoing search for a new and distinct language, as well as for new images and methods. Constellations of thematically for a conversation about artistic practices of the last decades.

#### Nachwende-Klappe

The exhibition scenography »Nachwende-Klappe« developed by Suse Weber (\*1970, Leipzig) is an emblem atic methodological landscape that explicitly *unfolds* certain recurring discourses and metaphors from the art field from 1990 onwards. It refers, for example, to the 1990s art-theoretical debates on the »white cube« versus the »black box« as a fundamental feature distinguishing between the presentation of Eastern and Western European art, to green-screen technology as a commonly used tool for the exchange of figures and backgrounds, or to the frequent obliteration of GDR history in cultural spaces and institutions.

Suse Weber's opening up of her own

work archive, prepared expressly for the exhibition, to be pasted over, renders the »Nachwende-Klappe« a space of a deliberately chosen practice of overwriting. Intended as a countermethodology, this scenography activates a series of movements by means of which the exhibition transforms itself over the seven weeks. The works are initially situated in a storage depot, from which they are taken and placed in the exhibition space either as temporary hangs or as permanent paste-overs as part of the week-long case studies. The active use of individual »Klappen« (»flaps«) as working spaces for two new productions refers to artistic practices of the »Zweiten Öffentlichkeit in der späten DDR« (»Second public sphere of the late GDR«) (Angelika Richter), which did away with the separation between working space and exhibition space. The derivation of the »Nachwende-Klappe«, is expounded in a video by Suse Weber accessible via the blog nachwendefallstudien.de.

Financed by



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Fri Oranienstraße 25 12:00-20:00 10999 Berlin

Please refer to our website www.ngbk.de for the latest information on programme and accessibility of our exhibition space.



16 Sept-7 Nov 2021

neue Gesellschaft für bildende Kunst

Case studies and contributions by:

**Bakri Bakhit** Tina Bara Nadja Buttendorf Can Candan Yvon Chabrowski Harun Farocki Rainer Görß & **Ania Rudolph** Jörg Herold **Bernd Hiepe Margret Hoppe Susanne Huth** Wilhelm Klotzek & **Peter Woelck** Silke Koch **Eric Meier** Minh Duc Pham

Andrea Pichl **David Polzin** Sabine Reinfeld Sophie Reinhold **Elske Rosenfeld** Tucké Royale Wolfgang H Scholz Gabriele Stötzer **Achim Valbracht** Anna Voswinckel & Beatrice E. Stammer **Suse Weber Anna Zett &** Hermann Heisig

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nGbK project group: Bakri Bakhit, Elske Rosenfeld, Wolfgang H Scholz, Anna Voswinckel, Suse Weber

#### **Paradies** Leerstand

The case study »Paradies Leerstand« [Paradise Vacancy] refers simultaneously to the openness to interpretation, spatially and politically, of the post-unification as well as to the misunderstandings and disappointments that marked this period. While some were able to radically appropriate the free spaces of the East in the early 1990s, these same landscapes were places of loss of their own past and possible futures for many others. »Paradise« here refers to the hopes and expectations that the revolutionary upheaval of 1989/90 opened up, and to those aspects that did not come to fruition with the rapid accession of the GDR to the jurisdiction of the German Federal Constitution.

The two films AUSSICHT der DeutschenDeutschen [Prospects of the GermanGermans] by Mona Setter and Frauen sind keine Männer [Women are not men] by Sibylle Tiedemann, produced for the nGbK exhibition project Außerhalb von Mittendrin (1991), are testimonies to disillusionment: through interviews, female artists and cultural workers from the East declare their non-consent to the »reunification«

The vacant space in East Berlin, which West German and international artists and activists believed they had discovered, was made possible and then maintained as open by activists from, among others, the GDR citizens' movements, as Annette Maechtel writes in her book Das Temporäre politisch denken. Raumproduktion im Berlin der frühen 1990er Jahre [Thinking the temporary politically. Space production in Berlin in the early 1990s] (2020). A selection of the photographs used in her research is incorporated into the »Nachwende-Klappe«, appearing as overwritings. Susanne Huth's (\*1972, Magdeburg) photographs of entranceways of Magdeburg's former cinemas from 2005 show the commercial use of shuttered cultural spaces in the wake of market-oriented urban development in East Germany after 1990. The eponymous cinema »Gloria« where the artist saw her most formative films as a child and teenager, was taken over by a West German supermarket chain after years of vacancy.

- 1 Susanne Huth, Gloria, 2005, 7 analog C-Prints, 40 × 50 cm, and overwriting in the »Nachwende Klappe«, Gloria (detail), 2005/2021
- 2 Anna Voswinckel, reproductions from exhibition catalog Außerhalb von Mittendrin, nGbK 1991, 17 direct prints on cardboard, 2021 Documentation of works by Magdalena Jetelová (e.)TWIN gabriel, Konstanze Göbel, Sabine Grzimek, Angela Hampel, Anneliese Hoge, Sabine Herrmann, Ramona Köppel-Welsh, Brigitte Kowanz, Fine Kwiatkowski, Cornelia Schleime, Gundula Schulze, Erika Stürmer-Alex, Doris Ziegler, exhibition catalogue concept: Beatrice E.
- 3 Film program Außerhalb von Mittendrin: Mona Setter, AUSSICHT der DeutschenDeutschen, 1991 57 min, with: Bärbel Bohley, Ina Merkel, Gabriele Kachold (Stötzer), Julia Kunert, Angela Hampel, Christine Reumschüssel, Ramona Köppel-Welsh, Else Gabriel, Neuer Berliner Damenchor. Sibylle Tiedemann, Frauen sind keine Männer, 1991, 30 min, with: Heide Bartholomäus, Susanne Böwe, Uschi Brüning, Susanne Ehrhardt, Conny Hege, Ellen Hünigen, Twin (Else) Gabriel, Amina Gusner, Anette Jahns, Dorothee Kretschmann, Antje Ladstätter, Maike Nowak, Bettina Otto, Ernst Ludwig Petrowsky, Gina Pietsch, Anette Schlünz, Britta Schwarz, Angelika Waller, Hanne Wandtke
- 4 Annette Maechtel, Das Temporäre politisch denken, 2020, P. 444-445, Fig. 28: Sabine Hornig, Blick aus dem WMF-Haus zum Potsdamer Platz [View from the WMF building onto Potsdamer Platzl, ca. 1990/91, Fig. 29; photographic documentation by Jurino Reetz: Berlin-Mitte Museum/Bezirksamt Mitte - Berlin, as overwriting in the »Nachwende-Klappe«, 2021

Muttiland Revisited

Sabine Reinfeld (\*1976, Leipzig) is producing the performance Miss DDR (2021) as part of her case study »Muttiland Revisited«. The starting point is the theatre production Deutschland einig Muttiland, which was performed by Gina Pietsch and Heide Bartholomäus in 1991 as part of the nGbK exhibition Außerhalb von Mittendrin, Video documentation of the two performers' rehearsal processes from that time can be seen simultaneously in the exhibition space. In her performance, Reinfeld uses her own body as a projection surface to create the avatar Miss DDR, clad in a skin-tight pink suit with comic-style nail art claws and a cape made of recycled GDR synthetic curtains. This avatar will be assisted by an Al-controlled voice assistant as a contemporaneous stage partner. With her virtual counterpart, Miss DDR attempts to discuss her perceptions of the theatre production of the time and the discourses it addressed-on women in society from the German Empire to reunified Germany after 1990to relate these to the present day and to develop emerging utopias. Her own biographical memories are also incorporated into the work alongside the fictional narratives. The result is a medley from the repertoire of Deutschland einig Muttiland, interwoven with other sources such as Bertold Brecht's poem Alles wandelt sich

5 Sabine Reinfeld, Miss DDR, video production und costume, 2021

[Everything changes] or the wording of

Paragraph 218, an 1871 law which made

West German version of which, in 1990,

abortion a punishable crime, the later

was supposed to replace the more

liberal East German version.

Research material: Deutschland einig Muttiland, theatre production by Gina Pietsch and Heide Bartholomäus, performed as part of the nGbK exhibition project Außerhalb von Mittendrin 1991 Other participants: Dietrich Petzold (Violin), Frank Petzold (Piano), Henry-Martin Klemt (Script) Klaus Fiedler/Klaus Tews (Direction). Rehearsal recording by Sibylle Tiedemann, VHS transferred to DVD, 53 min

Week 3, 30 Sept-6 Okt

### Marlboro Man

The case study »Marlboro Man« interrogates embodiments of East German masculinities and looks at how they were described and (de)constructed artistically before and after 1989. In an experimental video from 1988 Kentaur [Centaur] the Erfurt artist Gabriele Stötzer (\*1953, Emleben) turns the patriarchal tables, lustfully objectifying male bodies and sexuality with the lens of her camera. Her gaze glides over men's faces, men's bodies and the flanks of sturdy horses.

Bernd Hiepe (\*1955, Erfurt) in a photographic Kammerspiel [Chamber play] (1985) documents his attempt to reenact scenes from his time in prison in a cell-like room with three young men, well-known punks from Erfurt. Even in this artificially constructed confinement, the encounters quickly escalate, even leading to scuffles. Wolfgang H Scholz's (\*1958, Dresden) Body Building observes a group of men as they work on their bodies. Using homemade

devices, they model themselves into

muscle machines, in defiance of GDRstate notions of socialist masculinity

and body culture. The t-shirt Pitbull Mosambik, shown in the exhibition in a photo from the private archive of Bakri Bakhit (\*1974) Munich), refers to self-empowerment and self-defense strategies of black East Germans after 1990.

Thirty years later, the body of a young white man in Eric Meier's (\*1989, East Berlin) video work W lingers ambivalently between vulnerability and aggression, while Tucké Royale's (\*1984, Quedlinburg) poem MANN EY articulates a diasporic manhood reconciling his own transition with a societally transformative experience.

- 6 Bernd Hiepe, Kammerspiel, 1985, staged photo series (slide show)
- Eric Meier, W, 2019, HD video, 8:31 min 8 Tucké Royale, MANN EY, 2020, audio, 3 min
- 9 Wolfgang H Scholz, Body Building, 1988, 16 mm
- 10 Gabriele Stötzer, Kentaur, 1988, super 8, 9 min 11 Photographed t-shirt Pitbull Mosambik, 2001/2021

Week 4, 7-13 Oct

### Stasisauna

The case study »Stasisauna« addresses the ways history inscribes itself in the body. The setting and the title refer to the sauna in the basement of Leipzig's Stasi headquarters, which became Leipzig's first gay sauna after 1990. Now on the verge of demolition, traces of these two former uses overlap throughout the building. After 1990, the GDR and its ideological and bodily regimes were represented predominantly through the themes of the Stasi, of surveillance and totalitarianism. But bodies also eluded these machineries, releasing dissident desires and movements that were elucidated in the late GDR in works such as the early documentaries of Wolfgang H Scholz. The latter form the starting point of a week-long work process in the exhibition space by Elske Rosenfeld (\*1974, Halle/Saale) and the artist Wolfgang H Scholz, who now lives in Mexico City and Munich. In the works of both artists, bodies and their movements frequently stand in for a still-missing language for understanding present or historical experiences. Here the working processes of two artists socialized in the GDR but of different generations encounter one another, perhaps influenced in different ways by the experience of different cultures and systems. An artistic, physical-performative exchange culminates in a presentation at the end of the workshop week. Elske Rosenfeld's works on dissident gestures can be seen simultaneously in the exhibition »Neues Deutschland« [»New Germany«] (with Akinbode Akinbiyi) at the station urbaner kulturen/ nGbK Hellersdorf.

12 Wolfgang H Scholz & Elske Rosenfeld, video

Week 5, 14-20 Oct

# Depot Bilderstau

After 1990, art from the GDR was largely stored away in »Depots«-specially designated art warehouses. On one hand, this procedure followed West German standards of evaluation, which denied GDR commissioned art and GDR state art any art-historical value. On the other hand, they abided by the artistic terms of East German art

functionaries, who had already, even before 1989, excluded experimental or performative working methods from the art canon-such as the critical positions of the last GDR generation shown in the exhibition. Putting works into depots, taking them out of these storage facilities, and rendering them visible again as art, and in so doing dissolving the »Bilderstau« [image backlog] as art historian Marlene Heidel calls it-these two directions of movement define this case study.

The U144 Untergrundmuseum [Underground Museum] is an artists' museum founded by Rainer Görß (\*1960, Neustrelitz/Brandenburg) und Ania Rudolph (\*1964, East Berlin) in Berlin-Mitte. As a former member of the Dresden Autoperforationsartisten, Rainer Görß was once part of the dissident GDR underground. In a former foundry on Linienstrasse, Görß and Rudolph have dedicated themselves since 1990 to the artistic recycling of political ideology and urban historywhat they themselves call KIK-Critical Industry Culture. During the exhibition week, Rainer Görß will offer performative guided tours through the collection.

Public art works, commissioned during new building construction-both indoors and outdoors-have also been destroyed by demolition (so-called dismantling) or by a change of ownership (privatisation). An exterior wall around a building on Schillingstrasse in Berlin-Mitte, designed with ceramic elements, was created as such a public art work in the 1960s and became part of a residential block that was communal in GDR times and is now owned by a private owners' association-the wall now left to decay. Achim Valbrachts (\*1971, Rostock) schematic approach picks up on the modular structure and the elusive mobility of this work in his photo series. Emphasised by the title HUMPTY D, which refers to a well-known English nursery rhyme, the fractured figures of the individual sculptures, reminiscent of abstract representations of human bodies, manifest a melancholic identification as portraits of historical eyewitnesses.

Likewise, Margret Hoppe's (\*1981, Greiz) photo series follows the traces of art's upheavals. The work Die verschwundenen Bilder [The Disappeared Pictures] (2003-2006) documents the blank spaces left behind in rooms and on walls or facades when pictures were removed, taken down, or painted over after the cultural and political transition in 1989. The artist also visited archives or warehouses where artworks with an uncertain future were stored or forgotten. With her deliberately chosen photo captions, names and work specifications are preserved and take on a new mode of representation. The second series, VEB Robotron Leipzig (2012), depicts the state of the interiors of the computer research and electronics manufacturing conglomerate in the GDR, whose headquarters in Leipzig were demolished in 2013. Three of the four documented murals by Arno Rink, Rolf Kuhrt, Frank Ruddigkeit and Klaus Schwabe-spread across the foyers of four floors-are to be integrated into the new bank building erected on the former site; they have been in storage since the demolition in 2013.

Drawing on her own family history, Nadja Buttendorf (\*1984, Dresden) retraces the development of computers in the GDR as a tech opera-from today's perspective and using a contemporary aesthetic repertoire.

13 Nadja Buttendorf, Robotron-a tech opera, Web Series, Season 3D aka 4K, 2021

14 Margret Hoppe, Gerhard Richter, Lebensfreude, 1956, Dt. Hygiene Museum Dresden, 2005, C-Print, 100×125 cm, Werner Tübke, Arbeiterklasse und ntelligenz 1973, Mischtechnik, Uni Leipzig [Working class and intelligentsia, 1973, mixed media, University Leipzig], 2006, C-Print, 125×100 cm, Günther Brendel, Deutsches Historisches Museum Berlin (Depotsituation) 2006, C-Print, All from the series: Die verschwundenen Bilder, 2003-2006 15 Margret Hoppe, VEB Robotron Leipzig, 2012,

4 C-Prints, 30×40 cm 16 Achim Valbracht, HUMPTY D, 14-part photo

series, 2014

Week 6, 21-27 Oct

## Wessiwerdung

The case study »Wessiwerdung« [Becoming Wessi] traces East German perspectives on West Germany and West German perspectives on East Germany from the 1990s onward. The clash of two cultural arts systems at that time could have proved a productive one, through mutual questioning and re-examination of self-identity. Instead, even in the field of art, East as possible to a West that became the norm for the valuation and devaluation of the perhaps backward, but in any case, inferior East. The exhibition week counters this historical process with artistic works from East and West, from the 1990s until today.

What does the Leipzig artist Jörg Herold (\*1965, Leipzig) see in 1990, as he accompanies a Leipzig tour group through the shopping arcades of the twin city of Hanover with his camera? And when West Berlin filmmaker Harun Farocki (\*1944, Neutitschein/ Nový Jičín, Czech Republic; † 2014, Berlin), accompanies an Adidas sales representative through Mecklenburg-Vorpommern in 1991 for his unfinished television report Hard Selling, why does he, too, mainly point his camera at and through the panes of display and car windows? The (failed) attempt to get closer to the East through the eyes of the West German traveling salesman is followed some years later by a change of perspective in *Die* Umschulung [The Retraining]. Here he allows the viewer to experience a West German leading a sales seminar as an oddity-through the eyes of the East German course participants.

Wilhelm Klotzek's (\*1980, East Berlin) slide series Döner, Datteln, Resopal, compiled from the archive of his father, the East Berlin photographer and artist Peter Woelck (\*1948, Berlin; † 2010 ibid.), sheds light on his attempt to earn a living as an independent product photographer in the 1990s. Gabriele Stötzer has literally pulled the commodified world of the West over her body in the form of her Coca-Cola dress. The work, shown here as an overwriting, also refers to the upcoming exhibition Hosen haben Röcke an [Trousers have skirts on] at the nGbK, during which it will be shown in its original form. The portrait series difference by Tina Bara (\*1962, Kleinmachnow) likewise describes an arrival in the West: having recently moved to West Berlin and while on a photography grant from the city in 1990, she photographed-for the first time with a medium-format camera-the faces of other women resettled from the GDR. In her presentation, she combines these portraits with fictitious beginnings of novels articulating various modalities of positioning oneself in exile. In the short film David, Wolfgang H Scholz talks to a seven-year-old boy in 1988,

three days before his departure about

his hopes and fears about his new life in the West. The Turkish filmmaker Can Candan (\*1969, Istanbul) documents, in Duvarlar-Mauern-Walls, how the German relationship to West Berliners of Turkish origin changed immediately after the fall of the Wall As one woman interviewed in the film puts it, they were pushed out of second place by the new East German citizens and thereby became third-class citizens. Yvon Chabrowski (born in East Berlin) approaches the reciprocal projections of this time from the perspective of today: In Semiotics of an image, she analyses the process of the *othering* of East Germans on the basis of conversations with artist friends about their reception of the

caricature of the »Zonen-Gaby«.

From 1995 to 1997 Silke Koch (\*1964, Leipzig) photographed GDR flagpoles; their ornamental mounts were designed for their specific locations. After the change of system, these fixtures remained orphaned in the urban space of the Nachwende. The title of the series Ambassador alludes to the function of the flagpoles and flags as cultural-Germany was forced to adapt as silently political representatives in public space. In New Leipzia (2005/2006), Koch again explores the loss of home and the possibility of a hybrid reconstruction of culture with a view to the small town of the same name in North Dakota. USA. The photo series is at once observation and assertion, fiction and reality: What does the *New* in New Leipzig mean? And where is the New Leipzig School to be located? Koch studied at the Hochschule für Grafik und Buchkunst [Academy of Fine Arts] Leipzig during the heyday of the New Leipzig School-as such the work is also an examination of the cultural marketing of identity construction.

> As part of her investigation into the role of the nGbK as a mediator between East and West in the period immediately following the Wende und Nachwende, Anna Voswinckel will moderate a discussion between Beatrice E. Stammer and Gabriele Stötzer. The discussion will focus on the theme of encounter, on questions of visualization and exclusion, and on the lines of development of artistic practice up to the present day (date and place tba via newsletter and blog).

- 17 Wolfgang H Scholz, David, 1988, 6 min 18 Gabriele Stötzer, Römisches Korsett [Roman corset], 1989, photograph (detail), as overwriting in the »Nachwende-Klappe«, 2021
- 19 Tina Bara, difference, 1990/2002, 48 glass plates, each 24×30 cm, with black and white photo prints and text pasted on the back, placed on skirting
- 20 Can Candan, Duvarlar-Mauern-Walls, 2019,
- 21 Yvon Chabrowski, Semiotics of an image (Veranderung) [Change], 2021, 2-channel video sculpture, 4K loop, color, sound, two 40-inch monitors standing on edge, stack of posters 22 Harun Farocki, Hard Selling (rough cut), 1991,
- Harun Farocki, Die Umschulung, Video-BetaSp, 1994, 44 min
- 23 Jörg Herold, STADT IN ERWARTUNG ... schneetreibender Affe, fallender Weihnachtsbaun Leipzig von hinten und Frosch [CITY IN ANTICIPATION... snow driving monkey, falling Christmas tree. Leipzig from behind and frog]; self-published, Medienagentur M7 Hannover, 1990, video, 22:16 min, courtesy Galerie EIGEN+ART Leipzig/Berlin VG Bild-Kunst, Bonn 2021
- 24 Wilhelm Klotzek & Peter Woelck, Döner, Datteln, Resopal, 1993-2014, slide series
- 25 Silke Koch, New Leipzig, 2005/2006, 8 analog C-Prints, 85×65 cm, and
- 26 Silke Koch, Ambassador (detail), 1995-1997, as overwriting in the »Nachwende-Klappe«, 2021

The case study »Ossiwerdung« [Becoming Ossi] explores the possibilities, frictions, misunderstandings and contradictions produced by the current valorisation of East German biographies

Hennigsdorf) designs a logo collection fall of the Wall. This collection will be on view in the exhibition as an overinto the architectural and design hiservereinigter Stuhl [Reunified Chair] were each mass-produced in the GDR and the FRG respectively. Andrea Pichl's (\*1964, Haldensleben) pencil-drawn trivializations of interiors of the Berlin Stasi headquarters are supplemented by her *overwriting* contribution. This consists of details from portraits that artists made of her in the period from 1985 to 1992 in Berlin-Prenzlauer Berg, which she has gathered from various private archives. Referencing Soviet socialist school Klappe«.

East Berlin) makes use of vacuum-like irritations that emerge and wander unresolved into her pictorial works through the incorporation of GDR agitation and propaganda material. Her overwriting contribution draws on a piece made by her grandfather, who worked as a film and advertising designer in the GDR, and contrasts with an agitating, message-supporting adhesive with the motif of an advertising poster rolling itself up.

German-Vietnamese artist. In his works he reflects concepts of origin, social conditioning, and the urgent sense of belonging in the context of contemporary structures and systems. In the selection of his themes and forms of media expression, his own Vietnamese-East German family history takes on increasing significance.

- 29 Andrea Pichl, portrait series as overwriting in the »Nachwende-Klappe«, 2021
- in the »Nachwende-Klappe«, 2021 [That could cost the life], oil on marble dust

## werdung

Week 7, 28 Oct-7 Nov

and identity.

In response to the 2020 book Erinnern

tischer und jüdischer Perspektive [The

Stören. Der Mauerfall aus migran-

Fall of the Wall from a Migrant and

Jewish Perspective], David Polzin (\*1982, for the post-migrant perspective on the writing. Polzin's works include research tory of the GDR. In his sculpture Wied-(2012) he uses two forms of seating that photography-she herself spent several of her school years in the Soviet Union-Andrea Pichl responds to an ensemble of figures in Suse Weber's »Nachwende-In her paintings, Sophie Reinhold (\*1981,

Minh Duc Pham (\*1991, Schlema) is a

During the last week of the exhibition, Anna Zett and Hermann Heisig, both born in Leipzig in the early 1980s, invite the artists involved in the exhibition as well as interested visitors to an improvisational assembly. In an open group process, their participatory research Resonanz [Resonance] activates personal, historical, and speculative associations with the GDR and postsocialism, on both verbal and nonverbal levels.

- 27 Minh Duc Pham, One day I can let myself cry, 2020, sculpture, 50×100×100 cm, crepe paper wire, thread
- 28 Andrea Pichl, Stasizentrale Nr. 26, Stasizentrale Nr. 21, Stasizentrale Nr. 20, colored pencil on paper, 21×29,7 cm, 2021, and
- 30 David Polzin, Wiedervereinigter Stuhl [Reunified
- Chair], sculpture, 2012 31 David Polzin, logo collection as overwriting
- 32 Sophie Reinhold, Das kann das Leben kosten on jute, 140×110 cm, 2020
- 33 Sophie Reinhold, overwriting in the »Nachwende-Klappe«, 2021

**Programme** 

Wednesday, 15 September 2021 from 12:00

Soft Opening of the exhibition as part of Berlin Art Week

Thursday, 16 September 2021, 15:00, nGbK exhibition space »MEET THE ARTIST« (de) with Suse Weber as part of Berlin Art Week

Wednesday, 29 September 2021, 19:00, nGbK exhibtion space

> »Miss DDR« Performance (de) by Sabine Reinfeld

Monday, 4 October 2021, 20:00, fsk Kino am Oranienplatz, Segitzdamm 2, 10969 Berlin »NEULAND« (de with engl subtitles) Film screening and conversation (de) with Tucké Royale and Minh Duc Pham Moderation: Anna Voswinckel For free tickets pre-register

by email: anmeldung@ngbk.de

Wednesday, 13 October 2021, 19:00, nGbK exhibition space »Stasisauna« Presentation (de) with Wolfgang H Scholz and Elske Rosenfeld

Saturday, 16 October 2021, 14:00 and 17:00, Linienstraße 144, 10115 Berlin

> Tour (de) of the U144 Untergrundmuseum with Rainer Görß Maximum 7 participants Duration: ca. 2 hours Pre-registration necessary: anmeldung@ngbk.de

Monday, 1 November 2021, 16:00-20:30, nGbK exhibition space »Resonanz«

Assembly (de) with Anna Zett and Hermann Heisig Pre-registration by email: reresonanz@posteo.net

The regularly updated blog nachwendefallstudien.de is a digital supplement to the exhibition; it contains descriptions of the case studies and the program for each week as well as further research materials and a series of texts and conversations created over the course of the project.