

## 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?

## 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 Opałka, 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 Hámós, 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 Hámós & Katja Pratschke, István Haraszty, 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 Skármata, Endre Tót, Dominika Trapp, Jiří Valoch, Ryszard Waśko, Ruth Wolf-Rehfeldt

### Curated by

Nóra Lukács, Melanie Roumiguière

Galeria  
Centralis

blinken  
osa  
Archivum

n.b.k.

BERLINER  
KÜNSTLER\*  
PROGRAMM DA  
AD

ifa  
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 Harasztý, 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 Ostožić, István Harasztý, 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 Ostožić, 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 were 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 superhuman 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

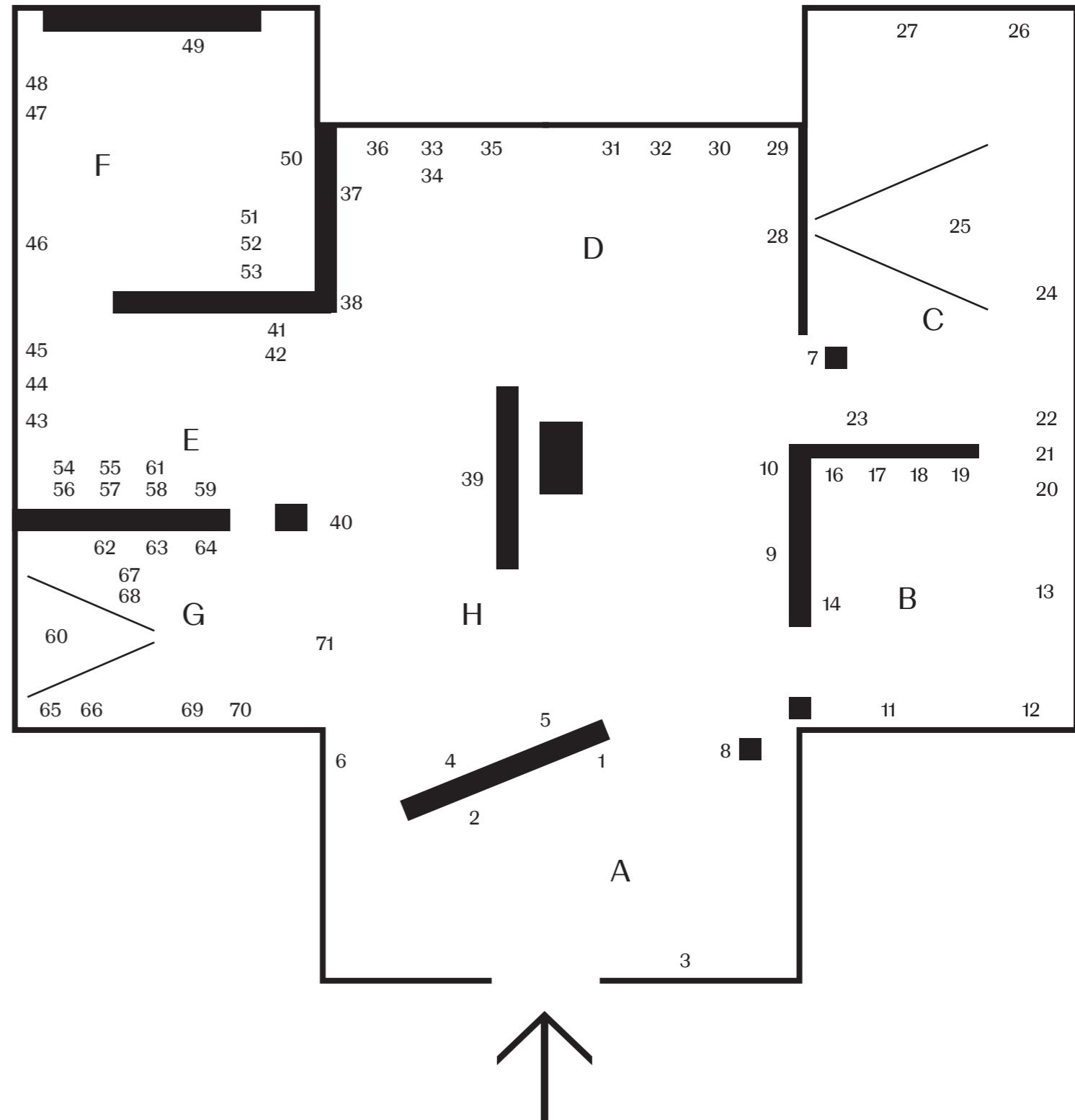
68. Gyula Gulyás  
*Untitled*, 1978  
paving stones, plaster  
Private collection

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 TÓTalJOYS*, 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...*, 1974  
[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

# B

8. István Harasztý  
*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

*Aufenthaltsverlaubnis [Residence permit]*, 1978  
color film, 12'  
Common Film Produktion, Berlin

## 17. Wojciech Fangor

*Akt męski [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

# C + D

## 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

## 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 – Kisceli Museum – Municipal Gallery, Budapest

## 34. Dóra Maurer

*Joseph and Helena*, 1970  
aquatint, mezzotint, drypoint, paper  
BTM – Kisceli 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

# E + F

## 40. István Harasztý

*Sync Error*, 1982  
metal, plastic, textile  
BTM – Kisceli Museum – Municipal Gallery, Budapest

## 41. Joan Jonas

*He Saw Her Burning*, 1983  
video, color, sound, 19'32"  
Archiv Berliner Künstlerprogramm des DAAD, Berlin

## 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 – Kisceli Museum – Municipal Gallery, Budapest

## 45. Dóra Maurer

*Hidden Structures III/2*, 1982  
paper, graphite, frottage  
BTM – Kisceli 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 – Kisceli Museum – Municipal Gallery, Budapest

## 48. Endre Tót

*My unpainted canvases*, 1971  
print on paper, 100/53  
BTM – Kisceli 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 cassette  
Private collection

60. Kwiekulik  
*Activities with Dobromierz*, 2008  
video, Blu-ray, Ed. 3/5.  
Ludwig Museum – Museum of Contemporary Art, Budapest