

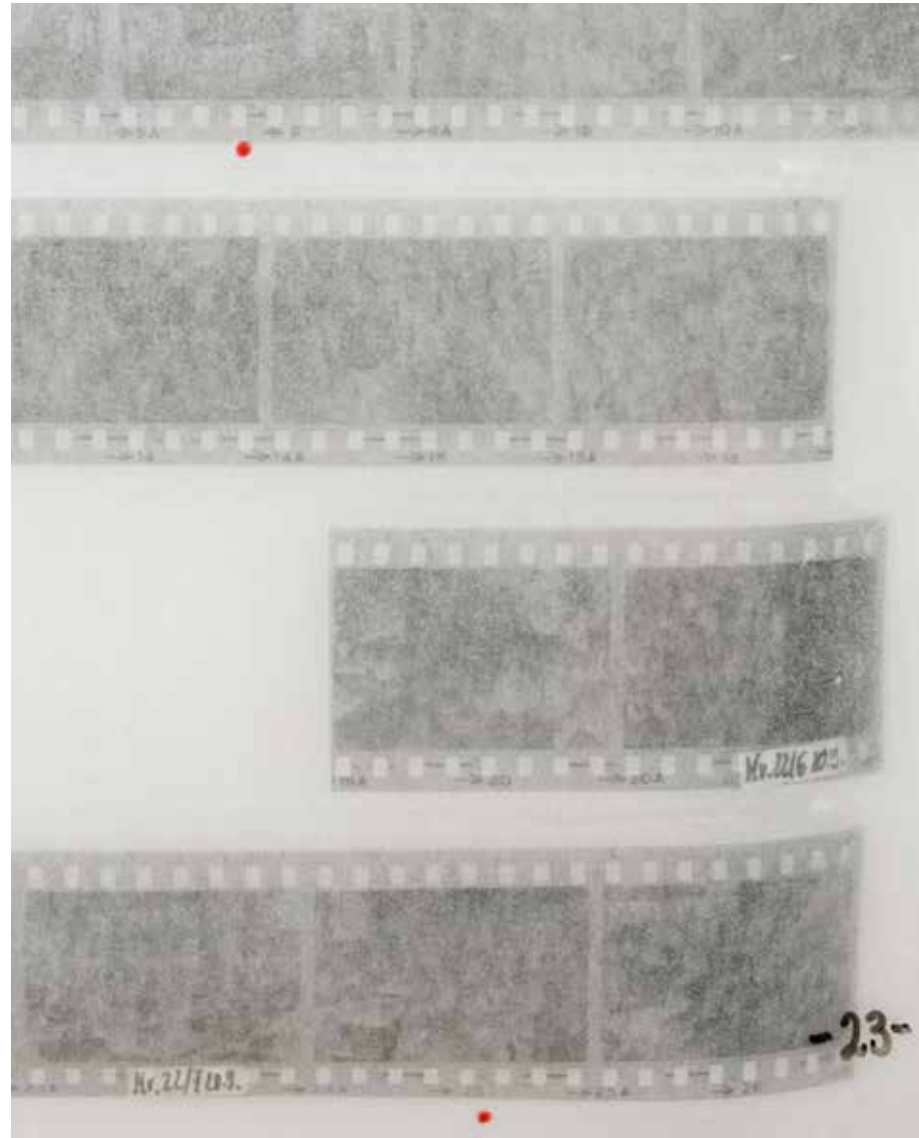
This text is a combination of fragments.  
Pieces I collected and put into my order. An order which  
gives me a base for the first part of the art piece:  
the installation.

Fragments are pieces of a whole, broken off or  
unfinished things. These things can be art,  
buildings, documents or anything else. Fragments  
made by humans, are destroyed by humans and reconstructed  
by humans. They are also put into a context by humans.

Everybody can be overwhelmed by feelings,  
emotions and senses.

The following quotes and images are explained in the chapter  
*Illumination of the quotes & image captions* beginning on page 104.  
The list follows the sequence in the book.

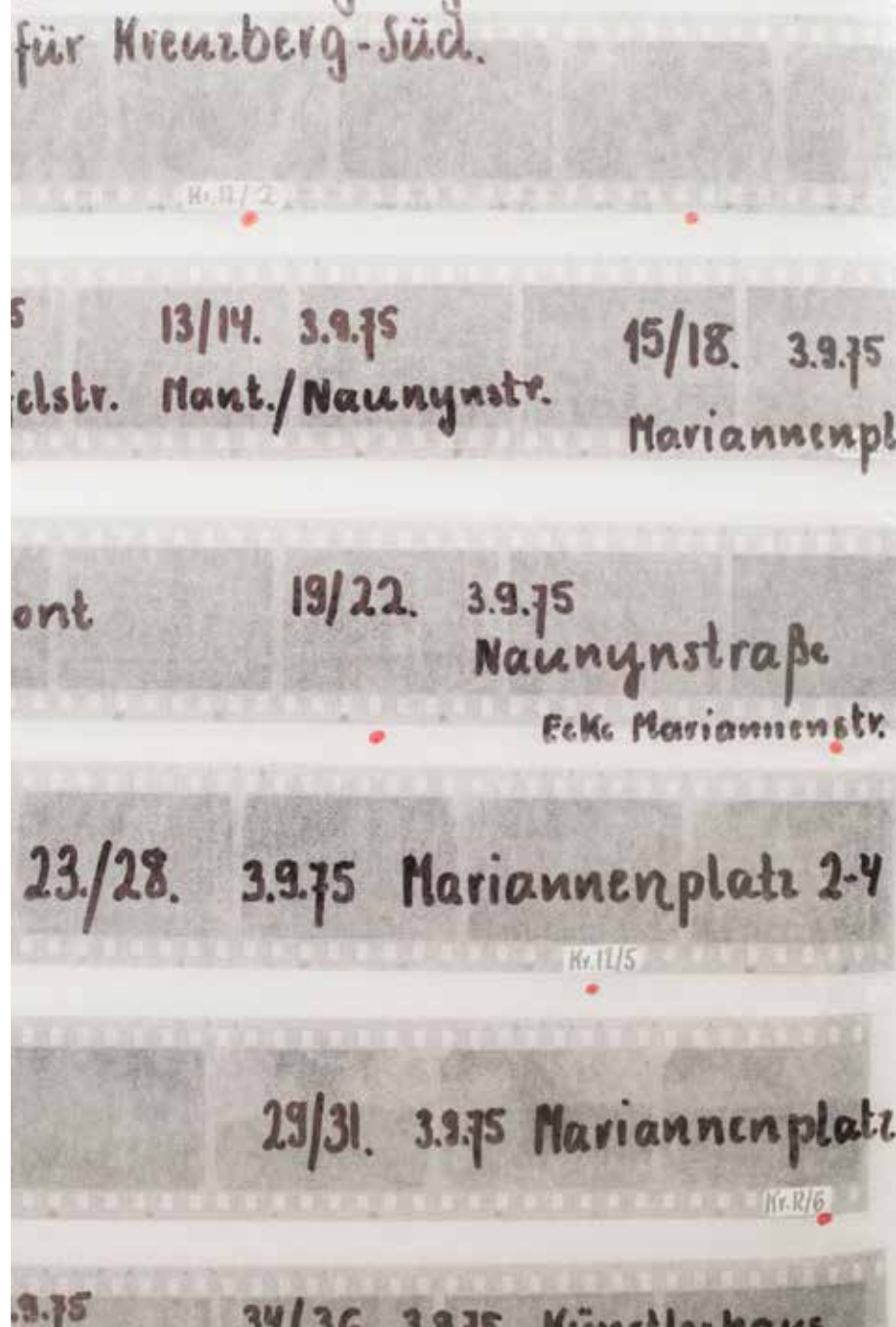
## Kaleidoscope – construction of objectivity



**Kaleidoscope – construction of objectivity**  
April 2016

**das pommus**  
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Kiruberg 2  
Henschel  
Nr. 221-440  
Juni 78-OKL 84

3  
Kiruberg  
Henschel  
441-660  
OKL 84 - Mai 91  
29. Nr. 2085  
Juni: 2007/08

Kiruberg 3  
Henschel  
Nr. 1-220  
18.11.1984  
A.T. nach  
453-67

Henschel



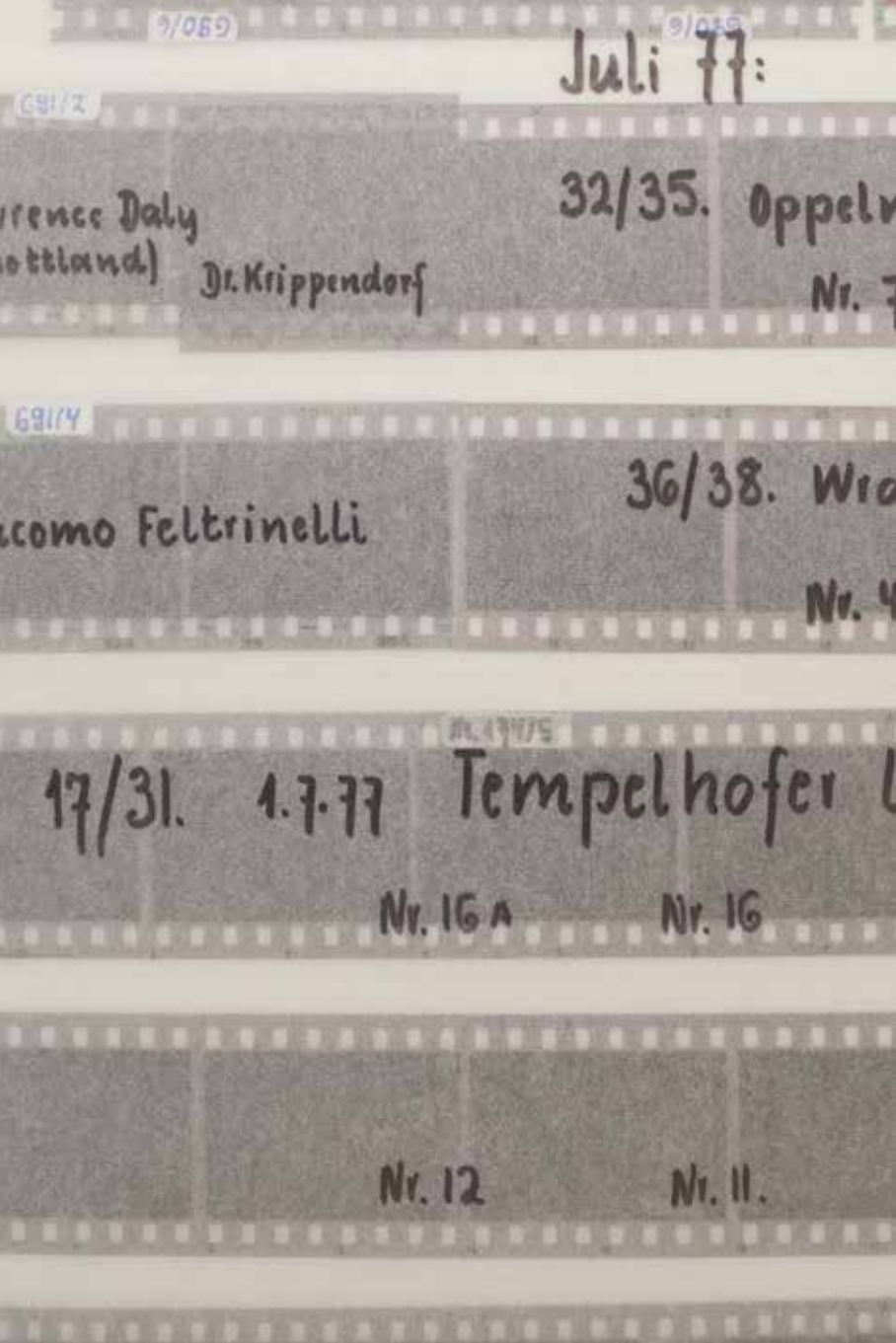
”... It was immediately clear that the book had been undisturbed for a very long time, perhaps even since it had been laid to rest. The librarian fetched a checked duster, and wiped away the dust, a black, thick, tenacious Victorian dust, a dust composed of smoke and fog particles accumulated before the Clean Air acts. Roland undid the bindings. The book sprang apart, like a box, disgorging leaf after leaf of faded paper, blue, cream, grey, covered with rusty writing, the brown scratches of a steel nib. Roland recognized the handwriting with a shock of excitement. They appeared to be notes on Vico, written on the backs of book-bills and letters. The librarian observed that it didn't look as though they had been touched before. Their edges, beyond the pages, were dyed soot-black, giving the impression of the borders of mourning cards. They coincided precisely with their present positions, edge of page and edge of stain.“

(Byatt 1990, 4-5)

*“The question of how medium matters in the archive may simply come down to a question of how it matters in experience. Regardless of the formats in which its holdings are instantiated, the chances are that there will be bodies navigating the files using the tips of their fingers, whether they be shuffling index cards, tapping keyboards, stroking touchscreens, leafing through pages or, shall we say, fingering prints.”*

(Vestberg 2011, 172)





<b>Index</b>	
<b>Introduction</b>	<b>1</b>
<b>Part I: Theory / Preparation for the working process</b>	<b>7</b>
1. Definition: Document – Information – Fiction	7
2. Preliminary definitions of art	11
3. An art piece divided into two:	13
<b>the substance and the mask</b>	
4. Information storage. Archival work	
4.1 The role of the archive in society	21
4.2 The changing & traveling of documents with time	29
5. The try of working with the substance	33
5.1 Maria Eichhorn: Restitutionspolitik, 2003	34
5.2 Maryam Jafri: Independence Day, 2012	37
5.3 Jenny Holzer: Endgame. Top Secret, 2012/13	39
Conclusion point 5	39
<b>Part II: DOCUMENT: the heritage of Jürgen Henschel</b>	<b>43</b>
1. "Jürgen Henschel – Der Photograph mit der Leiter"	49
2. 21.869 negatives	51
Conclusion part II	65
<b>Part III: INFORMATION of the substance</b>	<b>69</b>
1. Pig bones: gelatin	69
2. Silver halide microcrystals	72
3. The monochromatic film: Ilford XP1	78
4. Glassine paper	81
Conclusion part III	81
<b>Part IV: FICTION - Rearranging the substance</b>	<b>85</b>
<b>KALEIDOSCOPE</b>	
<b>Conclusion</b>	<b>96</b>
<b>Illumination of the quotes &amp; image captions</b>	<b>104</b>
(the list follows the sequence of the book)	
Sources	120

Rückfront Jegitzdamm

Kr. 27/14

0. 22.9.75 an d. Skalitzer Str.  
am Kottbuser Tor.

OA

8

4

1. 23.9.75 Mehringdamm  
Bau: 'Haus der Familie'  
(+ Kita)



amt

'Der gestiefelte Kater'

inger. Verlag

Ruine  
Anhalter Bhf.

10/11.

1.6.68

Hvelzberg

erstraße  
ermarkt

## Introduction

After having studied and practiced the art of photography for several years, I became more interested in the heritage of unknown photographers. Boxes piled up in museum archives, corners nobody looks at brought me to the study of restoration and conservation. From that point on I started to gain practical experience in (audio) visual archives and local museums.

Archives are run privately and publicly. My experience lies in working in public archives, carrying for culturally important evidence of the past.

My focus is on central European archives and conservation laboratory. Collections owned by public institutions, belong to the city of Berlin have a bigger impact on its society and serve a bigger challenge for me as a restorer. Compared to privately owned collections which are rarely exposed to the public and are maintained in better condition.

Following my passion and deepening my knowledge of the conservation of an art piece must accompany the message of the artist as it was intended.

From my perspective, an art piece is divided into two layers; the art object, the 'thing' which is exhibited and looked at on the one hand, on the other hand the material which the 'thing' is based on. I'd like to call it the mask and the substance.

The mask is, what the artist creates, what he wants to show and what he uses for communicating, this is what the collector pays for and what the curator aims to put into the right light. The substance is often forgotten, seen as an obstruction when putting up the show, as a tool to express the actual idea. However, the mask could never exist without its substance.

## The substance of an art piece

The substance is what interests me, essentially the material tells a story which needs to be taken care of. All the office equipment; glues, papers, pens and boxes which the artist uses to create the art piece reveal a lot of information. Their working methods and processes and private archive or collection as well as the social environment.

Due to chemical reactions of the material with its surrounding as well as the human touch the material and therefore the art piece is influenced, aging and possibly decay occur. On the one hand, there is the object, the mask traveling from the artist's studio to galleries, museums, collections and auctions. On the other hand, we have the visible life time of the substance caused by natural aging of all materials. This process starts at the moment of creation before it even becomes a part of the art piece.

We can't freeze this process, just slow it down or hasten it.

“Students of media are persistently attacked as evaders, idly concentrating on means or processes rather than on the 'substance'.”

(McLuhan & Fiore 2001, 10)

McLuhan and Fiore make a reference to a substance missing from the art student's body of work, this void is what I want to explore.

From the very beginning of the work *Kaleidoscope - construction of objectivity*, I wanted to have an exhibition, which shows information out of the substance of a certain collection I was going to work with and explain the process of building it in the written part. So these following pages will cover three steps it took to turn an already existing substance into one mask.

In this paper I ask questions concerning the substance of an art work, these questions lead to my exhibition as a result. This paper is an attempt to complete a research based understanding of the objective substance of the art piece.

Part I:

What is a document?

What is information and how does it become fiction?

Defining these two questions is essential to my work, hence they are running along this paper as a read thread. In order to ground the discussion, scientific research and preliminary concepts of art are needed. Coming from the archival world the question of photography and information recorded on film is raised.

Photography and film require special archival conditions, these are image carriers made from highly sensitive materials.

Part II & III:

What part of a photographic collection may be considered as a non subjective substance?

Deconstructing the collection shines a light on a difference between the subjective and objective parts of the art piece, as previously described as the mask and the substance.

A collection of negative film is made out of an image on gelatin in silver. The chemistry of the substance and its inner relation give it an objectivity removing it from the subjective image. The substance found in a collection of negative films is the material I will use for my exhibition.

Part IV: Installation.

Does the objective substance of an art work remain objective when used as the mask of another art work?

Finding the substance for this project is the starting point for this exhibition. The process leads me from an objective substance to a new fictional work, elevating the issue of substance.

# Sie Wahrheit

22. Jahrg., Nr. 59 Donnerstag, den 11. März 1976 Preis 20 Pf A 4999 A

## Repräsentativ-Umfrage von FU-Soziologen in Kreuzberg: Mehrheit der Mieter für Grundeigentum

# für Grundeigentum an Grund und Boden

### Bevölkerung für mehr Mitwirkung an Sanierungsplänen

W eiterhin (Eigenbericht). Über die Hälfte von 848 Kreuzbergern, die im Rahmen einer wissenschaftlichen Repräsentativ-Umfrage zu Sanierungsproblemen befragt wurden, befürworten die Einführung des Grundgesetzes an Grund und Boden, um der Bodenpekulation und dem Mietpreisanstieg entgegen zu wirken. Unter den Befragten sind 70 Prozent für die Einführung des Grundgesetzes an Grund und Boden, um der Bodenpekulation und dem Mietpreisanstieg entgegen zu wirken. Unter den Befragten sind 70 Prozent für die Einführung des Grundgesetzes an Grund und Boden, um der Bodenpekulation und dem Mietpreisanstieg entgegen zu wirken.

## 42 Todesopfer bei Seilbahnunglück

R o m (DW/epi). Die 14-jährige Italienerin Alessandra Pavesani hat schwerwiegend ein Ereignis das bisher schwerste Seilbahnunglück überlebt, das sich an Dienstag in den italienischen Dolomiten beim Westseilbahnort Cervasele ereignete. Unter den 42 Todesopfern der Katastrophe befand sich wahrscheinlich 22 Wanderer.

Die Seilbahnlinie war zu dieser Zeit nicht geöffnet. Grund war die starken Stürme, etwa 200 Meter vor der Station, abgebrochen und etwa 10 Meter höher aufhängen, versetzt Boden gerollt. Die Seilbahn fuhr auf einer Höhe zusammengebrochen. 30 Passagiere waren auf der Seilbahn, weitere noch verstreut auf dem Weg im Krachen. Die genaue Ursache noch nicht als Opfer identifiziert worden.

## Gangster von den Geiseln entwarfint

F r a n k f u r t a. M. (DW/epi). Sich selbst befreien konnten gegen die beiden Geiseln, die der 19-jährige Günter Radt Mann aus Bucholz am Dienstag in Frankfurt Land gegen geiselt genommen hatte, um die Freilassung eines anglikanischen Missionars zu erreichen.

Die drei Vernehmer eines Angeklagten nicht befragt, sondern wählte ihn der 19-jährige Günter Radt Mann aus Bucholz, um die Freilassung eines anglikanischen Missionars zu erreichen. Die drei Vernehmer eines Angeklagten nicht befragt, sondern wählte ihn der 19-jährige Günter Radt Mann aus Bucholz, um die Freilassung eines anglikanischen Missionars zu erreichen.



Durch die Balle eines fehlerhaft zusammengewürfelten Balkens in der Gasse in Kreuzberg steht ein Kind wie auf einem Seil. Die Kreuzberger fordern die Sanierung solcher Wohnungen - aber ohne Auswirkung.

## SPD, CDU und FDP brechen ihre Versprechen Kindertagesstätten-Ausbau wird weiter eingeschränkt

W eiterhin (Eigenbericht). SPD, FDP und CDU sind offenbar für eine weitere Reduzierung des geplanten Ausbaus im Kindertagesstättenbereich. Sprecher aller drei Fraktionen leuchten diese Absicht, die über das bisherige Versprechen verheißenermaßen über die Erweiterung des Hauptausbaus im April hinaus zu verhandeln. Die FDP-Altpolitiker Mark-Beckmann, der durch Ausfälle seiner „Günster“, bediente mit einer unverantwortlichen Forderung nach einem reduzierten Platzangebot der Kitas für die CDU-Altpolitiker. Dagegen wurde forderte unter anderem wegen der vom Senat ver-

## MAB / BSW: Arbeitsplätze immer noch gefährdet

Betriebsversammlung brachte keine endgültige Klarheit. W eiterhin (Konkret). Die rund 820 Arbeitsplätze der beiden zum westdeutschen Maschinenbau-Konzern gehörenden Maschinenfabrik Unionwerke „Mittel am Berle“ (MAB) und „Berle am Spangenberg“ (BSW) sollen erhalten bleiben. Der Senat will eine starke Hilfe zum Erhalt der noch nicht gebildeten 1200 Arbeitsplätze der Firmen „Mittel am Berle“ (MAB) und „Berle am Spangenberg“ (BSW) leisten. Nach Angaben der Betriebsversammlung wird sich der Senat auf die Eingangsfrage eines Berle-Millionen-DM-Kredit zum Erhalt der noch nicht gebildeten 1200 Arbeitsplätze der Betriebe zu ermöglichen. Bisher ist nicht bekannt, ob

The book itself has the aim to translate the objective elements of *Kaleidoscope - construction of objectivity* to the art consumer but also to collect thoughts from primary and secondary sources and keep them objective. That is why my illumination of those comes separate at the end of the book.

The substance may not be constructed into different versions. Every construction has its own objectivity, my aim is to create only one construction of objectivity.

## Asturien im Zeichen der kämpfenden Bergarbeiter

### Verkehr in Oviedo weitgehend lahmgelegt

M a d r i d (epi/DW). An zahlreichen Gütern Asturien wurden getrennt Arbeitenden angehalten. Mehr als 60 000 Arbeiter und Angestellte von Textilbetrieben der Provinz Barcelona traten am Dienstag in diesem Industriegebiet auf, in dem die Bergarbeiter bereits seit vier Wochen im Ausstand stehen. Die Arbeiter erklärten sich mit dem Kampf der Werkstätten für den Kampf der Bergarbeiter und eine Verbesserung ihrer materiellen Lage forderten. Mehr als 60 000 Arbeiter und Angestellte der Schiffbauindustrie „Astur“ in La Coruna im Nord-

## Aktionen gegen Arbeitslosigkeit

W eiterhin (Eigenbericht). Die Forderung der arbeitenden Jugendlichen Frankreichs stehen heute auf einem nationalen Forum. Das Gewerkschaftsverbände CGT zur Debatte. 400 Delegierte aus 10 Departementen klagen die Ursachen der verwerflichen Lage Hunderte von Jugendlichen an, die unmittelbar vor dem Ausbruch der Arbeitslosigkeit in verschiedenen Berufen sind.

## Majakowski Galerie: Tassow im Gespräch

W eiterhin (Eigenbericht). Die bulgarische Künstlerin Dora Tassow führt gegenwärtig eine Reihe von Malereien aus dem Jahr 1975 in der Majakowski-Galerie aus. Die Ausstellung ist bis zum 1. April ausgestellt.

## Heute: Kunstmesse wird eröffnet

Aus dem noch rechtlichen, ist doch kann betrachten. Die Kunstmesse wird heute eröffnet. Die Kunstmesse wird heute eröffnet. Die Kunstmesse wird heute eröffnet.

## 3. Tarifformation der IG Metall

### Auf Auseinandersetzung mit Unternehmen vorbereiten

W eiterhin (Eigenbericht). In den metallverarbeitenden Betrieben unserer Stadt werden gegen die „3. Tarifformation“ der Gewerkschaften IG Metall und IG Metall die Verhandlungen mit den Tarifverhandlungen „die Verhandlungen“ fortgesetzt. Die „3. Tarifformation“ der Gewerkschaften IG Metall und IG Metall die Verhandlungen mit den Tarifverhandlungen „die Verhandlungen“ fortgesetzt.

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6.12.75

Kottbusser Damm

Ausländer für bessere

Schul- und Berufsausbildg.

## Part I: Theory / Preparation for the working Process

### 1. Definition: Document – Information – Fiction

The first chapter of the paper lays the foundation for the thesis. Concentrating on the objectivity and subjectivity, the substance and the mask it is important to define the nouns document, information and fiction which are used all over the paper for describing the idea and the working process till the exhibition.

Document: latin - documentum: lesson, example, proof.

An original or official paper relied upon as the basis, proof, or support of anything else, including any writing, book, or other instrument conveying information pertinent to such proof or support. Any material substance on which the thoughts of men are represented by any species of conventional mark or symbol.

In the moment an object is brought into a museum it turns into a document. The human aim of exploring, fathom the past, our society, the nature, the space and much more turns objects into documents. The art historian Katharina Flügel wrote in her essay about the *Process of documenting in museums* 2001: “[...] the object, by its nature, is not a document, but becomes through the process of scientific research the character of a document.”

Flügel puts her focus on photography as a tool of science, a tool which documents objects and brings with it generality universal validity. Therefore she shows that the photograph itself is still seen as an image which is objective and shows the truth, which makes the photograph to a historical source.

On the other hand, the historian Ulrich Heß writes in the same book, that photographs are still not accepted as a primary source for history. Photographs are not trusted because of the possibility of manipulation and the subjectivity of the photographer. He also alleged that the location where the photographs have been taken can't get tracked down always. Photographs are so far, after Heß, just a tool, an extend for historians. (Heß 2001, 67)

Information: Facts, data, or instructions in any medium or form. In archives you find documents coming out of different social levels. The documents can have a various materiality: paper, film, plastic, metal and more. Documents are letters, bills, protocols, photographs, drawings, notes, books and so on.

Those documents contain informations by there materiality and by what was written or drawn on the material – the message. Researchers are mainly interested in the message as a information disregarding the materiality itself as relevant information.

Fiction: Narrative, explanatory material, or belief that is not true or has been imagined or fabricated. A narrative, explanation, or believe that may seem true but is false or fabricated. The fiction is a construction of different elements and sources.

Even if photography was used as a tool of documenting and with it being objective it always was used in a certain way. The intention of the photographer needs to be considered when we look at photographs. The photographer wanted to point out something specific, which excludes other ways of seeing. Ulrich Heß discusses the problem of those intentions and the intentions of the visitor of the museums. The main purpose when shooting the image highlights aspects and the questions the viewer looks at the picture makes him read only a certain one as well. Subjectivity comes with the process of filtration of information.

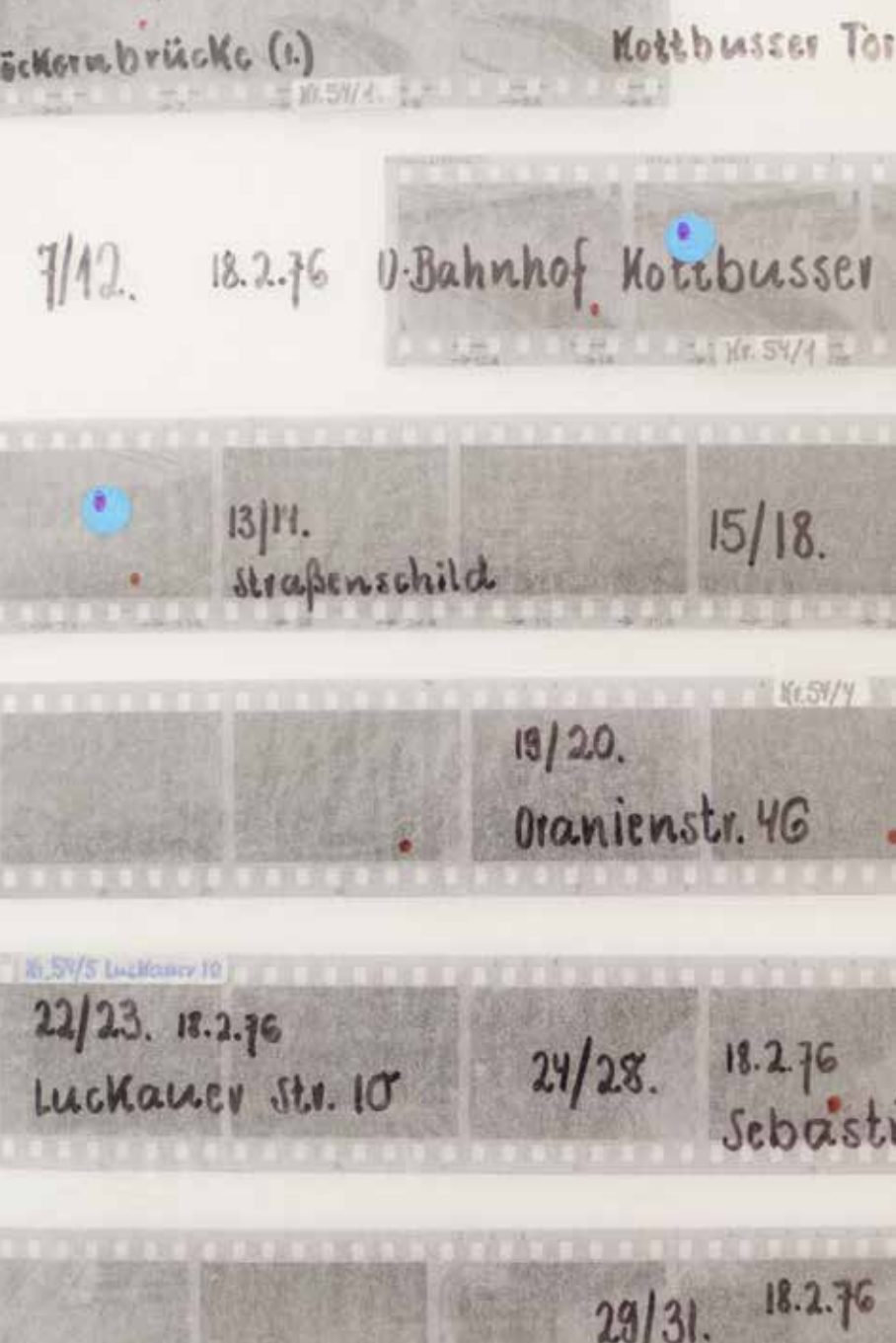
The definitions for the paper is as follows:

The document is understood to be objective and a source for the researcher in any field of society. The information is declared as objective, too. The information can lie in the materiality of the document as well as being written, printed or on any other way captured on the document.

The fiction is abstract and with it subjective. It is a story based on documents and informations, which are interpreted and/or reconstructed in a imaginary way.

“Photographs reproduce unconscious social cultural pattern and unconscious moments in the selection of subjects and ways of viewing, which do not deduce to the observer of the historical distance. What we see today, did not have to be, what the photographer and/or the principal saw. For the present viewer the ability to tap into the photograph depends on him having the skill, to decode the complex levels of reality in it. This requires both: to open the cultural and social codes as well as to respect the individual language of the image. The ability of comprehension of the image is also determined, which interests the viewer has. The photograph contains a surplus on information and importance, which goes beyond the intension of the photographer [...]”

(Heß 2001, 68)



## 2. Preliminary definitions of art

The following will show views on the subjectivity of art. For Platon (\*428 BC) and Aristotle (\*384 BC) painters “[...] reproduce the appearances of things – to copy them - not only people, but objects and events. [...] along with drama [...] Platon and Aristoteles thought of music and dance as primarily imitative or representational arts.” (Carroll 1999, 20) For both of them poetry, drama, painting, sculpture, dance and music were involved in imitation.

“x is an artwork only if it is an imitation” (Carroll 1999, 21)

In the time of Platon and Aristoteles the aim of the art was to replay and show important events and myth to the public, make them unforgettable.

As the philosopher of contemporary art Noël Carroll (\*1947) said “[...] until a generation ago, one could hear people saying of an abstract painting that it isn't art because it doesn't look like anything.” (Carroll 1999, 23) With the beginning of the 20th century art started to become abstract and separating itself from the 'real'.

Art is a way of communicating, transporting informations to others. It is a tool for discussing and sensitize people for a theme, which matters to the artist. Art can be in any form: visual, acoustical, interactive, a play or tactile. As every artist communicates, every viewer perceives the art piece different.

Ground breaking ideas of the artist behind art pieces get more and more important in todays artist's work. Art is still imitating myths and happenings, it comes out of experience. Todays art is using those as a base, which is widened by the artist. The individual perception by each viewer belongs to the art piece as well. The art piece gains its own life after being created by the artist.

With the definition of art as an interaction tool and representation of expression, the medium of photography was always art to me as

### 3. An art piece divided into two: the substance and the mask

“[...] in the 1930s, when - evidently out of fear of the Nazis - the negatives with portraits of important persons were removed and deposited in a special place. In the early 1950s, when my father no longer had access to the studio, the whole archive, about 1.5 million glass plates, was taken to a dump in a village near Prague. All the glass negatives were smashed to pieces. The memory of generations, the faces of the proponents of spiritual values, suddenly became a pile of glass shards. All that remained was ten densely written pages with more than a thousand names.”

(Meisnerová-Wismer 2011, 384)

well. With the 1960s, when conceptual art became big, photography was growing as a tool of expression, not just of documenting. The curator Charlotte Cotton (\*1970) says photographs “[...] evolve from a strategy of happening orchestrated by the photographers for the sole purpose of creating an image. Although making an observation – framing a moment from an unfolding sequence of events – remains part of the process for many [...], the central artistic act is one of directing an event specially for the camera. This approach means that the act of artistic creation begins long before the camera is actually held in position and an image fixed, starting instead with the planning of the idea.” (Cotton 2012, 21)

So the photograph itself is a part of the created art piece and needs to be seen in its whole context to be understood. The artist Sol Lewitt writes 1967 about contemporary art “[...] all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art.”

(Lewitt 1967, 822)

Photography is not a element of objectivity, through the photographer’s and reader’s filtration of information it is turned into something completely subjective. This is where it turns into art. The artist uses those holes of writing and reading to play with the mind of the receiver.

Art needs to be seen not just as a subjective piece of an artist, it also needs to be seen in its time. In which time, social surrounding, under which definition of art is the piece produced. Second: the time frame needs to be considered as well. The perception of an art piece also changes with time and with the social environment in which it is shown.

Summarized it can be said that an art piece is subjective and with it comes that photography is subjective.



Art is subjective. The first part of my art piece - the installation has to be based on objective substance of someone else's art work. What is objective in an art piece? The following chapter discusses the main idea of this paper.

Art is the expression of the artist. Art is the medium in which the artist chooses to communicate their message with. The art consumer is the receiver of the artist's message, the one who will take in the information. The artist uses material to formulate his idea into a message. The material was there before the art piece. The artist can choose the material he is working with and often it is out of special reason: the historical background of the usage of the material, its haptic, structure, absorption and reflection of light. There can be many reasons but there is no need for it.

If we look at the medium of photography, we see the same materials coming back all the time. Negative films and photo paper are always out of the same matter – which it needs to function as photographic equipment. The paper got advanced by different companies to improve quality of the final image, but also to influence contrast, depth and tone.

I call the material the substance of the art. Substance is everything which the artist uses to create his art with, which was there before he starts the process of creating. The material has its own story, how it was made, through which hands it went, with which other materials it came in contact. Those information are not associated with the ones, which were e.g. written down on it - the mask.

The substance talks to us through his chemical compounds, reactions and qualities. To get to those facts we need to use scientific methods and tools. The substance ages naturally, but also can be influenced by its environment, mostly the process of aging gets faster by human ignorance of its needs. On the other hand it can



be slowed down by the human as well. People who are able to do so, are the ones who looked at the material itself and its chemical compounds. But as any other on the world, also the substance of an art piece is not immortal.

The art piece, the communication tool is the mask. The mask is the combination of different materials. The mask is the part of the art work, which has a worth and is the aim of the artist and read by the receiver. Compared to the substance, it can be read differently, as soon as it enters the art market it starts to become its own life. The mask is the idea of the artist as well.

Elisabeth Edwards, a professor in photographic history, wrote 2004 which comes close to my idea of the mask and substance: “[...] the photograph is a three-dimensional thing [...] photographs exist materially in the world, as chemical deposits on paper, as images mounted on multitude of different sized, shaped, colored and decorated cards, as subjects to additions to their surface or as drawing their meanings from presentational forms such as frames and albums. Photographs are both images and objects that exist in time and space and thus in social and cultural experience.”

(Edwards 2004, 1)

Earlier in the paper it was said the image needs to be seen in space and time. The aging of the substance tells an own story. The story of the object starts with the analysis of the material which the image is placed on. The object has its own cultural background. The material “[...] should be understood as belonging in a continuing process of production, exchange, usage and meaning. As such objects are enmeshed in, and active in, social relations, not merely passive entities and the processes.” (Edwards 2004: 4)

Why using the word substance and not material for the paper?

The substance talks about the material including its marks of time. Those marks are also called patina, which brings a romanticized

view with it. The feelings which a patina can evoke are needed to be ignored! With the substance I want to be more objective, it is about the material and the story of it on facts. Substance and material are the same, but the substance is not romanticized, which comes with a context. The word substance is also used in science language as the base of a material. Looking at the substance as words they are made out of letters, which would be chemical elements. Different substances create a material, different words a sentence. Many sentences create a text, materials create an object. (Esplugas 2016) If one letter is placed in a word or even sentence it is given immediately a subjective touch. The subjectivity I don't want.

**The point is: The substance is the objective document** people are looking for. With scientific methods it can be looked at, even tracked down when it was made. People change the substance by taking the pieces around the world, store, hang, hide, photograph, reuse, sell it and much more. Through that people leave marks on the substance which ages with it and become part of the substance as well.

The substance is:

1. All the material which was used to create the art piece.
2. The materials chemical compounds and interactions.
3. The aging of the material and looking at its marks just on the chemical relations, which also includes dust and any other residues of time and space.

The mask is:

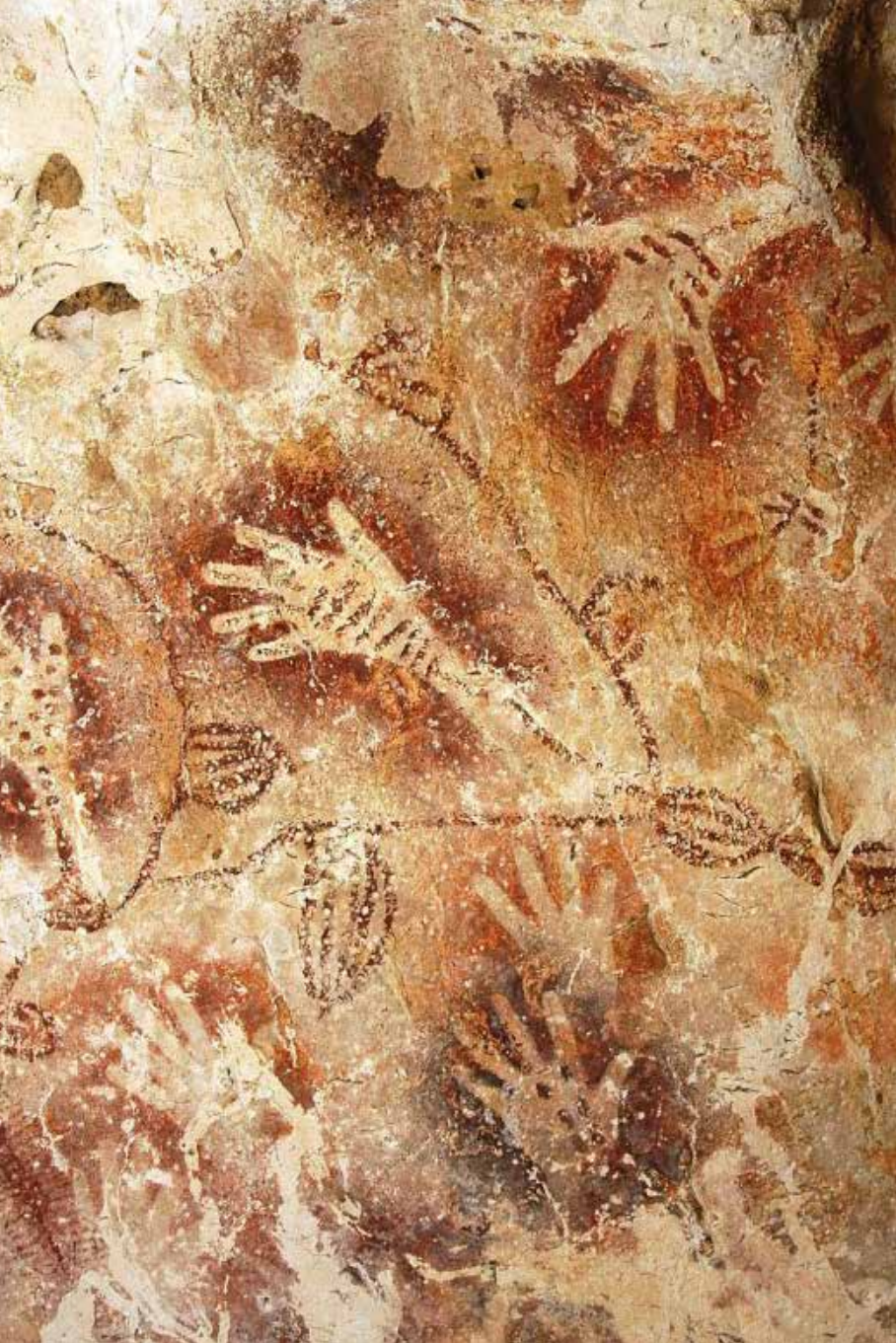
1. The idea of the artist.
2. Is the bringing of materials and fragments into a context.
3. Is the placing of the substance into a specific time and space.

Ordner Nummer	Beschriftung der Negativhülle	Nummer oben links	Nummer oben rechts
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1	Kreuzberg	-249	251 (166)
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg	249 – 253	252 (167)
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg	253 – 260	253 (168)
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		
1	Kreuzberg		

Laufzeit	Schlagworte		Anzahl der Negative
	Nummer	Beschriftung	

Oktober 62	1/6	am Kreuzberg, Brauerei u. a.	6
	7/9	Mehringplatz; Hermannplatz Karstadt;	3
	10/11	Eylauer Str. Brauerreipferde	2
Dezember 62	12/13	Glogauer Straße	2
Februar 63	14/16	Kreuzberg	3
	17/20	10.02.63 Möckernstr., Wahlplakate	3-4
	26/27	Ampelputz Mehringdamm Landwehrkanal a. d.	2?
März 63	21/25	Möckernbrücke; Dampfer, Hallesches Tor	5
	26/35	`18.05.63 Künstler-Basar` Kreuzbergstraße	5
Mai 63	1/4	Bildermarkt, Wasserfall Kreuzbergstr	3?
	5/6	Werbung für Buchkabinett	2?
	7/21/36	Künstler Basar, Schüler Kreuzbergstraße	5
		Wasserfall, Schachspieler, Liegewiese, Denkmal	25
Juni 63	1/12	1.6.63 Kunstbasar Kreuzberg, Liegewiese, Denkmal, Kleinzoo	10
	13/22	8.6.63 Künstlerbasar, Kreuzbergstraße	10?
	23/24	Hetzplakat	2?
	25	Schild: `Kloake...` Yorckstraße	2
	26/29	Unfallwarnung Yorck-/Hornstraße	3
	30/31	Plastik Alexandrinenstr. 117	2
	32/34	Peitschenmasten f. d. Alexandrinenstraße	3
	35/36	Säuberung Charl./Kochstraße	10
	37	am `checkpoint`	1



## 4. Information storage. Archival work

### 4.1 The role of the archive in society

**Archive:** *lat. archivum* 'filling cabinet';  
*altgr. ἀρχεῖον* *archeion*, official building'

*The International Council on Archives (ICA) is an international non-profit organization, which was founded to support the cooperation between archives and archivists on an international level. The ICA is a French organization founded in 1948 and grew in 2015 up to 1400 institutional members in 199 countries and territories. Its Mission Statement reads:*

“Archives are an incredible resource. They are the documentary by-product of human activity and as such are an irreplaceable witness to past events, underpinning democracy, the identity of individuals and communities, and human rights. But they are also fragile and vulnerable.”

(ica.org 2016)

This chapter specifies the type of archive where the later used art piece comes from. It shows the difference the public archive as an institution from public libraries and museum. Again the question about objectivity and subjectivity of documents will be raised while looking at the working process of an archivist.

The humans started early to document their life, daily happenings and recurring events. The oldest cave paintings in Europe, done round about 40.800 years ago in El Castillo in Spain show finger prints, lines and circle paintings done in a red pigment. If the drawings were done by Netherlander men or by the later on called Homo sapiens arriving from Africa to Europe can only be guessed, but anyway, the focus lies on the following: As soon as the human species was able to document happenings they did. They drew down what they experienced and only through that it was transported to later times. (National Geographic 2012)

As soon as there was writing: stories, recipes and contracts were stored for later times. People tend to collect also objects which accompany their life.

The Greeks in the Occident were the first, who catalog what their private collections included and made them accessible to the public. Later on in the 15th century the treasure rooms of kings and churches brought the people to amazements and are even today the most important ones for science on the middle age and before. By collecting the owner showed his good financial backup, their interests and national identification. Those collections showed things from current artists, conquests, jewelry – mainly the richness of people and institutions. (Pomian 2013, 9)

I would say since the 19th century collections started to become interesting for science on human history: Why did what happen? It is not only about getting humans history to known, it is also about understanding it, and using it for the future.

What is the difference of archives, libraries and museums?

Archives keep primary sources, which later can be used for researches. Archived documents are “[...] remains of administrative actions, bustles or other communications between people. With the transfer into the archive, those documents take a turn in purpose: from business paper to historical sources” (Reimann 2014, 26)

If the library takes a book into their collection it doesn't change the purpose of the book. The book's purpose is to transfer knowledge and thoughts forward, because of which, they are printed in a big edition and they are not primary sources. One book can be placed in many different libraries.

Second: museums and libraries are accessible for the public. Their aim is to let the society enjoy their collection. Museums and libraries are there for showing their collection a wider range of society. The single parts of the collection, especially in art museums can be single pieces. Even though all pieces are allowed to travel in between

different museums the exchange of samples is a ordinary working process. For archival documents it would not be possible to leave the archive. As soon as one document belongs to an archive it will not leave the storage and catalog anymore.

The earlier written sentences do not exclude that libraries and museums own primary sources. The difference lies in a separate area, also called archive which those institutions have for primary sources. Not every user has the opportunity to access those and nobody is allowed to take them out of the library as well. People doing researches need to work in the archive to get to the primary sources. It is about the uniqueness of the documents and the responsibility an archive has taken over towards the public about keeping those documents. Another difference is, that museums and libraries collections are bought by the institutions, archives get their material for free by other institutions and private persons. (Reimann 2014, 27-28)

I am not talking about private archives run by private money. I don't have any experience in working in such institutions. The archives I am working in do not have a lot of money. Which city invests into old papers and documents if they have trouble staying alive as a city in the present?

But as a city, which has a big cultural background it is also important to keep those institutions alive. The collection was private based when it was founded and it was taken over by the city when it was about to die, because the person who found it, died or couldn't keep it alive. The city saved the archive. The institutions which I am working in don't have the money, space, equipment and educated people for a proper restoration or even preservation of the documents.

“A library is free to collect and to select, while the archive – by laws that oblige records to be deposited – is built from regulated input that can only be selected at the treshold of permanent storage. In both archives and libraries, information is organized so that it may be later retrieved.

But unlike the open policy of collecting (and selecting) in libraries, archives are strictly 'rule governed, administratively programmed systems.' Should we better speak of libraries of photography, of the Phototheque? Archives keep unique, singular records, like Daguerreotypes, libraries keep multiple, mass-reproduced printed documents, like the Talbotype.”

(Ernst 2011, 57)

Archival material is edited, documented and cataloged to the origin principle, which means: Each collection in an archive is kept by itself, sorted and documented in it. Why?

In the 19th century archivists tried to organize their collection after the Pertinence, which meant to sort everything after topics. All documents were dissolute from their origin. Fast people realized that it was hard to track down sources later on and to take into account what type of collection they came from. (Reimann 2014, 26 et seq)

The finding aid of an archive is an inventory of everything and the main tool are keywords. With the help of those, the user of the archive, will be able to find all materials out of different collections for their research, without loosing the context of the primary source.

Through the mass production of photographs and the raising of their importance for documenting as well as other paper works in

## Vertical System of Filing—

filing papers on edge, instead of flat.

The correspondence (or any other papers) of each concern is **KEPT IN A FOLDER BY ITSELF.**

Papers are filed by simply sliding or dropping them into the folders.

The folders are placed upright in the drawer, behind guides.

These index guides may be numbered, or they may be arranged alphabetically, or by States and Towns.

Not only letters *from*, but all *copies* of letters *to*, so that all correspondence from one concern is **KEPT TOGETHER FOR IMMEDIATE REFERENCE.**



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everyday life a better sorting system was needed. In the beginning of the 20th century the Vertical System of Filing was getting famous. The Yawman & Erbe Manufacturing Company designed in 1901 one of the first cupboards for offices and their filing cabinets. Those cabinets function as a tool for storage and finding documents.

(Tagg 2011, 24 et seq)

The fascination lies here in the structure of today's archives and collections, which were built at the same time when the mass production of documents started. The people who work with the archive on the spot make further decision about their range and specification in form of key words.

Me working with quiet a few photographic collections in specific archives, I realized I have the power about what will be kept. I decide about the future sources for the past and it will not be objective. This applies to all archives! Even with certain rules given by law, the archivist puts a document into a system, selects and categorizes it.

The archives are a storage of time and as written before: a storage of human history. Archives keep primary sources of those and with it they should be objective.

The archive which carries **objective** documents turns those into subjective ones. Subjective because the employee decides what is kept and can be used as a primary source in the future. Only as good as the institution cross-links its archive and stored documents, it can be dragged down and used as well.

“The archive is a mnemonic agency in technological sense, while remembrance is an active energy that drives archival evidence outside the archive. Such memories are functional techniques; their temporal index is arbitrary. What is being retrieved from technical memories is not the past; it is as present as anything else around us. Here, the emphatic notion of the “past” is being replaced by electronic immediacy (medium, that is the ‘inbetween’, in a radically temporal sense), close to the chrono-logics of neuronal wiring.”

(Ernst 2011, 56)

Kreuzberger Bildermarkt.

13.6.64 Kreuzberger Bildermarkt.

15.8.64 Kreuzberg

27/28. Kinder  
U-Bahnluftsch  
Gneisenhausstr

29/31. 22.8.64

'Kreuzberger Festliche Ta

Sept. 64:

#### 4.2 The changing & traveling of documents with time

Humans have a problem with aging and forgetting. Not just with themselves as beings, also with their objects surrounding them. As said before, we tend to collect, to tell our stories to future generations. The human realized he will disappear as a telling person and needs to find another way of giving knowledge further. So he starts documenting everything, collecting papers and objects as contemporary witnesses.

Lying in basements and attics, being given to archives and museums those objects may outlast the human who created it, but it is also aging. With that it suggest itself to extend its life by human hand.

With the beginning of the 19th century the restorer as a qualification put his main focus on architecture and art. The restorer was supposed to redo broken or lost art pieces in a better way as it was done the first time. It was not about keeping the original and it's spirit, it was about showing whole pieces and about, as I would say, showing the improvement of techniques in constructing and painting, in being able to understand nature better.

Eugène-Emanuel Viollet-le-Duc was a French architect and got famous with his writing about restoring French buildings in the beginning of the 19th century. He was engaged in redoing parts of the Notre Dame de Paris, as in his philosophies about restoring he also added to the buildings new parts; like the Le Stryge – the strix, one of the grotesque looking sculptures on the facade of the church which wasn't there before. "To restore an edifice means neither to maintain it, to repair it, nor to rebuild it; which means to reestablish it in a finished state, which may in fact never have actually existed at any given time." (Viollet-le-Duc 1854, 314)

It took over 100 years until restoration became something different, something that tries to understand the original object and wants to keep its purpose, to be able to read it as a primary source of history.

1942 Max Friedländer, a German curator and art historian wrote: "Restoration is a necessary evil; necessary, in as much as threatening decay can be stopped by the laying down of blisters, stabilization of the pigments, strengthening of the ground that carries everything. Moreover artistic value can be increased through cleaning, through the removal of later disfigurements, of retouches and of varnish, darkened or even ruined and gone opaque. Thirdly [...] the restorer supplements, fills in holes, from a delusion of being able to reestablish the original condition." (Friedländer 1942, 332)

Friedländer was, as far as I know, the first one pointing out the danger of restoration, the changing of the natural aging of an object, the influencing of truthful reading of history. Restoration becomes more and more the subject of science, the subject of understanding an object's compounding, chemical base, his origin and purpose it was made for.

After "feeling" the object, restorers start cleaning and stabilizing and finally conserve it in an environment which gives it a long life. Through the whole process every little detail is being written down and analyzed. The dust which is taken of the object is kept, it could be a hint of where the object was stored, when and for how long. Spots of glue, ink and paint get the same attention. Today it is about the object, to understand his nature and life. Historians are supposed to look at those informations of the substances and the mask.

People extend life times in archives. Objects are supposed to live and give us information forever. Why? Because those informations are more objective as the informations from the mask. As long as science, chemistry, biology and physics is the one and only truth which slowly be understood by humans, it is the only one which can tell a truth about the past.

One could see the process of documenting, preserving and restoration as a way of keeping the process of restoration as a objective influence on the material. But again: the objectivity lies in human hands, hands which decide what will happen with it and so it turns subjective, too.

Archives do not keep objective sources. Restorers and archivists bring documents into a specific light. There is a subjective touch on them even lying quiet in shelves. The unnatural aging and categorizing of the documents bring a human subjective touch with it.

“As we have seen, the ability to ‘read’ not only a text or an image, but equally the clues provided by its physical appearance, requires a working knowledge of the material support or substrate upon which it is inscribed, whether this be a glass slide, a photographic print or handwritten letter.”

(Vestberg 2011,171)





## 5. The try of working with the substance Three examples of the contemporary art

“In a way, any user of an archive always discovers the archive for herself, though the strategy of discovering that she adopts results to a large degree from the relationship. Already existing or being formed in process – between the user and the maker of the archive. [...] The relationship between the people involved with the archive in its early days with those who are discovering it for themselves later on rarely lacks emotion; the more it is full of dislike or delight, anger or gratitude, the more important the reason why a ‘discoverer’ decides to interpret this particular archival collection.”

(Klekot 2011, 484)

The following examples of artists, which worked with cultural collections/objects were a starting point for the exhibition. I think all three of those have interesting subjects and the artists really try to transport their interest onto the viewers body by abstracting the collections.

All three of the artists are working with the mask of the art pieces they chose. Neither Eichhorn, Holzer or Jafri chose to use just the objective substance and create something new, their mask out of those information. Looking at the upcoming installation we see the search for information of the objective part of the art work. It is needed to put the art work out of the time and social frame it was created in and looked at in the present.

## 5.1 Maria Eichhorn, Restitutionspolitik, 2003 1. documenta Kassel, 1955 / 14. documenta Kassel, 2017

Maria Eichhorn (\*1962) is a conceptual artist. The Lenbachhaus in Munich was an artist residence of Franz von Lenbach, after his death 1924 his wife sold the house to the city; including the collection of his work. It was supposed to turn into a Museum for Modern Art of Munich, bringing together smaller collections from the city surroundings. With 1933 and the NS-Regime Franz Hofmann took over the Museum and immediately reduced the collection by paintings which were labeled by the National Socialism as 'Verfallskunst' (Degenerate Art). (<http://www.lenbachhaus.de/> 2015)

2003 Maria Eichhorn had an exhibition in cooperation with the Lenbachhaus, in which she showed one part of the collection of the archive itself. The house showed paintings, which were part of the "Verfallskunst". After the WWII ended the Allies founded the Central Collection Point, in which they collected the left over 'Raubkunst' by the Nazis and brought it back slowly to the society. The Central Collection Point belongs now to the German Government and slowly the German museums buy the art back for their collection or show it as permanent loans. (Friedel 2004, 5 et seq)

Eichhorn showed in the exhibition "Restitutionspolitik" the front and the back of the paintings in the Lenbachhaus. Through that also the labels and notes, which documented the traveling, several owners and notes of the art works were shown to the public. Her main focus was to sensitize the public on the art pieces as a document of history of society and questioning to whom such art belongs to. The exhibition 'Restitutionspolitik' 2003 was the beginning of an intense discussion in how to change the politics of museums in Germany in the way of working with such collections.

In 2013 the heritage of the art historian and dealer Hildebrand Gurlitt in Munich (1895 – 1956) was discovered in the apartment of his son Cornelius Gurlitt . It contained more than 1.500 paintings and sculptures. Gurlitt bequeathed the collection to the Art Museum Bern, which in cooperation with the German Government and the Cultural Politics of Bavaria doing the provenance research to it. The art historian and curator Adam Szymczyk and Eichhorn want to show the Gurlitt collection at the *documenta 14* in 2017 in the context of the German wide program of the provenance research. This will be also a review to the first *documenta 1955* in Kassel, which was the first show of degenerate art after WWII. ([www.documenta14.de](http://www.documenta14.de) 2015)

[www.documenta14.de](http://www.documenta14.de) 2015)



## 5.2 Maryam Jafri: Independence Day, 2012

Maryam Jafri is an artist based in Copenhagen and New York. Her artworks are researched based and include documents, fragments and language as a tool of communication. Her work can be a performance, theatre, installations or film. She is a conceptual artist and works at the same time as an anthropologist.

In her work *Independence Day* she shows photographs collected from archives of Asian and African countries which show the day of proclaiming Independence. On those photographs the viewer can't only read the political system and social environment of the freshly as independent announced country in the context with their titles (e.g. Getty vs. Kenya vs. Corbis) Jafri also wants to point out, that those images should belong to the national archive of each country, not to Getty Images. Jafri's work is about following the track of the images through the society, media and web. Jafri opens up a question to whom certain histories belong to. She calls it a "[...] conflict of copyright in our digital, networked age is yet another form of colonialism." ([www.contemporaryartdaily.com](http://www.contemporaryartdaily.com) 2015)

It is about "[...] framing, reframing, titling, and juxtaposition of researched materials creates and reveals new meaning." ([www.contemporaryartdaily.com](http://www.contemporaryartdaily.com) 2015) This art work was shown in different shows, differently, depending on the phase of the project. Jafri always hanged the photographs as ink-jet prints, sized 1:1 to the "originals" on the walls. She decides the arrangement of the images. Over the years the installation grew and the original material was shown as well. By time her aim was to make the process of the research public to point on the need of cultural heritages as important documents. ([www.kamellazaarfoundation.org](http://www.kamellazaarfoundation.org) 2015)

Jafri wants to place the documents at the right source. Her work visualizes the discussion of archives turning their documents into non objective sources. *Independence Day* is not just about the history of societies captured as images, it also discussing the placing the question of belonging.



### 5.3 Jenny Holzer, *Endgame. Top Secret. 2012/13*

Jenny Holzer (\*1950) is an American artist, who “relies to constructivism and its idea that art may serve social purposes.” (www.shop.gestalten.com 2012) She is working with archival material from the US government. The letters she used in her work *Endgame. Top secret.* were sent in and out of Iraq and Afghanistan war ‘redacted before being released to the public, including political directives, descriptions of torture methods, autopsy reports, and statements made by American officials, soldiers, and prisoners.’ (www.shop.gestalten.com 2012)

In oversized paintings, oil on canvas, she turned the nigrification of the US government into diverse colour stripes and blocks. The left over informations and writings are seen on the canvas as well. The geometrical forms shine in bright colours and only with a closer look and with the help of the canvases title (e.g.: *Assets and Activities 13*) the art receiver understands the concept of Holzers series.

#### Conclusion point 5

With the aim of this paper it would be needed to take Eichhorns paintings away from the story about the Degenerated Art, relieving the paintings of Holzer from the US as a state of retrieving informations out of war zones and Jafris image collection out of the political context of Arab countries getting independent.

It would be needed to take the sources they worked with out of the societies context.

But that would have been only the first step to get to objective information. All three would have needed to look at the material itself: What wood, colors were used for creating those oil paintings. What happened to this material? How did it age? Did it get influenced by people? OR: What marks are left on the letters travelling from Afghanistan to the US? Do I find segments of guns or blood from the war? Where was the letter paper produced? OR: What do the photographs tell me without the image?

4.8.77

Judenstraße

Eylauer Straße

am Kreuzberg

AUFKAPAN 400

10/12.

4.8.77

Kreuzberg

H.v. Kleist

14

15

16

17



## Part II: DOCUMENT: the heritage of Jürgen Henschel

This chapter describes the art piece by Jürgen Henschel. It is the collection which I will use as a substance for my installation. Henschel's subjective substance of his art work needs to be deconstructed into different layers of information. Will those information become objective?

I heard about the Henschel's photo collection from the Friedrichshain-Kreuzberg Museum (FHXB) in Berlin when I was looking for an artist heritage as a base for my research. The head of the archive of the museum Ulrike Triziak showed me three ring folders filled with negative sleeves and one little address book as an index for those. That was my starting point in the beginning of October 2015. Those are all photographs Henschel took in Kreuzberg from 1962-67 and 1975 – 1991: round about 21.869 negatives. The FHXB museum had one show in 2002 exhibiting 100 photographs of Henschel. The show was set up in cooperation with himself and his wife. The exhibition showed only images of Kreuzberg. Today the prints are packed into different boxes in the archive of the museum.

The three ring folders in the Kreuzberg archive are just a small part of the whole collection. Margit Henschel keeps all the other negatives which belong to the heritage. (see list p. 126)

For my work I focus on the material of the FHXB museum, because it was the part which introduced me to Henschel. Henschel himself sorted the negatives and gave them to the museum. Nobody else took a close look at them yet. The museum does not know which images they storage. By now, the photographs will be a excellent document of the history of Kreuzberg and its inhabitants. Kreuzberg is a well known district of Berlin. In this part of the city many Turkish inhabitants live since the 1950s. It is also known for its free lifestyle, artist, musicians and demonstrations. In Kreuzberg you find a colorful mix of cultures, political active people. Kreuzberg was part of West Berlin close to the inner german wall.

# AUS UNSERER STADT

## Empörer Bürgerprotest in allen Bezirken

### Polizeireform bringt nur Ärger und Verdrub

Beschwerden sind die häufigsten Reaktionen auf die vom Senat und den etablierten Parteien gegen die Wasser- und Abwasser- sowie die Polizeireform, die nun schon ein Vierteljahr die Bürger unserer Stadt verunsichert. Polizeireform wird abgelehnt, Nacharbeiten werden von den Bürgern gefordert.

Protest laufen gegen die Auflösung der Polizeireform die Anwalter Wismundt. Dort sollen die Bereiche 152 (Schwarzpferd), 154 (Bismarckallee), 157 (Katharinenstraße) und 158 (Altenhauser Straße) erwidelt aufgelöst werden.

In Bezirk Spandau existieren nur 45 Polizei-Nachschichten. Nach den Zahlenangaben zu erhöhen, hat das Bezirksamt die Klage der Bevölkerung hinweg fahrlässig, 14 dieser wichtigen Befähigung abzubauen.

Bei der Auflösung des Bezirkes Polizeireform 152, das für die Gebiet von den Inspektoren und Leutnants Platz ausreicht war, ist eine verstärkte Aktivität

benutzt wird für den Höhe- und Schutzschutzes zunehmend unzureichend. Auch die Einrichtung der „Kontrollbereichsstation“ (KöB) sind in diesem Zusammenhang. Außerdem bilden sich kritische Stimmen, die behaupten, daß Polizeibeamte häufig gegen ihren Willens-fähig eingestellt werden.

Die Westberliner Polizeiführung befürchtet, ein neues Verhältnis von West und Burg zu entwickeln. Die wirkliche Aufgabe aber besteht darin, sich in ähnlichen Gesprächen über die Bewerber des von ihnen betreuten Gebietes zu informieren, damit sie Polizeikommissar Ernst Blich, KOB im Abschnitt 31, so einen weiteren vorläufigen Hinweis wie: „Das die Reform ist ein neues annehmen, die Links tun wir in den Geiß zu bekommen.“

Mit der Beauftragung politisch Anknüpfenden aber sind dem Auftrag der Polizei nicht entgegen, der den Verlust der Bürger von westlicher Kriminalität und weiterer Maßnahmen gegen die Unruhen, die daraus resultieren, ist ein geschlossener Bereich zu werden, nicht, bevor die KöB soll nach Ansicht

des kommenden Wahlen geht es für die West-Berliner Haus und Grundbesitzer vor nicht ein zu Wasserübergang. Diese Satz ist ihrem Verbandsorgan „Das Grundgesetz“ entnommen. Die zahlreichen Missverständnisse, die ihnen die etablierten Parteien in der letzten Wahlperiode zuzurechnen haben, weichen diesem Herrschaft nicht.

Was es weiter „geht es von nicht“ werden, verändert sie in die Worte: „Die Weichen der Wasserpolitik“ müssen auf „soziale Marktwirtschaft“ gestellt werden. Das heißt ein einmal nichtes andere: Mietpreisbindung und Mietenstopp sind abzulehnen. Der „weiße Krieg“ ist endlich abzuschließen. Übrigens: Keine der etablierten Parteien spricht in ihrem Wahlprogramm von der Beibehaltung der „Belohnungsbefreiung“ von Wohnraum. Die Übergangsgleichheit der Auslastung von Parteien und Hausbesitzern ist durch Fragebogen.

Sollen sich diese Politik durchsetzen, dann waren die Hausbesitzer und dem Mieterwähler Tier und der geistige Diebstahl der Mieter werden. Hier liegen auch die Gründe dafür, warum unsere Partei gerade den sozialen Wohnbau große Aufmerksamkeit widmet.

Die Mieter unserer Stadt dürfen nicht noch stärker Preiswölfe der Hausbesitzer und Mieter werden.

Die Eltern, die Bildung auf lokaler Ebene in kleinen Initiativgruppen auf der Grundlage der Nachbarschaftshilfe von die

Die Rechte der Erasmustrasse und andere Meinung. Nach zwei Jahren Baustillstand und Belästigung durch Schmutz und Verunreinigung der Straße selbst ein Ende von Fahrlässigkeit Leber und Sonne weg und behindert die Anwesenheit in manchen Wohnungen ist der Baustopp wegen der verunreinigten Luft, die durch die Verunreinigung auf der Straße entsteht.

Zusätzlich ist die Reaktion des Bezirksrates, das zusammen mit dem „Vaterland“ der BVV die Verantwortung für diesen Skandal trägt. Die Mieter sollten sich auf eigene oder eine Klage auf Entscheidung einstellen.

Seit zwei Jahren protestieren die Bewohner der Erasmustrasse in Tiegarten gegen ein Bauwerk, das über drei Klage hinweg von Bauwerken beschlossen wurde. Nur durch die Intervention des Kämmers, dessen unzureichende Fähigkeiten die Wohnbedingungen in der Erasmustrasse erheblich verschlechtert. Überlegung ist, daß das Bauprojekt mit Sonderverfahren gelöst wird.

Erasmustrasse kurz nach dem „Jahresbericht“ erklärte. Bei am 18. November 1974 die Fahrlässigkeit war bereits im Rahmen festgelegt – gab die Tiegarten BVV“ anschließend ihre Zustimmung zu B-Bauung, indem sie den notwendigen Entwurf eines Baugesetzes befreit. In der Vorlage zum Entwurf behauptete das Bauamt, den Zusammenhang von B-Bauung und „aufwendigsten“ Rechnung bringen werden.



Die am letzten Freitag der letzten Tage meast der Wilmersdorfer Bauausschuss. Von links: Hans-Joachim Lohmann, Hans-Joachim Lohmann, Hans-Joachim Lohmann, Hans-Joachim Lohmann.

## Wilmersdorfer Bauausschuss verschleudert Steuergelehrer

### Die Mär vom großen Millionen-Ding geplatzt

Nur also bewirkt haben sich die Mitglieder der Wilmersdorfer Bauausschuss vor zwei Jahren das 360-Millionen-Spendenprojekt für den Wilmersdorfer Friedhof 1974 begonnen, will stellen fest, daß unter anderem nicht einmal die Baugenehmigung in der Planung angefordert wurde. Über die Kosten für den „Demontierungsarbeiten“ existiert lediglich eine grobe Unschärfe. Außerdem existieren die von dem Bauausschuss 1970 übernommenen qualifizierten nicht die „Kaufleute“ im neuen Bauwesen. Die Realisierung der Wilmersdorfer Friedhof wird dem Steuerzahler 360 Millionen kosten. M.G.

Verteiler der DeUwG, die seit September 74 die Unter-

Vollversammlung der ADen an der FU: Hochschulangehörige gegen Senatsstrukturen

„Der Entzug des Wasserstroms“ ist die Erklärung. Eine Hauptaufgabe der Senatstruktur ist die Finanzierung des Wasserrechts im Bildungssystem und an den Hochschulen. Die Hochschulangehörigen und die wichtigsten Bereiche, das Lehr- und Forschungsgebiet, mit dem die ADen im 1. Februar schließlich ihre Mitglieder versammeln, die Wasserrechte von der Ausbildung und Reglementierung der Studierenden werden

„An der FU wurde dies deutlich in der Abstimmung über die Anwesenheit der Hochschulangehörigen mit der Bildungspolitik des Senats und dem Konzept der Normalisierung des Unterrichtes“ heißt es weiter. An vielen Fachbereichen gab es Massenbewegungen für den Erhalt und den Ausbau eines demokratischen Bildungssystems und in der Lage der Hochschulangehörigen für die Verwirklichung eines demokratischen Bildungssystems zu kämpfen und die interparlamentarische Solidarität zu stärken und zu fördern.

ADen: Die ADen werden dieses Gespräch vollständig zurück, will dadurch in keiner Weise die bestehenden Mängel der Lehrer- und Schülerbildung behoben werden können.“ Abschließend wird verwiesen, daß die ADen die einzige demokratische Organisation sind, die in der Lage ist, die Interessen der Hochschulangehörigen zu vertreten und sie in die Lage zu versetzen, sich für die Verwirklichung eines demokratischen Bildungssystems zu kämpfen und die interparlamentarische Solidarität zu stärken und zu fördern.

ANZEIGEN

Einladung zum Wählergespräch mit den Arbeitskollektiven GERHARD STEUERWALD HELGA BINIK GÜNTER LOOK

Freitag, 21. Februar 1975, 19.30 Uhr in der Räumung der 20. Etage, 1. Stock, 61, Hauptstraße 6

HANNS-EISLER-CHOR WESTBERLIN

„Krieg dem Kriege“

anschließend Diskussion

Mittwoch, 13. Februar 1975, 20 Uhr QUARTIER LATIN 1 Berlin 30, Potsdamer Straße 96 Karte 4 DM

Die Wilmersdorfer Friedhof der FU

Heute: Zunächst wird und gegang nicht nach einem Wählergespräch. Sondern: Die Wilmersdorfer Friedhof der FU

Heute: Zunächst wird und gegang nicht nach einem Wählergespräch. Sondern: Die Wilmersdorfer Friedhof der FU

Because Henschel was interested in peoples every day life, especially in younger peoples life, fighting for human rights and peace he was spending compared to other parts of the city a lot of time in Kreuzberg – in the center of the revolts of the 70s and 80s. His interest in art made him feel comfortable in the district as well: all those little galleries, residency spaces and studios.

With my decision to only work with Henschel's three ringfolders containing negatives in the FHXB I made a decision. I only will work with part of the material. I exclude most of his art work. The substance got my first subjective touch. It is not the whole.

Kreuzberg 319  
 (Polizei, durchsucht)  
 Kreuzberg Zentrum  
 (Polizei, durchsucht)

Nostitzstr.: 75: 1. 39. 143. 162. 82. 339. 359. 83. 399

Neues Kreuzberger Zentrum: 75. 2. 16. 8recht: 3  
 110. 123. 138. 178. 177. 238. 80. 281. 81. 319.

75. 17. 47/8. 64. 67. 102.

Arbeitslosigkeit: 77. 208. 83. 389. 398. 84. 408. 435 rlla.  
 448 A. 85. 452/3.

AL: 81. 315. 85. 469. 473.

Anti-Kriegs-Museum: 82. 375. 85. 463/4 Kindern..

-Arndtstraße: 84. 418. 86. 501. 504. 513.

Antifaschismus: 87. 539. 544 o.e.pl. 544/5 schloss/7.  
 563/4 tafeln + 570/1+3. 578 Leuschner. 587/8 Heilm., Goethe.

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## 1. "Jürgen Henschel – Der Photograph mit der Leiter"

(The photographer with the ladder)

Jürgen Henschel was born 16th June 1923 in Berlin. He was raised in a family with two younger brothers in the south of the city in Friedenau/Lichterfelde. Henschel always spent his holidays on the countryside around the city. With 14 he left school and learned to become a farmer. After falling in love with a young Polish girl, who was a forced laborer at his working place in Prignitz he was moved to an Austrian farm. In 1941 he was sent to the front at the Balkans by the NS military. After fighting for the Germans he was kept in the Soviet Union in war captivity for four years.

When he came back to Berlin in 1949 he was a fighter for peace and against nuclear weapons. He involved himself in discussions and political demonstrations, not often without any aftermath like two days of prison. Mainly he was working in part-time jobs as a locksmith and such. That was when he started photographing his surroundings and starting to publish his images in the newspaper *Die Wahrheit* in Berlin. In 1967 he was the first employed photographer of this newspaper.

*Die Wahrheit* was owned by the 'Sozialistische Einheitspartei Westberlins' [Socialist Unity Party of West Berlin] as a central organ of it, as well as being the daughter of the East German SED. It was the aim of the East Germans to be represented also in the west, with a full control of everything being published in their own newspaper in the area of the capitalistic enemy. One of the reasons why the working process of the newspaper was always pretty slow. Everything needed to go through the offices in Eastern Berlin. Because Henschel had an interest in the student movement against war, nuclear weapons and evictions he was attending those all over West Berlin. The editorial office of the newspaper chose out of those events images by Henschel later and printed them in their context. (Krenz 2006, 46-47) He didn't get sent there.

Henschel was well known in the scene of newspapers and especially of the press photographers in Berlin. He was a small man, carrying around a aluminum leather to be able to overview demonstrations. He took his older son with him as a assistant, he occupied the small bathroom in his families apartment at night times for developing his films. The hall way in the apartment was occupied with his working table and his negative arrangements. Henschel put all his energy into photographing.

Looking today at the collection, those negatives do not tell anything of his history. They also do not tell the story of his wife and family. Those information about him I got from secondary sources: his wife and the book to the exhibition 2002.



## 2. 21.869 negatives

The following paragraph will explain how Jürgen Henschel left his photographic collection after death behind.

The way how they are sorted now, doesn't show his way of working in the past. When Henschel got retired in the beginning of the 90s apparently he was rearranging all his photographs. His wife, the only person who I can talk to, who knew him since he started working as a photographer can't tell, if he sorted his material from the beginning as we see it today.

The Henschel collection shows three different types of photographic material:

A - positive slides: stored in special boxes for the slide projector. Those boxes are sorted by date. This part of the collection is the smallest part and is stored in Henschel's home.

B - prints of photographs: all of those are 18 x 24 cm, glued on DIN A4 sized white paper and put into ring folders. The folders contain color and black/white prints.

The silver gelatin prints, as his wife told me, were enlarged by himself. He glued them on A4 paper on which he wrote down the number of the print (given by himself), a caption (containing place, date and key words) and date for the dark room enlargement. All photographs are stored in chronological order in the ring folders. The ring folders themselves are labeled on the outside with the date and the numbers of the images inside. All the 14 folders are stored at Henschel's home as well.

C - negatives in negative sleeves, stored as well in ring folders. The folder are divided into color and black/white films and are all together 12. These does not include the six folders with negatives shot on private events.

# Das ist die Notstandspolitik in Aktion!



Tausende demokratisch gesinnte junge Menschen versammelten sich am Freitagabend, um gegen den Besuch des Schahs in Westberlin zu protestieren. Die Mitdemonstranten, bei deren Einsatz für das iranische Volk getötet wurde, waren für die Polizei ein offenbar gefährliches Ärgnis.



## Wer waren vor der Oper die Schläger?

**M**it Transparenten standen junge Menschen hinter den Säulen, die die Polizei auf der Deutschen Oper aufgestellt hatte. Die Demonstranten waren gekommen, um vor ihrem vertagungsbedingt verletzten Recht der freien Meinungsäußerung Gehör zu finden.

Die Polizei war es, die am dieser Demonstration die Brutalität machte. Ihre Aktionen mit Gummiknüppeln, Faustschlägen, Fußtritten und schändlich Prügelröscheln machten den Ort der Demonstration zu einer Sänfte des Schreckens.

Diese Blutrakete klagen an. Sie sagen, wer die Schläger und Kandelaber waren.

Einige Demonstrationen wurden nach Aggressivberichten von „Greiflinge“ der Polizei aus der Menschenmenge herausgeschleppt und dann in isolierten Form mühelos durch die Gasse geleitet, die Tücher des Schahs in der Hand. Keine Gegenwehr sah diese Vorteile mit eigenen Augen. Die Furchendruck der Schläger, welche ihr weniglich gemacht, da sich die Polizisten weigerten, ihre Demonstrationen zurückzulassen.

Nur Herbert K. aus Spandau berichtet aus eigener Erfahrung, daß auf der Polizeidemonstration in der Kathedrale zusammengebrochene Stäbe eingesetzt wurden, die nicht mehr in der Lage waren, zu einem. Der Journalist Walter Barthel beschrieb, wie mehrere Polizisten einen Mann am Boden liegend demonstrieren mit Fußtritten gegen den Kopf traktierten.

Widerstand und mit laufender Brutalität wollten gegen die Demonstration vorgehen. Hier ein schmerzhaftes junges Mädchen.



Die Wut der Notstandspolitiker zeigte auch vor Journalisten nicht halt, die das Wesen der Uniformierten in Blöße festgehalten hatten. Die Bilder zeigen eine brutale Parodie zu hochsprachlichen Aussagen.



Widerlose Bürger wurden festgenommen und in „Polizeigefängnis“ eingeschlossen. Das Gesicht des Mannes zeigt den Schreck, der ihm zugefügt wird.



Zusammengeschlagene Menschen - an Händen und Füßen gefesselt und aus Furchen von uniformierten Schlägern über die Straße gestrichelt. Die Demos der Schande für unsere Stadt.



## „Sie prügelten auf uns ein, ohne Grund, ohne jedes Recht...“

„Ergreifend“ riefen Akteure und einen Mann, der sich auf dem Weg zum Theater befand. Er wurde von einem Mann in einer Uniform mit einem Knüttel auf den Kopf geschlagen. Er wurde von einem Mann in einer Uniform mit einem Knüttel auf den Kopf geschlagen. Er wurde von einem Mann in einer Uniform mit einem Knüttel auf den Kopf geschlagen.

„Wir haben in der Aufregung kaum mitbekommen, bis der Schlag schon voll über mich. Später war keine Ahnung, daß er Teil der Oper war, als die Polizei mich in einer Isolation festnahm. Sie sprangen über die Barriere und griffen mich an. Ich wurde auf dem Boden geschlagen und nicht weg gelassen. Ich wurde auf dem Boden geschlagen und nicht weg gelassen. Ich wurde auf dem Boden geschlagen und nicht weg gelassen.“

„Meine Erinnerung ist, daß der brutale Polizeieinsatz völlig willkürlich und völlig unberechtigt war. Den Schah zu besuchen war nicht verboten, denn wir sind ein demokratisches Land. Die Polizei hat nur Gewalt gegen Menschen, deren Demokratie kein Verbot ist.“ Peter G.



Während sich der persische Diktator von der geliebten Sowjetunion in der Oper betenden ließ, ließ er auf der Straße „Kriegsruhm“ kutschieren. Die Wut eines Berliner während einer Krawalle.



Im schwarzen Ocker, mit einer schwarzen, blutigen Kapuze und einem schwarzen Mantel, wurde ein Mann über die Füße gezogen. In der Dunkelheit zeigen sie erschreckende Mitleid, während sie über die Füße gezogen werden.



Zu Tode getroffen wird Benno Ohnesorg auf einer Krankenbahn davongetragen. Kurz danach erliegt er dem Kopfschuß, der ihn hinterücks traf. Ein junger Mensch mußte sein Leben lassen, weil die Polizei den Notstand gegen die Demokratie mit allen Mitteln exerzierte.



## Bürger protestieren gegen Brutalität der Polizei-Einheiten

Die beliebteste Brutalität der Polizei ist die Verhaftung von Demonstranten. Die Polizei hat die Verhaftung von Demonstranten zu einer Routineangelegenheit gemacht. Die Polizei hat die Verhaftung von Demonstranten zu einer Routineangelegenheit gemacht. Die Polizei hat die Verhaftung von Demonstranten zu einer Routineangelegenheit gemacht.

„Wir sind nicht nur die Opfer der Brutalität der Polizei, sondern auch die Opfer der Brutalität der Polizei. Die Polizei hat die Verhaftung von Demonstranten zu einer Routineangelegenheit gemacht. Die Polizei hat die Verhaftung von Demonstranten zu einer Routineangelegenheit gemacht. Die Polizei hat die Verhaftung von Demonstranten zu einer Routineangelegenheit gemacht.“

Because I will use the three ring folders in the archive of the FHXB as a substance for my installation I will describe there structure:

All negative sleeves in the ring folders are chronological numbered: 1 to 660. Each ring folder is stuffed with at least 200 - 250 negative sleeves. The numbering goes through the three folders chronological by the years Henschel shot photos. Each number is written down, with big handwriting, on the upper right side of the negative sleeve. The number of the sleeve before is written down on the upper left corner and the one from the sleeve after, in the lower right corner.

All the negative stripes are sorted by the date of shooting. When we look at the miniature film each negative sleeve has space for six negative stripes of six images. On the glassine paper, on top of the negative he wrote down what the viewer sees on the image: date, location and one key word or name. Those categories he numbered again on every sleeve: 1 - 36 (one miniature film contains 36 images). If you find more than one image to one happening, Henschel wrote the first and the last number before the date of shooting.

E.g.: negative sleeve: Kreuzberg 40.

image number: 1/3

date: 18.11.75

key word/address: Bergmannstraße 17

The ring folders are labeled with the dates and the numbering of the negative sleeves inside of it.

The heritage includes an index as well. Henschel used an address book which he sorted after the streets, galleries, political events, demonstrations and so on. Those can be called key words. Behind each street name you can find the number of the negative sleeve and the number of the images. Henschel's system is to find the photographs after location and event of the shooting. Basically after the purpose which brought him to join the event.

The negatives stripes themselves are not chronological, they are cut into smaller pieces (common is to separate one film into six stripes by each containing six images, to put those stripes into one negative sleeve to keep the film together on one paper). The numbering of the film strip is not chronological as well. I guess, the private images got cut out and have been separated as described before. After looking at *Die Wahrheit* in the archive of the Berlins city library I figured out not all negatives of published images are in the collection. Maybe they are owned by the newspaper and got into their archive.



<u>ring</u>	<u>sleeve number</u>	<u>type of film</u>	<u>length in cm</u>	<u>date of exposing</u>
1	251	Kodak X PAN	22,70	10.62
1	251	Agfa Isopan	11,60	
1	251	Agfa Isopan	8,00	
1	251	Agfa Isopan	8,10	
1	251	Kodak X PAN	11,20	
1	251	KODAK TRI-X Pan	15,40	
1	251	KODAK TRI-X Pan	7,70	
1	251	KODAK TRI-X Pan	20,00	
1	251	Kodak Plus-X Pan	19,00	Sa, 18. Mai 63
1	252	Kodak X PAN	15,30	Di, 1. Mai 62
1	252	Kodak X PAN	9,10	
1	252	Kodak X PAN	15,10	
1	252	Kodak X PAN	3,80	
1	252	Kodak X PAN	19,00	
1	252	Kodak X PAN	18,90	
1	252	Kodak X PAN	19,00	
1	252	Kodak X PAN	19,00	
1	252	Kodak X PAN	18,80	
1	253	Kodak X PAN	19,00	Sa, 1. Jun 63
1	253	Kodak X PAN	11,50	
1	253	Kodak X PAN	15,50	
1	253	Kodak X PAN	12,20	
1	253	Kodak X PAN	11,60	
1	253	Kodak X PAN	12,50	
1	253	Perutz	7,50	
1	253	Perutz	18,70	
1	253	Perutz	19,00	
1	253	Perutz	11,80	
1	253	Perutz	11,30	
1	254	Perutz	11,50	06.63
1	254	Perutz	8,50	Sa, 15. Jun 63
1	254	Perutz	7,50	
1	254	KODAK TRI-X Pan	11,60	
1	254	KODAK TRI-X Pan	11,80	
1	254	KODAK TRI-X Pan	8,70	
1	254	KODAK TRI-X Pan	7,50	
1	254	KODAK TRI-X Pan	11,50	
1	254	KODAK TRI-X Pan	12,00	
1	254	KODAK TRI-X Pan	11,70	Sa, 17. Aug 63
1	254	KODAK TRI-X Pan	19,00	
1	255	KODAK TRI-X Pan	18,90	

<u>ring</u>	<u>sleeve number</u>	<u>type of film</u>	<u>length in cm</u>	<u>date of exposing</u>
2		Kodak Safety 5063	21,70	
2		Kodak Safety 5063	23,00	
2		Kodak Safety 5063	19,00	
2		Kodak Safety 5063	18,90	
2		Kodak Safety 5063	19,00	
2	438	Kodak Safety 5063	18,70	Fr, 14. Sep 84
2		Kodak Safety 5063	7,50	
2		Kodak Safety 5063	19,00	
2		Kodak Safety 5063	19,00	
2		Kodak Safety 5063	19,30	
2		Kodak Safety 5063	23,30	
2		Kodak Safety 5063	7,50	
2	439	Kodak Safety 5063	18,90	Sa, 15. Sep 84
2		Kodak Safety 5063	7,50	
2		Kodak Safety 5063	19,00	
2		Kodak Safety 5063	19,50	
2		Kodak Safety 5063	7,60	
2		Kodak Safety 5063	15,20	
2		Kodak Safety 5063	22,70	
2		Kodak Safety 5063	22,70	
2	440	Kodak Safety 5063	19,00	Mi, 19. Sep 84
2		Kodak Safety 5063	19,50	
2		Kodak Safety 5063	18,80	
2		Kodak Safety 5063	18,90	
2		Kodak Safety 5063	18,90	
2		Kodak Safety 5063	19,40	
2		Kodak Safety 5063	7,60	
3	441	Kodak Safety 5063	11,80	Fr, 5. Okt 84
3		Kodak Safety 5063	8,00	
3		Kodak Safety 5063	12,10	
3		Kodak Safety 5063	22,50	
3		Kodak Safety 5063	20,50	
3		Orwo NP20	11,50	
3		Orwo NP20	11,30	
3		Orwo NP20	7,80	
3		Orwo NP20	19,00	
3	442	Kodak Safety 5063	22,80	Mi, 24. Okt 84
3		Kodak Safety 5063	22,70	

<b>ring folder</b>	<b>sleeve number</b>	<b>type of film</b>	<b>length in cm</b>	<b>date of exposing</b>	<b>ring folder</b>	<b>sleeve number</b>	<b>type of film</b>	<b>length in cm</b>	<b>date of exposing</b>
3		Kodak TX 5063	11,40		3		Fuji PR36	20,00	
3	501	Kodak TX 5063	15,20	Do, 10. Apr 86	3	652	Fuji PR36	22,80	
3		Kodak TX 5063	11,40		3		Fuji PR36	20,60	Do, 18. Okt 90
3		Kodak TX 5063	22,70		3		Fuji PR36	22,10	
3		Kodak TX 5063	11,40		3		Fuji PR36	22,70	
3		Kodak TX 5063	19,00		3		Fuji PR36	19,00	
3		Kodak TX 5063	22,70		3		Fuji PR36	9,40	
3		Kodak TX 5063	19,20		3		Fuji PR36	17,50	
3		Kodak TX 5063	8,00		3		Fuji PR36	15,00	
3	502	Kodak TX 5063	22,50	Di, 13. Mai 86	3	653	Fuji PR36	22,60	Mo, 19. Nov 90
3		Kodak TX 5063	19,90		3		Fuji PR36	16,10	
3		Kodak TX 5063	22,50		3		Fuji PR36	19,00	
3		Kodak TX 5063	11,60		3		Fuji PR36	18,80	
3		Kodak TX 5063	19,00		3		Fuji PR36	18,90	
3		Kodak TX 5063	18,90		3		Fuji PR36	19,90	
3		Kodak TX 5063	19,00		3		Fuji PR36	22,70	
3	503	Kodak TX 5063	22,70	Mi, 21. Mai 86	3	654	Fuji PR36	21,60	Di, 4. Dez 90
3		Kodak TX 5063	22,80		3		Fuji PR36	7,60	
3		Kodak TX 5063	18,90		3		Fuji PR36	15,00	
3		Kodak TX 5063	19,00		3		Fuji PR36	18,80	
3		Kodak TX 5063	22,50		3		Fuji PR36	22,70	
3		Kodak TX 5063	19,90		3		Fuji PR36	19,10	
3		Kodak TX 5063	19,20		3		Fuji PR36	18,80	
3	504	Kodak TX 5063	19,50	Sa, 24. Mai 86	3	655	Fuji PR36	19,00	Fr, 14. Dez 90
3		Kodak TX 5063	19,30		3		Fuji PR36	19,50	
3		Kodak TX 5063	22,40		3		Fuji PR36	19,00	
3		Kodak TX 5063	19,00		3		Fuji PR36	12,30	
3		Kodak TX 5063	18,90		3		Fuji PR36	9,20	
3		Kodak TX 5063	7,60		3		Fuji PR36	18,90	
3		Kodak TX 5063	21,20		3		Fuji PR36	22,50	
3		Kodak TX 5063	6,40		3		Fuji PR36	18,80	
3	505	Kodak TX 5063	22,50	Do, 29. Mai 86	3	656	Fuji PR36	18,80	
3		Kodak TX 5063	12,20		3		Fuji PR36	11,20	Sa, 6. Jan 90
3		Kodak TX 5063	11,30		3		Fuji PR36	11,20	
3		Kodak TX 5063	19,40		3		Fuji PR36	18,80	
3		Kodak TX 5063	19,00		3		Fuji PR36	19,90	
3		Kodak TX 5063	19,00		3		Fuji PR36	22,70	
3		Kodak TX 5063	17,30		3		Fuji PR36	18,80	
3		Kodak TX 5063	8,00		3		Fuji PR36	19,70	
3	506	Kodak TX 5063	11,50	Mi, 11. Jun 86	3	657	Fuji PR36	22,70	Do, 25. Jan 90
3		Kodak TX 5063	11,50		3		Fuji PR36	22,70	
3		Kodak TX 5063	19,00		3		Fuji PR36	19,30	
					3		Fuji PR36	18,70	

type of film	total quantity	total length: cm	quantity ring folder 1	length ring folder 1 (cm)	quantity ring folder 2	length ring folder 2 (cm)	quantity ring folder 3	length ring folder 3 (cm)
?	9	107,2	7	94,6	2	12,6		
Agfa Isopan	574	9.321,6	309	5.202,4	251	3.837,0	14	282,2
Agfa Ortho25	12	235,6	1	19,2	11	216,4		
Fuji PR36	126	2.213,2					126	2.213,2
Ilford HP4	18	283,0	18	283,0				
Ilford HP5	154	2.453,6	93	1.525,0	61	928,6		
Ilford XP1	27	501,9			27	501,9		
Kodak Plus-X Pan	3	38,1	3	38,1				
Kodak Safety 5063	1.546	24.719						
Kodak TMY 5053	110	1.762,5					110	1.762,5
KODAK TRI-X Pan	918	13.807,8	879	13.215,3	39	592,5		
Kodak TX 5063	1.226	20.496,5					1.226	20.496,5
Kodak X PAN	17	254,2	17	254,2				
Orwo NP18	15	166,7	15	166,7				
Orwo NP20	264	4.418,5	107	1.813,2	150	2.498,9	7	106,4
Orwo NP22	94	1.571,5			12	187,6	82	1.383,9
Orwo SNP20	18	291,9	14	219,7	4	72,2		
Perutz	8	95,8	8	95,8				
<b>Summe gesamt</b>	<b>5139</b>	<b>82738,2</b>	<b>1471</b>	<b>22927,2</b>	<b>557</b>	<b>8847,7</b>	<b>1565</b>	<b>26244,7</b>

Henschel worked with a wider range of film types. It is possible to see parallels to the film products on the market and their development. Some specific films he used over 20 years, others which came new to the market he just tested. Those films appear fast in his collection. Because of the arrangement of the negative stripes it became visible that Henschel used more than one camera at a time.

Some examples of film types:

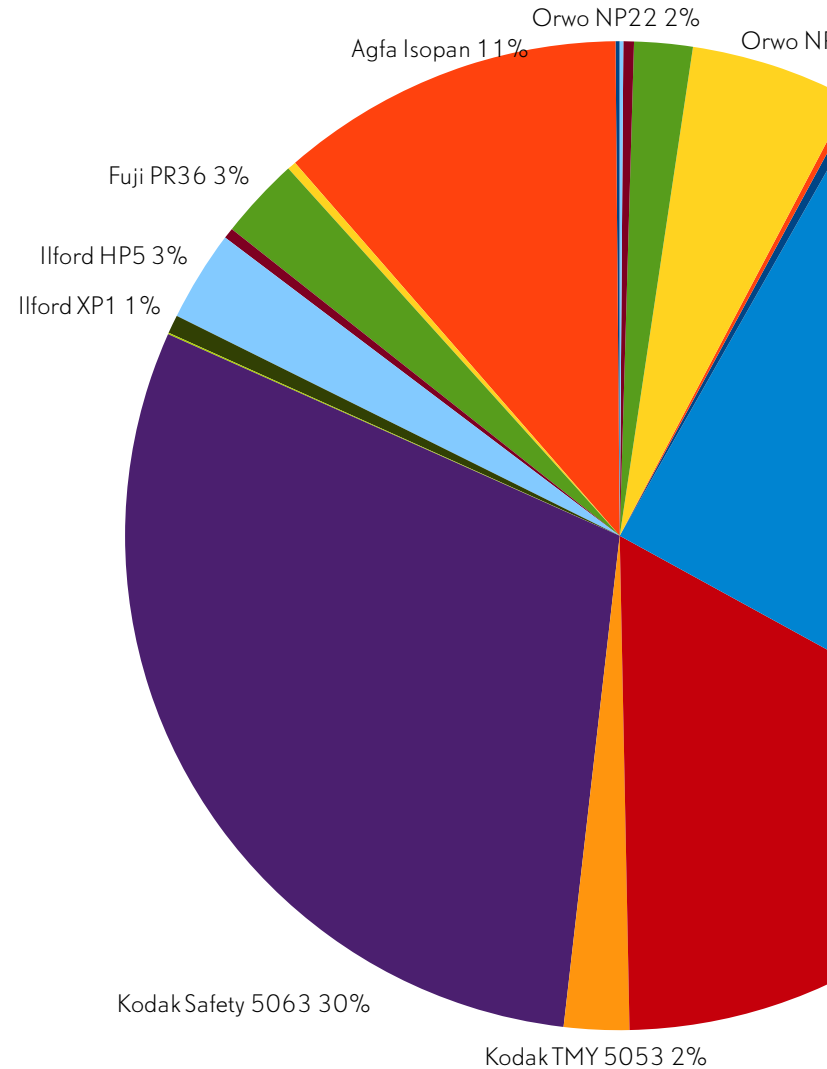
On November 1st 1954 Kodak introduced the *Kodak Safety 3603* as a 35mm and 120 roll film. The *Kodak Safety 5603* has the same recipe and speed as the *Kodak Tri-X* which was introduced to the market in 1940 by the *Eastman Kodak Company*. The *Safety* was a film used for photojournalism. Reason for that is the bigger grain size which with the speed becomes faster.

Interesting is also that Henschel used one of the first monochromatic films produced in the middle of the 80s: *Ilford XP1* in January 1983. For further information about the C41 process see page 78.

(Reilly, 2009, 254)

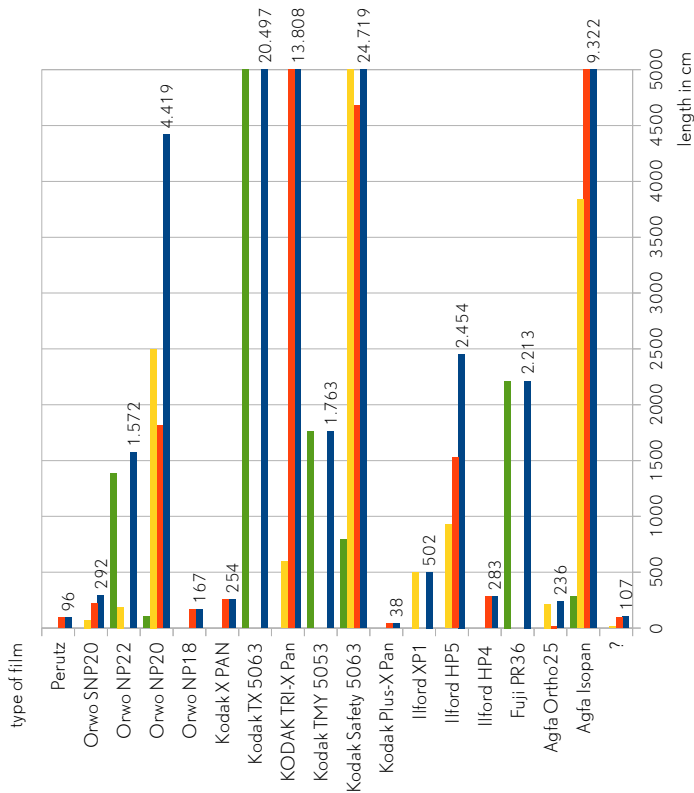
The Orwo films are a product of the *VEB Fotochemisches Kombinat Wolfen* in old GDR, belonging to the Agfa company. *Orwo NP 18*, *20* and *22* were used by Henschel. N stands for negative and p for panchromatisch sensibilisiert. (which means: the film is sensitive to every type of light) The DIN is a number which describes the sensitivity of the film, same as the ASA or today's standard ISO.

*Peutz* was a film by the *Perutz-Photowerke GmbH* in Munich. Only one film was found in Henschel's negative collection in January 1963, one year before the company was taken over by *Agfa*.





- total length (cm)
- length (cm) folder 1
- length (cm) folder 2
- length (cm) folder 3



## Conclusion part II

The Henschel photographic negative collection is kept in the FHXB-Museum. One context where the images are located in is given immediate. The images need to show happenings in and about Kreuzberg or Friedrichshain.

In part II I was doing a research about Henschel: second sources as newspaper articles about his death, papers he wrote and talks with people who knew him. The next step was to look at how the collection looks like. How is its structure? Is its structure giving objective information? Everything is subjective information. Information which comes from people who placed the collection into a specific archive and gave key words to it. It is categorizing the collection.

The third step is to look for objective information. I try to break down my research onto numbers. With beginning to measure the single negative stripes only numbers are left. I also include the type of film Henschel was using. I can evaluate those informations as well. Numbers are said to be objective and be understood by anybody the same.

The abstractions done by me as the artist are subjective. The choice of what is evaluated brings another subjective view on the charts and diagrams as well. It was the artist's decision to measure the length and not the weight of the negative stripes.

The first created substance for the *Kaleidoscope - construction of objectivity* is a subjective one.

Otto Schulz, Nr. 178

20. 21.12.79  
Oranien-  
Adalbert

Kv. 294/4


Dez. 79 / Jan. 80

21/22. 3.1.80

Mehringplatz

23/36. 3.1.80

Gelände und Panorama

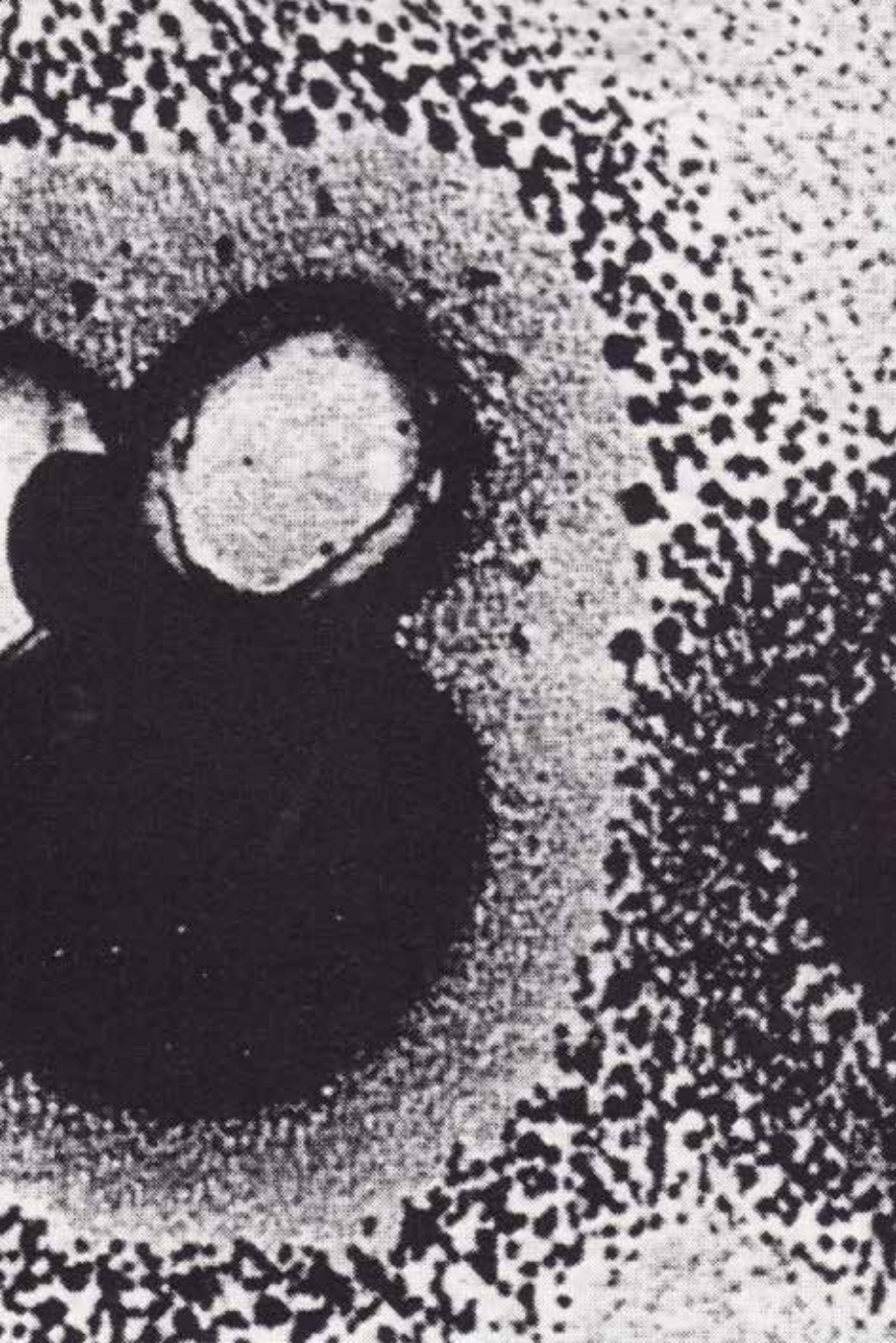
 Lindenstraße (Berlin-Museum)

Hollmannstraße (ARWO-Bau)

Alte ~~Jakob~~ Jakobstraße

Alexandrinenstraße (Kinderheim)

Kv. 294/G



### Part III: INFORMATION of the substance

In Part III I focus on the chemical components of the substance of Henschels art piece to find the objectivity in it for my art work. I focus on gelatin, silver halide crystals, the process of the monochromatic film *Ilford XP1* and the glassine paper. With the picturizing of those elements I also try to explain certain chemical processes to come to the reason why this material is used for photography, which gives objectivity to photographic image.

#### 1. Pig bones: gelatin

“Photographs are composite objects consisting of several layers, each of which has a different function. The deterioration of a photograph may be chemical, biological, or physical in nature.”

(Lavédrine 2003, 3)

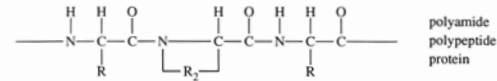
In 1871 Richard Leach Maddox (1816 - 1902, died as a pauper) introduced the gelatine dry plate. “Gelatin is a form of collagen, a substance found in skin, bone and sinew, and is manufactured by boiling these inedible parts of cattle and pigs and refining the resulting goo” (Saxby 2010, 103) The amazing habit of gelatin is, that it becomes liquid with heating. Between 50°C and 80°C it is the perfect temperature for mixing the silver halides into it. When the gelatin cools down it becomes steady but is still able to be bend.

Because of its gelly condition it keeps the silver halides (pp. 72) even distributed. If the gelatine gets in contact with moist or water it swells up again and the inner metal particles can be moved.

The emulsion, the mix of the silver bromide with the gelatin can be put on different surfaces: glass, wood, stone, plastic. For today's films it is polyester. Polyester (PET) is a material which can be seen through, is flexible, light and easy to transport. It also resists chemicals which are important for the developing of photographic material and is not flammable as the cellulose nitrate or cellulose acetate base. (Lavédrine 2009, 254 - 255)



Structure



Major Structural R-groups (% in alkali bone gelatin)

- R = H glycine; every third position (35%).  
 R<sub>2</sub> = -(CH<sub>2</sub>)<sub>2</sub>- proline (12%)  
 R<sub>2</sub> = -CH<sub>2</sub>-CH(OH)-CH<sub>2</sub>- hydroxyproline  
 R = CH<sub>3</sub> alanine (11%)  
 R = polar groups see below

	LYSINE	ARGININE	ASPARTIC ACID	GLUTAMIC ACID	HISTIDINE	METHIONINE	CYSTINE
	$\begin{array}{c}   \\ \text{CH}_2 \\   \\ \text{CH}_2 \\   \\ \text{CH}_2 \\   \\ \text{CH}_2 \\   \\ \text{NH}_3^{\oplus} \end{array}$	$\begin{array}{c}   \\ \text{CH}_2 \\   \\ \text{CH}_2 \\   \\ \text{CH}_2 \\   \\ \text{NH}_2 \\   \\ \text{C} \\ / \quad \backslash \\ \text{NH}_2 \quad \text{NH}_2 \end{array}$	$\begin{array}{c}   \\ \text{CH}_2 \\   \\ \text{CO}_2^{\ominus} \end{array}$	$\begin{array}{c}   \\ \text{CH}_2 \\   \\ \text{CH}_2 \\   \\ \text{CO}_2^{\ominus} \end{array}$	$\begin{array}{c}   \\ \text{CH}_2 \\   \\ \text{HN} \\ \backslash \quad / \\ \text{NH}^{\oplus} \end{array}$	$\begin{array}{c}   \\ \text{CH}_2 \\   \\ \text{CH}_2 \\   \\ \text{S}-\text{CH}_3 \end{array}$	$\begin{array}{c}   \\ \text{CH}_2 \\   \\ \text{CH}_2 \\   \\ \text{S}-\text{S} \\   \quad / \\ \text{CH}_2 \quad \text{CH}_2 \\   \\ \text{CH}_2 \end{array}$
%R-	2.7%	4.8%	4.4%	7.4%	0.4%	0.4%	—%
pK <sub>a</sub> :	10.2	> 12	3.8-4.2		7		

Impurities in Selected Gelatins: (IAG Gelatin Samples)

Calcium	2000-4000 ppm; restrainer of chemical sensitization by thiosulfate but not thiourea
Magnesium	70-150 ppm in most samples, but 300-700 ppm in certain gelatins
Nickel	0.2-1.5 ppm in most samples
Peroxide	undetectable in many gelatins but widely variable levels in gelatins having detectable amounts
Lead	1-2.5 ppm
Bismuth	<0.5 ppm
Copper	2-4 ppm in most samples
Iron	10-15 ppm in most samples but 3-4 times these levels detected in a few samples
Manganese	less than one part per million in most samples

## 2. Silver halide microcrystals

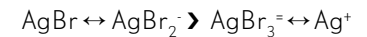
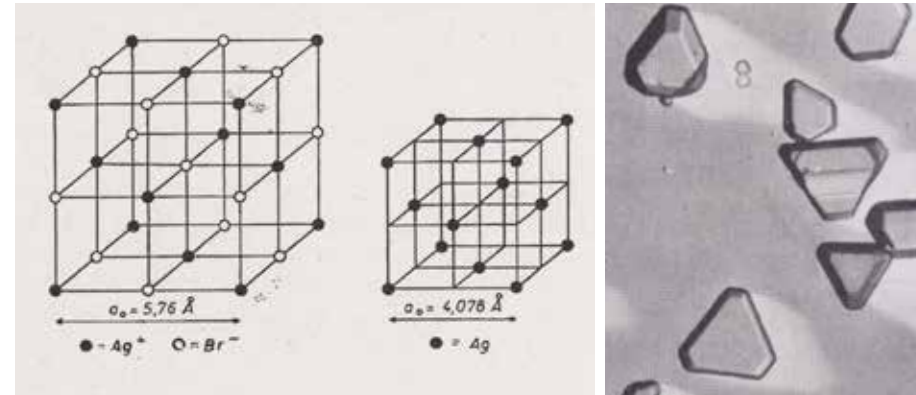
Except for the *Ilford-XP1* all the photographic film Henschel used consists of two main elements: the gelatin and the silver halide microcrystals. (Lavédrine 2009, 254) The silver is the material which absorbs and scatters the light. “The substance, which actually compromises the image in the finished, processed photograph” (Reilly 1986, 14). It is the reaction of light on silver salts.

“Silver occupies a unique position among the metallic elements”. (Saxby 2010, 102) It likes to react with other elements, not for example like gold which doesn't. On the other hand, silver compounds are less stable as the ones of magnesium or aluminium. But most important is, that silver compounds can be broken down by light energy. Light splits up the silver compound into its main elements. There are three different types of silver salts: silver chloride (AgCl), silver bromide (AgBr) and silver iodide (AgI). Because AgBr is the most sensitive towards light it is the most common in use, especially for the all-day photography. Second AgBr is really easy to use on PET based film material, so since the mid 1950s the only silver halide microcrystal in use. (Lavédrine 2009, 254)

The silver bromide is a construct out of positive charged silver atoms and negative charged bromine atoms in a **face-centred cube**. It is generated by the reaction of silver nitrate and potassium bromide, [...] which are mixed together with gelatin, in darkness.” (Case 1985, 28)

The secret lies in the one electron (one negative charge) the silver atom has, which tends to get into a bonding with the bromine atom, to be together more strong. So the Ag becomes positive  $Ag^+$  and the Br became negative  $Br^-$ . This is called an ionic bond. Important to know: the electron pairs fly around loose in the crystal. The silver-bromide crystal is formed, but as everything is in nature it is not 100% stable, because of the flying electrons. (Saxby 2010, 102)

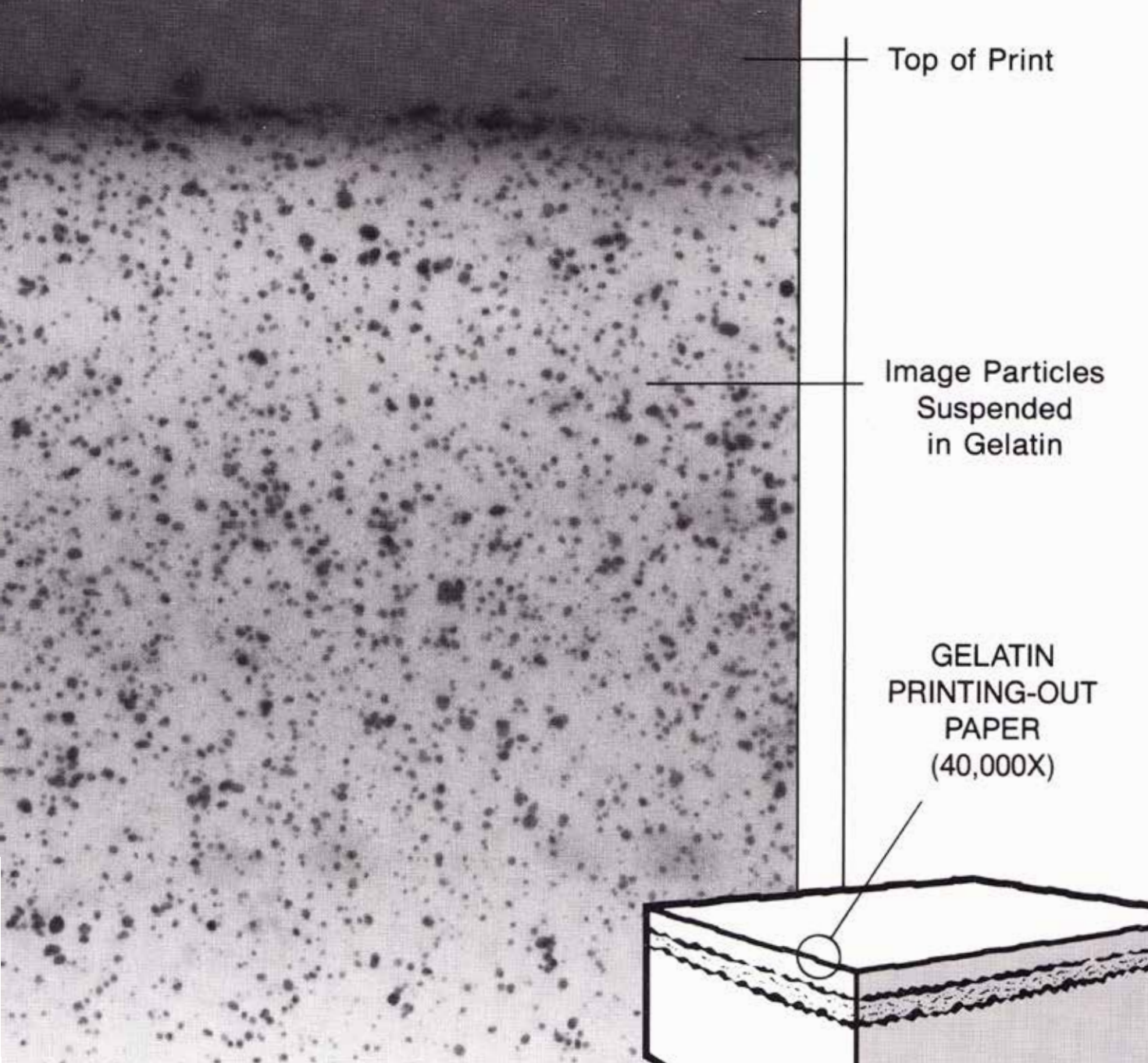
With just a small energy from outside, they can be activated, detached and allow it to find a silver ion and complete a silver atom. This energy can be provided by a photon - an unit of light energy.



There will be a free silver atom. More than one atom form a stable speck of silver and attract further atoms. This is called the **latent image**. “[...], the larger the crystal, the greater the chance of its acquiring a stable latent image for a given exposure. So high-speed emulsion have large crystals, and low-speed emulsions have small crystals (fine grain).” (Saxby 2010, 102)

The latent image needs to be developed and fixed. The developer agent turns the exposed silver halide crystals into opaque grains of silver. The before generated silver atoms stay. The free silver halide crystals are still light sensitive and need to get into a bound which can be washed of, disappear from the image. This explains the long needed time of washing the film after developing. (Saxby 2010, 103)

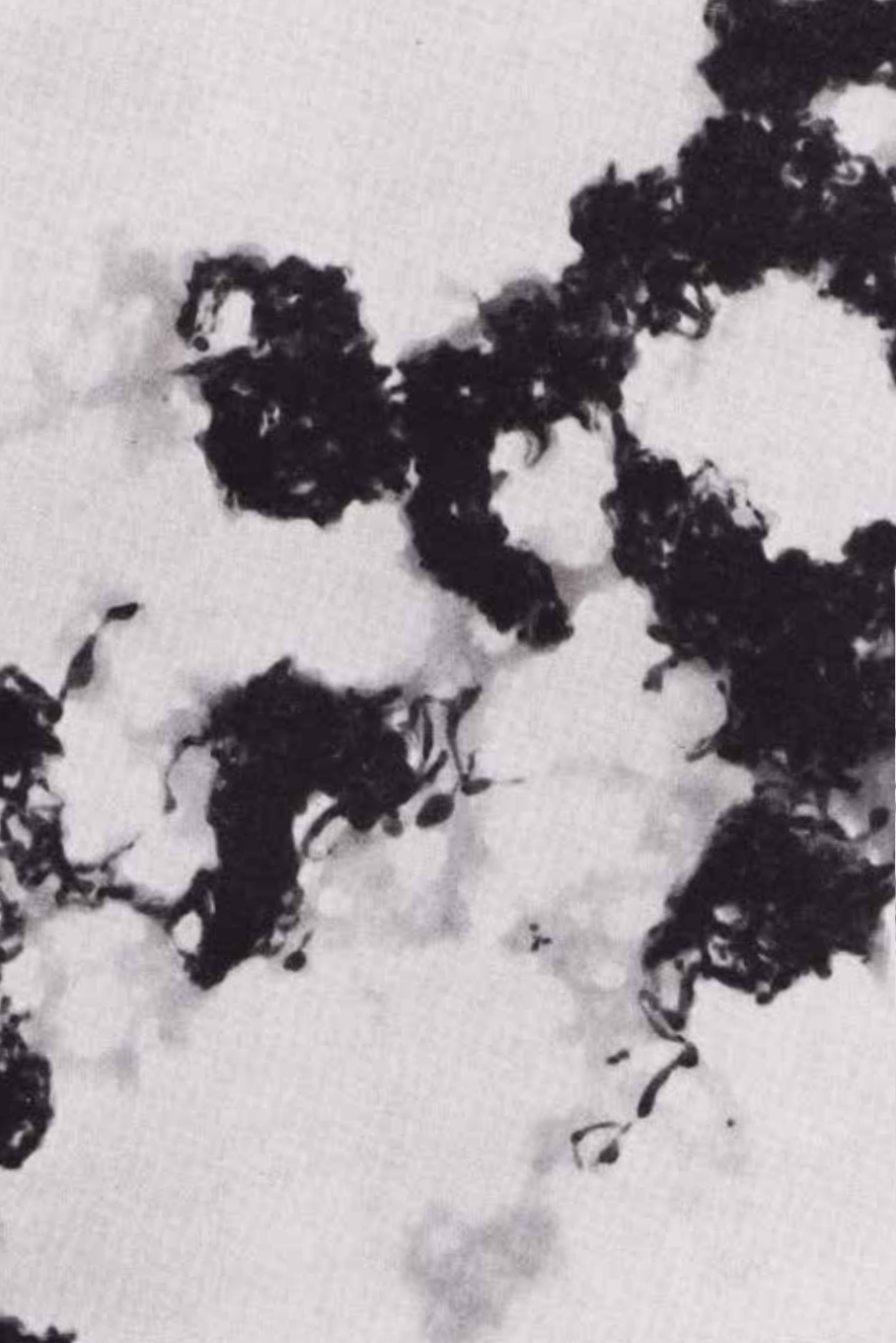
The crystal size and the mix of different sizes bring more or less contrast to a film. The film industry plays with those chemical habits. Also the following chemicals used for developing and fixing the latent image can influence the “optical” result of the it. (Saxby 2010, 102)



Top of Print

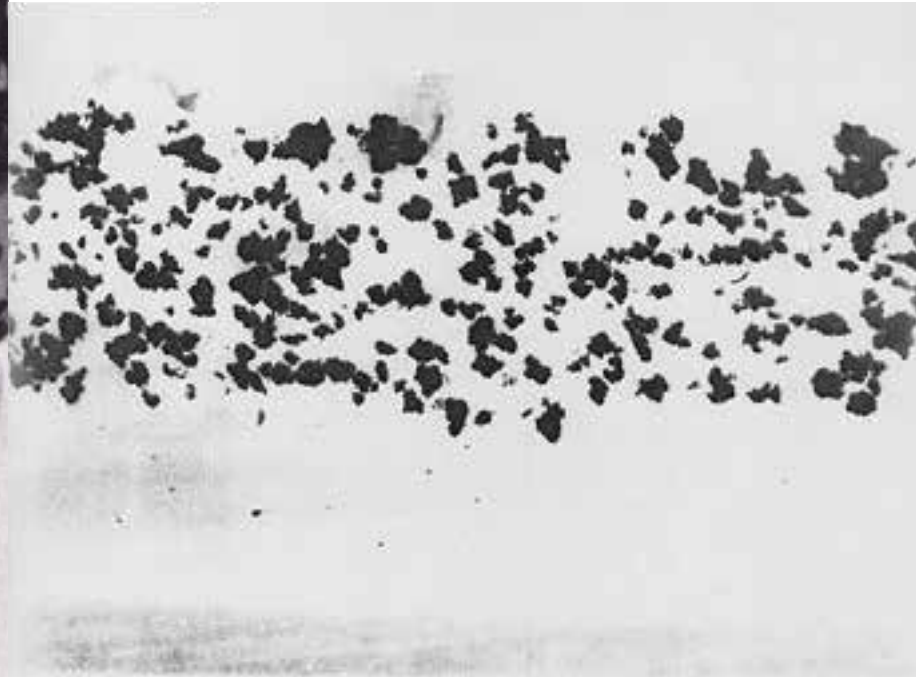
Image Particles  
Suspended  
in Gelatin

GELATIN  
PRINTING-OUT  
PAPER  
(40,000X)



*“When you pour in the the sodium bromide solution, [...] you get a pearly translucent liquid. The gelatin prevents the percepitation and causes the silver halide to form as a microscopic crystals. No other substance that can do this so efficiently has ever be found.”*

*(Saxby 2010, 103)*



### 3. The monochromatic film: *Ilford XP1*

In the previous chapter was mentioned that Henschel used the *Ilford XP1*, which was one of the first monochromatic black/white films developed in the mid 1980s.

The monochromatic process was developed in the beginning of the 20th century, the first monochromatic film was introduced by Eastman Kodak 1942 as the Kodachrome. With this process the first colour negatives on a monochromatic base were shot on a plastic base and since then all those films have an orange/red mask.

The monochromatic system is still using gelatin and silver halide crystals as the main technique. The difference is based on three different layers of the emulsion build up on each other. Each layer is sensitive to a different light spectrum. From bottom to the top of the film: red spectral region, green and blue spectral region of the light.

The regular monochromatic film - C41 process:

The sensitivity comes through “compounds called color couplers”. When the film gets developed the couplers turn from being colourless into coloured dyes. This happens when the exposed silver atoms come in contact with the developer. The oxidation product of this process activates the color couplers. While developing the film the metallic silver image comes out. Depending on the colour spectrum of an image a different silver image comes in each gelatin layer.

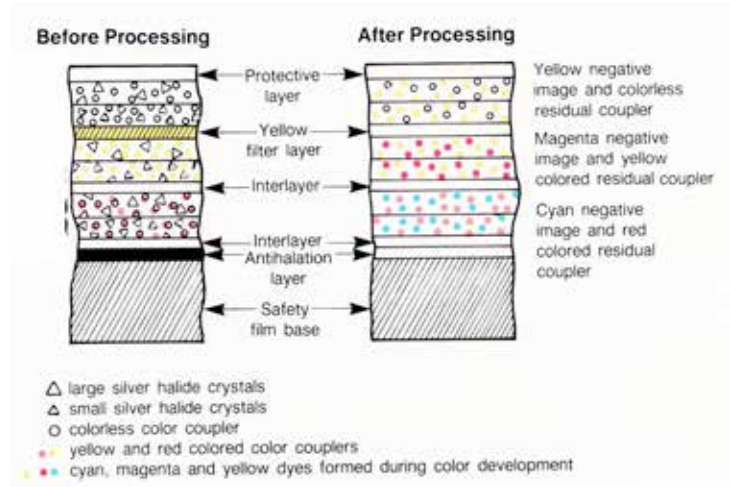
One special rinsing at the end of the developing process with bisulfite the silver gets washed out and only the organic dyes stay.

Now the bottom layer is sensitive to red light spectrum, the middle one to green and the top one to cyan light spectrum. Turning it into a positive image it becomes a colourful image. To bring more contrast into the final photograph the films are coated with an extra orange/red layer. Because of that those films look orange/red.

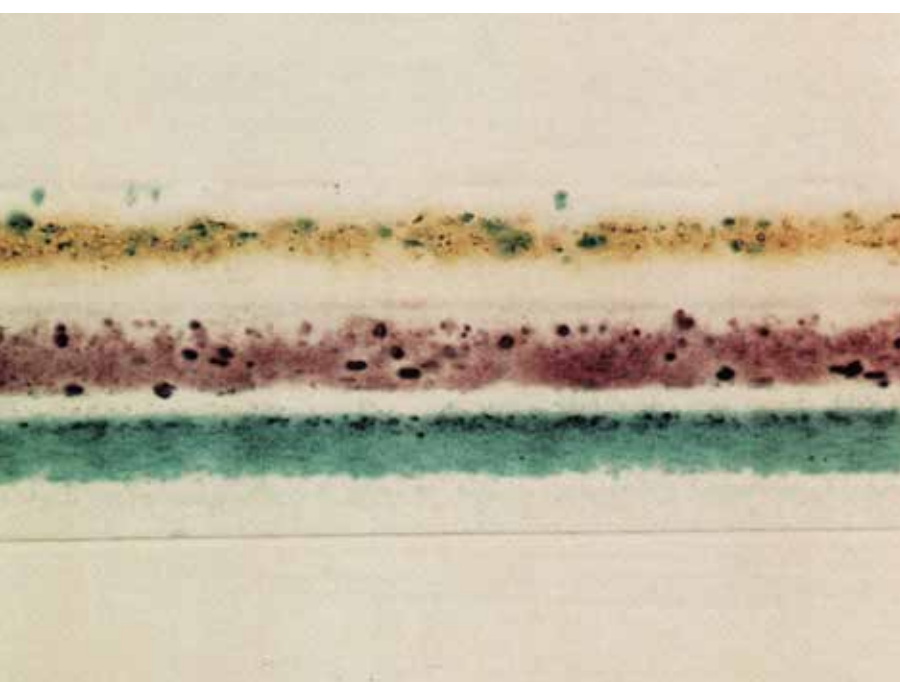
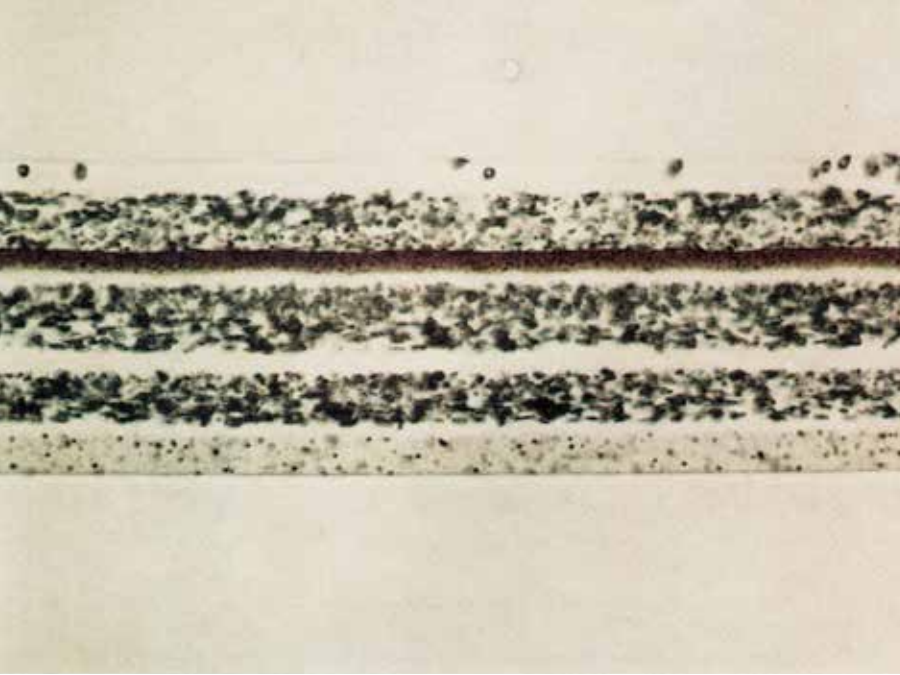
### *Ilford XP1*

The system of the colour couplers is as explained. But the film can be developed in the C41 process as just described or in a regular black/white developing process, which was new to the market in the 80s.

(the complete chapter is based on: Lavédrine 2009, 260 - 263)







#### 4. Glassine paper

Henschel used in his collection a few hundred of negative sleeves out of glassine paper. The negative sleeve is produced for one small sized film one sleeve is slightly bigger than DIN A4: 24,5 cm x 31 cm. It has the pargenation for standard ring folders and and printed lines on it for future information.

The following properties make glassine paper to the perfect storage material for photographical negative. The gassine paper contains almost no glue, can be bleached, has a high grease-proof and transperance. Glassine paper is industrial manufactured and with todays standard really close to the vegetable parchment.

“If there are no additives involved in the production process glassine paper is food safe, tasteless, odorless [...]. Glassine paper doesnt age exposed to light, it is yellowing and becomes brittle.” (Material Archiv, 2015)

Glassine paper is won out of evergreen trees because of their longer fibers. While the regular procedure of soaking the wood in a speecial emulsion and squeezing it over a long time the surface of the fibers gets bigger. Because of the lager surface the fibers can felt with each other better. The result is that almost no glue is needed for winning a stable paper. (Material Archiv 2015, 1)

#### Conclusion part III

Looking at the chemical compounds of Henschels art piece I can identify it as objective substance. The material as I took it in October 2015 has certain chemical compounds which are not influenced by human hand. The chemical compounds are used because of their properties by people. The way of developing one film or which film Henschel used is subjective, but this is not the matter I talk about. I focused on the small elements and how they happen to appear. The objective substance is one for my art piece. For *Kaleidoscope - construction of objectivity* the chemical substance of Henschel´s heritage is objective. But only if I look at it without being pushed into a certain light and influencing of the age in the archive.

7/22.

9.1.87

Ashanischer Platz

S. Bhf. Anhalter Bahnhof

'Regierungszug'

v. Weiszäcker

Lummer

Dieppgen

13

14

Kr. 40519

Kr. 40519

Kr. 40519

23/36.

13.1.84

Rathaus Kreuzberg

'Arbeiterbewegung und

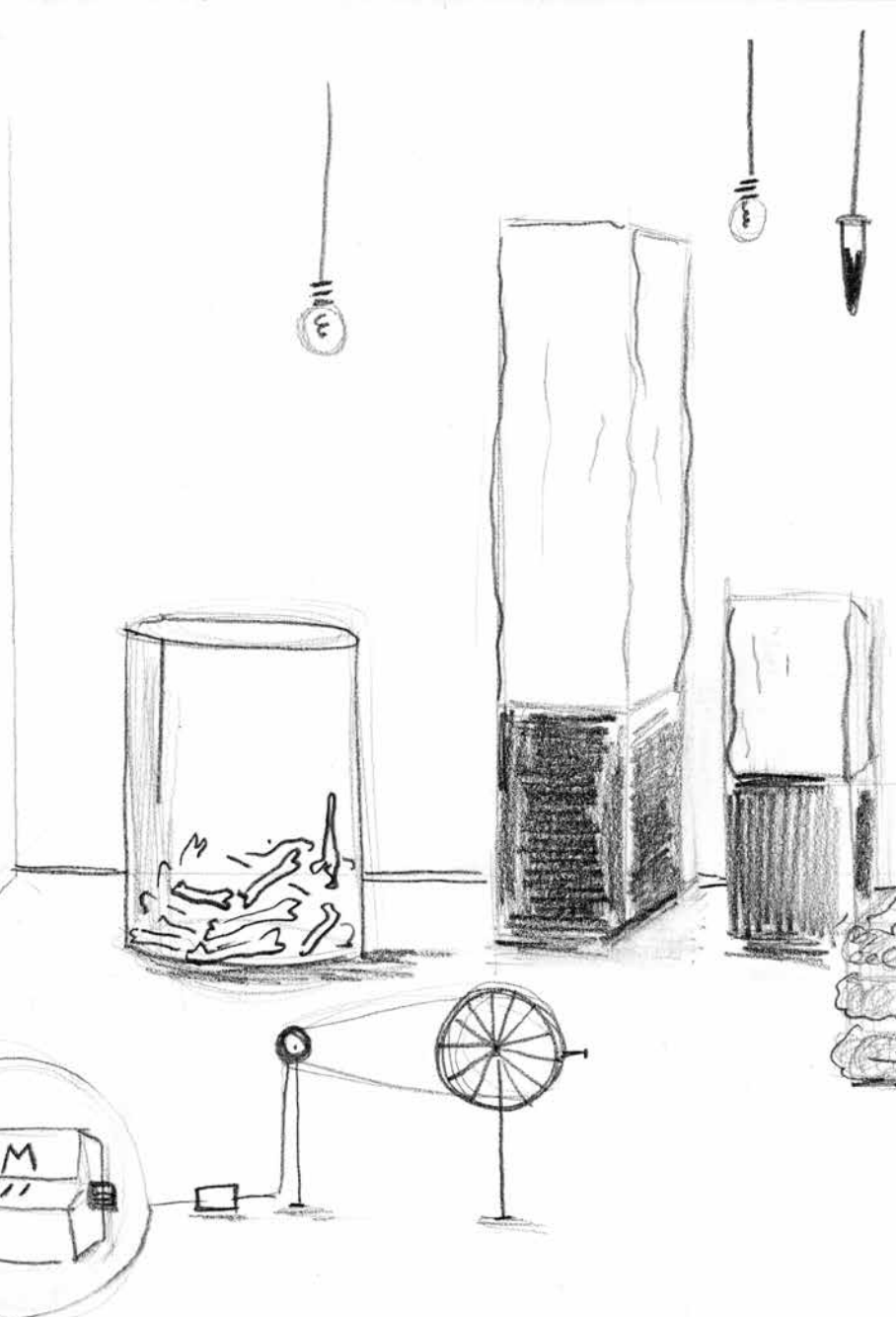
Freidenkertum'

15

Margarethe Krause

geb. Sievers

16



**Part IV: FICTION - Rearranging the substance.  
KALEIDOSCOPE - one mask.**

“Like the shape of the object, the materials do not represent, signify or allude to anything; they are what they are and nothing more.”

(Fried 1967, 22)

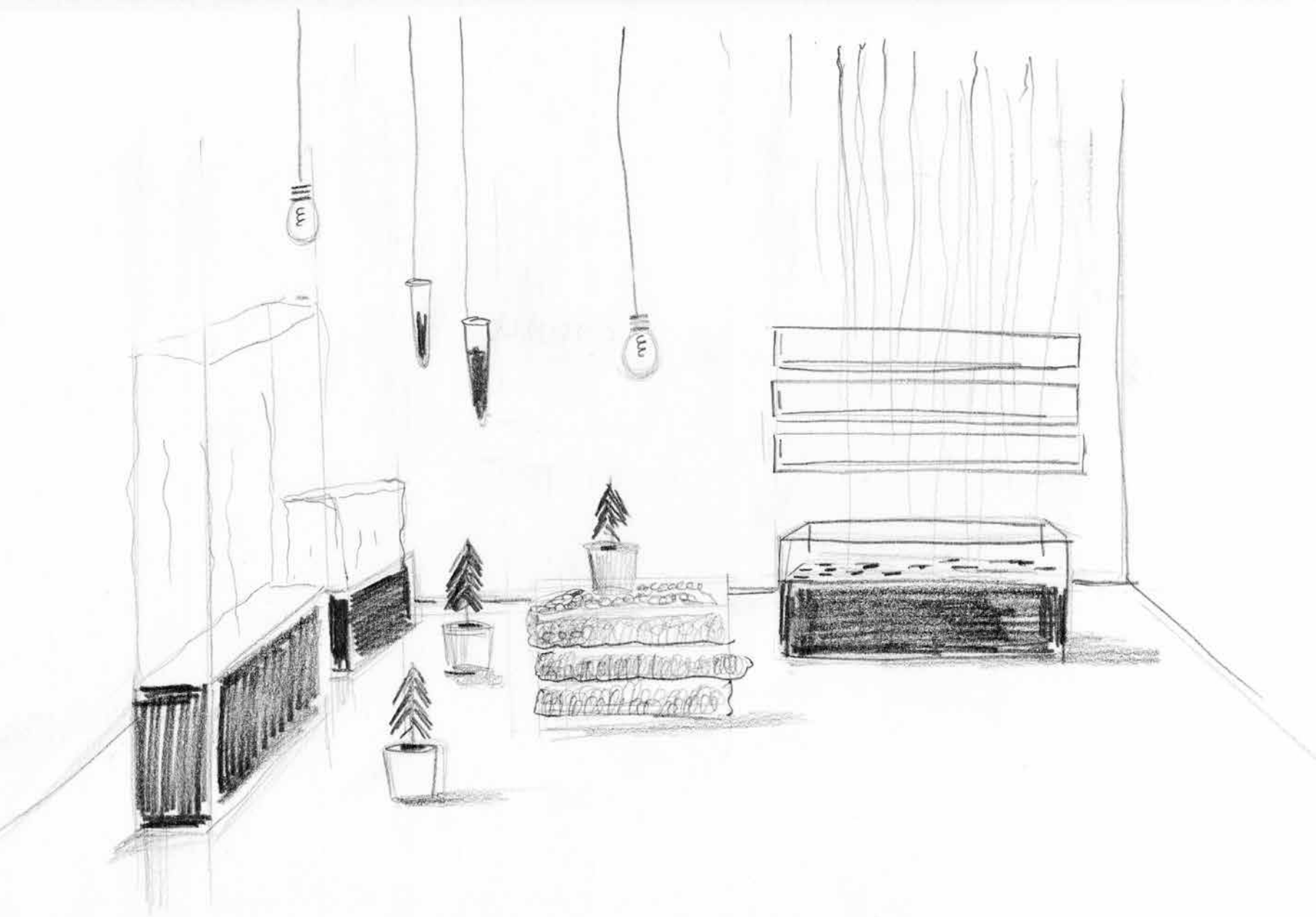
In the last chapter I want to explain how I want to bring the research I've done into my art work. It also takes a look at the subjective and objective elements of it as well as dividing it into mask and substance.

The first part of my art piece *Kaleidoscope - construction of objectivity* has to create a new world, where the visitor doesn't assume to be at a photographers life work exhibition. In the exhibition the material of the three ring folders itself is in the focus, without attention to Henschel's vita and the images themselves. The focus lies on the substance itself. In my working period in archives historians and other researchers did not pay attention to the objects themselves. The beauty lies in the materials and their marks of time. But how can the attention of the exhibition visitor be dragged to the substance without including subjectivity?

**I want to look at the cultural memory as I do through a Kaleidoscope.** Trying to see it from different angles, remixing the sources and bringing them into a new order.

A kaleidoscope is a cylinder with mirrors containing loose, colored objects which are most of the time glass pieces. The consumer looks into one end of it, while he holds up the other one towards the light. With the help of mirrors and the glass pieces a colorful pattern shows. The constant new arranging of the pattern and the shiny colors keep the user playing with it.

Only one person can use a Kaleidoscope and he can't share its perception with anybody else. The primary source, the junks of glass and the light are seen and read differently with every usage.



My attention lies on the physicality of the material as well as on the optical science which brings the colorful play into the kaleidoscope. These rules and the material are for each user the same, but every one sees different patterns. Second I like that the kaleidoscope forces the user to interact with it.

I want to work with abstracting people's notion and the activation of the user. The idea of distracting perception and the interaction will be projected onto the exhibition. Abstraction people's notion can be challenged through a confrontation with unknown or displaced elements. Interaction happens when the exhibition visitor walks through the elements of the exhibition. I see the interaction of people as a process where they improve their intellect and can gain new knowledge. The interaction can also be a sharing of thoughts with other visitors.

I want to abstract the cultural material of Henschel's art piece with the focus on the substance and the scientific elements. The exhibition shows this substance enlarged and in a new constellation. Because of the enlargement of the heritage's elements the visitor is able to walk through and interact with the substance.

The installation consists of gelatin, plastic, silver and pulp: the main material of Henschel's heritage. As in a kaleidoscope I bring those into a new position, a new shape of the heritage, which the viewer can explore. The material, which actually fits into three ring folders, placed on one table in the archive, the pages which I flipped through with my fingers are abstracted and enlarged.

The visitors of the exhibition will be dragged into a world of random materials standing and hanging around. The main color of the room will be a neutral grey and silver.

## **The substance of the Henschel's heritage as a new construction:**

### **1. The folders:**

The three ring folders are to be represented through three blocks of gelatin. Those will be transparent elements on a display platform. The blocks are supposed to be as big as an adult.

### **2. The negative sleeves:**

The negative sleeves are glassine papers. For producing glassine are evergreen trees like pine used, trees which are brought to the exhibition. The evergreens stand in little flower pots on the floor and bring a bit of green color into the room. Piles of pulp stand on the floor. In one exhibition case the visitor can experience through feeling a big amount of saw dust.

### **3. The negatives:**

The total amount (5139 pieces) and length (827,38m) of the negatives in the three ring folders I found out in an earlier step. The total length of the negative stripes are made visible with the help of silver shiny ribbons hanging from the ceiling till the floor at the gallery entrance. Because of their arrangement in different layers they will create a room which moves in itself. With the movement of the people and the air they will dance and not stay in order.

In between of the silver stripes will hang see through plastic ones which have the index numbers written down. The visitor is able to locate himself in the three ring folders. As an index the previous shown lists (pages 18/19 & 56-59) are placed on the side.

In another spot of the gallery is one see through plastic box filled up with silver confetti, symbolizing the permutation of the negative stripes. As well as the box with the saw dust the visitor is invited to feel the material.

Photographic materials are made of gelatin which carry the silver crystals in them. The gelatin is won out of pig bones. The installation does not only show the gelatin, as mentioned before, the bones

and one little mini pig running around as well. To let the visitor experience the length of all negative pieces a bicycle wheel connected with one tachometer is installed in the installation. The visitor can experience the it by body work till the tachometer shows 827,38 m.

All the elements of the exhibition allow the visitor to interact in the material of Henschel's heritage. The visitor who enters the room, is surrounded by the substance, which is in its size and arrangement not obvious a photographer's art work. A confusion can happen. E.g. to recognize the blocks of gelatin as gelatin will take a while, connecting the mini pig and the bones to it will maybe bring their mind to a different artist intention: maybe the food?

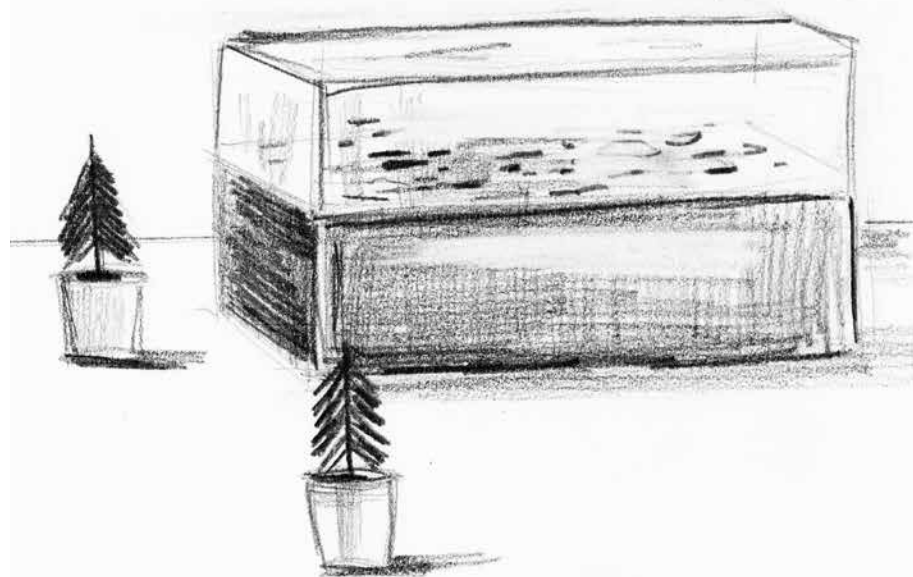
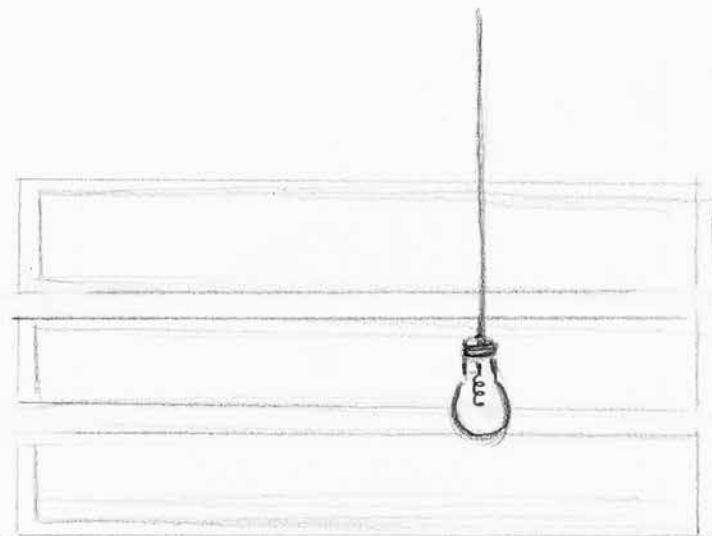
With the sense of touch the saw dust and silver confetti in the showcases can be felt. Putting the hands into them lets the visitor feel something soft and warm - the wood of the saw dust or a hard and cold material: the film permutation. The interaction and the moving around in the exhibition will hopefully not just bring joy, also trickier the visitors mind why objects are there.

Because my aim is, to make the visitor understand that he is inside of a photographers collection I need to guide him through different steps of my research.

1. In one or more small light boxes on the wall images as slide negatives of the three ring folders are shown. In the same spot I show charts and diagrams I constructed while my research as well as the chemical components and reaction equation.

2. The book - the paper:

The book also includes the subject of what art is and tells my point of view: this book is a collection of fragments out of (art-)history, science and philosophy. It quotes older and newer ideas about the archive, restoration and the handling of material in those institutions. Those ideas are out of different times and from different points of views. The imagery and the text explain the chemical



compounds of the photographic material: the silver and the gelatin. It is the material which surrounds the visitor and the imagery in the light boxes. On another level the book also tells about Henschel and the three ring folders of negatives. This chapter completes the circuit. There are informations which everyone understands, that it is a photographer's live collection of negatives shot in Kreuzberg. The book gives a view into the folders and into the sorting system of Henschel's negatives.

Those fragments are the only substance of my art work which will stay afterwards. The book as a product is the second subjective mask of my art piece. The installation is the first mask of it.

From the very beginning of *Kaleidoscope - construction of objectivity* it was an intention of the artist. The intention lies in finding an objective part of an art work which anybody reads the same. I used someone else's substance, Henschel's substance and turned it into my subjective substance. The word construction implies subjectivity. There can't be a *construction of objectivity*, it will be always one persons interpretation.

The installation is the more obvious mask. It is a construction which looks like contemporary art: abstract, weird and like a own world. But the installation is only a tool to bring the visitors attention to the my research of finding an objective substance of an art work. The installation is documented and taken down. At the end it is the book which can have the ability to bring the people to look at the substance of my art piece more close than on the information of the mask. The Installation of Henschel's substance is just an example, it could be done with any other heritage as well. But my message is in the book and turns with it into a subjective substance of my art piece.

The art is a mask which is always a product out of the artists ideas and material he used. The mask gives the idea a shape others can look at or touch.

The book *Kaleidoscope - construction of objectivity* is the essential part which connects the exhibited objects as a material which got abstracted and brought into a new form. It explains the viewer that the objects as he experience them are a mask of my art piece.

## Conclusion

→ The objective substance were Henschel's three ring folders in the archive as long as I didn't look at them. But they weren't an objective substance for himself. The chemical compounds of the three ring folders are an objective element of chemical science and with it an objective substance.

→ The objective substance turned into a subjective art piece through me. I was looking for specific elements which brought me to exclude others. With the process of the decision I turned objective elements into elements with a subjective purpose.

→ The installation and the book are subjective masks of my art piece.

→ The material, its arrangement in the exhibition and the book are my subjective substance of the art piece. If someone else just looks at the material it could be seen as objective. It has its own natural aging process.

→ The book contains fragments I put together while searching for the objective elements of art pieces. It shows the process of the art work. With my intention I looked for specific information. The content of the book is the second subjective substance of the art work. With keeping the fragments partly separated from my interpretation I keep them on a more objective level.

→ It is the process of my research which I let the consumer go through as well. His process of perception I can't coordinate which turns again the art piece subjective.

→ The aim of putting the focus onto the material of the art piece got lost in the moment when the choice of the materials lies in the idea of the artist. Which why I can call the content of the book the substance of *Kaleidoscope - construction of objectivity*.

Wilhelmstraße'

16. 'Gedanken zum Ausländerverlauf'
17. (5-7) 'Ein Baum fällt' Öl
18. davor: B. Rutkowski.

23/6. 24.9.85

Kottbuser Straße

am K-Tor

Nr. 6

Nr. 7

27/35. 24.9.85 Paul-Lincke-Ufer

Nr. 42/3 (2. Giebel)

Manteuffel



## Conclusion

The starting point for this paper is the basic fact the matter has no subjectivity, the use of the material is the subjective form of the matter. Scientific analysis is the neutral base of objectivity. In this paper the journey of the substance of objective matter to subjective art work is laid out. This is the same journey the exhibition described in this paper has taken.

I chose photography to correspond with experience gained before this research and the deep familiarity with the material of Henschel's work. Materials such as silver halide crystals in gelatin are the most common materials in photography, carrying cultural importance and value of their own. Photographic chemistry is an internationally accepted constant, that is used in my work as a base upon which I build my new subjective art on.

Storing systems and archiving methods in our modern area are stripping the document of its origin and objectivity. The condition in which the document is kept is another subjective decision made by archivists and conservators alike.

This paper and exhibition are based on Jürgen Henschel's life, art and collection of negatives he contributed to the FHXB before his death. Using the base material of Henschel's collection as an abstract idea to create in reality a reconstruction of an artwork, and convert measurements of the original material into objective data. Through the experience of cataloguing, listings and archiving the collection lists, numbers, measurements and diagrams revealed the truly objective segments of the art work.

The objective information which can be expressed in numbers and symbols were translated into the concept filling my exhibition room with a subjective mask of the base materials of photographic collection.

The objective elements I chose turn into something subjective. Choosing three measurements; the length of the negatives, the amount of sleeves and the ratio of usage of the film types in the collection, in itself is a subjective decision. Silver halide crystals and gelatin represent another subjective choice, although the objective background of chemistry.

The simple act of choosing; translating the substance and turning it into my own art work is in reality taking an objective material and creating a subjective substance. The substance turns into the mask. The installation would be a construction of numbers, formulas, lists, lines and piles of paper evoking the viewer's own knowledge and understanding of the new mask.

My aim was to work with the objective information of the substance of someone's art work. Looking at the substance and transforming it into my own art piece. I wanted to deconstruct and build my own view, while creating new substance for a unique art work.

The art mask is the installation and the materiality of this book, the substances are the materiality of the installation objects and the fragments derived from this research. The same substances may be used as another mask by another artist. Even though: As soon as the substance comes into human perception, as soon as there is a purpose for looking at it, the substance receives subjectivity. It is important to see the need of the standing alone of the fragments to keep their objectivity in themselves. As soon as an explanation (pp. 104) follows the consumer will be distracted by my understanding of them.

The art work *Kaleidoscope - construction of objectivity* is about the process of finding objectivity in art works and keeping objectivity of these fragments. I found them but as soon as I chose and placed them they turned subjective. The word construction implies subjectivity in itself which translates the title to: *Kaleidoscope - objectivity subjectified*.

Febr. 87: K6.542

K6.543/4

1/6.

4.2.87

Wiener Straße

Nr. 69

Nr. 12

Nr. 14

Nr. 22

12

7/19.

31.1.87

Gestapo-Gelände

Abfahrt der

VVN-VdA-Stadtundfahrt

13

20/39. 11.2.87

'Galerie Oberlicht'

1/61, Wartenburgstr. 17

14

Edwin Dickman

15

edrichstraße  
transparente

Nr. 4 (3) VHS.

edemannstraße

terstelle der Nazis  
(heute: 10?)

Plakat

n Chamissoplatz

'Der Mülltonnen König' 82

'Abend in der Crellestraße' 82

'Stillleben mit Kartoffeln' 82

'Auf dem Wege zum Motiv' 83

'Berliner Garten' 82

'Selbstbildnis' 82

'In den Dünen' 83

“The first time I entered an archive, I panicked. My historical zeal inexplicably vanished as I desperately stemmed a welling desire to exit immediately and search for the next pub.

[...] Most historians write history before they enter the archive, beginning their professional apprenticeship by using those secondary sources in libraries that are already contaminated by interpretation and selection. But even at the beginning, such sources establish their authenticity through referencing an archive that demarcates the partial and secondary nature of all sources from outsider. The archive is constituted as the only space that is free of context, argument, ideology – indeed history itself. Accordingly, historians can only become historians in the archive is much like the arrival of the anthropologist in the field – that threshold of disciplinary certification – the magical moment when the scientist – scholar sets down upon a shore that beckons with the promise that one can finally engage in the act of Discovery, at last come face to face with truth and the realm of unmediated fact.”

(Klekot 2011, 484)

13/9. 26.3.91 'NGBK'

Verabschiedung U. Roloff-Momin

13

Sigurd Hauff  
Christiane Zieseke  
Brigitte Sonnenschein

20/2.

-dito-

14

Kv. 659/5

23/34.

9.4.91 'Schultheiss in der Hasenheide'

Kv. 659/5

'1. Berliner IGM-Vertreterversammlung'

15

Kv. 659/6

Kv. 65

Gudrun Hamacher

16

35/9. 13.4.91

'Gal. Oberlicht'

1. 'Hausverwaltung' 89 Öl

2. 'Rush-hour' 89 Öl

3. 'Der Plan' 90 Öl

17

## **Illumination of the quotes & image captions**

(the list follows the sequence of the book)

### *Page III:*

Negative Sleeve: Kreuzberg 22. All negatives are black and with photographs. Those and the following ones are exposed and sorted by Jürgen Henschel.

Photograph by pommus. November 2015.

### *Page V:*

Negative Sleeve: Kreuzberg 12.

Photograph by pommus. November 2015.

### *Page VI/VII; VIII & XI:*

Three ring folders and an address book of Jürgen Henschel's heritage. Those belong to the archive of the FHXB Museum in Kreuzberg, Berlin. The address book serves as an index for the art piece.

Photograph by pommus, April 2016.

### *Quote page IX:*

(Byatt 1990)

A. S. Byatt is an author of novels from the United Kingdom. The book *Possession* was published in 1990 and tells a story about Roland Michell and Maud being obsessed by fragments of two Victorian writers. The possession starts with touching original handwritten notes by the Victorians and ends with getting lost in their live story until both of them transfer this onto themselves. It is about getting lost in documents and not being able to separate them from reality and objectivity.

This part of the book is not just about a littérateur getting obsessed by a story of someone living in the past. It also reveals the fate of documents kept in archives, documents but also substances remain forgotten. What information do I get out of it? This quote refers to my observation of restorer who aim to keep dust which he regards as an information carrier as well. Where, how and for how long was the book lying in the shelf? Many of those information are considered in Byatts novel, which is not just romancing the myth about the archive.

### *Quote page X:*

(Vestberg 2011)

Vestberg is a professor of Visual Culture at the NTNU in Norway. After photography and art history she focuses on photography in archives and their evaluation in today's research. This article is about the human influence on the material itself in the archive, before its storage in the archive and after it was looked again. Vestberg focusses on the mental change as soon as it gets into someones hands. Which is when the material starts to become alive again. The reason of the user for looking at it turns the object into a subjective source. Vestberg depicts it with the finger prints of someone touching the material. The reader of the evaluation and restorer rarely gets fingerprints of any.

### *Image page XII:*

Negative Sleeve: Kreuzberg 259.

Photograph by pommus. November 2015.

### *Image page XIV/XV:*

Negative Sleeve: Kreuzberg 27 with marks as stickers.

Photograph by pommus. November 2015.

### *Image page XVI:*

Negative Sleeve: Kreuzberg 257 showing one middle sized roll film.

Photograph by pommus. November 2015.

### *Quote page 2:*

(McLuhan & Fiore 2001)

McLuhans book *The Medium is the Massage* was first published in 1967. McLuhan was ahead of his time in the field of communication theory and is still present in today's discussions. He denounces that the researcher neglects the materials as an information source; that the researcher concentrates on the mask of the material.

*Image Page 4:*

The newspaper *Die Wahrheit* of Thursday 11th March 1976. The photograph printed on the top right corner was shot by Henschel. The image shows a kid standing on a balcony in the Grimmstraße in Kreuzberg.

*Image page 6:*

Negative Sleeve: Kreuzberg 44.

Photograph by pommus. November 2015.

*Quote page 9:*

(Heß 2001)

Ulrich Heß published the article about photographs not being accepted as an objective historical source in a collection called *Rundbriefe Fotografie*; an international journal devoted to analogue and digital photography in archives and collections. He describes the idea of the photograph just being part of the act of shooting and therefore belonging to someone's view - a specific view. It goes along with my discussion about photography being art, being subjective: the intention, planning and circumstances before as well as the process of developing and showing the photograph is involved. The idea about the objective substance of a photograph in the material and the subjective mask as the image is found in Heß's paper.

*Image page 10:*

Negative Sleeve: Kreuzberg 54.

Photograph by pommus. November 2015.

*Quotes 11 - 12:*

(Cotton 2012); (Carroll 1999)

Carroll examines Platons and Aristotels theorie about what is art and approach it to the modern art in the beginning of the 20th century. His focus lies on the environment perception of the artist, his translation of it and the viewer's perception of the artist's

interpretation. It is the artists translation which changed from Aristotle's time to the modern art. While at Aristotel's time the aim of the art was to document objectively, the aim of the art in the beginning of the 20th century was to express the artist's feelings and leave it to the perception of the viewer, the art piece being subjective.

While in the antipue times and today's references of those the subjectivity of art pieces is not considered the focus in modern art was on subjectivity. Subjectivity meaning both: the artist's message and subjectivity by the viewer's perception.

As Cotton and Heß talk about photography being subjective and so being or turning into art, Carroll's concept can be projected on photography as well. Photography became a mass product at the turn of the century and was declared as an objective document compared to the subjective modern art. Photography was seen as an uncommitted tool; although since the very beginning of the technique it was used to create abstract art as well.

Comparing Cotton and the previous mentioned Heß; their ideas about photography are the same. The difference lies in the thesis of them. Heß talks about the aim of the objects to be documental and timeless, while Cotton talks about contemporary art photography. Cotton doesn't discuss objectivity and subjectivity of photographs as Heß. But for both, the process of taking a photograph is part of any picture. This conclusion says the same as Levitt 45 years earlier; he as a conceptual artist declares the process and concept behind an art piece as part of it, as well.

All three would say photography is subjective but taking in different perspectives. For the contemporary curator Cotton and the artist Levitt the art piece necessarily needs to be subjective. Heß is searching for an objective tool.

*Quote page 13:*

(Meisnerová-Wismer 2011)

Zuzana Meisnerová-Wismer is the director of the Langahns photo collection in Prague. She is the granddaughter of the founder,

who aimed at preserving the glasplate-negative collection of eminent people for the future and to make it accessible in an online archive. Meisnerová-Wismer is active in developing research and international cooperations about preserving techniques and accession of old photo collections. She sees their mask -the image as an important document of the past. The chosen quote shows the reason why she is working for the collection but more important: it talks about the substance in another way. It depicts it as a pile of glass which is left, no mask can be seen. The negative glas plates have an image on them, marks of aging and travel stories. When they got destroyed only a pile of glass with gelatin fragments was left. The subjective mask of the art pieces got destroyed, the objective substance stayed alive.

*Images page 14:*

Old labelled boxes filled with glass-plates, from 1887 until WWII. Photograph published in Meisnerová-Wismerová, 2011

*Chart page 18 & 19:*

The first step in the process of developing my art piece: the charts display all the information retrieved from the negative sleeves in the three ring folders of Henschel's negative collection in the FHXB museum.

*Image page 20:*

One of the first cave drawings in El Castillo in Spain.  
Photography source: [www.Reddit.com](http://www.Reddit.com)

*Quote page 21:*

(ica.org 2016)

In my art piece *Kaleidoscope - construction of objectivity* I take a closer look at public archives: public institutions. The archives are in a constant exchange with the ICA.

The ICA's mission statement makes clear what types of institution my paper is about: the history of people living at a certain

place, as community in a space which changes over time. Those archive keep documents of the history of the society. The ICA takes over responsibility of the cooperation of institution, an exchange about technology and storing methods and how to communicate it to the society.

*Quotes page 22 - 26:*

(Reimann 2014); (Ernst 2011)

Norbert Reimann is a Professor at the UAS Potsdam at the Faculty of Information Sciences. He studied history, theology and archival science in Bonn and Bochum. His name is well known in the German archive scene and he publishes many papers about his working field since the 70s. He is one of the most influencing characters for the working process and definition of the public archive.

Wolfgang Ernst, born 1959 - almost 20 years younger than Reimann, studied history, archaeology and latin in Celown, London and Bochum. He specialized in the field of media science, always with the focus on the time frame a document is looked at.

Ernst statement is from a two days meeting in Poland about the contemporary position of photographic collections and how their future will look like. Also Meisnerová-Wismer, Klekot and Vestberg joined those discussions. Photographical collections which were represented in Prague are private archives. Ernst was focusing on the definition of the photographic archive.

In the quote page 24 Ernst discusses the definition of a photographic collection. He compares the photographic collection with the institution of a library, which collects non unique objects. As Photography is a mass product with more than one print of an image he asks if the photographic collection should not be named Phototheque. He excludes collections which storage Daguerreotypes and Talbotypes because those can't be copied with the same materiality. This defines the archive again as the institution which takes care of unique documents. This is equal to Reimann's definition of the archive. Looking at my art piece we also

talk about original material. Photographical negatives can be developed out as images as much as needed, but the negative itself, shot by Henschel is there only once. The collection I work with excites only once. Because of that the *Kaleidoscope - construction of objectivity* is constructed out of an archival document.

With Ernst's quote on page 27 we see again the influence of the present circumstances while looking on archival documents as a source. They make the past present. It is about how the researcher understands the documents and communicates them to the today's society in technique, understanding and usage. That underlines again the saying of previous quoted (art)historians and artists. It is what happens to then Henschel's negatives as soon as I came with the wish for finding something objective. I came with an aim into the archive and with it I brought subjectivity.

*Image page 25:*

One advertisement of the Vertical System of Filing manufactured in 1901.

Photograph from the article by Tagg 2011.

*Image page 28:*

Negative Sleeve: Kreuzberg 142.

Photograph by pommus. November 2015.

*Quotes page 30 - 31:*

(Friedländer 1942); (Vestberg 2011)

Friedländer points out that the objectivity of an object gets turned subjective with the act of restoration. By adding and taking off material the natural aging process gets influenced by human. It happens what I wrote down in chapter 2.1 looking at the work of an archivist: As soon as the restorer decides what material to add or take away he exerts subjective influence.

As earlier Vestberg points out the physical appearance of an object. She focuses here on the substance of the photograph. She

talks about the information which lies under the actual image and that it is needed to consider and read also those information. But in the context of restoration: Vestberg talks about the original material the artist used. Everything adds another story to the object.

*Image page 32:*

View into the exhibition of Maria Eichhorn in the Lehnbachhaus in Munich. Captured is the showing of the front and backside of the paintings for being able to have a close look at the travel documents in form of stickers.

Photography published in Städtische Galerie im Lehnbachhaus 2004

*Quote page 33:*

(Klekot 2011)

Klekot includes in her thoughts how the archive gets influenced by the aim of the researcher and the founder of the archive. Focusing on the founder: the one who opened up the collection gave the collection the first shape. He had a specific reason to keep the documents. This intention turns into the heart of the archive. For example: the *Deutsche Kinemathek* in Berlin. The founder Gerhard Lamprecht had a big collection of film, documents and equipment. "The city state of Berlin acquired this collection and then handed it over to the new institution for its preservation and use."

(Deutsche Kinemathek 2012, "History") Since then the *Deutsche Kinemathek* collects everything about movies. The one who is researching in this kind of field will find the Deutsche Kinemathek by its name and stick through its structure given by Lamprecht in the beginning of the 1960s. This is important for this paper - to evaluate the works of the three artistic examples I mention: Eichhorn, Holzer and Jafri. The material they worked with they found in specific archives. Depending on the archives structures and cross linkings to other collections they may find different materials.



*Image page 36:*

Maryam Jafri: Independence Day.

Source: <http://www.kamellazaarfoundation.org>

*Image page 38:*

View of the exhibition of Jenny Holzers Endgame 2012 in the SMB.

Source: [www.Contemporaryartdaily.com](http://www.Contemporaryartdaily.com)

*Image page 40/41:*

Negative Sleeve: Kreuzberg 164.

Photograph by pommus. November 2015.

*Image page 42:*

Arresting of a squater at Fraenkelufer 30: 17.05.1982.

Photograph by pommus. November 2015.

*Image 45:*

One copy of the newspaper *Die Wahrheit* from 18th February 1975 page 4.

Photograph by pommus. November 2015.

*Images page 46 & 47:*

Henschel wrote an index for the three ring folders in the FHXB-museum, which helps to find images by street, event or names. The example shows the *Neues Kreuzberger Zentrum*, sleeve 319.

Photograph by pommus. November 2015.

*Image page 48:*

Portrait of Jürgen Henschel 1967.

Photograph by Michael Ruetz.

*Image page 50:*

Shot by the police: Benno Ohnesorg. 02.06.1967.

Photograph by Jürgen Henschel.

*Image page 52/53:*

The images shot by Henschel on 2nd Juni 1967 were published for the following days. The double page shows a print of the newspaper *Die Wahrheit* from the 6th June 1967.

*Image page 55:*

One photograph of Henschel showing a burning car which delivers newspapers published by the Axel-Springer House.

14th April 1968.

by Jürgen Henschel.

*Chart and diagrams 56 - 64:*

The chart on the pages 56 - 59 was one step to get closer to the objective substance of Henschel's art piece.

It shows the measurements of each negative stripe and the date when it was exposed. This chart has a total length of 100 A4 pages.

The chart on pages 60/61 shows the total quantity, the length of the negative stripes which were calculate out of the previous one.

It shows the total amount and the stripes per folder.

The circle diagram shows a evaluation of the previous chart. The legend shows the film types with the highest usage by Henschel.

The diagram on page 64 pictures the chart on page 60/61. The x-axis shows the film types, the y-axis shows the total length of each film type till 5.000 cm. The diagrams are different ways of visualizing one evaluation, being a subjective mask.

*Image pages 66/67:*

Negative Sleeve: Kreuzberg 294. It is the only sleeve with drawing/writing on it with a roler pen.

Photograph by pommus. November 2015.

*Image page 68:*

Electron micrograph of silver halide crystals after intensive electron beam exposure.

Image published in Sturmer & Marchetti 1989, 44.

*Quote page 69:*

(Lavédrine 2003)

Lavédrine has been a leading character as a restorer/conservator for (audio)visual media since the end of the 90s. He works in cooperation with the ICOM, museums and archives especially in France and middle Europe. One of his books *A Guide to the Preventive Conservation of Photograph Collection* shows the basics of photographic chemistry, how to identify photographs and teaches basic restoration/conservation principles. He gives an interesting first view on photographs as an object not as an image - which makes the object itself interesting to me. He shifts the topic towards the substance, which I am focusing on.

*Image p. 70:*

One little teacup pig.

Source:<http://randomwallpapers.net/teacup-pig-choppers-1920x1080-wallpaper308332.jpg>;

*Image page 67:*

Gelatin: Structure and Characteristics.

(Sturmer & Marchetti, 1989, 91)

*Images page 73:*

A sketch face-centred cube of the AgBr and seen under a microscope

Images published in Mutter 1963, 27.

*Image page 74/75:*

A cross-section of one black/white printing-out-paper:

40.000 x of the top gelatin layers.

Photograph published in Reilly 1986, 17.

*Quotes pages 72 - 77:*

(Saxby 2010) (Reilly 1986) (Lavédrine 2003)

Lavédrine's and Reilly's books are Bibles to restorers. The fun-

damental parts of chemical reactions and with it the changing of photographs through time in certain circumstances are needed to be able to understand what happened to the object in the past. This is the part which is needed to be understood in order to extend its lifetime, to keep the information of the mask as long as possible. The substance needs to be examined and stabilized. This is the essential part of the restorers work. The quote on page 69 points out what influences the substance of an art piece. The human hand can provoke chemical, biological and physical reactions. Without realization the artist, the archivist, the restorer the viewer of the art work are influencing the object's aging.

*Images pages 76 and 77:*

The image shows large clumps of filamentary silver of a contemporary black and white print. To see is the difference of the size of the silver halide crystals of the developing-out-paper (DOP) and the printing out paper (POP) on the double page before. The DOP needs a chemical development and the POP paper does it under sunlight.

Published in Reilly, 1986, 18.

A Cross section of the Agfa APX 100. The layers from top to bottom: gelatin, silver halides in gelatin, gelatin, PET-base (Polyethylen).

Source:<http://www.sr71.dyndns.info/images/info--negativentwicklung/filmaufbau-apx100.jpg>

*Image page 79:*

Schematic cross-sectional views of a color negative before and after exposing and processing. The silver in a II alays is removed by bleaching, fixing and washing.

Published in Sturmer 1989, 208.

*Images page 80:*

Photomicrographs at 1.000 x of the Kodachrome 200 film before (top) and after (below) processing. Colored residual coupers and silver halide crystals can be seen in the lower one.

Published in Sturmer 1989, 207.

*Image page 82/83:*

Negative sleeve 405 shows the Ilford XP1 (three stripes on top) compared to the Kodak Safety 5063. The upper one has the typical orange/red look of a monochromatic film.

Photograph by pommus. November 2015.

*Images page 84, 86/87 & 91:*

Sketches of the planned installation.

Illustrations by Verena Muckel. March 2016.

*Quote page 85:*

(Fried 1967)

Fried breaks down the art piece onto the material and explains that it needs to be seen just as such. I follow the approach.

That is what I try to do. I am working with the subjective substance of Henschel's art work looking at it alone. I oversize and rearrange it, to bring it out of it's context.

*Image page 94/95:*

Negative Sleeve: Kreuzberg 480.

Photograph by pommus. November 2015.

*Image pages 98/99:*

Negative sleeve: Kreuzberg 543.

Photograph by pommus. November 2015.

*Image page 100:*

Negative sleeve: Kreuzberg 403.

Photograph by pommus. November 2015.

*Quote page 101:*

(Klekot 2011)

The first time I entered an archive with the job of sorting six moving boxes filled with material of someone random I felt the same: I will never be able to do that. Why is it needed to store and sort it? But soon it became fun and the life story of this particular photographer grew more and more in my hands. But this is the first step of taking of objectivity of the source. With the process of sorting and throwing away big parts of the heritage I influenced how maybe later coming researcher will see the heritage. I brought it into my shape constructed after the index of the archive. Klekot writes that those primary sources tell the truth. It is just partly the truth. It became a part of the archive the source is stored in. It is not objective anymore.

*Image pages 102/103:*

Negative sleeve: Kreuzberg 659.

Photograph by pommus. November 2015.

*Image pages 118/119:*

Three ring folders and an address book of Jürgen Henschel's heritage. Those belong to the archive of the FHXB Museum in Kreuzberg, Berlin. The address book serves as an index for the art piece. Photograph by pommus. November 2015.

*Image pages 124/125:*

The last negative sleeve at the end of folder three: 660. Good to see is the aging of the glassine paper.

Photograph by pommus. November 2015.

*Chart page 126:*

The table shows a list of ring folders in Margrit Henschel's home. Three ring folders of color negatives, six ring folders of b/w negatives and 14 ring folders of photographic prints left to look at.



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3. 14.4. Anz von Keitz

unter Aufstieg '89 Öl

gleise '88 Öl

3/10.

25.4.91

MVT

'Moderne Zeiten'

Prof. Dr. Gottwald u.a.

4.91 chem. Grenzstreifen

Oranienplatz - Köpenicker Straße

mm (3)  
beckenhof

Bethaniendamm (3)  
Promenade

ring folder	index numbers	content	
Farbe I	1 - 250	Mai 1974 - September 1996	Farbnegative
Farbe II		September 1996 - April 2005	Negative Farbe
Farbe III. Ab Mai 2005	451 - 481	Mai 2005 - September 2008	
Fotos 1		Januar 1966 - September 1976	Farb- und s/w-Abzüge
Fotos 2		Oktober 1976 - April 1980	Farb- und s/w-Abzüge
Fotos 3		Juni 1980 - Januar 1983	Farb- und s/w-Abzüge
Fotos 4		Januar 1983 - August 1984	Abzüge
Fotos 5		August 1984 - März 1986	Abzüge
Fotos 6		März 1986 - September 1987	s/w-Abzüge
Fotos 7		Oktober 1987 - September 1989. alt	s/w-Abzüge
Fotos 8		September 1989 - Juli 1992. alt	s/w-Abzüge
Fotos 9		Februar 1992 - Mai 1995. alt	s/w-Abzüge
Fotos 10		April 1995 - Mai 1996	Abzüge
Fotos 11		Mai 1996 - Juli 1997	Abzüge
Fotos 12		Juli 1997 - Oktober 1999	Abzüge
Fotos 13		Januar 2000, alt - März 2002, Steglitz	Steglitz, Abzüge
Ordner 14		01.03.02	Abzüge
Negative I. 1- 250.	1 - 250	Juli 1957 - April 1985	s/w
Negative II. 251 - 500, Bezirke	251 - 500	April 1985 - Dezember 1985	Bezeichnung der einzel- nen Bezirke auf den Ne- gativhüllen
Negative III. 501 - 700.	501 - 700	Dezember 1985 - Oktober 1993	s/w: Bogen 580 1991: Ohnesorg Ehrung
Negative IV. 701 - 885.	701 - 885	Oktober 1993 - März 1997	s/w und Kontaktbögen
Negative V. Ab April 97	1 - 9	April 2001 - August 2002	s/w
Negative V. Ab April 97	886 - 1000	März 1997 - März 2001	s/w und Kontaktbogen

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