



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, Emlen) 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 GDR state 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.

Additional material for the case study »Muttland Revisited« can be found on our blog:

www.nachwendefallstudien.de

- 2 Anna Voswinckel with Beatrice E. Stammer, 20 reproductions from exhibition catalog »Außerhalb von Mittendrin«, nGbK, 1991 pp. 6–11: Introduction by Beatrice E. Stammer and Gabriele Horn, pp. 12/13+16/17: Gunhild Brandler, pp. 22–25: Ina Merkel, pp. 31–37: Text and images by Mona Setter, pp. 34–37: Text by Ulrike Bock. Artworks: pp. 64–67: (e.)TWIN gabriel, pp. 74/75: Angela Hampel, pp. 76/77: Sabine Herrmann, pp. 90/91: Ramona Köppel-Welsh, pp. 96/97: Cornelia Schleime, pp. 100/101: Gundula Schulze, pp. 116/117: Erika Stürmer-Alex.
- 4 Overwritings in the »Nachwende-Klappe«: Annette Maechtel, *Das Temporäre politisch denken*, 2020, pp. 444–445, Susanne Huth, *Gloria* (detail), 2021
- 6 Bernd Hiepe, *Kammerspiel* [Chamber play], 1985, staged photography (slideshow)
- 7 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 transferred to video, 18 min
- 10 Gabriele Stötzer, *Kentaur*, 1988, Super 8 transferred to video, 9 min
- 11 *Pitbull Mosambik*, photography of a T-Shirt, 2001/2021
- D Depot (see reverse side)

Suse Weber,
»Nachwende-Klappe«
spatial installation, 2021
Video on project's
derivation:



Works in the DEPOT

- 1 Susanne Huth, *Gloria*, 2005, 7 analog C-Prints, framed, 40×50 cm
- 3 Film program *Außerhalb von Mittendrin*, 1991: Mona Setter, *AUSSICHT der DeutschenDeutschen*, 1991, 57 min. Mit: 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, Mit: Heide Bartholomäus, Susanne Böwe, Uschi Brüning, Susanne Ehrhardt, Conny Hege, Ellen Hünigen, Twin 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, Angelika Weiz.
- 5 Sabine Reinfeld, *Miss DDR*, Performance documentation, bords, costume, 2021
- 5b *Deutschland einig Muttiland*, 1991, video documentary by Sibylle Tiedemann, 53 min
- 13 Nadja Buttendorf, *Robotron – a tech opera*, web series, 22:16 min, HD, Stereo, *Staffel 1*, 2018, *Staffel 2*, 2019, *STAFFEL 4K aka Staffel 3*, 2020
- 14 Margret Hoppe, *Gerhard Richter, Lebensfreude, 1956*, Dt. Hygiene Museum Dresden, 2005, C-Print, 100×125 cm, Werner Tübke, *Arbeiterklasse und Intelligenz 1973*, Mischtechnik, Uni 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, framed, 30×40 cm
- 16 Achim Valbracht, *HUMPTY D*, 14-part photo series, 2014
- Film program »Wessiwerdung«:
- 17 Wolfgang H Scholz, *David*, 16 mm / video, 6 min
- 20 Can Candan, *Duvarlar–Mauern–Walls*, 2019, documentary film, 17:08 min
- 22 Harun Farocki, *Hard Selling*, Video (rough cut), 1991, 21:30 min, *Die Umschulung*, Video-BetaSp, 1994, 44 min
- 23 Jörg Herold, *STADT IN ERWARTUNG ... schneetreibender Affe, fallender Weihnachtsbaum. 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
- 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 boards.
- 25 Silke Koch, *New Leipzig*, 2005/2006, 8 analoge C-Prints, gerahmt, 85×65 cm
- 27 Minh Duc Pham, *One day I can let myself cry*, 2020, sculpture, crepe paper, wire, thread, 50×100×100 cm
- 28 Andrea Pichl, *Stasizentrale Nr. 26, Stasizentrale Nr. 21, Stasizentrale Nr. 20*, 2021, colored pencil on paper, 21×29,7 cm
- 30 David Polzin, *Wiedervereinigter Stuhl [Reunified Chair]*, 2012 sculpture
- 32 Sophie Reinhold, *Das kann das Leben kosten [That could cost the life]*, 2020, oil on marble dust on jute, 140×110 cm

