

On the Exhibition

The purpose of art is to lay bare the questions that have been hidden by the answers.¹

1
James
Baldwin,
quoted by
Claudia
Rankine
(2013):
*Citizen: An
American
Lyric*,
Minneapolis:
Graywolf
Press, p. 115.

The exhibition titled “Tell me about yesterday tomorrow” opens up a dialogue between contemporary art and the remembrance work performed by the Munich Documentation Centre for the History of National Socialism. Works by over 40 international artists explore how the past gets interpreted along with its links to the present day, against the background of the Documentation Centre’s permanent exhibition. These works, most of them newly developed, invite viewers to consider global realities while supplementing German history with international perspectives and creating polyphonic narratives of the past and future. Through the media of painting, photography, installation, video, and performance, artists from different generations convey many-sided images of history, recounting individual experiences while also highlighting structural connections. The exhibition features selected works of art from the time of the Nazi period and recent decades alongside new works created specifically for this context.

2
 John Henrik
 Clarke. *A
 Great and
 Mighty Walk*,
 documentary
 film, St. Clair
 Bourne
 [director],
 Cinema Guild
 [distributor],
 New York:
 1996.

Historian John Henrik Clarke observed how important history is to our present and future: “History is a clock that people use to tell their political and cultural time of day. It is also a compass that people use to find themselves on the map of human geography. History tells a people where they have been and what they have been, where they are, and what they are. Most important, history tells people where they still must go, what they still must be.”²

Historical events and our knowledge about them shape our understanding of the world today and our notions of what may lie ahead. Collective memory is closely linked with our experiences of the present day, making it impossible to draw any definite conclusion. Instead, history must be reexamined and recontextualized in an ongoing process. It is also important to consider who interprets the past, and based on what experiences. Which stories are told, and whose stories are heard – or end up being suppressed, willfully or unintentionally? How do we deal with different voices and ambivalence?

The works of art collected in “Tell me about yesterday tomorrow” are dedicated to a number of different topics: the resurgence of nationalism, racism, and anti-Semitism; the violent exploitation of humans and the natural world; the cultural and political impact of war, suppression, and trauma; depictions of national myths. They testify to how emotions are used to mobilize groups within society, by conjuring up fears and desires, and show how people are stigmatized as “Others” while collective narratives are appropriated for the service of political ideologies. The exhibition’s international perspective reflects the global dimensions of these critical occurrences.

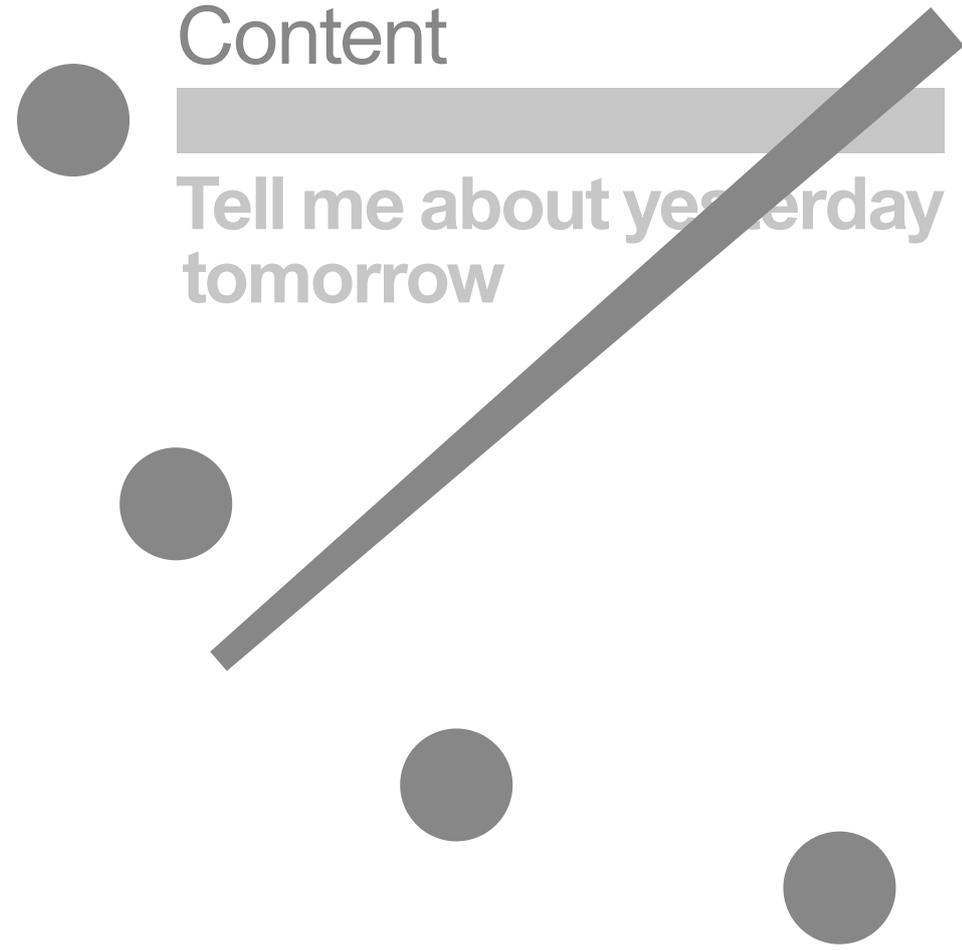
Fostering a culture of remembrance is crucial to the future of our democracies. It creates awareness not only of the historical conditions that have led to exclusion, degradation, and destruction, but also of our responsibility for ensuring that these processes – created and influenced by people – do not repeat themselves. Now, with right-wing populism and autocratic and fascist tendencies once more on the rise worldwide, reflecting on history is more important than ever. The goal of this exhibition is to envision open ways of coexisting within a global society based on historical experiences, while pointing to the positive values that have arisen since the National Socialist dictatorship was overthrown. Herein lies a potential that Hannah Arendt called the greatest and most fundamental human capacity: the ability to reconsider, rethink, and create something that has never been before.

Developed in close alignment between the fields of art and history, “Tell me about yesterday tomorrow” addresses the complexity of historiography and offers an opportunity to consider Germany’s past in the context of international developments. As one avenue of political thinking, art supplements the historical remembrance work and offers reflections on the meaning and future of shared international memory.

Looking back becomes a way of looking ahead. This approach points to what once was and to what may yet be – not to create a simplistic equivalence between historical and current events, but instead to foster awareness of where similarities lie and what we can learn from historical experience. Thus the exhibition does not offer a self-contained, linear treatment of its subject, but rather draws a complex picture of past and present realities. It also invites viewers to sense the ambivalences present in human actions, along with diffuse tendencies that do not yet have a clear name. “Tell me about yesterday tomorrow” creates connections between the past, present, and future to remind us that history has an ongoing impact, of which we must continually be aware in order to recognize similarities and prevent the recurrence of terrible events.

Director	Mirjam Zadoff
Artistic Director	Nicolaus Schafhausen
Assistant Curator	Juliane Bischoff
Project Manager	Anke Hoffsten
Project Organisation	Sonja Eschenbach
Production and Technics	Michael Busam Josef Köttl Jürgen Goligowski Ibrahim Özcan
Architecture	Buero Kofink Schels Simon Jüttner Sebastian Kofink Markus Stolz
Design	Boy Vereecken Antoine Begon

Press and Public Relations	Kirstin Frieden Ilona Holzmeier Thomas Zörr
Education	Nathalie Jacobsen Dirk Riedel Thomas Rink Elisabeth Schulte
Audioguide	Nils Emmerichs Bernhard Jugel
Contributors	Nils Emmerichs Andreas Eichmüller
Media partner	Deutschlandfunk Kultur
Partners	Benediktinerabtei St. Bonifaz, München Kulturreferat der Landeshauptstadt München, Programm „Kunst im öffentlichen Raum“ Ludwig-Maximilians-Universität München Städtische Galerie im Lenbachhaus und Kunstbau München Zentralinstitut für Kunstgeschichte, München
Funded by	Kulturstiftung des Bundes
Acknowledgments	We thank all artists, partners, lenders, and supporters who contributed to the success of the project through their creative involvement and generous support.



S. 14	Lawrence Abu Hamdan
S. 18	Heba Y. Amin
S. 22	Kader Attia
S. 28	Sammy Baloji
S. 32	Michal BarOr
S. 34	Cana Bilir-Meier
S. 38	Ayzit Bostan
S. 42	Mohamed Bourouissa
S. 46	Andrea Büttner
S. 50	Keren Cytter
S. 52	Brenda Draney
S. 54	Loretta Fahrenholz
S. 58	Sirah Foighel Brutmann & Eitan Efrat
S. 60	Aslan Göisum
S. 62	Ydessa Hendeles
S. 66	Arthur Jafa
S. 70	Sebastian Jung
S. 74	Brian Jungen
S. 78	Leon Kahane

S. 82	Annette Kelm
S. 86	Baseera Khan
S. 90	Paweł Kowalewski
S. 94	Else Lasker-Schüler
S. 96	Ken Lum
S. 100	Jumana Manna
S. 104	Paula Markert
S. 108	Michaela Meise
S. 112	Michaela Melián
S. 114	Kent Monkman
S. 118	Artur (Stefan) Nacht-Samborski
S. 120	Olaf Nicolai
S. 124	Emil Nolde
S. 128	Marcel Odenbach
S. 132	Emeka Ogboh
S. 134	Trevor Paglen
S. 138	Harald Pickert
S. 142	Joanna Piotrowska
S. 144	Jon Rafman
S. 146	Willem de Rooij

S.148 Cemile Sahin

S.152 Mira Schendel

S.156 Gregor Schneider

S.160 Hito Steyerl

S.164 Diamond Stingily

S.168 Rosemarie Trockel

S.170 Želimir Žilnik

Artists



Tell me about yesterday
tomorrow



Lawrence Abu Hamdan

In his audiovisual installations and performances, Lawrence Abu Hamdan (born in Amman in 1985) explores acoustic phenomena and the notion of listening as a political practice. Traces of government violence inscribed in memory, sound, and language act as a point of departure for precise analyses, which he then translates into complex video installations. In addition to being showcased as part

of exhibits, his works have supported legal investigations in several cases. He has also worked with the Forensic Architecture research group, advising organizations such as Amnesty International and Defence for Children International.

① *Once Removed*, 2019 Multichannel video, 30 min

“Once Removed” tells the story of a young writer and historian named Bassel Abi Chahine, who believes he is the reincarnation of a soldier killed in the Lebanese civil war (1975–90). In this video, Abu Hamdan interviews the 31-year-old historian, asking him about his research into his past life and the stories of the war associated with it. Details of the conflicts in Lebanon are typically kept sealed in the interest of national security. Reincarnation, a key tenet of the Druze community to which Abi Chahine belongs, brought him into contact with veterans who recognized him as their fallen comrade. His faith produced a space which made it possible for them to share their memories and materials with him. This allowed the young historian to compile an extensive archive of rare photographs, texts, and objects that paint a vivid picture of the reality of the war. Through the lens of Abi Chahine’s unusual connection with this suppressed episode of Lebanese history, “Once Removed” offers a new perspective on Lebanon’s civil war and opens up a discussion about which views of history are supported by historical documents.



Heba Y. Amin

Heba Y. Amin (born in Cairo in 1980) grounds her work in extensive research that looks at the convergence of politics, technology, and architecture. Techno-utopian ideas, as manifested in the mechanisms of colonial soft power, are at the heart of Amin's practice. Through her work, she highlights the failures of the nation-state paradigm and the technological violence nurtured by nationalisms. Starting from the idea

that landscape is an expression of political power structures, Heba Y. Amin questions and reconfigures the tactics and technologies utilized by hegemonic power. Through art, she attempts to subversively transform reality and redefine spaces.

② *The Devil's Garden*, 2019 Artist Lecture, 27 November 2019

During WWII, the North African desert set the backdrop for a power struggle over colonies between European armies. "The Devil's Garden" explores narratives related to the German Africa Corps and their lingering presence in northern Egypt. Through trajectories marked by colonial warfare and failed political movements in North Africa, Heba Y. Amin examines the use of technologies for hegemonic power and the technofossils they leave behind. In her most recent work, she looks at the story of a Nazi pyramid located in El Alamein, commemorating a WWII German fighter pilot dubbed "The Star of Africa." Her work reveals the story of modern technological progress as one of empire and colonial exploitation, and examines the concepts of domination and authoritarianism exercised through technology. "The Devil's Garden" uncovers the residue of European ideologies and the associated repercussions for local populations impacted by conflicts that were never theirs.



Kader Attia

Born to Algerian parents in a suburb of Paris, Kader Attia (born in Dugny in 1970) uses his experience of living between two cultures as the starting point for his art. Recurring themes in his work include the legacy of colonialism and its influence on cultural identities, collective trauma in postcolonial societies, and paths toward healing. Attia views “repair” as a constant feature of human nature that

can be a way of reclaiming destroyed or forgotten values, whether at the cultural, personal, or spiritual level.

- ③ *The Body’s Legacies, Part 1: The Objects, 2018*
Video, 58:20 min
- The Body’s Legacies, Part 2: The Postcolonial Body, 2018*
Video, 48 min

“The Body’s Legacies” is a reflection in film on the historical, psychological, and political impacts of European colonialism. In his two-part film essay, Kader Attia collects interviews in which international experts from the fields of history, ethnography, cultural studies, art history, and more discuss various aspects of postcolonial life.

The first part of the film, “The Objects,” deals with the topic of cultural appropriation under the conditions of colonialism and the associated questions about the return of cultural assets. It focuses on a critical discussion of a large number of objects taken from people by European occupiers and missionaries, who brought them to their home countries. Removed from their functions and social uses, these objects still appear in European and North American collections today, where they are presented from a purely Western perspective. Within the film, this raises complex questions regarding the authority and legitimacy of the institutions that engage in these practices.

Part two of the film, “The Postcolonial Body”, focuses on the suppression of “postcolonial bodies” in the context of current refugee flows. It opens with the story of Théo Luhaka, a French citizen of African descent who was severely injured by policemen in a suburb of Paris in February 2017, an incident that received a great deal of media attention in France. Through interviews with four protagonists, all of them the descendants of colonized or enslaved people, Attia examines how the history of colonial violence and internalized racism influence the way the body is perceived and concretely impact how people act in public spaces.



Kader Attia, *The Body's Legacies, Part 1: The Objects*, 2018, film still
Courtesy the artist and Galerie Nagel Draxler Berlin/Cologne, © Kader Attia –
VG Bild-Kunst Bonn, 2019



Kader Attia, *The Body's Legacies, Part 1: The Objects*, 2018, film still
Courtesy the artist and Galerie Nagel Draxler Berlin/Cologne, © Kader Attia –
VG Bild-Kunst Bonn, 2019

Tell me
about
yesterday
tomorrow

Sammy Baloji

Sammy Baloji (born in Lubumbashi in 1978) is a photographer and video artist. His multimedia work focuses on examining the history of the Democratic Republic of the Congo, especially his home region of Katanga. In his works, he weaves material and narrative history together and points out the cultural and economic consequences of raw material production and exploitation. He sets reality and

representations in stark contrast to each other to reveal past and present tensions in the day-to-day lives of Congolese people.

④ *Untitled #21, 2006* From the series *Mémoire* Digital print, 90 cm x 248 cm

In “Mémoire,” Sammy Baloji links archival photographs from the Belgian colonial period with current photos of the mining city of Lubumbashi (known as Élisabethville or Elisabethstad from 1910 until 1966), in the Democratic Republic of the Congo. This large-format photo montage draws powerful connections between human exploitation and the raw materials on which many Western technologies are based, creating a direct link between the colonial past and the ongoing post-colonial systems of exploitation. Through photography, Baloji overlays the present and the past, crafting a powerful testimonial to the violence of global value chains and colonial heritage in the DRC. He highlights the marks that social history has left on both architecture and individual bodies, and puts the focus on places as sites of remembrance and witnesses to power relations.

In addition, during the time of the exhibition period, Baloji plans to develop an artist publication that deals with appropriation and the attempt to rewrite the history of Katanga, a center of raw material production both past and present, through political propaganda. The publication is scheduled to appear in 2020.



Sammy Baloji, *Untitled #21*, from the series *Mémoire*, 2006
Courtesy the artist and Axis Gallery, NY & NJ

Michal BarOr

⑤ *Abandoned Property*, 2016 Inkjet prints, archival pigment prints, dimensions variable

Michal BarOr's installation deals with the history of Kibbutz Yad Mordechai, not far from the Gaza Strip. During the Israeli War of Independence, in 1948, the kibbutz was occupied for six months by Egyptian soldiers, who had driven out the Jewish inhabitants. Seeking traces of this period, BarOr turns to everyday items and objects, especially those deemed "abandoned property" – Palestinian property that was left behind in the surrounding area in 1948 or brought to the kibbutz by the Egyptian occupying forces. These everyday items, such as copper trays, earthenware jugs, and patterned tiles, tell varying stories of flight. BarOr presents these objects through the stories about how they were acquired. In some cases, the current owners present them by holding the items up to the camera. From these objects, BarOr builds a narrative about how those who were refugees themselves dealt with the possessions of other refugees, and shows how trauma – and survival – were passed down along with these items. The installation was first shown at Kibbutz Yad Mordechai in 2016.

In her artistic practice, Michal BarOr (born in Safed in 1984) examines how knowledge is organized, broken down, and presented. She is interested in the power relations and ideologies that underlie the transmission and dissemination of information, as well as how they connect with history and identity. In installations made up of photographs, texts, and objects, she tries to highlight the political and cultural

conditions inherent in depictions of history and the present day.

Cana Bilir-Meier

Cana Bilir-Meier (born in Munich in 1986) is a filmmaker and artist. Her films, texts, drawings, and performances consider the resistant and invisible aspects of migrants' lives and histories, often from a personal perspective. By taking various viewpoints and tying in documentary and archival materials, she develops essayistic reflections on migration and history, memory and archiving.

⑥ *This Makes Me Predict The Past, 2019* Super 8 film, digitized, 16 min

Munich's "Olympia-Einkaufszentrum" shopping mall (OEZ) was the scene of a racist attack in 2016 that left nine dead and many others injured. The victims were young postmigrants – with Kurdish, Turkish, Roma and Sinti backgrounds – a fact that was left out of many reports. Initially viewed as not being politically motivated, the attacker's rampage has been considered since October 2019 as having a proven racist and right-wing extremist background.

Cana Bilir-Meier's film shows three Kurdish and Turkish girls, Sosuna Yıldız, Aleyna Osmanoğlu, and Berfin Ünsal, as they spend time in and around the mall, riding the escalators and trying on clothing and accessories. They recreate scenes from a play titled "Düşler Ülkesi" (Land of Dreams), historical photos of which are shown in the video. The play, which was written by Erman Okay and staged with the cooperation of Zühal Bilir-Meier, the artist's mother, premiered at Munich's "Theater der Jugend" in 1982. Its subject was the everyday lives of "guest workers." Developed as a theater education project to provide a critical view of racism, the play aimed to empower migrant youth and foster understanding. The audio track accompanying the video features user comments on a YouTube video by musician Childish Gambino, in which fans reinterpret a line from his song "Redbone," which refers to experiences of racism.



Ayzit Bostan

Ayzit Bostan (born in Torul in 1968) works at the intersection between design and art. She has operated her own label in Munich's Bahnhofsviertel district since 1995 and has taught textile product design at the Kunsthochschule Kassel art college since October 2012. She presents her collections not just at fashion shows, but also in galleries and museums, where they appear as installations, video works,

and performances. Bostan's designs frequently evoke well-known slogans and symbols, which she prints on T-shirts or sweaters and situates in new contexts, lending them new meaning.

⑦ *TELL ME EVERYTHING*, 2019 Textile design, 40 x 36 cm

For this exhibition, Ayzit Bostan has designed a patch that carries the title of the exhibition forward. By simply changing it to "TELL ME EVERYTHING," she alludes to the process of collecting and safeguarding contemporary witness accounts as documents of living history. For the layout, Bostan turned to the look and feel of logos and brand names, which fashion manufacturers place in visible locations on articles of clothing for recognition value. Upon closer inspection, her design then reveals itself as an offer to communicate, calling on the viewer to make sure nothing is lost and indicating that everything must be told. Especially now that there are fewer and fewer living survivors to the historical events of the Nazi period, keeping memory alive takes on new importance and demands new forms of preservation. Bostan's imperative relates to the stories that are told, including those that are often unheard for reasons relating to power and politics, and are consequently left out when history is being written. Her work is presented as an embroidered image. Patches are also available for purchase through the designer and in the bookshop of the Documentation Centre, along with T-shirts and scarves featuring the same design. This way these items will also find their way out of the exhibition.

**TELL
ME
EVERY
THING**

Mohamed Bourouissa

In his work Mohamed Bourouissa (born in Blida in 1978) focuses on exploring the lives of marginalized groups, mainly through photography. He does the bulk of his work in culturally and socially peripheral locations, where he observes and captures everyday life on camera. His images break with the simplifying principles of mass media and offer a multifaceted portrait of social reality.

⑧ *Shoplifters*, 2014–2015 Inkjet prints, dimensions variable

Mohamed Bourouissa's series "Shoplifters" shows people who have been caught stealing from a supermarket in Brooklyn. The work showcases a number of edited Polaroid snapshots that the supermarket owner took of the culprits and posted publicly at the store entrance, near the security guard. The thieves hold the stolen merchandise up to the camera – simple foods, like eggs and fruit, along with laundry detergent, beer, and liquor. But because this exposure takes such an abusive form, the pictures seem to condemn not the thieves themselves so much as their precarious living conditions on the outskirts of the capitalist big city, where ever-mounting poverty threatens access to even everyday items. With his series Bourouissa points to the various dimensions of social injustice and how wider contexts are experienced at the individual level.



Mohamed Bourouissa, *Shoplifters*, 2014-15
Courtesy the artist and kamel mennour, Paris/London,
© Mohamed Bourouissa – VG Bild-Kunst, Bonn 2019

Andrea Büttner

In her works of art and exhibitions, Andrea Büttner (born in Stuttgart in 1972) creates fields of tension between ethics and aesthetics, subjectivity and culture. In a variety of media, she addresses different forms of poverty, shame, sexuality, and vulnerability, and looks at the belief systems on which they are based. Her works often combine artistic and non-artistic issues that involve human existence in relation

to work, community, or faith. In this context, she frequently dedicates her attention to female religious orders.

⑨ *Karmel Dachau, 2019* Video, 50 min

-  In her video “Karmel Dachau,” Andrea Büttner deals with the Carmelite convent “Heilig Blut,” founded in 1964, which is located next to the Dachau Concentration Camp Memorial. The proximity to a location so steeped in history, where almost two hundred thousand people experienced incomprehensible suffering, was an intentional choice by the Carmelite nuns. In addition to the memorial, the idea of the convent was to create space for reconciliation. As a contemplative community, the Carmelites see prayer as their main task. The windows of the sisters’ rooms face the former concentration camp. Another significant reason for founding this order was that many Catholic priests were among the prisoners of the concentration camp. In her video, Büttner seeks a dialog with the nuns. The video sensitively addresses the relationship between remembrance and suppression, religion and violence, and above all between crime, contemplation, and forgiveness.



Andrea Büttner, *Karmel Dachau*, 2019, film still
Courtesy the artist and Hollybush Gardens, London, David Kordansky Gallery, Los Angeles and Galerie Tschudi, Zuoz, © Andrea Büttner – VG Bild-Kunst, Bonn 2019

Tell me
about
yesterday
tomorrow

⑩ *Fashions, 2019*
Video, ca. 25 min

Keren Cytter

Keren Cytter's films are about interpersonal relationships and interactions and how digital culture affects them. Her videos do not lend themselves to straightforward interpretation, pointing to the complexity of our common existence. Less as clearly formulated criticism than emotional pictures of a certain time, her works convey the social climate of our present day and near future. Cytter presents her delicate observations of social change through painstakingly written scripts, cooperation with actors, and precise editing techniques, and supported by specially commissioned sound compositions. Her video titled "Fashions" offers a pointed critique of social issues such as misogyny, sexism, age discrimination, human exploitation, and appropriation of political symbols by the fashion industry. Cytter focuses less on definite answers and more on overlapping narrative strands, temporalities, and assigned roles. Her films are ambivalent views, reflecting our society and playing with the familiar while at the same time evoking distrust.

Keren Cytter (born in Tel Aviv in 1977) creates films, video installations, and textual works that consider how present-day media affects social life. Her works are generally created using simple means in private settings. Through non-linear logic and the experimental use of editing, sound, and text, Cytter develops films with multiple narrative levels that undermine linguistic

conventions and traditional patterns of interpretation.

Brenda Draney



Brenda Draney (born in Edmonton in 1976) develops her works based on her experiences as a member of the Sawridge First Nation, whose history has been shaped by experiences of colonial violence and cultural uprooting. She explores processes of remembrance and forgetting, and examines how individually and collectively experienced events are shaped into narratives. Her paintings,

which are highly stripped down in formal terms, invite viewers to piece the painted fragments together into their own stories.

11

Tulip, 2019

Oil on canvas, 91 x 122 cm

Vacuum, 2019

Oil on canvas, 91 x 122 cm

Ingrid, 2019

Oil on canvas, 51 x 64 cm

Wake, 2019

Oil on Arches paper,
56 x 76 cm

Brenda Draney's pictures are based on personal recollections and private accounts from contemporary witnesses. The fears and trauma that she has experienced herself, or observes in those around her, are frequent subjects. Draney's intuitive, gestural drawings address experiences of discrimination, illness, death, and the feeling of losing a loved one or close friend. The protagonists of her pictures often stand alone, unprotected, and seem extremely vulnerable. A member of the Cree indigenous group of the Sawridge First Nation in Alberta, Draney uses her art to convey a sense of loss of security and the associated vulnerability that many First Nations people in Canada have experienced. She deliberately uses blank spaces to open up room for subjective interpretation, spark empathy, and invite viewers to contribute their own stories and experiences.

Loretta Fahrenholz

With her camera, Loretta Fahrenholz (born in Starnberg in 1981) investigates different social milieus and the various fictions and desires that are played out, with whatever degree of intention, among actors, narratives, and the given means of production. In this, Fahrenholz gives equal importance to the act of manipulating a set of circumstances and the condition of allowing herself to be manipulated

Europa II, 2013

Inkjet prints, each 45 x 33.8 cm

Loretta Fahrenholz's series *Europa II*, photographed between 2002 and 2004 in collaboration with photographer and cinematographer Jan Mammey, shows visitors to clubs, hotels, and bars in various East German cities. Using analog medium-format cameras and cinematic lighting, late-night studios were improvised on the spot. The headshots, depicting subjects who spent the first parts of their lives in the GDR, reveal a physiognomy of political systems. They show the uneasiness of bodies caught in the clash of two different ideologies, a subjective impression of the disruptive history of the Federal Republic of Germany.

by them. She often references specific genres (e.g., disaster flicks, documentary, porn) allowing for narrative and formal contradictions to emerge, and in turn, simultaneously encourage and impede identification. This dynamic is echoed on a thematic level: In Fahrenholz' films and images, isolated bodies attempt to function as a community.



Tell me
about
yesterday
tomorrow



Sirah Foighel Brutmann & Eitan Efrat

Sirah Foighel Brutmann and Eitan Efrat (both born in 1983 in Tel Aviv) dedicate their joint artistic projects to investigating the performative and narrative aspects of photographs and moving images. Together, they develop audiovisual pieces in which they deal with topics like the temporality and selectivity of memory and the fabrication of narratives. Often, historically charged places and stories

serve as a starting point for poetic reflection by connecting political and personal topics as well as collective and individual experiences.

13

Habits, 2019

16 mm film, 5 min, loop

Video, 3:18 min

The installation by Sirah Foighel Brutmann and Eitan Efrat captures two spontaneous moments. One shows Rita, the artist's daughter, as she is filmed by her father. She demands to know what is guiding the situation, while authority is contested by the volume of her voice. Then she enters the frame and claims the picture that is being taken of her, first by becoming the protagonist and then by tapping on the camera. She thus challenges the power relationship created between the image and its creation.

The 16 mm film captures a lightning storm on the Mediterranean Sea. Contrary to the assumption that it occurs erratically, lightning does often strike twice in the same location. Through its constant projection in a continuous loop, the linear film sequence becomes a cycle. Over time, the material of the 16 mm film accumulates scratches that appear in the image as inscriptions alongside the lightning bolts. This way, the materiality of the film and its traces of use become part of the work. Foighel Brutmann and Efrat's piece is a poetic approach to the idea of continuous rewriting and its material and social conditions.

Tell me
about
yesterday
tomorrow

Aslan Ğoisum

Aslan Ğoisum (born in Grozny in 1991) employs various artistic media, mainly the moving image, sculptural installation and paper-based techniques. His works are articulated in such a way that we as viewers also feel that something is missing or left out of the frame. This strategy sharpens our visual perception by making it more reflexive and conscious of what is included and excluded. He does not

withhold images, but reduces their abundance in order to focus on the human body. If perceived from this point of view, Ğoisum's works become experiments in both seeing and not seeing.

- 14 *People of No Consequence*, 2016
Video, 8:34 min
Keicheyuhea, 2017
Video, 19:37 min

The video works “People of No Consequence” and “Keicheyuhea” articulate the question of how a survivor of a traumatic event – collectively in “People of No Consequence” – can testify about his or her experience, and what we can see – personally in “Keicheyuhea” – when someone looks into the past. Both works consider the carriage of memory and loss in different ways.

During the Second World War, Soviet authorities organized and carried out the forced resettlement of entire populations within the USSR, including several nations from the North Caucasus and Crimea. At the outset of the video “People of No Consequence,” we regard the interior of a municipal hall in Grozny filled with empty chairs. The video lasts 8 minutes and 34 seconds, the length of time it takes for 119 elderly Chechen survivors of the deportation, ranging from 73 to 105 years of age, to enter the room and take their seats. The group faces the camera, but they do not speak to us.

In “Keicheyuhea,” the lens of the camera follows a car with a woman as she travels in the mountainous district of southern Chechnya, to see the site of her ancestral village for the first time since 1944. As she gets out of the car and comes nearer to the actual spot she scans the austere landscape, trying to identify familiar traces, and says, “There is nothing to see.” There is a world of a difference between what the woman eventually recognizes and what the artist, the camera and the viewers are not able to see. She arrives, her memories animate the place, and as she leaves it, after a short interval, the site is transformed from the silence of history back into the silence of nature.

Aslan Ğoisum, *People of No Consequence*, 2016, black and white production photograph
Courtesy the artist

Ydessa Hendeles

Ydessa Hendeles (born in Marburg in 1948) is an artist whose practice is shaped by her activities as a collector, curator, and art historian. After eight years as a gallery owner, she opened the Ydessa Hendeles Art Foundation, the first privately financed exhibition venue in Canada, in 1988. She continued to operate the foundation until 2012. Her collection encompasses both contemporary art and art history objects.

Based on her activities as a collector, Hendeles also began working as an artist. Her work is closely linked with her own biography as the daughter of Holocaust survivors. She creates spatial installations that incorporate dense overlays of meticulously researched cultural history and autobiographical references.

⑮ *The Steeple and The People*, 2018 Installation, dimensions variable

 Ydessa Hendeles' newly created work "The Steeple and The People" is a site-specific installation located in St. Boniface's Abbey. Hendeles arranges historical objects, works of art, and personal artifacts in order to compose an ambiguous narrative about the power that different belief systems have to separate or unite people. "The Steeple and The People" alludes to a British nursery rhyme. The artist patterns her work on the rhyme, creating a spatial intervention that evokes historical events. Hendeles forges a metaphorical link between the cities of Nuremberg and Fürth – represented by a reliquary and a miniature model of a city – using a toy train set from 1935. The train is a reference to Germany's first steam rail line, the "Adler" ("Eagle"), which ran between the two cities and enabled Fürth's Jewish community to work in Nuremberg, where they were not allowed to live. The Nazis staged large-scale events in Nuremberg, so the city came to be viewed as emblematic of their inhuman ideology. The symbolically charged representations of Fürth in Hendeles' installation stand for the exclusion and later deportation of Jews. In the fiction crafted by the artist, the history of exclusion and persecution is transformed into a narrative of acceptance and participation, conveyed by watercolors imagining a peaceful coexistence.

Location

St. Boniface's Abbey, Karlstr. 34, 80333 Munich



Tell me
about
yesterday
tomorrow

16

APEX, 2013 Video, 8:12 min

In his eight-minute video “APEX,” Arthur Jafa pieces together hundreds of digital photographs, graphics, and film stills to form a single overwhelming visual collage. Set to a minimalist beat by Detroit techno pioneer Robert Hood, the video shows a sequence of 841 still images, pulling the viewer in with their rapid tempo and scope. Movie clips are followed by pictures of music icons like Jimi Hendrix and Iggy Pop as well as scenes of brutal violence. The work is an associative reflection on African-American culture, expressing the complexity of its experiences, history, horrors, and cultural achievements. The stated aim of Jafa’s work is to arrive at an aesthetic that matches “the power, beauty, and alienation” of African-American music in U.S. culture, thereby self-confidently achieving emancipation from the dominating “white gaze.”

Arthur Jafa

Arthur Jafa (born in Tupelo in 1960) is a filmmaker, cameraman, and artist. Over the past three decades, he has developed an interdisciplinary practice that explores the forms of expression of African-American culture through film, installations, talks, and happenings. Many of his works address and question common cultural statements about identity and ethnic affiliation. Starting from black American music

and a distinctly black perspective, they highlight the potential of an explicitly African-American aesthetic.



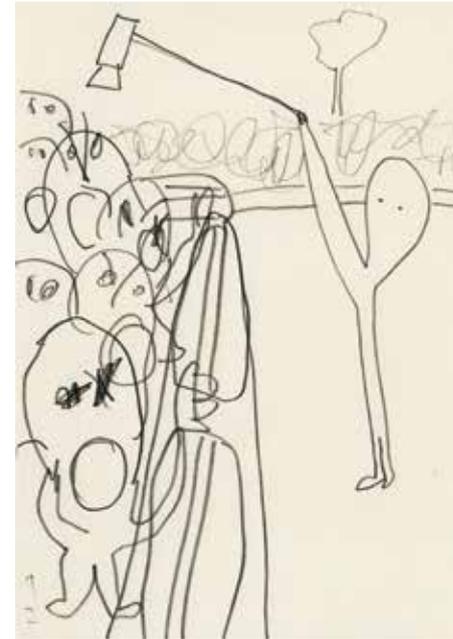
Sebastian Jung

Sebastian Jung (born in Jena in 1987) works with drawing, painting, and sculpture; designs publications; and initiates interdisciplinary projects as an artist in cooperation with representatives from the fields of politics, popular culture, literature, science, and academia. He actively supports "populism against hate" and tries to counter the emotionally charged politics of right-wing populist

movements through vulnerability conveyed in aesthetic terms. His work is characterized by a radically subjective view of his environment, which he sets in opposition to the overly simplistic images communicated in populist slogans.

- ⑰ *KZ-Gedenkstätte Dachau am 9. August 2019, Zeichnungen (Concentration Camp Memorial Site Dachau on 9 August 2019, drawings), 2019*
Pencil on paper, 190 x 140 cm
- ⑱ *KZ-Gedenkstätte Buchenwald am 16. Oktober 2019, Zeichnungen (Concentration Camp Memorial Site Buchenwald on 16 October 2019, drawings), 2019*
Pencil on paper, 223 x 41 cm
- ⑲ *Besorgte Bürger, Zeichnungen (Concerned Citizens, drawings), 2018*
Pencil on paper, 100 x 140 cm
- ⑳ *Rechtsextremer Anschlag in Halle am 9. Oktober 2019, Zeichnungen nach dem Video des Täters (Right-Wing Extremist Terror Attack in Halle on 9 October 2019, drawings based on the Perpetrator's Video), 2019*
Pencil on paper, 157 x 118 cm

Sebastian Jung observed the large-scale demonstrations in the German city of Chemnitz in 2018, capturing them in fleeting, simple drawings in his work titled "Besorgte Bürger" (Concerned Citizens). His quick sketches have an almost childlike quality, capturing the actions of the citizens who, as ironically pointed out in the title, are driven by "concern." The artist is interested in the emotional mobilization of the masses, driven by political rhetoric. His portrayals focus less on the individuals, whom he depicts in distorted or exaggerated fashion, and more on conveying their feelings as he experienced them in the situation. Jung grew up in Winzerla, a prefabricated building complex that is part of Jena and became known in Germany as the place where the three right-wing terrorist members of the National Socialist Underground (NSU) were radicalized. He went in search of traces in the area and created drawings to document the NSU trials before the Higher Regional Court of Munich. He then developed these studies into a relief design for the exterior facade of the criminal justice center on Nymphenburger Straße, where the project is scheduled to be realized in 2020. In the context of the exhibition, Jung also visited the concentration camp memorial sites at Dachau and Buchenwald and created new works. While his images of Dachau capture how present-day visitors experience those sites of remembrance and move through them, at Buchenwald he was mainly interested in the place itself and how it has changed. Another new cycle responds to the attack on the synagogue in Halle (Saale) on October 9, 2019. Jung used a video that the perpetrator posted online as the basis for these drawings.



Brian Jungen

In his works, Brian Jungen (born in Fort St. John in 1970) explores the complex relationship between Indigenous and global culture. Born to a Swiss-Canadian father and a mother from the Dane-zaa First Nation, he considers aspects of culturally diverse identity, which he captures in drawings, sculptures, and installations. Most of his works are inspired by products of global pop and consumer culture, which he

②1 *Untitled, 1997* Ink on paper, 35.7 x 27.1 cm

“Untitled” is an early drawing by Brian Jungen, in which the artist refers to the supposedly clear distinction between the focuses of two cultures. The small ink drawing on plain paper shows two signposts in a rustic rural style, with signs reading “First Nation” and “Second Nature.” The signs point in opposite directions, which can be read as an allusion to the issue of the cultural boundaries drawn between Indigenous Canadians (First Nations) and the ethnically European population. Apart from the genocide they suffered, members of the First Nations were long disadvantaged socially and politically, and their traditions and languages were suppressed through government assimilation campaigns. Jungen addresses this colonial legacy in his work, offsetting cultural uprootedness against a future created by technology.

juxtaposes against shapes and motifs drawn from Indigenous traditions. This produces works that constantly question established notions of us and them and ask what has been adapted, appropriated, and forced upon people.



Brian Jungen, *Untitled*, 1997
Courtesy the Collection of the Morris and Helen Belkin Art Gallery, University of
British Columbia, purchased with the support of the Canada Council for the Arts
Acquisition Assistance program and the Morris and Helen Belkin Foundation, 1998;
Photo: Trevor Mills, Vancouver Art Gallery

Leon Kahane

Leon Kahane (born in Berlin in 1985) creates conceptual video works, photographs, and installations that center on themes of migration, identity, and coming to terms with majorities and minorities in a globalized society. His interest frequently focuses on geopolitical and social changes of the recent past. Time and again he calls attention to events and institutions that express the contradictions inherent in

history. They reflect historical, political, economic, and biographical aspects, which he takes up and explores in his works.

- ② *Pitchipoï*, 2019
Video, ca. 20 min
Inkjet prints, 110 x 165 cm
Ink on paper, 15 x 15 cm

📍 The Cité de la Muette modernist apartment complex in Drancy, France, was built as a social housing project between 1932 and 1934. The complex was seized by the German Wehrmacht in 1940; from 1941 to 1944 it served as an internment camp for most of France's Jews before they were deported to Auschwitz. Kahane's Jewish grandmother was imprisoned in the camp, which was known for its abysmal conditions. "Pitchipoï" was an imaginary term, presumably used in the camp, for the place that ostensibly awaited the Jewish prisoners after their deportation. The term was invented as a way to compensate for the unimaginable, as the Nazis told the prisoners nothing of where they were going or what would happen to them.

The artist visited the building, which is now being used as a housing complex again, and shot video footage there. Using his documentation of the architecture, which was designed by such influential figures as Jean Prouvé as the lead engineer, Kahane explores how this place, originally designed as a progressive project for the common good, was turned into its exact opposite by the Nazis. By exploring the facades and physical structures, he tries to trace the tragic appropriation of a modern idea by its opponents. At the same time, he documents how the history of the Cité de la Muette is handed down at a remembrance site initiated by survivors.



Leon Kahane, *Pitchipoi*, 2019, film still
Courtesy the artist

Annette Kelm

Annette Kelm (born in Stuttgart in 1975) creates conceptual photographs that deal with the conventions of seeing and showing as well as the contrived nature of images, laying bare the circumstances under which these images are produced. In her still lifes, portraits, landscape and architecture photographs, Kelm documents everyday modern culture, frequently making use of object photography

to do so. Taken out of their original context and set in new arrangements, her motifs evoke associations that highlight artistic, historical, and sociocultural references.

- ②③ *Verbrannte Bücher (Burned Books)*, 2019
Archival pigment prints, 52 x 70 cm
- ②④ *Travertinsäulen (Travertine Columns)*, *Recyclingpark Neckartal*, (Sommer, Parkplatz, morgens), 2019
Archival pigment prints, 100.6 x 79 cm

🏠 In her series of photographs titled “Recyclingpark Neckartal,” Annette Kelm studies a relic of Nazi architecture hidden in the periphery of Stuttgart. Wedged between a recycling center and a waste incineration power plant stand 14 travertine columns that the Nazi regime commissioned from Stuttgart’s Lauster quarry in the 1930s. Despite their colossal proportions, they are barely noticeable today, in the shadow of the enormous garbage incineration plant. The columns were originally intended for a monumental Mussolini memorial to be built as part of Albert Speer’s planned global capital “Germania,” on Adolf-Hitler-Platz (now Theodor-Heuss-Platz), in Berlin. Plans for the project were scuttled by the war, and the columns were never moved. They still stand today as a testament to Nazi megalomania and the ideals of political power reflected in Nazi urban architecture.

The “Verbrannte Bücher” (Burned Books) series presents photographs of a copies of literary works that were banned for being “un-German” and publicly burned by the Nazis in 1933. Kelm acknowledges these works as “survivors” and points out that after the disappearance of contemporary witnesses, objects acquire a special significance for collective memory. Alongside authors such as Else Lasker-Schüler, Erich Kästner and Stefan Zweig, Kelm’s 24 images also highlight lesser-known authors. Evenly lighted and centrally placed, Kelm establishes an equal status between the authors and their works in her photographic portraits and captures the modern style and design, a movement that was disrupted when the Nazi regime came to power.



Baseera Khan

Baseera Khan's (born in Denton in 1980) artistic practice deals with the social and political conditions that shape our sense of self. Inspired by her experiences as a femme American Muslim, their work focuses in particular on issues of cultural displacement, integration, and alienation. Incorporating references to capitalist conditions, especially American pop and consumer culture, with an eye and ear toward postcolonial

structures, Khan develops works that question present-day ideologies from a critical standpoint.

- ②⑤ *Nike ID #1, 2018*
Nike Air Force One mid-tops, acrylic glass boxes, books, dimensions variable
- ②⑥ *Purple Heart, 2017*
I AM A BODY, 2018
iamuslima, 2018
Handmade wool rugs, each 121.92 x 76.20 cm

Baseera Khan's ongoing project "iamuslima" takes its name from the slogan the artist had embroidered on a pair of sneakers through the NIKEiD (now Nike By You) customization program. Up until 2016, the terms "Muslim" and "Islam" were censored by the sportswear maker's online personalization platform. Khan got around the restrictions by choosing a slightly altered spelling that is also a feminization of the phrase.

Since these guidelines were publicly criticized, the Nike Corporation endured a boycott and a major lawsuit that were presumably the reason the company adjusted its filters and even launched a line of sports hijabs for Muslim female athletes in 2017. While this corrected Nike's image to great media fanfare, the U.S. government continues to impose travel bans on Muslim countries. Khan takes this ambivalence and lack of sensitivity as their starting point. Their work addresses how policies can other and separate people, and creates conflicts within one's personal identity and sense of safety.

The designs for their "psychedelic prayer rugs" titled "Purple Heart", "iamuslima", and "I AM A BODY" are also based on Khan's examination of the question of how capitalist power structures are inscribed into fashion, culture, religion, and individual bodies. The prayer rugs, designed by the artist and crafted by traditional prayer rug makers in Kashmir, India, point toward the northeast. Instead of employing the standard motifs, the artist uses a personal iconography referencing protest posters and current events to complicate religious power relations.



Paweł Kowalewski

Paweł Kowalewski (born in Warsaw in 1958) is a Polish artist and entrepreneur. His work encompasses paintings, sculptures, installations, and performances, many of them making reference to historical events and political conditions. He is especially well known as the co-founder of the "Gruppa" artists' collective, which was active from 1982 to 1989. The group rebelled against political conditions in communist

Poland through a provocative, neo-expressionist painting style. Beyond his artistic practice, Kowalewski is also successful in the communication sector. In 1991, he founded Communication Unlimited, one of Poland's first advertising agencies.

②7 *Europeans Only*, 2010 Lightbox, 150 x 200 cm

Paweł Kowalewski's work titled "Europeans Only" is part of his "Not allowed" series, for which the artist has been documenting prohibition and warning signs that he encounters on his worldwide travels since 2010. The sign reading "Europeans Only" is on display at the Apartheid Museum in Johannesburg, which opened in 2010. It testifies to the racist segregation and self-declared supremacy of the part of the South African population that was of European origin during the apartheid regime. Alongside the museum presentation of the series in the form of light boxes, the artist also printed his collection of prohibition signs as postcards in 2011 and distributed them at souvenir shops and tourist destinations. Kowalewski also exhibited work from this cycle at the Propaganda Gallery in Warsaw in 2012, juxtaposing images of harmless everyday life against historical photographs of totalitarian regimes, and using photos to involve visitors directly. His work centers on the question of how ideological systems use violence to determine who belongs and who is excluded.



Tell me
about
yesterday
tomorrow

Else Lasker-Schüler

Else Lasker-Schüler (born in Wuppertal-Elberfeld in 1869) was a lyric poet and author who also created illustrations. Her first book of prose was published in 1906, followed by plays and volumes of poems. After her second marriage ended in divorce in 1912, Lasker-Schüler received financial support from her friends, especially Karl Kraus. She engaged in literary dialog with Franz Marc and starting in 1912 had a close relationship

with Gottfried Benn. Following the National Socialists' coming to power in 1933, she was in extreme danger as a Jew, first emigrating to Switzerland and later to Palestine. In 1939, she moved to Jerusalem, where she died in 1945.

28 Letter to Karl Wolfskehl, 23 October 1916 Ink on paper, 22.5 x 28.3 cm

Else Lasker-Schüler is considered one of the most renowned German Expressionists. Her literary work includes poems, prose, and plays. In her lifetime, her lyric poetry was published in various avant-garde magazines like "Der Sturm," whose editor, Herwarth Walden, was Lasker-Schüler's second husband; in Karl Kraus' "Fackel," and in anthologies like "Mein blaues Klavier" (1943). Her writings are strongly autobiographical and display great poetic force. Love poetry as well as religious topics play an important role. She frequently used biblical and broadly oriental motifs that she combined freely, coining new linguistic creations in the process.

The exhibition includes an illustrated letter that exemplifies her artistic exchange with the author Karl Wolfskehl. Furthermore, she was closely associated with the painter Franz Marc through their letters. In a correspondence between "Prince Jussuf of Thebes," Lasker-Schüler's alter ego, and Marc, who responded as the "Blaue Reiter," a poetic fantasy world blossomed. On sheets illustrated with pencil and crayon, some of them collaged with gold paper, emerged images of a place of longing which Lasker-Schüler also associated with Jerusalem. In the merging and juxtaposition of imagery and writing, Lasker-Schüler created a delicately drawn picture of her inner experience.

Ken Lum

Ken Lum (born in Vancouver in 1956) employs a complex repertoire of artistic strategies in his work. He combines images and texts, display elements and language, and uses these aspects to showcase how identity is formed through the overlap between different systems of signs. In formal terms, Lum draws on the aesthetics of common advertising formats, such as billboards, using their vocabulary of typography,

slogans, and images. Contrary to the functional language of advertising, however, Lum confronts the viewers with ambivalent messages, inviting them to look beyond the glossy surface to the fears and contradictions involved in a globalized world where disparate traditions meet.

②9 *Coming Soon, 2009* Billboard, 400 x 390 cm

At first glance, Ken Lum's work "Coming Soon," on Munich's Max-Mannheimer-Platz, seems like a conventional advertising panel. A modern European-Asian nuclear family smiles down from a large billboard, seemingly embodying the perfect image of multiculturalism. Mobility, progress, and cosmopolitanism are just some of the possible associations prompted by the appearance of the three people featured. Drawing on the marketing aesthetics used in urban campaigns for stores or development projects that are soon to open, a slogan printed in English and Chinese announces something to come soon. But what? The seemingly positive and direct message of the text is quite ambivalent: Is it a promise – or a threat?



Ken Lum, *Coming Soon*, 2009
Courtesy the artist

Jumana Manna

Jumana Manna (born in New Jersey in 1987) devotes her work in sculpture and film to the manifestation of power and its relationships with materials, places, and the human body. Alongside abstract sculptures, she develops film narratives that engage with current discourses and political topics, often from a personal perspective. Her works are generally the product of extensive research. Combining fact and fiction,

biographical and archival materials, they use scholarly methods to explore the construction of national narratives and ideologies.

③⑩ *A Magical Substance Flows Into Me*, 2015 Video, 66 min

-  In her film “A Magical Substance Flows Into Me,” Jumana Manna considers the diversity of Palestinian and Oriental-Jewish music in and around Jerusalem. The film was inspired by the work of German-Jewish ethnomusicologist Robert Lachmann, who explored the musical traditions of the region in his radio program “Oriental Music,” aired by the Palestine Broadcasting Service in 1936-37. The program presented songs by members of urban and rural Palestinian communities, Kurds, Moroccan and Yemenite Jews, Samaritans, Bedouins, and Coptic Christians. Decades later, the artist visits representatives of these manifold groups at their places of residence and worship, and asks them to perform their music. With this multidimensional approach, she brings attention to the fact that modern national identities are being built at the expense of diversity and are subject to ongoing instrumentalization through political control mechanisms. A series of vignettes of her family home intercut these encounters, thereby embedding Manna’s own subjectivity within the larger historical narrative portrayed in the film. With empathy and humor, she traces the complex connections between physically and culturally segregated communities.



Paula Markert

Paula Markert (born in Hamburg in 1982) is an independent documentary photographer, working on assignments for magazines and newspapers alongside her own projects, which deal with social and political themes. Her artistic work focuses on people in the context of their emotional relationships and studies the structures involved in social settings.

③1 *Eine Reise durch
Deutschland. Die Mordserie
des NSU (A Journey through
Germany. The NSU Serial
Murders), 2014-17*
Inkjet prints, Wallpapers,
dimensions variable

Paula Markert's photo series arose from a close study of the crimes committed by the National Socialist Underground (NSU), a right-wing extremist organization that committed ten murders, numerous attempted murders, and a series of bombings and bank robberies from 2000 to 2007. Markert visits the sites where the extremists operated and creates portraits of the people around them, of police officers and of the victims' family members. She shows everyday places where the process of radicalization occurred, the built and social environment where the crimes took place, and the spaces involved in the court proceedings. The photographer takes a sober view, depicting the reality that is part of the complex story of the NSU in all its banality. Through objective observation, the images serve as a reminder and a warning about how subtly resentment can spread in everyday life. Thanks to its clarity, Markert's series exhorts viewers to take a closer look and cultivate a more nuanced view of the social climate.



Michaela Meise

Michaela Meise (born in Hanau in 1976) makes research-based art that is shaped by her interest in cultural transfers and shifts in meaning. Alongside musical projects and performances, her work also encompasses drawings, sculptures, and videos. In 2005, she released a cover album titled "Songs of Nico" in cooperation with artist Sergej Jensen. Her solo debut, "Preis dem

Todesüberwinder", followed in 2011, featuring interpretations of hymns from the 16th to the 19th century. Her most recent release, "Ich bin Griechin" (2018), is a collection of folk songs of the 1960s, translated into German.

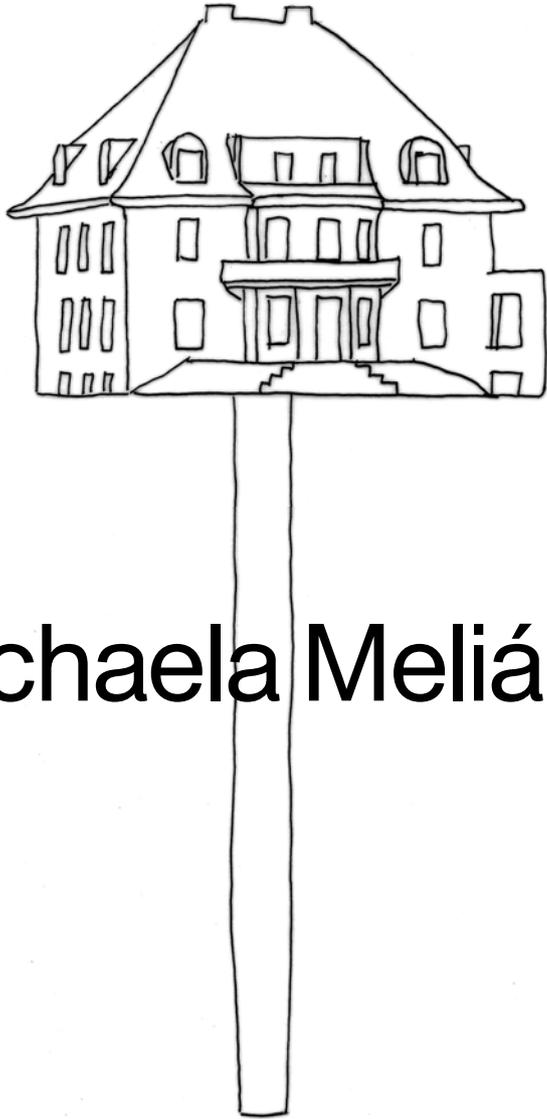
③② *Antifaschistische Schlager und Chansons* Concert, 27 November 2019

Under the title "Antifaschistische Schlager and Chansons," Michaela Meise, together with musicians Barbara Wagner and Simeon Cöster, will present a selection of songs from her album "Ich bin Griechin" (I am Greek), which was released in 2018.

Meise's LP is inspired by the European chanson scene of the postwar period. The title harks back to an album titled "Je suis Grecque", which was released by singer Melina Mercouri in the 1970s, after the Greek military junta had stripped her of her citizenship. The compositions by Mikis Theodorakis, Barbara, Maria Tănas, and others compiled by Meise are both popular and political at once. Their lyrics reflect experiences of war, the Holocaust, and the start of labor migration. At the same time, they tell of loved ones and moments of reconciliation. Through translation into German and musical reinterpretation, Meise brings both the content and the meaning of these songs forward into the present day.



Tell me
about
yesterday
tomorrow



Michaela Melián

Michaela Melián (born in Munich in 1956) is interested in the political dimensions of remembrance and the aftereffects of phenomena from contemporary history. Her multimedia audio and spatial installations frequently start out with stories associated with a particular place, object, or person. When combined with contemporary themes and techniques, these references form

complex systems that point to a wide range of social, aesthetic, and political questions.

③③ *Mann Family House*, 2019 Wood, plastic, varnish, steel, projection, sound, 82 x 68 x 240 cm

“Mann Family House” is a model of the former home of Thomas Mann’s family, which artist Michaela Melián re-created as a dovecote. For 19 years, until their exile in the spring of 1933, the villa at Poschinger Str. 1 in Munich was the center of the family’s life. It is also where many of Mann’s important texts were written. His six children developed their early artistic creativity here, and international guests came and went. The Manns’ home was seized by the Nazis in August 1933, and their possessions were auctioned off. The house was heavily damaged during World War II and ended up being demolished in 1952. The family was scattered around the world and did never return to Munich. In her model, Melián reconstructs a lively place whose windows transmit visual and acoustic messages. Along with their musical preferences, the work also features quotes from letters and texts by family members, reflecting on their time in Munich and their experiences in exile.

Michaela Melián, *Mann Family House*, 2019
Courtesy the artist, Barbara Gross Galerie Munich and Galerie Karin Guenther Hamburg, © Michaela Melián – VG Bild-Kunst Bonn, 2019

Kent Monkman

Kent Monkman (born in St. Mary, Ontario in 1965) is an artist of Cree origin. His works combine traditional images with the narratives and perspectives of Indigenous peoples. Themes like colonialism, sexuality, and historical and contemporary Indigenous experiences lie at the heart of his pieces. In large-scale paintings, films, and performances, Monkman brings to light violent episodes in the

history of North America's Indigenous peoples. By using humor and critical commentary he tries to subvert Canada's colonial myths, which have been cultivated over centuries.

34 *The Deluge*, 2019 Acrylic on canvas, 304 x 259 cm

In his painting “The Deluge”, Kent Monkman links the biblical subject of the universal flood with North American colonial history. Drawing on the traditions of Western historical and ecclesiastical painting, he creates a lively composition that addresses the violent displacement of the Indigenous peoples of North America by European settlers. The hero of his painting is “Miss Chief Eagle Testickle”, Monkman’s alter ego, who is climbing up a steep rock face with two Indigenous children to save them from the deluge of settlers and deliver them safely into the hands of their ancestors. The artist views Miss Chief as being a “two-spirit” person, a figure who fulfills a traditional ceremonial role as a member of the “third gender” in many Indigenous cultures. She is a strong figure who, embedded in Western-style imagery, breaks with stereotypical depictions and turns the underlying colonial power relations upside down. She celebrates the resilience of Indigenous peoples and their unbroken bonds with the land and their culture.



Artur (Stefan) Nacht-Samborski

Artur (Stefan) Nacht-Samborski, born Artur Nacht (born Artur Nacht in Krakow in 1898), was a Polish painter whose artistic work focuses on exploring German Expressionism and Polish Kapism. He spent his years as a student in Krakow, Berlin, Vienna, and Paris. He was deported to the Lwów Ghetto in 1941. With the help of friends, he managed to flee to Krakow in 1942 and later to Warsaw. He taught

as a professor at the Academy of Fine Arts in Gdańsk from 1947 to 1949 and at the Academy of Fine Arts in Warsaw from 1949 to 1969. Nacht-Samborski died in Warsaw in 1974. Collections of his works are now found at the National Museum, in Poznań, and at the Zachęta National Gallery of Art, in Warsaw, among other places.

35

Martwa Natura z Kwiatami w Wazonie (Still Life with Flowers in a Vase), 1950
Oil on canvas, 61 x 50 cm
Martwa Natura (Dzban Liliowy) (Still life [Lilly Vase]), Undated
Oil on canvas, 84.5 x 70 cm

These two paintings by Artur (Stefan) Nacht-Samborski are still lifes of flowers in the style known as Polish Kapism, a defining trend in Polish painting in the 1930s and 1940s. Major artistic impetus came from the Paris Committee, a group of artists from the Academy of Fine Arts in Krakow who wanted to break with the tradition of Romantic art. Born as Artur Nacht the Jewish artist was among those who moved to Paris with the group in 1924. He returned to Poland in 1939. Under German occupation, he was deported to the Lwów Ghetto in 1941 before finally escaping to Krakow and later to Warsaw. He assumed a new name, Stefan Samborski, and survived the rest of the war with the help of this false identity. After the war, he continued to use this alias together with his original name. Nacht-Samborski's story presents the unusual fate of a Jewish intellectual who was only able to save himself from Nazi persecution by creating a new identity. His works from the post-war period testify to the break within his artistic development and the individual attempt to take up previous progressions.

Olaf Nicolai

Olaf Nicolai (born in Halle a.d. Saale in 1962) works on various interdisciplinary projects that relate to experiences of space, time, and physicality. His artistic practice is characterized by performative elements, changing works, modified everyday objects, and pop culture icons as well as a wide range of references drawn from the fields of political and intellectual history, philosophy, architecture, and even science fiction, design, and music.

He works with various materials and creates conceptual works with dense content and sensory experiences. His multimedia works question conventional perspectives and reflect the ways in which the link between meaning and experience is constantly being reformulated.

③⑥ *Viele, die eine Ahnung haben... (Many People Who Are Aware...), 1999* Offset Print, 68 x 100 cm

“Many People Who Are Aware...” is a quote from the subtitle of Rainer Werner Fassbinder’s 1974 film “Fontane Effi Briest”, which continues, “... of Their Own Capabilities and Needs Just Acquiesce to the Prevailing System in Their Thoughts and Deeds, Thereby Confirming and Reinforcing It.” Through his works of social criticism, the film director was instrumental in shaping the New German Cinema movement of the postwar period. In his adaptation of this text, Olaf Nicolai replaces the word “just” with “therefore,” a small tweak that completely reverses the statement’s meaning. Two stacks of posters are presented, one for each version of the quote, allowing visitors to opt for one version by choosing one of the posters. It is not until the choice is made that it becomes clear that the poster is actually the same, printed with one version on each side. The work is part of a series of “re-written texts” in which the artist makes small changes to existing texts, thereby generating new readings.

Kopf
akzeptieren
durch ihre Taten
und es somit
festigen und
durchaus
bestätigen.

Kopf
akzeptieren
durch ihre Taten
und es somit
festigen und
durchaus
bestätigen.



Emil Nolde

Emil Nolde (born in Nolde in 1867) was an Expressionist painter known for his vibrant-colored landscapes, still lifes, and watercolors. His subjects range from religious motifs to flowers and variations on the North Frisian landscape. Nolde was a firm believer in the Hitler regime, joining the Nazi Party in 1933. Nonetheless, over 1,000 of his works were seized in 1937. He was ostracized as a “degenerate” artist and

expelled from the Reich Chamber of Fine Arts. Stylized as a member of the Resistance, Nolde received numerous honors and accolades after 1945. He died in 1956, at the age of 88, in his chosen hometown of Seebüll. Nolde died in Seebüll in 1956.

Meer und Himmel, 1937 Oil on Canvas, 74 x 101 cm

It has long been known that Emil Nolde was a committed anti-Semite and member of the Nazi Party. And yet, he was viewed for decades mainly as a victim of Nazi policies toward art, as he had more works seized and defamed as “degenerate” than any other artist of his day. “Meer und Himmel” is a painting from the period after Hitler seized power, when Nolde moved away from religious subjects with Jewish figures and focused mainly on still lifes and on depicting powerful Nordic natural forces. A similarly tempestuous seascape hung in German chancellor Angela Merkel’s offices for a long time. In the spring of 2019, after decades of debate surrounding Nolde’s relationship with National Socialism, Merkel returned her two Nolde pieces to the Prussian Cultural Heritage Foundation, which had lent them to her.



Marcel Odenbach

In his artistic practice, Marcel Odenbach (born in Cologne in 1953) deals with the suppression, processing, and instrumentalization of the past. Alongside his extensive grappling with postwar German history and the aftereffects of National Socialism, his works are also dedicated to colonialism and its consequences. Through a combination of video and television recordings, archival

materials, and self-produced images, he develops complex narratives that bring to light historical dimensions that lie beneath the surface and, as frequently suppressed echoes of the past, still reverberate to this day. His own biography and those of others are important motifs in this work.

- ③⑧ *Ordnung muß sein (Order must be)*, 2019
Collage, photo copies, pencil, ink on paper, 265 x 140 cm
- ③⑨ *im Land der Dichter und Denker (in the Land of Poets and Thinkers)*, 2019
Collage, photo copies, pencil, ink on paper, 198.5 x 150 cm
- ④⑩ *Das große Fenster – Einblick eines Ausblicks (The Big Window – Insight, Looking Out)*, 2001
Video, 12:20 min

 In his videos and collages, Marcel Odenbach frequently uses a montage technique that alternates between close-ups and long shot perspectives. His works on paper unfold at various levels: from a distance, as suggestive, large pictorial surfaces, and when viewed more closely, as countless tiny individual images. His collages embody reality as the product of overlapping layers. The collage titled “Ordnung muß sein” shows a cutlery tray from the famed former Chancellor’s Bungalow in Bonn, where German chancellors from Ludwig Erhard to Helmut Kohl lived and received their guests. Built in the tradition of classical modernism between 1963 and 1966, the bungalow was intended to function as a symbol of a cosmopolitan German republic. Odenbach now places images relating to crimes committed by the Nazis inside the cutlery tray’s compartments. The collage titled “im Land der Dichter und Denker” depicts a typewriter owned by Odenbach’s grandfather. The letter in the typewriter is from his aunt, who wrote it to her mother in 1939, when she was emigrating to Brazil by ship.

Odenbach’s film “Das große Fenster” shows the alpine landscape of Obersalzberg, near Berchtesgaden, where Hitler built his “Berghof” residence. The panoramic landscape is juxtaposed against historical footage of Hitler among his friends and associates, of soldiers and of destroyed cities, set to an audio track of birds chirping and Anton Bruckner’s Seventh Symphony, which played on German radio after the announcement of Hitler’s death. The final scene shows actor Hans Albers in the role of “Münchhausen”. The film of the same name, released in 1943, was commissioned by Joseph Goebbels, minister of propaganda, himself. In the montage, the images serve as a reminder of how staging and propaganda can distort our views of the present and history.

24 KAFFEELÖFFEL

WMF

AFELLÖFFEL

Emeka Ogboh

Emeka Ogboh (born in Enugu in 1977) focuses on sensory perceptions in his artistic practice. His work encompasses experimental music, sound installations, and gastronomic projects in which he explores how private, public, and collective memories and stories become inscribed in sound and food. His interest focuses on the question of how audio and taste experiences

can create a context in which critical questions relating to migration, globalization, and postcolonialism are asked again in a new form.



41 *Sufferhead Original – Munich Edition, 2019*

Installation with video,
projection and bottles,
dimensions variable

“Sufferhead Original – Munich Edition” is a conceptual craft beer project by Emeka Ogboh, which he has now developed in a Munich edition following those created for the cities of Kassel, Frankfurt, Baden-Baden and Paris. The project centers on a specially brewed beer and an ad campaign to go with it, featuring a TV commercial and posters.

The Sufferhead Original concept combines product and product advertisement to explore the African presence in contemporary Europe. This is achieved by brewing a stout together with local breweries influenced by the food tastes and experiences of Africans living in Europe.

The name “Sufferhead Original” was inspired by a song by Nigerian Afrobeat pioneer Fela Kuti that deals with the precarious situation in Nigeria in the 1980s. In the course of his project, Ogboh uses the title of the song as a starting point for discourse about the political treatment of ethnicity, different ideas of what constitutes a nation, and processes of migration.

By using the language of commercial advertising Ogboh obscures the realms between art and marketing while making connections between Europe’s notions of purity, its African immigrant community, and the immigrant experience. Featuring the slogan “Wer hat Angst vor Schwarz?” (“Who’s afraid of black?”), the accompanying campaign echoes populist fears of mass migration and being culturally overwhelmed by “foreigners.”

Emeka Ogboh, *Sufferhead Original*, 2017
Courtesy the artist

Trevor Paglen

Trevor Paglen (born in Maryland in 1974) is an American artist, geographer, and writer. His works explore the hidden aspects of power systems. Through extensive research supported by scholars, astronomers, and technicians and using the latest imaging technologies, he detects secret surveillance systems and makes them visible through photography. He documents equipment, systems,

and activities such as spy satellites and military bases that are not shown on any map. His works invite viewers to reflect on the omnipresent nature of governmental and commercial surveillance.

④2 *The Effect Was Almost Magical*, 2019 Video, 55 min, Loop

Trevor Paglen's work considers how new technologies affect our society. He sheds light on the systems and power structures behind data collection and surveillance strategies while also showing what purposes and ideologies can lie behind the recording of personal information. In the process, he lays bare how computers collect and interpret information on the world around us – and, ultimately, about us as people as well. Paglen's video piece "The Effect Was Almost Magical" deals with the question of how artificial intelligence hears, reads, and perhaps also understands. A sequence of sentences is presented, each one entirely without context. The basis is a software program used for speech recognition. The idea is to harness as wide a range of different expressions as possible in order to enable the computer to read on its own. The sentences appear in no logical order, but when they are viewed, the human drive to find meaning in the succession of phrases kicks in. And therein lies the difference between a machine that reads and a human who interprets. Paglen's aim as an artist is also to convey insights into how we see and are seen, and what processes play out hidden.

But these things are happening now.

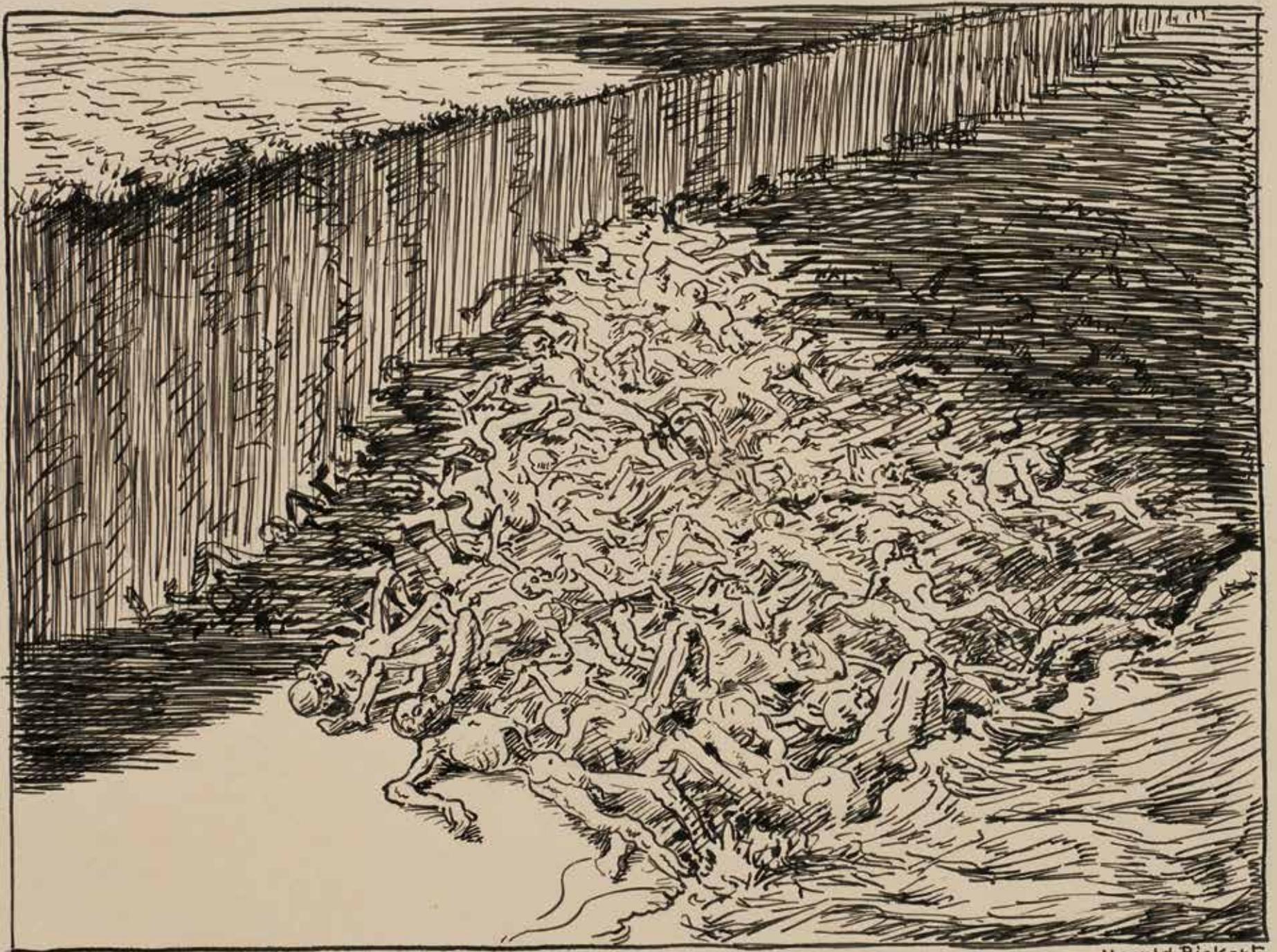
Harald Pickert

Harald Pickert (born in Leitmeritz in 1901) was a painter and graphic artist. He also worked as a publisher and printer. Pickert was arrested by the Nazis in 1939 for his outspoken criticism of the regime and spent six years interned at various concentration camps as a political prisoner before finally being freed in 1945. He reflected on the horrors he had experienced through drawings and sketches, which

were not found in his estate until 70 years later. Preserved as part of the estate were a folder of ink drawings, along with other sketches made on scraps of cardboard and butter wrappers. Pickert died in Kufstein in 1983.

④③ From the series *Die Pestbeulen Europas. Naziterror in Konzentrationslagern* (*Buboes of Europe. Nazi Terror in Concentration Camps*), 1939-45

🏠 Harald Pickert's drawings, sketches, and etchings were created during his internment at a concentration camp and right afterwards. The artist, who had been trained as a painter and etcher and also took over his father's publishing house and print shop in 1928, was openly critical of National Socialism in his works. Because of his publishing activities, he was labeled an enemy of the state and imprisoned as a political prisoner in 1939. After stints at various jails, Pickert was transferred to Sachsenhausen concentration camp and, not long afterwards, to Dachau. He spent two more years in Mauthausen before being returned to Dachau in 1943. From there, he was assigned to various work details at the Augsburg and Bäumenheim camps, until he was liberated in 1945. The drawings on display capture the terrible experiences of Pickert's time in concentration camps and are, in part, from his cycle titled "Pestbeulen Europas" Pickert documented scenes of torture and death, the torment and tyranny of the SS officers, and the suffering of the prisoners. He added comments to his sketches, laying bare the terror committed by the Nazis. Pickert never spoke about his experiences during the war period, and it was not until 2015, many years after his death, that the drawings were discovered in his estate. They attest to the profound trauma and violence he endured.



Tote gab es wie Sandkörner am Meere, - wertlos, wertvoll.

Harald Pickert

78x22

Tell me
about
yesterday
tomorrow

Joanna Piotrowska

Through photographic studies and film works, Joanna Piotrowska (born in Warsaw in 1985) explores symbolic and invisible power structures. Her works highlight how overarching systems and dynamics, whether within a family, economy, or culture, affect an individual's private and emotional life. Particular focus is devoted to domestic or artificial environments and the human body, which Piotrowska uses

to express social and psychological tensions within our common existence as a society.

44

Enclosure XLI, 2019

45

Enclosure XLII, 2019

Silver gelatin hand prints, each
130 x 160 cm



Two large-scale photographs show enclosures at Munich's Hellabrunn Zoo. There is no animal in sight, but the presence of one is suggested: here a hint of the glass through which visitors view the zoo animals, there a toy that could have been dropped by either an animal or a person. The structures are made by humans, not chosen by animals themselves. Piotrowska's images seem like relics of a bygone era. "Enclosure XLII" shows the enclosure housing of a polar bear, now one of the world's most endangered animal species. The photographs express an impermanence that appeals to our sense of responsibility toward other life forms. They also call on a human social identity that has been rocked to its core time and again over the course of history. Guided by a racist ideology, the Nazis used violence in an effort to redraw the line between those who were allowed to be considered "human" and those who were not. In this way, Piotrowska's vacant enclosures also serve as a reminder that all modes of coexistence are based on organizational systems that follow certain ideologies.

Tell me
about
yesterday
tomorrow

Jon Rafman

Jon Rafman's (born in Montreal in 1981) artistic practice illuminates the many intersections between physical and digital life. In his multifaceted media works, the Canadian artist examines how modern technologies and digital media affect contemporary consciousness. He studies online worlds and analyzes their vocabulary, which he carries over into his own video animations. In his works, he

takes this language as his starting point, developing poetic narratives and dystopian environments that reflect critically on the ambivalent potential of the Internet and its influence on the present day.

④⑥ *Disasters Under The Sun*, 2019 Video, 7:53 min

Jon Rafman creates computer-generated dystopian worlds in which horror has become commonplace. In "Disasters Under The Sun", people are reduced to emotionless moving masses, controlled by an external force and subject entirely to its whims. The faceless 3D animations undergo constant torment. Robbed of all individuality and power to take action, the individual members of society appear to be prisoners of a postindustrial, dematerialized world. Rafman highlights the alienation that separates people through both digital and technological means, unraveling any sense of community. Unlike the utopian visions of the future that characterized 20th century modernity, Rafman crafts post-human scenarios in which humans have been reduced to digital avatars, thereby pointing to the harmful effects on the body and mind of living in a world ruled by algorithms.

Willem de Rooij

In his work, Willem de Rooij (born in Beverwijk in 1969) focuses on issues of representation and meaning. Since the early 1990s, he has been using various media, such as photography, sound, film, and sculpture, to explore the production, contextualization, and interpretation of images. Abandoned and repurposed materials, such as found pictures and objects from historical and anthropological

collections, play a crucial role, as do works by other artists. His conceptual works often take the form of installations reflecting the physical and contextual characteristics of the space they occupy.

④7 *Proposal towards the Memorialization of ‘Asoziale’ and ‘Berufsverbrecher’, 2019*

Willem de Rooij’s contribution to the exhibition deals with questions of political representation in the context of remembrance. His work is a proposal for two new memorial plaques in the memorial room in the former concentration camp at Dachau, which he depicts in the exhibition in the form of a label. The starting point was his research on the persecution of homosexual people under the Nazi regime and the marginalized remembrance of these victims during the postwar period. This theme is exemplified by the history of the monument designed by Yugoslav artist Nandor Glid for the memorial site in 1968 featuring triangles in yellow, red, blue, brown, that represent all groups of prisoners. In 1995, a Munich-based initiative succeeded in having a pink triangle – the color homosexuals were forced to wear – placed in the adjacent memorial room inside the museum at Dachau. Now, de Rooij proposes representing the other two “forgotten” groups of victims as well, adding a black triangle for those stigmatized as “antisocial” and a green one for “habitual criminals” in the same room, in memory of these other groups who were subjected to persecution and imprisonment. These categories were extremely diverse, encompassing everyone from prostitutes to homeless, petty criminals, alleged “shirkers” and those maladapted to society alongside serious criminal offenders. The vast differences among these people are one reason their plight has largely been ignored. De Rooij’s proposal is a starting point for representing groups whose diverse nature has led to not being represented in the past.

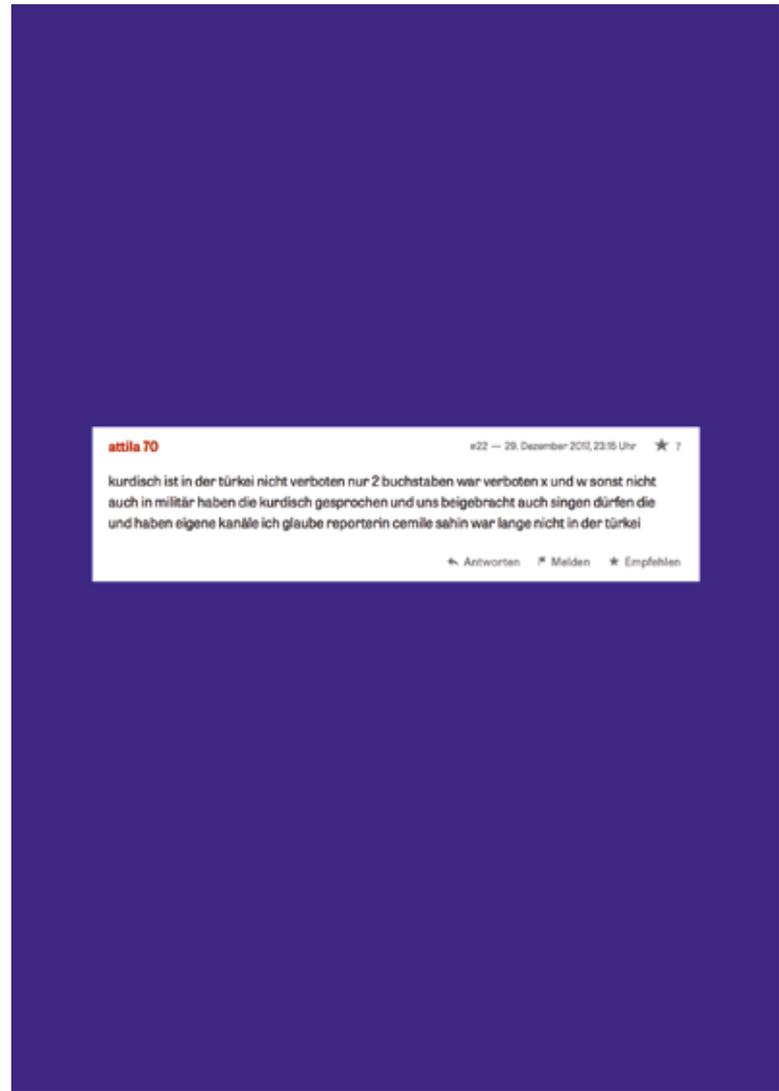
Cemile Sahin

In her art practice, Cemile Sahin (born in Wiesbaden in 1990) focuses on the interaction between words and images. Her films, photographs, sculptures, sound and text pieces frequently start out with narratives and found images, which she reinterprets in her works. Fundamental questions regard the instrumentalization of media and the meaning of various perspectives for the writing of history. Sahin writes for a

variety of newspapers and magazines. Her debut novel, "TAXI", was published by Korbinian Verlag, Berlin, in 2019.

- ④⑧ *“ich glaube reporterin cemile sahin war lange nicht mehr in der türkei” (“i think reporter cemile sahin has not been to turkey for a long time”), 2017 Video, 6:24 min*

Cemile Sahin’s video was created following an article the artist wrote for ZEIT Online in which she considers the experiences of the Kurdish people, whose history and language have been deliberately suppressed time and again right up to the present day. In the early 1990s, Sahin’s parents, like many Kurds, fled the ongoing government repression taking place in eastern Turkey, seeking refuge in Europe. But even outside Turkey, Kurdish is suppressed in many ways. For those in exile in Europe, Turkish becomes a kind of substitute language, once again suppressing Kurdish identity. The history of one’s own origins is juxtaposed against speechlessness, and there is often also a lack of images and documents that can attest to this history. When Sahin published her article, she received many comments in response, which tried to deny her own experiences relating to the history of her identity. In the video, the artist reads her text aloud and then scrolls through the comments and links that were sent to her, most of them negative responses. Her work raises the provocative question of whether history today is being written in part in the comments sections of online media.



Cemile Sahin, „*ich glaube reporterin cemile sahin war lange nicht mehr in der türkei*“, 2017
Courtesy the artist

Mira Schendel

Mira Schendel (born Myrrha Dagmar Dub in Zurich in 1919) was a painter, sculptress, and lyric poet. Born to a Jewish family in Switzerland and raised Catholic in Italy, she studied philosophy in Milan until she was forced to leave the university in 1939 due to her Jewishness. After stops in Sofia, Sarajevo, Milan, and Rome, she emigrated to Brazil in 1949 and settled in São Paulo in 1953. Shaped

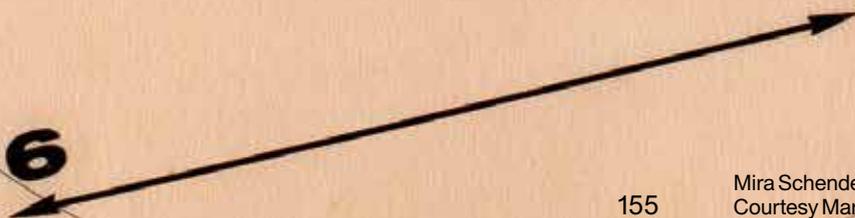
by her migration experiences and her particular interest in issues of philosophy, theology, and religious history, she developed a poetic oeuvre that posed existential questions and subverted the traditional hierarchy of genres. Schendel died in 1988 in São Paulo.

④ *Livro Obra, 1971*
Livro Obra, 1973
Letraset on vegetable paper,
each 18.5 x 31.5 cm

The works of Mira Schendel are characterized by her feeling to lose her own language as well as by the influence of Brazilian modernism. Following World War II, the artist emigrated to São Paulo, where she engaged in dialog with emigrant intellectuals from various disciplines. She dealt with questions concerning aesthetics and philosophy, especially in phenomenology, semiotics, and poetry, which were to shape her work as a self-taught artist. Schendel often combined imagery and language and made use of a reduced, concrete design vocabulary, inspired by the abstraction of Brazilian modernism under the influence of Lygia Clark and Hélio Oiticica. In numerous paintings on rice paper, she utilized words and speech fragments in German, Italian, and Portuguese – the languages that she herself spoke and was exposed to due to her history of migration. Her two books titled “Livro Obra” represent the mixture of European and Brazilian influences that shaped the intellectual life of the diaspora. Through poetry, the works explore the existential dimensions of emptiness, elusiveness, and silence, in the process also expressing the uprooting and reinvention that shaped the artist’s biography.

rwytbny
hptx
s3ni
1wm
tckpr

6



Gregor Schneider

In his artistic practice, Gregor Schneider (born in Rheydt in 1969) uses built spaces, as places of personal and historical experience, as his starting point. Schneider has been exploring the transformation of architectural environments since the 1980s. He takes buildings and rooms out of context, duplicates them, reproduces them in other locations, or redesigns their interiors.

His work is known for depicting an unsettling image of normality. Through nested and interlaced arrangements, his works confront visitors with the psychological dimensions of architectural structures.

⑤① *Suppe auslöffeln, Geburtshaus Goebbels (Spoonning Soup, Birthplace Joseph Goebbels), Odenkirchener Str. 202, Rheydt, 2014* Videos and objects, dimensions variable

Gregor Schneider's contribution to the exhibition is part of his ongoing focus on the house where Nazi propaganda minister Joseph Goebbels was born, in the Rheydt district of Mönchengladbach. The artist, who was raised in the same urban district, found and bought the house and some of its furnishings. He made it public and produced a 3D-scan of the entire building. Furthermore, he documented in painstaking detail how he stayed there himself and subsequently gutted the interiors, which he presented elsewhere as ruins. Alongside documentary footage of his artistic appropriation of the residence, Schneider also exhibits silicone-dipped documents featuring right-wing nationalist ideology that he found in the house. Starting with Goebbels' normal family and living environment, Schneider tries to find clues to the emergence of his hostile world view. By conveying these ideas into space and opening up the direct experience of the architecture, he draws the viewer's attention to the function and importance of seemingly banal built environments. At the same time, he demands that society takes responsibility by deliberately considering how to deal with historically burdened places.



Hito Steyerl

Hito Steyerl (born in Munich in 1966) works at the interfaces between fine arts and film and between theory and practice. She has been probing the tensions between power, violence, and capital in essayistic documentary films, installations, and texts since the late 1980s. Global financial flows, neoliberal working conditions, and interconnections between private business and politics are among the

subjects of her work, alongside the power of images to convey information and their impact through dissemination in the media.

- ⑤1 *Die leere Mitte*
(*The Empty Centre*), 1998
Video, 62 min
- ⑤2 *Normalität 1-X*
(*Normality 1-X*), 1999–2001
Video, 37:11 min

In her films “Die leere Mitte” and “Normalität 1-X”, Hito Steyerl considers the aftereffects of oppressive regimes. She focuses in particular on post-reunification Germany and the issue of nationalism.

In “Die leere Mitte” (The Empty Centre), Steyerl traces the architectural and sociopolitical changes that take place on Berlin’s Potsdamer Platz over a period of eight years. From an empty field between the borders during the Cold War, the area gradually became a sought-after location for major international companies in the years after 1990. Through a film montage of interviews and archival materials, Steyerl shines a light on urban transformations that show both the restructuring that has come with globalization and the continued existence of social and political boundaries. The film reveals that the process of constructing a center of political and economic power also always requires some element of exclusion, particularly of immigrants and minority groups.

Steyerl’s ten-part essay film “Normalität 1-X” (Normality 1-X) deals with the normalization of racist and anti-Semitic violence in Germany and Austria around the start of the new millennium. The work consists of ten short episodes about anti-Semitic and racially motivated acts of violence committed in both countries after German reunification. They make it clear how the legacy of National Socialism persists in pervasive symbolic and physical violence, but is largely ignored by policymakers and the public. The violence is perceived as normal.



Diamond Stingily

The works of artist Diamond Stingily (born in Chicago in 1990) deal with aspects of social identity and issues relating to social class, racism, and origin. She often utilizes everyday materials in her artistic practice, which includes video, sculpture, and writing. Based on her own experiences and family history, Stingily deals with cultural representation and collective memory in the context of the United

States. Using personal items and family memories, she traces the mechanisms of systematic violence and reveals the social inequalities inscribed in the culture.

⑤③ *Entryways*, 2019 Door with bat, hardware, 207.01 x 71.12 x 121.92 cm

“Entryways” consists of a worn wooden door with a baseball bat leaning against it. In this context, the bat no longer seems like a piece of equipment for a team sport, but an object used for defense. Diamond Stingily arranges objects and materials from her childhood memories that chronicle social and economic living conditions. Having grown up in Chicago, she addresses the violent circumstances and racist structures that shape American society. Stingily remembers a baseball bat leaning against the door at her grandmother’s house, one behind the front door and one behind the back door. In this way, she hoped to protect her grandchildren in an environment where violence and danger were a part of everyday life. To the artist, however, this image also has a positive connotation in that the bats designate a protected area. She thus creates a counter-narrative, a feeling of matriarchal security as well as cohesion and empathy within groups who are exposed to external violence.



Tell me
about
yesterday
tomorrow

Rosemarie Trockel

Since the 1980s, Rosemarie Trockel (born in 1952 in Schwerte) has created pieces in which she takes up a critical position that counters artistic work that is characterized by male dominated thought and action. With a conceptual approach and using different media, she investigates the elements that constitute society, such as norms, role models, symbols, and cultural codes, and questions them with regard

to their function and self-evidence. Her works combine artistic issues with philosophical, theological, and scientific discourse.

54

Frankfurter Engel, 1994

Replica 2019

Quartz sand, H 2.5 m

ti

“Frankfurter Engel” is a replica of a cenotaph by Rosemarie Trockel that has been displayed in downtown Frankfurt since 1994 to remind people of the persecution and murder of homosexual women and men under National Socialism. The sculpture is based on an “angel with a banderole” that originally adorned the west portal of Cologne Cathedral as a neo-Gothic gable figure. All that remains of the original is a plaster cast with broken wings, which Trockel was able to reproduce using wax casting. She severed the angel’s head and reattached it at a slight angle so that the fracture point remains visible as a scar. With this slight anomaly, the androgynous figure reminds people of the irreparable damage that resulted from persecution by the National Socialist regime. The angel is a messenger and informant as well as a guardian angel for the victims, and reminds people that “men who love men and women who love women can always be persecuted.”

Tell me
about
yesterday
tomorrow

Želimir Žilnik

Since the 1960s, Želimir Žilnik (born in Niš in 1942) has been capturing crucial transitions in his home country (now Serbia) and beyond through short films, documentaries, feature films, and essay films. From the Socialist regime under Tito to West Germany in the 1970s and the Balkan Wars of the 1990s, his oeuvre, which now encompasses over 50 films, reflects on the cultural, political, and economic conditions of

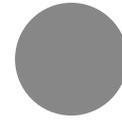
various societies. Critical and always radically independent, he reveals the mechanisms involved in exclusion and oppression. Issues of migration are a particular focus of his films.

55 *Inventur – Metzstraße 11* (*Inventory – Metzstraße 11*), 1975

Video, 9 min

In his short film “*Inventur – Metzstraße 11*”, Želimir Žilnik creates a striking portrait of an international, multicultural shared housing community in Munich in 1975. One by one, 30 residents of a rental building go on camera, on the building’s stairs, to tell about their lives. Many of them have come to what was then West Germany as “guest workers”. Their home countries include Italy, Greece, Turkey, and other places with which Germany had signed labor recruitment agreements starting in 1955. In an ironic allusion to the statistical stocktaking procedures implemented by the authorities, Žilnik’s camera documents the subjects’ names, nationalities, and living and working conditions. But it is the people themselves who take stock of their situations and determine the length, content, and language of their filmed appearances. In this way, we learn much more than a bureaucratic file could tell us, hearing about the residents’ fears and hopes and the feelings of foreignness that follow them through their daily lives as immigrants in Germany.

Index



Tell me about yesterday
tomorrow



Lawrence Abu Hamdan

- ① *Once Removed*, 2019, Multichannel video (color, sound), 30 min

Heba Y. Amin

- ② *The Devil's Garden*, Artist Lecture, 27 November 2019, Munich Documentation Centre for the History of National Socialism

Kader Attia

- ③ *The Body's Legacies, Part 1: The Objects*, 2018, HD video (color, sound), 58:20 min
The Body's Legacies, Part 2: The Postcolonial Body, 2018, HD video (color, sound), 48 min
Courtesy the artist and Galerie Nagel Draxler Berlin/Cologne

Sammy Baloji

- ④ *Untitled #21*, From the series *Mémoire*, 2006, Digital textile print, Dynajet Indoor – backlit, exhibition copy, 90 cm x 248 cm
Courtesy the artist und Axis Gallery, NY & NJ

Michal BarOr

- ⑤ *Abandoned Property*, 2016
A. exposes the painted floor under the carpet, 2016, Archival inkjet print mounted on free standing MDF, 150 x 100 cm
Gabi presents a snake sloughing that he found many years ago, 2016
Gideon holds metal plates that were buried underground, 2016, Archival inkjet prints, wooden stick, Dimensions variable
To the Custodian of Abandoned Property, Archive Document Wall in the Workshop, 2016
Clay jugs painted by Golda Carmi (Presumably from Deir Suneid) Returning to the Demolished Kibbutz (Hole in the Wall), Archive photographs, 1949, 3 Archival pigment prints, Dimensions variable

Cana Bilir-Meier

- ⑥ *This Makes Me Predict The Past*, 2019, Super 8 film, digitized (b/w, sound, subtitles), 16 min

Ayzit Bostan

- ⑦ *TELL ME EVERYTHING*, 2019, Textile design, Stitching, 40 x 36 cm

Mohamed Bourouissa

- ⑧ *Shoplifters*, 2014–2015, 10 Inkjet prints, Dimensions variable
Courtesy the artist and kamel mennour, Paris/London

Andrea Büttner

- ⑨ *Karmel Dachau*, 2019, HD Video (color, sound), 50 min
Courtesy the artist, Hollybush Gardens, London, David Kordansky Gallery, Los Angeles and Galerie Tschudi, Zuoz

Keren Cytter

- ⑩ *Fashions*, 2019, HD Video (color, sound), ca. 25 min

Brenda Draney

- ⑪ *Tulip*, 2019, Oil on canvas, 91 x 122 cm
Vacuum, 2019, Oil on canvas, 91 x 122 cm
Ingrid, 2019, Oil on canvas, 51 x 64 cm
Wake, 2019, Oil on Arches paper, 56 x 76 cm

Loretta Fahrenholz

- ⑫ *Europa II (1–6)*, 2013, 6 ink jet prints, each 45 x 33.8 cm
Courtesy Galerie Buchholz, Berlin/Cologne/New York

Sirah Foighel Brutmann & Eitan Efrat

- ⑬ *Habits*, 2019, 16 mm film projection, 5 min, loop, HD video, 3:18 min

Aslan Ğoisum

- ⑭ *People of No Consequence*, 2016, HD video (color, sound), 8:34 min
Keicheyuhea, 2017, HD video (color, sound), 19:37 min
Courtesy the artist © Aslan Ğoisum, Emalin, London, and Galerie Zink, Waldkirchen

Ydessa Hendeles

- ⑮ *The Steeple and The People*, 2018, Installation at Abbey St. Bonifaz, Mixed media: Relief carvings, architectural models, model train, watercolors, photographs, engraving, audio, headphones, display cases, lights, Dimensions variable

Arthur Jafa

- ⑯ *APEX*, 2013, Video (color, sound), 8:12 min
Courtesy the artist and Gavin Brown's enterprise, New York/Rome

Sebastian Jung

- ⑰ *KZ-Gedenkstätte Dachau am 9. August 2019, Zeichnungen (Concentration Camp Memorial Site Dachau on 9 August 2019, drawings)*, 2019, 72 drawings, framed, Pencil on paper, 190 x 140 cm
⑱ *KZ-Gedenkstätte Buchenwald am 16. Oktober 2019, Zeichnungen (Concentration Camp Memorial Site Buchenwald on 16 October 2019, drawings)*, 2019, 20 drawings, framed, Pencil on paper, 223 x 41 cm
⑲ *Besorgte Bürger, Zeichnungen (Concerned Citizens, drawings)*, 2018, 36 drawings, framed, Pencil on paper, 100 x 140 cm
⑳ *Rechtsextremer Anschlag in Halle am 9. Oktober 2019, Zeichnungen nach dem Video des Täters (Right-Wing Extremist Terror Attack in Halle on 9 October 2019, Drawings after the Perpetrator's Video)*, 2019, 42 drawings, framed, Pencil on paper, 157 x 118 cm

Brian Jungen

- ②① *Untitled*, 1997, Ink on paper, 35.7 x 27.1 cm
Courtesy the Collection of the Morris and Helen Belkin Art Gallery, University of British Columbia, purchased with the support of the Canada Council for the Arts Acquisition Assistance program and the Morris and Helen Belkin Foundation, 1998

Leon Kahane

- ②② *Pitchipoi*, 2019, 4K Video, filmed on Camcorder and Huawei P30 Pro (color, sound), ca. 20 Min, 3 Inkjet Prints, 110 x 165 cm, foil-clad onto aluminum, Pen drawing, ink on paper, framed, 15 x 15 cm

Annette Kelm

- ②③ *Verbrannte Bücher (Burned Books)*, 2019, 24 archival pigment prints, framed, 52 x 70 cm, 6 + 2AP
- ②④ *Travertinsäulen, Recyclingpark Neckartal, (Sommer, Parkplatz, morgens) (Travertine Columns, Recyclingpark Neckartal [summer, parking lot, in the morning])*, 2019, 3 archival pigment prints, framed, 100.6 x 79 cm
Courtesy the artist and KÖNIG Berlin/London

Baseera Khan

- ②⑤ *Nike ID #1*, 2018, Customized Nike Air Force One mid tops, Size 8.5 women's, Acrylic glass boxes, books, Dimensions variable
- ②⑥ *Purple Heart, I AM A BODY, iamuslima*, 2017, 2018, 3 handmade wool rugs, ach 121.92 x 76.20 cm
Courtesy the artist and Simone Subal Gallery, New York

Paweł Kowalewski

- ②⑦ *Europeans Only*, From the series *Not allowed*, 2010, Lightbox, 150 x 200 cm
Courtesy Propaganda Gallery

Else Lasker-Schüler

- ②⑧ Letter to Karl Wolfskehl from 23 Oktober 1916, Ink on paper, 22.5 x 28.3 cm
Courtesy Deutsches Literaturarchiv Marbach

Ken Lum

- ②⑨ *Coming soon*, 2009, Billboard, steel, wood, poster paper, 400 x 390 cm

Jumana Manna

- ③⑩ *A Magical Substance Flows Into Me*, 2016, HD video (color, sound), 66 min

Paula Markert

- ③① *Eine Reise durch Deutschland. Die Mordserie des NSU*, 2014–2017, Photography, 3 Wallpapers, 6 Inkjet prints 40 x 60 cm, 3 Inkjet prints 60 x 74.40 cm, 4 Text fragments, vinyl

Michaela Meise

- ③② *Antifaschistische Schlager und Chansons (Antifascist Schlager and Chansons)*, Concert, 27 November 2019, Munich Documentation Centre for the History of National Socialism

Michaela Melián

- ③③ *Mann Family House*, 2019, Wood, plastic, varnish, steel, projection, sound, 82 x 68 x 240 cm
Courtesy the artist, Barbara Gross Galerie München and Galerie Karin Guenther Hamburg

Kent Monkman

- ③④ *The Deluge*, 2019, Acrylic on canvas, 304 x 259 cm
Courtesy Private Collection, Canada

Artur (Stefan) Nacht-Samborski

- ③⑤ *Martwa Natura z Kwiatami w Wazonie (Still life with Flowers in a Vase)*, 1950, Oil on canvas, 61 x 50 cm
Martwa Natura (Dzban Liliowy) (Still life [Lilly Vase]), Undated, Oil on canvas, 84.5 x 70 cm
Courtesy Zachęta – National Gallery of Art, Warsaw

Olaf Nicolai

- ③⑥ *Viele, die eine Ahnung haben... (Many People Who Are Aware...)*, 1999, Offset print, poster: 68 x 100 cm, unlimited edition, Dimensions variable, edition: 3, in the exhibition: 5.000 copies of edition 3/3
Courtesy the artist and Galerie Eigen + Art

Emil Nolde

- ③⑦ *Meer und Himmel*, 1937, Oil on Canvas, 74 x 101 cm
© Nolde Stiftung Seebüll

Marcel Odenbach

- ③⑧ *Ordnung muß sein (Order must be)*, 2019, Collage, photo copies, pencil, ink on paper, 265 x 140 cm
Courtesy the artist and Galerie Anton Kern, NY
- ③⑨ *im Land der Dichter und Denker (in the Land of Poets and Thinkers)*, 2019, Collage, photo copies, pencil, ink on paper, 198.5 x 150 cm
- ④⑩ *Das große Fenster – Einblick eines Ausblicks (The Big Window – Insight, Looking Out)*, 2001, Video, 16:9 (color, sound), 12:20 min
Courtesy the artist and Galerie Gisela Capitain, Cologne

Emeka Ogboh

- ④① *Sufferhead Original – Munich Edition*, 2019, Installation with video (directed by Juri Mazumdar, Juri & Aki Films GmbH), projection and bottles, Dimensions variable

Trevor Paglen

- ④② *The Effect Was Almost Magical*, 2019, Single-channel UHD video (color, no sound), 55 min, loop, Monitor, 72 x 124 x 11 cm
Courtesy the artist and PACE Gallery

Harald Pickert

- ④③ *Die Pestbeulen Europas. Naziterror in Konzentrationslagern*, 1939–1945, Drawings and Etchings, 10 paper works, framed, Dimensions variable
Courtesy Elke Pickert

Joanna Piotrowska

- ④④ *Enclosure XLI*, 2019
④⑤ *Enclosure XLII*, 2019
Silver gelatin hand prints, framed, 130 x 160 cm

Jon Rafman

- ④⑥ *Disasters Under The Sun*, 2019, Single-channel video (color, sound), 7:53 min, Edition of 5 + 2APs

Willem de Rooij

- ④⑦ *Proposal towards the Memorialization of 'Asoziale' and 'Berufsverbrecher'*, 2019, Text, vinyl

Cemile Sahin

- ④⑧ *"ich glaube reporterin cemile sahin war lange nicht mehr in der türkei"* ("i think reporter cemile sahin has not been to turkey for a long time"), 2017, HD video, 6:24 min

Mira Schendel

- ④⑨ *Livro obra*, 1971, 1973, Artist books, Letraset on vegetable paper, each 18.5 x 31.5 cm
Courtesy Marta and Paulo Kuczynski Collection

Gregor Schneider

- ⑤⑩ *Suppe auslöffeln, Geburtshaus Goebbels (Spoonng Soup, Birthplace Joseph Goebbels), Odenkirchener Str. 202, Rheydt*, 2014, Videos and objects, 4 Videos (color, sound), Still life, 8:08 min, Entkernung (Gutting), 13:13 min, Essen (Eating), 7:35 min, Schlafen (Sleeping), 10 min, 5 Objects, Kerze (Candle), wax, color, 20 x 20 x 116.5 cm (casting of a newel), Stuhl (Chair), plastic, 55 x 54 x 82 cm, USB memory stick, 5.2 x 2 x 1cm (data memory with 3D scan of the entire house), Gebrochener Bleistein (Broken Stone of Lead), lead, 12 x 11 x 5.7 cm (casting of a brick), Kindermobile (Children's Mobile), Iron angle profiles, nylon thread, books, post cards, photos, Fahnen spitze, Werkzeug (Findings from the house), 200 x 200 x 135 cm

Hito Steyerl

- ⑤① *Die leere Mitte (The Empty Center)*, 1998, 16 mm film transferred to digital video (color, sound), 62 min
⑤② *Normalität 1-X (Normality 1-X)*, 1999–2001, Beta SP (color, sound), 37:11 min (10 video sequences)
Courtesy the artist, Andrew Kreps Gallery, New York, and Esther Schipper, Berlin

Diamond Stingily

- ⑤③ *Entryways*, 2019, Door with bat, hardware, 207.01 x 71.12 x 121.92 cm
Courtesy Collection Maaß/Lukas, München

Rosemarie Trockel

- ⑤④ *Frankfurter Engel*, 1994; Replica 2019, Quartz sand, H 2.5 m
Courtesy the artist and Sprüth Magers

Želimir Žilnik

- ⑤⑤ *Inventur – Metzstraße 11 (Inventory – Metzstrasse 11)*, 1975, 16 mm film transferred to SD-video (color, sound), 9 min

Published by	Munich Documentation Centre for the History of National Socialism, Max-Mannheimer-Platz 1, 80333 Munich, © Munich 2019
Authors	Juliane Bischoff Beatrice Hilke
Editing	Anke Hoffsten
Proofreading	Ulla-Britta Vollhardt
Translation	KERN AG, Sprachendienste
Design	Boy Vereecken Antoine Begon
Printer	Gebr. Geiselberger GmbH Printed on paper made from certified wood, deriving from controlled sources.
ISBN	978-3-946041-25-2
Gefördert durch	

NS-Dokumentationszentrum
München
Munich Documentation Centre
for the History of National Socialism



Eine Einrichtung der
Landeshauptstadt München



