

**TITLE OF WORK:** After the Wall

**ARTIST:** Lutz Becker

**YEAR PRODUCED:** 1999/2014

**MEDIUM:** Sound Sculpture on loop

**DURATION:** 37 min 18 sec

**EDITION:** uneditioned

**Sound Montage in Collaboration with David Cunningham**  
**Original sound recordings curtesy of Sender Freies Berlin**

This work was shown in MOMENTUM's exhibition Fragments of Empires coinciding with the 25th anniversary of the fall of the Berlin Wall in November 2014.

For Fragments of Empires, Becker re-visits a sound installation commissioned for the exhibition After the Wall held at the Moderna Museet Stockholm in 1999 and subsequently in Berlin in 2000 at the Hamburger Bahnhof, also curated by David Elliott. Its five constituent sound montages are based on original recordings made at the fall of the Berlin Wall. MOMENTUM presents the sound sculpture After The Wall in the context of the 25th anniversary of the fall of the Berlin Wall. The fall of the Wall 25 years ago, in November 1989, symbolised the end of the separation of the City of Berlin, as well as that of Germany into an Eastern and a Western state. It marked, for everybody to see, the final collapse of the ideological empire of Communism.

**After the Wall**  
**(by Lutz Becker)**

For Fragments of Empires, Lutz Becker re-visits a sound installation commissioned for the exhibition After the Wall held at the Moderna Museet Stockholm in 1999, also curated by David Elliott. Its five constituent sound montages are based on original recordings made at the fall of the Berlin Wall. After its installation in Stockholm it travelled subsequently to Budapest and Berlin. MOMENTUM presents the sound sculpture After The Wall in the context of the 25th anniversary of the fall of the Berlin Wall. The fall of the Berlin Wall 25 years ago, in November 1989, symbolised the end of the separation of the City of Berlin, as well as that of Germany into an Eastern and a Western state. It marked, for everybody to see, the final collapse of Communism. It was a moment in history that promised to the people of Germany and other Europeans a new beginning. The significance of the Berlin Wall extended far beyond the city, beyond the borders of Germany. It epitomised the Cold War confrontation between the Warsaw Pact and the NATO alliance. The Wall separated the spheres of interest

between Communism and Capitalism. On 13. August 1961 the government of East Germany, the GDR, began to seal off East Berlin from West Berlin by means of barbed wire and anti-tank obstacles. The underground and railway services of Greater Berlin were severed and West Berlin was turned into an island within GDR territory. A solid wall gradually replaced the provisional fence. It was made up of concrete segments of a height of 12 feet and was 165 miles long.

A trench ran parallel to it to prevent vehicles from breaking through. There was a patrol corridor behind it, watch towers, bunkers and electric fences. It appeared to the population of Germany that the split of their country and of Berlin would last forever. In 1989, as a reaction to Gorbachov's reforms in the Soviet Union and massive unrest in their country, the government of the GDR decreed the opening of the Wall on 9. November 1989. In the following days and months demolition workers began with tearing it down. On 1. July 1990 the GDR gave up her statehood and merged with West Germany. For the Germans the demolition of the wall was an act of liberation. It gave hope for a future in which unhindered communication and freedom of movement would be everybody's natural right. Within days of the 'opening' of the wall its terrifying symbolism lost its power. Millions of people came to Berlin to look at the now defunct wall and to take a piece of it with them to remember this moment of history. Hundreds of people attacked the graffiti covered surfaces of the Wall, eroding it bit by bit. The so called 'Mauerspechte', wall-peckers as opposed to woodpeckers, worked on the Wall day and night; their hammering, knocking and breaking sounds travelled along the many miles of Wall. The high density concrete of the structure worked like a gigantic resonating body; its acoustic properties created eerie echoes driven by the random percussion of the hammering.

## Artist's CV

Lutz Becker is a filmmaker, artist and curator from Berlin who lives and works in London. He is of a generation still affected by the aftermath of the WW2, the rebuilding of Germany and the student's revolt of the late 60s. His films, videos and curatorial projects have been shown internationally. His paintings are in institutional and private collections.

As a student in London he embraced the forward looking spirit of abstraction and artistic internationalism. This led him towards the painterly procedures of informel. He got interested in the synthetic sound structures of electronic music which lead him towards the making of experimental abstract films at the BBC. His preoccupation with movement and time influenced much of his film and video work.

Becker is a director/producer of political and art documentaries such as *Double Headed Eagle*, *Lion of Judah* and *Vita Futurista* to name a few as well as TV productions, such as *Nuremberg in History*. He participated as a guest artist at the First Kiev Biennale in 2012 with the video installation, *The Scream* and is currently preparing the reconstruction of Sergei Eisenstein's film *Que viva Mexico!*.

Besides the work as artist and film maker he is an expert on Russian Constructivism and Italian Futurism. He curated for Tate Modern the Moscow section of *Century City* 2001 and for the State Museum of Modern Art, Thessaloniki, *Construction: Tatlin and After* 2002, for the Estorick Collection, London, a survey of European photomontage *Cut & Paste* 2008, for Kettle's Yard, Cambridge, a show of 20th Century drawings *Modern Times: Responding to Chaos* 2010. Most recently he co-curated *Solomon Nikritin - George Grosz, Political Terror and Social Decadence in Europe between the Wars* at the State Museum of Modern Art, Thessaloniki.

## FILMS, SELECTED

- 2014 Reconstruction of Sergei Eisenstein's '**Que Viva Mexico!**'  
Work in progress, MPP
- 2012 **Constructing Tatlin's Tower**, Royal Academy
- 2009 **Vita Futurista**, Arts Council
- 2006 **Nuremberg in History**, WL
- 1995 **George Blake - Double-agent**, ZDF

- 1991 **The Silence behind Words**, La Sept/Arte  
1984 **D-Day**, Entscheidung am Atlantikwall, ZDF  
1981 **Lion of Judah** (Polytel)  
1972 **Double Headed Eagle, Swastika**, VPS  
1971 **Malevich: Suprematism**, Arts Council  
1971 **Art in Revolution**, Arts Council

#### **VIDEO INSTALLATIONS, SELECTED**

- 2012-13 **The Scream**  
First Biennale Kiev,  
Skyscreen Berlin and Istanbul,  
CAC Shanghai
- 2012 **Horizon**  
Screen Practice, England & Co, London
- 2010 **Les Promesses du Passe**  
Centre Pompidou, Paris
- 2009 **Where Everything is Going to Happen**  
Banja Luca
- Lecture - Performance**  
Kölnischer Kunstverein, Cologne
- 1999 **After the Wall**  
Moderna Museet, Stockholm, Budapest, Berlin
- 1995 **William Borroughs calls Flash Gordon**  
ICA, London, Kunsthalle Wien
- 1971 **Revolution**  
Hayward Gallery, London

#### **EXHIBITIONS, SELECTED**

- 1968 **Kestner Museum**  
Hanover
- 1969 **Young Contemporaries**

London

- 1990 Volo-Azari**  
Museo di Genio, Rome
- 1995 Montage**  
Villa Caproni, Rome
- 1998 The Directors Eye**  
Museum of Modern Art Oxford, Tokyo, Osaka
- 1997 Drawings**  
Sandra Gering Gallery, New York
- 2000 Die Farbe rot hat mich**  
Karl Ernst Osthaus Museum, Hagen
- 2001 Colour - A Life of its Own**  
Mücsarnok, Budapest
- 2003 Seeing Red**  
Hunter College, New York
- 2004 Farbe als Farbe**  
Museum am Ostwall, Dortmund

#### **CURATOR, SELECTED**

- 2014 Salomon Nikritin - George Grosz:**  
**Political terror and social decadence in Europe between the Wars**  
SMCA, Thessaloniki
- 2012-14 George Grosz-The Big No**  
Hayward Touring
- 2010 Modern Times - Responding to Chaos**  
Kettle's Yard, Cambridge and De La Warr Pavilion, Bexhill
- 2008 Cut & Paste: European Photomontage 1920-1945**  
Estorick Collection, London
- 2004-05 Avant-Garde Graphics 1918-1934**  
Hayward Touring
- 2002 Construction: Tatlin and After**  
SMCA, Thessaloniki



- 2001 Century City: Moscow**  
Tate Modern, London
- 2000 Protoporia: Masterpieces of the Costakis Collection**  
SMCA, Thessaloniki
- 1995 Art and Power**  
Hayward Gallery, London, Barcelona, Berlin
- 1975 Carl Andre: Concept and Perception**  
Belgrade
- 1972 Erwin Piscator**  
Hayward Gallery, London
- 1971 Art in Revolution**  
Hayward Gallery, London, Frankfurt, New York, Bologna