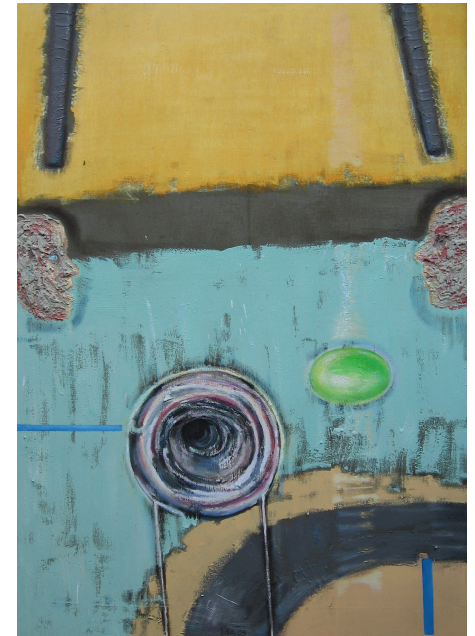


**“9/11 & 11/9” - - - - - ULLA WALTER / member of the INSTABIL group:
it’s now becoming “unstable” across the country - - - as the smaller
Germany – the GDR – is in bad repair - - - it’s January ’89 when INSTABIL
(the group of artists) collapses - - - - - of the 3 artists, one leaves for the**



**West - - - where else is so fascinatingly full of
temptation – with a step across border installations
- - - - to cut off all private ties - - (?) - - - my picture is
called “Absprung” (Jump) - - - those remaining in the
republic now huddle more closely together - - - - -
- - - far too many have gone - - - - - the state is
impoverished, it’s worn out - exhausted - - -
suddenly, new sounds can be heard: the weary may
travel! I have a passport in my hand from October ‘89 - - - - - until shortly
afterwards my sister’s shabby black-and-white TV shows the news - - -
11/9 - - - Schabowski rummages in his jacket for the slip of paper which**

**has become famous: “the border is open” - - - (He looks at it again.) - - - -
- as everyone is streaming to the Western border, I stand at the wall in
the centre of Berlin - - - with my valid visa - - - !as a precaution! - - - - -
wasn’t somebody killed at the wall in March ‘89? It is my body which is
trembling - - - almost indescribable emotion hits me - -
- me - - - amongst hundreds of thousands - - (!) - - -
Andreas is also approaching the Brandenburg Gate - -
- coming from Heidelberg - - - - - and bringing the new
world with him - - - so loud and colorful - - - - - and
alongside all the German-German energy of a new
dawn, the first blemishes form - - - - - the tragedy of
missed visions hides behind lingering stagnation - - -
my picture is called “Pool – East/West” - - - incredible
opportunities open up - - (!) - - - former owners stand in front of my
studio (on the edge of Berlin) - - - reunified Germany is demanding**



interest - - - on the division of over 40 years - - - - - I can only hold my position with difficulty. Then explosions of color shoot across my pictures - - - - - pensive “grey” will later gleam there - - - - prehistoric rocks are being quarried right next to my studio - - - limestone is being burnt - - - grey - - - and packed as cement - - - - - as it has for ages - - - - -



this digging into the depths has pressed a dent into the landscape of the city’s suburban sprawl - - - - Berlin, as the counterpart, rises like a bulge - - - - this is where such material was used - - - - - how much cement did the Berlin Wall consume? It’s 1999 - - - I’ve been painting with cement for 4 years - - - - in the form of CONCRETE - - - I’m now covering a stretcher frame of 130 x 115 cm - - - while my legs move on the bright and spacious parquet - - - a watchman by my side - - - - (everything’s different!) - - - - only 10 years ago not so far below my feet

- - - death strip - - - - - so-called no-man's-land - - - - - they want to make a little Manhattan here - - - I'm working on the picture "Labyrinth – Berlin/ Potsdamer Platz" - - - my project is titled "k.u.n.s.t.z.i.n.s." - - - there's also "Unsinn" (nonsense) hidden in the name - - - - - and "Zins" (interest) - - - - - the EURO will be adopted in the coming weeks - - - everyone knows it will be expensive - - - CONCRETE - - - has now become my color - - - - - its toughness and grace suit the times - - - - - a whole one-and-a-half years pass - - - - - then my sister calls me: something terrible has happened in New York! ! ! I switch on to the disaster on the screen - - - - - but cannot understand the face of the president - - - the towers falling again and again - - - I reach Andreas on his mobile - - - he's heard the first reports - - - - - I describe the images to him - - - - - all day long, I sit virtually motionless in front of the continuous repetitions - - - - - I can't bear the awful news any more - - - but still continue to stare at it - - - - - on all channels, the Twin Towers

collapse into themselves - - - only late in the evening do I reach for my paints, my brushes, and cover the frame - - - - 170 x 120 cm - - - I know just how absurd it is to paint now - - but it's the only way I can free myself from the nightmare - - - - and afterward I will decide what should remain of this picture: "Augenblick" (Moment), completed 2002, oils with CONCRETE - - - - - New York was changed by this day - I myself had never seen it before - - - but since 9/11 I have now encountered the people of this city. 9/11 & 11/9 - - two unforgettable events.

