

# DAS MINSK

## KUNSTHAUS IN POTSDAM

### PRESS RELEASE

#### SOFT POWER

MARCH 16 – AUGUST 11, 2024

This spring, DAS MINSK Kunsthaus in Potsdam will present the group exhibition *Soft Power*, which positions the art and design of textiles as a means of expression that can question power relations. The exhibition understands textiles not only as handcrafted or industrially-fabricated objects but also as a part of systems. This includes the webs of production and trade that continue to move textiles and people across the globe; the histories, cartographies, and cosmologies that unfold around them; and their use as an integral part of our daily routines and special rituals. The exhibition unfolds in three chapters.

The chapter "Invisible Hands" focuses on the production conditions of textiles and their raw materials, including the history of the Leipzig-Lindenau cotton mill and VEB Vowetex in Plauen, among other examples. The works in the chapter "Disrupting Patterns" refuse to adhere to formal tropes in a demonstration of how textile art can challenge social norms and mechanisms of power by breaking through seemingly infinite reiterations of a fixed order. The chapter "Ancestral Threads" looks at how textiles are used to commemorate those who have come before us, be it direct ancestors or those whose stories and ways of living touch upon our own realities. Just as individual threads can combine to form fabrics and larger networks, the historical and contemporary works in this chapter refer to past traditions that continue to have an effect today.

*Soft Power* shows works by Magdalena Abakanowicz, Caroline Achaintre, Wilder Alison, El Anatsui, Leonor Antunes, Ouassila Arras, Rufina Bazlova, Kevin Beasley, Mariana Chkonia, Edith Dekyndt, Claus Dobberke, Toni Ebel, Gee's Bend Quiltmakers (Ella Mae Irby, Candis Mosely Pettway, Qunnie Pettway), Philipp Gufler, William Kentridge, Maria Lai, Joanna Louca, Manuel Mathieu, Rosemary Mayer, Elrid Metzkes, Małgorzata Mirga-Tas, Sandra Mujinga, Gulnur Mukazhanova, Otobong Nkanga, Willem de Rooij, Ramona Schacht, Gabriele Stötzer, Sung Tieu, Rosemarie Trockel, Johanna Unzueta, Hamid Zénati, and others.

A further selection of archive material and textile works documents the history of the *Zirkel für künstlerische Textilgestaltung Potsdam* (the Potsdam Circle for Textile Design) and its position within the state-sponsored program of free-time activity during the GDR, known as "künstlerisches Volksschaffen."

The exhibition is curated by Daniel Milnes, who has worked as a curator at DAS MINSK since June 2023.

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### INTERPLAY NO. 5

Parallel to the exhibition *Soft Power*, works by Peter Herrmann (Hasso Plattner Collection) and Andreas Gursky (Viehof Collection) are juxtaposed as part of the ongoing collection format INTERPLAY. The series is curated by Paola Malavassi.

### PROGRAM PREVIEW 2024

NOAH DAVIS

Curated by Paola Malavassi

In the autumn of 2024, the first institutional survey of the artist Noah Davis (1983–2015) in Europe opens at DAS MINSK Kunsthaus in Potsdam. The exhibition celebrates the well-known artist Noah Davis as one of the most original, uncanny, striking painters to have emerged in recent years.

We would like to thank all the artists in the exhibition *Soft Power* as well as the private and institutional lenders for their trust:

Magdalena Abakanowicz, Caroline Achaintre, Wilder Alison, El Anatsui, Leonor Antunes, Ouassila Arras, Rufina Bazlova, Kevin Beasley, Tonino Casula, Mariana Chkonia, Edith Dekyndt, Claus Dobberke, Toni Ebel, Filmkollektiv VEB CKB Bitterfeld, Gee's Bend Quiltmakers, Philipp Gufler, William Kentridge, Maria Lai, Joanna Louca, Manuel Mathieu, Rosemary Mayer, Elrid Metzkes, Małgorzata Mirga-Tas, Kazimierz Mucha, Sandra Mujinga, Gulnur Mukazhanova, Otobong Nkanga, Willem de Rooij, Ramona Schacht, Gabriele Stötzer, Sung Tieu, Rosemarie Trockel, Johanna Unzueta, Hamid Zénati, Zirkel für künstlerische Textilgestaltung Potsdam

Art : Concept, Paris; ASOM Collection; BQ, Berlin; Aud Cuniberti; Gaa Projects, Cologne; Galerie Fran.oise Heitsch; Galerie Thomas Schulte, Berlin; Goodman Gallery; Hamid Zénati Estate; Handweberei "Henni Jaensch-Zeymer", Geltow; HdM Gallery; Mr. and Mrs. J. Tomilson Hill; Ilisso Edizione; Casey Kaplan, New York; Karma International; Konrad Fischer Galerie; Jutta Lademann; Looock Galerie Berlin; Magnus-Hirschfeld-Gesellschaft (MHG), Berlin; Marian Goodman Gallery; Familie Metzkes; Museum Europ.ischer Kulturen Berlin; Nicoletta Fiorucci Collection; Nini Nebieridze Collection, Tbilisi; Eleni Papademetriou; Perić Collection; Potsdam Museum – Forum für Kunst und Geschichte; Sächsisches Staatsarchiv; Souls Grown Deep Foundation and Alison Jacques, London; Stiftung Deutsches Rundfunkarchiv; The Estate of Rosemary Mayer & ChertLüdde, Berlin; Joeann West; WFO (Wytwórnia Filmów Oświatowych).

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### PRESS CONTACT

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We would be happy to assist you if you need further information or images.

### FURTHER INFORMATION

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[www.dasminsk.de](http://www.dasminsk.de)  
Instagram: @dasminsk

### OPENING HOURS

Daily except Tuesdays  
Wednesday to Monday 10 am–7 pm

### ADMISSION

10 Euros, 8 Euros concession

Combined ticket 20 Euros, 12 Euros concession

The combined ticket is valid for the Museum Barberini and DAS MINSK Kunsthaus in Potsdam.

DAS MINSK team is always happy to receive contact from contemporary witnesses of the former terrace restaurant "Minsk" by mail or e-mail: [zeiten@dasminsk.de](mailto:zeiten@dasminsk.de).

DAS MINSK Kunsthaus in Potsdam is a project of the Hasso Plattner Foundation. The goal of the Hasso Plattner Foundation is to promote the digitalization of scholarship and education, to improve access to art and culture, and to support the preservation of the environment.

[www.plattnerfoundation.org](http://www.plattnerfoundation.org)

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**PROGRAM**

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### EXHIBITION TEXT

The exhibition *Soft Power* celebrates the ability of textiles to store and communicate a multiplicity of histories and to act as a disruptive force against dominant social and cultural narratives. Specifically, the exhibition looks at how textiles, fiber art, and soft sculpture have the power to move people, things, stories, and ideas in and out of visibility. The exhibition does not focus solely on textiles as crafted objects but understands them as being a part of systems. This includes the webs of production and trade that continue to move textiles and people across the globe; the histories, cartographies, and cosmologies that unfold around them; and also their use as an integral part of our daily routines and special rituals.

While tradition and heritage play a significant role in understanding the different roles textiles play in our lives, the exhibition *Soft Power* demonstrates how they can also be radically disobedient and unsettle established patterns and categories. Textiles pick at the seams of supposed opposites, such as art and life, and dismantle the hierarchical gap between fine arts and craft, offering more open and inclusive ways of seeing and engaging with the world. The fragility of the medium and the maintenance and repair it demands act as a reminder for how the threads that connect us can be severed and restitched into new configurations at any moment—of our own initiative but also through external forces. The works in the exhibition reflect the complexity of our times and are committed to a self-determined and life-affirming ethos of connectedness in a world defined by divisive political rhetoric.

While most of the artists in the exhibition engage with fiber-based materials and textiles as a central part of their work, a strict adherence to a single medium was not a criterion for selection. Instead, *Soft Power* adopts the irreverence toward categorization inherent to an art form that has perpetually found itself at the ever-fraying margins of (Western) cultural canons and embraces an expanded approach. The range of works in the exhibition stretches from traditional textile techniques such as felting, weaving, patchwork, quilting, embroidery, and needlework, through to other media including drawing, video, performance, painting, and photography, to show how textiles are entangled in art practices beyond their material presence.

*Soft Power* is divided into three intertwined chapters. The works in the chapter "Invisible Hands" look at the history of raw materials, textile production, and trade from the perspective of contemporary artists who ask questions about often unseen labor. Particular attention is given to the history of cotton, a material which like no other has defined the fates of individuals worldwide over the course of centuries. A selection of works offers space for reflection on cotton's entanglement in the transatlantic slave trade and looks at how the paradigm set by this triangle of enslavement and trade between Europe, Africa, and the Americas continues to leave its mark in the

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form of enduring asymmetrical relationships between the Global North and the Global South, and in neocolonial practices of resource extraction that damage the Earth and our environment. In the works, history itself becomes a raw material for the artists, who use textiles and textile structures to think through notions of repair, reinvention and the building of new worlds from their own individual perspectives. Alongside these international perspectives, two works look at the history of textile production in the GDR, focusing on the labor conditions of women workers at the VEB Baumwollspinnerei Leipzig and of Vietnamese contract workers in the East German textile industry, in this case at the VEB Vowetex in Plauen.

The second chapter "Ancestral Threads" demonstrates how threads possess a metaphorical power that has run through cultures across the world since time immemorial. They represent both singularity and interconnectedness, continuity, and finitude, and thus seem perfectly attuned to represent the complexity of human existence. The image of the thread can highlight not only the known and unknown networks in which we find ourselves in the present, but can also extend across time and trace lineages from generation to generation. The works in this chapter look at how textiles are used to commemorate those who have come before us, be it direct ancestors or those whose stories and ways of living touch upon our own realities. Particular attention is paid to histories that remain underacknowledged by official historical and cultural canons, such as the stories of queer and Roma communities, as well as those of overlooked historical women figures. Additionally, the chapter pays homage to artists of a generation passed who made a significant contribution to how textiles and fibers are seen and used in art today.

The works in the third chapter "Disrupting Patterns" demonstrate how the graphic elements of textile design can be harnessed to challenge social norms. In their infinite repetition, patterns can stand for continuity, lineage, and tradition, and have the ability project effusive joy through colours and shapes. Yet, patterns can also be seen as cool and systematic visualizations of conformity, as repetitive and stubborn iterations of an existing order that has no regard for those who fall outside its framework. The works in this chapter rupture existing patterns and call for new orders. While some artists encode personal stories and identities into new and exciting patterns, others show how a literal disrupting of patterns can act as a metaphor for moments of political change that affect whole societies.

In the cabinet space, a presentation is dedicated to the history of the *Zirkel für künstlerische Textilgestaltung Potsdam* (the Potsdam Circle for Textile Design) and its position within the state-sponsored program of free-time activity during the GDR, known as "künstlerisches Volksschaffen". The films, books, photographs, and objects on display offer an insight into the broad range of activities of the group and its leader

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Ingeborg Bohne-Fiegert, including the collective production of textile pieces and fashion collections, exhibitions and research trips abroad in socialist states, and the publication of books on the history and practical application of textiles. The two textile wall hangings on display were both produced for the 1,000-year anniversary of the city of Potsdam but within two different political systems, in 1988 and 1993 respectively. These appliqué works represent two of the last projects realized by the group in its original form under Ingeborg Bohne-Fiegert.

Daniel Milnes

**arte**

Berlin in English since 2002  
**EXBERLINER**

**monopol**  
Magazin für Kunst und Leben

**tipBerlin**

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### INTERPLAY NO. 5

#### PETER HERRMANN AND ANDREAS GURSKY

The INTERPLAY NO. 5 in DAS MINSK's cabinet brings together the painting *Landschaft mit Kühen* (*Landscape with Cows*) (1979) by Peter Herrmann (b. 1937 in Großschönau) from the Hasso Plattner Collection and the large-format photograph *Greeley* (2002) by Andreas Gursky (b. 1955 in Leipzig) from the Viehof Collection.

Here, an idyllic landscape in the German Democratic Republic (GDR) with three cows, there mass cattle farming in the United States. The depicted scenes are not only geographically separated by thousands of kilometers, but they were also created over twenty years apart. Different artistic means are also employed: one is a painting while the other is a digitally processed photograph. Both artists deal with agriculture, but from very different perspectives.

"I'm a romantic person," the artist Peter Herrmann says of himself. His landscape depicts three cows in a hilly meadow with trees. A *Plattenbau* towers in the background, roughly implied by a simple black brush stroke. At that time, farmers, animals, and their meadows had to make way for concrete living spaces, Herrmann explained during a studio visit in Berlin-Spandau. Romanticism and modern GDR architecture clash in the exaggerated juxtaposition of the free and seemingly happy cows with the solid, cold concrete building, whose height remains undefined. The artist remembers the reality of the GDR that had inspired him while creating *Landschaft mit Kühen*: "Before there was this romantic notion of farms with cows in front of them. Then, quite brutally, such 'huts', i.e., new buildings, were erected in the countryside. Not exactly like here in the painting, but it was quite strange. Of course, these were also brutal ruptures in the landscape, but little thought was given to them."

The cows in Peter Herrmann's painting will soon have to make way for living space. From the 1960s, farmers in the GDR had to join LPG cooperatives (Landwirtschaftliche Produktionsgenossenschaft—agricultural production cooperative), which had initially been founded in 1952 as a voluntary association. From 1960, however, a forced collectivization took place—sometimes using drastic methods. Many farmers refused to join the LPG and to give up their property. Peter Herrmann remembers: "In the GDR, the farmers were almost like industrial workers. Some of them brought their farms into the LPG, so the property was then transferred to the LPG and they then became, in the truest sense of the word, farm workers, employed by the LPG, perhaps having as much land as they needed for a garden and two shifts a day. It was a form of alienation."

Andreas Gursky's photograph *Greeley* also shows livestock farming. However, the image depicts masses of cattle in Greeley, Colorado, captured from a bird's-eye view,



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sharp with detail that extends far into the distance. His method of digital montage does not detract from the documentary character of his works. On the contrary, Gursky achieves a convincing representation of reality down to the smallest detail. Only by superimposing different shots can he achieve the depth of field over the entire surface.

The landscape is crisscrossed by a grid of individual rectangular plots where the cattle are kept. The photograph makes the intervention of the human hand in the earth and the dimensions of mass farming and production visible and nearly palpable in its size and detail. The way in which the plots of land appear to continue on three sides—with the horizon in the background—suggests infinity. The romantic notion of the vast landscape is broken through a sea of animals, who have their last stop in Greeley, Colorado, on the way to the slaughterhouse in Chicago.

This INTERPLAY illustrates how destinies depend on the distribution of land and the use of natural resources: Nature, humans, and animals repeatedly bend to the will and arbitrariness of political systems. It is about power and economy, about the yield and utilization of natural resources and living beings, ultimately leading to exploitation. This is equally noticeable in both the communist and capitalist systems: whether it is the "prestige object" pig high-rise near Maasdorf in Saxony-Anhalt, which remained in operation until 2018, or the former high-rise chicken house in Neukölln, the open cattle sheds in the GDR, or today's pig skyscrapers in China.

There is a great deal of tension between Peter Herrmann's *Landschaft mit Kühen* and Andreas Gursky's *Greeley*, but in their interaction both artists reveal themselves to be incisive observers of landscape as a social phenomenon in which humans, nature, animals, and economic interests collide.

What should be done in the face of all the constraints and various interests at play here? Peter Herrmann's recourse to a German saying at the end of our conversation in his studio seems apt here: "You stand in front of it like a cow in front of a new gate!"

Paola Malavassi

All quotations come from a personal interview with Peter Herrmann on 16, January 2024 in his Berlin studio.

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### WERKLISTE

#### **Magdalena Abakanowicz (1930–2017)**

*Diptère / Diptera*

1967

Hemp, sisal, horsehair, linen cloth

270 × 260 cm

ASOM Collection

#### **Caroline Achaintre (\*1969)**

*Alberich*

2022

Hand-tufted wool and satin

215 × 250 cm

Courtesy of Caroline Achaintre and Art: Concept, Paris

#### **Wilder Alison (\*1986)**

*wreath and spl/t petals—magenta— your magma fumes*

2024

Dyed wool and thread

132 × 234 cm

Courtesy of Wilder Alison and Gaa Gallery, New York / Cologne

#### **El Anatsui (\*1944)**

*Untitled I*

2023

Aluminum, copper wire, and nylon string

210 × 508 × 15 cm

Courtesy of El Anatsui and Goodman Gallery

#### **Leonor Antunes (\*1972)**

*altered knot 6*

2018

11 parts; black and natural leather, aluminum tube, silicone tube, waxed nylon yarn, hemp rope

Dimensions variable

Marian Goodman Gallery

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### **Ouassila Arras (\*1993)**

*Photos de famille / Family Photos*

2018

Carpets

Dimensions variable

Courtesy of Ouassila Arras

### **Rufina Bazlova (\*1990)**

*Saga of Protests*

2021

Machine embroidery, linen fabric

45 × 700 cm

Courtesy of Rufina Bazlova

### **Kevin Beasley (\*1985)**

*Site XXXII*

2023

Polyurethane resin, raw Virginia cotton, altered housedresses, confetti T-shirts, altered T-shirts, guinea fowl feathers, fiberglass

189 × 128 × 5 cm

Courtesy of Mr. and Mrs. J. Tomilson Hill

### **Mariana Chkonia (\*1969)**

*The Night of the Wolf-Headed King*

2022

Felted wool (dry and wet techniques)

315 × 220 cm

Courtesy of Nini Nebieridze Collection, Tbilisi

### **Edith Dekyndt (\*1960)**

*Fragmentize*

2022

Glass on velvet

120 × 110 cm

Courtesy of Edith Dekyndt and Konrad Fischer Galerie

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### **Toni Ebel (1881–1961)**

*Selbstporträt (seitlich von hinten) (recto) / Ohne Titel (verso)*  
*Self-Portrait (rear view from the side) (recto) / Untitled (verso)*

Undated (probably 1950s)

Oil on canvas on wood

30.5 × 25 cm

Magnus-Hirschfeld-Gesellschaft (MHG), Berlin

### **Gee's Bend Quiltmakers**

#### **Ella Mae Irby (1923–2001)**

*"House Top" – Twelve-Block Variation*

ca. 1962

Cotton

223.5 × 190.5 cm

Courtesy of Souls Grown Deep Foundation and Alison Jacques, London

#### **Candis Mosely Pettway (1924–1997)**

*Coat of Many Colors (Quilting Bee Name)*

1970

Cotton and cotton/polyester blend

200.7 × 170.2 cm

Courtesy of Souls Grown Deep Foundation and Alison Jacques, London

#### **Qunnie Pettway (1943–2010)**

*Flying Swallows*

ca. 1978

Double-knit fabric

215.9 × 218.4 cm

Courtesy of Joeann West and Alison Jacques, London

### **Philipp Gufler (\*1989)**

*Quilt #15 (Die Freundin)*

2016

Silkscreen print on fabric

97 × 177 cm

Courtesy BQ, Berlin and Philipp Gufler

*Quilt #32 (Magnus Hirschfeld)*

2020

Silkscreen print on fabric and PVC

90 × 180 cm

Galerie Françoise Heitsch

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*Quilt #52 (Charlotte Charlaque)*

2023

Silkscreen print on fabric

90 × 180 cm

Courtesy BQ, Berlin and Philipp Gufler

**William Kentridge (\*1955)**

*Germanie et des Pays adjacents du Sud et de l'Est (Pylon Lady) / Germania and adjacent southern and eastern countries (Pylon Lady)*

2007–08

Mohair tapestry

257 × 336 cm

Hasso Plattner Collection

**Maria Lai (1919–2013)**

*Millequattrocentonovantadue / Fourteen-Ninety-Two*

1992

Thread, fabric, tempera

15 × 12.5 × 3.5 cm

Private collection

*Divento onda / I Am Becoming a Wave*

Thread, fabric, tempera

23 × 17 × 2.5 cm

Private collection

*Ohne Titel / Untitled*

2009

Cloth, iron, tempera, twine, wood

73 × 140 × 6 cm

Private collection

**Joanna Louca (\*1973)**

*Colonial I*

2020

Deep-dyed cotton, mercerized cotton rug warp, linen; handwoven

380 × 105 cm

*Colonial II*

2020

Deep-dyed cotton, mercerized cotton rug warp, linen; handwoven

280 × 115 cm

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### *Colonial III*

2020

Deep-dyed cotton, mercerized cotton rug warp, linen; handwoven

261 × 100 cm

### *Colonial IV*

2020

Deep-dyed cotton, mercerized cotton rug warp, linen; handwoven

147 × 110 cm

Weaver's notes and preparatory material for the series *Colonial*

All works: Courtesy of Joanna Louca

### **Manuel Mathieu (\*1986)**

*Transient*

2021

Fabric, ink, ceramics, metal wire

600 × 300 × 30 cm (variabl)

HdM Gallery

### **Rosemary Mayer (1943–2014)**

*Hroswitha*

1973

Flannel, rayon, nylon netting, fiberglass rayon, ribbon, dyes, wood, acrylic paint

295 × 340 × 173 cm

Courtesy of the Estate of Rosemary Mayer and ChertLüdde, Berlin

### **Elrid Metzkes (1932–2014)**

*Patchwork-Decke / Patchwork Quilt*

1982

Various raw silks, mostly tussah silk, cotton, padded and lined

Family Metzkes

### **Małgorzata Mirga-Tas (\*1978)**

*Mire Dadeja Szczawnicate*

2023

Mixed media, patchwork, acrylic paint

190 × 195 cm

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*One Roma Story PHRALA (Brothers)*

2023

Textiles, acrylic paint, mixed media, on wooder stretcher

65 × 60 cm

All works: Courtesy of Karma International and Małgorzata Mirga-Tas

**Sandra Mujinga (\*1989)**

*MOTTLE*

2018

Soft PVC, acrylic paint, PU leather, denim, grommets, carabiner

320 × 60 cm

Aud Cuniberti

**Gulnur Mukazhanova (\*1984)**

*Moment of the Present #26*

2021

Brocade, lurex, velour, pins

170 × 140 cm

Courtesy of Gulnur Mukazhanova

**Otobong Nkanga (\*1974)**

*Infinite Yield*

2015

Tapestry

288 × 175 cm

Nicoletta Fiorucci Collection

**Willem de Rooij (\*1969)**

*Blacks*

2012

Polyester thread on wooden stretcher

170 × 170 × 5 cm

Courtesy of Willem de Rooij and Galerie Thomas Schulte, Berlin

**Ramona Schacht (\*1989)**

From the section *Sanfte Hände / Gentle Hands* within the series *PICTURES AS A*

*PROMISE (p.a.a.p.)*

Ongoing since 2022

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o. T. / No title

(Strickmaschine, ausgestattet mit einer foto- und elektromagnetischen Fadenabreißvorrichtung, bedient von A. Knito, Textilfabrik R. Luxemburg, Kyiv 1959, TsDKFFA, Ukraine)

2022

o. T. / No title

(Weberin A. Kirebyna überschreitet ihre Produktionsquoten um 160 %, Darnytskyi Seiden-Kombinat, Kyiv 1962, TsDKFFA, Ukraine)

2022

o. T. / No title

(Maschine zur Inspektion und Vermessung von Stoffen, Komsomolzin V. Golata bei der Arbeit, Kyiv 1964, TsDKFFA, Ukraine)

2022

o. T. / No title

(Kokonaufwickelmaschine mit der Ausgabe der Rohbaumwolle auf den Spulen, Darnytskyi Seiden-Kombinat, Kyiv 1957, TsDKFFA, Ukraine)

2022

o. T. / No title

(TsDKFFA, Ukraine)

2022

o. T. / No title

(Archiv Spinnerei Leipzig)

2023

o. T. / No title

(Archiv Spinnerei Leipzig)

2023

o. T. / No title

(Textilfabrik Fergana 1960, Privatarchiv, Usbekistan)

2024

o. T. / No title

(1965, Privatarchiv, Usbekistan)

2024



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All works:

Inkjet print on Hahnemühle Photo Rag

60 × 48 cm (framed: 64.1 × 52 cm)

© Ramona Schacht

*Archive of female work (Slide-Box)*

2024

From the series *PICTURES AS A PROMISE (p.a.a.p.)*

156 x 103 x 85 cm

Courtesy of Ramona Schacht

### **Gabriele Stötzer (\*1953)**

*Seher in der Wüste / Seer in the Desert*

1978–79

Oil on wood

13.5 × 7 cm

*Der große Schwanz / The Big Cock*

1985

Weaving from dyed, recycled cotton found in 1981–82

232 × 116 cm

All works: Gabriele Stötzer, courtesy of Loock Galerie, Berlin

### **Sung Tieu (\*1987)**

631

2021

Silkscreen print on unpolished stainless steel, printed pattern from VEB Vowetex;

screws; rosettes

250 × 208.1 × 2 cm

Courtesy of Perić Collection

### **Rosemarie Trockel (\*1952)**

*Made in Western Germany*

1991

Carpet (big, blue)

218 x 353 cm

Hasso Plattner Collection

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### **Johanna Unzueta (\*1974)**

*Zwisch* 2022, *Berlin 2023*, *Zwisch* 2023 I  
2023

Watercolor, pastel, pencil, oil stick, needle holes on watercolor paper tinted with wild berries (dewberries); display: plexiglass and wood  
Drawing: 113 × 100 cm

*Zwisch* 2022, *Berlin 2023*, *Zwisch* 2023 II  
2023

Watercolor, pastel, pencil, oil stick, needle holes on watercolor paper tinted with wild berries (dewberries); display: plexiglass and wood  
[Display: Acrylglas, Holz]  
Drawing: 100 × 113 cm

*Spiral, composition 1:1*  
2024

Linen thread, nails  
Site-specific intervention

All works: Casey Kaplan, New York

### **Hamid Zénati (1944–2022)**

17 painted textiles, untitled  
WVZ-Nr.: 17, 33, 57, 119, 158, 181, 264, 327, 383, 449, 455, 637, 664, 683, 717, 880, 895  
Undated  
Fabric paint on textiles  
Hamid Zénati Estate

### **Zirkel für künstlerische Textilgestaltung Potsdam**

*Potsdamer Jagdteppich / Potsdam Hunting Rug*  
1988

Hand appliqué, machine appliqué, sewn  
250 × 145 cm

Artistic direction: Ingeborg Bohne-Fiegert; Execution: Lottka Bauer, Beate Günzel, Gerda Haake, Ursula Heinrich, Rosemarie Höschler, Helga Krieger, Jutta Lademann, Monika Leschik, Christa Müller, Renate Müller, Margot Pulst, Helga Pritz, Waltraud Ragnow, Ingeborg Sasse, Vera Schlör, Margot Schultz, Ursula Schweiger  
Potsdam Museum – Forum für Kunst und Geschichte

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## KUNSTHAUS IN POTSDAM

### **Interessensgruppe Textilgestaltung Land Brandenburg**

*Textilstadt Potsdam / Textile Town Potsdam*

1993

Hand appliqué, machine appliqué, sewn

148 × 132 cm

Artistic direction: Ingeborg Bohne-Fiegert; Concept and design: Ilse Gomert, Waltraud Ragnow; Execution: Ilse Gomert, Beate Günzel, Rosemarie Höschler, Anneliese Holm, Brigitte Kollin, Jutta Lademann, Christamaria Meyer, Waltraud Müller, Margot Pulst, Waltraud Ragnow, Vera Schlör, Margot Schulz, Traute Thiele

Potsdam Museum – Forum für Kunst und Geschichte

Potsdam Museum – Forum für Kunst und Geschichte

### **FILM**

#### **Tonino Casula (1931–2023)**

*Maria Lai: Legare collegare / Maria Lai: Tie and Connect*

1981

Film, transferred to digital video, color, sound

16:46 min

Courtesy Ilisso Edizione

#### **Claus Dobberke (\*1940)**

*Die Weberin / The Weaver*

1992

Film, transferred to digital video

19:49 min

Courtesy of Claus Dobberke and Ulla Schünemann, Handweberei "Henni Jaensch-Zeymer" Geltow

#### **Filmkollektiv VEB CKB Bitterfeld**

Direction: Alfred Dorn

*New Version of an old Technique*

1969

16 mm, transferred to digital video

6:03 min

Sächsisches Staatsarchiv

# DAS MINSK

## KUNSTHAUS IN POTSDAM

### **Joachim Loeb**

*Quodlibet oder Freizeit, die wir meinen / Quodlibet or Leisure Time As We See It*

First broadcast: 1967

Film, transferred to digital video

Excerpt: 2:10 min

Original length: 51:30 min

Stiftung Deutsches Rundfunkarchiv / Licensed by rbb media

### **Kazimierz Mucha (1923–2006)**

*Abakany*

1970

35 mm film, transferred to digital video, color, sound

13:05 min

WFO (Wydawnictwo Filmów Oświatowych)

### **ARCHIVMATERIAL**

Selected historical Cypriot fabrics from the collection of Eleni Papademetriou

Selected historical photographs of textile production in Cyprus, taken by Eleni Papademetriou

Courtesy of Eleni Papademetriou

Photos of Hamid Zénati and his textiles

Hamid Zénati Estate

Selected historical photographs and documents on the history of the Zirkel für künstlerische Textilgestaltung Potsdam (Potsdam Circle for Textile Design)

From the collection:

Dokumentationsmaterial »Volkskunstschaffen Dokumentation«, ohne Inv.-Nr.

Dokumentation des Zirkels für künstlerische Textilgestaltung Potsdam in 20 Bänden (1954–1990), Inv.-Nr. I (65 B) 1114/1990,1–20

Museum Europäischer Kulturen, Berlin

# DAS MINSK

## KUNSTHAUS IN POTSDAM

**DANIEL MILNES** grew up in Leeds, UK and studied modern languages (German and Russian) in Oxford and art history in Freiburg and St. Petersburg. After a traineeship at the Kunstmuseum Stuttgart, Milnes was part of the curatorial team at Haus der Kunst in Munich where he collaborated, among others, on the globally aligned exhibition project curated by Okwui Enwezor, Katy Siegel, and Ulrich Wilmes entitled *Post-war: Art Between the Pacific and the Atlantic, 1945–1965* and co-curated the exhibition *Blind Faith: Between the Visceral and the Cognitive in Contemporary Art*. He subsequently moved to the Hamburger Bahnhof where he was curatorially responsible for the Preis der Nationalgalerie and co-curated the presentation of the Christian Friedrich Flick Collection under the title *Scratching the Surface*. At Hamburger Bahnhof, Milnes also worked on solo exhibitions with Katharina Grosse, Polina Kanis, Sandra Mujinga, Agnieszka Polska, Theodoulos Polyviou, Raphael Sbrzesny, Kiki Smith, and Jack Whitten. In 2019, he was part of the curatorial collective that organized the 12th Kaunas Biennale under the title *After Leaving | Before Arriving*.

# DAS MINSK

## KUNSTHAUS IN POTSDAM

### AUDIOSTORIES

The AUDIOSTORIES accompany DAS MINSK's exhibitions in unusual ways. Unlike a classical audio guide, they are not based on descriptions of artworks, but instead offer different perspectives on the exhibition's themes and the works on view, including contributions from the artists themselves about their works.

DAS MINSK's AUDIOSTORIES can also be accessed on the museum's website, so you can listen to them anywhere at any time—whether directly in the exhibition or from the comfort of your home.

### With contributions on

El Anatsui  
Wilder Alison  
Leonor Antunes  
Rufina Bazlova  
Philipp Gufler  
William Kentridge  
Joanna Louca  
Manuel Mathieu  
Małgorzata Mirga-Tas  
Gulnur Mukazhanova  
Ramona Schacht  
Gabriele Stötzer  
Hamid Zénati  
Zirkel für künstlerische Textilgestaltung Potsdam, Jutta Lademann



# DAS MINSK

## KUNSTHAUS IN POTSDAM

### GUIDED TOURS

#### **Tour through the current exhibition**

Public Guided Tour in German

Every Thursday and Friday at 11 am, Saturday at 12 pm and Sunday at 2 pm

Cost: 5 € plus admission

The public tour guides visitors through the current exhibitions. In addition to offering background information about the exhibited works and artists, the tour also offers glimpses into the history of the exhibition house and information about the artistic interventions and artworks that are installed in and around the building. In dialogue with the art, and also with each other, the tour allows us to look forwards, backwards, and to the side.

#### **Tour on the history of DAS MINSK in German**

Every Saturday at 2 pm

Every Sunday at 3 pm

Cost: 5 € plus admission

This tour deals with the history of the building. Built in the 1970s in the modernist style of the GDR, the former terrace restaurant is a place laden with different memories. After its closure in 2000, vacancy and decline followed until 2018 when a debate about the fate of the building flared up again, ultimately leading to its reopening as an exhibition space.

The tour offers insight into the creation of the restaurant, the time of the vacancy, the transformation into an exhibition space, and the interior design, as well as interventions and artworks in and around the building.

#### **Guided tour for school classes**

On request ([besucherservice@dasminsk.de](mailto:besucherservice@dasminsk.de))

What is an exhibition space? Who works here? How does an exhibition work? The exhibition space is explored in a tour together with an art mediator. In the second part, the history of DAS MINSK and the current exhibition will be discussed in detail.

# DAS MINSK

## KUNSTHAUS IN POTSDAM

### WORKSHOPS

#### **Ceramics workshop for Adults**

With the Hedwig Bollhagen Werkstätten für Keramik

March 24 and July 7, 2024, 1:30 pm and 3:30 pm

Cost: 10 € plus admission

In the footsteps of Hedwig Bollhagen: Together with painters from the Hedwig Bollhagen Workshops in Marwitz, classic HB ceramics are painted with their own patterns. After the workshop, the painted ceramics will be brought to the Bollhagen workshops where they will be glazed and fired. The results can be picked up from at DAS MINSK. The exact pick-up date will be announced on the day of the workshop.

The ticket price includes the painting of one blank.

#### **Ceramics workshop for children from 8 years old**

With the Hedwig Bollhagen Werkstätten für Keramik

March 24 and July 7, 2024, 12 pm

Cost: 10 € plus admission (Free admission for children and young people under the age of 18)

In the footsteps of Hedwig Bollhagen: Together with painters from the Hedwig Bollhagen Workshops in Marwitz, classic HB ceramics are painted with their own patterns. After the workshop, the painted ceramics will be brought to the Bollhagen workshops where they will be glazed and fired. The results can be picked up at DAS MINSK. The exact pick-up date will be announced on the day of the workshop.

The ticket price includes the painting of one blank.

#### **#FramedinBelarus**

April 19, 20 and 21, 2024, each day from 4 to 7 pm

Cost: 10€ plus admission

In the project #FramedinBelarus, initiated by Rufina Bazlova, the Stitchit art group teaches resistant embroidery. The social art project depicts political prisoners in Belarus with embroideries inspired by the Vyshyvanka tradition of red cross embroidery on white backgrounds.

The project is part of the program of the current exhibition *Soft Power*, which features a work by Bazlova. She has worked with DAS MINSK in the past: Her artistic intervention *Such a Minsk* could be seen in front of the building in 2022/23.

The workshops at DAS MINSK will be led by Rufina Bazlova and Sofia Tocar.



# DAS MINSK

## KUNSTHAUS IN POTSDAM

### PROGRAM

#### Filmprogram in cooperation with the Filmmuseum Potsdam

As part of a cooperation with DAS MINSK, the Filmmuseum Potsdam shows films accompanying the exhibition once a month from April to July 2024.

Films and documentaries look back on the GDR's textile industry, focusing on the working world of women and offering insight into the Potsdam Circle for Artistic Textile Design. A short film program explores textiles as a multifaceted field of cinematic experimentation.

Admission to DAS MINSK is reduced with a cinema ticket of the film series; conversely, admission to a film of the series is reduced with an exhibition ticket.

#### **Sunday, April 21, 2024, 6 pm**

*Für die Liebe noch zu mager?*

(R: Bernhard Stephan, D: Simone von Zglinicki, Christian Steyer, Norbert Christian, GDR 1974, 83')

#### **Sunday, May 26, 2024, 6 pm**

Short and experimental film program (in total approx. 70')

With an introduction by Lucas Wolfram (Curator)

#### **Sunday, June 16, 2024, 6 pm**

*Mädchen in Wittstock* (R: Volker Koepp, GDR 1975, 19')

*Wieder in Wittstock* (R: Volker Koepp, GDR 1975, 21')

*Wittstock II* (R: Volker Koepp, GDR 1978, 32')

*Leben und Weben* (Wittstock IV, R: Volker Koepp, GDR 1981, 27')

(in total 99')

#### **Sunday, July 14, 2024, 6 pm**

*Quodlibet oder Freizeit, die wir meinen* (Documentary, R: Joachim Loeb, GDR 1967, 52')

With introduction and guests

# DAS MINSK

## KUNSTHAUS IN POTSDAM

### **MINSKDAY**

From March 31, 2024, admission to DAS MINSK Kunsthaus in Potsdam will be free on the last Sunday of every month. Everyone is welcome to visit the exhibitions and enjoy the Café Hedwig from 10 am to 7 pm. On MINSKDAY there will additionally be two public tours at 2 pm and 3 pm, which can be booked for 5€. We recommend booking a timeslot ticket in advance and look forward to your visit.

Dates: March 31, April 28, May 26, June 30, July 28, September 29, October 27, November 24, December 29, 2024

### **MINSKBAR**

The event format MINSKBAR will once again take place three times this year as part of the summer exhibition. On one Thursday each month, DAS MINSK and the bar will be open longer in the evening. There will then be an opportunity to speak with mediators in the exhibition and to linger over music in Café HEDWIG and on the MINSK's terraces.

The music program of MINSKBAR will continue to be curated by the musician and artist Robert Lippok.

Dates: May 23, June 20, July 18, 2024

For more information, events and tickets visit our website at [www.dasminsk.de/en/program](http://www.dasminsk.de/en/program).

# **DAS MINSK**

**KUNSTHAUS IN POTSDAM**

**COLLECTION AND FOUNDATION**

# DAS MINSK

## KUNSTHAUS IN POTSDAM

*"We're showing works from the collection at DAS MINSK that were created after 1945 and deal with the GDR. I've always been interested in the diversity of the art from the former GDR. It's remarkable how many of the painters in particular have dealt with modernism and the Old Masters in their own unique way. The fact that this art is still only rarely seen in museums is a great pity. Showing these works their due appreciation at DAS MINSK can be understood as a recognition of the life achievements of the GDR citizens in general."*

– Hasso Plattner

### **Art from the Hasso Plattner Collection at DAS MINSK Kunsthaus in Potsdam**

The former terrace restaurant "Minsk", built in the 1970s in the modernist style of the GDR, has become a place of encounter between modern and contemporary art—and between people. Artworks from the former GDR, which are part of the Hasso Plattner Collection, will be shown here in new contexts.

*"For many Potsdamers, the building is associated with happy memories. The architecture from the time of the GDR is part of the city's history and I want to give the place back to the people of Potsdam."*

—Hasso Plattner

One focus of the Hasso Plattner Collection is art from the former GDR, and DAS MINSK Kunsthaus in Potsdam maintains the works from the collection that were created after 1945. Developed over the course of years, the extensive collection of significant works by renowned artists from the former GDR, such as Wolfgang Mattheuer, Bernhard Heisig, and Ruth Wolf-Rehfeldt, forms the starting point for the museum's program. Works from this time will be brought into dialogue with contemporary art at DAS MINSK.

*"In the new exhibition space, works from after 1945 in the collection will find a home. Art from the former GDR is still scarcely represented in museums today and does not receive the appreciation it deserves. We want to change that by making the works available to the public and showing how diverse and significant the art of this time is."*

—Hasso Plattner

# DAS MINSK

## KUNSTHAUS IN POTSDAM

### **Commitment to Art, Science, and Nature Conservation**

As cofounder and long-time chairman of the software company SAP, Hasso Plattner is one of Germany's most distinguished entrepreneurs. The city of Potsdam now has him to thank for founding two museums and the Hasso Plattner Institute. He was honored with honorary citizenship of Potsdam in 2017 for his great commitment to the city as his second home.

The long-term philanthropic activities of the Plattner family have been consolidated into the Hasso Plattner Foundation since 2015. The internationally active Potsdam-based foundation has set itself the goal, among other things, of accelerating the establishment of digital technologies in science and education, improving access to art and culture, and combining environment and social commitment.

As sponsor and shareholder of both cultural venues DAS MINSK Kunsthaus in Potsdam and Museum Barberini, the Hasso Plattner Foundation finances museum operations, the exhibition program, and the expansion of the collection.

*"The former terrace restaurant Minsk is connected with memories for many Potsdamers. Many of them fought for the preservation of the old Minsk precisely for this reason, because to a certain extent it was also about the preservation of their own identity and that of the city. DAS MINSK wants to pick up exactly where it left off and once again establish itself as a place of encounter that extends beyond art. Here we show, search, discuss, endure, and bring together, and hopefully also dance and laugh together again. I hope for being together and for each other."*

— Stefanie Plattner