



Smart Women
Central Rd
MI 48439



MARCE GARRETT



Palais des Beaux Arts Wien is a nonprofit, museum-like entity that serves as a mobile place of remembrance and projection for what was lost during National Socialism.

1908 - 1938 / 2014 - present

Since 2018, I've been the Artistic Director of Palais des Beaux Arts Wien. During my time, I've focused on commissioning artworks and research that deals with the history of Atelier Bachwitz, a Jewish-owned publishing house that was once located at the Palais des Beaux Arts building in Vienna before it was Aryanized. Being Jewish, my work with the Palais functions as an ongoing act of reclamation and a way to explore what that identity means in contemporary Austria.

Located in the third district of Vienna at Löwengasse 47a, the Palais des Beaux Arts building was commissioned in 1908 by Arnold Bachwitz as a home for Atelier Bachwitz, an international publishing house that produced and distributed fashion and lifestyle magazines. Designed by architects Anton and Josef Drexler, the building held printing facilities in the basement, apartments for the Bachwitz family and was meant to embody the spirit of the 'Beaux Arts'.



MODERNE WELT

Nr. 8 — ERSTES JAHNER-HEFT 1920 — BERLIN / WIEN / LEIPZIG — österr. S 250 — Mark 150 — Kč 12.— — 10. Jahrgang



In 1938, the Palais des Beaux Arts building and administrative board of Atelier Bachwitz / Bachwitz AG fell under the rule of the Nuremberg Race Laws and underwent Aryanization as a result of the family's Jewish heritage. At the time, Atelier Bachwitz had around 320 employees and was producing and distributing publications internationally.

M O D E R N E W E L T



Das große Geschehnis der Wiedervereinigung der Lande der Ostmark mit dem deutschen Mutterland, die ungeheure Begeisterung über dieses Weltereignis wollen auch wir in bescheidenem Maße in unserer Zeitschrift würdigen, welche zum ersten Male seit ihrem 20 jährigen Bestehen als deutsche Modezeitschrift Aktuelles in Wort und Bild zeigt.

HEIL HITLER!

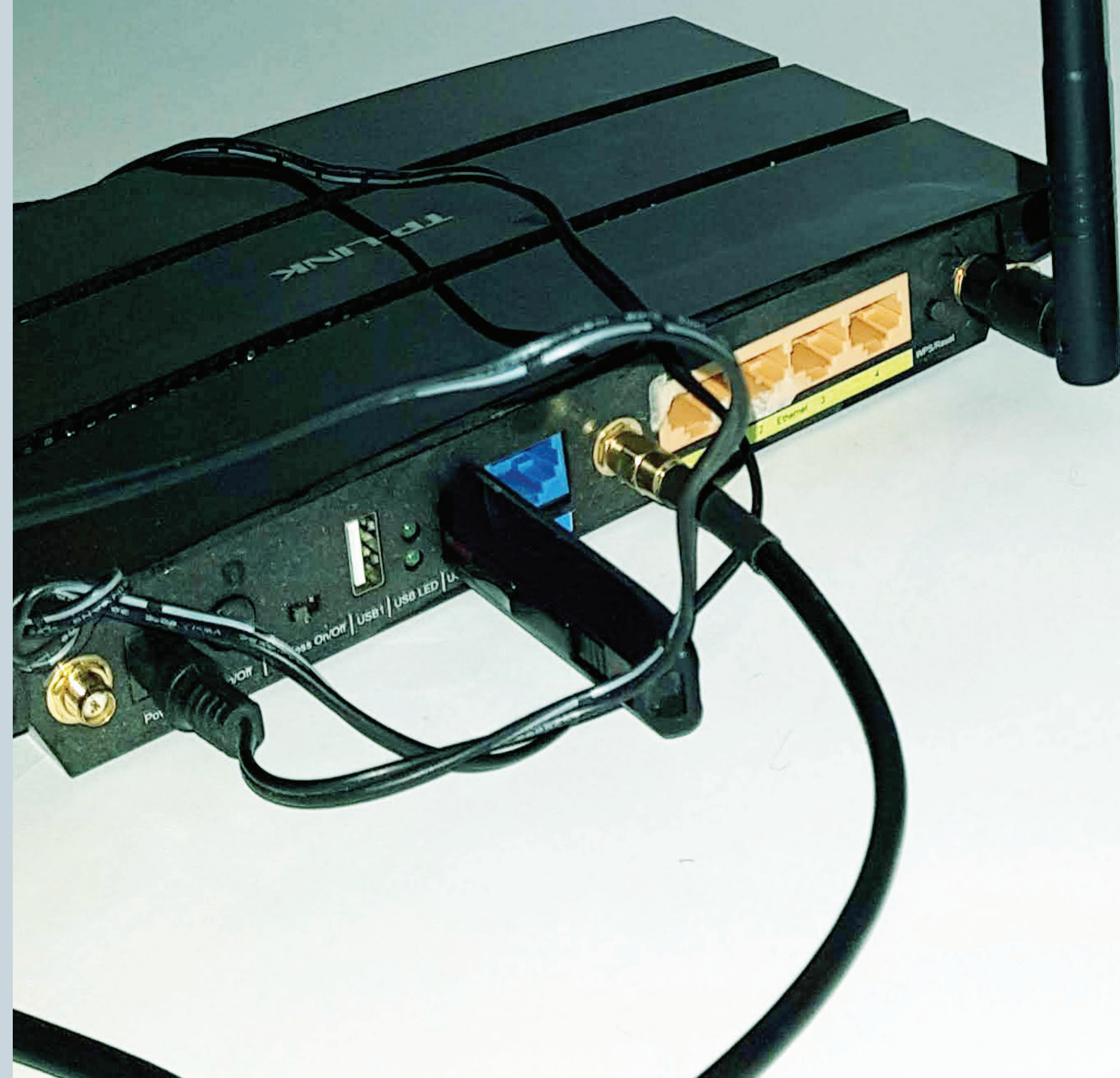
Die Schriftleitung der Modernen Welt

Moderne Welt, issue no. 7, 1938. The text reads: 'The great occasion of the reunification of Ostmark with the German motherland, the tremendous enthusiasm around this world event we also want to honour in our own modest way in this magazine, which for the first time since its twenty-year existence shows German fashion news in words and pictures. HEIL HITLER! The editorial board of *Moderne Welt*' (*Das große Geschehnis der Wiedervereinigung der Lande der Ostmark mit dem deutschen Mutterland, die ungeheure Begeisterung über dieses Weltereignis wollen auch wir in bescheidenem Maße in unserer Zeitschrift würdigen, welche zum ersten Male seit ihrem 20 jährigen Bestehen also deutsche Modezeitschrift Aktuelles in Wort und Bild zeigt. HEIL HITLER! Die Schriftleitung der Modernen Welt*)

Image courtesy of ANNO/Österreichische Nationalbibliothek

In 2014, Bernhard Garnicnig came across the Palais des Beaux Arts in Vienna's third district on his way to the supermarket. At first struck by its ornate presence and the two sculptural globes on its roof that bear an uncanny resemblance to browser icons and dot.com logos, Garnicnig began to dig into the building's history with the help of local historians. Motivated by a desire to explore new forms of collaboration and rewrite the dynamics of institution-artist relationships, Garnicnig then began reinstituting the Palais des Beaux Arts as a post-digital institution.

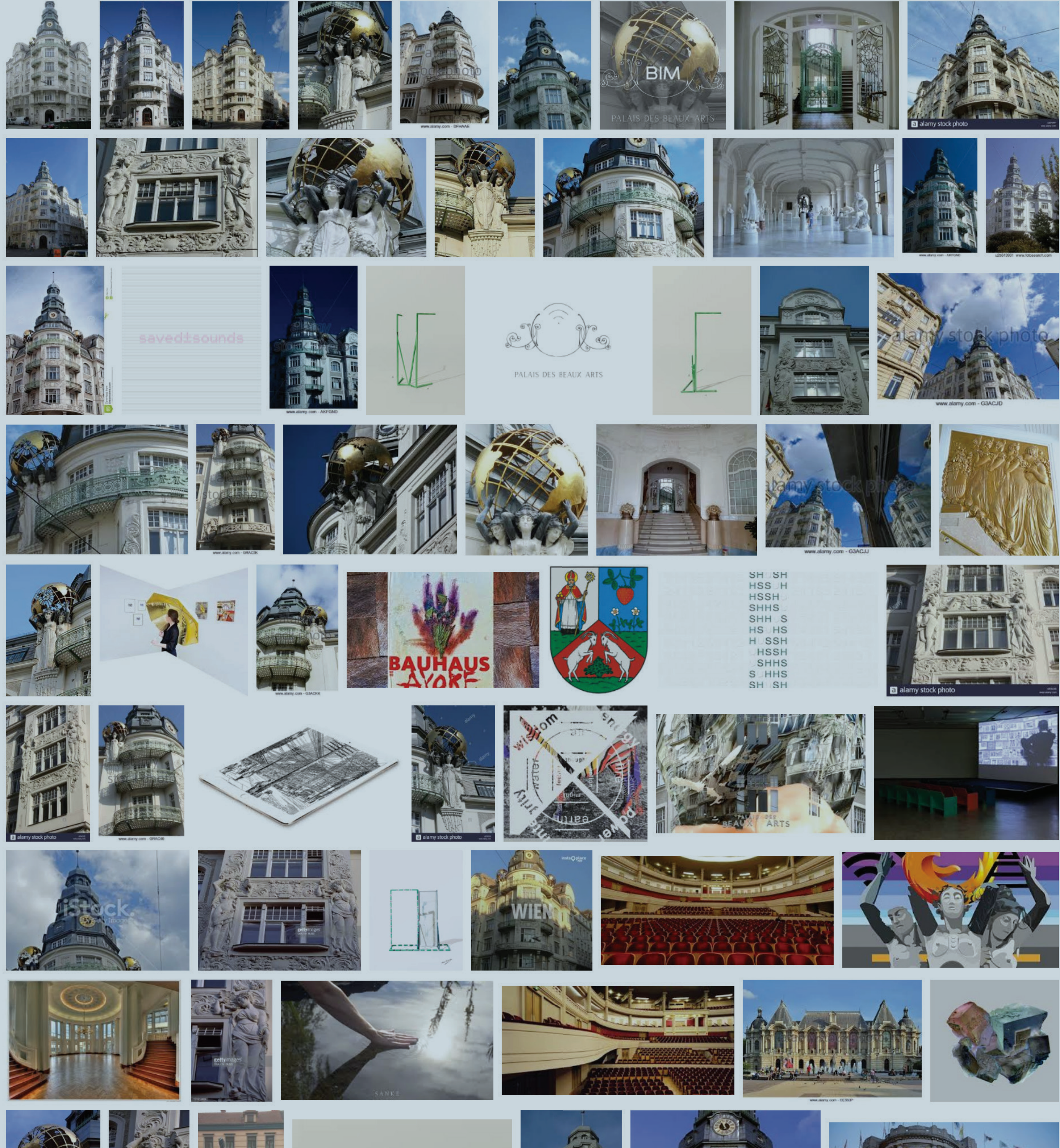




In 2018, Garnicnig invited Seth Weiner to continue the project based on their discussions about how different meanings and intentions behind the term 'occupation' collide in the Palais des Beaux Arts. On the one hand, occupation is part of the logic of fascism that ultimately led to the genocide that the Bachwitz family were victims of under National Socialism. Inversely, it's part of a post-'68 logic and used as a conceptual, situationist strategy that assumes an alternative set of values in relationship to ownership; here, appropriation becomes emancipatory, and occupation, a form of resistance.



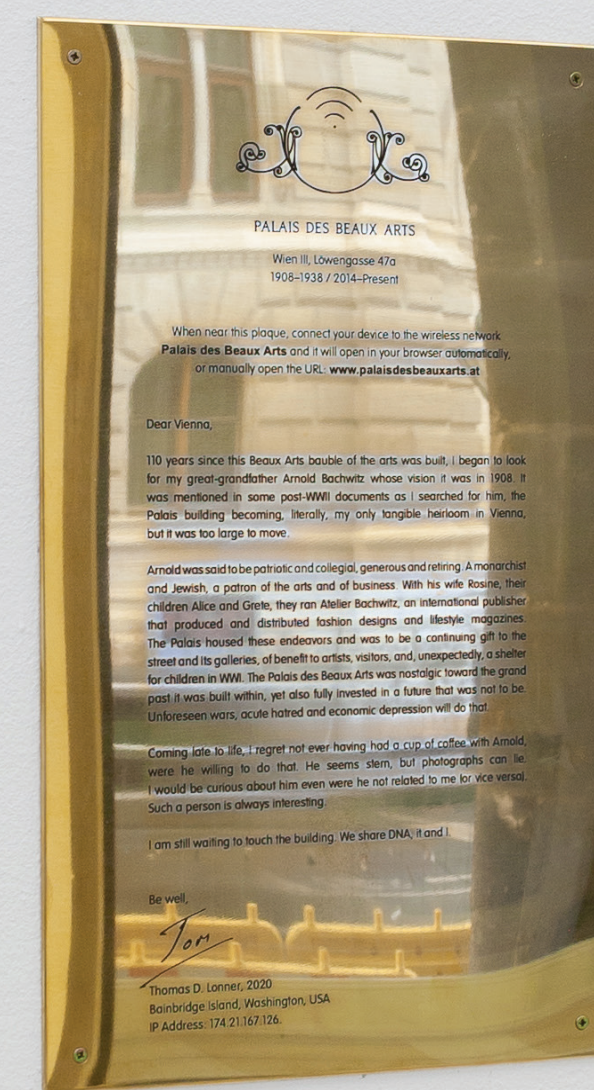
pixels josef drexler löwengasse paracelsusgasse austria drexler palais stock iii anton nouveau decorations hôpital lariboisière building österreich wien hau



While its current form of institutionality is validated by search engine optimization, a community of artists, and an ongoing program of events, Palais des Beaux Arts Wien in fact has no keys or official access to its building at Löwengasse 47a. It didn't always exist as a paradox though, and because of the overwhelming history of violent occupation and erasure we've inherited by adopting this particular building and name, the project has been an ongoing experiment in remembrance.

Embracing the contradictions and complications of being both physical and digital, little by little we've become a kind of 'accidental memorial'. And the material of the project seems to be under constant stress; data and memory are both extremely fickle and equally as fragile.





250x420x2mm HT



PALAIS DES BEAUX ARTS

Wien III, Löwengasse 47a
1908–1938 / 2014–Present

When near this plaque, connect your device to the wireless network
Palais des Beaux Arts and it will open in your browser automatically,
or manually open the URL: www.palaisdesbeauxarts.at

Dear Vienna,

110 years since this Beaux Arts bauble of the arts was built, I began to look for my great-grandfather Arnold Bachwitz whose vision it was in 1908. It was mentioned in some post-WWII documents as I searched for him, the Palais building becoming, literally, my only tangible heirloom in Vienna, but it was too large to move.

Arnold was said to be patriotic and collegial, generous and retiring. A monarchist and Jewish, a patron of the arts and of business. With his wife Rosine, their children Alice and Grete, they ran Atelier Bachwitz, an international publisher that produced and distributed fashion designs and lifestyle magazines. The Palais housed these endeavors and was to be a continuing gift to the street and its galleries, of benefit to artists, visitors, and, unexpectedly, a shelter for children in WWI. The Palais des Beaux Arts was nostalgic toward the grand past it was built within, yet also fully invested in a future that was not to be. Unforeseen wars, acute hatred and economic depression will do that.

Coming late to life, I regret not ever having had a cup of coffee with Arnold, were he willing to do that. He seems stern, but photographs can lie. I would be curious about him even were he not related to me (or vice versa). Such a person is always interesting.

I am still waiting to touch the building. We share DNA, it and I.

Be well,

Tom

Thomas D. Lonner, 2020
Bainbridge Island, Washington, USA
IP Address: 174.21.167.126.

ca. 1:2 06. OKT. 2020







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◇ PALAIS DES BEAUX ARTS ◇

LÖWENGASSE 47A / III WIEN

2022 edition



BACHWITZ

Gegen den Strich.
Interventionen im Öffentlichen Raum
MUSA Startgalerie @ Wien Museum
Curated by Vincent Weisl

*web

subject: RIP Tom
Sat, Feb 12, 2022
1:59 AM

Hi all,

On November 12, 2021, family member, friend, and spirited guide to the Palais des Beaux Arts, Thomas D. Lonner (b.1942, great-grandson of Arnold and Rosine Bachwitz) passed away peacefully at home on Bainbridge Island in the U.S. Although Tom was never able to visit Vienna and meet his family's building on Löwengasse, his words will continue to surround it and our lives. Hopefully one day we'll find a way to inscribe them into its walls or plant them in the interior. Join his story to the building and to the family he looked for in his last years.

If he were still alive I'd ask him which room he'd pick to plant stories in. Would his great-grandparent's former kitchen be the right place for a few sentences? What about where the printing presses used to be? Carpark? Bedroom? Bookshelf?

Concrete's too heavy. Cement's no fun. The façade was finished over a hundred years ago.

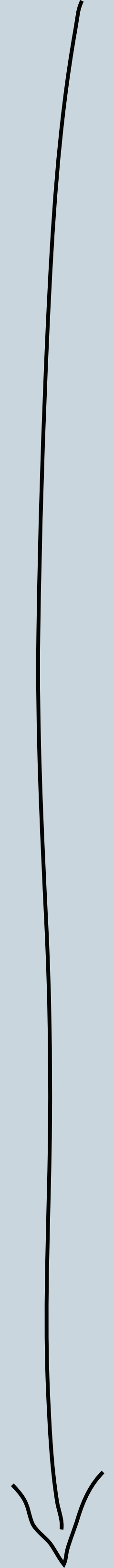
Tom, for now, we'll start with a digital bookmark that connects to the BACHWITZ page where your text *My Blood Strangers* is... it'll be facing Vienna's City Hall from the show with your plaque and available to anyone with a phone on the sidewalk or trapped within the white cube. Hopefully it lives with other words, travels between images, directions and time zones. Maybe you'll hear something from a visitor soon...lemme know if you do.

We really miss you here in Wien.

Love,
seth

p.s.

Antoine just registered the Atelier Bachwitz brand and made a sign from it that would be a perfect spotlight for the budding Zoom career of your cats. I also just published Hannah's text to the site. I think you'd really dig both...



VISIT