

DIVIDED AND REUNIFIED

Exhibition of HAUPT COLLECTION, Berlin

Venue: A38 Hajó, Petőfi híd, Budapest

Date: October 8-11, 2014

Opening hours: 10.00-18.00

The Berlin based HAUPT COLLECTION entitled *30 Pieces of Silver – Art and Money* unites contemporary artworks dealing with money in art. Since the mid-nineties the HAUPT COLLECTION has expanded to over 200 artworks. As a part of the accompanying program of Art Market Budapest 2014, HAUPT COLLECTION will present a selection of 40 works by 27 artists addressing the subjects: Divided and Reunified, social criticism, political and cultural perspectives and the value of money and art.

Works by:

Thomas Baumgärtel, Barton Lidicé Beneš, Jerry Berndt, Joseph Beuys, York der Knoefel, Lex Drewinski, Felix Droese, WP Eberhard Eggers, Jochen Fiedler, Dominique Gras, Julia Herfurth, Norbert Hinterberger, Will Kempkes, Verena Landau, Götz Lemberg, Thomas Moecker, Hildegard Ochse, Reiner Schwarz, Justine Smith, Klaus Staeck, Anton Stankowski, Mathieu St-Pierre, Michael Timpson, Rirkrit Tiravanija, Petrus Wandrey, Stefan Wewerka, Ulrich Wüst.

GERMANY: DIVIDED AND REUNIFIED

The opening of the Berlin Wall in 1989 ended the division of Germany into a western and eastern part. Life in Germany and especially in Berlin fundamentally changed with this crucial event. Artists started to reflect on the new situation and take the different lifestyles of the BRD and GDR into account. The photograph by **Hildegard Ochse** is taken from a series she took during the weeks after the fall of the Berlin Wall in 1989. The citizens of East Germany received so-called *Begrüßungsgeld* (welcome money) upon arrival in the Federal Republic of Germany. The street scene with the handwritten sign reveals the unexpected and provisional new situation in the city of Berlin. **Thomas Baumgärtel** visualized via his *5 Deutschmark Banana* his unrealized plan to install an oversized banana in the symbol of German unity—the Brandenburg Gate in Berlin. **Joseph Beuys** wrote on both countries' currencies in 1979. By furnishing a 20-Deutschmark note with the text "Kunst=Kapital" ("Art=Capital") as well as the GDR counterpart with the phrase "Falschgeld" ("Counterfeit"), the two come across as a clearly accentuated artistic statement with a socially critical message.

SOCIAL CRITICISM

Artists dealing with money often focus on poverty, inequities or injustices within a political system to criticize its social conditions. Works by Lex Drewinski, Jochen Fiedler or Reiner Schwarz reflect on these aspects related to life in BRD or GDR. On the occasion of the 100th Anniversary of Bertolt Brecht in 1998, **Lex Drewinski's** tribute *100 Years Since Brecht* was created. One of the most famous plays of Brecht, the *Threepenny Opera*, is addressed by forming the symbol for the blind with three-pfennig coins. The works *Monopoly* and *The Frugal Supper* (both 1983) by **Reiner Schwarz** were commissioned by the Bank für Gemeinwirtschaft in Germany, but then were rejected because of their critical representation of poverty. Schwarz expresses the social dimension of monetary circulation, especially the objections to the shortage and abundance of money.

POLITICAL AND CULTURAL PERSPECTIVES

As money and its imagery serve as a medium for identification of a country's population as well as a means of internal and external communication of certain national values, artworks dealing with money often address political or cultural issues as well as bilateral or multilateral relationships between states. In his work *G.O.D. (Good Old Dollar)*, the artist **Norbert Hinterberger** refers to the period of the Cold War. He paints a dollar bill red but allows several green areas of the original dollar to peek through: the word „God“, a star and the shape of the communist hammer and sickle. The exhibited works by **Barton Lidicé Beneš** reflect on the perception of global cultural identities. The artist folds national symbols from banknotes of the respective countries of origin. The viewer weighs out whether the representation coincides with their image of the depicted country. With his series *Faces in my pocket* Berlin based painter **Will Kempkes** repaints the portraits on the dollar notes taking his own look on the personalities behind the money, like *Alexander Hamilton*, the founder of the first national US Bank. The artist **Mathieu St-Pierre** used a virtual image of a dollar bill, which is still considered to be the world's key currency. He added glitches, so called digital errors, which could occur while transferring data virtually. He thereby criticises the monetary system as being full of errors and of not working properly.

THE VALUE OF MONEY AND ART

Artworks integrating banknotes or coins intrinsically address the valuation of both money and art. In his series *The Colour of Money*, artist **Götz Lemberg** shows analogue photographs of the holograms of the euro banknotes. Contours blur and the silver safety sign turns into a rainbow-like range of colours. The very specific appearance of the money turns into an abstract intangible artwork. With his work *Am Anfang war das Geld (1973)*, **Klaus Staeck** changed the nave of the Cologne Cathedral into a huge pile of bank notes. He reflects the discussions about the costs for renovating this monument to be a UNESCO World Cultural Heritage site. **Petrus Wandrey** takes the global symbol for money, the one dollar bill, and combines it with images of famous paintings. In his own style called Digitalism, he adds the *Mona Lisa* by Leonardo Da Vinci (*True Money*) and the angels of Raffael's *Sistine Madonna (True Copyright)* to the banknote.

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