DAS MINSK
KUNSTHAUS IN POTSDAM

EN

ANNEMIRL BAUER

A RUPTURE IN THE WORLD

5.9.2026 –
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AUDIOGUIDE

The exhibition's audio guide is available free of charge through our DAS MINSK APP. It contains numerous work descriptions and contributions from friends, colleagues, and researchers associated with Annemirl Bauer.

All artworks described in the booklet are marked with this symbol in the exhibition.

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A RUPTURE IN THE WORLD

To look at life through the lens of Annemirl Bauer's (1939 in Jena–1989 in East Berlin) visual worlds is challenging, moving, and at times even painful. Her courage to openly question political decisions led to state repression and a temporary expulsion from the Association of Visual Artists of the GDR, which is why her artistic work went largely unrecognized for so long. Yet through her fearlessness and sheer painterly power, Annemirl Bauer created an autonomous body of work that enabled her to live freely amidst the contradictions and divisions surrounding her and to act in an informed and resistant manner.

Annemirl Bauer incessantly documented what she saw and the things that concerned her: everything that called for a voice, as she saw it. Bauer's works are therefore testaments to her self-understanding as a painter and an uncompromising observer, who continuously campaigned for social justice and rebelled against the repression of SED politics. Her perception and reflection of the era's great ruptures and challenges in everyday life and interpersonal encounters resonate with our experience of the present day. Thus, Bauer's work proves to be not only a relentless personal reckoning with contemporary events, but also an astonishingly timely reflection on our here and now.

With the exhibition *Annemirl Bauer. A Rupture in the World*, DAS MINSK Kunsthaus in Potsdam offers a wealth of insight into Annemirl Bauer's multi-layered work. In four chapters with titles inspired by words from the artist's own works and writings, the exhibition features approximately 150 paintings, drawings, collages, and objects spanning more than three decades of Bauer's artistic career—from the late 1950s until her untimely death in 1989. With Annemirl Bauer, DAS MINSK presents a critical and independent voice from East Germany and an artist who was long denied art historical recognition.

The booklet brings together short texts by writers, artists, art historians, curators, and close associates of the artist on selected works by Annemirl Bauer. From their individual perspectives, the authors illuminate biographical, art historical, and sociopolitical aspects of Bauer's oeuvre and share personal memories of the artist.

INTERPERSONAL LANDSCAPES

The first chapter is dedicated to Annemirl Bauer's portraits and her mother-child motifs, as well as images of her relationships with others and with herself. Through their polylogue, the works create an intimate and private space, with one of the main themes of Bauer's artistic oeuvre at its center: the question of what it means to be human. Her subjects were, for the most part, people familiar to her: children from the neighborhood in Prenzlauer Berg and Fläming, Brandenburg, her daughter Amrei, her mother, friends, and neighbors. But she also drew and painted guests in cafés or people she encountered while traveling. From 1976, Bauer, a single mother, lived with her daughter between the countryside and Berlin, commuting back and forth between her two studios. Numerous paintings, collages, and drawings by Bauer depict mother-child motifs or self-portraits. These works address Bauer's identity as a woman *and* mother, motherhood in all its many facets, and Bauer's discovery of herself in these roles. They express existential feelings such as loss, profound connection, dependency, vulnerability, closeness, boundary-setting, and separation.

You can find a detailed description of the chapter in the exhibition and online on our website.

Kinder vom Prenzlauer Berg
[Children of Prenzlauer Berg], 1970s
Oil on hardboard, 102 × 85 cm
Annemirl Bauer Archiv

The painting *Kinder vom Prenzlauer Berg* [Children of Prenzlauer Berg], belongs to the earlier works in both Annemirl Bauer's oeuvre and this exhibition. As the title implies, it shows children from Berlin's Prenzlauer Berg, where the artist lived and worked from the early 1960s, at first alone and then with her daughter Amrei—in a former shop that served as both her apartment and studio.

It is likely neighborhood children that are portrayed here: playmates of Amrei, perhaps even Amrei herself, who was often the subject of her mother's paintings. The people from her immediate surroundings were among the artist's central recurring motifs. The portrait became a genre that would come to shape her entire artistic practice.

During this time, Bauer's painting style is still influenced by the expressive-figurative imagery of her mother, the painter Tina Bauer-Pezellen, who also painted many portraits of children. Bauer's paintings from this period also occasionally recall the works of Paula Modersohn-Becker. At the same time, her own approach to portraiture is already beginning to take shape: she does not focus on rendering the subject's appearance as realistically as possible, but rather on attempting to capture their character and inner presence.

Standing closely together, the figures fill almost the entire space of the image. The bright planes of color in the children's clothing, simplified forms and outlines, and the calm, concentrated composition imbue the scene with both a sense of intimacy and timelessness. It is an early example of Annemirl Bauer's compelling portraits of people: from everyday encounters, she is able to create images with an expressive force that transcends the specific moment.

Luisa Bachmann

***o. T.* [Untitled], n.d.**
Oil on wood (drawer), 38,5 × 40,5 cm
Annemirl Bauer Archiv

Annemirl Bauer had painted this small format work on an old drawer. The woman's upper body is turned towards a child, as if she'd like to shield them with her left shoulder. This subtle physical gesture lends the scene a deep sense of familiarity, suggesting familial or emotional closeness. Bold brushstrokes suggesting waves and the setting sun create a warm, summery atmosphere. The viewer's gaze inevitably lingers on the faces of mother and child. Their wide-open eyes appear alert and concentrated, suggesting that they might also be a bit worried, while their mouths are slightly open. Although both figures look in different directions, a palpable inner presence connects them and holds the pictorial space together.

The mother-child motif recurs throughout Bauer's work. These works thematize her identity as a woman, artist, *and* mother and her self-discovery in these roles. For Bauer, artistic practice and motherhood were by no means mutually exclusive. Quite the opposite: she publicly addressed the patriarchal patterns and challenges that women were exposed to as mothers and artists in the GDR. In a session of the Association of Visual Artists of the GDR in June 1984, Bauer confidently claimed that she was entitled to recognition, pointing out the additional responsibilities that she took on in addition to her artistic activities. To the male colleagues present, she explained: "I did twice as much work as a mother, around the house, and as a painter."[1] Bauer wanted to do things differently than previous generations, perhaps due to the conviction that her experiences as a woman and a mother would significantly shape her artistic work. She wanted to break through negative patterns and, her daughter Amrei Bauer remembers, "—similarly to her art—to contribute as a mother to making the world a more just place."[2] Her depictions of mothers and children convey a powerful intensity and a deep sense of merging together, but also vulnerability, boundaries, care, protection, and solidarity. Against this background, Bauer's work is not merely an unsparing, personal reckoning with her era. Rather, it proves to be a

multi-layered reflection on social conditions, whose questions resonate in the present.

Marie Gerbaulet

[1] All of the following quotes by Annemirl Bauer are from the artist herself, unless otherwise indicated. Reprinted in: "Ich möchte kein gefangener Vogel im Käfig sein. Annemirl Bauer in Selbstzeugnissen", in: Kristina Volke (ed.), *In meinem eigenen Lande. Die Malerin und Dissidentin Annemirl Bauer*, exh. cat. Deutscher Bundestag, Berlin 2012, pp. 29–117. Trans. for these essays.

[2] "'In our fantasy, thoughts and opinions are free.' Amrei Bauer in conversation with Marie Gerbaulet", in: Marie Gerbaulet, Anna Schneider (eds.), *Annemirl Bauer. A Rupture in the World,* exh. cat. DAS MINSK Kunsthaus in Potsdam, Berlin 2026, pp. 171–181, here p. 177.

***Nicht eines Lebens kunstgetriebene Schale… (Frauen, meiner Mutter gewidmet)* [Not the Art-Driven Shell of a Life … (Women, Dedicated to my Mother)], 1980s**
Mixed media on hardboard panels, 224 × 151 × 7 cm
Annemirl Bauer Archiv

In a note accompanying a mural, Annemirl Bauer asks: "Why must a mural have only a single focal point?" Bauer's work approaches this question of pictorial composition in a striking manner: she almost completely dispenses with spatial depth. The motifs coexist on the same plane and unfold an open structure with various focal points.

In the early years of her artistic career, the artist engaged in an imaginary dialogue with the painter Max Beckmann: "My innocent eye admired his painterly use of color and the powerful intensity of his expressiveness,"[3] Bauer explains. Although she revered Beckmann, she criticized his outdated and traditional perspective on women. "When 'one' immerses oneself in them, images contain unconscious statements. I dare to trust my senses."[4]

In this work, Bauer now counters this male perspective with a group of female figures who confidently occupy the pictorial space and are deeply rooted in the nature that surrounds them. Abandoning spatial perspective can be interpreted here as an attempt to manifest a consciously non-hierarchical world view. The figures appear as representatives of different models of femininity. They refer to social roles and expectations that have been "planted" in women through patriarchal power relations over the course of centuries. At the same time, they exude remarkable autonomy. Thanks to their close connection to nature, women are not seen as passive bearers of these ascriptions, but as self-empowered subjects. In this way, Bauer conceives of an iconography of self-determined women as lovers and creators of a new life that defies patriarchal power structures with a discerning gaze.

In the image, lush plants and flowers merge with the figures to form a floral ornamentation that is visually concentrated in the fabric patterns of the dresses. Here, the ornament is not merely decorative—as it has often been associated with the feminine, the domestic, or craftsmanship in Western art theory—but rather a resistant counter-aesthetic that can be read as a feminist appropriation of the decorative and as a critique of patriarchal art hierarchies. The painting therefore calls for a nuanced art-historical contextualization within the international tradition of feminist strategies for the appropriation of decorative and textile techniques, as impressively exemplified by artists such as Faith Ringgold and Magdalena Abakanowicz, as well as representatives of the Pattern and Decoration movement, particularly Miriam Schapiro.

Marie Gerbaulet

[3] From unpublished notes by Annemirl Bauer in the Annemirl Bauer Archiv. Transl. for this essay.

[4] Ibid.

Bildnis einer Hergezogenen
[Portrait of a Woman Who Has Moved Here], 1982
Mixed media on hardboard, 183 × 83 cm
Annemirl Bauer Archiv

Annemirl Bauer's painting *Bildnis einer Hergezogenen* [Portrait of a Woman Who Has Moved Here] contains both traces of art history and the artist's own biography. The work is a reminiscence of the full body portrait *Herzogin Katharina von Mecklenburg*, created in 1514 by the artist Lucas Cranach the Elder. In Bauer's work, the "Herzogin" [duchess] becomes the "Hergezogene" [one who has moved here]—in Bauer's case from Thuringia. Hailing from Jena in Thuringia, the artist thematizes her own heritage on multiple levels in this work, while making equally clear how it diverges from the protagonist of the noble portrait. Not only her departure from her birthplace and her subsequent moves to Sonneberg, Dresden, Berlin, and finally a village in Brandenburg resonate within the image, but so too, if only in passing, does her lineage, which traces back to a family of military nobility shaped by the Austro-Hungarian Monarchy.

Bauer's painting confidently affirms her mother's decision to turn against a life in the traditional class-based society at the end of the Second World War and towards the utopia of a classless, antifascist society in the GDR.

The cut, color, and ornamentation of the "Hergezogene's" dress resemble the clothing of Cranach's duchess. The jewelry, posture, and head covering are also similar. While the duchess appears isolated before a black, undefined background, the rustically-clothed Hergezogene, however, is closely connected to the landscape and the environment. Instead of the white lapdog, which stands at Katharina von Mecklenburg's side, the Hergezogene, Annemirl Bauer, is flanked by a cat. Art historically, animals serve as markers of identity. By mirroring the alter ego of the humans assigned to them, they reveal their function as projection surfaces or indicate a person's social status. Cats are ascribed qualities like being free-spirited, independent, and latently resistant, while the small lapdogs in women's portraits serve to represent specific, supposedly feminine,

ideals like (marital) obedience, modesty, and class consciousness. The painting is therefore an expression of the act of self-empowerment—a personal affirmation of an artist who asserts her position in society and (art)history.

Ulrike Kremeier

Der Himmel über Berlin ist unteilbar
[The Sky Over Berlin is Indivisible], 1980
Mixed media on canvas/wood, 216,6 × 392,5 cm (opened)
Deutscher Bundestag, on permanent loan from the
Annemirl Bauer Archiv

Annemirl Bauer's artistic work began and ended with large-format paintings, which otherwise remained rare in her practice. The first, her 1965 thesis project, was a design by the young painter at the time, who saw murals as a way to project art visibly into public space, celebrating life and its people. She gave one of her later large-format paintings the form of an altar painting, created as a commission for the Magistrate of Berlin, later submitted to the *X. Kunstausstellung der DDR* (1987/88) in Dresden. Between both works lay a life full of rejections and disciplinary measures of an equally non-conforming and unbroken artist. This work was an attempt to belong again. No rehabilitation, but an end to systemic exclusion. It failed. The work was neither exhibited, nor reproduced. The title immediately reveals why. Yet Bauer seemed primarily concerned with highlighting life's dangers and the growing alienation of a modern city, which she brings to life in fantastically condensed simultaneity—artists and children, the old and the young, mothers and groups of friends search for their place alongside the spirits and demons they have brought into being. The painting is full of allusions and references: it shows her apartment building with studio in Prenzlauer Berg, a neighborhood child in a stroller, writers on the roofs, but also—as she herself describes it—the "church pushed to the margins," "an isolated elderly person," "exhaust fumes from a gas plant," the "shadow of a nearly invisible soldier with a grenade." And on the backside of both wings, a

couple that is separated as soon as the wings are open. Bauer wanted her conception of the growing danger to be universally understood, far beyond the boundaries of East and West and critically opposed to the beliefs about progress prevalent in both systems. She closes her notes from 1985 with the sentence: "Division is the result of provincial thinking."

Kristina Volke

***o. T.* [Untitled], 1985**
Oil on glass (window), 127 × 49,5 × 7,5 cm

***Lebenslänglich Frau* [Woman for Life], 1988**
Oil on glass (window), 128 × 52,5 × 8,5 cm

***o. T.* [Untitled], 1988**
Oil on glass (window),
74,5 × 47,5 × 6,3 cm / 75 × 50 × 6,5 cm

Annemirl Bauer Archiv

Annemirl Bauer was my studio neighbor on Lychener Strasse in the 1980s. I remember her as a warm-hearted person who appeared present, engaged, and argumentative. We had solo exhibitions at Heidrun and Christof Tannert. At this time, Annemirl Bauer made paintings on window glass, among other things. She made the first one in 1985. The supports for these works weren't purchased, but instead found by the artist in the garbage. Painting on clear glass raises questions of transparency.

(1) A young woman between two buildings wears a Peter Pan collar, hugging herself or showing her shoulders. Painted in half profile and *en face* with brush and oil paint, Paris or Berlin blue, her gaze appears to wander into the unreachable distance. Thinking of an Etruscan beauty?

(2) A painting in primary colors: yellow, red, blue. The wooden frame supporting it reveals a text, "Lebenslänglich Frau" [Woman for Life].

Prison for a woman who is dissatisfied with her assigned gender roles? Caricature of Pablo Picasso's partners? From this two-part face, an angry little girl looks to the left, alongside her a classical profile with palm leaves and fountains. Their shared forehead as parasol?

(3) A woman in window or mirror, café table, an excursion in the grey city? Her open hair is wavy like the landscape. A home within it, a safe space? Ash or grey-blue, image of a confident person, a soul portrait. The frame is painted in a pop-style, flowers on the edges.

(4) Bauer places a bright, cheerful yellow as goldenrod in the center, framing two portraits of children—angels from Raphael's *Sistine Madonna*? September 5, 1985—a good day for a trip to the sea—a greeting to Caspar David Friedrich?

(5) The small Parisian woman, elegant like female poets, musicians, painters, if she is allowed to wear her hair open, or shopkeepers, nuns with veils? Beautiful and proud, clad in light fabric, not a costume ball! The woman with the heart-shaped mouth gazes contentedly into the distance, standing or walking under the shelter of an awning.

Due to conservation reasons, the fifth artwork is not on view in the exhibition.

INGARTAN

WOMEN, IF WE DO NOTHING TODAY, TOMORROW WE'LL LIVE LIKE THE DAY BEFORE YESTERDAY

The second chapter centers on womanhood, framing the question of *her*story. Annemirl Bauer's works offer feminist counter-narratives to what she herself calls the "Vor'herrschaft'" (hegemony) of male-dominated historiography and art history. They focus on Bauer's experiences and those of other women with the aim of developing a visual history free from the male gaze. As a single mother, woman, and hearing-impaired person, Annemirl Bauer repeatedly experienced social exclusion and structural discrimination, ultimately leading her to develop a strong sense of justice. The works on view in this chapter are visual commentaries on violent fantasies that spring for the most part from the minds of men, on structural and state violence against women, and on the inscription of this violence into the female body—while also making visible the ongoing quest for an identity worth living within patriarchal or misogynistic power structures that are currently, and almost shockingly, on the rise again.

You can find a detailed description of the chapter in the exhibition and online on our website.

Herrlich dämlich dumme Dame
[Wonderfully Daft, Stupid Lady], 1980s
Tempera on hardboard, 47 × 36 cm
Annemirl Bauer Archiv

A woman gazes at us before a luminous yellow background; half of the image is taken up by her peculiar head covering, seemingly made from strips of text piled up into a hat or crown. We read the words that give the work its title, "Herrlich dämlich dumme Dame" [Wonderfully Daft, Stupid Lady], as well as "Herrschaft" [rule], "Mannschaft" [team], and "Damenmannschaft" [female team]—words in which the masculine and feminine components are emphasized in different colors. Here, language itself becomes an object of artistic inquiry.

The wordplay "history—his story—and her story?" stands at the center of the composition. Since the late 1970s, questions about the gender and power relations expressed in societal gender roles, as well as in language and historiography, increasingly became a focus of Annemirl Bauer's work. Her profound sense of justice, personal experiences of sexist discrimination, and her examination of feminist positions—such as writings of the linguist Luise F. Pusch like *Das Deutsche als Männersprache* [German as a Male Language] (1984)—had sharpened her awareness of the patriarchal dominance of linguistic conventions and historiographical traditions.

In *Herrlich dämlich dumme Dame*, Bauer sarcastically exposes these mechanisms and abuses by dismantling words and their meanings, thereby interrogating seemingly self-evident linguistic orders. Whose stories are being told and how, who do they represent and who remains invisible and unnamed?

Luisa Bachmann

Alibifrau mit eingeschlossenem Selbst
[Alibi Woman with Locked-in Self], 1980s
Oil on textile (lounge chair), 148 × 58 cm
Annemirl Bauer Archiv

Annemirl Bauer painted on a wide variety of often-discarded objects, imbuing them with a second life. In an undated note reflecting on precisely these objects, she wrote:

"Desire, love, courtship, acquiring, buying, needing, using, consuming, misusing, throwing away, reprehensible, discarded. Refrigerator doors, zinc washboards, cabinet doors with their lacquer finish undamaged, and a rug—all of which languish anonymously in sad solitude—are cheaper for me than drawing paper. I paint the tones and themes of human melancholy on them, the weariness of affluence in this era, which lacks warmth."

The deck chair that serves as the base for the work *Alibifrau mit eingeschlossenem Selbst* [Alibi Woman with Locked-in Self] is one such discarded object. A woman—whom Bauer names "Alibi Woman"—is depicted upon it. There are actually two women: a shadowy, frightened-seeming interior figure who appears to be confined within the body of the exterior figure, a beautiful woman. Here, Bauer is certainly addressing the power mechanisms of the GDR and the position of women within it. Outwardly, she was always defiant toward her mostly male colleagues in the artists' association, who did not want to grant any freedoms to her and fellow dissenting colleagues like Bärbel Bohley. Inwardly, as a single mother who was hard of hearing, she was surely often exhausted and intimidated—a feeling of exclusion. Bauer, after all, always painted from her personal experiences and processed what she had lived through in her work. And as much as the GDR presented itself to the outside world as a society of equality in the spirit of socialism, women demonstrably worked two to three times as much as men and remained the exception in positions of power.

Sandra Teitge

***Elli auf dem Pferd* [Elli on a Horse], 1981**
Oil on canvas, 185 × 170 cm
Brandenburgisches Landesmuseum für moderne Kunst

Elli auf dem Pferd [Elli on a Horse] was made in 1981 after Annemirl Bauer moved to Fläming, Brandenburg, where she herself took riding lessons.

During this period, horse and rider were a recurring motif in her work and also appeared in later works, such as her last large mural, now lost, on a construction fence at the former Berlin S-Bahn station Leninallee (now Landsberger Allee). Here, Bauer also painted humanized and sexualized horse figures, which can also be seen in the exhibition in works like *Mit weiblicher Zuarbeit ausgestattete männliche Führungsqualität* [Male Leadership Ability Supported by Female Labor] from 1988 *or JA, JA, IA, IA* [YES, YES, ES, ES] from 1989 (only in the second half of the exhibition due to conservation reasons).

Rather than a narrative scene, *Elli auf dem Pferd* primarily unfolds as an exploration of visual space. In the mid-1960s, Bauer had already noted the question of why an image must have only one single focal point. In this work, she translates these considerations into painting: a child on a light brown horse is depicted in a landscape where a village, lakes, trees, clouds, the sun, and the moon all appear at the same time. A mythical creature on the lower edge of the image expands the scene onto a fantastical level. The horse's body separates and connects the landscape at the same time, while trees, clouds, and hills mediate the foreground and background. Different perspectives, spaces, and temporalities exist alongside one another in this landscape inhabited by humans, animals, and mythical creatures.

Bauer also materially transgresses the conventions of painting. Impasto color, visible brushstrokes, and the dating written directly on the canvas—January 8, 15, and 21, 1981—make the process of the work's creation transparent. Painted colored lines form a frame within the image while a round hole on the right edge of the image opens the canvas. The picture plane itself thus becomes an object of painting—

as an open space, in which spatial, temporal, and material boundaries are suspended.

Marie Meyerding

***Emma gewidmet* [Dedicated to Emma], 1979**
Mixed media on canvas, 96 × 96 cm
Annemirl Bauer Archiv

Annemirl Bauer studied with Fritz Dähn and Arno Mohr at the Hochschule für bildende und angewandte Kunst in Berlin-Weissensee in the 1960s. From the beginning of her artistic practice, she set out to challenge stereotypical representations of women and subtle forms of misogyny, particularly within the classical avant-garde.

At the end of the 1970s, Bauer's style changed and her artistic themes expanded. She began to take on a decidedly feminist perspective, which she directed towards patriarchal power structures, conventional gender roles, and the exclusion of women from art, society, and history. During a study trip to Paris in 1977, Bauer happened upon the German-language magazine *Emma*, published for the first time that same year, whose feminine-coded title referred to the utopian moment of women's liberation. The artist builds on the reversal of gender roles already present in her work, developing it further into visions of equality and a new sense of identity for women. Overall, Bauer's images became more political, her visual language radicalizes. They become, in line with *Emma*'s mission, visual demonstrations of the mutual empowerment of women, portraying them as active and engaged subjects.

In *Emma gewidmet* [Dedicated to Emma] from 1979, the artist sketches a group of five women standing closely together who fill almost the entire surface of the composition, shielding themselves and their children. They fearlessly and defiantly meet the gaze of the viewer with crossed arms and strikingly large eyes. Pushed to the margins of the image, a pale-looking male figure stands against the bold colors of the group of

women. As is typical for Bauer, partially layered and at times difficult-to-read handwritten commentary in the background and on the frame underscores her artistic message and expands her visual language with multifaceted thematic references.

Bauer's own biography, her numerous diary entries, and this powerful image all show that she harbors no illusions about the reality of solidarity among women. The bond among them is not necessarily voluntary, but often simply due to the fact that they share a similar fate. *Emma gewidmet* conveys the impression of community, but also of vulnerability and social confinement.

Angelika Richter

***Die Regierung der DDR* [The Government of the GDR], 1980s**
Watercolor on paper, 51,7 × 59,3 cm
Annemirl Bauer Archiv

This painting, whose title slyly riffs on the feminine of the substantive "Regierung" [government] in the artist's native language, is among Annemirl Bauer's most economical works. I see three one-eyed faces, strikingly young, embodying the idea of a different kind of power in the atmosphere of a private council. I don't find any desperate flourishes, but rather clear lines, cheerful dots, and bold curves stretched over a one-dimensional surface. Three women are present, resolved to engage with social affairs. An open mouth speaks, a hand gestures. There is little complexity. It doesn't work otherwise.

When an international journalist I admire recently spoke on a French talk show about how, time and again, it is women who are calling for change in politics, I sensed that old, profound hope—albeit tinged with resignation—that women might step out of the waiting rooms, appear on screen, find their footing, and call us to our senses. The connection to Annemirl Bauer gives me hope. A woman from any society can take on the necessary roles. From the anthropological burden of her mysteries, embedded within the culture of patriarchy, which is deeply entangled in language, she can step out and continue.

If I set aside the title *Die Regierung der DDR* [The Government of the GDR]—of which there is no further sign anywhere else in this watercolor—then the painter's intention to address worldwide conditions emerges in the essence of the piece. Everything about these three women seems completely contemporary, natural, and self-evident.

Doris Paschiller

***Mahlzeit* [Meal], 1983**
Oil on hardboard, 75 × 110 × 20 cm
Annemirl Bauer Archiv

The *Mahlzeit* [Meal] that Annemirl Bauer depicted in her 1983 painting is not, in fact, on the implied table, on which an empty plate with cutlery is placed. The tablecloth is spread out behind it, a reclining female nude with a voluminous belly laid out upon it. Other than fruit—apples apparently—the table doesn't offer anything edible. The fruits are located at the level of the upper body, their form and colors melding with the depicted woman's breasts. A phallic carafe conveniently stands by her side. Who will take their place at this table as voyeur and gourmand?

Bauer reminds us how long women have been staged as objects of the male gaze and as consumer goods. The bible's *Song of Songs* is among the most influential reference texts in this tradition. One could almost take the painting—with its transformation of breasts into apples (or the other way around)—as a critical illustration of the corresponding passage. The *Song of Songs* describes the woman as a fruit-bearing tree. Sexuality appears as harvest, consummated by an active man upon a passive woman. This topos of appropriation runs throughout art history. One only needs to think of the bacchanalia, in which women, fruits, and wine are presented as objects of a bountiful land of milk and honey. If you're hungry, just help yourself.

The dinner guest is given Stendhal's *On Love* from 1822 like a menu. Not without irony, the artist describes the book as an "instruction manual for women." In doing so, she calls a literary discourse on love and gender roles to mind, which she confronts with the reality behind the table: the woman as *broiler* (a GDR term for a mass-produced, factory-farmed chicken). As the convex ground curves into real space, it seems to shatter the boundaries of the image just as much as it does that centuries-old tradition that turned the female body into an object of male appropriation.

Pay Matthis Karstens

Aus der Folge: *Gewaltphantasien*
[From the series: Violent Fantasies], n.d.
Gouache on wallpaper and cardboard, 69,9 × 50 cm
Annemirl Bauer Archiv

Gewaltphantasien [Violent Fantasies] challenges the viewer: what do we see in the naked woman who appears to be caught in a spiral of violence and yet stands tall? Here, Annemirl Bauer takes up the motif of the rose, which often recurs in her work as an allusion to Johann Wolfgang von Goethe's poem *Heidenröslein* [Heathrose]: rose-formed breasts and vulva become the target of the male gaze. In Bauer's work, the material of old-fashioned wallpaper symbolizes traditional patterns. They can also be understood here as a trivialization or even glorification of sexualized violence disguised as canonical cultural heritage. But the work clearly demonstrates that wallpaper can be cut up: Bauer's protagonist retains her autonomy and capacity to act in the face of impending violence. The artist opposes the voyeurism that is often inherent in the female nude in art history with a female figure who doesn't allow herself to be reduced to a projection screen for sexualized fantasies. Standing straight with her head held high, she exudes dignity and grace, defying the swirling quicksand into which she threatens to sink. Her attributes play on the ambivalences of traditional representational patterns. The eye-catching necklace could therefore represent the woman as an "accessory" in the patriarchal conception of property, but it could also be interpreted as an expression of the protagonist's individuality and self-confidence. Could the striking red of her face and arms be a sign of shame or rage? The question remains open of what is hiding behind her back: are her hands bound—or does she perhaps have a knife to protect herself like a rose with its thorns?

Facing the audience, the protagonist confronts us with our own gaze—and with it, our fantasies—calling on us to examine the relationship between art, violence, and gender.

Jule Lagoda & Nora Kaschuba

I WILL NOT REMAIN SILENT

From the 1980s onward—as both a keen observer and victim of political repression and official subversion measures aimed at the systematic social, psychological, and financial harassment of her by the Ministry for State Security—Annemirl Bauer's works documented the visible and invisible power structures of SED politics that increasingly inscribed themselves into her life and the lives of all GDR citizens. In numerous works, Annemirl Bauer mounted a campaign of artistic resistance; using image and text, she criticized the failure of the social utopia of existing socialism, the danger of disinformation and disempowerment of citizens, environmental pollution, the erection of the Berlin Wall and the sense of imprisonment it brought about, being deprived of freedom, and a palpable sense of confinement.

You can find a detailed description of the chapter in the exhibition and online on our website.

***Männliche Herrlichkeit Gottes* [Masculine Glory of God], 1988**
Oil on textile (rug), 210 × 250 cm
Humboldt-Universität zu Berlin, on permanent loan from the Annemirl Bauer Archiv

The oil painting *Männliche Herrlichkeit Gottes* [Masculine Glory of God] from 1988 is complex in many ways. As is frequently the case with Annemirl Bauer's work, remnants of bulk waste form the painting's ground. In this case, it is a rug upon which the painter has conjured a completely feminist universe. In 1982, a military conscription law for women was to take effect; the *Frauen für den Frieden* [Women for Peace] movement campaigned vigorously against it. Bauer had spoken out in support of one of the movement's leading figures, the painter Bärbel Bohley, and was subsequently expelled from the Association of Visual Artists for two years—which led to poverty, isolation, and persecution by the *Stasi*.

"I'd like to speak about women because I live in a man's world," Bauer wrote in her working notes in the 1980s. She thematized the beauty and diversity of the feminine, as well as the self-hatred and violence it was exposed to—whether state, structural, or male violence. In this painting, she opposes the New Testament, Johann Wolfgang von Goethe's *Heidenröslein* [Heathrose], male power over women, or the woman as "Wehrweib" [Warrior Woman] who is, however, fully capable of striking back on her own terms—which is embodied in the female figure at the center of the composition.

The saying: "And one travels to England and the others don't," refers to Bohley, who was forced to leave the country for England in 1988 by the GDR government; "Free Ingrid Strobl" references Austrian feminist Ingrid Strobl, who was imprisoned at the time for her support of *Revolutionäre Zellen* [Revolutionary Cells] in the Federal Republic. This is how Bauer manages to broaden her perspective beyond the wall. She proved to be farsighted both as an artist and as a citizen. Her words from 1988, "Women, if we do nothing today, tomorrow we'll live like the day before yesterday," are sadly still current.

For several years now, the painting has hung in the hallway of the main building of the Humboldt University in front of the Winckelmann Institute for, how fitting, archaeology. It's been protected by glass for two years. Someone tried to destroy both the painting and its message.

Annett Gröschner

***Porträt Einar Schleef* [Portrait of Einar Schleef], 1979**
Oil on hardboard, 48,7 × 35,8 cm
Kulturstiftung Sachsen-Anhalt, Kunstmuseum Moritzburg Halle (Saale), on permanent loan from the Annemirl Bauer Archiv

Annemirl Bauer dated the upper and lower edges of her portrait of the German theater maker, author, painter, graphic artist, set designer, photographer, and actor Einar Schleef with the year "1979." A closer look at the small format oil painting on hardboard reveals another date, which Bauer had inscribed in red on the portrait subject's vertically striped shirt: "beg. 65". It could be a reference to a possible encounter in East Berlin in the 1960s: both had studied at the Hochschule für bildende und angewandte Kunst in Berlin-Weissensee; Schleef began his studies in painting and set design in 1964, while Bauer completed her studies with a degree in architectural art in 1965, the same year that Schleef was expelled from the academy for insulting a professor.[5]

Characterized by expressive brush strokes, Bauer's painted portrait is deliberately distorted. It demonstrates an imaginative use of color, which she applies in flat layers. By almost completely avoiding any sense of spatial depth, she draws attention to Schleef, who is situated at the center of the canvas.

A handwritten note on the upper left-hand corner of the image also draws the eye. Bauer had written the provocative commentary "Vaterdienst-verweigerer," or father who refuses to serve. Alongside its political connotations of refusing to serve in war, does this perhaps also refer to Schleef's relationship with his four children, his role as a father, and to

outdated notions ascribed to motherhood and fatherhood? Perhaps it's also a call to reflect on what it means to be a female or male artist, mother or father, or to be oneself beyond such categories.

The shirt's bright colors—painted in red, white, and blue—starkly contrast with the blues and earth tones of the landscape visible in the painting's background. Is the artist also weaving in another biographical reference here? Schleef grew up in Sangerhausen, a small city in the southern foothills of the Harz, surrounded by rolling, forested mountains. After presenting his own theater works for the first time at the Volksbühne and Berliner Ensemble in East Berlin in the early 1970s, he used a trip to Vienna in 1976 to leave the GDR, permanently resettling in West Berlin. There, he continued his artistic career. Bauer, on the other hand, remained in the GDR and criticized its ills from within. This portrait testifies to two self-determined artistic voices, who interwove history and everyday life, the private and the political, and, despite different paths in life, shared an uncompromising understanding of individual and artistic freedom.

Marie Gerbaulet

[5] A postcard preserved in the Einar-Schleef-Archiv at the Akademie der Künste, Berlin, shows that in 1963 Annemirl Bauer invited Schleef to the university's architecture festival, which she had helped organize. At that time, Schleef was still living in Sangerhausen. See Akademie der Künste (hereafter AdK), Berlin, Einar-Schleef-Archiv, no. 5109.

***Der nackte Kaiser* [The Naked Emperor], 1984**
Tempera on paper, 75 × 51,4 cm
Annemirl Bauer Archiv

The caption "Der nackte Kaiser lässt grüssen!" [Greetings from the Naked Emperor] runs along the top edge of a portrait that depicts a seemingly naked man gazing sadly at spectators from behind bars. Annemirl Bauer's full name, as recorded on her birth certificate, appears on the lower edge of the image: "Anna Maria Theresia Barbara born Bauer," with the addition of her mother's birthname "von Pezellen," and the notation "daughter of a degenerate mother and a non-Aryan father"—a provocative reference to her parents' defamation during the National Socialist era.

We can also identify the date the work was created, 1984, along with an indictment-like inscription, both of which provide insight into the painting's background: "Argument: A petition without a personal interest is unconstitutional! For she wanted only something personal: to travel. Therefore: a selfish person who has been excluded! Or a slaughtered virgin." After being denied a trip to southern France at the invitation of a Protestant religious order she knew, Bauer submitted a public petition in 1984 to Willi Sitte, the chairman of the Association of Visual Artists of the GDR (VBK), in which she demanded, among other things, freedom of travel for herself and all GDR citizens. As a result, she was expelled from the VBK—tantamount to a professional ban—and was subsequently subjected to so-called "Zersetzungsmaßnahmen"—covert tactics used by the *Stasi* to psychologically destabilize and undermine dissidents. The painting can be read as an unmistakably angry and disappointed reaction to these events and, in this light, also as a self-portrait of the artist. "My issue concerns everyone. I feel like I'm in 'The Emperor's New Clothes,'" Bauer explained in a VBK meeting to defend her case with reference to the child in Hans Christian Andersen's tale, the only one who dares to speak the truth.

During these years, the subjects of Bauer's paintings became increasingly political: people locked behind bars or in cages became a recurring motif, through which she expressed her growing sense of confinement and diminishing freedom—"I don't want to be a trapped bird in a cage."

Luisa Bachmann

Verbalaggressive im Anpassungszentrum des 20. Jahrhunderts
[Verbally Aggressive Individual in the 20th-Century Adjustment Center], 1980s
Mixed media on textile (rug), 237,5 × 90 cm
Annemirl Bauer Archiv

Annemirl Bauer inscribed the title *Verbalaggressive im Anpassungszentrum des 20. Jahrhunderts* [Verbally Aggressive Individual in the 20th-Century Adjustment Center] within the image. It seems like a judgement. But who is meant here? The woman who speaks? Who contradicts? Or who refuses to remain silent? A woman sits on the back side of a discarded rug. Her shoulders are hunched and her hands are clasped together. She seems to want to protect her body, yet her gaze holds its own against the viewers. She does not look away. Precisely therein lies a peculiar tension between vulnerability and presence.

The back side of the rug is not a randomly chosen ground. It doesn't show the presentable surface, but rather the hidden, the used, the discarded. Annemirl repeatedly works with found materials. She finds her supports in places where things have lost their value. A new visual space emerges from what has been discarded—and from what has been overlooked, something that meets our gaze.

This turn towards what has been repressed runs throughout her entire work. When making her diploma work, Annemirl had already described herself and her task as an artist as a sensitive sensory organ of society—as a perception of that which is in danger of being overlooked. Perhaps that is why she finds her materials precisely where others no longer look.

Within the context of the GDR, the work can be read as a testimony to the pressure to conform in a society where dissenting voices are considered a threat to the system. And yet, its message resonates far beyond this. It tells of the fine mechanisms through which people are pushed to the margins—because they ask questions, disagree, or refuse to conform to an assigned role. When is a voice considered uncomfortable? When is tenacity declared aggression? And who decides this?

In one of her diary entries, Annemirl wrote: "Gentleness is feminine… is self-abnegation."[6] This sentence reflects her lifelong exploration of the question of when sensitivity becomes self-sacrifice—and when speaking the truth is already discredited as aggression.

What price does a woman pay when she refuses to conform? The seated figure appears neither loud nor combative. However, she carries a label that deems her "verbally aggressive." Perhaps Annemirl's gaze is directed not at the woman alone, but rather at the society that designates her as such.

Amrei Bauer

[6] Based on an inscription from the painting *Emma gewidmet* [Dedicated to Emma] (1979). Trans. for this essay.

I WANT TO FEEL THE GLOBE MYSELF

The fourth and final chapter of the exhibition is dedicated to the theme of travel, which had fascinated Annemirl Bauer since childhood. In 1987/88, she took one final trip before her premature death, illegally, using a travel permit from West Berlin to the Canary Islands in Spain, which resulted in numerous small-scale drawings. A number of the artist's travel collages can also be seen in the exhibition, reflecting her cheeky, humorous nature, her enthusiasm for life, and her boundless curiosity. Her travels nurtured her political acumen and allowed her to discover new pictorial themes and techniques and to immediately process what she had seen and experienced. She remained a critical observer who didn't limit herself to striking landscapes or urban spaces, but also thematized social injustices: motifs like garbage heaps of economic prosperity, urban landscapes shaped by skyscrapers, the precarious position of women. All appear as visual distillations of her critique of social and political relations in societies shaped by patriarchy. However, Annemirl Bauer's desire to travel was largely thwarted by the SED's restrictive border policies.

You can find a detailed description of the chapter in the exhibition and online on our website.

***o. T.* [Untitled], 1987**
Collage with felt pen and ink on envelope, 29,7 × 21 cm
Annemirl Bauer Archiv

Due to conservation reasons, the work is only on view during the first half of the exhibition.
For an illustration, please refer to page 156 of the exhibition catalogue available in the gallery.

Annemirl Bauer drew this untitled collage on an unfolded airmail envelope with its characteristic blue-red border. Did the artist's often precarious living conditions and the scarcity economy that prevailed in the GDR influence her decision to work with such packaging?

A female figure occupies almost the entire surface of this image. Yet it's a small being above her to the left that draws our attention. Bauer transformed the trapezoidal printed airmail stamp into a flying dragon. Thanks to the naïve painting style and the figure's tiny appearance in relation to the woman in the foreground, the dragon hardly seems threatening. Like a bird, it flies to three Liechtenstein stamps with Romanesque architecture and tree bark, which resemble the central European landscape in the drawing's background. Surely there is a connection between the motif and the envelope that was sent to Bauer in 1987?

The lower edge of the image answers this question. In an inconspicuous spot on the woman's chest, the name of the letter's sender is written in mirror writing: Elisabeth Pontoppidan. She was a friend of Bauer's mother, who the artist had visited regularly since her childhood. Pontoppidan lived in a Protestant religious order close to the city of Tarascon in the south of France. The city's name derives from the medieval legend of the *Tarasque*—a dragon-like beast with blue scales that tyrannized the town's population until it was finally tamed by Saint Martha.

Perhaps Bauer drew Martha here, bravely countering the *Tarasque*. Yet because the monster flies high over the woman and another person in the background, we could also be seeing the frightening time before the taming of the beast. Back then, the dragon still lurked like an invisible danger in the Rhône, which flowed nearby, suddenly devouring people, livestock, or even entire boats. Thus, the drawing would become a

symbol of the constant, lurking danger that Bauer perceived in the GDR. The woman could also be the sender, Elisabeth Pontoppidan, a portrait drawn from memory after reading the letter, identifiable and situated through her monastic attire and other elements of the image. Is the envelope an homage to friendship between women? One thing is certain: it was not (only) due to a paper shortage, but rather painted from a specific artistic interest.

Marie Egger

***Mode an der Seine* [Fashion on the Seine], n.d.**
Collage, 22,7 × 16,3 cm
Annemirl Bauer Archiv

Annemirl Bauer places her head on a Dior model's body. Behind her, Paris and the Seine. The dress is more a gust of wind than a garment. Everything is a little too beautiful, too exuberant, too strange. Fighting for a better world and wearing an outrageously expensive dress made from "purple and blue printed muslin" by Christian Dior don't seem to go together at first glance. The combative artist and unwavering utopian from the GDR in airy haute couture from France? That just doesn't fly. But it's precisely this ostensible rupture that makes the work so interesting.

In Bauer's collages, particularly those that refer to her travels in non-socialist foreign countries, the glittering world of the West appears repeatedly. These works are certainly ironic, a Bauerian wink at the "more is more" mentality that is unabashedly celebrated in cities like Paris. But I don't believe that she's making fun of this world. I also see curiosity, pleasure, the desire to play, lightness, and exaggeration.

Bauer never subjugated herself to the West or idealized it. Even in a Dior summer ensemble she remains unmistakably herself. Particularly her direct, all-penetrating gaze. As though she would walk out of the image. She pulls off a real magic trick here. She doesn't inscribe herself into the pre-existing image. She makes the image her own. And exactly therein

lies her incorruptible freedom as a person, woman, artist. She doesn't want to be a "trapped bird in a cage."

Fashion has always been a means of escaping confined spaces, breaking free, and resisting authority. And fashion is always more than consumption. Fashion tells of possibilities, including how we want to be seen and who we would like to be. To dress oneself as if one could fly away—this act is a political gesture. And perhaps that's exactly why this image touches me.

Today, women are often still told that they need to decide: serious or elegant, uncomfortable or beautiful, political or fashion conscious. Bauer was not interested in this separation. In her world both could coexist. And perhaps that is the actual utopia of this collage: that beauty is not a betrayal of one's own convictions. That one can change the world and nonetheless still dream of Paris.

Carolin Würfel

Ich in Paris, Begrüßung in Paris
[Me in Paris, Welcome to Paris], 1987
Collage with Skribent, ink, gouache, felt pen, 50,2 × 57,3 cm
Annemirl Bauer Archiv

Due to conservation reasons, the work is only on view during the first half of the exhibition.
For an illustration, please refer to page 145 of the exhibition catalogue available in the gallery.

A large body of work emerged from the artist's travels. As a young woman she travelled with her mother to France in the 1950s. Throughout her lifetime, the country remained an important reference point and place of longing. After the wall was built, she was able to fight for only a few foreign study trips along with her vacation trips to Bulgaria. She traveled to France in 1977, and after being readmitted to the Association of Visual Artists of the GDR in 1986 through the intervention of several artist colleagues, she made two final trips in the late 1980s. One of these trips took her back to Paris. She expressed just how intoxicating she found the French capital in both her letters and her artwork. In the collage *Ich in Paris, Begrüßung in Paris* [Me in Paris, Welcome to Paris] from 1987, Annemirl Bauer imagines herself in a hall full of people applauding enthusiastically. She borrowed the image of the audience from a French newspaper. The crowd's heads are tilted back and to the side, toward an attraction that is, contrary to expectation, not on the stage but directly above them. Bauer tore the newspaper such that the portrait photograph pasted beneath becomes visible. In ink, she gave herself a curly hairstyle with elaborately adorned hair, a flowing dress, and stylish heeled shoes, as if she were stepping out from behind a curtain. She seems to be floating above the auditorium—as it turns out, she is the unexpected attraction. With arms outstretched and a broad smile, she's basking in the attention.

Kerstin Schankweiler

o. T. (Selbstporträt auf Pariser Stadtplan)
[Untitled (Self Portrait on a Paris City Map)], 1980s
Collage, 60 × 50 cm
Annemirl Bauer Archiv

Due to conservation reasons, the work is only on view during the second half of the exhibition.
For an illustration, please refer to page 147 of the exhibition catalogue available in the gallery.

With delicate, brightly colored lines, Annemirl Bauer has drawn the face, neck, and shoulders of a female figure on a city map of Paris. Beneath the drawing, the thick network of streets, subway lines, and geographical markings remain visible. The figure's gaze is intense. She seems to be looking into the distance, almost as though she were peering through the map itself. Her eyes are not fixed on any specific point, but suggest a space beyond the cartographic surface. This shifts the pictorial layers: the map is no longer just a support for the image but a semi-transparent, symbolically charged membrane. It stands for Paris as a place of lived experience: red lines echo the contours of the subway network, drawing the viewer's gaze outward in a radial pattern from the woman's face to the edge of the page. There, the

pictorial space carries over into a collaged frame of newspaper clippings. These cuttings show women, mostly lightly clothed or naked, and can be interpreted as fragments of a mass media image world and advertisements for Parisian revue and cabaret culture. The women's bodies are evidently on display, cropped and staged for visual appeal. They seem tailored to the (male) gaze—an approach that differs markedly from the way the main figure is rendered. The map's lower portion promotes tourist trips to the French overseas territory of Guadeloupe. Images of sea, beach, and leisure activities—much like the depictions of women—entice the viewer with promises of availability and escapism.

Bauer wrote "Schwestern aller Nationen vereint Euren Sinn Euren Mut!" [Sisters of all nations unite your senses, your courage!] with a marker on the collage's edge, thereby introducing an explicitly appellative voice into the work and shifting our perception: what initially appeared as a superimposition of portrait, city map, and fragments of media imagery now takes on a clear political framing. The sentence echoes the wording of internationalist calls to solidarity, with Bauer appealing both to women as a collective and to the collaged pinups. The sexualized images of women arranged at the work's outer edge are met with a language that aims for self-empowerment and unity. Against this complex configuration of images, the central figure and its determined, concentrated expression can be read differently now: as an analytical gaze and a moment of deliberate positioning.

Kerstin Schankweiler

***Bruch ist in der Welt…* [A Rupture in the World …], 1989**
Pen and ink on paper, 14,9 × 21 cm
Annemirl Bauer Archiv

Shortly before her death in 1989, Annemirl Bauer drew a disturbing and profoundly sad scene: on a mound of earth at the right edge of the picture, the painter lies dead on the ground, her face in shadow. A brush is still resting in her hand; her body appears to be decomposing, with plants growing out of her back. Behind her, one sees a bleak landscape with a border installation and a border guard armed with an oversized weapon. Appearing in a thought bubble on the left-hand side is a place she dreamed of beyond the border, a holiday spot with palm trees; along the lower edge of the picture are sentence fragments, puzzled-together quotations from Goethe, Hölderlin, and Brecht. "But where there is danger, a rescuing element grows as well" appears in a slight variation of Hölderlin's *Patmos* (1803). Another, barely legible fragment likely refers to Brecht's text for the *Lied vom Klassenfeind* [Song of the Class Enemy], a workers' song from the GDR popularized by Ernst Busch. Beneath the dead body is the Goethe quote: "Only he who knows longing / knows what I suffer."

The longing for freedom to travel, for justice, and for change accompanied Annemirl Bauer throughout her life in the GDR. She did not live to see the fall of the Berlin Wall in November of 1989; she died of cancer in August of that year. Viewed retrospectively, her oeuvre appears all the more compelling as an ongoing practice against limitation and stagnation.

Kerstin Schankweiler



ABOUT ANNEMIRL BAUER

Annemirl Bauer was born on April 10, 1939, in Jena, as the second child of the painter Tina Bauer-Pezellen—who was persecuted by the National Socialist regime as "degenerate"—and Siegbert Bauer, a Bauhaus photographer and lecturer who died in the Second World War. Bauer grew up in Weimar. After training as a toy designer in Sonneberg (1955–58) and taking foundation studies in painting and graphic art, she studied architectural art at the Hochschule für bildende und angewandte Kunst in Berlin-Weissensee from 1962 to 1965. After receiving her degree, Annemirl Bauer worked as a freelance painter in a storefront space in Prenzlauer Berg that she used as an apartment and studio, and was accepted into the Association of Visual Artists of the GDR (VBK). Shortly thereafter, the Ministry for State Security (MfS) tried to recruit the artist as an "Unofficial Collaborator" (IM)—which she turned down.

In 1969, her daughter Amrei was born and went on to become a frequent motif in Bauer's works. In the years that followed, she created several commissioned works: architecture-based murals for public buildings in Berlin and Thuringia, including *Fliegendes Pferd* [Flying Horse] (1981/82), which was the only commissioned work to remain visible after German reunification and is now on permanent loan to Humboldt-Universität zu Berlin, and the "Berlin Triptych" *Der Himmel über Berlin ist unteilbar* [The Sky Over Berlin Is Indivisible] (1980), which was later rejected by the *X. Kunstausstellung der DDR* in Dresden and now hangs on permanent loan in the Deutscher Bundestag (Jakob-Kaiser-Haus).

In 1976, Annemirl Bauer purchased a former parsonage in Brandenburg and divided her time between Brandenburg and Berlin. After drafting a so-called public petition—among other things, denouncing the law introducing military service for women and travel restrictions in the GDR—Bauer was expelled from the VBK in 1984, which was tantamount to a professional ban. Under the code name "Zelle," the *Stasi* carried out

"Zersetzungsmaßnahmen," systematic subversion measures, against her: interrogations, break-ins, and tax reprisals. In 1985/86, with the support of artist friends, she was rehabilitated and readmitted to the VBK.

During her lifetime, Annemirl Bauer undertook study trips in various foreign socialist countries and occasional trips to Western Europe. However, the SED's restrictive border policies largely restricted her desire to travel. Bauer consistently advocated for the freedom of travel for citizens of the GDR.

In August 1989, Annemirl Bauer died of cancer in Berlin—several weeks before the fall of the wall. Since then, her daughter Amrei Bauer has administered her artistic estate and curated the presentations of the Annemirl Bauer Haus in Brandenburg. Bauer's work can additionally be found in public collections like the Archiv der Avantgarden – Egidio Marzona (ADA), the Berlinische Galerie, the Brandenburgisches Landesmuseum für moderne Kunst, the Kunstsammlung der Berliner Volksbank, and the Kunstsammlung des Deutschen Bundestages. The Annemirl-Bauer-Platz at Berlin Ostkreuz has carried her name since 2010.

CATALOGUE

Annemirl Bauer. Bruch ist in der Welt / A Rupture in the World
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PROGRAM

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Thu, 5 PM, 2026: 17.9. (with Amrei Bauer) | 29.10. | 10.12. | 2027: 21.1.

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Weekly: Wed, 11 AM (through 28.10.), Fri, 4 PM, Sun, 2 PM

COMBINED TOUR (GER)
Annemirl Bauer x Wilfriede Maaß
Weekly: Sat, 2 PM

BUS TOUR: ANNEMIRL BAUER (GER)
Sat, 26.9., 10 AM–6 PM
Stops: DAS MINSK, Potsdam & Annemirl Bauer Haus, Brandenburg & Galerie im Turm, Berlin

ART BREAKFAST (GER)
Every other Sunday, from 6.9., 10 AM

DISKUTIERENDE FRAUEN IN POTSDAM [WOMEN IN DIALOGUE IN POTSDAM]:
A STUDY DAY ON ANNEMIRL BAUER (GER):
In collaboration with Marie Egger
Sat, 14.11., 11 AM–7 PM

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Thu, 7 PM, 8.10. | 12.11. | 3.12.

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Mon, 2 PM, 2026: 28.9. | 26.10. | 30.11. | 28.12. | 2027: 25.1.

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IMPRINT

Annemirl Bauer. A Rupture in the World
DAS MINSK Kunsthaus in Potsdam
September 5, 2026 – February 7, 2027

Curated by Marie Gerbaulet with
curatorial assistant Luisa Bachmann

The exhibition was developed in close collaboration with Amrei Bauer, estate administrator and founder and curator of the Annemirl Bauer Haus in Brandenburg.

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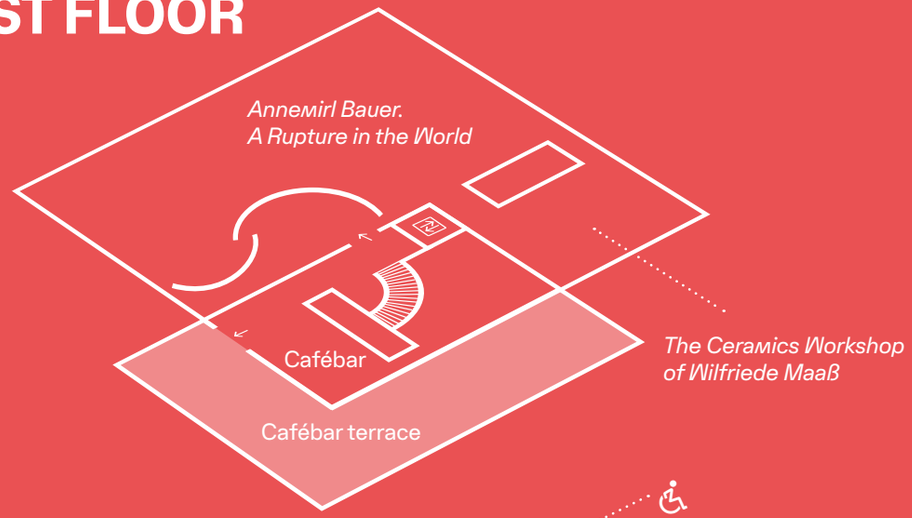
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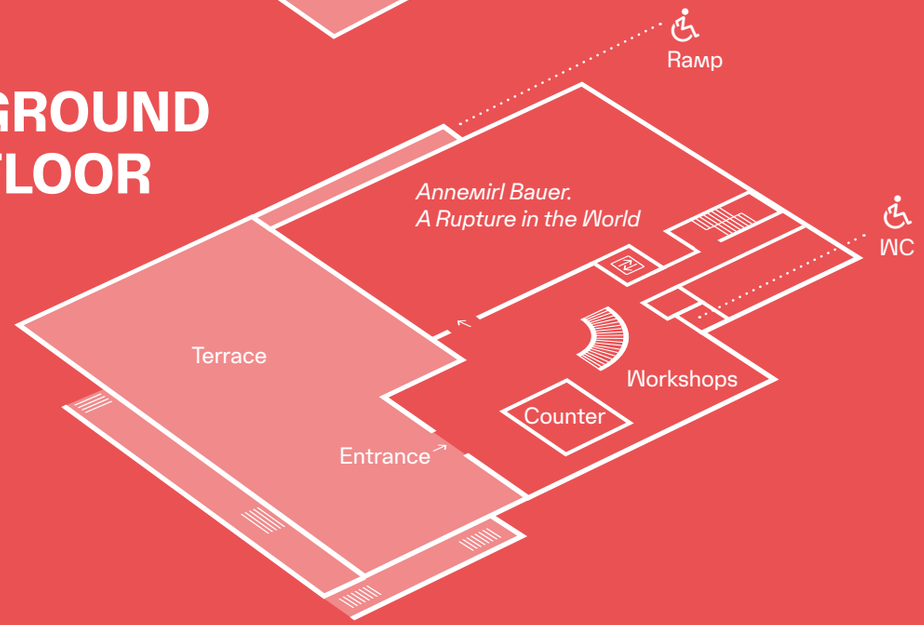
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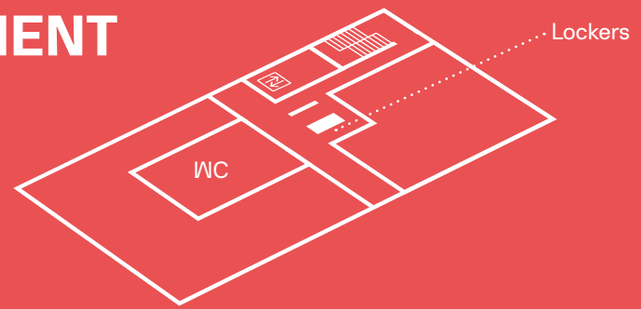
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