



Week 5, 14–20 Okt

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, represented in the exhibition space through works by Nadja Buttendorf (*1984, Dresden), Margret Hoppe (*1981, Greiz) and Achim Valbracht (*1971, Rostock). The *U144 Untergrundmuseum* is an artist museum in Berlin-Mitte, founded by Rainer Görß (*1960, Neustrelitz) and Ania Rudolph (*1964, Ost-Berlin). This Saturday, 16 Oktober at 14.00 and 17.00, Rainer Görß will be offering performative guided tours through the museum's collection.

Additional material for the case study can be found on our blog:

www.nachwendefallstudien.de

- 4 Overwritings in the »Nachwende-Klappe«: Annette Maechtel, *Das Temporäre politisch denken*, 2020, pp. 444–445, Susanne Huth, *Gloria* (detail), 2021
- 12 Overwritings in the »Nachwende-Klappe«: Elske Rosenfeld and Wolfgang H Scholz, *Stasisauna*, Fotoserie, (Detail), 2021
- 13 Nadja Buttendorf, *Robotron – a tech opera*, web series, *Staffel 3D aka 4K*, 2021
- 14 Margret Hoppe,
a: *Gerhard Richter, Lebensfreude, 1956, Dt. Hygiene Museum Dresden*, 2005, C-Print, framed, 100×125 cm
b: *Werner Tübke, Arbeiterklasse und Intelligenz 1973, Mischtechnik, Uni Leipzig*, 2006, C-Print, framed, 125×100 cm
c: *Günther Brendel, Deutsches Historisches Museum Berlin (Depotsituation)*, 2006, C-Print, framed.
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*, 2014, 14-part photo series
- D Depot (see reverse side)

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



Works in the DEPOT

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| <p>1 Susanne Huth, <i>Gloria</i>, 2005, 7 analog C-Prints, framed, 40×50 cm</p> <p>2 Anna Voswinckel mit Beatrice E. Stammer, 20 Reproduktionen aus dem Ausstellungskatalog <i>Außerhalb von Mittendrin</i>, nGbK 1991, 2021</p> <p>3 Film program <i>Außerhalb von Mittendrin</i>, 1991: Mona Setter, <i>AUSSICHT der DeutschenDeutschen</i>, 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.</p> <p>Sibylle Tiedemann, <i>Frauen sind keine Männer</i>, 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.</p> <p>5 Sabine Reinfeld, <i>Miss DDR</i>, a: Performance documentation b: bords, costume, 2021</p> <p>6 <i>Deutschland einig Muttiland</i>, 1991, video documentary by Sibylle Tiedemann, 53 min</p> | <p>Film program »Marlboro Man«:</p> <p>7 Eric Meier, <i>W</i>, 2019, HD Video, 8:31 min</p> <p>9 Wolfgang H Scholz, <i>Body Building</i>, 1988, 16 mm transfered to video, 18 min</p> <p>10 Gabriele Stötzer, <i>Kentaur</i>, 1988, Super 8 transfered to video, 9 min</p> <p>12 Wolfgang H Scholz & Elske Rosenfeld, <i>Stasisauna</i>, video production, 2021</p> <p>13 Yvon Chabrowski, <i>Semiotics of an image (Veränderung) [Othering]</i>, 2021, 2-channel video sculpture, 4K loop, color, sound, two 40-inch monitors standing on edge, stack of posters</p> <p>Film program »Wessiwerdung«:</p> <p>17 Wolfgang H Scholz, <i>David</i>, 1988, 16 mm transfered to video, 6 min</p> <p>20 Can Candan, <i>Duvarlar – Mauern – Walls</i>, 2019, documentary, 17:08 min</p> <p>22 Harun Farocki, <i>Hard Selling</i>, 1991, Video (rough cut), 21:30 min, <i>Die Umschulung</i>, 1994, Video-BetaSp, 44 min</p> <p>23 Jörg Herold, <i>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]</i>; self-published, Medienagentur M7 Hannover, 1990, video, 22:16 min, Courtesy Galerie EIGEN+ART Leipzig/Berlin VG Bild-Kunst, Bonn 2021</p> | <p>19 Tina Bara, <i>difference</i>, 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.</p> <p>25 Silke Koch, <i>New Leipzig</i>, 2005/2006, 8 C-Prints, framed, 85×65 cm</p> <p>27 Minh Duc Pham, <i>One day I can let myself cry</i>, 2020, sculpture, crepe paper, wire, thread, 50×100×100 cm</p> <p>28 Andrea Pichl, <i>Stasizentrale Nr. 26, Stasizentrale Nr. 21, Stasizentrale Nr. 20</i>, 2021, colored pencil on paper, 21×29,7 cm</p> <p>30 David Polzin, <i>Wiedervereinigter Stuhl [Reunified Chair]</i>, 2012 sculpture</p> <p>32 Sophie Reinhold, <i>Das kann das Leben kosten [That could cost the life]</i>, 2020, oil on marble dust on jute, 140×110 cm</p> |
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