

IMMER ÄRGER MIT DEN GROSSELTERN

# THE TROUBLE WITH GRAND- PARENTS

February 16 through May 21, 2018

Lisa Maria Baier

Kyung-hwa Choi-ahoi

Antje Engelmann

Amit Epstein

Deborah Jeromin

Sven Johne

Margret Hoppe

Rajkamal Kahlon

Ahmet Kavas

Wilhelm Klotzek

Kateřina Šedá

Mila Panić

Ute Richter

Johanna Rüggen

Saša Tatić

Nikos Valsamakis

Ingo Vetter

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**Kunsthaus Dresden**

**Städtische Galerie für Gegenwartskunst**

**Rähnitzgasse 8, D-01097 Dresden**

**[www.kunsthauseisenbahn.de](http://www.kunsthauseisenbahn.de)**

**Di-Do 14-19 Uhr, Fr-So 11-19 Uhr, Fr Eintritt frei**

**Jeden Freitag Führung 16.30 Uhr**

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# THE TROUBLE WITH GRANDPARENTS

CURATED BY CHRISTIANE MENNICKE-SCHWARZ AND INGO VETTER

Our relation to history and tradition is determined not only by our engagement with specific historical events or cultural lines of tradition. More often, it becomes personal and tangible in the concrete relation to preceding generations – for example, our grandparents – and the cultural environment they have left behind and into which we are born. It is the grandparents we love, but whose heritage, be it life plans or tableware, we cannot adopt in our altered life-world. Whether and how we accept the material and immaterial heritage, integrating it in our life or rather leaving it behind, is a decision-making process that often lasts an entire life.

What is said and left unsaid, individual life stories, sometimes also life-lies, aesthetic decisions, moral judgements, stories of success and defeat, appear to be inextricably linked in this heritage and the imprint with which we grow up and for which our grandparents stand as a cipher. Moreover, the grandparents are the prime representatives of their times and their political constitution: „What did you do, when...“?

Keeping silent about the past leaves the most distinct marks on the following generations.

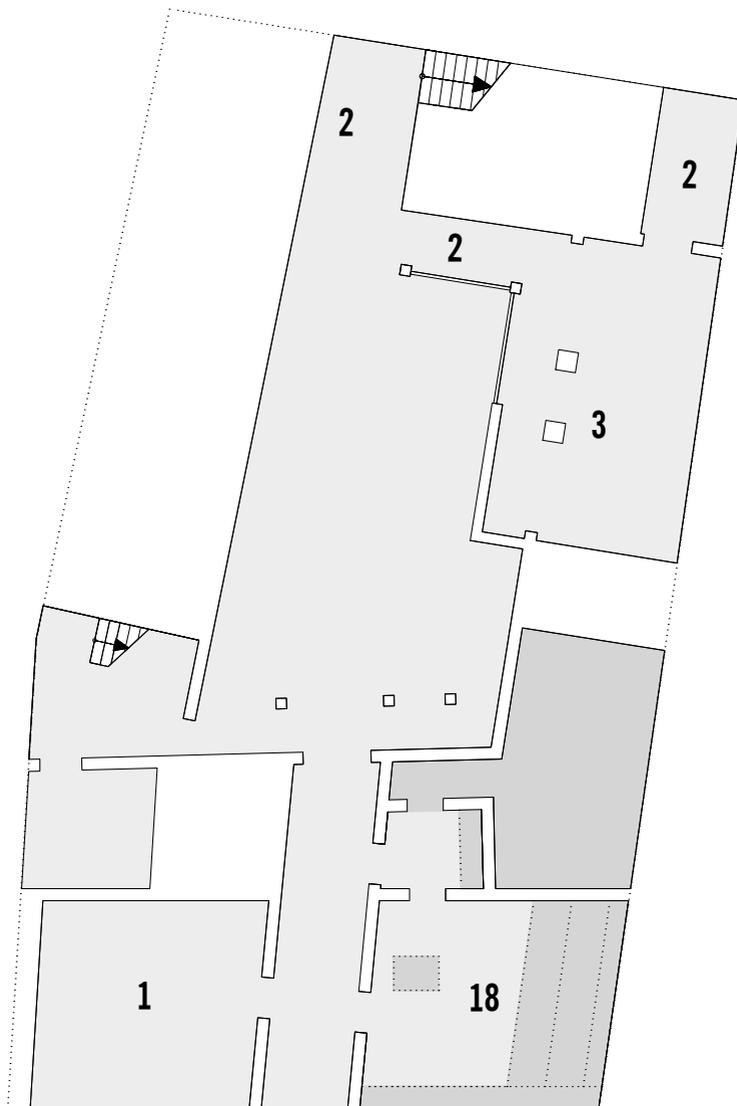
The artworks in the exhibition *The Trouble With Grandparents* visualize and make comprehensible these processes of coming to terms that we are all familiar with but can often become aware of only much later in life.

The expanded space of tradition and the global perspective of a younger generation of artists mainly living in Germany include, among other things, the period of Japanese colonial rule in Korea; the legacy of colonial, racist ideologies; unused properties in Bosnia-Herzegovina; the paradoxical history of the Danube Swabians; the engagement with the National Socialist past; and the architectural, cultural and political heritage of the GDR and the period of transformation after 1989.

*Inspired by an exhibition curated by the artist Ingo Vetter at the Künstlerhaus Sootbörn in Hamburg, **The Trouble With Grandparents** was further developed by the Kunsthaus Dresden in collaboration with the participating artists. The exhibition is presented in the context of the Dresdner remembrance events in February 2018 also as a contribution to questions related to the culture of remembrance. It was made possible by funding from the Stiftung Kunstfonds Bonn, to whom we extend our thanks. We also cordially thank Julia Schäfer and Susanne Weiß.*



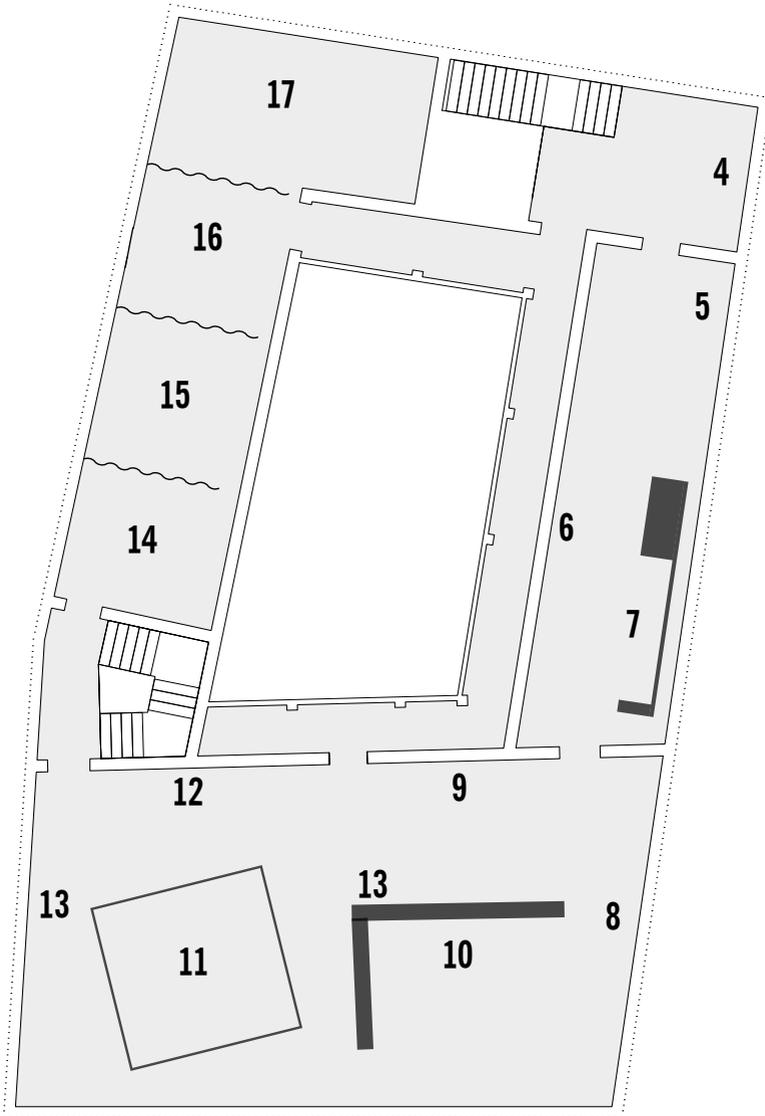
1. Ute Richter
2. Kateřina Šedá
3. Sven Johne
18. EDEWA



**GROUND FLOOR**



- |                        |                      |                     |
|------------------------|----------------------|---------------------|
| 4. Margret Hoppe       | 9. Ingo Vetter       | 14. Saša Tatić      |
| 5. Wilhelm Klotzek     | 10. Deborah Jeromin  | 15. Mila Panić      |
| 6. Johanna Rüggen      | 11. Lisa Maria Baier | 16. Amit Epstein    |
| 7. Kyung-hwa Choi-ahoi | 12. Ahmet Kavas      | 17. Antje Engelmann |
| 8. Nikos Valsamakis    | 13. Rajkamal Kahlon  |                     |



FIRST FLOOR

# UTE RICHTER

1

*Der 15. Januar 1919 war ein Mittwoch*

2017

Newspaperprint, 32 pages

The newspaper contains 9 posters by artist Ute Richter, the text *Vorkriegslogik oder Rosa Luxemburg trifft Stanislaw Leśniewski* by Dietmar Dath and the text *Ein anderes Archiv* by Britt Schlehahn.

*Strassenkämpfe Berlin*

1919

2 historic postcards

\*1964 in Dresden // Lives and works in Leipzig

uterichter.de

What do screened posters of plants have to do with the current tendencies of nationalistically motivated violence? With the work *Der 15. Januar 1919 war ein Mittwoch*, Ute Richter approaches this question from an artistic perspective, with plant motifs from the herbarium of Rosa Luxemburg.

The plant motifs for the newspaper print were taken from the herbarium of Rosa Luxemburg, who originally intended to become a botanist, but instead became an influential social democrat and revolutionary fighter who resolutely positioned herself against National Socialism and the exploitation of the working class, and advocated a pacifist orientation of the revolutionary movement. She was murdered on February 15, 1919, so that "Germany can settle down as quickly as possible" (pamphlet January 1919). The herbarium of the German-Polish theorist was found several years ago in Warsaw in a blue shoebox. 18 notebooks with preserved plants and plant parts, prepared, pasted in and provided with comments. Luxemburg began with the entries in May 1913. The final notes are from October 1918, three months before she was murdered.

Ute Richter approaches the story of the revolutionary by telling the "tale of murder and manslaughter" based on abstracted plant depictions. In addition to the text *Vorkriegslogik (Prewar Logic)* that Dietmar Dath wrote for this newspaper, she presents seven of Rosa Luxemburg's plant motifs, distorted, roughly screened and in black and white. They are a selection from more than 300 plants that Luxemburg partially collected during her time in prison, as the locality note "leaf blown into the cell" indicates. Ute Richter also had the details of the autopsy report of the murdered Luxemburg in mind while selecting the motifs. The gruesome description of the corpse is in stark contrast to the beauty of the plants. One poster of the newspaper features a quote by Heiner Müller: *„Der Terror von dem ich schreibe kommt aus Deutschland“ (The terror I am writing about comes from Germany)*. It marks the context of the work and draws a line from the present to the historical past, since for Ute Richter, there are clear connections between the current tendencies of right-wing nationalist movements in Europe and the occurrences at the time: *„One can only understand the present when remembering the past. And when looking at the right-wing nationalist propensity to violence today with the terror of 1919 in mind, one learns a lot about present-day society. And about where the roots of the right-wing, nationalist potential for violence lie.“*

*Normal Life*

2010–2017

Installation with A4-Prints and Edition Normal Life,

Authors: Milada Šoukalová and Kateřina Šedá

Texts and drawings: Milada Šoukalová

Editor: Aleš Palán

Graphic design: Radim Peško

Publisher: Kateřina Šedá, House of Art in České Budějovice, 2014

\*1977 in Brno, Tschechien // Lives and works in Prag und Brno

katerinaseda.cz

For many years, Kateřina Šedá maintained a rather distanced relationship to her grandmother Milada (\*1935), which changed after the birth of her own daughter. One day she heard her grandmother telling her great-granddaughter a classical fairy tale, and asked her to give an account of her own life instead. Šedá motivated her grandmother to write a book about her life so that the entire family would get to know it better. At first, grandmother Milada was not very enthusiastic, saying: "My own life? But I led a very normal life." She had also not been interested in writing or drawing until then, instead preferring practical activities like plowing the field. The book was finally written despite all resistance and given the title *The Normal Life*. The first part comprises five chapters: „Not Much of a Childhood,” „I Got Married,” „We Were Creating a New Society,” „We Had a Good Life,” and „Life’s Halfway Point,” recording the most important moments of her life. With the drawings in the second part of the book, she offers her great-granddaughter help and advice on the path to a happy life. The grandmother spent the longest period of her life under the conditions of the Czechoslovak Socialist Republic that ended in the 1990s in the wake of the Velvet Revolution, a time she describes in retrospect with the words: "Things were better then."

She describes the securities of that era and compares them in both the text and the drawings with her current circumstances of life.

The personal life story from the perspective of Milada Šoukalová probably stands in strong contrast to what children can read about those times in history books.

And yet Kateřina Šedá believes that the story is perhaps typical of the many untold stories of Czech grandparents.

*Lieber Wladimir Putin*

2017

HD video, 17:41 min

Actor: Gottfried Richter

Camera/Light: Steve Kfoury

Sound/ Camera Assistant: Marcel Timm

Editor: Sven Voß

Text: Sven Johne und Sebastian Orlac

Translation: Chris Woltmann

The film was originally produced for an exhibition in Kaliningrad, where it was not allowed to be shown and was to be seen for the first time during the 3<sup>d</sup> Berliner Herbstsalon by the Maxim Gorki Theater in Berlin

\*1976 in Bergen (Rügen) // Lives and works in Berlin  
svenjohne.de

Sven Johne's piece *Lieber Wladimir Putin* lets a possible representative of his grandparents' generation speak. The retired civil engineer Peter Bittel, played by Gottfried Richter, sends his worries and wishes from Dresden directly to the confidante of his choice: Vladimir Putin. The video message, for which he meticulously prepares himself like for a reception, a funeral, or – the association cannot be dismissed – a suicide attack, conveys a biographically shaped distance to democracy and the decisions that the German federal government has made on a European level for the future; and also incomprehension of the lacking appreciation of his professional achievements as a former „Trassnik“ [pipeline worker] and a world in which simple concepts such as „friendship“ and „order“ no longer offer orientation.

His carefully formulated letter, recited in awkward school Russian, lets us immerse in a biographically shaped perspective and world view of a man who spent the best years of his life away from his family. Based on a contract on mutual economic aid between the Soviet Union and the states of the Eastern bloc from 1974, skilled workers from the GDR installed a natural gas pipeline across the Ukraine. A total of 25,000 skilled workers, compensated with numerous privileges, participated in the construction of the first and second natural gas pipelines named Druschba Line after the Russian word for friendship.

In the film, Johne also deals with the experiences of his own parents and grandparents in the period after German reunification, when the rug was pulled out from under their feet.

# MARGRET HOPPE

4

VEB Robotron Leipzig  
2012

Arno Rink, Wandbild Robotron Gebäude 1970, Leipzig  
Frank Ruddigkeit, Wandbild Robotron Gebäude 1970, Leipzig  
Rolf Kuhrt, Wandbild Robotron Gebäude 1970, Leipzig  
Klaus Schwabe, Wandbild Robotron Gebäude 1970, Leipzig  
Series of 4 photographs

Wallpaper:  
Arno Rink, Wandbild Robotron Gebäude 1970, Leipzig  
2018

\* 1980, Greiz, Thüringen // Lives and works in Leipzig  
margrethoppe.com

In 2005, Margret Hoppe began following the traces of architectural art in the former GDR. For the first series titled *Die verschwundenen Bilder / The disappeared pictures* she photographed art prepared to be transported away in Altenhain und Beeskow, followed by the voids left behind by artworks in architecture. The earliest of which were the wall painting *Lebensfreude* by Gerhard Richter from 1956 at the Dresdner Hygienemuseum and *Fünf Kontinente* by Tübke in the Interhotel Astoria (Leipzig) from 1959. Then came series dedicated to Bulgarian monuments and to the *Gästehaus am Park* in Leipzig.

The artist, born in Thuringia in 1980, focuses on spatial voids in her photographs, but she is equally interested in architectures that bear witness to modernity as complex systems that document the system of values of the preceding generation and of the social system that followed.

The photographs of the series *VEB Robotron* were shot shortly after the building located on Gerberstraße in Leipzig was demolished in 2012. The four wall works that Margret Hoppe photographically documents in the already dilapidated building were created by four Leipzig artists and installed in the stairwells of the four floors. The pieces are from Arno Rink, the former professor and longstanding director of the Hochschule für Grafik und Buchkunst Leipzig who died in 2017 aged 77 and is regarded as the founder of the "New Leipzig School", as well as from Frank Ruddigkeit, until 2004 professor at the Hochschule Burg Giebichenstein in Halle, Rolf Kuhrt, also professor at the HGB Leipzig, and Klaus Schwabe, who was also professor at the HGB until 1993 and died last year. The latter three also created the large bronze relief *Aufbruch* until 1974, which for years was installed at the portal of the main entrance of the Karl Marx University Leipzig and is now set up at Campus Jahnstraße.

The wall pictures were taken down and stored before the demolition of the building and are to be displayed in the future headquarters of the Sächsische Aufbaubank (SAB) to be built by mid-2019 on the same site.

# WILHELM KLOTZEK

5

*das architektonische trio / the architectural trio*

2012

Three-channel video installation, 14 min

and

*Entwurf zur Umgestaltung des Reichstagsgebäudes /*

*Draft for the transformation of the Reichstag building*

*Entwurf zur Neuplanung des Berliner Schloßplatzes /*

*Draft for the redesign of the Berlin Schloßplatz*

*Entwurf zur Umgestaltung des Schloß Charlottenburg /*

*Draft for the transformation of Schloß Charlottenburg*

2012

Collage

\*1980 in Berlin // Lives and works in Berlin

[wilhelmklotzek.de](http://wilhelmklotzek.de)

Wilhelm Klotzek lends his voice to the culture of debate on architectural heritage. In a highly entertaining way, *the architectural trio* satirizes the language used in TV talk shows and the discourse on demolition and new construction, as well as on the architectural visions and urban development sins of the parents' and grandparents' generation in Berlin. The three roles of the experts and moderator played by the artist himself take the viewer to all the highs and lows of the debates and visions of urban development policies. Both affectionately and mercilessly, and alluding to the famous German humorist Loriot, Klotzek also demonstrates the whims and bloopers of an inherited culture of celebrities that has long dissolved in a confusing mainstream that features always the same persons talking about a broad variety of themes. The Berliner artist, author and radio host grew up in the 1990s amidst the debates on the reconstruction of the Berlin City Palace and the demolition of the Palace of the Republic that until today shape the identity-political atmosphere of the capital.

*Interieur IV/ Interios IV*, 2014, Öl/MDF

*Interieur V / Interior V*, 2017, Öl/MDF

*o.T. (Laube) / untitled (arbour)*, 2014, Zeichnungen , Bleistift/Papier

*Weihnachten / Christmas*, 2015, Bleistift auf Papier, gerahmt

*Straße / Street*, 2014, Öl/MDF

*o.T. (Auto und Junge) / untitled (car and boy)*, 2014, Zeichnungen , Bleistift/Papier

*o.T. (Turner) / untitled (gymnasts)*, 2012, Zeichnungen , Bleistift/Papier

*Ostern I / Eastern I*, 2015, Öl auf Pappe, gerahmt

*Schnee / Snow*, 2017, Öl/MDF

*Vögel / Birds*, 2017, Öl/MDF

*o.T. (Kuh) / untitled (cow)*, 2016, Zeichnungen , Bleistift/Papier

*o.T. (Museum) / untitled (museum)*, 2014, Zeichnungen , Bleistift/Papier

*o.T. (Junge) / untitled (boy)*, 2014, Zeichnungen , Bleistift/Papier

2014 – 2017

\*1985 in Bad Oldesloe // Lives and works in Dresden

[johanna-rueggen.de](http://johanna-rueggen.de)

Johanna Rüggen works with photographs that she finds at flea markets and thrift shops, often from private photo albums. Sometimes she also uses photos from her own family archive. An inheritance that exists in almost all families, ever since photography became a part of everyday culture and was able to be mass produced; a material inheritance that will soon belong to the past, however, since digital storage technology is replacing the film-based method. Johanna Rüggen's found pictures—wedding photos, vacation photos, snapshots of family get-togethers or daily life—are often from liquidations of homes, very intimate inheritances that for many reasons wind up in the anonymous public realm of flea markets, either because a family no longer exists or because the descendants don't want the inheritance or this specific part of it.

By making a selection from these photos, frequently determined by her formal interest in mistakes, and meticulously painting them brushstroke by brushstroke in all their blurriness, color faults and strange, often coincidental or unsuccessful picture compositions on small-format canvases, Rüggen adopts this anonymous heritage. They are traces of unknown lives granting deep, intimate insights. They are incredibly typical of the times in which they were made, so that with a bit of historical distance their backgrounds inevitably raise questions as to the political and social circumstances. A table decorated for Christmas or Easter, a shaky New Year's Eve, a particularly beautiful sunset or the first snow, the living room with a bouquet of flowers or the new car—the motifs recur, so that one can speak of a canon, an „*iconography of petit bourgeois happiness*“ (quote: Friederike Sigler), of a collective shaping of an aesthetic, but also of a small free space for one's own artistic experiments and aesthetic sensitivities that is still maintained in everyday life. The pictures result in a self-imposed canon and the picture of a generation that documented their own lives with analog photography.

*Eine Hommage auf Jeong Seon (1676-1759), 2017 / An Hommage to Jeong Seon (1676-1759)*

2017

*Die Vögel fliegen / Birds are flying, pencil and charcoal on paper, 2017*

*Ein Esel mit einem Mann geht / A donkey with a man walks, pencil and charcoal on paper, 2017*

*Ein Mädchen liest / A girl reads, pencil and charcoal on paper, 2017*

*Wasser fällt / Water falls, pencil and charcoal on paper, 2017*

*Ein Dichter hört die Wellen / A poet hears the waves, pencil and charcoal on paper, 2017*

*Berge stehen, Wasser fließen / Mountains stand, waters flow, pencil and charcoal on paper, 2017*

*Hunde bellen / Dogs bark, pencil and charcoal on paper, 2017*

*Ein Storch singt und ein Ruderer pfeift / A stork sings and an oarsman whistles, pencil and charcoal on paper, 2017*

8 framed drawings, pencil and charcoal on paper

*Japanische Zunge / Japanese Tongues*

2017

*Drei Söhne / Three sons, 2017*

*Apo und Saori / Apo and Saori, 2017*

*Japanische Zunge / Japanese Tongue, 2017*

*Kirschbäume / Cherry Trees, 2017*

*Reiskocher / Rice cooker, 2017*

Series of drawings, framed

*Japanische Zunge / Japanese Tongues*

Brochure with nine narrations, self-published as a risography

2018

\* 1967 in Seoul, South Korea // Lives and works in Hamburg

[kyunghwachoi.ahoi.com](http://kyunghwachoi.ahoi.com)

The artist Kyung-hwa Choi-ahoi, who was born in South Korea and has been living in Hamburg since 1994, creates drawings. The drawings and notes she adds to her diary on an almost daily basis form an ongoing and often enigmatic condensation of everyday observations in the streets, at the university or bus stops. The view from an external perspective resembling that of an ethnographer and the play with language and translation are crucial elements of her work. When she was invited to participate in exhibition at the Künstlerhaus Sootbörn, she examined her drawings in regard to an aesthetic legacy, seeking early influences on her own artistic

work and image language, although she began her artistic studies in Germany.

She investigates references to Jeong Seon (1676–1759), one of the best-known Korean artists, who in pictures on silk and paper – themselves inspired by Chinese painting – engaged with the Korean landscape and with his dry brush developed a unique aesthetic and style between painting and drawing. In her series *An Homage to Jeon Seon* – in the tradition of her Korean artistic training – she examines the work of the painter and, while remaining close to the model, translates his painting into small-format pencil and charcoal drawings. In the exhibition *The Trouble With Grandparents*, she presents her own adaptations and interpretations in which writing in the form of calligraphy, typical of Korean painting at the time, also plays a major role as a pictorial element. A rendered landscape often appears twofold, in a poetic and a painterly approach. Choi-ahoi adds her own German and Korean notes to the pictures that describe the image contents missing in her imagination.

The work defined an aesthetic standpoint that is on the tracks of unconscious influences on her own art.

In her second series of works, *Japanese Tongue*, nine short narrations created especially for the show in Dresden, Kyung-hwa Choi-ahoi deals with the still tabooed annexation and subsequent colonial rule of Korea by Japan (1905 – 1945), as well as the repercussions that can still be detected in her family history and the relationships with friends today.



*Provisorium in Blau, Rot und Gelb 1-4 / Makeshift in Blue, Red and Yellow 1-4*  
2016

Roter Kreis / Red Circle | Fast nichts / Nearly Nothing | Gelbe Ecke / Yellow Corner |  
Rahmung / Framing  
Pigments, Oil on canvas

\* 1973 in Athen, Griechenland // Lives and works in Hamburg  
nikosvalsamakis.de

The contradiction between light and transcendence on the one side, and richly applied oil paint on the other is the theme that the Hamburg-based painter Nikos Valsamakis deals with in his new works. For the exhibition *The Trouble With Grandparents*, he searched for influences that possibly shaped his own aesthetic experiences during childhood, and critically engages with the omnipresence of Greco-Byzantine icon painting and the central motif of this canon—the golden background standing for light and illumination. The purpose of icons is to arouse reverence and create an existential, by no means equal connection between the beholder and what is depicted, indirectly between the beholder and God. The meaning of embedding the motif in a golden ground that paradoxically embodies the immaterial embedment of the sacred in the divine sphere, is from today's point of view and against the backdrop of the checkered role of the Christian Orthodox Church in the development of the country at least ambivalent and, as the artist sees it, can stand for both illumination and deception.

Valsamakis seeks to produce the golden hue found in Byzantine icon backgrounds exclusively by mixing different color hues, deliberately dispensing with metal pigments. A pictorial space is created through layers and varnish that gives rise to the luminosity of the color gold found in icon painting.

# INGO VETTER

9

*Immer Ärger mit den Großeltern / Always Trouble With Grandparents*  
2017

Installation with

Gold teeth of unknown origin along with cufflinks and pins as heritage of Adam Helfrich to Ingo Vetter, C-Print, framed

WASt-information on the deployments of the grandfather during World War II

Showcase with Jar with lid from the melted gold teeth after a design by Marianne Brandt / Bauhaus metal workshop from 1924,  
goldsmith work: Caroline Krose, Bremen

Photography Georg Vetter sitting at the radio on a self-made chair made of birch trunks, b / w print, framed

WASt-information on the deployments of the grandfather during World War II

Chair made of birch trunks after a design by Josef Albers / the Bauhaus furniture workshop (model ti 240), 1929

\* 1968 in Bensheim, Germany // Lives and works in Bremen  
[ingovetter.com](http://ingovetter.com)

Ingo Vetter's grandfathers were both humanists and interested in culture and design, both were soldiers in World War II – one as an electrician and radio-telephone operator, the other as a staunch Nazi and trained merchant. Already too old to fight, the latter became an officer responsible for bringing in supplies in eastern Poland. Vetter's youth was replete with stories and discussions on the partially untold past, but also full of furniture, art objects, books, and music from that time. After they died, Ingo Vetter inherited several objects, including a small bag with gold teeth of unknown origin. Gold teeth, which were often stolen from concentration camp prisoners, were a sort of parallel currency during World War II.

Since no one in the family ever spoke about them, they became a poisoned inheritance for the third generation. All attempts by the artist to research the origin of the teeth only resulted in basic information – they were probably made between 1920 and 1940, most likely by Eastern Europeans. To find a way to culturally treat this inheritance as a member of the next generation, Ingo Vetter had the gold fillings melted down with the help of the goldsmith Caroline Krose and reworked as a small *Pillbox* making

reference to a design by the Bauhaus artist Marianne Brandt. Due to the large amount of palladium in the gold alloy, the color turned almost silver and the brittle material cracked during the forging process. The resistance of the material.

The *Pillbox* is not really useful or necessary. One can only speculate as to what Vetter's grandfather, who loved his Wagenfeld salt dispenser and other Bauhaus designs, would have done in his "emptiness of guilt, tenacity and silence" (Ingo Vetter). In the exhibition, the *Pillbox* is presented under a hood on a pedestal – along with a framed photograph depicting the gold teeth and next to it a report giving information on his deployments during World War II (a so-called WAST document).

A second photo shows Vetter's other grandfather as a soldier on a self-made chair of birch branches in a shelter during the war. His research on the design model of the piece of furniture led him to the then popular camp-chair from the Bauhaus furniture workshops – model ti 240, a design by Josef Albers. With the help of the artist David Hepp, Vetter recreated the chair made of birch branches and presents the photograph in the exhibition, also supplemented by a report on the grandfather's deployments.

# DEBORAH JEROMIN

10

*like blossoms shaken from a tree, thousands of parachutes - white, red, yellow, green and black - floated down on Crete / Wie Blütenblätter fielen tausende Fallschirme – weiß, rot, gelb, grün und schwarz – auf Kreta hinab*  
2016

Video, 17.35 min

and curtains of parachute silk

\*1987 Flensburg // Lives and works in Leipzig

Deborah Jeromin's artistic research takes her along the threads of the cultivation from garden allotments in Leipzig to the Greek island of Crete and back again. The history of the parachutes of the German Wehrmacht starts in the mid-1930s, when the cultivation of silkworms began in Germany accompanied by a propaganda program. Allotment clubs, schools and kindergartens participated in the cultivation to produce silk for the parachutes of the Wehrmacht. In the Leipzig allotment club *Hoffnung West 1926 e.V.*, in which she herself is active, Jeromin found files, these were the starting point for her research which started in front of her doorstep, so to speak.

Deborah Jeromin spoke to three Cretan women that give an account of the German Wehrmacht's attack on Crete and the subsequent period of occupation. The attack started on 20th of May 1941 since the Wehrmacht considered Crete a strategically important air and sea base in view of the further course of the war. The Allied defense, which the German intelligence gravely underestimated, was prepared for the so-called operation "Mercur" and could also rely on the support of the Cretan population. Almost half the paratroopers of the elite unit that was to land on Crete did not survive the attack. The Wehrmacht acted against the Greek population with great brutality against the Greek population, burning down villages and killing their residents.

Since mostly women remained as the surviving residents of the villages, Deborah Jeromin looked for these „Grandmothers“ and met three contemporary witnesses, who were between 5 and 16 years old when the attack took place. Starting from the question as to the whereabouts of the parachutes, the women in the video recall the crimes of the Wehrmacht and the living conditions under German occupation from 1941 to 1944.

The old ladies recall burned down villages and mass executions, but also the recirculation of the silk of the Wehrmacht as handkerchiefs, shawls or dresses.

Kasten über ernstes Wissen, deutsch // / Box on serious knowledge, German  
2017

Individual works in the Box on serious knowledge, German:

*Als dort das Mohrchen ging vorbei, videos / As the Mohrchen went over there*

(Installation with 6 videos and paper on canvas)

*Entspannen am Obersalzberg, Relaxing on Obersalzberg*

*Schlechte Männer in schlechter Verfassung / Bad men in bad shape*

*Traditionelle Muster / Traditional crafted patterns*

*Bilder von Holzmodellstäben / Pictures of wooden modelling sticks*

*Obersalzberg in a box / Obersalzberg in a box*

*Die letzten Tage auf dem Obersalzberg*

*Die letzten Tage auf dem Obersalzberg / Last Days on Obersalzberg*

*Blick über Berlin / View over Berlin*

Spatial installation

Paper on canvas, latex binder, varnish, tape, videos

\*1988 in Görlitz // Lives and works in Dresden

[lisamariabaier.tumblr.com](http://lisamariabaier.tumblr.com)

Upon entering the *Box on serious knowledge, German*, visitors find themselves in a walkable image archive among historical black-and-white photographs, of which some are processed and considerably enlarged. Familiar motifs, such as the member of the Red Army who in May 1945 raised the flag of the Soviet Union on the Reichstag—not a documentary photo but a restaged propaganda shot—meet material collages of photos from the Obersalzberg or motifs of the most various pillow-laced doilies, like in the work *Traditional crafted patterns*. *Bad men in bad shape* is the title of photographs of men in heroic poses embodying the National Socialist ideal that were enlarged to life-size copies. The eye of the camera wanders over what seem to be local ethnographic interiors and models of mines in short video sequences (“On firs and parlors”, 2016). The recordings were made in the Sächsisches Volkskunstmuseum and in sceneries that the artist built herself. Through the condensation of patriotic-nationalistic images of the 1940s and 50s, hyper-Germanness and the snugness of movies et in a local scenery, an oppressive atmosphere is created that puts every single motif to the test. Is an individual motif “still harmless”? Where does the connection between aesthetics and ideology begin? Like a cabinet of wonders, Lisa Maria Baier’s walkable installation *Box on serious knowledge, German* brings together the contradictions and continuities of German everyday imageries of the 1940s and the postwar years. Inspired by her own family history, Lisa Maria Baier deals with the communist and fascist visual heritage of her grandparents’ generation and performs a kind of stocktaking of the image worlds that have inevitably accumulated in her own artistic vocabulary as well.

*My Grandmother is collecting scarves as a gift for the woman I might marry one day*  
2018

Installation based on a performance conducted in the frame of the 3<sup>rd</sup> Berliner Herbstsalon, consisting of 20 scarves, 2 video works, 6 paintings (oil on canvas), lettering (wood)

\*1989 in Denizli (Türkei) // Lives and works in Weimar  
[ahmetkavas.weebly.com](http://ahmetkavas.weebly.com)

Rituals of the homeland he has left are the recurring theme of the video works and performances by the artist Ahmet Kavas, who was born and raised in Turkey. His works do not focus on possible conflicts between the moral concepts in the old and new 'homeland' or the rejection of these rituals of the life left behind in a context shaped by other traditions, but instead on a positive, oftentimes humorous, yet seriously meant translation of these rituals into his current life.

For example, the artist's grandmother who is still living in Turkey collects scarves in different colors and sizes as a gift for a future bride, for a woman to accompany him in his life and be the mother of their children. She has also buried a chain with five gold coins for her. The grandmother's 'dowry' is an expression of her care and love for her grandson, yet evidences a great discrepancy between their lives and ideas, for the dreams of the grandmother are not the same as Ahmet Kavas' ideas and plans for life. The scarves and the chain will possibly never be given to the imagined addressee.

In his artistic work with the scarves, Ahmet Kavas seeks his own way of positively integrating the traditional moral values and wishes of the grandparents' generation in his own life, thus redeeming them in a different manner.

*People of the Earth (Die Völker der Erde)*

2018

40 detached and modified book pages from the book  
Kurt Lampert, *Die Völker der Erde*, Stuttgart / Leipzig 1902  
Ongoing Series

*Do You Know Our Names?*

2017

Untitled Portrait (Bandage)

Untitled Portrait (Fingers)

Untitled Portrait (Kiss)

Gouache and acrylics on paper (archival print)

\* 1974 in Auburn, Californien (USA) // Lives and works in Berlin  
rajkamalkahlon.com

In her art, Rajkamal Kahlon works on image material of colonialism – ethnographic books or pathological reports from a military context. Her work is created by painting or drawing over representations of formerly colonized people. The ongoing series *People of the Earth (Völker der Erde)*, produced directly on book pages, is based on the eponymous, popular scientific photo volume that was among those that had enjoyed widespread circulation from the end of the 19th century onward. The artist came upon the book from 1902 edited by the Stuttgart natural historian Kurt Lampert (1859 – 1918) in a second-hand bookstore in Vienna during her two-month residency at the Weltmuseum Wien. For the exhibition *Staying with Trouble* that she developed there, she mainly engaged with ethnographic portrait photos of the late 19th and early 20th century. Individuals and groups were sometimes forced into staged ethnographic portraits which produced wide spread ideas of non-europeans as “wild”, “primitive” or “savage”. The gaze relationships between the global North and South are still influenced by these pictures that stand in strong contrast to the stately portraits of Western “discoverers” and dignitaries of the time.

Rajkamal Kahlon’s artistic approach to the historical image materials is deliberately subjective and at times enigmatic, reflecting her personal dealing with the painful visual heritage of colonial systems of rule.

The new ongoing series of portraits, *Do you know our names?*, is also based on the photo volume *Die Völker der Erde*. The Berlin-based artist is concerned with giving the original subjects in the photograph back their dignity and individuality, thus rehabilitating bodies, histories and cultures that were once exterminated, distorted or reviled.

*The Bedrock (Der Grundstein) I*  
*The Bedrock (Der Grundstein) II*  
2017  
C-Prints behind acrylic glass

*The Bedrock (Der Grundstein) I*  
*The Bedrock (Der Grundstein) II*  
2017  
Videoloop

\*1991 in Banja Luka, Bosnien Herzegowina // Lives and works in Berlin  
[sasatatic.weebly.com](http://sasatatic.weebly.com)

Land ownership still counts as one of the most binding transfers of value within a family and as a sustainable measure to secure the future. And yet this inheritance cannot be accepted as hoped for in the change of generations. The land is too far away from the life of the next generation; coordinates for a sedentary life, the economic development of the region, or a minimum of own capital are lacking for the land to be cultivated or, as in Saša Tatić's case, for a house to be built. The piece of land that her grandfather promised Saša Tatić when he was still alive is the artist's most valuable asset—currently still managed by her father. Even if the land and the concepts of life associated with growing up in the countryside are firmly inscribed in her own ideas, she will not be able to accept the inheritance in the way the grandfather had envisioned, because her generation, as opposed to the preceding ones, lacks the economic means to build a house and settle in this region. Saša Tatić responds to the discrepancy between the care of her grandparents and her present living conditions by creating a ground plan and the basis for the bedrock of an imagined house on 'her' piece of land in a performance together with friends and family members. After a year, once the bedrock is overgrown and slowly disappears due to the weather, the digging is repeated.

Like in many similar regions all over the world, the house will probably never be built. Yet although the final product of the action does not possess the status of a stable foundation, the work *The Bedrock* stands for the potential of a collective engagement with social and cultural changes and the active coming to terms with the hopes and risks of an uncertain future.

*Burning Field*

2017

Full HD multi-channel

Video projection, 1h 46 min

\*1991 Brčko Distrikt (Bosnien and Herzegowina) // Lives and works in Berlin und Bosnia-Herzegovina  
milapanic.weebly.com

In her video work *Burning Field*, Mila Panic deals with memories of growing up in a rural area of Bosnia-Herzegovina, strong impressions associated with the changing seasons, but also with value systems. A life existentially tied to her own childhood and inscribing itself in it – but to which she will never return. These are exemplary questions of a possible or impossible return to the past and to an inheritance whose acceptance remains doubtful. Like many other rural regions, the area is confronted not only with the political and cultural challenges of a growing divide between city and country, but also with the cultural, social and economic repercussions of war. She describes her own state as a kind of limbo between contradictory feelings – longing and nostalgia on the one hand, necessary distinction and departure from the places and family coordinates of her childhood on the other.

The video depicts the landscape that the artist grew up in and the field that is to belong to her one day.

We witness the burning of the field in real-time, a ritual taking place in Bosnia-Herzegovina each fall after the final harvest, during which the remaining crops of the past year are burned to fruitful ashes, preparing the soil for the next season. Mila Panić's family and friends still repeat this ritual each year on their land.

The artist raises the question regarding the responsibility she has for her inheritance and how her ties to the landscape of her homeland and the attendant sense of belonging and identity can be retained in her new life.

*"The view of burning crops and land is, as I find it, a potent image. As one watches it, one feels both powerful and powerless at the same time. It is a scene and event that is globally known and recognizable, in many different contexts. It is attached to subjects like migration, ecology, culture, land property, heritage, human nature, and the notion of fire, earth etc."*

(Mila Panić)



*Gloomy Sabbath*

2013

Shortfilm (D, 15 min)

With the support of "Filmförderung Hamburg Schleswig-Holstein", the Federal Government Commissioner for Culture and the Media, the "Kuratorium junger deutscher Film" and the Rabinovich Foundation

Courtesy: TAMTAM FILM, Hamburg

\* 1977 in Tel Aviv, Israel // Lives and works in Berlin

[amitepstein.com](http://amitepstein.com)

How do families deal with heritage? The films of the artist, costume designer and filmmaker Amit Epstein trace the ambivalences of guilt, trauma and the sense of security from two perspectives: that of the European-Israeli culture of exile shaped by the grandparents, and that of the third generation in Germany confronted with the culpable participation of their grandparents in the National Socialist crimes. Christian, the young protagonist in *Gloomy Sabbath*, is just renovating his new apartment in Berlin with a friend, when he learns that his grandmother Greta, suffering from dementia, is dying. Anxious, he travels to see her. Surrounded by the gathered family, he finds out that his parents sold Greta's favorite painting without her knowledge in order to finance his apartment purchase.

Full of shame, he approaches Greta's deathbed and caresses her hand. Suddenly his grandmother opens her eyes. She leads him to a world behind the looking glass, taking him on a rollercoaster ride through her memories: a journey through a typical family photo album with the classic motifs and highlights of a happy family story, in which the painting in the background forms the cultural anchor through changing times and fashions, standing for continuity and a stable bourgeois family identity amidst all changes. But the journey also leads to the grandmother's childhood and becomes a political story apart from the narrations rooted in the family.

It turns out that the painting so beloved by the grandmother stands for a heritage that is entirely different than the one Christian has adopted.

*Eine Anleitung, um die Vergangenheit zu ändern / A Manual to Change the Past*  
2011  
Video, 40 min

*Ilhr seid zu schwer, ich kann Euch nicht tragen / You are too heavy, I cannot carry you*  
(*Erzählung*) (*Gallensteine*) (*Erzählstock*) (*Schlupfstein*)  
2017  
C-Print on wood, textblock

\*1980 in Ulm // Lives and works in Los Angeles and Berlin  
[antjeengelmann.net](http://antjeengelmann.net)

In her film *Eine Anleitung, um die Vergangenheit zu ändern* (*A Manual to Change the Past*), Engelmann sets off on a search for the Danube-Swabian history of her family and her own identity. For around ten years, she has been compiling film material shot during her research travels and combining it with Super 8 recordings from the private film archive of her family, which have also shaped her memory. She interviewed her great-grandmother shortly before her death and captured the typical dialect; later, she visited the *Donauschwäbisches Zentralmuseum* in Ulm to look for the archived garb of her great-grandmother. Together with her aunt she went on a bike trip from Ulm to Pécs in southern Hungary, where her great-grandparents once lived. They took the route along the Danube on which the so-called Danube Swabians after the victory of the Habsburgs over the Ottoman Empire had resettled downstream to the countries of the Austrian-Hungarian Monarchy in the 18th century. After World War I, these settlement areas were split between Hungary, Romania and the newly established Yugoslavia. The attempt to unite the settlers to a uniform minority with its own traditions took hold only in 1930 when term "Danube Swabians" was confirmed in 1930 by the Ministry of Foreign Affairs of the Weimar republic. The dissolution of a sense of belonging to a state, the struggle for recognition as citizens, and the attendant existential and cultural insecurities were exploited by the Third Reich to win over followers of the National Socialist ideology. During World War II, the Danube Swabians fought in the Hungarian and Romanian armies on the side of the Third Reich, but also in the Wehrmacht and the Waffen-SS.

In the final phase of World War II, tens of thousands fled mostly to Germany or Austria. The remaining population was disenfranchised, expropriated and in many cases deported to the Soviet Union. In Hungary, half of the Hungarian-Germans were displaced. In the last third of the 20th century, many of the still existing German settlements were largely abandoned due to large waves of emigration. Engelmann has her grandmother and great-grandmother talk about their flight from Geresd in southern Hungary to Ulm, her own city of birth, and also touches upon the SS past of her great-grandfather and its links to the Auschwitz concentration camp.

In Engelmann's family story – that through the narrator's voice increasingly becomes her very own version of the story – one can find the grand themes of European history since the late 17th century: settlement movements right across Europe, the European emigration waves of the 19th and 20th century, and, as a reaction to flight and displacement, the attempt to bind the still preserved European traditions and rituals interwoven with diverse influences to ethnical or national constructions of identity and to anchor them after emigration as pillars of a common identity in the altered cultural and also climatic living environments. In her art installation *Ihr seid zu schwer, ich kann Euch nicht tragen*, Antje Engelmann also engages with the immaterial and material heritage of her family. The installation consists of photographs and wood panels approximated to body size as well as a personal narration by the artist. The artist actively includes her family in the search for traces, attempting to answer the question of whether and how traumas of flight and displacement that haven't been dealt with, as well as guilt and suppression, are passed on over four generations in the form of concrete disease patterns and bodily symptoms: One photograph shows the gallstones of her great-grandmother in the hands of her grandmother. The "story-telling stick", as Engelmann calls it, is held by the hands of the mother marked with lines of pain. It is a keepsake that her grandmother found in Austria at the age of 12 during her flight to Germany after passing through a "Schlupfstein". The lines of pain refers to the chronic medical condition Fibromyalgia her mother has been suffering for decades. In 85-90 percent of the cases of this therapy-resistant disease are suffered by women. Contemporary medical research observes this condition in relation to inherited traumata or experiences of violences in early childhood. Engelmann sees this disease as representative for the centuries-old suppression of women. For emblematic resolution of this pain she herself seeks a „Schlupfstein“. "Schlupfsteine" (hatch rocks) are rocks or cliffs that are attributed a healing effect or power. They can be found above all in the vicinity of the Alps, and their use is connected with the ritual of a laborious and even painful passage reminiscent of a process of renaissance. The popular belief is that back pains and all sorts of ailments would disappear once and for all when squeezing through the opening. Antje Engelmann's third motif shows her own head disappearing in a "Schlupfstein".

HOSTED BY THE KUNSTHAUS

In the frame of the International Weeks Against Racism.

EDEWA, the Einkaufsgenossenschaft antirassistischen Widerstandes (Buying Association Antiracist Resistance), is an interactive traveling exhibition and educational project initiated by the communications researcher and sociologist Natasha Kelly. In the form of a postcolonial supermarket, EDEWA offers the opportunity to deal with German colonialism. Supermarkets, which can hardly be more trivial and commonplace and are visited by people of all social classes on an almost daily basis, reflect the ordinariness of racisms and sexism in Germany. They are closely tied to Germany's colonial history. At the same time, the traveling exhibition offers a chance to make the antiracist and antisexist resistance of individual groups perceivable and question relations of inequality.

The name EDEWA alludes to the well-known buying association EDEKA, whose company policy of using racist external designations for foodstuffs was publically criticized by EDEWA at the beginning of the work in a scientific research project. The first Edeka cooperative was initiated in 1898, when 21 merchants of the German Empire joined together in the Hallesches Torbezirk in Berlin to establish the Einkaufsgenossenschaft der Kolonialwarenhändler im Halleschen Torbezirk zu Berlin – abbreviated to E. d. K.

With products in its own goods shelves, an audio guide, and literature on resistance and emancipation movements, EDEWA advocates self-assertive and self-determined action to overcome the colonial legacy, to help understand the origins of conceptual racisms in our language and to contribute to removing these terms from our everyday life and thought in a self-determined and humorous manner.

Visitors are invited to engage with the historical struggles of feminists such as May Ayim, to familiarize themselves with the historical entanglements of colonial merchandise trade, capitalism and patriarchal oppression, and to deal with them in more detail on guided tours of Dresden and in an event series from March 13 through 28.

*In the frame of the traveling exhibition, school projects are offered for grades 8 to 13.*

*Further information at:*

*[www.sachsen.rosalux.de](http://www.sachsen.rosalux.de)*

*Tel.: 0351/8040302*

*[info@rosalux-sachsen.de](mailto:info@rosalux-sachsen.de)*

*A project in cooperation with the Rosa-Luxemburg-Stiftung Dresden and DRESDENpostkolonial. The EDEWA show is on view from March 14 through 28 during the opening hours of the Kunsthaus Dresden. Free admission.*

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