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Prologue



# Revolutionary Romances

Transcultural Art Histories in the GDR



FÜR FRIEDEN DER WELT



Staatliche  
Kunstsammlungen  
Dresden



Signature campaign in protest against the assassination of Congolese politician Patrice Lumumba, Dresden, January 1961  
SLUB/Deutsche Fotothek/Erich Höhne & Erich Pohl

# Revolutionary Romances

## Transcultural Art Histories in the GDR

Prologue | 13 April – 17 July 2022

The exhibition and research project *Revolutionary Romances. Transcultural Art Histories in the GDR* focuses on the cultural relationships between the German Democratic Republic (GDR) and the socialist-oriented countries and independence movements of the Global South in Asia, Africa, and Latin

America between 1949 and 1990. Departing from the museum's own collection holdings and collection history, interrelationships that were previously given little attention will be exhibited to question the familiar East-West axis of the Cold War. The GDR's foreign policy was embedded within the geopolitical struggle of two superpowers: the USA and the USSR. With the Cuban Revolution, the decolonization processes on the African continent, the demand of the Asian-African world for political and cultural self-determination at the Bandung Conference of 1955, and the growing number of national liberation movements, different models of socialism seemed to be on the rise worldwide. The ideas of a left-wing, socialist-influenced internationalism spread. For the GDR, turning towards the Global South brought the hoped-for diplomatic recognition (which was denied to it in the West for a long time) and enabled the demonstration of state sovereignty and cosmopolitanism. The East German foreign policy, flanked by cultural-political activities, was intended simultaneously to convey an attractive image of the GDR as the "better Germany" and thereby to clearly differentiate the GDR from the Federal Republic of Germany (FRG).

As ideologically exaggerated leitmotifs, "Völkerfreundschaft" (peoples' friendship) and "International Solidarity" not only legitimated the foreign policies of the GDR (which along with the political of course also followed economic interests) — they also designed the role of art and culture in the GDR's relationships with the Global South. But how did these "Revolutionary Romances" appear in artistic practice? What were the contents, means, and channels of cultural exchange? Which contacts, encounters, travels, and exhibitions were there? Which experiences, issues, and motifs did East German artists take up? What did the state see as the task of an art that was active on the international stage, what were cultural professionals interested in? What was the response to the cultural policy activities in the addressed countries and what kind of influence did the art and culture on their side exert upon the cultural production of the GDR? However, it is also necessary to examine the clear ambivalence between foreign policy's demand for self-determination and human rights and repressive domestic politics, as well as between the state-imposed anti-racism and the real living and

working conditions of foreign contract workers or students in the GDR and its repercussions.

The prologue exhibition undertakes a first approach to these broad topics. The State Art Collections' rich collections provide the starting point for the research. A small selection of paintings, graphic works, and films by artists from the GDR, Cuba, Chile, and Vietnam are on view. Among them are propaganda graphics, travel pictures, works by artists who emigrated to the GDR, and Cuban posters. Protest songs from Ernst Busch to Miriam Makeba can also be heard. Portraits of foreign students and workers in the GDR are shown within the collection presentation on the second floor. Interventions in different locations throughout the Albertinum by the contemporary artists Ângela Ferreira, Emeka Ogboh, Laura Horelli, and Sung Tieu question the past ideals and practices of "International Solidarity" and illuminate their historical as well as artistic meaning from the perspective of the present.

From the 9th to the 11th of June 2022 an international conference will take place at the Albertinum, organized by the Technical University Dresden in cooperation with the State Art Collections Dresden, entitled *The Global GDR. A Transcultural Art History (1949–1990)*. At the conference, international scholars will discuss the cultural-political framework of the cultural exchange, present examples of socialist art production from Asia, Africa, and Latin America, report on the GDR's foreign architectural projects as well transcultural organizations by artists, and illustrate the transnational networks between the GDR and the Global South through fairs, exhibitions, and collections.

The visitors' reaction to the prologue exhibition is vitally important to the further development of this research and exhibition project. A visitors' book is available for criticism and suggestions, for references to people, places and works, as well as for your own encounters, experiences, and stories concerning "Revolutionary Romances." The findings of the conference, as well as the feedback from visitors, will be incorporated into the conception of a large exhibition on the topic, which is being prepared for the fall of 2023 in the Albertinum.

Fundraising of the Young Pioneers  
(Youth Organisation of the GDR)  
for Vietnam, Dresden, 1966  
SLUB/Deutsche Fotothek/  
Erich Hühne & Erich Pohl





## Protest Songs Miriam Makeba South Africa

From “La Marseillaise” and “The Internationale” to “We Shall Overcome” and “Get Up, Stand Up” to “Fight the Power” – revolutions and protest movements had and always have their own sounds and songs. Music mobilizes the masses, fomenting a strong sense of community, and the texts convey the political agenda in a manner that is clear and easily remembered. In the GDR, the state-organized singing movement of the party’s youth organization FDJ (Free German Youth) tried to make young people enthusiastic about

the goals of socialism with a mixture of folk, blues, chanson, and rock. The solidarity movements in the GDR also relied on the effect of protest songs. Beginning in 1970, the annual Festival of Political Song, featuring musicians and bands from all over the world, was held in East Berlin under the banner of the “anti-imperialist struggle.”

The South African singer and activist Miriam Makeba (1931–2008) performed in 1974 and 1985 at the festival. Her big hit was the pop song “Pata Pata” (1967), which was later covered many times. In her political songs, which she partially sang in the South African language Xhosa, she condemned racism, colonialism, and apartheid. The Dresden artist **Dietrich Peter** (1929–2004) painted the life-sized portrait of Miriam Makeba at the behest of the Dresden District Council. It was intended for the FDJ cadre school in Dresden. Press photos from the singer’s performances in the GDR, as well as the cover photo of her LP “A Promise” (1974), which was released by Amiga as a licensed edition, may have served as models.

**Dietrich Peter**,  
Miriam Makeba, 1979,  
Kunstschrift,  
Staatliche Kunstsammlungen Dresden,  
© SKD, photo: Mathias Wagner

In the graphic series “To the Children of Soweto” (1978) the Dresden artist **Paul Pedak** (1934–1979) took the Soweto Uprising as an opportunity to draw attention to the catastrophic living conditions of Black children and youth in South Africa. In Soweto, a suburb of Johannesburg consisting of multiple townships, which were strongly shaped by the settlement policy of racial segregation, ten thousand Black students demonstrated on 16 June 1976 against the racist educational policies of the apartheid regime. The police used extreme force against the demonstrators. There were several hundred dead and thousands injured. Opponents of the apartheid regime worldwide expressed solidarity with the students’ struggle and condemned the brutal suppression of the uprising. From 1962, the GDR’s Solidarity Committee supported the anti-apartheid policies of the ANC (African National Congress), of which Nelson Mandela (1918–2013) was also a member. After some hesitation, in the fall of 1963 the GDR (in contrast to the FRG) joined the international trade boycott against South Africa. From 1967, the ANC newspaper *Sechaba* was printed in the GDR and from 1976 approximately 1000 ANC-fighters completed a military training in a secret East German training camp in Teterow.

In a **YouTube playlist** (tablet on the book table) you can listen to a selection of political songs from Ernst Buch to Miriam Makeba.

## Lea Grundig Cuban Posters

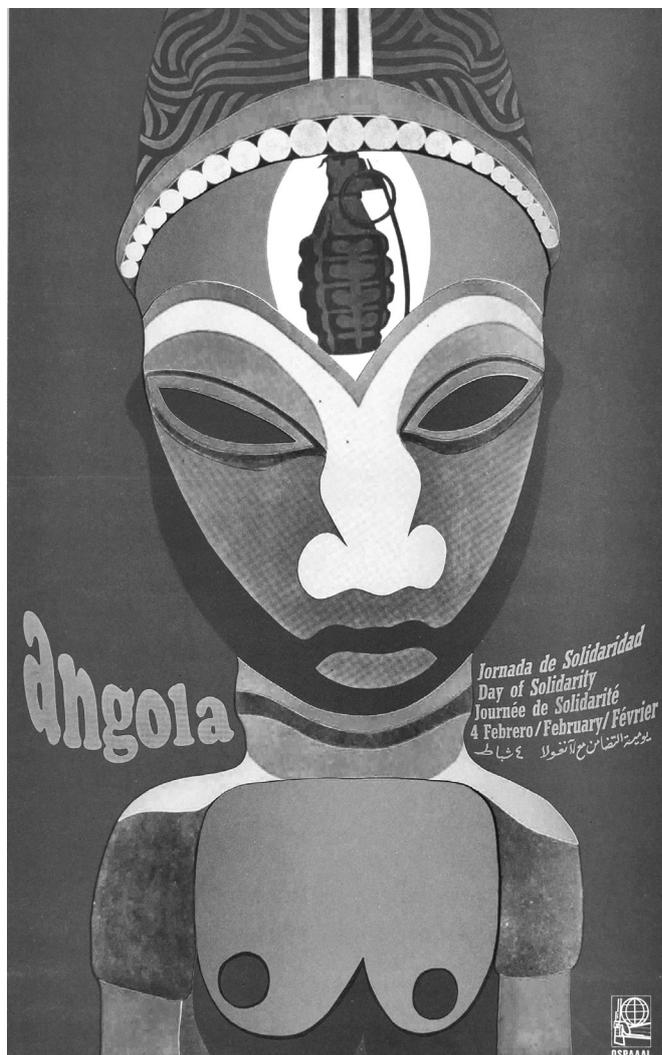
The centrally hung work by **Lea Grundig** (1906–1977) was created in 1968 and belongs to a series of 11 color drawings that originally were to be published in an anniversary edition of the *Communist Manifesto* by Dietz Verlag in East Berlin. According to Grundig, the partially collaged drawings shouldn’t be an “illustration of the text, which was written in 1848, but rather the artistic argument for its relevance in our present.” The central theme is the conflict described in the manifesto between proletariat and bourgeoisie, poverty and capital, as well as the resulting worldwide class struggle from the Russian October Revolution to the Vietnam War, from which — according to the Marxist conception of history — the socialist world community will emerge in the end.

In January 1966, the solidarity organization with the people of Asia, Africa, and Latin America **OSPAAAL** was founded in the Cuban capital city of Havana. Its goal was to coordinate the solidarity between the young, independent nation-states and freedom movements on all three continents and

to thereby strengthen socialist internationalism. OSPAAAL propagated the worldwide struggle against imperialism, colonialism, and racism, and was committed to the anti-apartheid movement in South Africa as well as against the USA's war in Vietnam.

Beginning in 1967, the organization published the magazine *TRicontinental* with contributions on the political, economic, and cultural perspectives of the Global South. It was published in four languages (Spanish, English, French, Arabic) and was distributed worldwide. Each issue was accompanied by a folded poster that called for solidarity with individual countries, movements, or public figures. Cuban artists like **Gladys Acosta Ávila**, **Félix Beltrán**, **Jesús Forjans Boade**, **Daysi García López**, **Alfredo G. Rostgaard**, and **Helena Serrano** designed over 400 posters for the magazine and developed an assertive, independent visual language. They assimilated the influences of American Pop Art, Afro-Cuban Symbolism, psychedelic art and commercial advertisement; used patriotic symbols, folkloric visual elements specific to individual countries, and national colors; and also utilized the means of photography and constructivist montage. The slogan was: "The art of revolution will be internationalist."

**Daysi García López**,  
Angola Day of Solidarity 4 February,  
Kupferstich-Kabinett,  
Staatliche Kunstsammlungen Dresden,  
© SKD, photo: Olaf Simon



## Chile

In Fall 1970, the left-wing electoral alliance *Unidad Popular* won the vote in Chile and Salvador Allende was named president. While the USA and its allies rejected the socialist Allende, the socialist camp welcomed the victory of the *Unidad Popular*. Quite a few intellectuals in the East and West also associated Chile with the hope for a different kind of socialism, one that would differentiate itself from the countries of the Eastern Bloc. The photographer **Thomas Billhardt** (\*1937), who primarily became known for his photographs of the Vietnam War, also traveled to Chile in 1970 and 1972. His photographs became popular through, among others, the photo exhibition *Chile Report* (1971/72), which was shown in many large cities in the GDR, and the photobook *Chile – Hope of a Continent* (1972) and shaped the image that many East Germans had of the Latin American country and its people (*vitrine*).

On September 11, 1973, the military under General Augusto Pinochet staged a coup against the *Popular Front* government, during which Allende committed suicide. The military regime abducted, tortured, and murdered thousands of members and supporters of the *Unidad Popular*. People protested worldwide against the putsch and the regime's terror, expressing solidarity with the Chilean people.

In the GDR, "International Solidarity" was a state affair. Under the leadership of the central solidarity committee, Chile tribunals, demonstrations, poster campaigns, fundraisers, and art auctions were organized throughout the republic. However, the enormous attention for Chile was not only the result of the incessant state expressions of solidarity, but also resulted from the sincere sympathy of many people for what was happening in the Latin American country.

This interest was also reflected in the art production of the GDR. For some years, "Chile" was at the very top of the cultural agenda. Many artists worked on this subject area because it was in vogue and promised exhibitions and sales, others out of personal interest. Thousands of paintings, drawings, and graphic works were created that dealt with the putsch and its aftermath. Recurring image motifs include condemning the putsch and the dictatorship, lamenting the peoples' pain, venerating the dead Allende, "exposing" US-American imperialism as the mastermind of the coup, and demonizing Pinochet as Hitler reborn – but above all expressing solidarity with the Chilean people in the fight against the regime. The slogan "Venceremos" (We Will Overcome), which was often used as the title of works, but also as the motto of campaigns and events, as well as in battle songs and poems, was intended to spread optimism and confidence in victory.

The spectrum of artistic works is broad, ranging from **Gerhard Bondzin's** (1930–2014) woodcuts from 1973, which strikingly illustrates the theme of "Chile" in a sequence of suffering – struggle – victory, to **Lutz Dambeck's** (\*1948) painted photomontage from 1978, which overlays the events of September 1973 with everyday Leipzig in 1978. As Dambeck, after completing his art studies, worked on his first animation films at the DEFA studio for animation in Dresden, he met the Chilean filmmakers **Juan Forch**

(\*1948 Santiago de Chile) and his wife **Vivienne Barry** (\*1952 Providencia). As members of Chile's CP they left the country after the putsch. Forch and Barry worked in Dresden from 1974 until 1978 as directors at DEFA and realized several animated films about the events in Chile.

The GDR took in about 2000 Chilean emigrants. In addition to functionaries of the *Unidad Popular* there were also many oppositional intellectuals and cultural professionals.

After his artistic education in Chile, **Hernando León** (\*1933 Yungay) studied drawing and graphic arts with Hans Theo Richter and Gottfried Bammes at the Academy of Fine Arts Dresden, where he met his future wife, the artist **Margarita Pellegrin** (1940–2016), who was studying at the ABF (Workers' and Peasants' Faculty) of the Academy at the same time. In 1962, León returned to Chile and Pellegrin followed him a year later. From 1964 they both taught artistic subjects at the University of Chile in Antofagasta. León was arrested, like many of his colleagues, after the putsch. In 1974, the artist couple was able to flee to Peru with their children and from there moved back to Dresden. León then taught as a lecturer at the Dresden Art Academy until 1992. In his painterly and graphic works he connected the mythologies of South America with current events, external realities with internal perception, the real and the magical with a poetic visual language full of sensual symbolism. In the GDR, he also worked with spatial image concepts and designed stage sets and décor for various theaters. In addition to painting and graphics, Pellegrin's artistic practice encompassed textile art, which was profoundly influenced by her encounter with the carpet weaving of the indigenous peoples of Chile, with their ornamental formal language and intense colors.

**César Olhagaray** (\*1951 Santiago de Chile), who had completed an architecture degree in his homeland, also came to the GDR after the putsch and studied painting and graphic arts from 1974–1980 with Gerhard Kettner and Hernando León in Dresden. The formal language of his paintings and graphic works recalled the hieroglyphic and picture scripts of the Maya, Inca, and Aztec, from which he composed ornamental all-over structures. In Dresden, he founded the *Brigada Salvador Allende*, modeled after Chilean muralist brigades, which executed temporary agitational murals for solidarity actions in the "Chilean style," characterized by black-edged, stylized figures and symbols and bright color.

**Hector Tobar** (1923 Santiago de Chile – 1991 Dresden) worked in Chile as a cutter in the textile industry while studying at the art academy in Santiago de Chile. In 1957, he came to the GDR and from 1959 to 1962 he pursued postgraduate studies in the class for mural painting with Heinz Lohmar and Alfred Hesse at the Dresden Art Academy. His well-known works include his graphic series "On the History of the CP of Chile" (1975) and "Solidarity" (1976), which were distributed in large numbers and in which he dealt with the political events in his home country. Like Hernando León and César Olhagaray, he also worked in the field of architecture-related art, designing facades and interiors for homes, schools, and kindergartens.



**Hector Tobar**,  
My People Will Prevail, from the series *Solidarity*, 1976.  
Kunstfonds, Staatliche Kunstsammlungen Dresden,  
© SKD, photo: Sabine Ulfich

# Vietnam

Trinh Kim Vinh,  
Civil Defense, 1973,  
Kunstfonds,  
Staatliche Kunstsammlungen Dresden,  
© SKD, photo: Barbara Tlusty



As early as the mid-1950s, the GDR established contact with the Democratic Republic of Vietnam, which was founded as a socialist state following the Soviet (and Chinese) model under Ho Chi Minh in the north of the country, which had been divided since 1954, and was engaged in a civil war with U.S.-backed South Vietnam. Many Vietnamese came to the GDR to study or to learn a trade within the framework of educational agreements. As well-educated specialists and skilled workers, they were to advance the development of socialism in their home country. During the Vietnam War, the GDR intensified its support for the Communist North and provided extensive agitational, economic, financial, and military assistance. Under the motto “Solidarity helps win!” large-scale donation campaigns were organized among the population. Cultural workers also exhibited solidarity and their images, posters, graphics and texts primarily condemned — according to the official reading of the war — the “US aggressor.” After the victory of the Communist North and the country’s reunification, the GDR and Vietnam continued to maintain a close relationship. When the ailing GDR economy urgently needed workers in the 1980s, Vietnam sent approximately 60.000 workers to the GDR.

**Trinh Kim Vinh** (\*1932 Hanoi) joined the Communist resistance movement against the French colonial power in Vietnam as a youth. After liberation, she first studied pedagogy in China and worked thereafter for several years as a teacher in Vietnam. From 1964 to 1969 she studied art at the Hanoi College of Fine Arts. In 1970 she came to the Dresden Academy where she completed graduate studies with a focus on lithography with Gerhard

Kettner and Friderun Bondzin. During this period, the artist produced a series of prints that particularly highlighted the role of women in the anti-colonial war of liberation and during the Vietnam War. After her return to Vietnam, she initially took over as head of the drawing department at the Hanoi College of Fine Arts. After the end of the war in 1975, she changed to the Art Academy in Ho-Chi-Minh City in South Vietnam (formerly Saigon) where she led the department for sculpture and graphic art and taught until she retired in 2009.

The artist-functionary **Gerhard Bondzin** (1930–2014) was one of the most successful representatives of socialist realism, who clearly declared their allegiance to the party and the state and in return was given posts, public commissions and travel privileges. As a young assistant at the Dresden Academy, he traveled to Vietnam for the first time in 1962. His artistic interests were people, landscape, and everyday events, which he captured in drawings and aquarelles. When the Vietnam War escalated in the mid-1960s, he created a series of propagandistic woodcuts, in which he denounced the United States’ war crimes. In the summer of 1979 he was able to travel to Vietnam again. After his return, the Academy of Arts in East Berlin showed a selection of his impressions from the study trip. An art critic praised the work, writing “the portraits of heroines of the resistance struggle in the South, sensitively observed and yet drawn with a generous, assured stroke [...] because in them individual character traits are made transparent, allowing us to sensually experience the roots from which the Vietnamese people drew the strength for their sacrificial struggle against the aggressors [...]”

## Sung Tieu and Portraits

**Eva Schulze-Knabe,**  
African Student (Student from Nigeria), 1960,  
Albertinum, Staatliche Kunstsammlungen Dresden,  
© SKD, photo: Elke Estel/Hans-Peter Klut



Albertinum | 2nd floor  
— floor plan / back side

The relationship between work and life, the individual and the system, lies at the core of **Sung Tieu's** (\*1987 Hai Duong) work. Her intervention in the Albertinum's collection display is based on her engagement with the labor recruitment agreement that the GDR made with the Socialist Republic of Vietnam in 1980. For this purpose, the artist abstracts documentary material

from archives, creates sculptures that take up the forms of goods that were produced by Vietnamese contract workers in the GDR, and shows contract forms and conditions, which offer insight into the workers' living and working conditions. Although they lived communally in residential facilities, they were often socially isolated from the rest of GDR society and were perceived more as a group than as individuals. The better life that the contract work ostensibly promised was contradicted by the East German reality of sanctions, control, and racism. The artist presents appropriations of original work contracts and an electric accounting machine, produced in the 1980s at the VEB Kombinat Robotron in Dresden, very likely with the help of Vietnamese workers.

A series of rarely shown portraits from the Dresden State Art Collections are on view, which were created from the late 1950s through the 1970s and depict foreign workers, apprentices, or students. The GDR painters rarely provided the full names of the depicted. The large format photograph "Deutschland wird Deutscher" (Germany is Becoming More German) by the artist Katharina Sieverding is also displayed. With this work from 1992, Sieverding responded to a critical editorial in *Die Zeit* that discussed the Euroscepticism of the reunified Germany and posed the question of national identity anew in a time of great upheaval in the East, in which the residence halls for contract workers and refugees in Hoyerswerda and Rostock were set aflame and right-wing radical forces were on the rise.

Sung Tieu was born in Hai Duong and grew up in Freital and Berlin. In her installations, videos, sculptures with sound and text, and public interventions she cites minimalist formal vocabulary. Her works examine the transnational circulation of information, goods, and people and interrogate spatial as well as social relationships of control and care. She exhibits internationally and now lives in Berlin.



**Emeka Ogboh,**  
At the Threshold #7, 2021,  
Mixed media,  
Courtesy of the artist

Albertinum | 2nd floor  
— floor plan / back side

## Emeka Ogboh

The intervention of the artist **Emeka Ogboh** (\*1977 Enugu) presents a portrait from his series "At the Threshold" in the Albertinum. The portrait depicts

a Benin-Bronze currently in the collection of the Museum für Völkerkunde Dresden. Ogboh intervenes precisely in the chronologically staged presentation of the museum's collection: The large-format photograph is displayed at the exact point where the theft of the bronzes by the British colonial power took place — in 1897. The rest of the exhibition space and the works displayed there lie in darkness. With this intervention, the artist not only draws attention to a contested part of the collection of the State Art Collections Dresden addressing the presence and absence of the bronzes at their place of origin and in the collections of German museums, but at the same time raises the question of the mutual conditionality of European and non-European art. The accompanying graphic, conceived by the artist and compiled by the Museum für Völkerkunde Dresden points to the different, manifold, and long-standing claims for the restitution of African cultural heritage, particularly that of the historic Kingdom of Benin. A number of examples of artistic, curatorial, and activist campaigns are shown. The posters, brochures, and magazine covers attest to long-running and creative efforts to promote a right to cultural heritage and for restitutions. Contrary to the FDR, the GDR signaled a willingness to speak and showed exhibitions of historic art from present-day Nigeria. But restitutions were not realized. Emeka Ogboh's intervention was initiated by the Museum für Völkerkunde Dresden and the Albertinum.

**Ângela Ferreira**, Angela, 2020  
Video sculpture, Albertinum,  
Staatliche Kunstsammlungen  
Dresden, © SKD,  
Photo: Elke Estel/Hans-Peter Klut



## Ângela Ferreira

Albertinum | Atrium  
— floor plan / back side

The video sculpture consists of an abstracted reproduction of an industrial printing press from the GDR, which was used during the time of the solidarity campaigns for Angela Davis in 1971. It serves as a metaphor to interrogate the relation between media, propaganda, truth, and agency. A film with different sequences of found materials is projected in this structure: printed matter from the *1 Million Roses for Angela* campaign, a black square as shared on social media in spring 2020 to express solidarity with the Black Lives Matter movement's fight for justice, an audio track of Angela Davis today, who speaks in a video interview about the significance of Black struggles for freedom. Recordings are shown of the African American singer, actor, and civil rights activist Paul Robeson's gospel "Let My People Go", historic footage of Davis on her "thank you"-tour through the GDR, and an action by the artist **Ângela Ferreira** (\*1958 Maputo) when the young performer Soraia Tavares is reading a text from the Mozambican poet Noémia de Sousa at the Dom Carlos I statue in Lisbon.

Ângela Ferreira works at the junction of architecture and art, using the formal languages of minimalism and architectural Modernism for her video sculptures and installations. In her art, she uncovers transnational histories of colonialism and post-colonialism, and dedicated works to figures such as Jean Prouvé, Donald Judd, Miriam Makeba, Carlos Cardoso or Ingrid Jonker, and the multiple modernities and counter-modernities these icons stand for. Today she lives in Lisbon, teaches at the Universidade de Lisboa and exhibits worldwide.

## Laura Horelli

Albertinum |  
Hermann-Glöckner-Raum  
— floor plan / back side

Seven people wait in an underground station below Karl-Marx-Allee in former East-Berlin. Billboards with frontpages of *Namibia Today* line the walls. *Namibia Today* was an English-language journal of the Namibian liberation movement, which was printed and distributed by the GDR during times of military confrontation with South

Africa. SWAPO's (South West Africa People's Organisation) editorial board was forced to operate from exile in Angola. The SWAPO fought for Namibia's independence from South Africa between 1960 and 1990, since 1990 they form the government. Without the ideologically motivated help of the GDR the mass production of the periodical between 1980 and 1985 in the printing company „Progress“ in Erfurt would not have been possible. Rushing underground trains pick up the slow moving shot between the billboards and the protagonists of this time, between fragments of image and speech. The participants with their memories and different ways of storytelling stand still in the movement. In the vitrine in the screening room, the artist shows a few originals of *Namibia Today*.

**Laura Horelli** (\*1976 Helsinki), raised in Nairobi and London, is living in Berlin today. She is a visual artist and filmmaker interested in representations and mediations of the past taking a micro-historical approach. Her work has been shown at numerous exhibitions and festivals internationally since the late 1990s. She has recently completed the artist book *Changes in Direction – A Journal*. The book engages with the traumatic and complex histories of colonialism and international solidarity between East Germany, Finland and Namibia.

**Laura Horelli**,  
*Namibia Today*, 2018,  
Digital video,  
Courtesy of the artist,  
© VG Bild-Kunst, Bonn 2022



## Program

### Curator's tour (in German)

- May 4, 2022 – 3 p.m. with Dr. Kathleen Reinhardt
  - June 22, 2022 – 3 p.m. with Mathias Wagner
- Meeting point:  
Albertinum, Atrium

### International Conference *The Global GDR.*

#### *A Transcultural Art History (1949–1990)*

(German / English)  
June 9–11, 2022

— Albertinum,  
Hermann-Glöckner-Raum

This event is organized by the Technical University Dresden, by the department for Visual Studies in the Global Context Prof. Dr. Kerstin Schankweiler and Lena Geuer, in cooperation with the Staatlichen Kunstsammlungen Dresden and the Kustodie of the TU Dresden. For more information and the program please consult the websites of the Staatlichen Kunstsammlungen Dresden and the TU Dresden.

The event is made possible by the kind support of the Fritz Thyssen Stiftung.

### Film screening

#### *Namibia Today* and artist talk with Laura Horelli

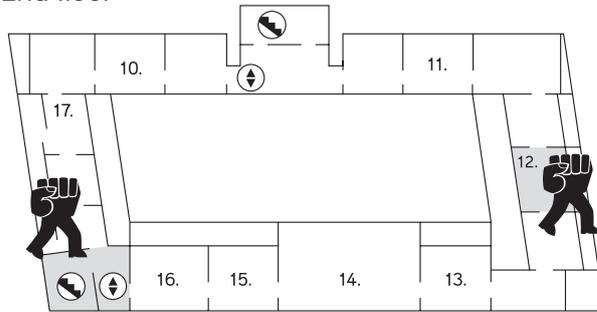
(in German)  
June 9, 2022—6 p.m.  
— Albertinum, Atrium

### On-site visit Kupferstich-Kabinett Dresden: Mail Art and Posters from Latin America

(in German)  
July 6, 2022—6 p.m.  
— Kupferstich-Kabinett  
(in the Residenzschloß),  
study room

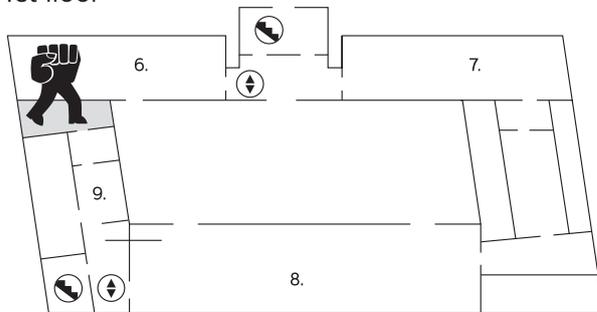
## Albertinum

### 2nd floor



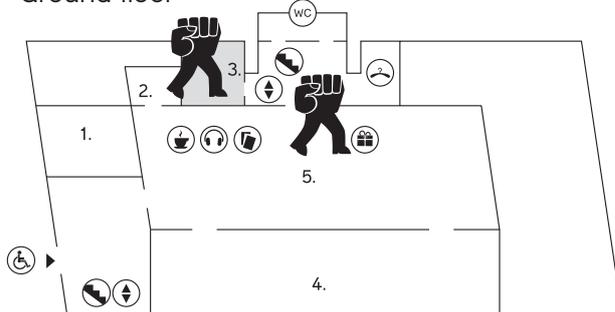
10. Caspar David Friedrich
  11. Gerhard Richter
  12. Art after 1945 and Contemporary Art
- RR Sung Tieu and Portraits**
13. Otto Dix
  14. „Brücke“, Paula Modersohn-Becker, Carl Lohse, Oskar Kokoschka
  15. Max Slevogt
  16. Impressionism
- RR Emeka Ogboh**
17. German Romanticism

### 1st floor



6. Klinger Hall: Art of the Fin de Siècle
  7. Mosaic Hall: Classicism und Realism
  8. Special exhibitions
  9. Skulpturensammlung from 1800 (display storeroom)
- RR Revolutionary Romances.  
Transcultural Art Histories in the GDR**

### Ground floor



5. Atrium
- RR Ângela Ferreira**
4. Sculpture Hall: From Rodin to the Present
  3. Hermann Glöckner Lecture Theatre
- RR Laura Horelli**
2. Education and outreach department (“Lernort Albertinum”) / Erich Kästner Room
  1. Transparent Storeroom

- |               |         |                        |
|---------------|---------|------------------------|
| Lift/elevator | Café    | Stairs                 |
| Ticket office | Shop    | Entrance without steps |
| Cloakroom     | Toilets | Audio guide            |

## Revolutionary Romances. Transcultural Art Histories in the GDR

Prologue | April 13 –  
July 17, 2022

— Albertinum,  
Staatliche  
Kunstsammlungen  
Dresden

Curated by  
Kathleen Reinhardt and  
Mathias Wagner

In cooperation with the  
Kupferstich-Kabinett and  
the Kunstfonds of the  
Staatliche Kunst-  
sammlungen Dresden

As part of the program

kontra  
punkte

Gefördert durch die



Gefördert von



Ausstellungsförderung

Peter und Irene  
Ludwig Stiftung



© Staatliche Kunstsammlungen  
Dresden

### Visitor Information

albertinum.skd.museum  
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