

# DAS MINSK

## KUNSTHAUS IN POTSDAM



Sabine Moritz, *Zuhauseblock mit Stadtplan* [Homeblock with City Map], 1992. Studio Sabine Moritz, Cologne © Sabine Moritz, Photo: Georgios Michaloudis, farbanalyse, Köln; Markus Draper, *Neubrandenburg, Traberallee*, detail, 2015. Private collection, Cologne, © Markus Draper, Photo: Hans-Georg Gaul

## ***Wohnkomplex.***

### **ART AND LIFE IN PLATTENBAU**

SEPTEMBER 6, 2025 – FEBRUARY 8, 2026

Press release | August 14, 2025

**In September 2025, DAS MINSK Kunsthaus in Potsdam will present the exhibition *Wohnkomplex: Art and Life in Plattenbau*. In this exhibition, guest curator Kito Nedo explores the question of how East German Plattenbau complexes are represented in art.**

*Wohnkomplex* shows approximately fifty works by: Karl-Heinz Adler, Sibylle Bergemann, Manfred Butzmann, Kurt Dornis, Markus Draper, Wolfram Ebersbach, Nina Fischer & Maroan el Sani, Seiichi Furuya, Peter Herrmann, Sebastian Jung, Gisela Kurkhaus-Müller, Harald Metzkes, Sabine Moritz, Henrike Naumann, Manfred Pernice, Uwe Pfeifer, Sonya Schönberger, Nathalie Valeska Schüler, Wenke Seemann, Robert Seidel, Christian Thielke, Stephen Willats and Ruth Wolf-Rehfeldt.

**PRESS CONFERENCE: SEPTEMBER 4, 2025, 11 A.M.**

Please register at: [weissbacher.artpress@uteweingarten.de](mailto:weissbacher.artpress@uteweingarten.de)

Installations, paintings, drawings, photographs, and films created since the 1970s will be presented. The exhibition brings together works that approach the Plattenbau in various ways – as a living space, as a symbol of social utopias, and as a projection of societal changes. The Plattenbau is not only viewed as architectural heritage, but also as a cultural space of resonance that raises questions about belonging, community, and memory. The exhibition intertwines artistic works with sociopolitical issues and reflects on how urban spaces influence both social structures and ways of life.

In her works from the early 1990s, Sabine Moritz draws on the collective memory of dwelling. From recollections of her childhood in the *Plattenbau* district Jena-Lobeda, her drawings connect individual experiences with architectural structure.



**Seiichi Furuya**, *Berlin-Ost 1986*, 1986. Courtesy Galerie Thomas Fischer, © Seiichi Furuya

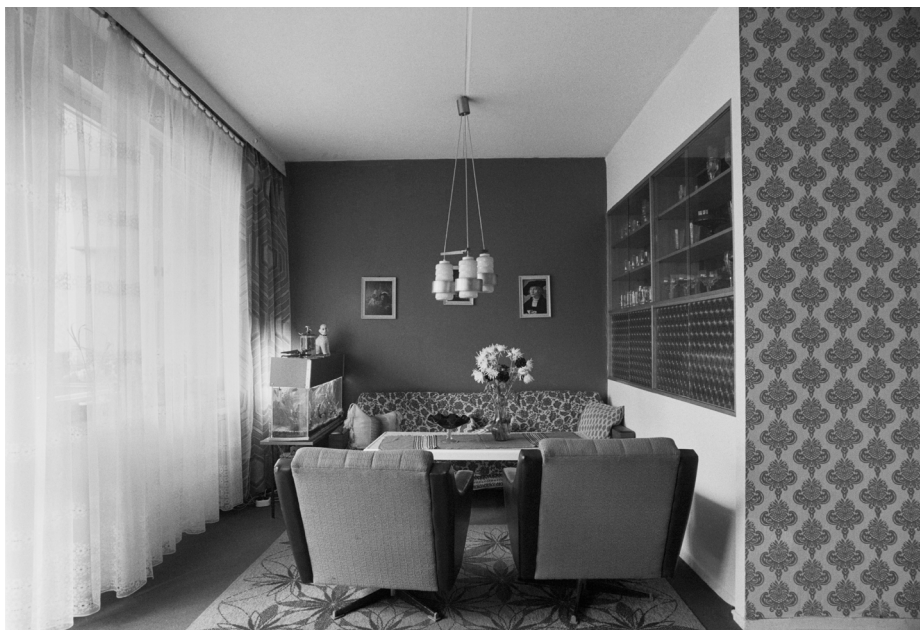
**Uwe Pfeifer**, *Häuser am Abend* [Buildings at Dusk], 1972. Private Collection, © VG Bild-Kunst, Bonn 2025

Seiichi Furuya's photographs were created "against forgetting," as fragments of memory and documents of a bygone time. For the exhibition, he has selected nearly 300 photographs of *Plattenbauten*, interiors, and TV stills from his time in East Berlin and Dresden between 1985 and 1989, which will be projected in a continuously changing, randomly ordered sequence.

From the 1970s onwards, Uwe Pfeifer engaged intensively with Halle-Neustadt, where he himself lived. His paintings show the deserted urban spaces of the large socialist housing development and are precise analyses of everyday life, permeated by melancholy, urban dystopia, and quiet criticism. Pfeifer's work not only depicts the newly created architecture, but also produces equally psychologically charged images from the interiors of the housing estate.



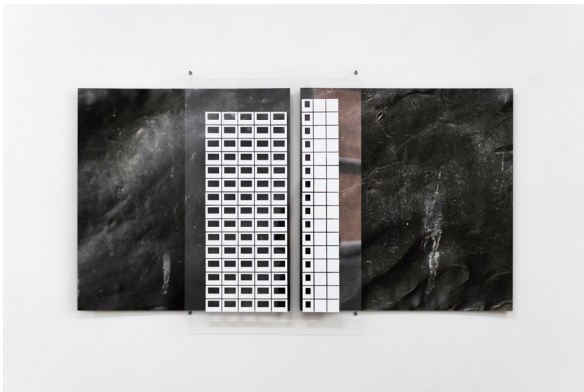
In Sibylle Bergemann's photo series *P2* (1974–1981), there seems to be little left of the progressive housing utopia of the 1960s. In the serial-conceptual photographs of living rooms, one sees a retreat into private space and the fading of a socialist promise.



**Sibylle Bergemann**, *P2* (Berlin-Lichtenberg, Wohnzimmer eines Häuserblocks) [*P2* (Berlin-Lichtenberg, Apartment Block Living Room)], 1981/2017. Estate Sibylle Bergemann/OSTKREUZ, Courtesy LOOCK, Berlin

In his installation *Grauzone* [Gray Zone] (2015), Markus Draper reconstructs GDR *Plattenbauten* in model format – buildings where RAF members went into hiding in the 1980s with the help of the Stasi. The work plays with East- and West-German clichés and exposes the deceptive dichotomy of German-German history.

In her work *Aufriss II* [Layout II], Leipzig-born artist Nathalie Valeska Schüler (b. 1995) explores the GDR *Plattenbau* type PH16 – realized as an example in Leipzig-Grünau – as a symbol of societal utopias, associations, and ruptures. Using close-up photographs, 3D-printed models, and analyses of architectural structures, Schüler interweaves material traces – such as fingerprints in asbestos-containing Morinol – with questions of visibility, origin, and dwelling, then and now.



**Nathalie Valeska Schüler**, *Aufriss II [Layout II]*, 2024. Courtesy Nathalie Valeska Schüler

**Markus Draper**, *Magdeburg, Hans-Grundig-Straße*, 2015. Private collection, Cologne, © Markus Draper, Photo: Hans-Georg Gaul

*Wohnkomplex* opens new perspectives on a model of building and living that continues to resonate today. The Plattenbau was originally at the heart of GDR social policy, a place of socialization and a symbol of real socialist progress – until 1990. After the fall of the GDR, it became a stage for painful transformations, emblematic of social decline and racist violence. As modern ruins, the buildings awaited demolition, were renovated, or repurposed. The Plattenbau never became a monument, but has remained a living presence. It is a place of GDR memory, where life continues.

The catalog *Wohnkomplex – Art and Life in Plattenbau* will be published by DISTANZ Verlag to accompany the exhibition in German and English. This doesn't merely present the works on view at MINSK, but also offers an art and cultural historical reassessment of an important chapter in GDR and architectural history. Alongside texts by Kito Nedo and Kevin Hanschke, the catalog also includes guest contributions on the interplay between art and life in *Plattenbau*: a literary essay by author Grit Lemke, a cultural-historical analysis of GDR Plattenbau photography by cultural historian professor Bernd Lindner, a glossary of essential terms related to the "Platte" complex by art historian Juliane Richter, and a chronicle of the development of Plattenbau architecture and artistic interior and exterior perspectives on this field by architect Philipp Meuser. Publication date: 6 September 2025

## FURTHER INFORMATION

### DAS MINSK Kunsthau in Potsdam

Max-Planck-Straße 17 | 14473 Potsdam

[info@dasminsk.de](mailto:info@dasminsk.de)

[www.dasminsk.de](http://www.dasminsk.de)

Instagram: [@dasminsk](https://www.instagram.com/dasminsk)

### OPENING HOURS

Daily except Tuesdays | Wednesday to Monday 10 am – 7 pm

### ADMISSION

10 Euros, 8 Euros concession | Combined ticket 20 Euros,  
12 Euros concession

**The combined ticket is valid for the Museum Barberini and  
DAS MINSK Kunsthau in Potsdam.**

DAS MINSK Kunsthau in Potsdam is a project of the Hasso Plattner Foundation. The goal of the Hasso Plattner Foundation is to promote the digitalization of scholarship and education, to improve access to art and culture, and to support the preservation of the environment.

[www.plattnerfoundation.org](http://www.plattnerfoundation.org)

## PRESS CONTACT

ARTPRESS – Ute Weingarten

Romana Weissbacher

[weissbacher.artpress@uteweingarten.de](mailto:weissbacher.artpress@uteweingarten.de)

+49 (0)30 48 49 63 50

We would be happy to assist you if you need further information or images.

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