

Paradies Leerstand



Week 1 16–22 Sept

- Susanne Huth
- Reproductions from the exhibition catalog »Außerhalb von Mittendrin« (Anna Voswinckel with Beatrice E. Stammer)
- Film program »Außerhalb von Mittendrin« (Mona Setter and Sibylle Tiedemann)
- Annette Maechtel, Susanne Huth (overwritings)

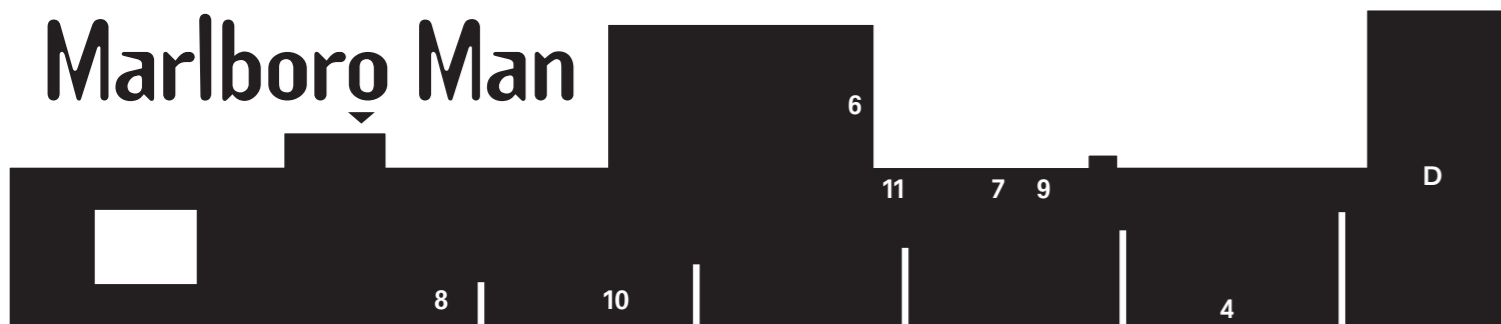
Muttiland Revisited



Week 2 23–29 Sept

- Sabine Reinfeld

Marlboro Man



Week 3 30 Sept–6 Oct

- Bernd Hiepe
- Eric Meier
- Tucké Royale
- Wolfgang H Scholz
- Gabriele Stötzer
- Pitbull Mosambik

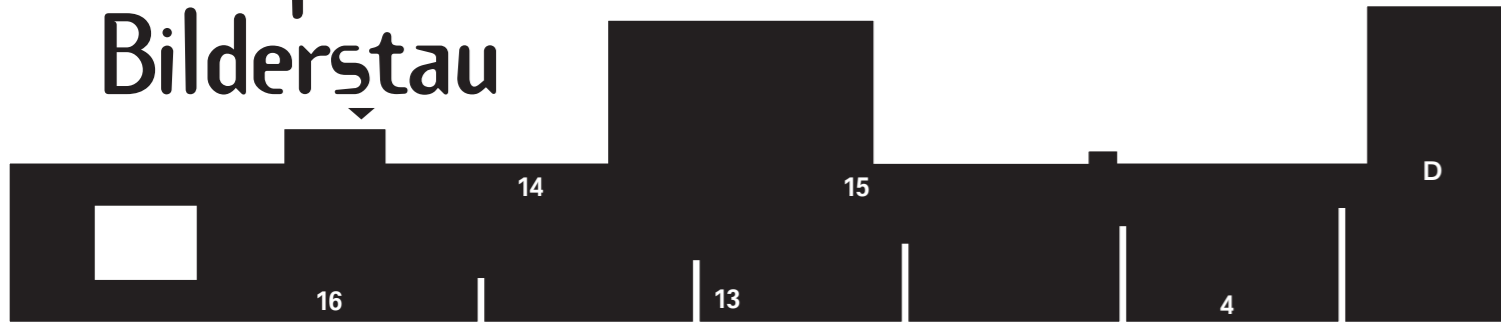
Stasisauna



Week 4 7–13 Oct

- Wolfgang H Scholz & Else Rosenfeld

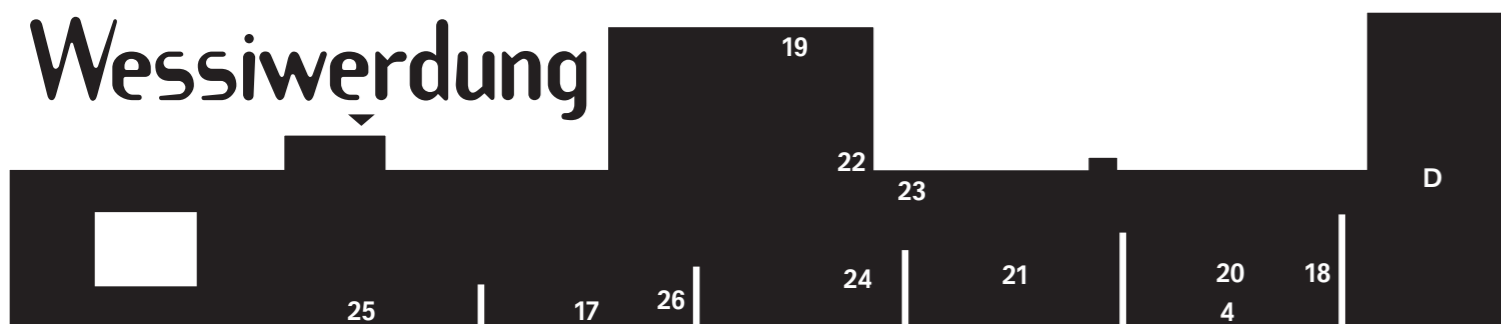
Depot Bilderstau



Week 5 14–20 Oct

- Nadja Buttendorf
- Margret Hoppe
- Margret Hoppe
- Achim Valbracht

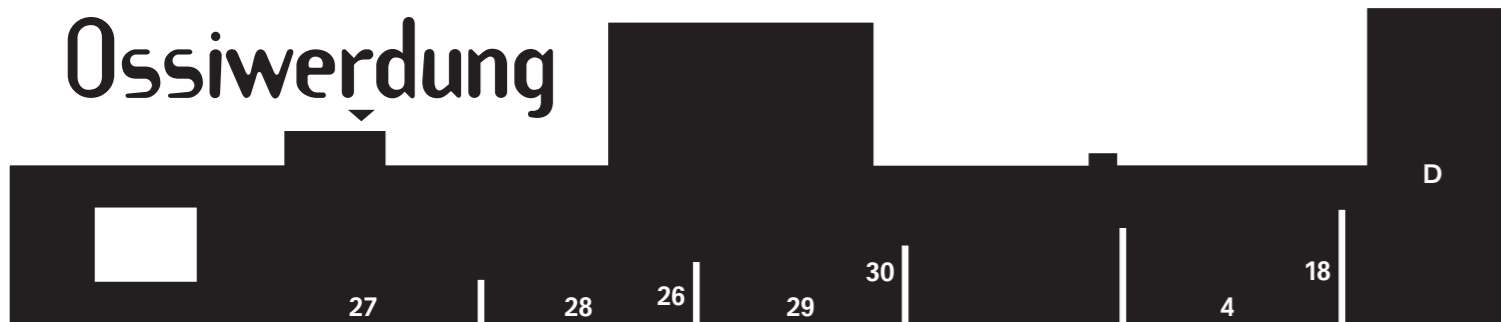
Wessiwerdung



Week 6 21–27 Oct

- Wolfgang H Scholz
- Gabriele Stötzer (overwriting)
- Tina Bara
- Can Candan
- Yvon Chabrowski
- Harun Farocki
- Jörg Herold
- Wilhelm Klotzek & Peter Woelck
- Silke Koch (photo series)
- Silke Koch (overwriting)

Ossiwerdung



Week 7 28 Oct–7 Nov

- Minh Duc Pham
- Andrea Pichl (overwriting)
- David Polzin (overwriting)
- Sophie Reinhold (overwriting)

D Depot, see detailed map

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' search for a new and distinctive vocabulary, a search that continues—in a »Nachwende« period understood in the broader sense to extend to this day.

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 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 accessible—if 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 technique—the 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 on the Nachwende, circulates through the exhibition.

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 linked works can be seen as prompts for a conversation about artistic practices of the last decades.

Nachwende-Klappe

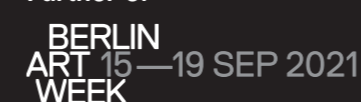
The exhibition scenography »Nachwende-Klappe« developed by Suse Weber (*1970, Leipzig) is an emblematic methodological landscape that explicitly *unfolds* certain recurring discourses and metaphors from the art field from 1990 onwards. It refers, for example, to the 1990s art-theoretical debates on the »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 counter-methodology, 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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neue Gesellschaft für bildende Kunst Wed–Mon 12:00–18:00
Fri 12:00–20:00
Oranienstraße 25 10999 Berlin

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

...oder kann das weg?

16 Sept–7 Nov 2021

Fallstudien zur Nachwende

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contributions by:

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Wilhelm Klotzek &
Peter Woelck
Silke Koch
Eric Meier
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Andrea Pichl
David Polzin
Sabine Reinfeld
Sophie Reinhold
Elske Rosenfeld
Tucké Royale
Wolfgang H Scholz
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Achim Valbracht
Anna Voswinckel &
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Suse Weber
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