

Forwards and Don't Forget

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Feminism is neither a style nor a movement, but rather a value system, a revolutionary strategy, a standard of living. (1)

In 2009, twenty years after the fall of the wall, female artists from the GDR are still mostly unknown. Up until today, few are to be found in museums or at art fairs. Their work also seldom appears in contemporary exhibitions and are only sparingly represented even in large exhibitions surveying art in the GDR – “Where have the female visual artists” (2) gone to? Why were the majority (of female artists) regarded much less than their male colleagues already in their own land and with few exceptions completely ignored since the fall of the wall?

When in the 1980s a young generation of artists in Berlin (East), Leipzig and Erfurt or Dresden, confidently and subversively protested against every single monopolization and standardization, it was these artists in particular, who let this “ego perspective” stubbornly and unbridled take its course and who were motivated to leave behind the web of stipulated (female) standards of living. The non-conformist art scene of the GDR is characterized by a vehement questioning, a collective retreat and departure in which – due to the walls – however limited alternatives resulted, where life and art flowed together. And female artists played a considerable part in this development. Despite this often radical departure of both young female and male artists in the GDR however, gender relations remained traditionally inscribed and untouched. “Women therefore never seriously threatened the rules of the male dominated society that were embedded in the deep structures of the culture.” (3) Even in so-called avant-garde circles neither the women nor the men questioned the division of gender roles. If a female artist fell out of their role however the price was quite high, she was generally considered everything from nonconformist up to hysterical and was frequently excluded by her colleagues. Thus the artist Gabriele Stötzer (previously Kachold) resisted masculine arrogance with verbal directness and provocative acuity, which perhaps even more sharply accentuated her artistic production.

The art historian Hildtrud Ebert mentioned various reasons as a response to her question quoted in the introductory paragraph here: Held captive in patriarchal structures, weighed down with expectations from the gender critical schooled West

curators, obliged to a classical tradition that often formally referred to a timeless art, they barely stood a chance of being seen in the differentiated Western markets. (4)

Feminism and Art in the International Context

Although in the international art scene the presence, number and influence of female artists in museums, at biennial and on the art market has clearly increased since the 1970s, the male genius remains predominant in the visual arts. Female artists continue to represent to a large extent the exception in all but a few fields which they managed to occupy early on (body art, video art, performance). (5) The historiography of art also strengthens the central position of a Western view claimed by the USA (e.g., of the development of art in the 1960s and 70s) and thus fosters a further exclusion of female artists.(6) Measured against their centuries long marginalization and exclusion from art history – at the beginning of the 1970s there were still only three female artists who I became familiar with during my studies: Hannah Höch, Käthe Kollwitz and Frida Kahlo – we should however still recognize what has been achieved since 1968. What was the starting point and where do we want to go?

Feminism (and gender studies) means critique of the fundamentals of (capitalist) societies aimed at all areas of society, the culture of dominance, as well as racism and sexism with the goal of the individual's political maturity and participation. In the early 1970s, unnoticed and therefore unknown female artists were taken from the warehouses of museums and elevated to the public's consciousness and the first international exhibitions and publications on female artists came into being. This deficit was uncovered following the historical re-evaluation with questions such as: Is there a feminine aesthetic? Why did art history not produce any "brilliant" female artists? These questions are loosely based on Linda Nochlin's famous 1971 essay "Why Have There Been No Great Women Artists?" which lead to a variety of feminist approaches to art theory. Questions of gender and representation, queer theory (which defines gender and sexual identity as not being nature based, but rather socially constructed) and from post-colonial discourses followed, as well as an inclusion of ethical conflicts and wars in the forming of theories at the end of the 1990s. There is still a lot to be undertaken though, questions for example about art history's system of values within the context of a Eurocentric cultural production. (7) Patterns of femininity engraved over centuries were broken down, demystified re-

signified and positioned in a new context. Female artists developed new systems of signs and images in order to radically undermine established coding and to gain new fields of interest (images of the sexual desire as well as images of violence against women). An example here is the Serbian artist Tanja Ostojić work *Untitled / After Courbet* (2004), in which she allowed herself to be photographed freely according to Gustave Courbet's *L'origine du monde* (1866) wearing blue panties with the EU circle of stars printed on them and a line of vision directed at her genitals as an artistic statement about how Eastern European Women were welcomed in the EU.

Feminism and Globalisation

Nevertheless, the basic demands of the international women's movement(s) have neither been met nor have they become superfluous; the same applies to feminist theory as well as to the content or forms of intervention. Whereas the last two hundred years were shaped by the fight for equal civil rights and the active right to vote for women, today, after the "backlash" of the 1980s, the focus is on thinking internationally about feminism, under global conditions and the primacy of economy. The dominance of the economy on the tide of the neoliberal politics of rich nations – and with that the accompanying depoliticization of gender relationships – allowed a globalisation critical movement to strengthen at the end of the 1990s. Similar to the 1968 movements it prioritized social questions. Nevertheless, "a comprehensive politicization of the state, economy and the private (...) has been replaced by a dominance of the economical in political debates, which led to the tendency of marginalizing women and gender political issues." (8)

If the potential of feminist actions are to be conveyed to future generations, then the argument of the changed conditions needs to be followed. On the one hand, a young, well educated generation of women can no longer be reduced to a "discriminated" gender and considers itself "as pragmatic, not feminist". (9) However, on the other hand, the inequality of women in a global context (e.g. as a flexible "reserve army") has unequal impact. These complex connections between the different inequalities of women internationally need to be considered more seriously. Nonetheless, especially due to disappointment with politics, the revival of the political could be a chance for a new concept of power "that has long been forgotten or never arrived; for a realization of an untapped power of acting together, which can also come from the feminist achievements in the last decades; to a re-vitalization of the

basis, a new discourse power".(10) Imaginative, new forms of collective resistance utilizing new media are currently demonstrated by an Iranian opposition that also seized a large portion of the younger generation of women.

In which ways were women socially integrated and which questions about the self-determination of women and autonomy existed in the GDR? There is little published about this, particularly as this movement was also regulated, criminalized by the authorities and was only 'allowed' under the protection of the church.

The Women's Movement in the GDR

Even when there was no women's movement in the GDR, there was at least still a "social movement of women". (11) In the 1980s women's groups were established in many places which (although timidly) shook the cornerstones of socialism: patriarchalism, paternalism and bourgeois morals. (12) Since each and every private initiative or formation of a group was observed, disrupted and possibly destroyed, it was customary in this climate of intellectual constriction and constant control to manoeuvre between the bans. Thus, for example it was typical to declare public events 'birthday parties' by informing as many people as possible in order to make the system of control visible when it was banned. (13)

Although the Protestant Church in the GDR was certainly not a trailblazer in the self-determination of women, as a reservoir of alternative thought it played a decisive role with regards to their awakening. Against the backdrop of a minister burning himself the position of the church changed after 1978. It received an independent legal status and ideological freedom. The state's intention was to tempt the oppositional groups out of private circles and into the church, in order to be able to control them better (which happened to a large degree). The church had to question their own emancipatory demands towards society, since it provided a space for dissident positions.(14) Women also organized themselves autonomously in church as well as peace groups (civil rights movement) and lesbian associations and were more strongly perceived as groups in the 1980s. In 1982, within the context of the *Evangelische Akademie Berlin-Brandenburg* (Protestant Academy Berlin) the first conference on *Feminism – Emotive Word or Programme* took place, and following that in 1983, the first women's festival disguised as a 'company party'.

In 1984 PeaceWomen organised the first women's meeting in Halle, (15) further meetings followed yearly in Berlin, Leipzig, Magdeburg, Karl-Marx-Stadt and Jena with the aim of developing their own women's peace movement in the GDR; the themes ranged from the violence of language up to feminist theology and witch hunts. Women participated in various networks such as grass root organizations of the peace movement, church days and vigils. The last national meeting of women took place in Erfurt in 1989. Due to the dire situation in the country an open letter to Erich Honecker was written, in which fundamental changes regarding gender equality were requested. On December 3, 1989 approximately 1200 women gathered at the Berliner Volksbühne in order to establish the *Unabhängigen Frauenverband* (UFV, Independent Alliance of Women). (16)

The umbrella organization of diverse women groups *Frauen für Veränderung* (Women for Change) in Erfurt actively participated in demonstrations before the fall of the wall in the city and initiated the first sit-in at the local Stasi headquarters on December 4th 1989. The women also played an active role in the founding of the UFV. Verena Kyselka and Gabriele Stötzer, the main founders of the *Künstlerinnengruppe Erfurt* (a group of female artists in Erfurt that later became *Exterra XX*) and which made public appearances with films, fashion shows and performances, belonged to these groups. "At the start of 1989, we appeared for the first time as a performance group at an exhibition opening in Leipzig. Performance means tackling personal boundaries within an original image so that the audience is made aware of their own boundaries. We did this naked, painted, in costumes, as animals with masks or with wild action paintings."(17)

In 1990, following the dissolution of the umbrella organization, *Exterra XX* occupied a building (18) and founded the *Kunsthhaus Erfurt*. Up until a short time ago it was directed by two of the founders Tely Büchner und Monique Förster (currently only by the latter) and exhibits contemporary international art with a focus on gender critical work. The group *Dresdner Künstlerinnen* (a group of female artists in Dresden later known as *Dresdner Sezession 89*) was established in 1987 following the group exhibition *Ausstellung Innen / Außen* by Eva Anderson, Angela Hampel, Ulrike Rösner, Gudrun Trendafilov. Their stated goal was to make the marginal position of females artists visible. This group continues to be active up until today and is currently celebrating their 20th year of existence.

In Angel Hampel's now well known speech at the Xth Congress of the Alliance of

Visual Artists in the GDR (VBK) in 1988, sent a public reminder of the inequality of gender relationships in their country and ended with the sentence: "This isn't just about changing the status, but rather a change in the totality of human relationships. It isn't about a formal equality. This only leads to homogeneity within a system whose structures are established by men and only men." (19) This speech, approved ahead of time by the VBK, pointed the way to the future, since "the exclusion of women from the culture of actually existing socialism was functional for maintaining the fiction of gender equality." (20) Gender neutrality was per definition (i.e. grammatically) male, which led to "a lack of ability to recognize actually existing discrimination of women" (21). The real existing gender inequality was hidden by social measures such as women's commissions, plans to promote women and by them benevolently being given an honourable place on March 8th, International Women's Day.

Examples of Exhibitions of Female Artists in the GDR and at the Fall of the Wall

In the 1980s and at the time of the fall of the wall, a number of East German art historians and theorists were preoccupied with analysing holdings and making female artists known in their country. Gabriele Muschter was the editor of the anthology *DDR Frauen fotografieren* (1989), whereas after the fall of the wall Hiltrud Ebert was active as a jury member within the context of the Senate for Cultural Affairs Berlin Women's Art Program with the goal of breaking down gender specific barriers. Barbara R uth was engaged in numerous art projects in Berlin and with publications on the subject, Gerlinde F rster lead *Gespr che mit Bildenden K nstlerinnen aus Ost-Berlin seit 1990*, while Karla Bilang – within the frame of the *Kunsthofes Lietzen* – focused on the group of female artists referred to as *Endmor ne* and edited publications such as *Moderne und Regionalismus in der Kunst von Frauen* (with the context of the *F rdervereins Europ ische Frauenakademie der K nste und Wissenschaften Berlin / Brandenburg*, 1996).

Following, three exhibitions with different approaches will be outlined: *DDR-K nstlerinnen. Malerei / Graphik / Plastik* (1985 Stuttgart, 1986 Bremen) with 43 positions was the first broadly conceptualized exhibition providing an overview in the "West". However, it did not go beyond an inherently state supportive presentation on "Preserving the Peace between Socialism and Democracy" as Wille Sitte, President of the VBK, wrote within the greeting to the catalogue. On behalf of the VBK it was curated by Prof. Dr. Peter Pachnicke, who certified the artists distinct design and

sensual power. (22) The art theorist Gunhild Brandler points to the ideological saturation of the presentation through the selection, hanging and weighting of the artists in this exhibition. Thus the more critical positions were considered with small format. (23)

The 1990 realized project *Ostara – Künstlerinnen aus dem anderen Berlin* (24) initiated by the artist Karla Woisnitza and organized as a double exhibition at the Frauenmuseum Bonn (artists from Bonn exhibited in the GDR) was quite different with its long and politically complicated history. Organized by the GDR's Centre for Art Exhibitions (ZfK), Carmen Lode who worked there along with the curator Ute Tischler was responsible for the concept. In the catalogue, there were reflections about a "women's" aesthetic and the political viability of an exhibition of 'purely' women's work, moreover an overview of the most important stages in women's cultural policy in the GDR was provided.

The exhibition *Zwischenspiele*, a collaboration between the VBK and the New Society for Visual Art (NGBK), ran from October to December 1989 in Berlin (West). Although not exclusively a women artists' project, it explored female artists with their own use of form.

As the irony of fate would have it, its run surrounded the fall of the Berlin Wall, so that all of the female artists, including those who had been denied a travel visa for West Berlin for the opening, were able to visit this first large presentation of young artists from the GDR and their current positions. The 43 position show included 11 female artists (Erna, Ellen Fuhr, Else Gabriel, Angela Hampel, Sabine Herrmann, Petra Kasten, Maja Nagel, Susanne Rast, Gundula Schulze Eldow (previously Schulze), Maria Sewcz, Karla Woisnitza). Against the backdrop of the German-German cultural agreement (25) the GDR used this exhibition as a preliminary trial run for bilateral co-operations. In endless debates, decisions were meticulously negotiated about the number of artists and especially the number of female artists, the works in the exhibition and the catalogue texts.

As a curator at the NGBK, I lobbied for a quota of women artists during the preparations and put their work within the context of international feminist art production in one of the catalogue's essays "Sie macht Ihr's – Künstlerinnen in der DDR – eine Annäherung". (26) The question this article poses about a feminist art expression in the works of Else Gabriel, Angela Hampel, Sabine Herrmann, Gabriele Stötzer or Karla Woisnitza led to the irritation of the GDR partners and threats of censorship or at least the editing of the text, which I refused: It had to be published

without changes. It was however not possible to attain permission for Gabriele Stötzer to participate as she was not a member of the VBK, which was one of the basic prerequisites for the status as an artists in the GDR.

At the same time a workgroup of “Western” cultural theorists under the aegis of the NGBK planned an extensive project on the culture of female artists in the GDR in the areas of visual art, literature, theatre, music and film as well as with their own film project. Financed by the Minister for Inter-German Relations (after 1990 Minister for the Interior), again within the frame of the German-German cultural agreement, it took five years of preparation to clear the political way for this ambitious project exploring the culture of the GDR from a female perspective; *Außerhalb von Mittendrin*(27), was realized in 1991 in Berlin at the *Neuen Kunstquartier im TIB*. In this broad survey of the women’s cultural landscape *Außerhalb von Mittendrin* with 200 female artists was the most extensive overview of the cultural works of women in the GDR including among others Elke Erb, (e.) Twin Gabriel, Amina Gusner, Angela Hampel, Barbara Köhler, Fine Kwiatkowski, Katja Lange-Müller, Irina Liebmann, Helke Misselwitz, Christiane Mückenberger, Gina Pietsch, Katrin Saß, Cornelia Schleime, Gundula Schulze Eldowy, Steffi Spira, Gabriele Stötzer, Erika Stürmer-Alex, Barbara Thalheim, Angelika Waller, Hanne Wandtke, Ramona Welsh (previously Köppel-Welsh) and many more.

I found engaged and well-informed support for the preparation of this exhibition from two art theorists with a background in the East: the knowledgeable Gunhild Brandler and the enterprising Christoph Tannert. Both cleared the way and officially equipped with their GDR service visas, facilitated my access to the DDR underground. Gunhild Brandler’s essay in the catalogue “Aber die Künstler sind weiblich” (28) presented a critical survey of the gender (dis)order in the milieu of female GDR artists.

Christoph Tannert, rendered an outstanding contribution as the only male cultural producer with an East background to have already during the time of the GDR – as well as 20 years later – written diversely about women artists, held opening speeches and shown himself to be open to the topic of gender. None of the other male authors or curators active within this context could make the same claim.

At the time of the fall of the wall, *Außerhalb von Mittendrin* was barely perceived, nonetheless with this broad overview it remained an exception. The reception and reappraisal of art from the GDR first took place years later with large surveying exhibitions – by then though the female artists had fallen out of the field of vision. Their massive exclusion such as in the exhibition *Deutschlandbilder* (Berlin, 1997)

with 91 artists, of which 7 were female did not have one single female artist from the GDR, or *Kunst in der DDR* (Berlin, 2003) with 130 artist, of which only 12 were women, elucidate the unhindered continuation of a history of art shaped by men. In the live programmes, stagings, readings and podium discussions that they produced specifically for the project *Außerhalb von Mittendrin* female artists anticipated all of the doubts and massive scepticism regarding the reunification and their own exclusion from a “unified” culture. This is impressively evident in an interview film realized within the context of the project. (29)

What was the Result?

When female artists are not perceived individually, they should manage to be heard in another form. Exhibitions that bundle these positions together seem to still be a proven means of this, not only in order to continue promoting a feminist outlook in the art theory debate, but also to sharpen the perception and recognize correlations. An exhibition of female artists (in which also male artists can be represented) perceives itself as a (cultural) political statement, not in the sense of a binary alterity of female aesthetic, but rather as a conscious act of intensification and irritation, a resistant perception – and as a method that is collective, inclusive of different references and inter-generational.

Twenty years after the huge change in our country and an at least politically intended united Europe, a variety of exhibitions are fortunately dedicated to making female artists from the GDR “visible”. For example: *Subversive Praktiken* (Württembergischer Kunstverein Stuttgart, 2009), *Ohne uns! Kunst und alternative Kultur in Dresden vor und nach '89* (various locations in Dresden, 2009) or *Gender Check. Rollenbilder in der Kunst Osteuropas* (Museum Moderner Kunst Stiftung Ludwig, Vienna, 2009).

Even when the participation of female artists internationally at exhibitions, biennales, and competitions has not improved immensely, we should still do everything in our power so that an emancipatory cultural exchange, in the sense of a (global) feminism, continues to promote the perception of deficits and to shed light on blind spots, in order to develop adequate strategies that stimulate changes in the history of art and in society.

- 1 Lippard, Lucy R.: "Sweeping Exchanges: The Contribution of Feminism to the Art of the 1970s", *Art Journal*, Fall / Winter 1980, p. 362.
- 2 Ebert, Hildtrud: "Wo sind die bildenden Künstlerinnen? Erklärungsversuch über das Verschwinden einer ostdeutschen Künstlerinnengeneration", in: Binas, Susanne (Ed.): *Erfolgreiche Künstlerinnen. Arbeiten zwischen Eigensinn und Kulturbetrieb*. Essen 2003, pp. 106 –115.
- 3 *ibid.* p. 108.
- 4 cf. *ibid.*
- 5 cf. Graw, Isabelle: *Die bessere Hälfte, Künstlerinnen des 20. und 21. Jahrhunderts*. Cologne 2003.
- 6 As an example, an exhibition which critically viewed this supposedly avant-gard role of the USA was *re.act.feminism. performancekunst der 1960er und 70er jahre heute*, at the Academy of Art, Berlin 2008 / 2009 (with video archive, performances and a conference), curated by Bettina Knaup and Beatrice E. Stammer. It comprised more than 70 female artists who spanned two generations as an exemplary inventory of gender critical performance art and their resonance in current artistic productions. The primary aim was to extend the view beyond the canon of the known and inscribed and to set performance movements in the GDR as well as Eastern and South Eastern European countries in relation to Western positions.
(www.adk.de/reactfeminism, as of October 22, 2009)
- 7 cf. Depwell, Katy: "Feministische Modelle: Heute und in Zukunft", in: Munder, Heike (Ed.): *It's time for Action (There's no Option). About Feminism*. Zürich 2007, pp. 49–54.
- 8 Weiss, Alexandra: "Feminismus und Widerstand. Zur Politisierung von Geschlechterverhältnissen", in: Niederhuber, Margit / Pewny, Katharina / Sauer, Birgit (Eds.): *Performance, Politik, Gender*. Vienna 2007, p. 182.
- 9 "Pragmatisch statt feministisch – Frauen in Deutschland", in: *Spiegel spezial: Die Deutschen – 60 Jahre nach Kriegsende*, No. 4, 2005, pp. 152–158; Thürmer-Rohr, Christina: *Globale Frauenbewegung(en) – Perspektiven des Feminismus im 21. Jahrhundert*. Contribution for the 20th Green Ladies Lunch. Berlin 2006, p. 3.
- 10 *ibid.*, p. 3.
- 11 Kenawi, Samirah (Ed.): *Frauengruppen in der DDR der 80er Jahre. Eine Dokumentation*. Berlin 1995, p. 8. (Published by GrauZone, documentation centre for non-governmental women's movement in the GDR.)
- 12 *ibid.*, p. 11
- 13 cf. Stötzer, Gabriele: "Frauen auf dem Weg zur Veränderung. Die Erfurter Künstlerinnengruppe Exterra XX", in: *Horch und Guck*, Volume 65, Issue No. 2

(Berlin 2009), pp. 28–31.

14 Kenawi, loc. cit., p. 17.

15 *ibid.*, pp. 23 ff.

16 see *Materialien zum Unabhängigen Frauenverband*,
http://www.ddr89.de/ddr89/inhalt/ddr_ufv.html, As of September 1st, 2009.

17 Stötzer loc. cit., p.29).

18 The inner circle of the Erfurt group of female artists *Exterra XX* consisted of: Monika Andres, Tely Büchner, Elke Carl, Monique Förster, Gabriele Göbel, Ina Heyner, Verena Kyselka, Bettina Neumann, Ingrid Plöttner, Gabriele Stötzer, Harriet Wollert. Later members included: Ines Lesch, Karina Popp, Birgit Quehl, Jutta Rauchfuß, Marlies Schmidt. Furthermore, the following also appeared together in actions with them: Angelika Andres, Claudia Bogenhard, Anke Hendrich, Michaela Hopf, Angelika Hummel, Elisabeth Kaufhold, Sylvia Richter, Anita Ritter, Susanne Schmidt, Susanne Trockenbrodt.

19 *Kontext*. Berlin 1989, Issue 7, pp. 41–43, cited in: Kenawi loc. cit., p. 127.

20 Sauer, Birgit: “Weder die Schönen noch die Hässlichen. Der Ausschluss der Frauen aus der realsozialistischen Kultur”, in: Faber, Christel/Meyer, Traute (Eds.): *Unterm Kleid der Freiheit – das Korsett der Einheit. Auswirkungen der deutschen Vereinigung für Frauen in Ost und West*. Berlin 1992, p. 113.

21 *ibid.*, p. 115.

22 Within the VBK, Peter Pachnicke was responsible for GDR exhibitions outside of the country. His statistics regarding the percentage of women in the VBK cited in the catalogue blurs the actual numbers since the applied arts, traditionally a women’s domain, were allocated to visual arts. Cf. The introduction in: Kulturamt Stuttgart / Kulturgemeinschaft des DGB Stuttgart e.V. (Eds.): *DDR-Künstlerinnen. Malerei/Graphik/Plastik*. Exhibition Catalogue, Kultur unterm Turm, Stuttgart/Galerie in der Böttcherstraße, Bremen. Munich 1985.

23 “The catalogue does not sufficiently demonstrate how subjective and at the same time supportive of the state the thinking was. There were however clear priorities: For example, while Heidrun Hegewald had three large paintings as well as four large format drawings which filled the walls, Angela Hampel was only represented with the small picture *Dein ist mein ganzes Herz* (no year).” Brandler, Gunhild: “Aber die Künstler sind weiblich”, in: New Society for Visual Art (Ed.): *Außerhalb von Mittendrin*. Exhibition Catalogue, Neues Kunstquartier im TIB, Berlin. Berlin 1991, p. 13, Comment No. 4.

24 Zentrum für Kunstausstellungen der DDR (Ed.): *Ostara – Künstlerinnen aus dem anderen Berlin*, Exhibition Catalogue, Frauenmuseum Bonn. Berlin 1990.

25 The German-German cultural agreement took effect in 1986 with the goal of reciprocally promoting knowledge of the cultural and social lives of both German states. It was however undermined by the GDR as they presented only their “representative art” in the West.

26 Stammer, Beatrice: “‘Sie macht Ihr’s’ – Künstlerinnen in der DDR – eine Annäherung”, in: New Society for Visual Arts (Ed.): *Zwischenspiele. Junge Künstler und Künstlerinnen aus der DDR*, Exhibition Catalogue, Kunstamt Kreuzberg/Bethanien and Elefanten Press Galerie, Berlin (West). Berlin (West) 1989, pp. 68–78.

27 New Society for Visual Arts (Ed.): *Außerhalb von Mittendrin*, Exhibition Catalogue, 3 Volumes, Kunstquartier im TIB, Berlin. Berlin 1991. Curators: Beatrice E. Stammer and Gabriele Horn (Exhibition), Annette Eckert and Doris Berninger (Film), Barbara Beck and Bianka Göbel (Theater/Musik), Merve Lowien (Literature), Mona Setter (an independently produced film) and Penelope Wehrli (advertisement clip).

28 Brandler loc. cit., pp. 12–21.

29 Setter, Mona: *AusSicht der DeutschenDeutschen*, 1991, 115 Min., cf. *Außerhalb von Mittendrin*. loc. cit., pp. 31–37.

Bildnachweis:

1 Auto- Perforations-Artisten (Micha Brendel, Else Gabriel, Via Lewandowsky), *Herz Horn Haut Schrein*, 1987; Performance, Hochschule für Bildende Künste Dresden. Courtesy Else Gabriel; Foto: Werner Lieberknecht

2 Mona Setter, *AusSicht der DeutschenDeutschen*, 1991 (Bärbel Bohley) Digitales Video transferiert auf DVD, 115 Min. Eine Produktion im Rahmen des Ausstellungsprojekts *Außerhalb von Mittendrin*, Neue Gesellschaft für bildende Kunst/Neues Kunstquartier im TIB, Berlin, 1991. Courtesy Mona Setter

3 v.l.n.r. Gabriele Göbel, Tely Büchner, Karla Woisnitza, Kunsthof Lietzen, 1989. Courtesy Gabriele Stötzer; Foto: Privatarchiv Gabriele Stötzer

4 Ausstellungsansicht *Innen/Außen*, Galerie Mitte, Dresden, 5. März bis 5. April 1987; Installation von Angela Hampel zusammen mit Eva Anderson, Ulrike Rösner und Gudrun Trendafilov. Courtesy Angela Hampel; Foto: Uwe Donat / Privatarchiv Angela Hampel

5 Angela Hampel, *Selbst mit Flügeln*, 1987/88, Mischtechnik auf Kapak, 126 x 84 cm. Courtesy Angela Hampel; Foto: Privatarchiv Angela Hampel, © VG Bild-Kunst, Bonn 2009