

E + F

Mobile Media,
Exchange Practices

This chapter traces alternative art networks that transcended ideological or geographical boundaries through shared artistic approaches. It examines collaborative methods of circulating art—such as the Mail Art movement, portfolios of limited-edition prints, artists' books, and videotape compilations—which featured the work of many international BKP fellows and are here examined with a focus on Eastern Europe.

At the EP Galerie, Jürgen Schweinebraden produced annual graphic portfolios in East Berlin, bringing together artists from West Germany and the GDR, and developed thematic projects on environmental and climate-related issues, which have lost none of their topical relevance. The ephemera and Mail Art correspondences on display, linking East Berlin to Budapest and beyond, come largely from the Artpool Art Archive. Founded in 1979 by later BKP Fellow György Galántai and Júlia Klaniczay, Artpool embodies cross-bloc, collaborative ways of distributing art and ideas.

Film and video became a focus of the BKP in the late 1970s and 1980s. Joan Jonas's Berlin film, based on her eavesdropping on US and British military radio transmissions, is presented alongside a work by Shigeko Kubota and material on *Infermental* from the BKP archive. Founded in 1980 by Hungarian filmmaker Gábor Bódy with Vera Bódy, *Infermental* was the first international videocassette magazine, publishing video artworks worldwide. Its first Berlin edition appeared in 1982 in West Berlin, during Bódy's BKP fellowship.

The Film Form Workshop (Warsztat Formy Filmowej, WFF) in Łódź, active between 1970 and 1977, started as a group of avant-garde students at the National Higher School of Film, Television, and Theatre. Rejecting classical narrative and traditional film media, they experimented at the intersection of cinematography and contemporary art. Key members included Józef Robakowski, Paweł Kwiek, Wojciech Bruszewski, and Ryszard Waśko. Bruszewski and Waśko participated in BKP fellowships, and early works of the group members were archived in Berlin.

Mail Art pioneer Endre Tót contributes a site-specific wall piece drawing on his personal archive left behind in Budapest in 1978, when he departed for his BKP fellowship and settled in West Germany. For this project, Tót revisited these materials, posing the poetic question: Which is the right direction?

G

Case Study EP Galerie,
East Berlin

One further example of an artistic network that spanned the political divide, and of the efforts of BKP fellows as well as East European artists to collaborate with colleagues based in East Berlin, is the exhibition and publishing program of the EP Galerie, a private art gallery run by Jürgen Schweinebraden. Between 1974 and 1980, Schweinebraden, who was working as a psychologist at the time, ran an art gallery in a squatted flat in the Prenzlauer Berg district, which specialized in the presentation of international contemporary art and included the GDR alternative scene. The project was called EP Galerie—as a possible abbreviation for “Erste Private” (First private) or “Einzig

Privat[-Galerie]” (Only private), to distinguish it from the otherwise state-controlled exhibition system.

The East Berlin gallerist maintained close contacts with BKP fellows and staff. BKP fellows, such as Robert Filliou, Charles Simonds, Michelangelo Pistoletto, Roman Opalka, and Stephen Willats, exhibited at Schweinebraden's East Berlin gallery during their residencies in West Berlin. At the same time, his main artistic advisor was the Hungarian art historian László Beke, who, exceptionally, received a BKP fellowship in 1983 as a non-artist, and joined the jury responsible for selecting new BKP fellows while in West Berlin. After a broader research it became clear that this gallery had functioned as an international meeting point, even though it is not part of the established German narrative of the alternative scene. These network structures and parallel activities are almost invisible in the BKP archive, which is the reason why this blind spot in the institutional narrative was addressed through loans, many from Budapest.

As a result of these networks and shared interests, many artists from the local scene in East Berlin, such as Robert Rehfeldt and Ruth Wolf-Rehfeldt, exhibited at the gallery together with Eastern European artists from friendly state-Socialist countries, including Gyula Gulyás, István Haász, Gusztáv Hámos, Petr Štembera, Jiří Valoch, and KwieKulik (Zofia Kulik and Paweł Kwiek). Artists from West Berlin and the Federal Republic, such as Wolf Kahlen, and Bernd and Hilla Becher, also crossed the border to participate in projects at EP Galerie.

Schweinebraden's efforts to professionalize and institutionalize his art initiative are also evident in the fact that he occasionally mediated the acquisition of artworks to public institutions in the GDR, particularly the state-run graphic collections. Dóra Maurer's frottage series „Hidden Structure”, realized on-site in Germany, entered the collection of the Kupferstichkabinett in Dresden this way. This example calls into question the often-assumed rigidity of acquisition policies in state-Socialist collections.

FLOORPLAN

With works by
Bettina von Arnim, Endre Bálint,
Ákos Birkás, Gábor Bódy, Wojciech
Bruszewski, Daniel Buren, Vlassis
Caniaris, Timmi Kwaku Davis &
Yehudit Yinhar, Agnes Denes, Ieva
Epnere, Wojciech Fangor, György
Galántai, Gyula Gulyás, István Haász,
Gusztáv Hámos & Katja Pratschke,
István Harasztý, Joan Jonas, György
Jovánovics, Shigeko Kubota, Zofia
Kulik (KwieKulik), László Lakner,
Dóra Maurer, Maina-Miriam Munsky,
Hajnal Németh, Tanja Ostojić, Robert
Rehfeldt, Józef Robakowski, Alicja
Rogalska, Sonya Schönberger, Shelly
Silver, Charles Simonds, Antonio
Skármeta, Endre Tót, Dominika Trapp,
Jiří Valoch, Ryszard Waśko, Ruth
Wolf-Rehfeldt

Curetd by
Nóra Lukács, Melanie Roumiguière

Galeria
Centralis

blinken
osa Archivum

n.b.k.

BERLINER
KÜNSTLER*
PROGRAMM DA
AD

ife Institut für
Auslandsbeziehungen

Shifting
Perspectives:
The Story of
a West Berlin
Fellowship

IF THE
BERLIN
WIND
BLOWS
MY
FLAG

2025.12.13.–
2026.3.8

Galeria Centralis /
Blinken OSA Archivum

Following the 2023–2024 exhibition *If the Berlin Wind Blows My Flag. Art and Internationalism before the Fall of the Wall*, in Berlin, which examined the history and politics of the German Academic Exchange Service’s (Deutscher Akademischer Austauschdienst, DAAD) Artists-in-Berlin Program (Berliner Künstlerprogramm des DAAD, BKP) within a West Berlin context, *Shifting Perspectives: If the Berlin Wind Blows my Flag. The Story of a West Berlin Fellowship* is a new iteration of the project, on view at Galeria Centralis of the Blinken OSA Archivum, in Budapest. This continuation extends the critical reflection on the cultural and institutional dynamics of the Cold War to a Central and Eastern European context.

Drawing on the archival holdings of both the BKP and the Archivum, the exhibition investigates the interplay between political institutions and artistic practices beyond a Western framework. It focuses on the role of funding bodies like the Ford Foundation, the International Association for Cultural Freedom, and the DAAD in fostering dialogue between Eastern European and Western artists and intellectuals. More than 30 Hungarian cultural practitioners—artists, writers, composers, film directors—such as Gábor Bódy, Péter Esterházy, István Harasztÿ, György Jovánovics, György Kurtág, László Lakner, István Szabó, participated in the BKP before 1989, indicating the extent of cross-border artistic engagement despite geopolitical divides. The exhibition builds

on the project’s strategy of exposing gaps and omissions in institutional narratives and proposing ways of thinking potential histories.

Through this dialogue between archives, generations of artists, and audiences, *Shifting Perspectives* aims to articulate new narratives of transcultural attitudes—ones that emerge from shared histories and the potential of art to envision forms of solidarity across time and space.

A + H Urban Reality West Berlin

Artistic projects that were developed in West Berlin were often characterized by their reflection of urban reality in the divided city with its specific spatial, sociopolitical, and infrastructural conditions. Not all artists were able to use the institutional presentation space provided for them with the resources and networks of the BKP, above all before the foundation of its own dedicated gallery space—the daad-galerie on Kurfürstenstrasse—in 1978. In the 1970s, many BKP fellows—especially artists from Eastern Europe, such as Braco Dimitrijević, Milan Knížák, and Endre Tót—situated their projects in the urban arena, aiming to engage directly with the urban community and to challenge the institutional framework of art. At the same time, a number of artists—including Vlassis Caniaris, Charles Simonds, and Rafael Canogar—produced works that dealt with the living and working conditions of so-called ~~guest workers / Gastarbeiter~~*. They examined the role played by these immigrant workers in West Berlin society, focusing, primarily, on their visibility in the cityscape and the unofficial status of such labor. The district of Kreuzberg was frequently addressed and activated as a site of migrant labor. This aspect of the present context was mostly neglected by the authorities and institutions, such as the DAAD Program, and recently is being addressed and examined thoroughly in various research and exhibition projects in Germany. The newly developed works by Alicja Rogalska in the context of the project address the terms and conditions of labor and the relevance of public spaces as sites for participation, debate and solidarity from today’s perspective.

B Funding Bodies

Founded in 1963 and initially administered by the US-based Ford Foundation, the “Artists-in-Residence” program was continued from 1965 onward by one of the Federal Foreign Office’s West German intermediary organizations—the German Academic Exchange Service (DAAD). This indicates that the renamed DAAD Artists-in-Berlin Program (Berliner Künstlerprogramm des DAAD) had a clearly defined role to initiate, encourage, and fund international approaches within the framework of its activities, and also in the formulation of the first independent cultural policy for West Berlin, in 1972. The program’s desire for interaction and exchange with the “world” beyond West Berlin also had a clear political agenda: to reinforce foreign policy objectives and boundaries that were based on a particular idea of how this world should be ordered.

The artistic program of the BKP in the 1960s reflected the Cold War climate: in the predominantly non-objective paintings and sculptures created by BKP fellows, a concept of abstraction was developed that sought to embody the Western ideal of freedom and a notion of autonomy that extended into everyday life. This could be seen, for example, in abstract works by Endre Bálint and Wojciech Fangor, who seemed to be unrooted from their multifaced practices, once working in West Berlin and not in their original local contexts.

The mechanisms of inclusion and exclusion that resulted from the politically-justified internationalization strategy that BKP pursued in the years leading up to the fall of the Berlin Wall were also evident in its practice of extending specific invitations to artists from Eastern European countries. The BKP selection committee preferred to invite artists from state-Socialist countries to West Berlin who were marginalized in their home countries at the time, or were at best regarded as non-conformist, underground figures. The exhibition includes works by artists like György Galántai, László Lakner, or Wojciech Fangor, —all of whom rejected the official cultural and political value systems in their respective country at this point of their career. For Eastern European state authorities, the invitations to West Berlin by the BKP, an organization funded from Bonn, the West German capital, constituted a provocation, and government bodies often tried to prevent particular artists from being granted an exit permit for professional purposes, as for example in the cases of Jovánovics and Tót. Works by Tanja Ostojić, István Harasztÿ, and Antonio Skármeta show clear traces of the reflection processes on the possibilities granted or neglected through bureaucratic state systems under competing political regimes.

C + D Political Self-Positioning in a Feminist Context

Particular attention is given to the contributions and visibility of women artists, who were strongly underrepresented in the BKP fellowships for decades. The exhibition therefore highlights female artists from state-Socialist countries, whose work would have been equally worthy of support within the framework of the BKP due to its relevance and quality. To underline the relevance of pioneering figures, such as Agnes Denes, Dóra Maurer, and Zofia Kulik, their works are linked with contemporary perspectives by

Dominika Trapp, Tanja Ostojić, and Ieva Epnere. By revisiting artistic practices and forms of representation in archival narratives, the exhibition seeks to reimagine the cultural geography of the period and challenge hierarchies of recognition. Sonya Schönberger’s work *BARBARA*—a study of the long-serving member of the BKP team Barbara Richter, draws attention to the discrepancy between the invisibility of a person—a woman—in the official history of the institution and her omnipresence in its archive, as well as in the minds of BKP fellows who came to a foreign city and received crucial support from her during their stay.

The project *If the Berlin Wind Blows My Flag* examined various aspects of the cultural networks that were established, often on the initiative of the artists themselves and with no institutional involvement, sometimes even contrary to the officially-sought connections with partners of the BKP in West Berlin or West Germany. The conditions provided by the institution for such networking activities were not the same for all BKP fellows: while for certain fellows, whose interest where in line with the artistic movements approved by the institution, connections to local artists and exhibition venues were being established, others had no option but to seek out local art movements and sites of production and presentation on their own, in order to exchange ideas and create their own spaces of resonance. One such artist was Maija Tabaka, a Latvian painter from the Soviet Union, who aroused great interest among the Critical Realists with her psychedelic figurative paintings, and made many contacts as a result.

In this context, works by female artist from the Critical Realists, such as Bettina von Arnim’s depictions of super-human cyborgs in landscapes shaped by modern technology, as well as Maina-Miriam Munsky’s vivid portrayals of women undergoing treatment in gynecological clinics, are brought into dialogue with recent works by Dominika Trapp: The artists was invited also to select works by Maurer, Munksy, von Arnim, and place them into relation with her own formal and discursive practice. This joint presentation offers new insights into feminist thinking and political self-positioning during the period of the 1970s–1980s.

Many documents in the BKP archive suggest that female artists, musicians, filmmakers, and writers who came to Berlin as part of the program often faced more challenging conditions than their male colleagues in terms of, for instance, receiving either support for artistic ideas that differed from their usual practice, or being given the opportunity to present their works in Berlin. An examination of the archived files has also revealed that a number of artists were unwilling or unable to unreservedly accept the institutional stipulations for the residency in Berlin, as in Agnes Denes’ case. Even if regarded as a pioneer of a scientifically-based, ecological approach to art, based on a selection of her work reproductions and associated documents from the BKP archive, research demonstrates how the institution’s rhetoric and its information policy can differ from what actually occurs: Although Agnes Denes was selected to receive a BKP Award Grant in 1978 and has been listed as a BKP fellow ever since; yet, archival research reveals that she was never able to take up the offer. Among the reasons for this was the fact that her complex working method required not only contacts to be established to scientists in Berlin, but also the transportation of her technical equipment from the United States—requirements that apparently could not be fulfilled by the institution.

* We avoid the uncritical reproduction of this term.

61.

Robert Rehfeldt

Bohème in Ostberlin, 1975

Super8 film (digitized), color, sound, 4'05"

ChertLüdde, Berlin
62.

A. R. Penck

Emblem of the EP Galerie, n.d.

silkscreen print

Private collection
63.

Charles Simonds

Landscape<-->Body<-->Dwelling, 1973

filmed by Rudy Burckhardt, edited by Charles Simonds

16 mm film (digitized), color, sound, 7'50"

Dwellings Winter, 1974

filmed and edited by Rudy Burckhardt,

16 mm, color, 9'36"

Courtesy of the artist
64.

Jiří Valoch

Four Very Similar Ideas, 1974–1976

silkscreen print

Private collection
65.

István Haász

Interpenetrations I., 1976

acrylic on canvas

Courtesy of the artist
66.

István Haász

Interpenetrations II., 1976

acrylic on canvas

Courtesy of the artist
67.

Gyula Gulyás

Paving blocks, 1983

series of silkscreen prints; published by Pesti Műhely

Courtesy of Haász István
68.

Gyula Gulyás

Untitled, 1978

paving stones, plaster

Private collection
69.

Gusztáv Hámos & Katja Pratschke

Klára, 1978 / 2010

collage

Courtesy of the artists
70.

Gusztáv Hámos & Katja Pratschke

Klára, 1978 / 2010

video, sound, 3'56"

Courtesy of the artists
71.

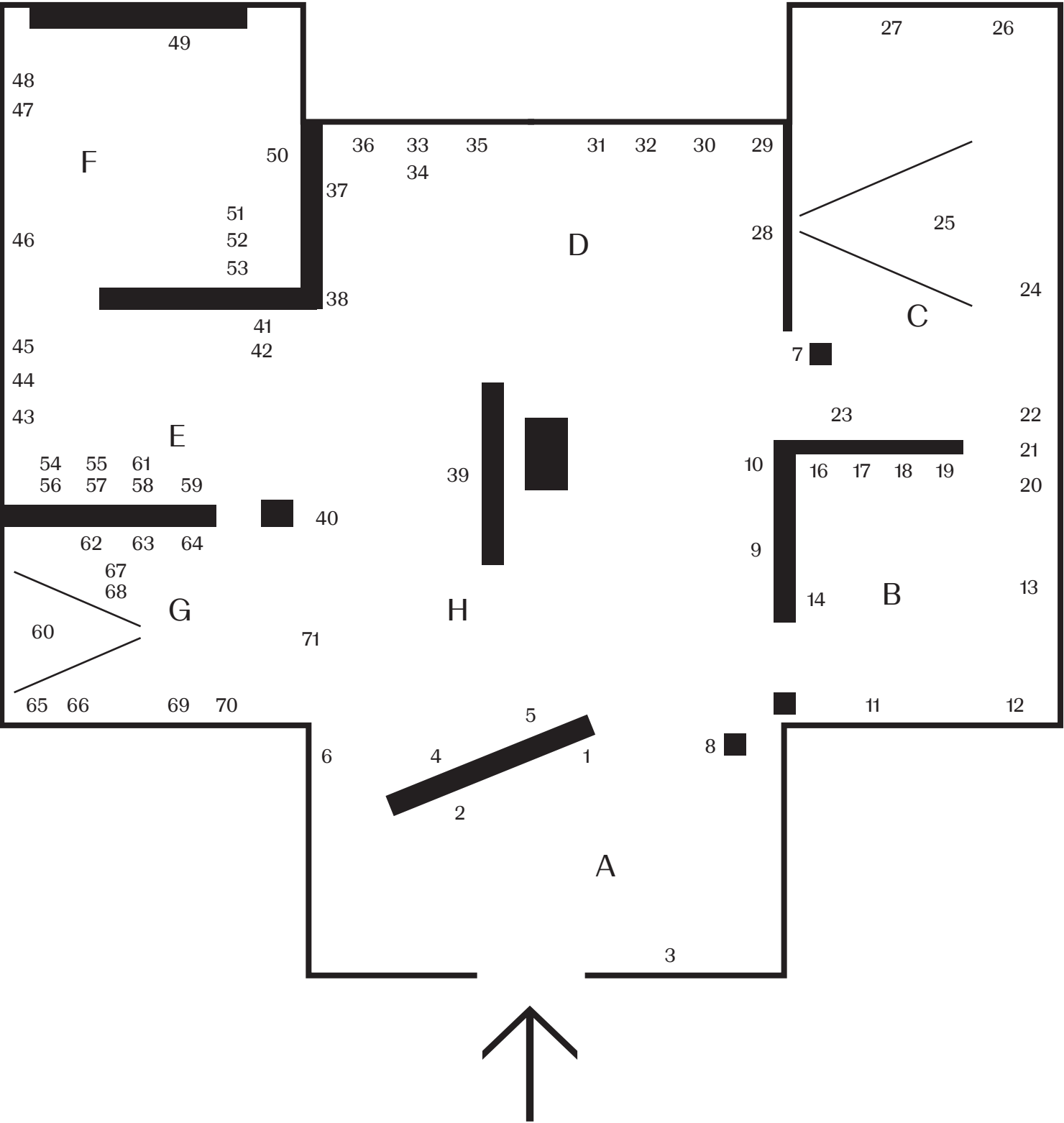
Hajnal Németh

Freedom Trap, 2025

Requisites from the performance at the opening

Courtesy of the artist

FLOORPLAN



A + H

1.

Gábor Bódy

Armour, 1983

video, color, no sound, 31'20"

Ludwig Museum – Museum of Contemporary Art, Budapest
2.

Endre Tót

*Berlin TÓTa*JOYS, 1979

b&w photographs on baryta paper; photographs: Herta Paraschin

Courtesy of the artist
3.

Alicja Rogalska

Terms and Conditions, 2024

video installation

Courtesy of the artist
4.

Shelly Silver

Former East / Former West, 1994

video, color, sound, 64'

Archiv Berliner Künstlerprogramm des DAAD, Berlin
5.

Vlassis Caniaris

Als wir eine frische Gurke...

[When a fresh cucumber...], 1974

color silkscreen print

Galerie Poll, Berlin
6.

Black Box

The Berlin Wall, November 1989

video, 31'

HU OSA 305-0-3:880/1: Fekete Doboz

Alapítvány Video Archive: Black Box

Media's Raw, Unedited Video
7.

Timmi Kwaku Davis,
Yehudit Yinhar

subjektiv zensiert [subjectively censored], 2023

color printouts, permanent marker

Courtesy of the artists
8.

István Harasztő

Waiting for the Stamp I., 1987

bronze, plexiglass, copper, plastic cord, electrical components

Hungarian National Gallery, Budapest
9.

György Jovánovics

Chopin, 1985

wood, plaster

Courtesy of the artist
10.

György Jovánovics

Vitruvius Visiting Arcimboldo, 1988

colored plaster

Courtesy of the artist

11.

Endre Bálint

Laid out, 1972

oil on canvas

Hungarian National Gallery, Budapest
12.

Endre Bálint

Picture Sonnets, 1972–1985

silkscreen print on paper, selection from a series of 16 prints

Courtesy of Ferenc Karvalits
13.

László Lakner

Aesthetics, 1970 / 1994 / 2004

tied-up book objects, installation

Museum of fine Arts, Budapest
14.

László Lakner

Novalis: Ästhetische Fragmente, 1972

oil on canvas

Artothek, Neuer Berliner Kunstverein (n.b.k.), Berlin
15.

László Lakner

Stamm-Stück [Tribal Object], 1974

book, birch branch, cord

Artothek, Neuer Berliner Kunstverein (n.b.k.), Berlin [*not exhibited*]
16.

Antonio Skármeta

Aufenthaltserlaubnis [Residence permit], 1978

color film, 12'

Common Film Produktion, Berlin
17.

Wojciech Fangor

Akt mężczy [Male Nude], 1948

charcoal on paper

Gnyp Gallery, Berlin
18.

Wojciech Fangor

Untitled, 1967

color etching

Artothek, Neuer Berliner Kunstverein (n.b.k.), Berlin
19.

Wojciech Fangor

Panocek [Little Sir], 1977

oil stick and marker on paper

Gnyp Gallery, Berlin
20.

Ákos Birkás

Kopf 2, 1995

graphite, watercolor, and tea on paper

Birkás Ákos Művészeti Alapítvány, Budapest
21.

Ákos Birkás

Untitled, 1995

graphite and pastel on paper

Birkás Ákos Művészeti Alapítvány, Budapest

22.

Ákos Birkás

Untitled, 1995

graphite and pastel on paper

Birkás Ákos Művészeti Alapítvány, Budapest
23.

Tanja Ostojić

Waiting for a Visa, 2000

12 color photos and text, mounted on aluminum

Courtesy of the artist
24.

Zofia Kulik (KwieKulik)

Nudes on Stamps – Mail Art, 1979

collage

Courtesy of the artist and Persons Projects, Berlin
25.

Agnes Denes

Repro-photographs and photographs, various motives

slide projection, digitized

Courtesy of Agnes Denes / Tonkonow Artworks and Projects
26.

Agnes Denes

Isometric Pyramidal Projection Budapest Version, 1973/2018

archival inkjet print

Courtesy of the artist and acb Gallery, Budapest
27.

Dóra Maurer

What Would We Do with a Piece of Cobblestone? 1–15., 1971

b&w photo, paper

Hungarian National Gallery, Budapest
28.

Dominika Trapp

Slip, Slip!, 2025

watercolor crayon on canvas

Private collection
29.

Dominika Trapp

“...The thickets, quiet”, 2025

ink, watercolor crayon on canvas

Courtesy of the artist and Kisterem Gallery, Budapest
30.

Dominika Trapp

“I Am Breaking Apart Like the World II.”, 2025

watercolor crayon on canvas

Courtesy of the artist and Kisterem Gallery, Budapest
31.

Bettina von Arnim

Timing, 1970

etching

Courtesy of the artist and Galerie Poll, Berlin

C + D

32.

Bettina von Arnim

Kommandant [Commandant], 1970

color etching

Artothek, Neuer Berliner Kunstverein (n.b.k.), Berlin
33.

Dóra Maurer

Metamorphosis, 1968

planengraving, drypoint, aquatint, mezzotint, copperplate engraving, paper

BTM – Kiscelli Museum – Municipal Gallery, Budapest
34.

Dóra Maurer

Joseph and Helena, 1970

aquatint, mezzotint, drypoint, paper

BTM – Kiscelli Museum – Municipal Gallery, Budapest
35.

Dóra Maurer

PB 7 (Rotation, stretched in frame) – position 2, 1971

aquatint, sheet strips, wires, face milling, etching

Courtesy of the artist and Vintage Galéria, Budapest
36.

Maina-Miriam Munsky

Untitled (I), 1968

pencil on paper

Galerie Poll, Berlin
37.

Maina-Miriam Munsky

Geburt IV [Birth IV], 1967

acrylic on unprimed canvas

Galerie Poll, Berlin
38.

Ieva Epnere

Bird of Paradise, 2023

4K video, color, sound, 9'50"

Courtesy of the artist
39.

Sonya Schönberger

Barbara, 2023

installation, mixed media

Courtesy of the artist and the Archive of the Berliner Künstlerprogramm des DAAD
40.

István Harasztő

Sync Error, 1982

metal, plastic, textile

BTM – Kiscelli Museum – Municipal Gallery, Budapest
41.

Joan Jonas

He Saw Her Burning, 1983

video, color, sound, 19'32"

Archiv Berliner Künstlerprogramm des DAAD, Berlin

E + F

42.

Shigeko Kubota

My Father, 1975

NTSC video, b&w, sound, 15'30"

Video-Forum Neuer Berliner Kunstverein (n.b.k.), Berlin
43.

Dóra Maurer

Hidden Structures, 1977–1979

paper, tracing paper, chalk

Hungarian National Gallery, Budapest
44.

Dóra Maurer

Hidden Structures III/1, 1982

paper, graphite, frottage

BTM – Kiscelli Museum – Municipal Gallery, Budapest
45.

Dóra Maurer

Hidden Structures III/2, 1982

paper, graphite, frottage

BTM – Kiscelli Museum – Municipal Gallery, Budapest
46.

György Galántai / Artpool

Hands Project, 1995

b&w exhibition copies, selection

Courtesy of the artist
47.

Endre Tót

I am glad if I can write sentences, 1973

print on paper, 100/53

BTM – Kiscelli Museum – Municipal Gallery, Budapest
48.

Endre Tót

My unpainted canvases, 1971

print on paper, 100/53

BTM – Kiscelli Museum – Municipal Gallery, Budapest
49.

Endre Tót

Which is the Right Direction?, 2025

site-specific wall drawing using the artist's Mail Art archive left behind in Budapest (copies, KEMKI, Budapest)
50.

György Galántai

Interleg Spaces (No.5., No. 12., No. 22.), 1988–1989

color xerox, collage

Courtesy of the artist
51.

Ryszard Wasko

Zaprzeczenie [Negation], 1973

b&w Super8 film (digitized), 4'04"

Profile Foundation, Warsaw
52.

Wojciech Bruszewski

10 Works, 1973–1977 (excerpt)

video PAL, b&w, sound, 31'13"

Video-Forum Neuer Berliner Kunstverein (n.b.k.), Berlin
53.

Józef Robakowski

The Market, 1970

b&w Super8 film (digitized), 4'32"

Profile Foundation, Warsaw

G

54.

Post card multiples by: Dieter Appelt, Mal Dean, Jochen Gerz, Dietmar Kirves, A. R. Penck, Wolfgang Petrovsky, Robert Rehfeldt, Gil Schlesinger, Charles Simonds, Franz Anatol Wyss, published by EP Galerie + Edition Schweinebraden

postcards from: Ruth Wolf-Rehfeldt, addressed to László Beke, Júlia Klaniczay, György Galántai

typescripts by Ruth Wolf-Rehfeldt

Museum of Fine Arts – Artpool Art Research Center, Budapest
55.

Ruth Wolf-Rehfeldt

Piece by piece for PEACE, n.d.

zincograph, Ed. 50

Galerie ChertLüdde, Berlin
56.

Works from the portfolio *Landschaft [Landscape]*, 1980

published by EP Galerie + Edition Jürgen Schweinebraden

works by Bettina von Arnim, Klaus Staeck, Maarten Thiel, Guillermo Dreissler, Simona Runcan

Private Collection
57.

Works from the portfolio *Grafik der DDR II. [The Graphics of the GDR II.]*, 1976

published by EP Galerie + Edition Jürgen Schweinebraden

works by Ruth Wolf-Rehfeldt, Rune Mields, Hans Bartnig

Private Collection
58.

Grafik der DDR I. [The Graphics of the GDR I.], 1975

published by EP Galerie + Edition Jürgen Schweinebraden

Private Collection
59.

Wolfgang Kahlen, A. R. Penck

Achtung Aufnahme!, [*Attention, Recording!*], 1980

portfolio published by Galerie + Edition Jürgen Schweinebraden

15 photographs with plexi prints, 2 cover pages, 1 back page, b&w photographs, audio casette

Private collection
60.

Kwiekulik

Activities with Dobromierz, 2008

video, Blu-ray, Ed. 3/5.

Ludwig Museum – Museum of Contemporary Art, Budapest