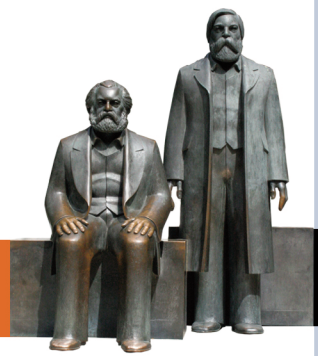


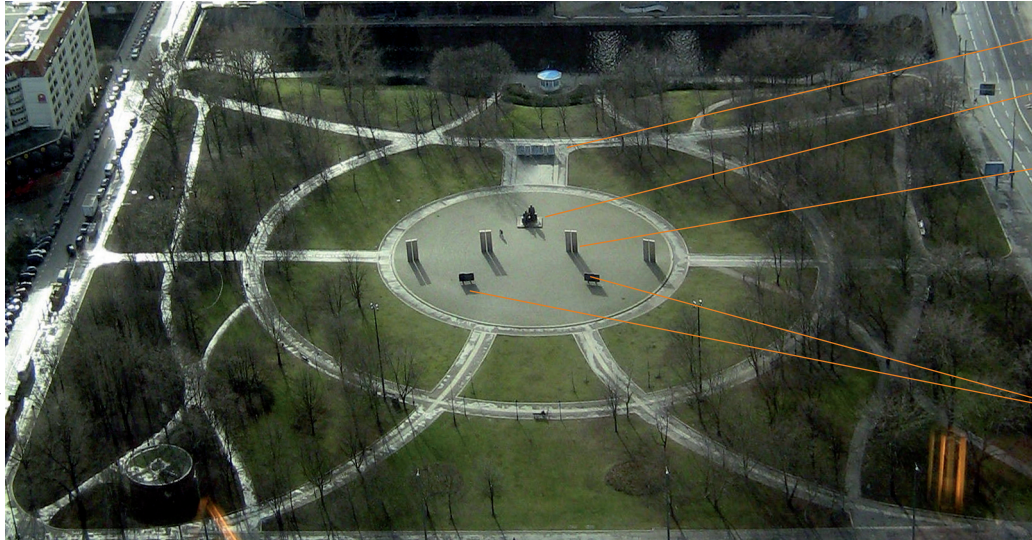
The Artists of the Marx-Engels Forum



1

The Artists of the Marx-Engels Forum • A Place in Berlin • A DVD Release by the DEFA Film Library

© Photo: Sir James, 2007.



Alte Welt (Old World)

*Karl Marx and
Friedrich Engels*

*Der weltrevolutionäre
Prozess seit Karl Marx
und Friedrich Engels bis
in the Gegenwart (The
World Revolutionary
Process, from Karl Marx
and Friedrich to the
Present)*

*Die Würde und Schönheit
freier Menschen
(The Dignity and Beauty
of Free People)*

Since the early 1950s, urban planners had considered a Marx-Engels monument for the center of East Berlin; it was to be 25 meters high and placed in front of a central building. Two decades later, the East German government appointed sculptor Ludwig Engelhardt to head the project of developing a site near the eastern bank of the Spree River as a tribute to Marx and Engels. In mid-1973, Engelhardt shared his idea for an ensemble of sculptures, all at or near ground level. The work on the Forum was divided among five core artists and Bruno Flierl, who headed the urban design team. On April 4, 1986, the Marx-Engels Forum opened to the public. During the unveiling, Erich Honecker, the General Secretary of the SED and leader of the GDR, responded to the artwork with the superficial comment, "Not a bad Forum." Although officials had been apprised of the design for over a decade, they were not impressed with the outcome.

2011: The monuments have been temporarily relocated because of construction.

If not otherwise marked, all photos were taken by Detlef Helmbold in July 2011.



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2

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Karl Marx and Friedrich Engels | 1985 | Bronze | 3.6m H + pedestal

Ludwig Engelhardt was born in 1924 in Saalfeld. After an apprenticeship as a carpenter, he studied sculpture under Heinrich Drake at the Academy of Fine and Applied Arts (now: Academy of Arts Berlin-Weißensee) from 1951 to 1956. Engelhardt became then Drake's master student at the GDR Academy of Arts. Before Engelhardt started his artistic career as a freelance sculptor, he worked as an adjunct professor at his alma mater from 1959 to 1964. In 1969, he became a member of the GDR Academy of Arts, where he served as secretary of the fine arts section from 1974 to 1978. Recommended by sculptor Fritz Cremer, Engelhardt became the lead artist for the Marx-Engels Forum and personally created the two central sculptures of Marx and Engels. He died on January 18, 2001 in Berlin



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3

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Alte Welt (Old World)

1985-1986 | Bulgarian Marble | 5-Panel Bas-Relief | 2m H x 10m W

Werner Stötzer was born in Sonneberg in 1931. He studied at the Academy of Architecture and Fine Arts in Weimar from 1949 to 1951 and at the Academy of Fine Arts in Dresden from 1951 to 1953. Eugen Hoffmann and Walter Arnold, his teachers in Dresden, influenced his work and prepared him for his master class with Gustav Seitz at the GDR Academy of Arts from 1954 to 1958. Stötzer started working as a freelance sculptor in the late 1950s. In 1978, he became a member of the GDR Academy of Arts. From 1990 to 1993, he served as the academy's vice president. Stötzer also taught master classes at the GDR Academy of Arts, where his students included the filmmaker and painter Jürgen Böttcher (Strawalde) and painter and set designer Mark Lammert, among others.

Stötzer also explored other arts; for example, he designed the set and masks for Friedo Solter's 1980 production of "Electra" at the Deutsches Theater Berlin. It was Stötzer's life and work that inspired director Konrad Wolf's film *Der nackte Mann auf dem Sportplatz* (*The Naked Man on the Athletic Field*, 1973), a meditation on art and power. His sculptures, which mainly explore the themes of hope, love and sorrow, were shown in many solo exhibitions and are part of many collections, including at the National Gallery Berlin, Museum for Fine Arts in Leipzig, Collection Ludwig in Aachen and the Lehmbruck Museum in Dortmund. Werner Stötzer died on July 22, 2010. See: www.galerie-schwind.de



The Artists of the Marx-Engels Forum



4

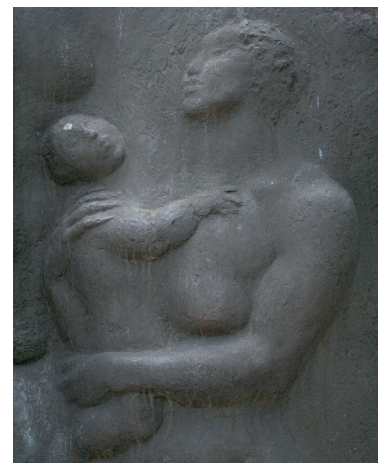
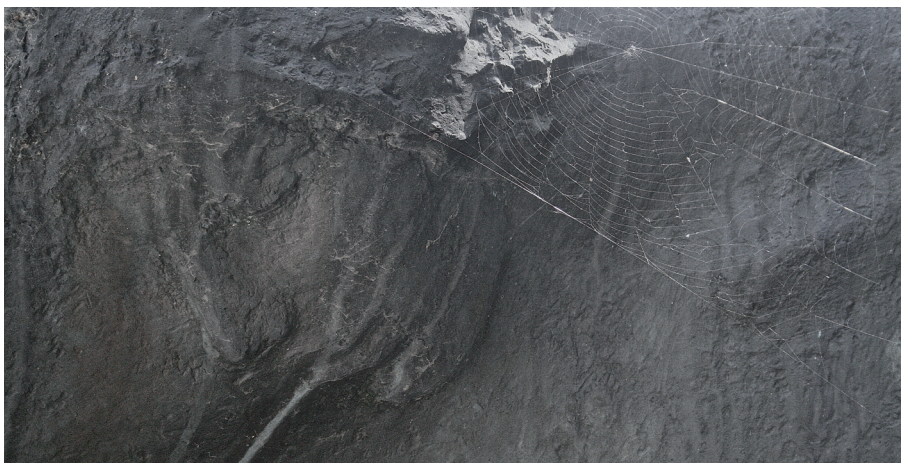
The Artists of the Marx-Engels Forum • A Place in Berlin • A DVD Release by the DEFA Film Library



Die Würde und Schönheit freier Menschen (The Dignity and Beauty of Free People)

1985-1986 | Bronze | 2 Bas-Reliefs | 1.8m H x 4m W each

Margret Middell was born in Marienwerder (today Kwidzyn, Poland) in 1940. She studied sculpture with Waldemar Grzimek and Heinrich Drake at the Academy of Fine and Applied Arts (now: Academy of Arts Berlin-Weißensee) from 1959 to 1964. She has worked as a freelance sculptor and graphic artist since 1965, first in Berlin and then in Barth, where she moved in 1976. Her artistic work centers on the human form and addresses questions of human existence in the world. She works in metal (mainly bronze), wood and a cement material she developed herself. She is one of very few German women sculptors.



The Artists of the Marx-Engels Forum



5

The Artists of the Marx-Engels Forum • A Place in Berlin • A DVD Release by the DEFA Film Library



Der weltrevolutionäre Prozess seit Karl Marx und Friedrich Engels bis in die Gegenwart (The World Revolutionary Process, from Karl Marx and Friedrich Engels to the Present)

1985-1986 | Stainless Steel & Photos | Four Double Stelae with 144 Photos
Each Stele: 4.76m H, W x 1.15m W x 0.2m D

This work is primarily attributed to Arno Fischer and Peter Voigt. It demanded a team effort, with Friedrich Nostritz creating the stelae and Norbert Blum, Jürgen Frenkel, Hans Gutheil the photo arrangements.

Arno Fischer was born in 1927 in Berlin. Although he studied sculpture from 1947 to 1953, he has always worked as a photographer. After teaching at the Academy of Arts (now: Academy of Arts Berlin-Weißensee) for almost two decades, he became a freelance photographer in 1971. Fischer got involved in the creation of the photo stelae for the Marx-Engels Forum as early as 1975. He started doing international research for photographs, visiting major cities such as Amsterdam, New York, Washington, London and Moscow. He continued working on this project for the next ten years.

Fischer's photographs appeared in magazines and have been collected in several books. In the 1950s, his main photographic subject was the city of Berlin, its people and political events before the building of the Wall in 1961. His book with photographs from that period, *Situation Berlin 1953–1960*, was not published until 40 years later however. He worked as a fashion photographer for the East German fashion and culture magazine *Sibylle*. His photographic portraits include Marlene Dietrich. He made powerful pictures during travels to Poland, India and Africa, as well as America. Photographs made during his visits to New York are documented in *New York 1978–1984* and *New York Ansichten (New York Views, 1988)*, with text written by Heiner Müller.

Fischer's works are exhibited worldwide, including in Los Angeles, New York, Paris, Berlin, Lisbon and Tokyo. In 2010, he was awarded the Hannah Höch Prize for lifetime achievement. Fischer—the widower of photographer Sibylle Bergemann (1941-2010)—lives a secluded life in Gransee, near Berlin, and photographs his garden with a Polaroid camera. Some of these photos are published in *Der Garten – The Garden, 2007*.

See: www.arnofischer.com



Peter Voigt was born in 1933 in Dessau. He worked as an assistant set designer at the theater in Leipzig. From 1953 to 1958, he was an assistant director to Peter Palitzsch and a dramaturg at the Berliner Ensemble. He worked at the DEFA Studio for Animation Film from 1959 to 1961, and then worked as a freelance director. In 1969, he was hired by the H&S Studio as a director and author. In addition to directing over twenty documentaries, he worked on animation and design projects and photo collages.

Together with Arno Fischer, Voigt worked on the Marx-Engels Forum from 1977 to 1982, researching photographs and focusing on the technical realization of the stelae. From 1983 to 1992, he directed many films at the DEFA Studio for Documentary Films, including a six-part documentary about Ernst Busch that he completed after the director Konrad Wolf's death. Since 1992, Voigt has been a freelance director and focused on topics such as the Nazi past (*Bella Italia*, 1998) and Bertolt Brecht (*Bertolt Brecht: Bild und Model/Image and Prototype*, 2006).

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