



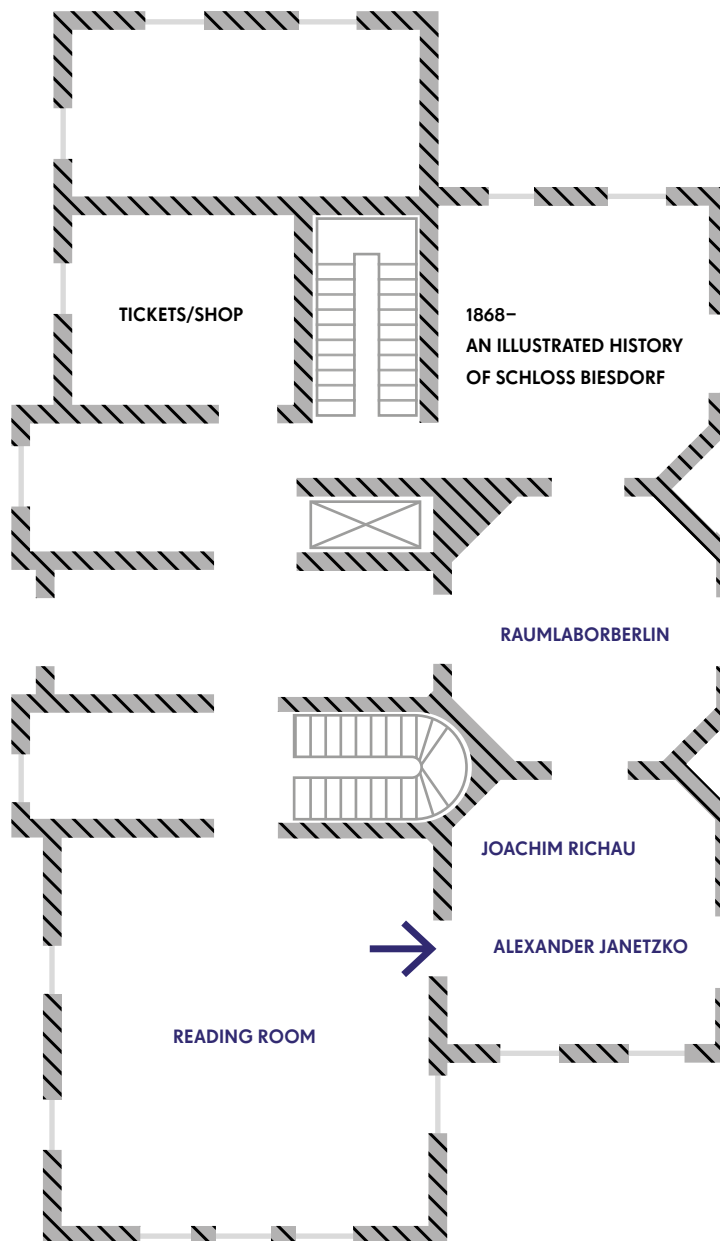
SHIFTING PERSPECTIVES
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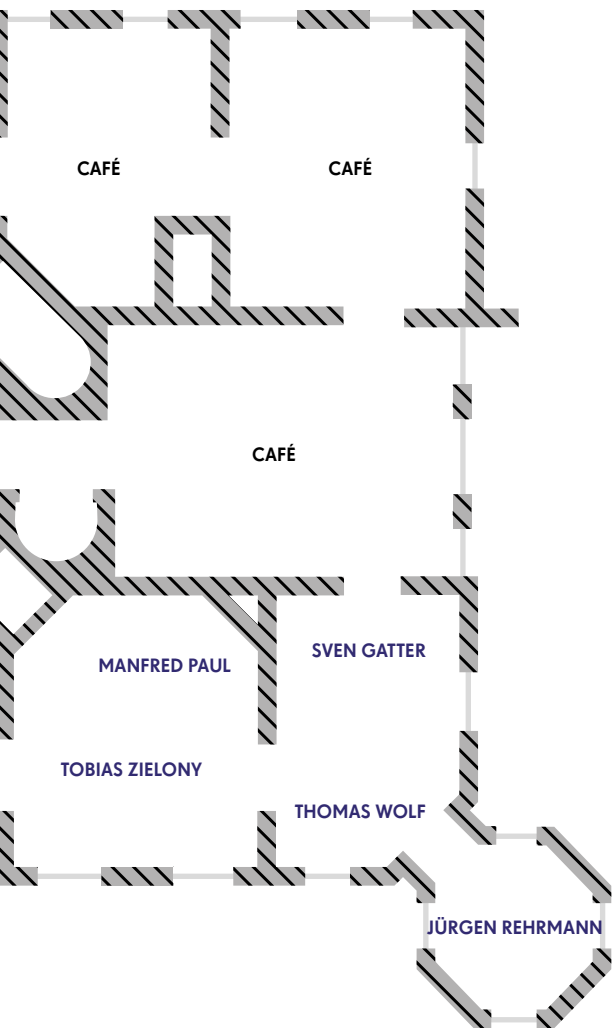
CENTER FOR ART
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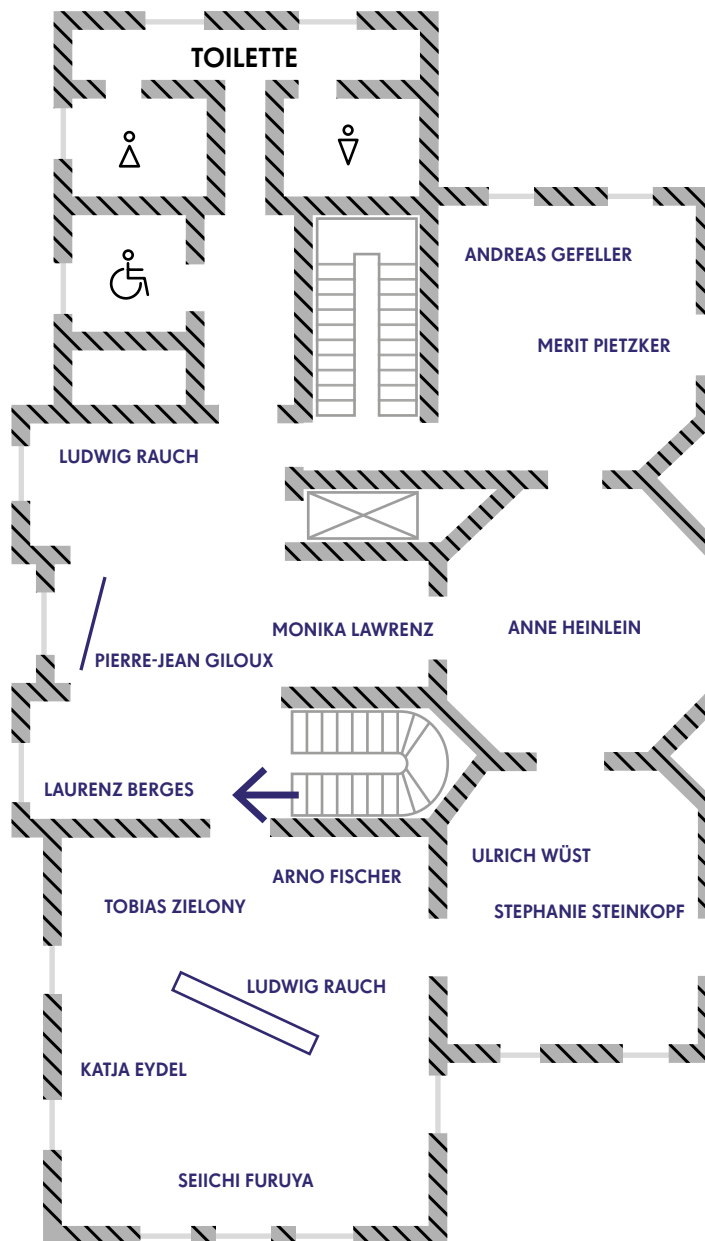


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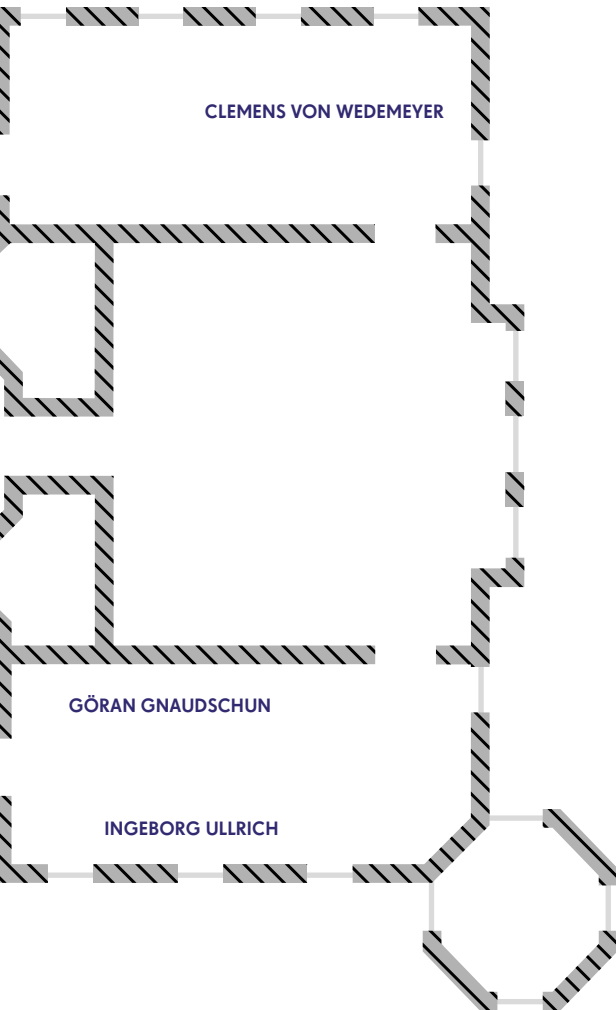


LEGENDS

- ENTRANCE
- EXHIBITION
- ARTIST



FIRST FLOOR



LEGENDS

- ➔ ENTRANCE
- EXHIBITION
- ARTIST

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SHIFTING PERSPECTIVES

Using works from the collection of the Brandenburg State Museum for Modern Art Cottbus/Frankfurt (Oder) as a starting point, the exhibition *Shifting Perspectives* presents photographic and cinematic surveys of the changing landscapes and urban, economic and social structures in East Germany since the late 1980s. The works by the 22 featured artists are pictorial reflections on shifts in socio-economic conditions and their formative influence on public space. While the more recent works mainly address the status quo and the remnants of change, the exhibits from around 1990 often testify to the impending transformations of the period following the reunification of East and West Germany.

THE COOPERATION BETWEEN THE ZKR AND THE BLmK

The exhibition *Shifting Perspectives* is a cooperation between the ZKR – Center for Art and Urban Space and the Brandenburg State Museum for Modern Art, Cottbus/Frankfurt (Oder) (BLmK). In the context of this collaboration, the ZKR and the BLmK examine questions of identity and societal change and their embodiment in the public spaces of East Germany in a multifaceted manner: in early 2018, an exhibition in the town hall of the BLmK location Frankfurt (Oder) will take up the issues of *Shifting Perspectives* with an extended curatorial concept, while from January to March 2018, the *Dieselmotorenwerk* – the BLmK's Cottbus site – will host a series of events addressing issues of changing identities and societal conditions in East and West Germany since the fall of the Berlin Wall.



JOACHIM RICHAU

Joachim Richau (born in 1952 in Berlin, lives in Berlin and Altkünkendorf (Uckermark)) turned to photography in the 1970s after training as a bricklayer and working in different professions. He has worked as a freelance photographer since 1983, and in recent years he has focused on issues of space and structure within the landscape.

PHOTOGRAPHY AND MEMORY DIE INSEL KIETZ BEI KÜSTRIN [THE ISLAND OF KIETZ NEAR KÜSTRIN] 1994

Measuring just four kilometres long and half a kilometre wide, the island of Kietz in the River Oder is around an hour's drive east of Berlin. For hundreds of years it formed part of the fortress of Küstrin. Flooded several times a year by high water levels, the island has become a valuable natural environment and a habitat for many types of bird.

In 1945, the historical centre of Küstrin was destroyed during a siege; only the old railway station and barracks escaped damaged. After the end of World War II, the Oder River became the new border between Germany and Poland, and the German Küstrin became the Polish Kostrzyn. A Soviet engineer battalion moved into the barracks on the island and created a strategic extraterritorial zone between the two nations. After the stationed soldiers left the island in 1991, it became part of an open border crossing and thus a symbol of the new partnership between a reunified Germany and Poland. Today, the island is a protected nature reserve and known for its diverse plant and animal life.



ALEXANDER JANETZKO

Alexander Janetzko (born in 1981 in Altdöbern/Lower Lusatia, lives in Berlin) studied at the Ostkreuz School of Photography between 2005 and 2008.

He has been active as a freelance photographer since 2009, and has exhibited internationally and had work published in books and magazines. His work focuses on essay-like documentations, reportage and portraits. In 2014, Janetzko received a young artist scholarship from the Brandenburg State Ministry for Science, Research and Cultural Affairs.

STREUSAND – ICH KOMME AUS [SCATTERING SAND – I COME FROM] 2008

In his final project at the Ostkreuz School of Photography in Berlin, the photo essay Streusand – ich komme aus, [Scattering Sand – I come from] Alexander Janetzko focused his attention on the rural area of southern Brandenburg. With the aim of presenting scenes that tell stories about the region and its inhabitants, in 2007 and 2008 he travelled to small towns and villages in Lower Lusatia – places he himself was acquainted with from his childhood. Using the medium of photography he contemplates and questions it anew; revisiting the familiar, but with a certain degree of detachment. Besides photographs taken from the train window and seemingly banal pictorial motifs, he focuses on the young people who live in this problematic region. Janetzko, however, avoids the predictable clichés of deprivation and lack of opportunity. His images, consistently taken in black and white, are multi-layered depictions of a status quo sometimes so undefined that they veer from the real into the realm of the fantastical.



12.50. - 3.11.80 - 13.00 Zeithardtstr.

Wegscheiter



12.12. - 16.30

Zwischen Kopenhagenerstr. und Fußstraße



12.12. - 13.00 Brummenstr.



3.11.80 - 12.00 Zeithardtstr. - Kopenhagenerstr.

MANFRED PAUL

Manfred Paul (born in 1942 in Schraplau near Halle, lives in Berlin) is considered one of the most important proponents of art photography in the GDR. After leaving high school he initially found employment as a quarry worker, a railway construction worker and photo laboratory technician. He later studied at the Academy of Fine Arts Leipzig and at the University for Film and TV (HFF) Potsdam-Babelsberg. After completing his studies, he dedicated his time to freelance projects and teaching, working as a lecturer and professor at universities in Berlin, Leipzig, Munich and Dresden.

TABLEAUS MAUERFALL [TABLEAUS FALL OF THE BERLIN WALL] 1989 – 90

Manfred Paul's work addresses the conditions of existence as well as the passage of time and the transience of things. As a theatre photographer and photojournalist in the GDR, he was a creative chronicler of time and place. Works such as his *Stilleben* series provide subtle insights into seemingly banal moments of daily life without descending into voyeurism. Influenced by traditions of classic still-life painting, but also by the industrial photography of the New Objectivity movement, Manfred Paul instils the scenes he photographs with an unobtrusive aura of dignity and respect. His Berlin cityscapes timelessly capture details of an often desolate socialist environment. At the same time, Manfred Paul was concerned with making a subjective photographic survey which, employing a black-and-white aesthetic, focused on fundamental elements and featured simple images of the realms of human life and interaction.

His Polaroids, mainly taken in 1990, are snapshots of urban transformation following the fall of the GDR. Each piece consists of four Polaroids in a frame, with the date, time and place written in the margins – acting like a photographic diary entry. Wastelands that were once border zones, upended watchtowers, burnt-out Trabants, ruins of the wall, and graveyards. In these photographs, the urban landscape and the slowly but clearly changing areas surrounding a wall rendered obsolete become remnants of a reality of an East Germany consigned to history.



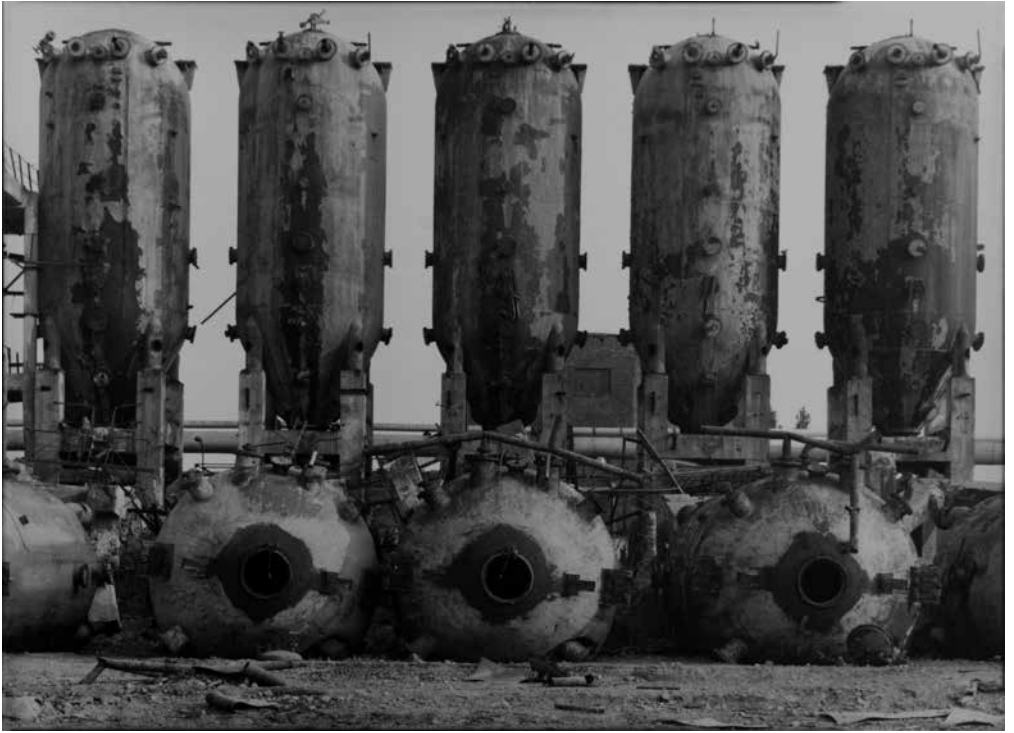
TOBIAS ZIELONY

Tobias Zielony (born 1973 in Wuppertal, lives in Berlin) studied documentary photography at the University of Wales, Newport, and photography at the Academy of Fine Arts Leipzig under Timm Rautert. In 2015, he was part of the group show for the German Pavilion at the Venice Biennale, and has had solo exhibitions at the Philadelphia Museum of Art, the Berlinische Galerie and the Von der Heydt Museum in Wuppertal.

Although his photographs represent an unbiased view of the often young protagonists from difficult social backgrounds, Zielony maintains a critical position towards documentary photography.

SILBERHÖHE-2, 2003
SOMMER [SUMMER], 2003
BOHNE, 2003
HAUS DER JUGEND [HOUSE OF YOUTH], 2017 (OG)

Tobias Zielony photographs people and places that are mostly eschewed by society's collective consciousness. His subjects are often young adults from different social backgrounds who, in their quest for identity and self-confidence, only become apparent through seeking confrontation with their surroundings. The settings in Tobias Zielony's photographs are also imbued with a new character: places on the city outskirts now devoid of function or so-called "problematic areas" become stages for the depicted events and habitats for the protagonists. Between 1997 and 2005, Zielony created a substantial archive of photographs taken of young people in places such as Berlin, Cologne, Halle, Leipzig and other east German cities. The images are historical documents, yet they are still current – they reflect the impressions of an ongoing, almost 20-year-long development that is still unfinished. Zielony doesn't judge or criticise his subjects, instead he follows them tacitly through their daily lives, which are characterised by a combination of group interaction and focused self-portrayal – and the wait for a better future.



THOMAS WOLF

Thomas Wolf (born in 1967 in Weimar, lives in Gotha) studied at the Academy of Fine Arts Leipzig under Peter Pachnicke and Timm Rautert. In the 1990s he increasingly focused on documentary projects, in which he addressed the visible transformation of East German cities after reunification. In 1994, Wolf became one of the first beneficiaries of the Wüstenrot Foundation's young talent award in documentary photography. He concentrates on architecture, landscape and macro-photography.

PHOTOGRAPHY AND MEMORY INDUSTRIEGESCHICHTE : WITTENBERGE AN DER ELBE [INDUSTRIAL HISTORY: WITTENBERGE CLOSE TO RIVER ELBE] 1992 – 95

Wittenberge an der Elbe is situated in north-west Brandenburg on the southern periphery of the Prignitz. Over the centuries, the one-time small fishing village developed first into a small fishing and farming town, and with industrialisation into a bustling port. In addition to rapeseed oil, factories based there produced and exported soap, cloth and Singer sewing machines. The harbour had its own rail connection, and the town developed into a hub for shipping and forwarding companies. From the early- to the mid-1990s, parts of the oil mill and other listed buildings were demolished to make way for new construction projects. Now, only the clock tower of the former sewing machine factory remains, and the surviving sections of the "Old Oil Mill" have now been converted into an exclusive restaurant and brewery. Today, the largest employer is the Deutsche Bahn rail company, which operates the Wittenberge Maintenance Works.



SVEN GATTER

Sven Gatter (born in 1978 in Halle an der Saale, lives in Berlin) discovered his passion for photography when travelling. After initially studying social education, he visited the evening school of the Academy of Fine Arts Leipzig in 2004 and then studied for two years at the Ostkreuz School of Photography in Berlin. Since then, Gatter has worked as a freelance photographer. His work combines the stories of people with the landscapes and locations that shape them, with a particular focus on the economic, social and personal consequences of German reunification. In 2017, his series *Blütezeiten [Golden Ages]* was shown as a solo exhibition at the *dkw. Kunstmuseum Dieselkraftwerk Cottbus*. In 2016 he received the Brandenburg Lotto Art Prize for Photography for the work.

BLÜTEZEITEN [GOLDEN AGES] 2010 – 16

Born in the GDR in the 1970s, Sven Gatter belongs to East Germany's so-called Third Generation. Gatter's work reflects on the chequered history of his home near the industrial city of Bitterfeld. His photographic-text works, which combine landscape images with written memories, document the region's transformation. The decline of traditional industries such as coal mining didn't only change the landscape and the way it was used, but also had a lasting impact on local life. While open-cast mines are flooded to create lakes intended to promote recreational activities, the people in and around Bitterfeld search for new frameworks of reference. On his photographic wanderings through his home region, Sven Gatter explores its changing landscapes and portraits the people he encounters on the way. The motifs featured in the series – Grubenarbeiter [the Miner], the Luft schiffe [Air Ships], or the former open-pit mine Goitzsche – are complemented with notes from conversations with locals, personal childhood memories and insights gained from research. In this way, he creates subjective narratives that refer to past achievements allude to new hopes.



JÜRGEN REHRMANN

Jürgen Rehrmann (born 1961 in Warburg/Nörde in North Rhine-Westphalia, lives in Bielefeld) studied photojournalism and photography at the Bielefeld University of Applied Sciences. Since 1991 he has worked as a freelance photojournalist, and his work has been featured in numerous solo and group exhibitions. His projects frequently document unusual, hidden places undergoing processes of dispersal or disintegration.

PHOTOGRAPHY AND MEMORY DIE WISCHEDÖRFER [THE MEADOW VILLAGES] 1995

At the first glance, the so-called *Meadow Villages* (from the Middle High German word 'Wische') in the district of Perleberg appear like enchanted villages surrounded by fields and the River Elbe. The construction of the inner German border, however, caused many inhabitants to lose property, farmland and their homes. Those who remained had to live their lives encircled by fences, border fortifications and patrolling police boats. Even after reunification, the region's agriculture took a long time to recover, only a few isolated small businesses survived, and many farms stood empty. But the decades of forced isolation also meant that the region remained largely untouched and the existing timber-framed house in the area survived. In 1998, UNESCO designated the *Elbe River Landscape* as a biosphere reserve with a special protection status. A maintenance and development plan to ensure the preservation of the region was drawn up in the mid-1990s. It contained measures relating to environmental protection, sustainable tourism and responsible land use.



RAUMLABORBERLIN

Made up of eight trained architects, raumlaborberlin have worked together in a collective network structure since 1999. Based in Berlin, they work at the intersection of architecture, city planning, art and urban intervention, cooperating with local actors and external specialists. Their work addresses space, urbanism and urban (re-)development as a process and cultural project. In the field of city planning, their central concept is *activation through use*, which can be viewed as a multifaceted usage of public space functioning as a driving force for new developments.

NALEPASTRASSE – RAUMSTRUKTUR 02 [NALEPASTRASSE – SPATIAL STRUCTURE 02] 2017

Berlin in the reunification era, with its urban fractures, architectural voids and legally unresolved spaces, formed the breeding ground for the foundation of raumlaborberlin. As the pioneers of a generation they created a new approach to urbanism and architecture – (re)activating forgotten places torn between different systems, periods and ideologies. The installation in the ZKR is the continuation of a series that begin in 2003 with the project Hotel-Neustadt in Halle-Neustadt. The availability of doors in a city shrinking, post-reunification city was a metaphor for the radical transformation of urban space and its effect on people's lives. Recontextualising the doors created new narratives and novel ideas for the potential reappropriation of places and objects by the inhabitants.

The doors used in the ZKR installation are at once exhibition architecture and spatial sculpture. They originate from a prefabricated building at the Funkhaus Nalepastrasse in Berlin – a still largely undiscovered area. The sculpture thus symbolises Berlin's ongoing transformation, in which new places emerge and others are forgotten. But who decides which places disappear? Can a narrative safeguard a place from disappearing? How do we want to continue telling the stories of Berlin? Questions like these pervade raumlaborberlin's work.



IDENTITY AND PUBLIC SPACE

Public space, whether urban or rural, is subject to constant change. Political, economic and social conditions are inscribed in the spheres of daily life, which in turn have a lasting influence on social activity and behaviour. Public spaces thus function as mirrors and seismographs of social identity. The reunification of East and West Germany constitutes one of the most radical upheavals in recent times. And while the defining, symbolic change was effected comparatively quickly with the demolition of the border installations, the related societal shift in both the former East and West Germany always lagged behind the rapidly implemented political and economic restructuring measures. The transformation from a society characterised by ideas of socialist utopia into a capitalist-based system was realised within a short time period; without critically questioning the existing economic model and more importantly without an adequate, publicly perceptible debate on democracy. The practical implementation of the reunification of East and West Germany and the reflection it necessitated took place at very different speeds. As a result, a great deal remains unresolved, and the shortcomings of the stakeholders responsible are still evident today. This asynchronous process has left social and political rifts in society, which have been exacerbated by current global developments and which are more palpable than ever in the public realm. The first indices of these processes and their consequences were already visible in many places in the 1980s, especially in East Germany, and became more and more apparent after reunification. Public spaces remain the domains in which perceptions of identity and culture are contested; they are representative places where given groups attempt to assert their respective superiority. The exhibition *Shifting Perspectives* is dedicated to the visible, representable aspects of the changes associated with towns and rural regions in eastern Germany.



LAURENZ BERGES

Laurenz Berges (born 1966 in Cloppenburg, lives in Düsseldorf) initially studied communication design at the Folkwang University of the Arts in Essen. At the end of the 1980s he spent time in New York, and in 1992 he began studying at the Kunstakademie Düsseldorf.

Berges gained recognition for his photographs of old, empty barracks in the former GDR. He has been awarded the Max Ernst Scholarship from the city of Brühl, a fellowship from the Deutsches Studienzentrum in Venice, and has received funding from the *Kunststiftung NRW*.

NEURUPPIN II, 1991

KRAMPNITZ II, 1991

BERLIN-KARLSHORST V, 1995

Laurenz Berges photographs have always focuses on abandoned, neglected places that encapsulate the consequences of political and economic processes. While studying at the Folkwang University in Essen, the historical collapse of the post-war world order inspired him to make a photographic series. Between 1991 and 1995, Berges visited former stations of the Russian army in eastern Germany – predominantly Brandenburg, the region with the most military installations – and took photographs within the abandoned barracks. He intensively explored the empty rooms of these buildings, most of which were erected during the German Empire and the Nazi era. The resulting images, taken exclusively using daylight, show sombre, austere spaces whose original functions are only discernible through scrutinising the details. In his considered compositions, apparent trivialities develop a new significance, while their subdued colour palette emphasises a sense of forlornness and loss.



PIERRE-JEAN GILLOUX

Pierre-Jean Giloux (born in 1965 in Mâcon, France, lives in Paris) studied at the École nationale supérieure des beaux-arts de Lyon and the École supérieure des beaux-arts de Marseille. His work has been exhibited internationally at galleries and museums, including the Kyoto Art Center and the Onassis Cultural Center in Athens. His video work has also been shown in the context of digital art and video festivals. Giloux is increasingly exploring the possibilities of digital technologies and creates artificial worlds made up of photographic images, videos and computer graphics.

DAS HAUS DER HELLSEHERIN [THE CLAIRVOYANT'S HOUSE], 2009, 9 MINUTES

Pierre-Jean Giloux's video works are in a constant state of intermediacy. Visual sequences are put together without revealing a linear chronological connection. In the work *Das Haus der Hellseherin* [The Clairvoyant's House], Giloux captures the metamorphosis of Berlin and Potsdam in a subtle incantation and points to the tension between places with the passing of time. A wavering camera follows a man walking along the paths of his life, seemingly veering from one place to another and traversing time at will. His journey begins outside with a view through a wire mesh fence. The protagonist, initially outside the observed premises, transgresses the border and enters the abandoned, overgrown area. The camera accompanies him on his way through an autumnal no-man's land into a vacant, decaying building. Our view is blocked by walls, partitions and fences – what is behind them remains hidden. The camera then loses track of the man as he explores the interior of the house. The journey ends suddenly with an exterior shot of inner-city Berlin and its visual and acoustic metropolitan realities.



LUDWIG RAUCH

Ludwig Rauch (born in 1960 in Leipzig, lives and works in Berlin) studied documentary photography at the Karl Marx University in Leipzig until 1985. After his first publications he received a ban on publishing journalistic media in the GDR. From 1986 to 1989 Rauch studied at the Academy of Fine Arts Leipzig under Arno Fischer. In 1989 he relocated to Berlin and began working as a freelance photographer and artist. Together with Matthias Flügge and Michael Freitag he founded the magazine *Neue bildende Kunst*, and since 2009 has been a lecturer at the Ostkreuzschule for Photography in Berlin.

KLEINE WELT [SMALL WORLD], 1986 – 89 NOCH EIN LEBEN [ONE MORE LIFE], 2002

Ludwig Rauch's objective gaze is palpable throughout his early work. His interest is never in the spectacular, but in the commonplace. The constant perspectival shift questions the conditions of everyday life in the GDR, directs our attention to the oft overlooked, and captures moments that represent a constituent element of German history.

Rauch grew up in East Berlin, studied under Arno Fischer and, despite a publication ban, became a sought-after photographer – even beyond the inner-German border. His calm yet powerful images constitute historical documents of a way of life that no longer exists. In the series *Small World*, Ludwig Rauch takes up these lost moments and allows us to discover them anew. The washing line in the rear yard is photographed as soberly and realistically as the border strip on the cemetery of the St Hedwig parish church. Rauch's last photo before emigrating in 1989 was taken on Schönhauser Allee in East Berlin. The city is empty, snowflakes fall heavily in front of the words Neues Deutschland, emblazoned in large letters across the U-Bahn viaduct. It is the farewell scene to his life in the GDR.



MONIKA LAWRENZ

Monika Lawrenz (born in 1952 in Schwerin, lives in Woosten (Mecklenburg)) studied business administration and economics before she began working as a freelance photographer in the late 1970s. She relocated to the Federal Republic of Germany in 1983 and studied film and photography at the University of Fine Arts Hamburg. In 1995, Lawrenz returned to her home of Mecklenburg in 1995, and has since made film productions for German broadcasters ARD, ZDF and Arte. Besides finding motifs in nature, she also focuses on portrait and reportage photography.

PHOTOGRAPHY AND MEMORY OBSTBAUMALLEEN IN DER PRIGNITZ [AVENUES LINED WITH FRUIT TREES IN PRIGNITZ] 1995

The landscape of the Prignitz region in the north-west of Brandenburg is characterised by long avenues of fruit trees, the first of which were planted in 1820. This effective use of the roadsides not only fulfilled the economic goal of fruit production, the trees also created shaded marching routes for soldiers of the Prussian army. In the 1960s, the GDR introduced a funding programme for fruit produced alongside roads. Old fruit tree avenues were tended and new ones planted. Mostly privately collected, a subsidised system helped bring the fruit onto the retail market. Following reunification, competition grew rapidly due to an increase in international fruit. Roadside growing was no longer viable and soon afterwards it was only providing for personal consumption. Gradually, the avenues were replaced by more developed carriageways or were cut down in the interests of road safety.

There was a growing concern regarding preservation of the landscape in Prignitz. In 2007, the local government pledged to plant new trees to offset any felled. Since 2010, however, the targets set have not been met. Diverse environmental groups continue to campaign for the conservation and replanting of the avenues, as well as for the protection of the trees under the designation *natural monument*.



ARNO FISCHER

After an apprenticeship in carpentry, Arno Fischer (born in 1927 in Berlin, died in 2011 in Gransee, Brandenburg) studied sculpture at numerous art universities in East and West Berlin. In the mid-50s Fischer decided to practise photography, and a teaching post at the Weißensee Academy of Art Berlin enabled him to receive GDR citizenship. With his black and white images he quickly became one of the most influential photographers of his day. He photographed for fashion magazines like *Sibylle* and taught as a professor of photography at many different universities – after reunification also in West Germany.

PHOTOGRAPHY AND MEMORY HOHENLYCHEN 1996

The Red Cross Sanatorium complex in Hohenlychen was opened in 1902 for the treatment of tubercular children. The characteristic sanatorium buildings were completed before the outbreak of World War I in 1914: a hospital, a holiday camp, training facilities and doctors' houses. The site's own railway station brought an ever-increasing number of patients directly from the major cities to Lychen, known for its favourable climate.

In the Nazi era, its focus was placed on occupational and sports medicine, and during World War II the complex was used as a military hospital for injured Wehrmacht soldiers. After the war, the facilities were used as a Red Army hospital. Despite numerous additions and modifications in this time, the original buildings remained relatively unaltered. When Arno Fischer photographically documented the institution in the mid-90s, it had just been listed as a protected site. But the town's efforts to safeguard and redevelop the sanatorium buildings failed, and today it stands empty and in a state of disrepair. Despite this, Hohenlychen Sanatorium is enjoying growing tourist popularity as a *lost place* and can be visited in guided group tours.



KATJA EYDEL

Katja Eydel (born in 1969 in Darmstadt, lives in Berlin) studied philosophy, German and political science at the University of Cologne and photography at the Bielefeld University of Applied Sciences. Collaborative projects with artists, activists and theoreticians were followed by independent work using photography and film. Eydel has received numerous scholarships, including the Kunstfond Bonn, the Goldrausch Post-graduate Project for female artists and a fellowship from the Berlin Senate for Science, Research and Cultural Affairs.

STREIT DES KARNEVAL GEGEN DIE FASTEN [THE STRUGGLE BETWEEN CARNIVAL AND LENT] 2002

Katja Eydel works with themes of politics and aesthetics. She is interested in social constructions – those rooted in political circumstances, utopian movements and traditional systems – that have become realities. Eydel focuses on the ideological appropriation of public space and the transformations that accompany it. Her conceptual approach breaks down prevailing codes and structures and creates a counter-memory that makes reality negotiable.

The work *The Struggle between Carnival and Lent* is a reference to the Peter Bruegel the Elder's oil painting from the year 1559. As in Bruegel's early works, the viewer looks down on a densely populated square. The left-hand side depicts the customs of the carnival, those of Lent are shown on the right. Here, Berlin's Alexanderplatz forms the backdrop. The photograph is dominated by buildings like the Haus des Lehrers and advertisements for global high street chains, while stalls, beer stands and temporary football pitches tell of the square's appropriation by the public – but also through leisure culture. Eydel enhances the scene by adding details: marketing stands for Berlin's public transport company, demonstrators, young punks, groups of Chinese tourists. These additional elements turn reality into an enactment. The photograph is also covered with a transparent grey film. Drawing on painterly principles from the Renaissance, Eydel emphasises individual scenes using a special lighting technique – by removing the film in specific places she reveals the unfiltered colours of the original image underneath.



SEIICHI FURUYA

Seiichi Furuya (born in 1950 in Izu, Japan, lives in Graz, Austria) studied at the Tokyo Polytechnic University, and left his country of birth in 1973 to travel in Europe. In the 1970s he lived in Vienna and Graz, and in 1981 had a son with his wife Christine Furuya-Gößler. The family moved to Dresden in 1984, and then to East Berlin in 1985, where Furuya worked as a translator and recorded his impressions of family life and everyday life in the GDR. After the tragic suicide of his wife on 7 October 1985, Furuya remained in East Berlin until 1987 before moving to Graz. His photographs have been exhibited internationally in numerous institutions, including the Fotomuseum Winterthur, the Albertina in Vienna and Kunsthaus Dresden.

BERLIN-OST [EAST BERLIN] 1985 – 87

In the mid-1980s, Seiichi Furuya lived for a short time in the capital of the GDR with his wife and son. The family had moved from Austria to Dresden for professional reasons, and arrived in East Berlin in 1985. Furuya's photographs portray an unobtrusive, sometimes bewildered view of daily life in the GDR, but always with a documentary precision. They show the city's streets, buildings and interiors, people in pedestrian zones, at parties and parades. Besides the commonplace and the curious, Furuya also captured countless moments of private family life.

In 1985, after many years of mental illness, Christine Furuya-Gößler committed suicide in Berlin (on 7 October 1985, the 36th anniversary of the founding of the German Democratic Republic). For Furuya, the photographs of these final years together became a way of dealing with this catastrophic episode. He continually rearranged the order of the images in several photobooks and exhibitions, processing them into fixed variables such as location and time. They are mixed with photographs of the city taken after Christine's death. This retrospective reorganisation of his innumerable snapshots leads to a blurring of the chronological sequence and gives rise to an open, associative juxtaposition of memories, perceptions and possible connections. For Seiichi Furuya, the series *Berlin-Ost* [East Berlin] represents an examination of both geopolitical and personal borders.



ULRICH WÜST

Ulrich Wüst (born in 1949 in Magdeburg) studied at the College of Architecture and Civil Engineering in Weimar.

In 1972 he moved to East Berlin, where he practised as an urban planner and picture editor until 1983.

Since 1984 he has worked as a freelance photographer. His work can be found in many collections, including the Berlinische Galerie, the German Historical Museum, the Pinakothek der Moderne, Munich, and the Dresden State Art Collections. Besides exhibitions in C/O Berlin, the MIT Museum, Massachusetts and the Lindenau Museum, Altenburg, his work was featured at documenta 14.

STADTBILDER [CITYSCAPES] 1978 – 80

Originally a city planner, Ulrich Wüst began photographically chronicling cities in the 1970s. Focusing his attention on urban-planning situations and reflecting on architectural space, his images were often devoid of people. With these impersonal surveys of urban space, Wüst examined its quality as a living environment for humans. The photographs of Gera, Bitterfeld and Berlin are part of his documentary series *Stadtbilder* [Cityscapes]. Created between 1978 and 1987 in numerous cities of the GDR, it highlights the depressing state of the urban environment. Wüst fixes on his surroundings with a precise and sober eye, revealing instances of architectural absurdity, uniformity and banality, as well as the neglect and gradual of the historical building stock.



PHOTOGRAPHY AND MEMORY

An important historical reference point for this examination is the photographic volume *Fotografie und Gedächtnis* [Photography and Memory], commissioned by the Association for Pictorial Research and Contemporary History in Berlin between 1993 and 1996. The images featured in the book provide a photographic insight into East Germany after reunification, and show unremarkable places in Brandenburg, Mecklenburg-West Pomerania and Saxony-Anhalt. They portray an intermediate state between eras and systems, and impressively capture the prevailing conditions in cities, villages and landscapes at the time. Many well-known photographers were recruited for the project. They were tasked to employ their individual perspectives and characteristic visual language to record the places which bespoke of impending change. Some of these places now radiate a new splendour following their renovation, while others see their very existence under threat. These selected photographs of Brandenburg form part of the exhibition: created with a high degree of artistic freedom in the framework of specific assignment, they reflect the shifts and upheavals of the 1990s.



STEPHANIE STEINKOPF

After an MA in ethnomusicology, Latin American studies and contemporary history, Stephanie Steinkopf (born in 1978 in Frankfurt (Oder), lives in Berlin) studied at the Ostkreuz School of Photography. Her work addresses the relationship between poverty, exclusion and social justice. Steinkopf is a member of the Ostkreuz photographers' agency and has received many awards. Her work has been shown in diverse exhibitions in Europe, Mexico and the USA.

MANHATTAN – STRASSE DER JUGEND [MANHATTEN – STREET OF YOUTH] 2012

Because the housing blocks on the Straße der Jugend towered over the other houses in the area and characterised the surroundings, the inhabitants of Letschin, a village in the Oderbruch, named their prefabricated housing estate Manhattan. A popular and sought-after place to live in GDR times, Manhattan now stands neglected and has become a symbol for the economic disaster that can be found in many places in the eastern German provinces. In her long-term project, Stephanie Steinkopf followed the residents a block of flats with her camera – almost unnoticed – for several years. Becoming part of their lives, she managed to establish a great closeness to the inhabitants. The deep trust built up between them enabled her to capture intimate insights into the lives of people that essentially exist on the margins of society.

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INGEBORG ULLRICH

Ingeborg Ullrich (born in 1942 in Oelder, Westphalia, lives in Berlin) completed an apprenticeship as a photographer in Berlin, and studied abroad in France and England at the beginning of the 1960s. Her work places emphasis on free documentary photography.

PHOTOGRAPHY AND MEMORY SCHRIFTEN [WRITINGS] 1995 – 96

In her photo series *Schriften* [Writings], Ingeborg Ullrich documents faded, almost illegible lettering on empty shops, closed entrance ways and derelict buildings. In the mid-90s, Ullrich's photographic surveys in Brandenburg took her to towns like Nauen, Perleberg, Bad Freienwalde and Neuruppin. Her photographs tell stories that date back to the era of industrialization and the boom years of hand-painted signs and advertisements, but above all they bear witness to the rapid population migration that took place in the years following reunification. The dilapidated walls provide us with information about political sentiments and turbulences, rise and fall, and the establishing and disappearing of businesses. While cities like Potsdam and Brandenburg an der Havel have now been extensively renovated, many streets in the rural areas of Brandenburg remain neglected and left to ruin. In recent years, however, interest in Brandenburg has been growing – both as a scenically attractive tourist destination and as a region with affordable housing close to the growing metropolis of Berlin.



GÖRAN GNAUDSCHUN

Göran Gnaudschun (born in 1971 in Potsdam, lives in Potsdam) initially studied civil engineering in Berlin, but then discovered a passion for photography.

He then studied at the Academy of Fine Arts in Leipzig and now works as a lecturer and freelance photographer. His work has been shown at the Brandenburg Association of Arts in Potsdam, Haus am Kleistpark, Berlin, Fotoforum Innsbruck and the Museum of Fine Arts in Leipzig. In 2016/17 he received a scholarship at the German Academy Villa Massimo, Rome.

LUFT BERÜHREN [THE AIR NEAR MY FINGERS] 2006 – 12

Tree canopies, rows of houses, a blanket, foliage and cloud formations – the photo series *The Air Near My Fingers* shows the seemingly trivial and incidental. Over a period of seven years, Gnaudschun took photographs according to a strict pattern: every Monday in 2006, every Tuesday in 2007 and then every Sunday in 2012. The resulting images capture the foreign in the familiar and search for the remarkable in the ordinary. The difficulty in photographing brief moments is reflected in the sometimes imperfect compositions. Snapshots of family life are accompanied by spontaneous impressions from his home and images of his hometown of Potsdam.

Göran Gnaudschun's work is guided by the question of how much reality remains in the recorded image. His images oscillate between an aesthetic of the fleeting snapshot and one of finely composed portrait, still-life and landscape photography.



CLEMENS VON WEDEMEYER

Clemens von Wedemeyer (born in 1974 in Göttingen, lives in Berlin and Leipzig) studied photography and media at the Bielefeld University of Applied Sciences and the Academy of Fine Arts Leipzig, where he has been a professor for media art (Expanded Cinema) since 2013. His work has been shown in numerous international group exhibitions, including documenta 12 and 13, the 4th Berlin Biennale and the Skulptur Projekten Münster, and in solo exhibitions at MoMA PS1, New York, and the Museum of Contemporary Art, Chicago. Wedemeyer's films process episodes of history as narratives or fiction and augment them with documentary compositions.

SILBERHÖHE 2003

The district of Silberhöhe, architecturally dominated by prefabricated blocks, is located on the southern edge of Halle (Saale). To address the lack of housing among employees of the chemical industry, residential buildings of up to 22 stories were constructed for the workers in the 1970s and 80s. At the time of the reunification, 39,000 people lived there in 15,000 apartment units. As a result of the population decline in the new federal states and competition with other types of housing, by 2008 the number of residents had shrunk by 64 percent. With the programme *Social City*, begun in 1998, a restructuring and redevelopment of Silberhöhe took place. The initiative proposed the demolition of many empty blocks and a 'renaturalisation' process for the establishment of a forest park.

In his film *Silberhöhe*, Clemens von Wedemeyer assembles individual camera shots into a bleak dystopia that stages the demise of the district as a failed urban concept of the late modern era. Its silent pictures capture deserted streets and apartment blocks surrounded by rubble in the light of dawn. A glimpse into a typical apartment shows a flickering television screen. He shows the closing credits of Michelangelo Antonioni's drama *L'eclisse*, whose camera work and editing techniques Wedemeyer cites in his film. The plots of both films end in desolate nocturnal scenes in which something that is tensely anticipated never happens.



MERIT PIETZKER

Merit Pietzker (married name Schambach, born 1971 in East Berlin, lives in Berlin) studied at the Academy of Fine Arts in Leipzig between 1990 and 1996, In 1992 she received a scholarship from the Foundation for Cultural Funding in Berlin. In her documentary works she focused on young people and their social environments, for example the squatter scene in Berlin during reunification, and also placed emphasis on urban issues. Merit Schambach now runs a successful delicatessen in Berlin.

PHOTOGRAPHY AND MEMORY DIE ALTSTADT VON BRANDENBURG AN DER HAVEL [THE HISTORIC CENTRE OF BRANDENBURG HAVEL] 1995

Brandenburg an der Havel is also known as the *Birthplace of the March*. In terms of area it is the largest city in the state of Brandenburg, and was first mentioned as early as 928. Its historic centre – with buildings spanning many epochs – escaped damage in World War II and survived into the GDR era. At the end of the 1960s, plans to create a new city centre alongside the old centre were approved, but due to a lack of financial resources the project failed. A consequence of this was that no further funds were invested in the city. In the 1980s, scores of derelict townhouses had to be demolished.

In 1990, Brandenburg an der Havel was declared a *model city* by the German Federal Ministry for Building. But when Merit Pietzker visited the city in 1995, there was no trace of the improvements this title promised. Today, its redevelopment area has the highest concentration of listed buildings in the state, and almost 100 million euros of public funds and private investment have been put into the modernisation of the city.



ANDREAS GEFELLER

Andreas Gefeller (born in 1970 in Düsseldorf, lives in Düsseldorf) studied visual communication and photography at the University of Essen. In 2001 he was appointed as a member of the German Photographic Academy (DFA). Gefeller's work uses photographic methods to reveal the as yet unseen to the human eye or make it visible from a new perspective. His work has been shown internationally in numerous solo and group exhibitions, including the Museum für Kunst und Gewerbe Hamburg and the Museum Kunstpalast in Düsseldorf.

SUPERVISIONS 2004

Presenting the familiar and the ubiquitous from an unexpected viewpoint is one of Andreas Gefeller's fundamental aims. With their subjective visual language, his works continually confound the viewer and, with images unlike those previously seen, make them question their perception. In his large-format series *Supervisions*, Gefeller contrives new, unusual perspectives of well-known subjects. Using a camera mounted on a two-metre-high tripod, he systematically 'scans' the surfaces of his chosen motifs one step at a time. Gefeller then digitally pieces together these numerous individual images – sometimes up to 2,500 – giving rise to an overall picture. This digital montage, at once document and fabrication, gives the impression it was taken from an aerial perspective, but on closer inspection – not least due to the traces of optical breaks between the individual sections – this proves to be impossible. This is especially noticeable in the photographs of interior spaces, in which, like a doll's house, it is possible to look directly into the rooms from above – unhindered by roofs or ceilings. By precisely and accurately capturing signs of wear and tear, forgotten objects and different floor coverings in these prefabricated apartments, the artist also questions the idea of standardised living spaces.



ANNE HEINLEIN

Anne Heinlein (born in 1977 in Potsdam, lives in Potsdam) studied at the Academy of Fine Arts Leipzig under Joachim Brohm and Timm Rautert. In 2005 and 2012 she received the State of Brandenburg scholarship for visual arts, and in 2016 she received their young talent award. Her work has been exhibited in the Brandenburg Association of Arts, the *dkw. Kunstmuseum Dieselkraftwerk Cottbus*, the Goethe Institute San Francisco, and the Benaki Museum, Athens.

WÜSTUNGEN [LOST VILLAGES] 1970 – 86

With her documentary photography project *Wüstungen* [Lost Villages], Anne Heinlein investigates the fate of the settlements to the immediate east of the Iron Curtain, which were demolished by the GDR to establish unhindered lines of fire in border zones. Between 1952 and 1988, many thousands of people were forcibly displaced by the SED regime, and many villages were razed. Following the collapse of the Eastern bloc in 1989, the border regions were turned into nature reserve, meaning the former inhabitants were finally expropriated once and for all – any hope of returning was in vain.

Anne Heinlein und Göran Gnaudschun not only visited and documented these *Lost Villages* that emerged in this way, they also researched the life histories of their former inhabitants. The black and white images depict densely covered, overgrown swathes of land, which on first inspection seem placeless and ahistorical. But captions like Groß Grabenstedt I, Salzwedel, Saxony-Anhalt, first mentioned in 1291, abandoned in 1986 allude to the dramatic circumstances surrounding their formation. The invisible yet discernible scale of the individual fates and traumas is veiled by a muted, deserted landscape.

TITEL

Alexander Janetzko: From the series: *Streusand – ich komme aus*, 2008, Fine Art Print, 60 x 44,5 cm, Courtesy the artist

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Seiichi Furuya: *Berlin-Ost [East Berlin]* 1987, 1987, Gelatin Silver Print (2000), 53 x 38 cm, Courtesy the artist and Galerie Thomas Fischer, Berlin

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Joachim Richau: From the series: *Die Insel Kietz bei Küstrin* (Landkreis Märkisch-Oderland), 1994 – 1995, 11 Gelatin silver print, 52 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Alexander Janetzko: From the series: *Streusand – ich komme aus*, 2008, Fine Art Print, 60 x 44,5 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Manfred Paul: *Tableaus Mauerfall [Tableaus Fall of the Berlin Wall]*, 1989–1990, (Tableau 1–18), black and white polaroids on Tesco Baryt Glossy, 42,5 x 52,5 cm, Courtesy the artist

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Tobias Zielony: *Bohne*, 2003, From the series: *Ha Neu*, C-Print, 69 x 46 cm, Courtesy the artist and KOW, Berlin

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Thomas Wolf: From the series: *Industriegeschichte [Industrial History]: Wittenberge an der Elbe* (Landkreis Prignitz), 1992–1995, Gelatin silver print, 52 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Sven Gatter: *Luft Schiffe I [Air Ships I]*, 2015, From the series: *Blütezeiten [Golden Ages]*, Photographs and text, since 2010 (work in progress), Wall Paper

Print, 180 x 143 cm, Courtesy the artist

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Jürgen Rehrmann: From the series: *Die Wischedörfer* (Landkreis Prignitz) [*The Meadow Villages*], 1995, Gelatin silver print, 52 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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raumlaborberlin: *Nalepastraße – raumstruktur02 [Nalepastrasse - spatial structure 02]*, 2017, prefab doors and metal parts, dimensions variable, Courtesy the artists

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Tobias Zielony: *Sommer [Summer]*, 2003, From the series: *Ha Neu*, C-Print, 69 x 46 cm, Courtesy the artist and KOW, Berlin

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Laurenz Berges: *Berlin-Karlshorst V*, 1995, C-Print, 73,5 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Pierre-Jean Giloux: *Das Haus der Hellseherin [The Clairvoyant's House]* (silent film), 1999–2000, 9 min., Courtesy the artist

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Ludwig Rauch: *Prenzlauer Berg; Berlin (Ost)*, 1986, From the series: *Kleine Welt [Small World]*, Fine-Art-Inkjet on Hahnemühle, 50 x 60 cm, Courtesy the artist

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Monika Lawrenz: From the series: *Obstbaumalleen in der Prignitz [Avenues lined with Fruit Trees in Prignitz]*, 1995, Gelatin silver print, 52 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Arno Fischer: From the series: *Hohenlychen* (Land-

kreis Uckermark), 1996, Gelatin silver print, 52 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Katja Eydel: *Streit des Karneval gegen die Fasten* [*The Struggle between Carnival and Lent*], 2002, analogue colour photography on aluminium, laminated with edited foil, 85 x 105,5 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Seiichi Furuya: *Berlin-Ost* [*East Berlin*], 1987, C-print (2012), 43 x 58,5 cm, Courtesy the artist and Galerie Thomas Fischer, Berlin

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Ulrich Wüst: *Berlin, S-Bahnhof Ostkreuz*, 1980, From the series: *STADTBILDER* [City Scapes], Gelatin silver print, 28 x 39 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Joachim Richau: From the series: *Die Insel Kietz bei Küstrin* [The Island Kietz near Küstrin] (Landkreis Märkisch-Oderland), 1994–1995, Gelatin silver print, 52 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Stephanie Steinkopf: From the series: *Manhattan – Straße der Jugend* [*Manhattan – Street of Youth*], 2012, Fine Art Print on Hahnemühle Photograp Pearl on Alu Dibond, 75,2 x 67,2 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Ingeborg Ullrich: From the series: *Schriften* (Land Brandenburg) [*Writings*], 1994–1996, Gelatin silver print, 52 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Göran Gnaudschun: *Der neue Sohn, Donnerstag, 26.02.09*, From the series: *Luft Berühren* [*The Air Near My Fingers*], 2006–2012, colour photography, 96 cm x 69 cm, Courtesy the artist

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Clemens von Wedemeyer: *Silberhöhe* (silent film), 2003, 35 mm/DVD, 1:1,66, Stereo, 10 min., Loop, Courtesy the artist and KOW, Berlin

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Merit Pietzker: From the series: *Die Altstadt von Brandenburg an der Havel* [*The Historic Centre of Brandenburg an der Havel*], 1995, Gelatin silver print, 52 x 62 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Andreas Gefeller: o. T. (*Plattenbau 4*), From the series: *Supervisions*, 2004, C-Print, Diasec, 110 x 131 cm, Courtesy Brandenburg State Museum for Modern Art (BLmK), Cottbus/Frankfurt (Oder)

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Anne Heinlein: *Groß Grabenstedt I, Kreis Salzwedel, Sachsen-Anhalt, erstmals urkundlich erwähnt: 1291, gewüstet 1886* [*Groß Grabenstedt I, Landkreis Salzwedel, Saxony-Anhalt, first mentioned: 1291, razed: 1886*], 2008, pigment print on baryta paper, perspex, 110 x 140 cm, Courtesy the artist

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CENTER FOR ART

AND PUBLIC SPACE

SCHLOSS BIESDORF

Alt-Biesdorf 55 | 12683 Berlin

Phone: + 49 30 70 09 06-7755

Email: info@zkr-berlin.de

www.zkr-berlin.de

Facebook and Instagram: [zkrberlin](#)

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Grün Berlin GmbH

Columbiadamm 10, Turm 7

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Phone: + 49 30 70 09 06-0

Email: info@gruen-berlin.de

Managing Director: Christoph Schmidt

CURATORS

Katja Aßmann (Director ZKR), Ulrike Kremeier (Director BLmK) in collaboration with Carmen Schliebe (Curator of Photography BLmK)

Cooperation: Nina Mende (Curator ZKR)

CONTRIBUTORS EXHIBITION

Project Management: Nina Mende

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CONTRIBUTORS BROCHURE

Authors: Katja Aßmann, Ulrike Kremeier, Carmen Schliebe, Nina Mende, Irmela Wrogemann

Project Management: Thea Dymke, Caroline Ammer

Editing: Thea Dymke, Nina Mende

Design and Concept: Caroline Ammer

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FUNDED BY



LAURENZ BERGES

KATJA EYDEL

ARNO FISCHER

SEIICHI FURUYA

SVEN GATTER

ANDREAS GEFELLER

PIERRE-JEAN GILOUX

GÖRAN GNAUDSCHUN

ANNE HEINLEIN

ALEXANDER JANETZKO

MONIKA LAWRENZ

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LUDWIG RAUCH

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JOACHIM RICHAU

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INGEBORG ULLRICH

CLEMENS VON WEDEMAYER

THOMAS WOLF

ULRICH WÜST

TOBIAS ZIELONY

RAUMLABORBERLIN