

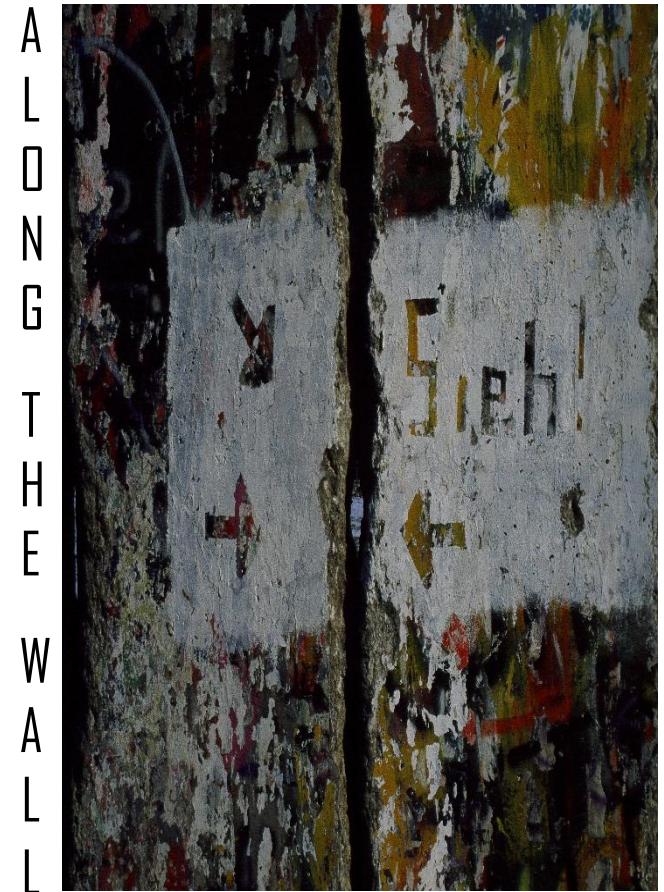
Richard E. Schade is a professor emeritus of German Studies, University of Cincinnati. *Shooting the Berlin Wall* reflects his life-long fascination with the interaction between verbal text and visual image.

Dr. Schade's account of the Wall as image offers a poignant glimpse of a critical time in global history. His photographs are a testament to his role as a cultural ambassador and are an ideal addition to the Gallery K collection.

Emily Bauman
Curator, Gallery K in the
Max Kade German Cultural Center

Gallery K in the Max Kade German Cultural Center presents art and cultural history exhibitions with an emphasis on contemporary artworks that comment on the German and German-American experience. We support the mission of the Department of German Studies by providing a cultural resource that encourages discussion of the sociological, philosophical and historical implications of art. In this discussion among artists, students, faculty and the University of Cincinnati community, we seek to play an active role in the construction and shared consciousness of visual culture.

The gallery invites works from artists in academic settings as well as in the professional world. Inquiries regarding exhibitions or upcoming Calls for Artists may be directed to galleryk.curator@gmail.com.



**A
L
O
N
G
T
H
E
W
A
L
L**
**PHOTOGRAPHS AT THE
FALL OF THE BERLIN WALL, 1989**

**Richard E. Schade
November 3–26, 2014**

Brochure and poster design
© Michelle E. Dietz, 2014

gallery **K**
In the Max Kade German Cultural Center

Shooting the Berlin Wall

The photographs of the Berlin Wall on display here were 'shot' as slides over the years, some in the 1960's, most in November 1989 -- even as the Wall 'fell.'

I first encountered the Wall in 1964 on a visit to Berlin as an undergraduate, crossing into the Soviet sector in a tour bus through Checkpoint Charlie. East Berlin appeared colorless, gray, perhaps a reflection of my anxiety in the 'cold.' I didn't dare take photos, thinking that it might be considered a suspicious activity in a totalitarian state.

In later years, I became more confident, yet the images you see in this exhibit were taken of the West Berlin flank of the barrier. After all, one could not access the Wall from the East, unless you were attempting an escape across no-man's-land under a hail of bullets. And: the Eastern flank was painted stark white, all the better to see an errant photographer etched against the expanse of concrete snaking its path through the center of Berlin and all around the western sectors.



In November 1989, I sought to document the Wall, rather than the crowds of people celebrating the new reality. Its surface, its face had a personality of its own -- hard, flat, a riot of color, wild images, both strident and uplifting words, sentiments of all kinds splayed with abandon, spray paint swirls respecting none of the work of previous artists and writers. Walking along the Wall was an act of reading an erratic text, a cacophony of viewing a series of disconnected and variegated images. It was a not a book, it was a 12-foot high scroll miles in length.

The photographs displayed here are, then, my 'reading' of the Wall, of roughly two kilometers from Checkpoint Charlie to the Brandenburg Gate in the heart of Berlin.



(Photo by RESchade)

As I walked, I focused on this or that -- small apertures in the Wall with a view into no-man's-land ("Sieh !"/'Look !'), playful puns ("Walla Walla,") the straightforward messages ("CHARLIE'S RETIRED 10 NOV. 1989").



(Photo by RESchade)

Another photographer might have 'shot' other details, my pictures reflected a personal understanding of the Wall's overall meaning at the time. And: my 'shots' offer no more valid an interpretation of the structure than those of others.

In closing, I only hope that my interpretation of the Berlin Wall, a text no longer extant, brings you, the viewer of this exhibit, closer to an understanding of what the Berlin Wall once was.

~Richard E. Schade