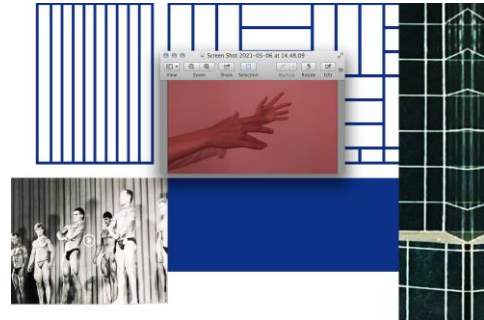


Exhibition and events programme:

»... oder kann das weg? Fallstudien zur Nachwende«

Opening: Wednesday, 15 September 2021, 12:00,
as part of Berlin Art Week**Duration:** 16 September – 7 November 2021**Location:** neue Gesellschaft für bildende Kunst (nGbK),
Oranienstraße 25, 10999 Berlin**Case studies and contributions by:** Bakri Bakhit, Tina Bara, Can Candan, Yvon Chabrowski, Harun Farocki, Rainer Görß/Ania Rudolph, Jörg Herold, Bernd Hiepe, Margret Hoppe, Susanne Huth, Silke Koch, Eric Meier, Minh Duc Pham, Andrea Pichl, David Polzin, Sabine Reinfeld, Sophie Reinhold, Elske Rosenfeld, Tucké Royale, Wolfgang H. Scholz, Beatrice Stammer, Gabriele Stötzer, Anna Voswinckel, Suse Weber, Anna Zett/Hermann Heisig**Press preview:** Tuesday, 7 September 2021, 11:00Please register by mail: presse@ngbk.de

»...oder kann das weg? Fallstudien zur Nachwende:
Stasisauna« © Elske Rosenfeld, Suse Weber, Wolfgang
H. Scholz

»... oder kann das weg? Fallstudien zur Nachwende«

This exhibition and events programme focusses on the search by East German artists for a new vocabulary of their own, a search that has been ongoing since the fall of the Berlin Wall. It looks at artistic references to the social realities of the period since 1990, deals for the first time with the transition of artistic production into the West German system, and explores the impact of the change of regime on system-dependent, critical artistic practice.

The exhibition examines the ways artists applied approaches developed during the last years of the East German state to the new situation after 1990, as well as the ways their lives and practices were overwritten. The exhibition seeks out and finds links to gaps in the record of this encounter, as many of the methods and motifs involved have remained illegible within the cultural frame of reference of the reunited Germany and within the art market's economies. The artistic case studies show where the search for a distinctive new idiom remains incomplete to this day: »Marlboro Man« examines constructions of East German masculinity before and after 1989; the case study »Becoming a Wessi« contains, among others, a series of portraits by Tina Bara who, having relocated to West Berlin, photographed the faces of other former inhabitants of East Germany; »Becoming an Ossi« asks which possibilities, frictions, misunderstandings and contradictions are produced by the current valorization of (East German) biographies and identities.

An exhibition that describes a movement and that is itself in motion

Over the course of its seven-week run, the exhibition will change. The scenography, developed by Suse Weber under the title »Nachwende-Klappe«, consists of a sequence of six rooms (»White Cube nGbK«, »Black Box«, »Green Screen«, »Stasi Sauna«, »Leerstand [Vacancy]«, »Depot«), alternating between content produced by the curators and by invited artists. These rooms are defined by movable

wooden partitions, allowing the separations to be removed to create new links. Over its duration, the show will be rearranged to focus on new themes. Some of these case studies relate to individual rooms, others cross between them.

In the debates of the 1990s, a clear line was drawn between East and West, claiming that art in the Eastern European »Black Box« was more of a performative format, while the art of Western Europe took place in a »White Cube«. The »Green Screen« represents post-reunification East Germany as a place of overwriting. »Stasi Sauna« addresses the ways history is inscribed into bodies, a process in which bodies resist with desires and movements. »Leerstand [Vacancy]« deals with the hopes and expectations opened up by the revolutionary upheaval of 1989/90, especially those immediately disappointed by the swift integration of the GDR into what had been West Germany. After 1990, art produced in the GDR mainly resided in the »Depot«, the artistic value of the works denied. Bringing works out of the depot allows them to speak again, while also calling for work on art-historical and curatorial vocabulary. The movement of works and themes between depot and exhibition is part of the dramaturgy of the project.

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

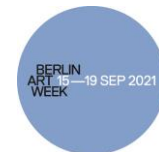
For the latest information regarding access to our space during the pandemic, please visit the website: www.ngbk.de

Press images for download: <http://u.pc.cd/RWertalk>

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Partner of Berlin Art Week



Pressefotos // Press images
»... oder kann das weg? Fallstudien zur Nachwende«

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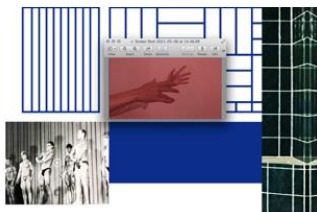
01_ (animated Gif) »...oder kann das weg?
Fallstudien zur Nachwende«
© Elske Rosenfeld, Anna Voswinckel,
Suse Weber unter Verwendung von Arbeiten
von Susanne Huth, Silke Koch, Gina Pietsch
und Heide Bartholomäus, David Polzin,
Sabine Reinfeld, Wolfgang H. Scholz



02_ »...oder kann das weg?
Fallstudien zur Nachwende: Muttiland
Revisited« © Anna Voswinckel, Suse Weber,
Sabine Reinfeld, Gina Pietsch und Heide
Bartholomäus



03_ »...oder kann das weg?
Fallstudien zur Nachwende: Marlbor
Man« © Elske Rosenfeld, Suse
Weber, Eric Meier, Gabriele Stötzer



04_ »...oder kann das weg?
Fallstudien zur Nachwende: Stasisauna«
© Elske Rosenfeld, Suse Weber, Wolfgang
H. Scholz



05_ »...oder kann das weg?
Fallstudien zur Nachwende: Depot«
© Anna Voswinckel, Suse Weber,
Rainer Görß/Any Rudolph, Margret Hoppe



06_ »...oder kann das weg?
Fallstudien zur Nachwende:
Wessiwerdung«
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Yvon Chabrowski, Can Candan,
David Polzin