

Programme

Saturday, 18 September 2021,
16:00–20:00
**Soft Opening as part of
Berlin Art Week**

16:00
»MEET THE ARTIST« with
Elske Rosenfeld and Jochen Becker
As part of Berlin Art Week,
with registration at
guest@berlinartweek.de

Sunday, 19 September 2021,
14:00–18:00
**Special opening hours for
Berlin Art Week**

station urbaner kulturen / nGbK
Hellersdorf is part of Urbane Praxis



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**BERLIN
ART WEEK**
15—19 SEP 2021

station urbaner kulturen

Members of the nGbK have been running the station urbaner kulturen on a housing estate in Berlin-Hellersdorf since 2014. It is a discursive exhibition and programme space and a workplace for collaborations between artists and residents. Other formats include art in local public space, open-air events and exhibitions on the nearby green land named Place Internationale. With this long-term presence on the outskirts of the city, the nGbK takes responsibility for the development of new forms of urban artistic practice. The station urbaner kulturen initiates interventionistic processes, strengthens social structures and reflects on the future of a district through cultural and artistic engagement.



neue Gesellschaft
für bildende Kunst

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Thu + Sat 15:00–19:00

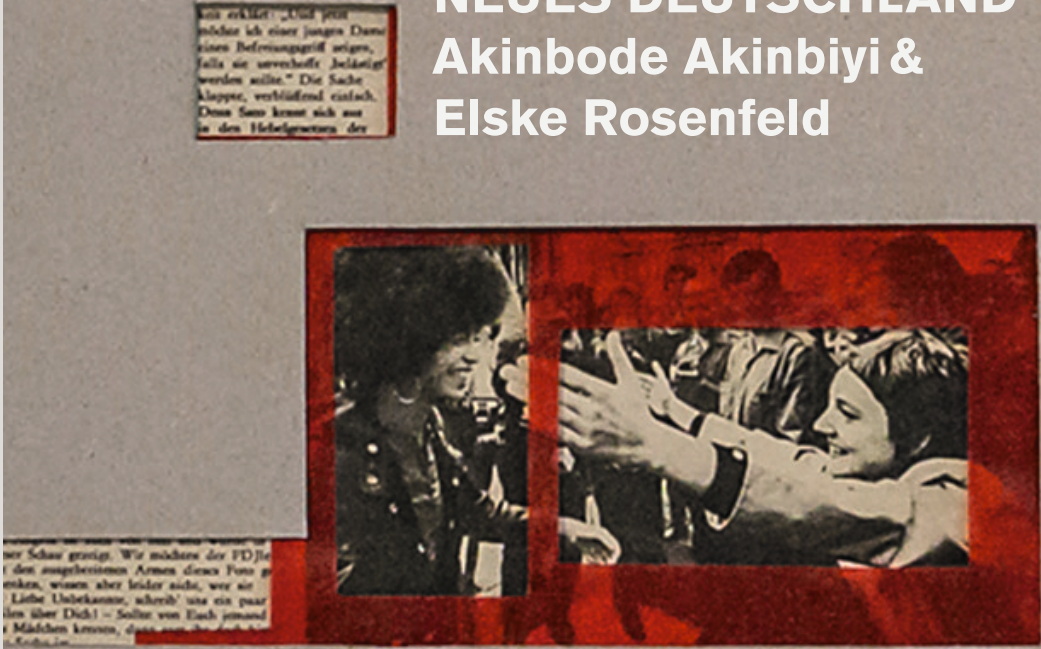
Parallel:
»GOING OUT OF CIRCLES.
Housing estates and the production
of images of themselves. Part 5«
Green land Place Internationale
Until 2 October 2021

**Please refer to our website for the
latest information on programme
and accessibility of our exhibition
space.**

station urbaner kulturen

19 September–4 December 2021

NEUES DEUTSCHLAND
**Akinbode Akinbiyi &
Elske Rosenfeld**



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In the exhibition, the artists
**Akinbode Akinbiyi and Elske
Rosenfeld deal with perspectives
on and from Germany, as well
as with images about feeling at
home in today's Germany.**

The title »Neues Deutschland«
(»New Germany«) refers to daily
life in Hellersdorf in Berlin's east,
where the exhibition is located.
Here, developments following the
push for »reunification«, as well
as internationalisation due to new
residents, have created an entirely

different reality to the one imagined
to exist in Berlin's centre. The
exhibition title also quotes the name
of the post-Stalinist »central news
organ of the Socialist Unity Party
of Germany (SED)«, a newspaper
that continues to exist today as *ND*
and is affiliated with the party *Die
Linke*. The use of the programmatic
title »Neues Deutschland« for
the exhibition, however, draws on
German communists' historical aim
to create an antifascist, socialist, and
fundamentally different Germany.

nGbK project group
Juan Camilo Alfonso Angulo,
Jochen Becker, Fabian Bovens,
Eva Hertzsch, Margarete Kiss,
Constanze Musterer, Adam Page

ngbk



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Images

1 Akinbode Akinbiyi, Frankfurt/Main, 2021. © Akinbode Akinbiyi

2 Elske Rosenfeld, from the Photo series »Rote Fahne, DDR«, 2020. © Elske Rosenfeld

3 Akinbode Akinbiyi, Braunschweig, 2020. © Akinbode Akinbiyi

4 Elske Rosenfeld »Hugging Angela Davies«, Standbild, 2020. © Elske Rosenfeld

Front:
Elske Rosenfeld, Collage
»Hugging Angela Davis«, 2020.
© Elske Rosenfeld

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ND's predecessor was an exiled magazine that appeared in Mexico between 1942/43 as *Alemania Libre* (Free Germany) and from January 1945 as *Nueva Alemania* (New Germany). Drawing on this legacy, the exhibition looks towards perspectives arising today from new constellations created by exile, liberation and migration.

Angela Davis studied in 1965 with Theodor W. Adorno in Frankfurt, where she joined the SDS (*Socialist German Student League*) and took part in protest actions against the Vietnam War. In June 1968 she became a member of the Communist Party USA. Following her imprisonment there, countless solidarity campaigns were organised in her support in the German Democratic Republic (GDR), as well as in other socialist countries in Eastern Europe. The *TIME* magazine used the word »Angelamania« (1972) to describe the jubilation in the GDR when, following her release, Angela Davis publicly appeared at Schönefeld Airport and later at the 10th World Youth Festival in Berlin, wedged between elite state officials and enthused young people from the liberation movement.

Born in Halle, artist **Elske Rosenfeld**'s multimedia installation commemorates the dissident Erika Berthold. During one such public appearance, breaking away from the crowd's inhibited over-identification with the star, Erika Berthold spontaneously hugged Angela Davis: an act of »friendship between peoples« that deviated from the state-socialist script. While the GDR advertised itself as an anti-racist state and integrated Angela Davis into its iconography, in everyday life racism was a regular occurrence. Here, Rosenfeld's contribution, which was created for the Dresden exhibition »1 Million Roses for Angela Davis«, is further developed for the context of the *station urbaner kulturen*.

Artist and writer Elske Rosenfeld (*1974) researches the relationship between the body and language during revolutionary incidents, the history of 1989/90 and forms of

dissidence. Parallel to this exhibition, her works will be on view at the nGbK in Kreuzberg as part of the exhibition »...oder kann das weg? Fallstudien zur Nachwende«. In 2018, Rosenfeld co-directed the project »Artistic Research in the Archive of the GDR-Opposition« together with Suza Husse / District Berlin.

Photographer **Akinbode Akinbiyi** was born in 1946 in Oxford, England, and moves between the metropolises of Berlin, Lagos and further afield. He studied literature and English studies in Ibadan, Lancaster and Heidelberg and has lived in Berlin as a photographer and curator for decades. In 2016, he won the renowned Weimar »Goethe-Medaille«.

His practice, which involves analogue street photography taken during urban wanderings, has led to versatile series and works capturing individual observations. His works have been prominently exhibited, including in the most recent *documenta* in Kassel and Athens (2017), at Martin Gropius Bau in Berlin (2020), as well as at countless festivals internationally. For this exhibition, Akinbiyi will use a medium-format camera to document his way from the former Stalinallee



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via his current home in Frankfurter Allee to Hellersdorf and beyond, and will set the results in relation to his photographs from cities in other parts of the world.

By bringing together these two artistic positions, the exhibition offers opportunity to reflect on the meaning of the internationalist history of the GDR and the relation it bears to cosmopolitan hopes in Germany today. What kinds of new frictions, what new constellations inform artistic contributions, and how is everyday life – long characterised by diversity – on the city's peripheries to be grasped?

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