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Two and One: Printmaking in Germany 1945 – 1990

Wellesley, MA—*Two and One: Printmaking in Germany 1945 – 1990*, opens Thursday, October 9 at the Davis Museum and Cultural Center, Wellesley College, 106 Central Street, Wellesley, Mass. An opening reception will be held at 6pm on Thursday, October 9, followed at 7 pm by an introduction and screening of films by artist Otto Piene, Professor Emeritus, Center for Advanced Visual Studies, MIT. Films included are: *The Medium is the Medium* (1969); *Zur Nacht:Black Gate Cologne-Ein Lichtspiel* (1968); and *Sky Art: Helium Event* (1987). The reception and film screening are free and open to the public.

This major exhibition presents a rare overview of postwar German twentieth-century printmaking, bringing together 180 single prints and portfolios by 80 artists from East and West Germany. The period 1945 to 1990 witnessed the creation of two separate Germanys (the Federal Republic of Germany and the German Democratic Republic), the eruption of Cold War tensions between them, and the subsequent fall of the Berlin Wall in 1989. Printmaking during this era of division and reunification responded to the political realities of the time and illustrated the artistic continuities between the two Germanys.

German art since 1945 is still little known in the United States, with the exception of works by the Neo-Expressionists who were active during the 1980s and major artists such as Joseph Beuys, Sigmar Polke, and Gerhard Richter. While including these artists, *Two and One* also features works which will introduce the public to a wide range of both major and lesser or emerging Eastern and Western German artists. Artists include such masters as Gerhard Altenbourg, Horst Antes, Georg Baselitz, Joseph Beuys, Anselm Kiefer, A. R. Penck, Otto Piene, Sigmar Polke, Gerhard Richter, and Paul Wunderlich, among others.

The exhibition combines a thematic and chronological approach in accordance with the following categories:

I. Survivors: Ruins and New Beginnings: During the Third Reich, modernist and leftist realist artists were declared 'degenerate' and forbidden to exhibit. Immediately after the end of Second World War, there was the focus on artists whose reputations were established prior to 1933.

II. Revivification, Ideology and Scarred Youth: Around 1950 both East and West Germany emphasized their break with the German past of National Socialism and adherence to the international ideological standards of, respectively, Soviet Marxist socialism or Western democratic capitalism. German art similarly adjusted to these prototypes.

III. Alternative Figurations: By 1960 efforts to revive or reform figuration took on new urgency. East German artists effected diversity in style and content to counter the idealization of official Socialist Realism while West German artists such as Sigmar Polke and Gerhard Richter made an effort to overcome the dominance of abstraction.

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IV. Challenging Establishments, Establishing Challenges: Erected in 1961, the Berlin Wall sought to declare the permanence of German division as it physically embodied the ideological antagonisms of the Cold War. There were efforts made during the 1960s and 1970s to break out of the confines of established art practices and institutions by artists from both the GDR and FRG.

V. Subjective Inventions, Critical Interventions: By the late 1970s, East German artists openly rejected the states demands for optimistic images of socialist life; instead offering technical experimentation and subjective critical visions. In the West, there were similar attempts to reject the given political system. Despite continued political separation, the division of artistic practice between East and West were breaking down before the Berlin Wall fell in 1989 and Germany was unified in 1990.

Organized by the Davis Museum and curated by twentieth-century print expert Reinhold Heller, Professor of Art History and Germanic Studies, University of Chicago, this exhibition will travel to the German University Art Museum, Kunsthalle zu Kiel, Christian-Albrechts-Universität in Kiel, Germany (April 30-June 27, 2004).

This exhibition is accompanied by a fully-illustrated bilingual (English/German) catalogue and public programs such as the German experimental artists' films, a scholarly symposium, gallery discussions, a listening station in the galleries for visitors to listen to German music from this era, a concert, and a German lunch and gallery tour. Please listings below for program details.

Related Public Programs

October 9, Thurs, 1:30 pm **Gallery Discussion**

A gallery discussion with Otto Piene, artist and Professor Emeritus, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, Professor of Art Patricia E. Berman and Associate Professor of Studio Art Phyllis McGibbon, and their students.

October 18, Saturday, 9 am-5 pm **Two and One: A Symposium*** Registration required

An exploration of the interdisciplinary issues surrounding the arts, philosophy, and postwar history of a divided and then reunified Germany and the reception of East German artists within West Germany and in the United States. Participants include: Reinhold Heller, Professor of Art History and of Germanic Studies, University of Chicago; Claus Löser, Film Critic and Film Curator, Martin-Gropius Bau, Berlin; Christine Mehring, Assistant Professor, Art History Department, Yale University; Peter Nisbet, Daimler-Benz Curator, Busch-Reisinger Museum, Harvard University Art Museums, Cambridge; Otto Piene, artist and Professor Emeritus, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge; Nicolas de Warren, Assistant Professor, Department of Philosophy, Wellesley College.

*Register at www.davismuseum.wellesley.edu

October 25 and November 8, Sat, 12pm – 1:45pm **German Repast and Tour of Two and One**

Collins Café Chef Odette Bery will prepare a German lunch and culinary demonstration highlighting cured and smoked German meats, preceded by a guided exhibition tour. Cost is \$35 per person, advance registration required. Please mail a check, noting the date of the event to: Collins Café, Wellesley College, 106 Central Street, Wellesley, MA. 02481.

Film Series: Experimental Artists' Films in Germany 1960s – 1990s

October 16, Thurs, 7 pm *Subversive Films from the former GDR (1976-89)* by Lutz Dammbeck, Gino Hahnemann, Cornelia Schleime, Cornelia Klauß, Volker Lewandowski, Thomas Frydetzki, Claus Löser, Tohm di Roes, Thomas Werner, Ramona Koeppl-Welsh from the former GDR (1976-1989), introduction by Claus Löser, Film Critic and Film Curator, Martin-Gropius Bau, Berlin.

October 23, Thurs, 7 pm *Films by Wolf Vostell* with an introduction by Bruce Jenkins, Stanley Cavell Curator of the Harvard Film Archive and Senior Lecturer on Visual and Environmental Studies at Harvard University. [Video-films](#) (1963-1971) and [Le cri, Fluxus \(Konzert für 90 Musiker\)](#) (1990).

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November 6, Thurs, 7 pm *Performance-Related films from the 1970s* by Joseph Beuys, Documenta 6 Satellite Telecast (1977); Rebecca Horn, Der Eintänzer (1978), and Rotraut Pape, T.B.D. Introduction by Anja Chávez, Associate Curator of Exhibitions.

November 13, Thurs, 7 pm *Films from the 1980s and 1990s*: Pia Greschner, Die Stimmung der blauen Stunde (1997-1998); Marcel Odenbach, Sich selbst bei der Laune halten (1977-1978) and As if Memories Could Deceive Me (1986); Klaus vom Bruch, Das Duracellband (1980) and Das Alliiertenband (1982). Introduction by Anja Chávez, Associate Curator of Exhibitions.

All films are held in Collins Cinema, adjacent to the museum.

Open Class Sessions – note open class sessions offer the public free opportunities for life-long learning.

October 22, Wed, 7 pm, *Introductory Print Methods*

Associate Professor of Studio Art Phyllis McGibbon and her students consider the traditional and innovative print methods of works included in Two and One.

October 30, Thurs, 1:15 pm, *Postwar German Culture*

Prof. of German Margaret E. Ward and her class explore challenges by youth rebellions to the establishment in East and West Germany in the late 1960s and early 1970s and developments in visual culture.

November 20, Thurs, 9:50 am, *The First World War and the Making of Modern Europe*

Assistant Professor of History Corinna Treitel and her students discuss the politics of art and memory in Germany after 1945.

Concert and Poetry Reading

November 5 Wed, 12:30pm

Catherine Mills Davis Professor of Music Martin Brody conducts a performance and discussion of electronic music by 20th-century German experimental and avant-garde composers with his students. Professor Brody also produced a music station in the galleries for visitors to listen to music composed in the two Germanys between 1945 and 1990.

TBA: www.davismuseum.wellesley.edu

Professor of German Jens Kruse reads poetry in German by the East German artist and poet Gerhard Altenbourg (1926–1989).

Davis Museum and Cultural Center Hours Sep 8 – Dec 7

The Museum is open Tues. – Sat, 11-5pm, Wed eve until 8pm, and Sun 12noon to 4pm, from September 8 to December 7. From December 8 to February 1, the Museum's hours are Tues – Sun 12noon to 4pm. The Museum is closed Mondays and holidays, and will be closed from December 24 to January 1. Admission and parking are free. Recorded information about Museum exhibitions, events, and driving directions is available at 781-283-2051 or on our web site at: www.davismuseum.wellesley.edu. For tour information, please call 781-283-3382. The Museum's Collins Café, recognized for its innovative cuisine, offers a fresh menu daily and is open weekdays until 3:30pm.

The Museum, Collins Café and Collins Cinema are wheelchair accessible and wheelchairs are available for use in the Museum without charge. Special needs may be accommodated by contacting the Director of Disability Services, Jim Wice at 781-283-2434 or at jwice@wellesley.edu.

Two and One is made possible by the Wellesley College Friends of Art, the Kathryn Wasserman Davis '28 Fund for World Cultures and Leadership, Goethe Institut Inter Nationes, Boston, Judith Blough Wentz '57 Museum Programs Fund, Constance Rhind '81 Fund for Museum Exhibitions, and Massachusetts Cultural Council. Sponsors of the exhibition programs include the Goethe Institut Inter Nationes, Boston, and the Wellesley College Department of Music. The film series is made possible by the generous support of the artists, the artists' families, Mrs. Robert B. Mayer, and the following institutions: Electronic Arts Intermix, New York; Goethe Institut Inter Nationes, Boston; the ZKM, Karlsruhe--Center for Media, International Media Arts Award (www.swr.de/medienkunstpreis/index.html) in conjunction with the SWR (Südwest Rundfunk); ex.oriente.lux, Berlin; WDR (Westdeutscher Rundfunk), Cologne; NDR(Norddeutscher Rundfunk), Hambourg; HR (Hessischer Rundfunk), Frankfurt.

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