

Unpublished Article by Heidi Paris and Peter Gente,
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Dedicated to the memory of Heidi Paris

The unification of Germany implies for Berlin a duplication of official cultural institutions (theater, opera, Museum and Academies of arts and science). The governments of Kohl and Clinton: the politics of spending cuts. The West Berlin Shiller Theater with more than 25 million dollars yearly) -as Germany's most highly-supported state theater hasn't produced a theater piece worth seeing in many years and will now close. The art scene isn't shedding a tear. Since the departure of Rene Block, who organized some of the most interesting festivals (Inventions, Vexations, etc.) in Berlin over the last years; the DAAD (hot-spot Number One in the eighties) has also become uninteresting. There's disorientation all over, but with a chance of new mixes. And so the former East Berlin has now become the more interesting: Prenzlauer Berg, Sheunenviertel, Potsdamer Platz. The young Galerie o zwei in East Berlin Bohemian quarter Prenzlauer Berg (Oderbergerstr. 2, D-10435) exists since two years and fall's back on the engagement and initiative of the Dresdener artist Wolfgang Krause. He understands his storefront gallerie as a communication possibility between colleague artists and the inhabitants who live in the neighboring street. He's attempting to create an open situation in which we can be in discussion with the artists and who's working process is visible. Solo exhibitions of artists -from over sixteen nations- and from all disciplines have been shown.

There's been concerts with Henning Christiansen, Singer Shelley Hirsch, with John Rose, Connie Bauer, Chris Cutler, Matthias Bauer. Exhibitions with David Weinstein, Nico Tenten, Sissel Tolaas, and Matthias Kirsner. Readings of the poets Durs Grünbein, Bert Papenfuß, und Stefan Düring or there's been simply an artists breakfast together everyday for a month. Besides the solo exhibitions, the Gallerie initiates projects under the title, "Art- Space Street". In these projects, site-specific constellations between the street with the neighboring apartments are tried out. Here, together with the local residents, the social situation in the public "city, street and architectural space" is worked on. Therefore, artists are invited who confront themselves through "trans-media" with dally life situations. This results in work appearing in hallways, backyards, stairwells, on

the sidewalks, or across the street from apartment window to apartment window. Artis's contributions consist of installations, projections, readings, performance-art, concerts, improvisations and they are something like shop-windows which reflect the ideas and energy of the gallery and which accepts the challenge to play a role in new areas of effectively in life. And the Gallery tries to experience possibilities with this idea its projects.

The New Yorker Composer and Media Artist Arnold Dreyblatt showed here an installation with the title, "T.: out of the great and small archive". Dreyblatt, who has lived in Berlin for almost 10 years, studied video art with Woody and Steina Vasulka and composition with Pauline Oliveros, La Monte Young and with Alvin Lucier. Since 1979 he has composed for his music ensemble, "The Orchestra of Excited Strings" which was refounded in Berlin in the early eighties. His work has been performed in numerous festivals and has directed and composed the multi-media opera, "Who s Who in Central & East Europe 1933", in which thousands of biographies from this time are "cut-up", and reassembled horizontally and vertically under differing aspects; supported by a "hypertext" computer program and accompanied by live performance. Biographical information is also the basic groundwork of his installation, that Dreyblatt put together out of numerous international state archives The installation has three sections: the first of the sections, the so-called "Small Archive", shows chosen documents from international secret service archives which present the life and times of a notorious, colorful marginal historical figure from Central Europe. The multiple identities of Mr. "T" (born 1879 Hungary - 1943 China) spread over three continents and touch on the most important events of the pre-war period.

Dreyblatt's work wins its dynamite from the fact that the Data Collection of the East German police became so extreme that it turned into "misinformation", and from the fact that in the eighties, the east German artist scene from Prenzlauer Berg had been led by two poets who were also secret police agents. His work behaves in adverse proportion to the East German situation and forms a palimpsest out of three "possible readings" as in the Talmud. In the same section we will find endless paper scrolls seemingly from an "underground" East European Archive which perhaps contains a mountain of data from thousands of forgotten personalities. The second section of the installation dedicates itself to "technology in the archiving of Private information" and is shown in two examples: First is the international high tech computer company IBM, and the other the American "Mormon"

Church of Jesus Christ Latter-day Saints which is pursuing a world wide data-archiving project. Not just some Biographies, but eventually - all biographies! The theme of "the walking dead". As one has passed through these two rooms, the idea comes to the German visitor, who always has problems with his past, how many monsters in the STASI (secret police) files will remain covered-up until they re published. Compared with the enormous data mountain of the bureaucracy, the so-called "Great Archive" of Arnold Dreyblatt seems unassuming. In a small dark room stands a "text and light object", which is dedicated silently to the endless becoming and passing of human beings. All together, the work of Arnold Dreyblatt is an objective and sober contribution to history and single destinies in the medium of different writing systems in our "information century". The author of this main oeuvre: life itself.

This morning, Sunday the 29th of August, we went to say good-bye to Alf Bold, who recently died of Aids. He worked for 20 years for "The Friends of the Cinemateque" and the "International Forum of Young Cinema" and as a friend supporter, and expert of experimental and avante- garde film. He fought endlessly for the film, "Tom, Tom the Pipers Son" (Ken Jacobs), and for the films of Paul Sharits. In the memorial meeting for Alf Bold we saw the film from Bruce Conner, "Valse Triste".