

Andrea Pichl

Let Flowers Speak

PLÄNTERWALD

ENG

The two picture carpets fill two walls facing each other. They show a true-to-scale bird's-eye view of the toilets in a restaurant, now overgrown with grass, and the centrally placed, grey and functional-looking reconstruction of a ticket sales booth, evoking memories of the checkered history of the VEB Kulturpark in Berlin.

The Kulturpark Berlin, opened in 1969, was a major prestige project of the GDR (East Germany). Covering approximately 60 hectares, it combined an amusement park, open recreational areas, performance stages, and dining facilities into a venue dedicated to entertainment and relaxation, tailored to the "increased daily needs and aspirations of all segments of Communist life for all strata of the population, in particular young people."

Its attractive rides and attractions – many of which were imported from Western countries in exchange for hard currency – also served as a deliberate symbol of openness and modernity for visitors from West Berlin.

The investments totaling 160 million East German Marks and 20 million Deutschmarks paid off, and Kulturpark swiftly emerged as a real crowd-puller, attracting more than 1.5 million visitors a year.

Alongside its official purpose, the "Kulti" also functioned as an ambivalent social space. During the 1980s, it became a – albeit only partially tolerated – "seasonal gathering place" for the East German Punk scene. Punk in East Germany was always also a statement against the system and was accordingly treated as a stigma or indeed a crime. As a result, a sit-in blockade in front of the park's main entrance, which obstructed access to the ticket booths, escalated into a brutal intervention by the security forces.

After the fall of the Berlin Wall, the amusement park was commercially

reoriented along Western lines. However, mismanagement and conflicts with the city of Berlin ultimately led to its closure in 2001. Over the following fifteen years, the site fell increasingly into disrepair.

The H0 Restaurant was closed down in 1990 by the building inspectors, and then completely torn down after a fire. The ticket offices at the entrance also disappeared. The true-to-scale reconstruction and the related immediate presence of the toilets and the ticket booths constitute a sharp, if not sarcastic commentary on this fate. The architectural elements that are thus resurrected point to control, access, and exclusion, and also the multifaceted interweaving of personal and collective history – not least in the context of dubious East German foreign exchange transactions and West German investment deals.

Grün Berlin GmbH has drawn up plans to reopen the Spreepark in 2027 as a close-to-nature park without the fairground facilities but with plenty of culture instead.

LET FLOWERS SPEAK

In the midst of an arrangement of heaped-up textiles made in East Germany, photographic glimpses into state-owned textile factories (VEBs), and a field of vases conspicuously organized in a hierarchical manner through their form, color, and size, a found photograph from the Stasi Records Archive provides a particularly striking focal point. Tables and chairs have been pushed aside in this gymnasium of the GDR State Security Service, a room that was evidently used for various other purposes as well. Although it is broad daylight outside, the entire row of windows has been darkened by lengths of fabric decorated with large floral patterns. Against similarly eye-catching textile backdrops, a small group dressed in sportswear practices *Salamba Sarvangasana* – the shoulder stand – under instruction.

What at first sight looks as bizarre as it does harmless is actually extremely explosive if seen in context: The snapshot taken in the 1980s, which the artist has blown up vastly here, shows staff members at the Ministry of State Security during a yoga session in a “gym room.” In other words, those very people who are part of the practices of the power apparatus conducting surveillance and persecution of those who did not fit into the ideological pattern are here doing exercises in a discipline that the Socialist Unity Party bosses viewed with suspicion.

Yoga had been officially forbidden in East Germany from 1979 onwards. It was suspected of being esoteric-occultic, ego-centered, and thus potentially inimical to the state and contradicted the ideal of a high-performance, highly competitive sports system that was primarily cued toward the collective. In East Germany, sport was considered a means of “developing the Communist personality” and was closely linked to activities at work and work brigades. This is vividly clear from a shot of women workers doing gymnastics in their break at a national textile factory, and photographs that staged the prowess of such production facilities for the Leipzig Trade Fair. They present the women in the rhythm of collective movement embedded in the everyday activities of the work brigade.

These insights were captured by East German photojournalist Reinhard Mende (1930–2012) and are the opposite of the sensitive portraits by photographer Helga Paris (1938–2024). By means of an artistic intervention, Andrea Pichl thus highlights the discrepancy between the officially declared ideals and the actual lived reality of the East German everyday world.

While Mende duly fulfilled his brief and staged the collective, presenting the work brigade as a functioning unit, Paris focuses on the individual, on faces, stances, and the undertones. Fully familiar from personal experience with everyday working life in a textile factory, the trained fashion designer

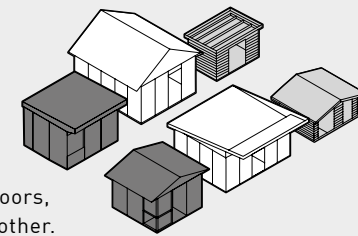
portrayed textile workers at the Berlin *Treffmodelle* collective combine who lived and worked in her immediate vicinity. Her photographs tell of closeness and trust, and create a space over and beyond the rhetoric of all official images.

As early as 1990, West German dailies ran headlines saying that the East German textile industry was on the “verge of collapse.” Within the Comecon countries, the textile sector was in fact one of the largest of its kind – partly because a not inconsiderable portion of the output was exported westwards via the border with West Germany. When the Berlin Wall came down, it hit textile companies faster and far harder than many other branches of industry: The East European sales markets collapsed overnight, wage and price levels proved unsustainable, and at the same time competition from Asian textile suppliers surged.

The rise and fall of this industry are described in the seven-part documentary *Wittstock*, which Volker Koepp filmed over a full 22 years from 1974 to 1996. He covered three women from the national VEB *Obertrikotagenbetrieb Ernst Lück* in Wittstock and traced their lives in the small town in Brandenburg from the women’s perspective, from the expansion of the factory through to its closure after Reunification. When, in 1989, the plant with a payroll of some 3,000 women was wound up by the Treuhandanstalt, a rollercoaster followed, with unemployment, retraining, grants for placements, and, not least, biographical ruptures – as is clear from the relocation of one of the protagonists to West Germany, or, as the film would have it, to “Neuenstadt nr. Heilbronn.”

BLACK WHITE SILVER-GREY

Black, White, Silver-Grey – in this flag-like sequence of colors, three architecturally related forms are presented on each of the two upper floors, arranged in close proximity to one another.

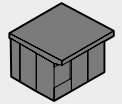


The exact reconstructions of two East German garden huts are completely in *black*. The models presented here, with either a shed or a saddle roof, could be purchased by West Germans in their currency on behalf of relatives, acquaintances, or friends in East Germany. This was possible thanks to the foundation in 1957 of GENEX Geschenkdienst GmbH, set up to procure hard currency and which offered not only luxury and consumer articles but also larger items such as cars or even prefabricated houses from both East and West Germany.

The two reconstructions of so-called temporary shelters are in *white*. They were made in 1943 at the order of Adolf Hitler as part of the Deutsches Wohnungshilfswerk (DHW) campaign as “tolerable accommodation for those affected by the aerial war,” with a garden plot added where they could grow their own food. The modular system used was developed by architect Ernst Neufert, who had studied at the Bauhaus and later taught there. He was a member of the working party led by Albert Speer and dedicated to rebuilding cities that had sustained bombing raids, and in 1944 was included in the “Divinely Gifted List” of the most important architects of the Third Reich.

The original garden huts currently on offer from an OBI DIY store are in *silver-grey*. These architectural types are, for all their different shapes, bound up with the idea of personal “happiness.” As walk-in exhibits, they became exhibition halls within the exhibition and engage in various ways with the distortions/topics of East/West German history discussed there.

HOUSE 1 FLOURISHING COUNTRYSIDE



However unspectacular the four large-format landscape photographs with the meadows, fields, and rolling hills may seem, these spaces were of existential importance on both sides of the border dividing East and West Germany. What seems so harmless here was once the site of a transnational waste disposal system: It was on these sites that West Germany dumped the garbage from its affluent society and East Germany received urgently needed hard currency in recompense.

In the early 1970s, there was an acute problem with waste in West Berlin. Instead of moves to build an expensive waste incinerator plant, there was new scope for action opened up by the 1972 inter-government basic treaty between East and West Germany. Shielded from the eyes of its own population and secured by border guards and watchdogs, an extremely lucrative trade in waste developed between East and West. As early as fall 1973, the first West Berlin garbage trucks drove down a fenced-in street and through a dedicated border crossing to reach the Groß-Ziethen waste dump. A little later, the Schöneiche and Vorketzin dumps, likewise just outside Berlin, were added as destinations.

The contracts signed between the City of Berlin and the “Kommerzielle Koordinierung” (KoKo) agency headed by Alexander Schalck-Golodkowski stipulated exactly what types of garbage would be accepted – domestic garbage in Schöneiche, toxic waste in Vorketzin. Yet despite these agreements, there were repeated instances of illegal dumping, tacitly tolerated by both sides. As a result,

alongside the annual figure of around 600,000 tons of West Berlin domestic garbage, tonnage in the higher five-digits of sewage sludge from the Hoechst company, which were PCB-contaminated, were dumped in Schöneiche, falsely declared as biomass. And the liquid toxic waste for the Vorkezin dump ended up in insufficiently sealed basins at considerable risk to the groundwater.

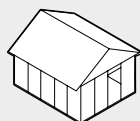
In 1979 the Politbüro resolved to establish the largest dump for toxic waste in Schönberg in Mecklenburg. In subsequent years, the place became a central hub for west European industrial waste, with clients not only from Hamburg, Schleswig-Holstein, Lower Saxony, Hesse, and Baden-Württemberg, but also from the Netherlands, Italy, Switzerland, France, and Austria. Disposal of a ton of toxic waste cost between 300 and 4,000 Deutschmarks in the West, but only 140 Deutschmarks in Schönberg.

The West showed no interest in the inadequate safety standards in Schönberg, and even the reports by State Security Service members on the dangers of the toxic waste for the health of employees and for the environment went nowhere. By the end of 1989, some ten million tons of toxic waste had been dumped in Schönberg and KoKo had earned about 250 million Deutschmarks. Many of the contracts, which usually ran for decades, continued after 1990 in an opaque form. Some of the dumps were still active until 2005.

The *Flourishing Countryside* of the eponymous slogan, which chancellor Helmut Kohl had promised in the run-up to the first elections in the now unified Germany in 1990, ended at fences: Large parts of the former Schönberg, Schöneiche, and Vorketzin dumps still remain no-go areas. By contrast, after a decades-long clean-up, the Groß-Ziethen dump is now a local recreation zone: An almost 100-meter-high hill, the "SkyPoint", now offers a view of surrounding countryside, a newly-created topography beneath which the dangerous old toxic waste still lies.

The presence of poisonous countryside in the dark black reconstruction of an East German garden hut sheds light on an extremely unclean and literally "buried" chapter of perfidious collaboration between East and West Germany.

HOUSE 2 MINISTRY OF FINANCE



The reconstruction of a Nazi temporary shelter creates the framing here for a total of 19 drawings from three different work series: *Ministry of Finance (historical)*, *Ministry of Finance* and *Wandlitz*.

The drawings for *Ministry of Finance (historical)* examine the multifaceted history of the Reich Aviation Ministry in Berlin – a building that, in almost unparalleled fashion, reflects the ruptures and continuities of the 20th century. The gigantic complex was built in 1935–6 at Hermann Göring's instruction in a matter-of-fact, functional style and played a central role in the establishment of the Luftwaffe. It was also where the Wannsee Conference was planned, which led to the systematic murder of European Jewry. Only a few years after the end of the war, it was transformed into East Germany's political powerhouse; in 1990 it served as the head office of the Treuhandanstalt, and it is now home to the German Federal Ministry of Finance.

The six small-format colored pencil drawings based on historical photos present this process of political-functional appropriation. The "Courtyard of Honor," decorated with the Reich Eagle and the swastika, reveals little about the real scale of the monumental, reinforced-concrete building with its 2,000 offices and a gross floor area of some 56,000 square meters. A plain, amateurishly produced ground plan also relativizes and undermines this sheer size, which originally served to underscore the Nazi regime's claim to power. Another ground plan illustrates the extensive infrastructure that was put in place to serve the almost 6,000

government staff members in the "House of Ministries" from 1949 onwards: a polyclinic, an apothecary, a flower shop, a hairdresser, and sports and leisure facilities. These all highlight the largely self-contained bubble in which employees moved, with a structure clearly centered on privileges. Key historical images – the violent manner in which the People's Uprising of 1953 was crushed, the massive protests against the privatization and sell-out of East Germany's nationalized industrial corporations by the Treuhandanstalt – all expand the sequence of images to include key moments in recent history.

The architecture remained largely unchanged despite these profound political breaks and the fundamental switch in political system. Adaptations were undertaken primarily at the level of fit-out and symbolic coding. This is the starting point of the second group of works, *Ministry of Finance*, which is devoted to the current state of the refurbished interior. The artist's precise eye is caught by details that resemble cropped sections, and she outlines the structure of the walls of the "Nazi Festival Hall," where East Germany was officially founded in 1949, the stair banisters which, in keeping with Göring's wishes, were made from aluminum (a key material in airplane construction), the paternoster dating from the days of East Germany, and the entrance to the strongroom and shelters in the basement, where today bronze Nazi figurines still lie in storage.

Wandlitz Forest Housing Estate

An unspecified corner of a house, a pavilion-like building, and an entrance gateway form the unassuming three themes in the series entitled *Wandlitz*. It is their very restraint that enables them to reflect and fly in the face of the eponymous housing estate in a forest area north of Berlin, where members of the Socialist Unity Party politburo and their families were able to evade the public eye. Surrounded by walls and guarded by watchmen, the complex comprised outwardly plain detached houses and multiple dwellings

that were very comfortable on the inside, but it was not to be found on any official map. And the estate had no lack of facilities – an indoor pool, club rooms, a movie theater, sports fields, and bunker shelters were all part of the complex. Around 600 staff were sworn to secrecy and ensured the smooth operation of this parallel world, shielded from life outside.

HOUSE 3 INTRAC. COMMERCIAL COORDINATION OF THE GDR



In the garden hut from the DIY store, a colorful mixture of all manner of things are presented on an IKEA Klippan sofa: dolls from Sonneberg, MALIMO bed linen, men's Salamander-branded shoes, sales brochures for East German furniture makers, ad materials for sporting goods giant ADIDAS, and IRIS- and SAYONARA-branded pantyhose.

Opposite this unique installation are four small-scale, meticulously executed drawings from the *INTRAC. Kommerzielle Koordinierung der DDR* series. They show an unobtrusive office complex from East German days as well as its refurbished status in 2022. Beneath it, there is a more detailed reference: *Pestalozzistraße 5, 1100 Bln. 3.5.1990*. That was the address in Berlin's Pankow district where the head office of *INTRAC Handelsgesellschaft mbH* was based, an enterprise in the "commercial coordination" (KoKo) segment. Managed and set up by Alexander Schalck-Golodkowski, the KoKo had the official task of procuring hard currency for East Germany, be it through arms, art, or garbage trading. The building was fitted out and secured accordingly, even to the point of having its own nuclear shelter. The KoKo was the umbrella company for already extant instruments for procuring hard currency, such as GENEX Geschenkdienst GmbH and Intershop GmbH. In the course of easing political tensions, in the early 1970s the organization developed new inter-German

forms of cooperation. West German companies now had products manufactured in East Germany as a “low-wage country.” The West German customers had no idea that such cooperations were in place, and the staff in the East German nationalized companies could hardly have intuited their scale.

The Kornwestheim-based shoe-manufacturer Salamander which had seen sales slump emerged in 1976 as the trailblazer of the “production under license” system and had shoes made in East German nationalized companies. In return, the western companies provided machinery and materials, which led to technological knowledge transfer and improvements in quality. Only a fraction of the output remained inside East Germany to help enhance the supply of goods to stores, whereas the lion’s share of it crossed tax-free into West Germany and was marketed there. In East Germany, such products tended to be available only in “Exquisit” stores, as they were called, and most of the population could not afford them. According to the price tag, the pair of shoes presented here cost 120 Ost-Marks, compared to only 70 Deutschmarks in the west. There was also cooperation in the field of sporting goods. In the early 1980s, for the first time shoes were produced under contract to Adidas. And an agreement was made that East German athletes would exclusively wear Adidas products “at all official international competitions” – a remarkable step, as it was precisely in the field of sport that East Germany regarded its western neighbor as the “class enemy.”

Around 6,000 firms used East Germany as a cost-effective production hub, including renowned brands such as Schiesser (underwear), Varta (batteries), AEG, Bosch (Blaupunkt car radios), and Baiersdorf (Nivea skin cream). Meanwhile, the major mail-order companies such as Quelle, Otto, and Neckermann benefited from cheaply produced goods from low-wage East Germany. Quelle in fact evolved into the sector leader with its procurement in East Germany. The purchasing

officers were active across the board: clothing, home textiles, children’s toys (VEB SONNI Sonneberg), furniture (VEB Ultra-Möbel Suhl), and cameras and electronic appliances (among others, VEB Robotron, Carl Zeiss Jena). In order to disguise where the goods came from in the west, the mail-order labels were sent to the East German manufacturers and the products were then marketed under alternative “brand names” such as *Privileg* (household appliances) or *Revue* (DDR Praktica cameras). Swedish furniture giant IKEA also collaborated on a large scale with all manner of East German furniture and metal-working outfits, and had candles, shelves, furniture fittings, and even the *Klippan-Sofa* made there.

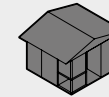
Forced labor

Something that, for many years, was conducted under a cloak of strict secrecy and remained locked away was the systematic use of convicts and political prisoners. Convicts formed a firm element of East German central economic planning, since production costs behind bars were more favorable than even the wages paid in the nationalized firms – both for East Germany and for its western clients. Political prisoners who had long sentences, including those whose actions – such as attempts to flee or defaming the government – had them condemned as “enemies of the state,” were treated far worse than others. Conditions in the Hoheneck Women’s Prison were especially awful. In the 1970s and 1980s, it emerged as one of the most lucrative production sites for bed linen (VEB Planet) and hosiery (VEB Esda Thalheim). Using 500 circular knitting machines brought from Baden-Württemberg in the west, inmates worked three shifts and thus round the clock. The main buyers of large quantities were primarily discount stores such as Aldi and Woolworth, which turned large profits with their IRIS and SAYONARA brands of fine pantyhose. At the same time, East Germany profited: The hosiery segment alone posted sales in 1989 of 1.03 billion Ost-Marks.

It was not just through their labor that the political prisoners generated hard currency for the state. Their emigration westwards was also exploited financially, and depending on their age, profession, and qualifications West Germany would pay up to 100,000 Deutschmarks a person under the program to buy prisoners freedom. Misgivings about human rights almost never played a role in these intra-German business relations, and associations of victims of the Socialist Unity Party have therefore been calling for years for apologies and reparations from the companies involved. In October 2024, IKEA became the first company thus far to pay into a hardship fund for former forced laborers in East German prisons, contributing six million euros.

HOUSE 4

GARDEN HUT GL 19 –
REICHSEINHEITSTYP 100



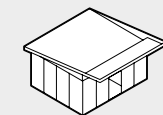
In the reconstruction of an East German garden hut, the focus is on standardized building and architecture. Historical ground plans, elevations, building instructions, and house types form the background here and thus the illustrative framing for the corresponding drawings from the *Houses* (2017) and *Dogmas* (2022) series. The illustrations come from both a “temporary shelter manual” issued in 1943 by Deutscher Wohnungs-Hilfswerk (DHW), and also from the list of garden huts and weekend homes published in the East German Genex gift catalog service.

The concept of the temporary shelter was developed by Bauhaus architect Ernst Neufert (1900–1986). It was the Nazi regime’s direct response to the massive destruction caused by bombing raids and was meant to enable standardized housing to be swiftly made by those affected. By contrast, the garden huts and bungalows from the Genex catalog were part of a completely different system, as they could only be bought with Western currency and served the East German regime both as a source of hard currency and to keep its population happy.

A standardized bungalow built according to Neufert’s guidelines (e.g., type GL 19 or GL 25) was considered comfortable and of good quality compared to self-made structures that were often improvised owing to a lack of materials. Industrially prefabricated parts enabled the houses to be delivered to the desired locations within only a few weeks. In a vein similar to the standardized construction type, the language used to describe these “miniature own homes” was equally normative. In a chatty style, the “temporary shelter manual” addressed its readers, “dear persons affected by the aerial war,” guiding them through the construction process step by step in a light tone and with picture-book-like illustrations. For its part, the Genex catalog used the slogan “your realized weekend dream” as advertising and promised an idyllic world of leisure.

Just as Genex models to this day shape the face of East German allotment gardens, the temporary shelters were often converted or extended so as to remain “distinctive buildings,” as is visible in many places. They attest to a personal creative break with the stereotype of the originally strict norms, and this corresponds in the drawings of the *Dogmas* series to the brightly sunlit awnings and balcony greenery of privately designed leisure homes. On the tarps for the standard type 100 temporary shelter, the *Houses* drawn in the style of technical plans highlight the individual facade designs of the uniform East German house types with their hip roofs. It is a roof form that the Nazis favored, considering it especially “German,” but against the backdrop of millions of planned temporary shelters the shed roof, with its Bauhaus overtones, proved to be the easier technical solution.

HOUSE 5 ZEITGEIST

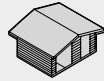


A total of 21 edifices brought together under the umbrella of *Zeitegeist* stand pars pro toto for the still ongoing demolition and decay of East German architecture. The juxtaposed

photographs show not so much buildings but rather their current state. Images of the East German Sports and Congress Center, the grand stadium in the Friedrich Ludwig Jahn Park, and the Soyuz movie theater in Berlin's Marzahn district stare out at us with cement, reinforcing rods, rubble, and fissured facades, creating a deep sense of fields of ruins characterized by decay and destruction.

In the first few years after German reunification, this demolition occurred largely without any real differentiation and yet very consistently. Just as East Germany's political system seemed obsolete, so too did its built legacy. The most prominent example was the "Palast der Republik" in Berlin – contaminated both by asbestos and of course ideologically – for which demolition was approved in 2003 in favor of reconstructing the Old Berlin Schloss. In a similar manner, prefabricated residential blocks, criticized for being an erroneous urban development, were also torn down. In countless cities, these models of social welfare housing that had once been celebrated as being progressive were demolished, reduced in size, or completely eliminated, a move often rationalized with the fact that they stood vacant or with changing demographics. The contempt for East German buildings, and the lifeworlds associated with them, often led to their elimination but has more recently encountered growing resistance. In particular, attitudes have changed in recent years, and the architectural and cultural-historical value is being viewed with greater differentiation. Nevertheless, the process is by no means complete: In 2018, for example, the striking architecture of Potsdam University of Applied Sciences had to give way to a "focused return to the historical cityscape." The current scenarios of demolition and decay that Andrea Pichl has captured in her photographs show clearly how contemporary and controversial the social approach to this heritage still is.

HOUSE 6 PRORA



The DIY-built garden hut promises work-free leisure time, a quiet haven, and above all relaxation. It is in this context that Andrea Pichl places the history of the "Kraft durch Freude – Seebades Prora" on the island of Rügen. Four drawings in colored pencil, labeled as *Prora* and placed in pairs on the bright walls, and a large-format charcoal drawing from the Heilbronn museum collection hold the key to this.

The drawing by Fritz Mader (1900–1998) shows a camp with watchtowers, huts, prisoners, and guards. It is the POW camp built in 1945 on an empty site in Heilbronn's Böckingen district by the Americans, which, until 1947–8, served as an internment camp during the denazification proceedings. Painter and illustrator Fritz Mader had been appointed Gau Main Office Director of the Nazi tourism enterprise "Kraft durch Freude" in Stuttgart in 1938, and he was later held in the camp until his case was heard before the tribunal in 1948. "Kraft durch Freude" offered cheap travel and leisure activities designed to strengthen the Nazi "people's community," and in 1936 planned a "seaside resort for 20,000 people" on Rügen for the "broad lower middle and working classes."

An almost placid mood is conjured up through the unspecific elements of this special "holiday camp," portrayed in soft pastel tones (the solid banisters of a well-worn stairwell, a huge door, a bright corner of a room, complete with radiator, window, and curtains). Yet this contrasts sharply with the actual monumentality of the Nazi building. The unchanging, six-story reinforced-concrete block runs for almost five kilometers along the coast, with eight blocks running at right angles to it. The plan was for 20,000 people to "relax" and "be ideologically strengthened" in the small rooms with a view of the sea, and in huge dining halls, festival halls, and training halls.

When World War II broke out in 1939, construction work was discontinued. Prora never welcomed a single holidaymaker, but during the East German regime it was home to tens of thousands of soldiers from the National People's Army. The grounds were designated a military exclusion zone, disappeared officially from maps, and the shell structure of the Nazi colossus was developed through conversion and expansion work into the largest and also most notorious military base in East Germany.

Toward the end of the 1990s, the German federal government started to sell the heritage-listed Nazi complex, one block after another, to private investors. The latter in part put the properties to commercial use, which triggered an ongoing and controversial, bizarre transformation process. The enormous building running along the coast is gradually evolving into an exclusive holiday paradise with hotel resorts, vacation apartments, and luxury flats, behind whose bright facades the dark history of two totalitarian systems seems to have quite grotesquely been erased.

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