

Verein Palais des Beaux Arts  
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Stuwerstrasse 9 / 7-8 / 1020 Wien  
Verein Palais des Beaux Arts

2022

# ◇ PALAIS DES BEAUX ARTS ◇

LÖWENGASSE 47A / III WIEN



◇ PALAIS DES BEAUX ARTS ◇  
LÖWENGASSE 47A / III WIEN



www.palaisdesbeauxarts.at/collection

COLLECTION  
PdBA

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 **Stadt Wien** |  Bundesministerium  
Kultur, öffentlicher Dienst und Sport

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19.10.2021

**ACCIDENTAL MEMORIAL:  
PdBA WALKING TOUR**

Guided tour and discussion of the role of public space surrounding the Palais with Seth Weiner, Antoine Turillon and students from the Artistic Strategies Institute - Intro to Artistic Strategies Seminar.

University of Applied Arts Vienna /  
Palais des Beaux Arts Wien

17.02 - 26.06.2022

**GEGEN DEN STRICH.  
INTERVENTIONEN IM  
ÖFFENTLICHEN RAUM**

Group exhibition that surveyed alternative approaches to history and memory as the site for ongoing critical intervention. With artists: Rosa Andraschek, Josepha Edbauer, Sabrina Kern & Martin Weichselbaumer, Palais des Beaux Arts Wien, Johann Schoiswohl, Laura Wagner and collective Schandwache.

MUSA Startgalerie NEU @ Wien Museum  
Curated by Vincent Weisl

02.2022

**COMMISSIONS #44, #45  
HANNAH MARYNISSEN /  
ANTOINE TURILLON**

Palais des Beaux Arts Wien Online Collection

17.05.2022

**ARTISTIC STRATEGIES:  
GUIDED TOUR & DISCUSSION**

Guided Tour and discussion of the exhibition "Gegen den Strich. Interventionen im Öffentlichen Raum" with Vincent Weisl (Curatorial Fellow - Wien Museum) and Antoine Turillon (Senior Artist - University of Applied Arts Vienna / Artist - PdBA) for students from the University of Applied Arts Vienna's Artistic Strategies Institute.

MUSA Startgalerie NEU @ Wien Museum

23.06.2022

**ART & POLITICS:  
GUIDED TOUR & DISCUSSION**

Guided Tour and discussion of the exhibition "Gegen den Strich. Interventionen im Öffentlichen Raum" with Vincent Weisl (Curatorial Fellow - Wien Museum), Seth Weiner (Artistic Director - PdBA), and Adina Seeger (Curator - Jewish Museum Vienna) for students from Webster University Vienna's 'Design Concepts: Art & Politics' course.

MUSA Startgalerie NEU @ Wien Museum

2022 - 2023

**ANGEWANDTE INTRA PROGRAM:  
FROM MULTIDIRECTIONAL  
MEMORY TO MULTIDIRECTIONAL  
MOMENTS (MDM)**

Artistic research project organized with the department of Artistic Strategies at the University of Applied Arts in Vienna (Die Angewandte). With Palais des Beaux Arts Wien (PdBA) as a starting point, MDM brings together a core team of artists including Bernhard Garnicig (founder, PdBA) and Seth Weiner (current artistic director, PdBA), Antoine Turillon and Stephanie Misa (University of Applied Arts Vienna, Artistic Strategies), and Sarrita Hunn (co-founder/editor, MARCH) to research geographically dispersed examples of how "multidirectional" approaches to memory challenge assumptions and what new forms are emerging within contemporary art.

University of Applied Arts Vienna /  
Palais des Beaux Arts Wien /  
MARCH - Journal for Art and Strategy



04.11.2022 - 07.05.2023

**MY BLOOD STRANGERS:  
PALAIS DES BEAUX ARTS WIEN  
\*CANCELED 09.09.2022**

Since 2019, the Palais des Beaux Arts Wien has been in conversation with the Jewish Museum about hosting an exhibition at its Judenplatz location. The Jewish Museum was chosen as an ideal site for the project because it functions as a living memorial, reclaiming narratives that would otherwise be lost. The exhibition, which was a collaboration between artists and the past, was intended to arrange human and non-human protagonists into dialogue within the museum space, inscribing the Palais des Beaux Arts Wien and its history into the institutional memory of the Jewish Museum. However, the exhibition was abruptly canceled during the production process after a meeting between the director of the museum and a senior descendant of the building's architects. The cancellation was due to the institution's fear of a potential threat from the descendant about how the narrative of the two families would be presented in the exhibition. He refused to reveal the specific issues or potential remedies, stating that he is acting in order to protect his children.

Jewish Museum Vienna @ Judenplatz, Vienna, AT  
Curated by Adina Seeger, Seth Weiner, and  
Bernhard Garnicig

16.11.2022

**LOOPS, MULTIPLICATION &  
REMEMBRANCE**

The event Loops, Multiplication & Remembrance brought together the team from the artistic research project "From Multidirectional Memory to Multidirectional Moments (MDM)" for an evening of discussions with artists about their newly commissioned works for the Palais des Beaux Arts Wien online collection. With Hannah Marynissen, nathan c'ha, Rafal Morusiewicz, Christopher Dake-Outhet, Antoine Turillon, Seth Weiner, Sarrita Hunn, Bernhard Garnicig and Stephanie Misa.

Angewandte Zentrum Fokus Forschung, Vienna

11.2022

**COMMISSIONS #46, #47, #48  
CHRISTOPHER DAKE-OUTHET,  
NATHAN C'HA,  
RAFAL MORUSIEWICZ**

Palais des Beaux Arts Wien Online Collection

08.12.2022

**MULTIDIRECTIONAL MOMENTS:  
PDBA WALKING TOUR**

Guided Tour and discussion of the Palais des Beaux Arts Wien with the MDM research group.

30.01.2023

**PALAIS DES BEAUX ARTS WIEN IS  
A MULTIPLE**





Guest lecture with Seth Weiner (Artistic Director - PdBA) about the Palais as a mobile place of remembrance and projection and how Weiner's work functions as an ongoing act of reclamation and a way to explore what his Jewish identity means in contemporary Austria.

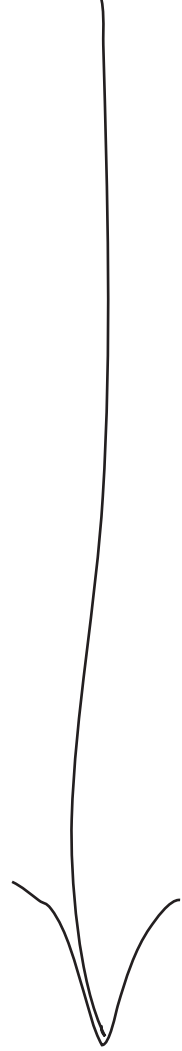
Centre for Studies in Arts and Culture (STAC)  
Brock University, Canada



Collection - Palais des Beaux / x +  
 palaisdesbeauxarts.at/collection

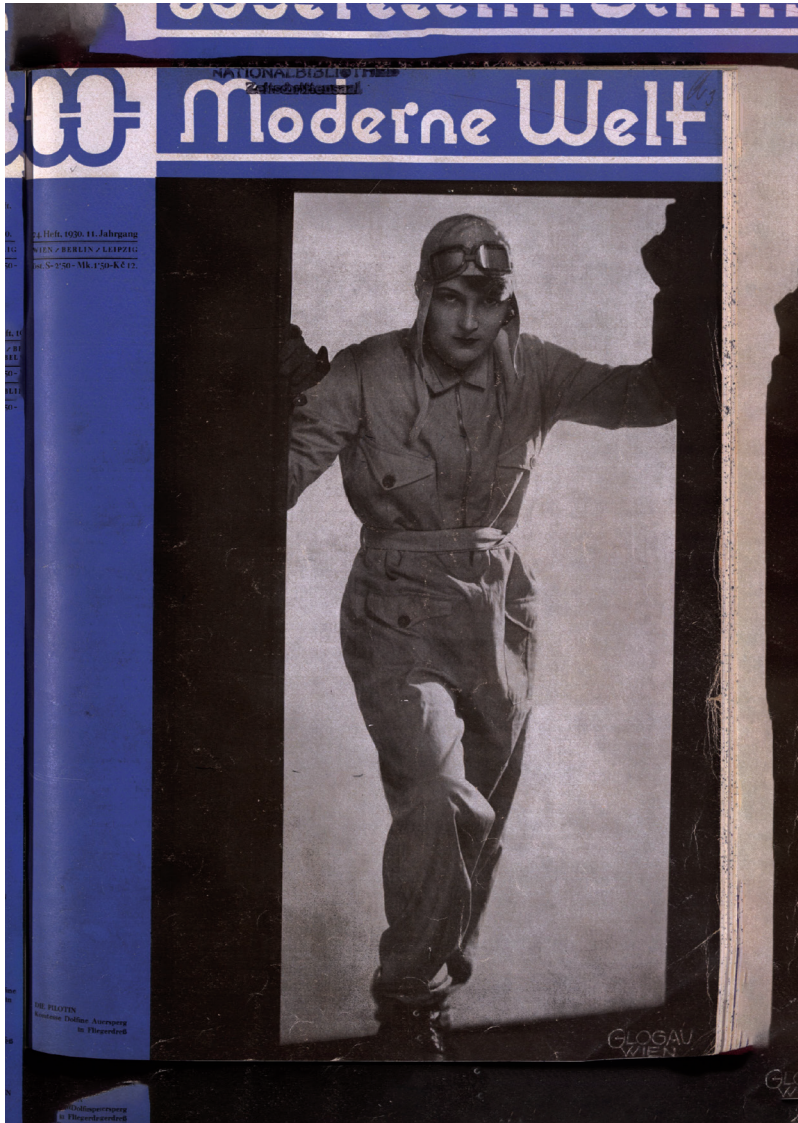
2014 LÖWENGASSE 47A / III WIEN PALAIS DES BEAUX ARTS collection

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|---|---|--|--|---|
| <p>ATELIER<br/>BACHWITZ/</p>  <p>antoine turillon<br/>2022 — 2032</p> | <p>A VERY BAD<br/>TIME TO BE<br/>ALIVE</p>  <p>christopher dake-<br/>outhet<br/>— 2022</p> | <p>M'THEYDY</p>  <p>nathan c'ha<br/>— 2022</p> | <p>GESCHICHTEN<br/>(FILDY)</p>  <p>rafal morusiewicz<br/>— 2022</p> | <p>2022</p> <p>2020</p> <p>2019</p> <p>2018</p> <p>2017</p> <p>2016</p> <p>2015</p> <p>2014</p> |
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# COLLECTION

# 44 - # 48




**Stadt Wien** |  **Bundesministerium**  
 Kultur, Kultur, Österreichischer Dienst und Sport

[www.palaisdesbeauxarts.at/collection](http://www.palaisdesbeauxarts.at/collection)

Die Moderne Welt - 1930  
 Jahrgang 11 - Heft 21 (Cover)  
 Published by Aechter-Bachwitz  
 ANNO / Österreichische Nationalbibliothek  
 Photos: Edith Glogau

PALAIS DES BEAUX ARTS  
 LÖWENGASSE 47A / III. WIEN

THE CHANGING FACE OF MODERNE WELT

hannah marynissen

44

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**FEMININITY AND MODERNITY:  
 THE CHANGING FACE OF  
 MODERNE WELT**  
 HANNAH MARYNISSEN



(...) From 1927 to the mid-1930s, the number of women photographers who regularly published their work in *Moderne Welt* jumps from two to nine different studios. Many of these female photographers – Pepa Feldscharek, Edith Glogau, Dora Horovitz, Kitty Hoffmann – had graduated from the Graphische Lehr-und Versuchsanstalt. As the number of photographs by women photographers grew, so did the diversity of the women represented in *Moderne Welt*. From actresses to opera singers, dancers, pilots, and professors; women were increasingly being discussed and staged as a key part of the cultural zeitgeist.

**H**annah Marynissen is an art historian whose research into women photographers led her to *Moderne Welt*, a publication produced at the Palais des Beaux Arts from 1918-1939. Through this work, she discovered that *Moderne Welt* served as a bastion for female-led photography studios in Vienna, and specifically for those of Jewish descent. For the collection of the PdBA, Marynissen wrote an essay that expands upon this research, focusing a feminist lens upon how Aryanization affected both the photographers being commissioned and the representation of models being portrayed in the pages of *Moderne Welt*.

Format - Interactive Website

Material - Text

Dimensions - 17,875 Characters Including Spaces

Author - Hannah Marynissen

Year - 2022

Artistic Director - Seth Weiner

Thanks - Tom Lonner, ANNO/Österreichische Nationalbibliothek



# 44

FEMININITY AND MODERNITY:  
THE CHANGING FACE OF  
MODERNE WELT  
HANNAH MARYNISSSEN



→ <https://www.palaisdesbeauxarts.at/collection-view/hannah-marynissen>



FEMININITY AND MODERNITY:  
THE CHANGING FACE OF  
MODERNE WELT  
HANNAH MARYNISSEN

In turning the pages of *Moderne Welt* one immediately wonders why anyone would choose to launch a magazine just weeks before the end of the Great War. First published in October 1918, *Moderne Welt* was a German-language magazine produced by Atelier Bachwitz; a publishing company based at Löwengasse 47 in Vienna that was founded by Arnold Bachwitz (1854-1930) in 1898. The magazine was by no means the first to be published by the prolific company, which had previously printed the fashion-oriented *Chic Parisien* (1898-1939), *The Large Mode* (1900-1922) and *The Elegant Woman* (1900-1929). However, Bachwitz's last venture marks an interesting turning point – socially, culturally and politically – in the history of Austria. Particularly the photography featured in *Moderne Welt* reflects some of the progressive social attitudes that were developing within the country from the late-1910s to the 1930s. Most importantly, in looking through the photography of this eclectic magazine, one can form a clear picture of how modern women and women photographers were increasingly foregrounded during the interwar period.

To comprehend this development, it is important to firstly understand the unique cultural landscape that existed for photography in Austria – particularly Vienna. By the early-twentieth century, the capital city had become the financial centre of the Habsburg Empire creating a wealthy class of

businessmen, industrialists and bankers, many of whom descended from the Jewish community.<sup>01</sup> Seen as a means of social advancement, education was considered an important part of a child's upbringing by the Jewish bourgeoisie, regardless of whether the child was male or female.<sup>02</sup> Many women – especially Jewish women – were therefore encouraged to study photography. As a new discipline that was not regarded as high art, studio photography in particular was seen as offering a realistic possibility for commercial success.<sup>03</sup> Moreover, the most important training institute for photography in Austria was located in Vienna. Established in 1888, the Graphische Lehr- und Versuchsanstalt allowed women to attend photography courses from 1908 onwards.<sup>04</sup>

An early pioneer of studio photography, Dora Kallmus (professionally known as Madame d'Ora, 1881-1963) was the first woman to study theory at the Graphische Lehr- und Versuchsanstalt. In 1907, Kallmus opened her own studio in Vienna where she specialised in taking photographic portraits of the Viennese elite. Her commercial success would pave the way for other women photographers, such as Edith Barakovich (1896-1940) who worked as apprentice for Kallmus while studying at the Graphische Lehr- und Versuchsanstalt from 1913 to 1915. In 1918, Barakovich also opened her own studio in Vienna where she began a successful career as a

01 Barbara Jalevich, *Modern Austria: Empire and Republic 1800-1986*, (Cambridge University Press: Cambridge, 1987), pp. 78 – 80; Barbara Jalevich, *Modern Austria*, pp. 88 – 129

02 Iris Meder, Andrea Winkelbauer eds., *Vienna's Shooting Girls: Jewish Women Photographers from Vienna*, (METROVERLAG GmbH: Vienna, 2012), p. 12

03 Iris Meder, Andrea Winkelbauer eds., *Vienna's Shooting Girls*, p. 12

04 Iris Meder, Andrea Winkelbauer eds., *Vienna's Shooting Girls*, p. 14

portrait and fashion photographer.<sup>05</sup> From the earliest issues of *Moderne Welt* the work of these two women is abundantly present; for instance, in the first issue of the magazine, nine out of the twenty-one photographs featured were taken by Madame d'Ora. Similarly, from 1918 to 1919 – only a year after establishing her own studio – Edith Barakovich's studio portraits were featured in 60% of all published issues of *Moderne Welt* [Fig. 1] (Dora Kallmus' photography was meanwhile featured in every single issue).

However, while the works of these pioneering women photographers were printed in *Moderne Welt*, the general purpose of photography in the early issues of the magazine was unclear. Subtitled 'an illustrated review', *Moderne Welt* was initially devised as a summary of contemporary culture, namely literature, art, theatre and fashion; there was no mention of photography as something to be admired as a visual art form in itself.<sup>06</sup> Photographs within the early issues of *Moderne Welt* were therefore mostly illustrative portraits. However, while photographs of men were frequently accompanied by a relevant article discussing their cultural achievements, portraits of women were often disconnected to the texts they illustrated, which were also often fictional [Fig. 2]. Most portraits of the women up until 1924 are difficult to contextualise; we are often only provided a name or vague reference to the sitters' beauty [Fig. 3, Fig. 4]. While the stories of male sitters were often elaborated upon, the women

05 Anton Holzer, *Fotografie in Österreich*, (METROVERLAG GmbH: Vienna, 2013), pp. 196 – 208

06 Specifically, in the first edition of *Moderne Welt* the magazine's editor – Ludwig Hirschfeld (1882-1942) – writes 'Literature, art, theatre, fashion, contemporary events, scientific and technical achievements, social life and fashion are to pass before the reader.' ('Literatur, Kunst, Theater, Mode, zeitgeschichtliche Ereignisse, wissenschaftliche und technische Leistungen, gesellschaftliches Leben und Mode sollen vor dem Auge des Lesers vorüberziehen.') Ludwig Hirschfeld ed., *Moderne Welt*, (Bachwitz Verlag AG: Vienna, 1918), p. 1

07 Thomas D. Lonner, *My Blood Strangers*, (22.01.21), pp. 27 – 28

08 In German, the by-line of *Moderne Welt* changed from 'Eine illustrierte Revue; Kunst – Literatur – Mode' to 'Das Blatt der eleganten Dame' which first appears in *Moderne Welt*, issue no. 24, 1927

09 Iris Meder, Andrea Winkelbauer eds., *Vienna's Shooting Girls*, p. 46; *ibid.*, p. 11

photographed in these early issues of *Moderne Welt* remained silent; only to be looked at, not thought about extensively.

Photographs of women would only gain their voice in *Moderne Welt* as the magazine became increasingly targeted towards them. Firstly, fashion became more important; a separate supplement in *Moderne Welt* dedicated solely to women's fashion was first introduced in 1923 [Fig. 5]. Then between 1925 and 1927, *Moderne Welt* gradually changed ownership, which would result in several stylistic and editorial changes; the magazine contained shorter articles and more images, became more concerned with lifestyle rather than culture per se, and became more celebrity oriented. In other words, *Moderne Welt* developed into the precursor 'to ever more modern women's lifestyle and fashion magazines.'<sup>07</sup> By 1927, *Moderne Welt* had fully transitioned from 'an illustrated review [of] art – literature – fashion' to 'the paper for elegant ladies.'<sup>08</sup>

The magazine's new focus on fashion and celebrity correlated with an industry boom of women photographers during the First Austrian Republic (1919-1934). The mobilisation of men during the Great War drastically increased the uptake of women to the Graphische Lehr- und Versuchsanstalt, so that by the mid-1920s around 80% of quality studio photographers in Austria were women, many of whom were – for previously mentioned reasons – part of the Jewish bourgeoisie.<sup>09</sup> From the 1927 to the mid-1930s, the number of

women photographers who regularly published their work in *Moderne Welt* jumps from two to nine different studios. Many of these female photographers – Pepa Feldscharek, Edith Glogau, Dora Horovitz, Kitty Hoffmann – had graduated from the Graphische Lehr- und Versuchsanstalt.<sup>10</sup> As the number of photographs by women photographers grew, so did the diversity of the women represented in *Moderne Welt*. From actresses to opera singers, dancers, pilots, and professors; women were increasingly being discussed and staged as a key part of the cultural zeitgeist [Figs. 6-8].

By the late-1920s, photography was also being taken more seriously as an art form. In 1929 the Deutscher Werkbund organised the first international exhibition – *Film und Foto* – which was dedicated solely to photography. Another version of this exhibition was organised in Vienna a year later, in which several Viennese women photographers exhibited their work.<sup>11</sup> The stylistic experimentation pioneered by these women photographers was celebrated on the cover of *Moderne Welt* in 1932 [Fig. 9]. Although photography had sporadically adorned the cover of *Moderne Welt* since the early 1920s, Trude Fleischmann's image is the first photograph that does not show a particular individual or celebrity. Rather, Fleischmann utilises the dramatic staging of contemporary dance; something that was closely associated with modern femininity and sexual freedom at the time.<sup>12</sup> This particular cover of

*Moderne Welt* shows how women photographers started to take creative agency over their work. In photographing subjects in ways that translated abstract ideas around the individual represented, photographers like Trude Fleischmann were elevating their work above the mere representation of people, produced thus far by less experimental (but more commercially viable) studio photography.

As the distribution of the magazine expanded from Vienna to Paris, London and Berlin, the editors of *Moderne Welt* began to increasingly print photography from international sources. From the mid-1930s onwards, while the number of photographs by Austrian women photographers in *Moderne Welt* declined, more and more German women photographers were introduced, such as Yva (1900-1944) and Hedda Walther (1894-1979) [Figs. 10 – 11]. However, in comparison to its contemporaries, *Moderne Welt* was the only magazine in which this noticeable decline occurred. For instance, from 1933 to 1937 *Die Bühne* (1924-1943) – a popular theatre and culture magazine based in Vienna – frequently featured works by at least eight different Austrian women photographers. By comparison, between 1933 and 1937, *Moderne Welt* only regularly featured works by Madame d'Ora and Edith Glogau; the latter of which was almost exclusively as advertising [Fig. 12].<sup>13</sup> A more sinister interpretation of this decline could be that it was politically motivated. By the early-1930s, ownership

<sup>10</sup> For full biographies see Appendix A

<sup>11</sup> Exhibitors included Trude Fleischmann, Grete Kolliner, Dora Horovitz and Trude Geiringer; Karl Steinworth ed., *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*, (Deutsche Verlags-Anstalt GmbH: Stuttgart, 1929), pp. 15 – 16. For full biographies see Appendix A

<sup>12</sup> Iris Meder, Andrea Winkelbauer eds., *Vienna's Shooting Girls*, p. 94

<sup>13</sup> It is important to note that while Edith Glogau was Jewish, Madame d'Ora converted from Judaism to Catholicism in 1919. Lisa Silverman, *Madame d'Ora: The Shalvi/Hyman Encyclopaedia of Jewish Women*, (<https://jwa.org/encyclopedia/article/madame-dora>), 09.01.22

of *Moderne Welt* had entirely exchanged hands to Dr. Alexander Schilling-Schletter; a known fascist.<sup>14</sup> Is it possible that the exclusion of Austrian women photographers was an anti-Semitic act?

Support of Hitler and his fascist political agenda became overt in the April 1938 issue of *Moderne Welt*; published a month after the Austro-German Anschluss of March 1938 [Fig. 13]. This issue marks a definitive change in which Austrian women photographers – the majority of whom were Jewish – were completely excluded from *Moderne Welt*, to be replaced by government-sanctioned photography agencies or film studios.<sup>15</sup> Legally Jewish photographers at this time had their professional licenses revoked, and Jewish people were no longer admitted to the Graphische Lehr- und Versuchsanstalt.<sup>16</sup> Companies that were Jewish-owned – for instance the original publisher of *Moderne Welt* – Atelier Bachwitz AG – were quickly Aryanised.<sup>17</sup> As a result, most women photographers working in Vienna at the time fled Austria.<sup>18</sup> Within a few months *Moderne Welt* pivoted as a light-hearted magazine for women to a politically motivated propaganda tool; ‘the monthly magazine for a good society.’<sup>19</sup>

Ironically, throughout the final twenty issues of *Moderne Welt* published after March 1938, there is the work of one Jewish woman photographer that appears time and time again; an advertisement for slimming tea by Edith Glogau [Fig. 14]. Although Glogau emigrated to the United States in 1938, this image – in its various iterations – was included in over half of the issues of *Moderne Welt* up until its last issue 1939. Whereas nude photography was pioneered in the 1920s as a sign of sexual liberation, seeing it in the context of the now politicised *Moderne Welt* brings forth various associations with the ways in which physiognomy was used to further the political agenda of Aryanism.<sup>20</sup> Rather than a celebration of femininity, the model’s body is appropriated; the photographer’s voice silenced again. It is almost as if the photography in *Moderne Welt* came full circle – from tentatively including women photographers, to a celebration of their contribution to the cultural zeitgeist, to their exclusion once more – which leads one to question; within the print run of *Moderne Welt*, for whom did modernity mean progress?

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*All images courtesy of ANNO/Österreichische Nationalbibliothek.*

<sup>14</sup> See articles written by Dr. Alexander Schilling-Schletter ‘The Essence of Fascism’ in the right-wing magazine *Der Getreue Eckhart* (October 1930) or ‘14 Year Republic’ in *Der Notschrei* (November 1932) in which he describes ‘a better future under the victorious Sonnenrune of the swastika.’

<sup>15</sup> For instance, the co-founder of one of Hollywood’s largest film studios – Metro-Goldwyn-Mayer – Louis B. Mayer (1884-1957) collaborated closely with the fascist German government as late as 1939 to ensure film distribution in Germany, even though Mayer himself was the son of two Jewish immigrants. To read more about Hollywood’s collaboration with Nazi Germany, refer to: Ben Urwand, *The Collaboration: Hollywood’s Pact with Hitler*, (Harvard University Press: Cambridge; London, 2013)

<sup>16</sup> Iris Meder, Andrea Winkelbauer eds., *Vienna’s Shooting Girls*, p. 48.

<sup>17</sup> Thomas D. Lonner, *My Blood Strangers*, ([https://assets.website-files.com/5ff5aab1d000603d48d7a52f/60187ef6cd933c6f96a3caf2\\_%233My%20Blood%20Strangers.pdf](https://assets.website-files.com/5ff5aab1d000603d48d7a52f/60187ef6cd933c6f96a3caf2_%233My%20Blood%20Strangers.pdf), 25.02.2019), p. 13

<sup>18</sup> For full biographies see Appendix A.

<sup>19</sup> ‘Die Monatsschrift der guten Gesellschaft’ became the new by-line of *Moderne Welt* first in issue no. 1, published in October 1938

<sup>20</sup> Elizabeth Cronin, ‘The Face(s) of the People’ in *Faces: The Power of the Human Visage*, Walter Moser ed., (The Albertina Museum: Vienna; Hirmer Verlag: Munich, 2021), p. 204





[Fig. 1] Edith Barakovich (1896-1940), portrait of Hella Larsen in *Moderne Welt*, issue no. 9, 1919.

## ABSCHIED VON GIRARDI.

Aufzeichnungen eines Girardischwärmers.

Von Ludwig Hirschfeld.

— 20. April.  
„Heute nachmittag um  $\frac{3}{5}$  Uhr ist Alexander Girardi gestorben. . . .“ Ein trüber, naßkalter Nachmittag. Der Wind schlägt den Regen ans Fenster. Die Straße ist plötzlich so finster, häßlich und trostlos. Oder macht das nur diese Nachricht? Man war ja schon seit ein paar Tagen darauf gefaßt, nach den jammervollen Berichten, die aus dem Sanatorium kamen: das linke Bein amputiert und durch eine Prothese ersetzt, so daß Girardi stirbt, ohne eine Ahnung gehabt zu haben, daß er sterben muß. In wenigen Wochen ist Girardi von seiner Krankheit gleichsam aufgefrassen worden. Man hat gewußt, der Fall ist hoffnungslos, und hat sich dennoch kindisch getröstet: vielleicht überwindet er's, der kann doch nicht so mir nichts, dir nichts sterben. Und nun liest man immer wieder die kurze Zeile, die seinen Tod meldet, der allen, die Girardi geliebt haben, ans Herz greift, wie der Verlust eines ganz nahen, lieben und teuren Menschen. Sterben müssen ist etwas so Gewöhnliches und Alltägliches geworden, aber hier erscheint's einem wie etwas Unerhörtes und Unfaßbares, weil etwas zerstört worden ist, das nie mehr gut zu machen und zu ersetzen ist. Man fühlt sich gleichsam verarmt und liest ratlos immer wieder die kurze Zeile: Heute nachmittag um  $\frac{3}{5}$  Uhr ist Alexander Girardi gestorben. . . .

— 21. April.  
Nun habe ich alle Nachrufe und Biographien und die Anekdoten aus seinem Leben gelesen, verschlungen, als könnte er mir dadurch wenigstens für eine Weile wieder auferstehen. Aber es ist überall nur das gleiche zu lesen: vom Schlosserhuben und vom feschen, gemütlichen Xandl, vom Sänger des Fialerliedes, vom letzten urwüchsigen Wiener und seinem Witz und Humor. Merkwürdig, wie sich die Anekdoten und die Redensarten an einem großen Menschen festsetzen, ihn gleichsam versteinern, daß man ihn selbst kaum mehr sieht. Das alles war doch nur das Girardiklischee, das er selbst auch im Leben aus Bequemlichkeit immer wieder produziert hat. Ist mit ihm wirklich nicht mehr gestorben als ein großer, einzigartiger Komiker, ein genialer Volksschauspieler? Auch die literarischen Würdigungen mit ihrem Feinsinn und Tiefsinn greifen daneben, wenn sie hochmütig konstatieren: was hätte aus Girardi werden können. Oder wenn sie bedauern, daß er meistens nur in wertlosen Stücken immer nur sich selbst gespielt habe, statt sich weiter zu entwickeln, bis zu den tragischen Gestalten der großen klassischen Dichter. Als ob dies Girardis Bestimmung gewesen wäre, als ob Bildung ein Maßstab

für Größe und Genialität wäre. Girardis Sendung war vielleicht gerade die entgegengesetzte: der Triumph der Unbildung, der Naivität, des rein Persönlichen und Menschlichen über das herkömmliche stilgerechte Theaterspielen. Und daß er immer nur sich selbst gespielt hat, ohne monoton zu werden, das war seine Genialität. Andere kleben sich Bärte an und schminken sich bedeutende Charakterköpfe und verstellen die Stimme, weil sie sich's eben nicht leisten können, nur sich selbst zu spielen. Aber es ist schade um jeden Versuch einer Definition seiner Art und Bedeutung. Girardi konnte man bewundern, lieben, empfinden, definieren kann man ihn nicht.



Das letzte Bild Girardis.

Aufnahme d'Ora.

— 22. April.  
Er geht mir nicht aus dem Sinn. Von den sogenannten gewaltigen Ereignissen dieser Zeit ist mir keines so nahe gegangen. Vielleicht ist das eine Übertriebenheit. Zugegeben: ich bin ein Girardischwärmer, ein Typus, der ja in Wien so häufig war. Keiner von den Girardinarren, die ihn blind bewunderten und ihm anbetend nachliefen und von jedem seiner Worte und Scherze entzückt waren. Bei mir war's mehr eine innerliche Girardischwärmererei, die schwer zu erklären und zu begründen ist, wie jede echte, große Liebe. Warum hat gerade er auf mich so tief und faszinierend gewirkt? Ich habe genug andere große und berühmte Schauspieler gesehen: Sonnenthal, Kainz, Baumeister, Novelli, die Duse. Sie waren gewaltig und hinreißend, aber es war eben doch nur Schauspielererei, über die man dann beim Nachtmahl vernünftig und kunstkritisch debattieren konnte. Wenn Girardi auftrat, da war das etwas ganz anderes. Da hörte ich auf, der routinierte Premierenbesucher, der skeptische Kritiker zu sein, sondern saß wie ein Kind im Theater: erwartungsvoll, naiv und selig. Immer, wenn er auf die Szene trat, hatte ich das Gefühl: jetzt ist alles gut, jetzt kann nichts mehr geschehen, und dann war auch alles andere gleichgültig. Nur auf ihn habe ich immer gewartet, auf sein erstes Erscheinen: wenn seine lebenslustige Stimme hinter der Bühne ertönte, und wenn er dann mit dem blühend roten Gesicht in der Tür erschien und etwas Belangloses sagte: Bitte sehr, da kann ich nur sagen . . . oder: Ah, so was, das ist eine Gemeinheit . . . oder irgendwas, eine Nichtigkeit, einen Unsinn und dennoch ein Ereignis. Und sofort wurden die anderen, seine Partner, zu Schatten, zu Stichwortgespenstern. Es war ja eine Ungerechtigkeit gegen diese kleinen Hilfsarbeiter, aber es mußte so sein. Sie waren nebensächlich wie das Stück, wie die Rolle, die Girardi spielte, und die Worte, die er zu sprechen hatte.

II

[Fig. 2] Dora Kallmus (professionally known as Madame d'Ora, 1881-1963), portrait of Alexander Girardi (1850-1918) in *Moderne Welt*, issue nos. 1/2, 1918. The surrounding article concerns Girardi's obituary.





Gräfin Ily Csáky



Frau Tinette von Ruzicic, geb. Gräfin von Wydenbruck

Aufnahme d'Ora.

in Pontebba dazu zu benützen, seinem Vetter einen Besuch zu machen. Er tat es und das war ihr Glück.

Denn am selben Abend, als die Lokomotive blumengeschmückt von ihrer Probefahrt zurückkam, entstieg ihr zur allgemeinen Überraschung Herr Demmer. Er war, aufs äußerste besorgt, seiner verwehten Frau bis zur Grenze entgegengefahren und hatte die erste Gelegenheit benützt, um, wenn auch auf sehr unbequeme Art, zu ihr zu gelangen.

An diesem Abend ging Frau Magda, von zwei schlaflosen Nächten völlig erschöpft, sehr früh zu Bett, gleich nach dem Nachtmahl und bevor der Conte von seinem Besuch zurückkam. Und auch Herr Demmer begab sich sehr bald in das ihm zugewiesene Abteil. Es war dasjenige der Schwerkranken, die man auf Anordnung eines herbeigeholten Arztes wenige Stunden vorher auf möglichst unauffällige Art auswaggoniert hatte.

Tags darauf erschien der Conte nicht mehr beim Frühstück; er war schon vorher ausgestiegen. Magda aber, als sie sich an der Seite ihres Gatten im Speisewagen einfand, umging den Tisch, an dem sie die letzten Tage mit Birelli gesessen hatte, und nahm an einem andern Platz, an dem der General in Gesellschaft der Lebedame eben frühstückte.

Alle lächelten, als sie diesen taktvollen Platzwechsel beobachteten: das hochzeitsreisende Paar, der General, die lustige junge Frau mit ihren zwei bis drei Männern — nur die Lebedame machte, Magda mit einer gewissen Vertraulichkeit grüßend, ein gefesseltlich ernstes Gesicht, als gälte es, ein Berufsgeheimnis zu wahren.

\*

Ob Julius wirklich nicht bemerkt hat, daß der Conte im Zug war? fragte sich Magda, als sie, auf ihrem Spaziergang bei der Oper angelangt, dort umkehrte und die weiße Allee zurückging.

Sie nahm sich vor, ihren Mann heute, nach sieben Jahren, danach zu fragen, und als er ihr später, bei der

Bellaria, entgegenkam, brachte sie, die Kinder vorausschickend, das Gespräch beherzt auf ihr altes Schneeverwehungsabenteuer.

„Weißt du, wer damals im Zuge war?“ fragte sie.

„Natürlich — Birelli“, sagte vollkommen gelassen Herr Demmer.

„Daß du mich nie danach gefragt hast!“ verwunderte sie sich.

Herr Demmer verfolgte schweigend seinen Weg. Plötzlich jedoch blieb er stehen, wie damals der Zug.

„Ich habe nicht dich gefragt, aber ihn.“

„Was?“ erkundigte sie sich, weiß wie der Schnee.

„Was er in Pontebba zu tun hatte“, bemerkte Herr Demmer und schaute ihr in der tiefen Dämmerung durch den Schleier in die Augen.

„Er hat seinen Vetter besucht“, log sie wahrheitsgemäß.

Herr Demmer nickte befriedigt.

„Das ist wahr,“ sagte er, weitergehend. „Er hat mir sein Ehrenwort gegeben. . . . Und da er außerdem erst wenige Tage vorher einen Skandal mit dem Baron d'Orchy gehabt hat, hatte ich weiter keine Veranlassung —“

„Birelli hat einen Skandal mit d'Orchy gehabt?“

„Wegen seiner Geliebten, der Baronin,“ ergänzte Herr Demmer, sichtlich zufrieden, daß er über das Privatleben des ehemaligen Verehrers besser unterrichtet war als seine Frau. „Deswegen ist er ja auch damals Knall und Fall von Paris abgefahren. . . .“

„Oh! Deswegen!“ sagte sie und lächelte fein unter ihrem Schleier.

Aber irgendwie war ihr doch plötzlich die Freude an dem schönen Schnee verdorben. Eine Viertelstunde später, bei völliger Dunkelheit vor ihrem Hause angelangt, äußerte sie verdrießlich:

„Eigentlich ist es ein Unsinn, bei solchem Schneewetter auszugehen. . . . Man kriegt bloß nasse Füße. . . .“

## DAS ENTSCWUNDENE ICH.

Roman von L. Andro (Therese Rie).

Alle Rechte, auch das der Verfilmung, sind dem Autor vorbehalten.

## Erstes Kapitel.

Die Hofrätin Karner deckte ihren bescheidenen Mittagstisch in einer bescheidenen Wohnung im dritten Stockwerk eines alten Wiener Hauses in der Josefstadt. Sie waren heute nur zu dritt: Vater, Mutter und Sohn, denn die beiden Töchter waren verreist: Fanny, die jüngere, begleitete ihre heißgeliebte

Freundin, die Sängerin Jadwiga Jalewska, auf einer Gastspielreise, und Irma, die als die Schönheit der Familie galt, war bei Verwandten in der Provinz zu Besuch, von wo sie, so hoffte die Hofrätin dringend, mit der Aussicht auf eine Verlobung zurückkehren würde, was freilich bei Irmas Ansprüchen nicht so sicher war. Die beiden Ältesten waren die Lieblinge der Mutter, während Fanny sehr im Hintergrunde stand. Karl, der Sohn, hatte seit einiger Zeit eine gute Anstellung bei einer Bank. Er war ein hübscher, aber sehr nüchterner und solider Mensch, der seinen Zusehuf zur Wirtschaft stets pünktlich ablieferte und für sich selbst nur sehr bescheidene Freuden in Anspruch nahm. Der Vaterspottete manchmal über seine pedantische Art, aber im Grunde war er ebenso glücklich wie die Mutter, daß sich das Leben eines jungen Mannes in der Großstadt in so geordneten Bahnen bewegte.

Nun kam auch der Hofrat nach Hause, dessen einst freiere und lebendigere Art längst von der Arbeit im Amt und vielen Zurück-

setzungen geknickt worden war, und es fehlte nur mehr Karl. Als er um eins nicht da war, setzte man sich zu Tisch. Er hatte zuweilen Überstunden in der Bank, und obgleich er dies in seiner ordentlichen Art gewöhnlich durch einen Aufruf beim Nachbar, der als Arzt ein Telephon besaß, anzuzeigen pflegte, mochte heute keine Zeit dazu gewesen sein. Der Hofrat machte sein Schläfchen nach

Tisch, die Hofrätin brachte ihre Küche in Ordnung, denn ein Mädchen konnte sie sich nicht halten, und legte sich auch zur Ruhe. Es war schon ziemlich spät, als sie erachte, und sie fühlte sich unruhig, ohne zu wissen warum. Sie kochte sich Kaffee, und machte ein paar Besorgungen, aber als sie zurückkam, fand sie ihren Sohn noch immer nicht daheim, obgleich die nachmittägige Dienstzeit sonst kürzer war, wenn er durchgearbeitet hatte. Das überraschte sie und machte sie ängstlich, denn er hatte wieder nicht angeklungen. Irgendeine böse Ahnung zog ihr das Herz zusammen, und sie bat die Doktorfrau von nebenan, in die Bank telephonieren zu dürfen. Ein Bürokollege Karls kam an den Apparat und sie ersuchte, ihren Sohn ans Telephon zu rufen. „Ihren Sohn? Der ist doch heut nachmittags gar nicht hier gewesen?“ sagte der junge Bankbeamte. — „Wie ist das möglich? Er ist mittags auch nicht zum Essen nach Hause gekommen!“ — „Das verstehe ich nicht“, sagte Herr Stuhlecker, der Kollege. „Ich selbst habe mich um halb ein Uhr mittags von ihm



Eine interessante Schönheit der Wiener Gesellschaft. Frau Dr. Josef Kranz mit ihrem Windhund.

Aufnahme: Barakovich.

1

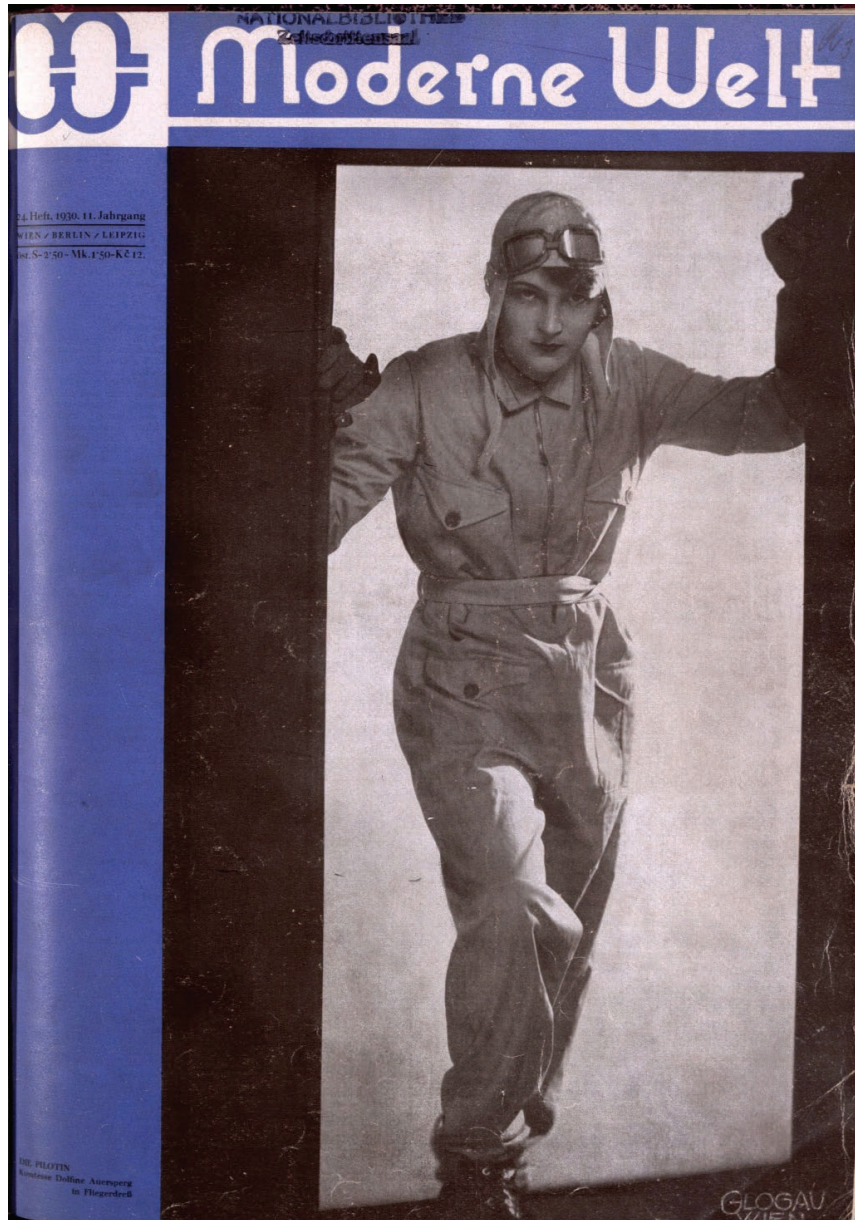
[Fig. 3] Dora Kallmus (professionally known as Madame d'Ora, 1881-1963), portraits of Ily Csáky and Frau Tinette von Ruzicic (1884-1971) in *Moderne Welt*, issue nos. 1/2, 1918. The surrounding text is a fictional work by Austrian jurist and writer Raoul Auernheimer (1876-1948) titled *Frau Magda im Schnee*.

[Fig. 4] Edith Barakovich (1896-1940), portrait of Frau Dr. Josef Kranz in *Moderne Welt*, issue no. 9, 1919. Frau Kranz is described as 'an interesting beauty of Viennese society'. The surrounding text is a fictional work by Austrian journalist and writer Therese Rie (1878-1934) titled *Das Entschwundene Ich*.

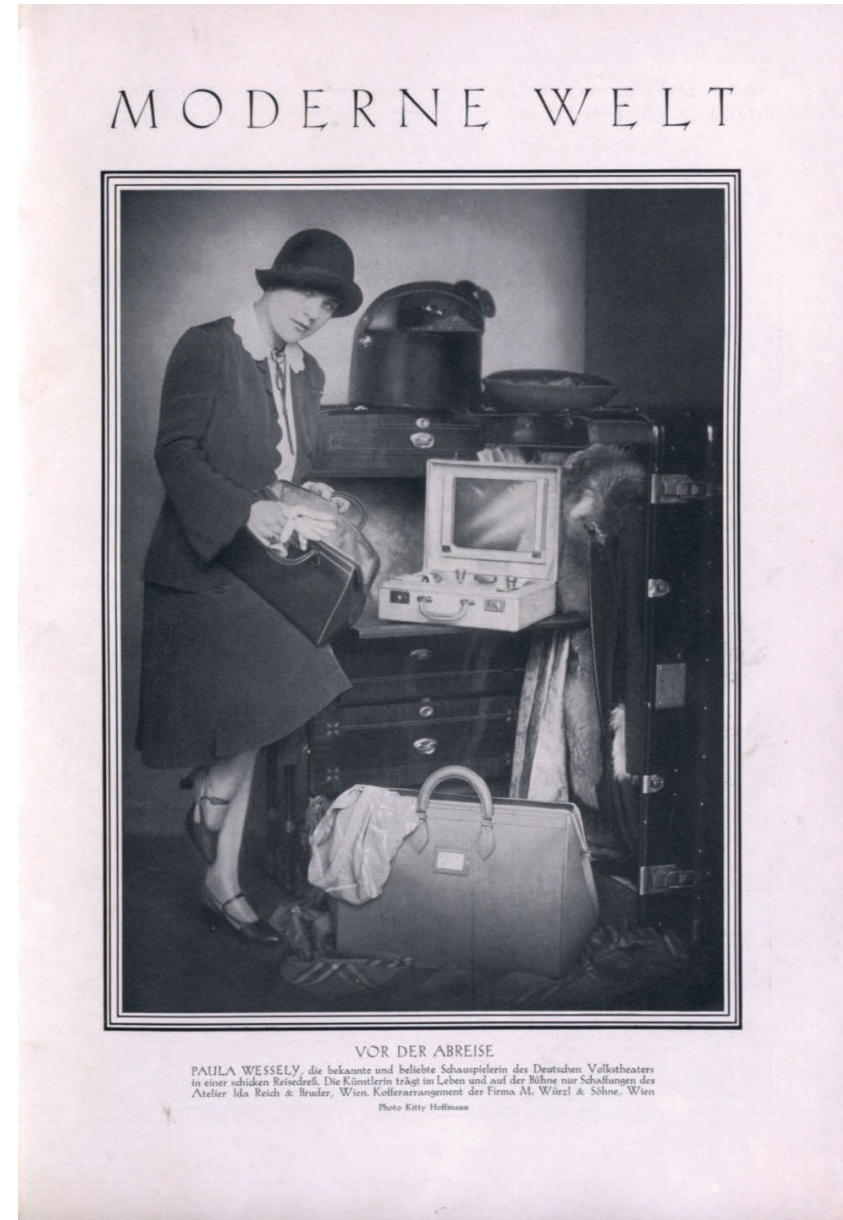


[Fig. 5] Die Damenwelt - the first fashion supplement to *Moderne Welt*, issue no. 1, 1923.[Fig. 6] Pepa Feldscharek (1899-1962), portrait of the dance act '[The] Sisters Rowe' in *Moderne Welt*, issue no. 21, 1928.



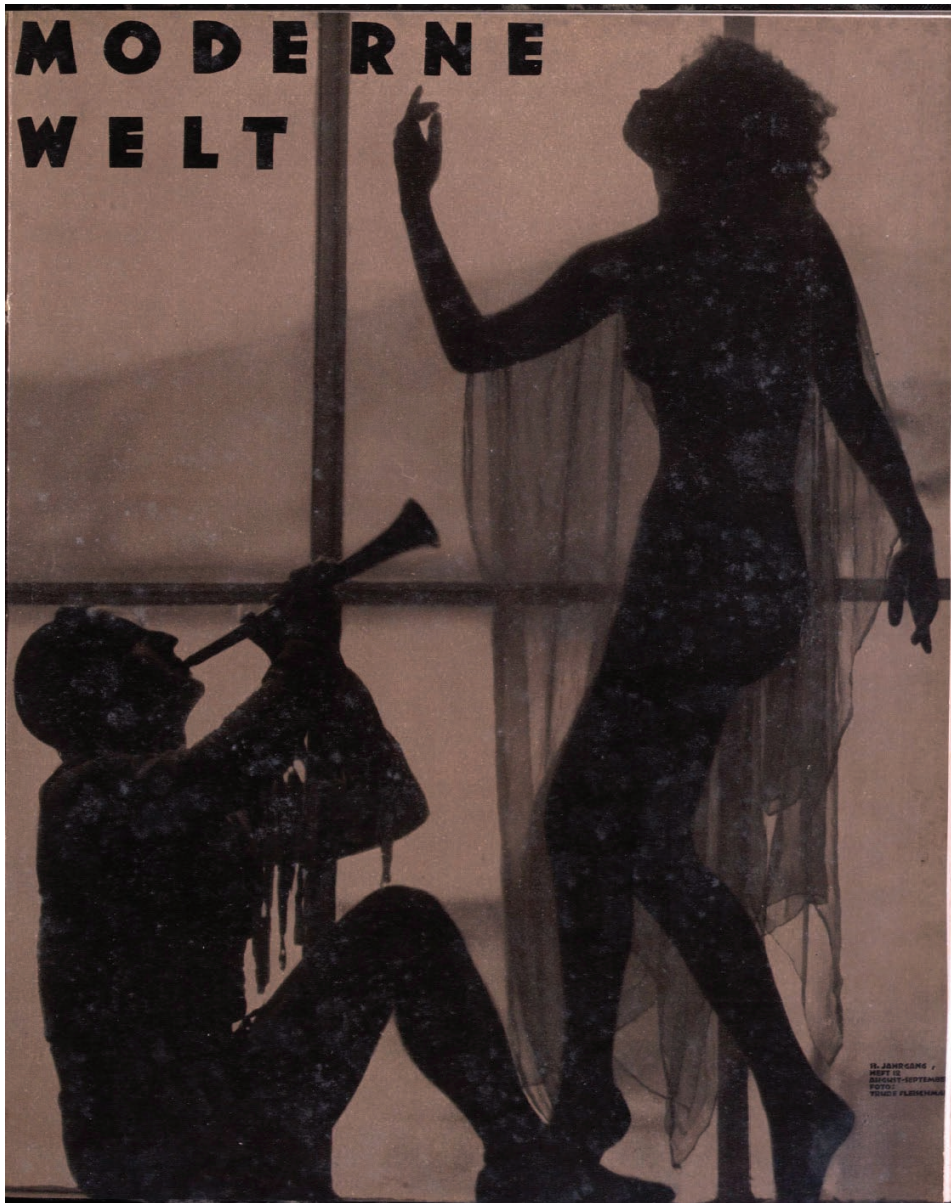


[Fig. 7] Edith Glogau (1913-1970), portrait of Countess Dolfine Auersperg on the cover of *Moderne Welt*, issue no. 24, 1930.



[Fig. 8] Kitty Hoffmann (1900-1968) portrait of Austrian theatre actress Paula Wessely (1907-2000) in *Moderne Welt*, issue no. 28, 1928.





[Fig. 9] Trude Fleischmann (1895-1990), photograph on the cover of *Moderne Welt*, issue no. 12, 1932.



[Fig. 10] Yva (née Else Ernestine Neuländer-Simon, 1900-1944), photograph (bottom right) in *Moderne Welt*, issue no. 4, 1936.





[Fig. 11] Hedda Walther (1894-1979), photograph in *Moderne Welt*, issue no. 8, 1933.



einem Ganzen zusammen und daraus ist der Wille entstanden, die eheliche Gemeinschaft aufzugeben.“  
„Ein Scheidungsgrund vor Gericht ist das, was Sie vorbringen, aber nicht, obwohl ich Sie menschlich recht gut verstehen kann. Die Ehe könnte nur in beiderseitigem Einvernehmen getrennt werden. Ich müßte zunächst einmal mit Ihrer Frau Gemahlin sprechen. Vielleicht ist sie bereit, gegenseitige unüberwindliche Abneigung zuzugestehen.“

„Um Himmelswillen, was ist das für ein häßlicher Ausdruck? — Meine arme Aimée, — ich hasse sie doch gar nicht. Ich möchte nur frei sein, vollkommen frei. Können Sie mir dazu verhelfen, Dr. Lefermier? Ich bin gern bereit, alle Schuld auf mich zu nehmen. Auch die Apanage für meine Frau soll vollkommen standesgemäß sein. — Aber sie wird Schwierigkeiten machen — ich fürchte, daß sie die Einwilligung zur Scheidung niemals geben wird. — Keine Frau ist in solchen Dingen großzügig. —“  
„Lassen Sie das meine Sorge sein. Sie brauchen Frau Aimée von unserer Unterredung noch nichts mitzuteilen. Ich werde sie unter irgend einem Vorwand telephonisch in meine Kanzlei bitten. Alles weitere erfahren Sie dann von mir.“

„Vielen Dank, Maitre Lefermier. Ich lege meine Angelegenheit vertrauensvoll in Ihre Hände.“

Bereits am nächsten Nachmittag saß eine zarte brünette Frau mit unerhört schönen graublauen Augen im Sprechzimmer des Dr. Lefermier und hörte aufmerksam seinen Ausführungen zu. Sie war sehr blaß, auch führte sie ihr Taschentuch mehrmals an die Augen. Im übrigen hielt sie sich aber tapfer. Nur ihre Stimme zitterte etwas, als sie den diesmal

vor ungeheucheltem Wohlwollen geradezu überströmenden Anwalt fragte: „Sie meinen also wirklich, daß ich François nachgeben soll? — Können Sie sich denn vorstellen, was eine Trennung für mich bedeutet? — Ich liebe François leidenschaftlich, — obwohl er in letzter Zeit wirklich kühl und gleichgültig geworden ist. Ich habe ihn sogar heimlich beobachten lassen. Es ist, wie ich jetzt genau weiß, kein Grund zur Eifersucht vorhanden.“

„Trotzdem müssen Sie ihn freigeben. Nur dadurch können Sie ihn wiedergewinnen. Glauben Sie mir, liebe, gnädige Frau; Ihr François gehört zu den Männern, die keine Fessel vertragen. Und noch einen Rat gebe ich Ihnen: Zeigen Sie ihm ja nicht, daß Ihnen die Trennung nahe geht. Reichen Sie ihm lächelnd die Hand zum Abschied. Je unbekümmerter Ihre Miene dabei ist, um so mehr Erfolg verspreche ich mir für Ihr ferneres Leben.“

„Vielleicht haben Sie Recht, Herr Doktor?“ sagte Frau Aimée mit zuckenden Lippen. „Ich bin zwar eine schlechte Komödiantin, aber ich will trotzdem versuchen, Ihren Rat zu befolgen. Auf Wiedersehen, ich werde Sie über alle weiteren Vorgänge auf dem laufenden halten.“

Dr. Lefermier küßte der jungen Frau galant die Hand und begleitete sie bis zum Ausgang. Dann verständigte er seinen Klienten François Bodin, daß Frau Aimée sich mit der Scheidung einverstanden erklärt hatte. — —

„Aimées Haltung ist mir unverständlich“, telephonierte Bodin einige Zeit später dem Anwalt. „Ich habe Tränenströme und Vorwürfe erwartet. Nichts von alledem. Sie ist heiter

RESTAURANT  
**FRANZ HARTMANN**  
TELEFON NR. U.462-49, U.48-20

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**EUER WOHLGEBOREN!**

Wenn auch der Wiener nicht ausschließlich „lebt, um zu essen“, so läßt sich dennoch die Behauptung aufstellen, daß er eine ideologische Verbindung zwischen Nahrungsaufnahme und Gemütsstimmung unbewußt herzustellen vermag. Die geistige Diagonale, die über Backhendl und Gurkensalat, heurigen Wein und Schrammelmusik zum Stadium restloser Gemütlichkeit führt, bedingt als höchste Erfüllung eine sogenannte „Dulioh-Stimmung“, die sich in dem bekannten Ausruf: „Verkauft's mei Gwand — i fahr in Himmel“ Luft macht.

Sie brauchen weder „Ihr Gwand verkaufen“ (siehe unsere Preisliste), noch sollen Sie in den Himmel fahren“, im Gegenteil, Sie sollen frohen Mutes die Treppe zu unserem Hartmann-Keller heruntersteigen, wo wir die erwählten Ingredienzien zur fachmännischen Herstellung der Wiener Dulioh-Stimmung für Sie bereit halten. Ein köstliches Abendessen schafft die Basis zu jenem Wohlgefühl, das man nicht mehr mit satt, sondern mit saturiert bezeichnen muß. Auserlesene Weine stellen wir zu Ihrer Auswahl, und der bekannte Radioliebling Bert Silving mit seiner Kapelle und seinen Sängern läßt Sie im Genuß echter Wiener Musik schwelgen.

All das genießen Sie zum Normalpreis unserer Speise- und Getränkekarte, lediglich eine Besucherkarte von 40 Groschen per Person ist der Tribut für die „Weinseligkeit“.

„Es wird ein Wein sein, und Sie werden auch noch sein!“

Mit vorzüglicher Hochachtung

DIE DIREKTION  
„RESTAURANT FRANZ HARTMANN“

[Fig. 12] An advertisement by Edith Glogau (1898-1970) for Kleinerts lingerie in *Moderne Welt*, issue no. 8, 1935.





[Fig. 13] *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 Modereitschrift Aktuelles in Wort und Bild zeigt. HEIL HITLER! Die Schriftleitung der Modernen Welt*)



[Fig. 14] (Top) Edith Glogau (1898-1970) advertisement in *Moderne Welt*, issue no. 1, 1938. (Bottom) Edith Glogau (1898-1970) advertisement in *Moderne Welt*, issue no. 12, 1939.

## Appendix

*Feldscharek, Pepa* (1899-1962) was born on 8th June 1899 in Náchod (modern Czech Republic). Around 1915, Feldscharek began studying at the Graphische Lehr- und Versuchsanstalt in Vienna, from which she graduated in 1918. In 1920, she opened her own photo studio with Melanie Heller (1899-) in the first district of Vienna. The studio, which Feldscharek would manage independently from 1922 onwards, specialised in fashion photography, dance photography and portraits of various celebrities. Her photographs were first exhibited internationally in 1932 at the I Biennale Internazionale d'Arte fotografica in Rome. Following the Anschluss of Austria with Nazi Germany in 1938, Feldscharek fled the country. Changing her name to Josefina Schreier when she emigrated to New York, Feldscharek would eventually settle in Narbeth, Pennsylvania. She died on 21st August 1962 in Gloucester, Massachusetts.

*Fleischmann, Trude* (1885-1990) was born on 22nd December 1895 in Vienna. After graduating from the Graphische Lehr- und Versuchsanstalt, she began working as a studio assistant to Dora Kallmus (1881-1963) and Hermann Schieberth (1876-1948). In 1919, Trude Fleischmann joined the Photographic Society in Vienna, opening her own photography studio a year later. Following the Austro-German Anschluss in 1938, Fleischmann - who was Jewish - was forced into exile. She travelled to Paris and London before finally settling in New York in April 1939. Fleischmann opened her own studio next to Carnegie Hall in 1940, where she photographed various celebrities, including Albert Einstein (1879-1955) and Eleanor Roosevelt (1884-1962). Trude Fleischmann died in Brewster (United States) on 21st January 1990.

*Geiringer, Trude* (1890-1981) was born Trude Neumann on 1st February 1890 in Vienna. Geiringer became an amateur photographer after studying at the Schwarzwaldschule. In 1925 she began working as a professional photographer together with Dora Horovitz, who would be Geiringer's professional partner until 1934. During this time, Geiringer produced various photographs of celebrities, which were frequently published in magazines such as *Die Bühne* and *Moderne Welt*. In 1938, Trude Geiringer fled with her family to the United States where she began working at Apeda studio in New York, eventually opening her own Trude Geiringer Studio. After World War II, she only took private photographs, living in the US for the rest of her life until her death in July 1981.

*Glogau, Edith* (1898-1970) was born on 22nd November 1898 in Vienna. She studied at the Graphische Lehr- und Versuchsanstalt from 1913 to 1917, before opening her own studio in 1925 at Singerstrasse 8 in Vienna. Over the course of her career, Glogau gained a reputation as an excellent portrait photographer; particularly of celebrities. In 1929, she married press photographer Hans Strenitz (1894 - 1965) with whom Glogau opened a second studio named Strenitz-Kalmar. In 1938, Edith Glogau emigrated to New York after the German-Austrian Anschluss. In America, she worked at various photography studios, such as Bachrach Inc. in Newton (Massachusetts) and Harris & Ewing in Washington, before opening her own studio - Glogau Photographers - in North Washington. She died in Washington on 29th September 1970.



*Hoffmann, Kitty* (1900-1968) worked as an assistant at the Graphische Lehr- und Versuchsanstalt in Vienna from 1922 to 1924. She opened her own photographic studio in the city in 1927 where she specialised in fashion photography and society portraits. Her work was published in various popular magazines, such as *Die Dame von Heute* (1928-1936), *Die Bühne* (1924-1943) and *Der Lichtbildner* (1933). She died on 31st May 1968 in Vienna.

*Horovitz, Dora* (née Deborah Lichtmann, 1894-1978) was born in Brody, Galatia (modern Turkey) on 4th February 1894. It is presumed that Horovitz moved to Vienna in the mid-1920s before studying at the Graphische Lehr- und Versuchsanstalt, from which she graduated in 1930 as a master craftsman. During this time, Horovitz managed the photography studio - Atelier Geiringer Horovitz - with fellow photographer Trude Geiringer (1890 - 1981). In 1939, Horovitz - who was Jewish - fled to California where she ran a successful studio - Harvey Studio - with her brother until her death in 1978.

*Kolliner, Grete* (1892-1981) was born on 14th August 1892 in Vienna. After leaving the Schwarzwaldchule, Kolliner attended the Graphische Lehr- und Versuchsanstalt from 1910 onwards, graduating in 1915 and working as an assistant at the school until 1916. In 1917, Grete Kolliner founded her own studio in Vienna, where she specialised in dance and theatre photography. In the mid-1920s, Kolliner opened a second studio - Studio Trio - in Rome. She also exhibited her work at the Viennese version of Film und Foto, which took place in 1930, and at the I Biennale Internazionale d'Arte fotografica in Rome in 1932-33. Kolliner died in Vienna on May 4th 1933 of cancer.

*Walther, Hedda* (née Hedwig Gerhard, 1894-1979) was born in Berlin on 13th September 1894. She received her photography training from 1918 to 1920 at the Lettehaus in Berlin. In 1924 to 1925, Walther began working as a photography assistant to Bruno Wiehr (1882-1935) in Dresden. She returned to Berlin in 1925, where she opened her own studio specialising in children's photography. In 1928, she collaborated with Paul Eipper (1891-1964) to produce the book *Tiere sehen dich an*, through which she became internationally renowned as an animal photographer. During the Second World War, Walther collaborated with the Nazi party, creating colour photographs of the 'Führers order for monumental painting'. She died on 21st November 1979 in Berlin.

*Yva* (1900-1944) was the professional pseudonym of Else Ernestine Neuländer-Simon. Born on 26th January 1900 in Berlin, Neuländer-Simon studied at the Lettehaus before completing a six-month internship in photography. In 1935, Neuländer established her own photographic studio named Yva. By 1927, Neuländer-Simon had become known for specialising in fashion, nude and portrait photography. She exhibited her work at Film und Foto in Stuttgart (1929), Das Lichtbild in Munich (1930) as well as the I Biennale Internazionale d'Arte fotografica in Rome (1932). Neuländer-Simon - who was Jewish - did not experience severe anti-Semitism from the German government until she and her husband - Alfred Simon - were arrested by the Gestapo on 1st June 1942. Later that month, they were sent to the extermination camps. Although no documentation exists to show where the couple ended up, it is likely that both were killed upon their arrival to the extermination camps in 1942. Else Ernestine Neuländer-Simon was officially declared dead on 31st December 1944.



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When reflecting upon the definition of memory and its public representation, one question which keeps coming to the surface is who do these belong to? Not only in the moral and ideological sense but also in the materialistic sense. How would the narratives around memory be challenged if one were to own a monument?

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The name “Bachwitz” is the surname of the founder and owner of the publishing house of the same name, as well as the person who commissioned the Palais des Beaux Arts building in Vienna. It can also be found on almost all hand coloured fashion illustrations of the various catalogs and magazines which Bachwitz AG published from 1898 and on. Mostly positioned in the bottom corner of publication pages, the signature “Atelier Bachwitz” was the brand which remained almost unchanged during the entire existence of the company and can be also found across various titles published by the Bachwitz AG until the company was dissolved in 1958.

In order to register a brand, one has to ensure that it isn't already registered to another entity. None of the three databases in Central Europe (see TMview.org, Madrid Monitor) provided any result for the search queries “Atelier Bachwitz” or “Bachwitz”. A search request to the library and archive of the Austrian Patent Application Office uncovered seven different brands registered directly to Arnold Bachwitz between 1898 and 1928, but none with the name “Atelier Bachwitz”. One requirement in the application process was to provide an authorized recipient for the registration - Zustellbevollmächtigter in German. It was decided that I, Antoine Turillon, as the author of the artistic contribution would become the authorized recipient.

Along with the registration, the following three classes of goods and services provided by the brand were selected to represent the full scope of the project: Commemorative Shields, Monuments (Not Out of Metal), and Fashion Design Consulting Services.

Valid for 10 years, the registration of the Atelier Bachwitz brand expires in 2032, which by then will have disappeared from the page you're currently reading.

A monument for a decade.

Format - Brand Registration  
Material - Bureaucratic, Various  
Dimensions - 10 Years  
Artist - Antoine Turillon  
Year - 2022 - 2032  
Artistic Director - Seth Weiner  
Thanks - Bibliothek und Dokumentation  
Österreichisches Patentamt







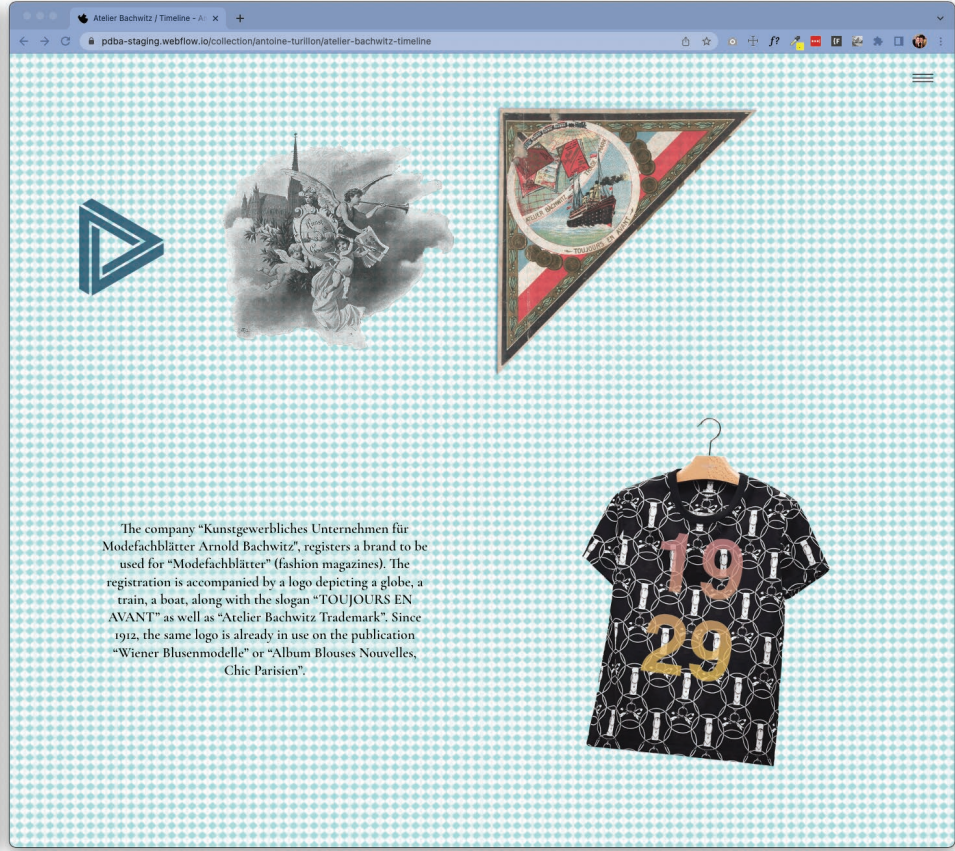
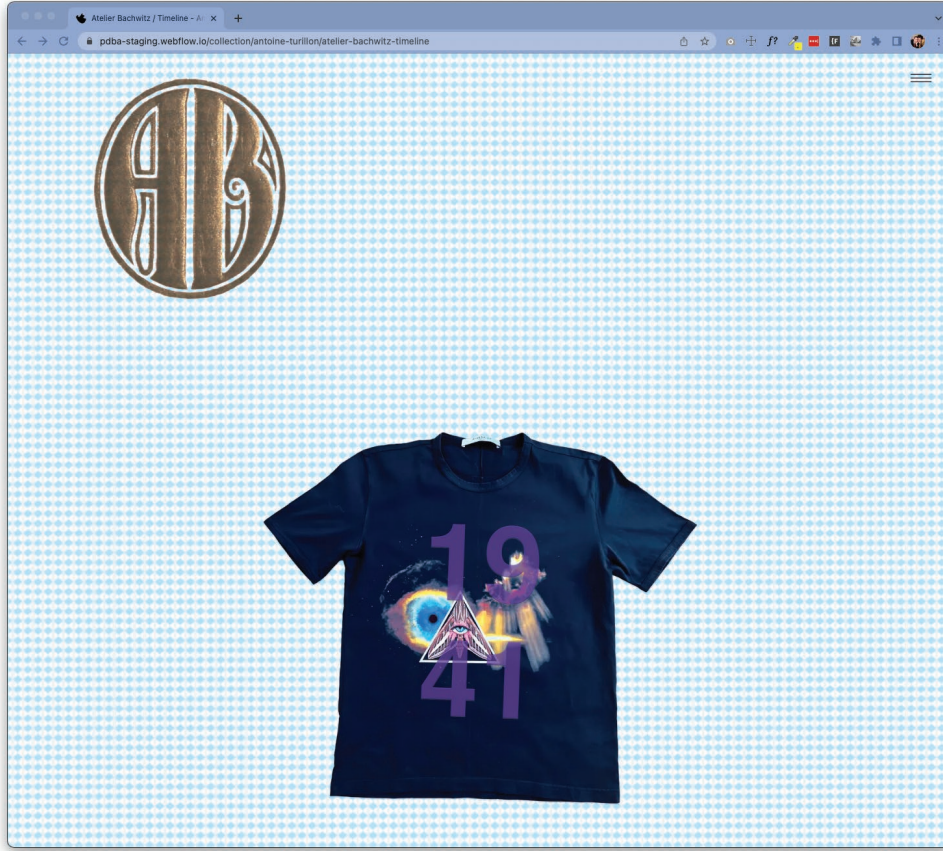






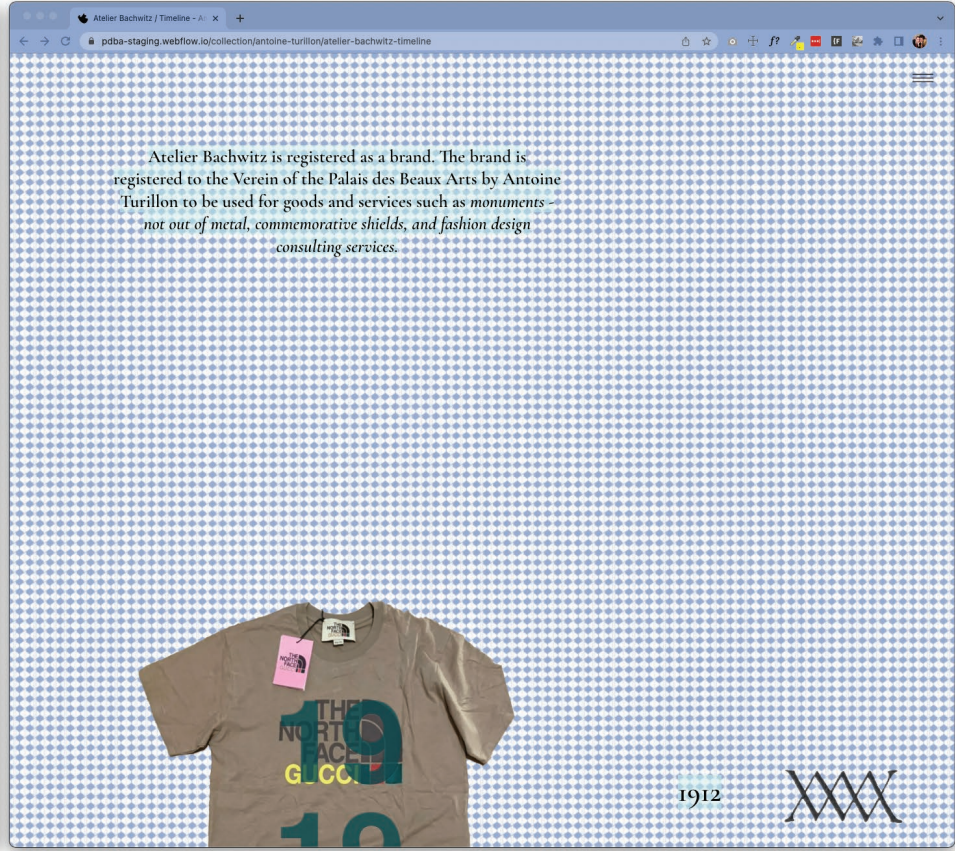
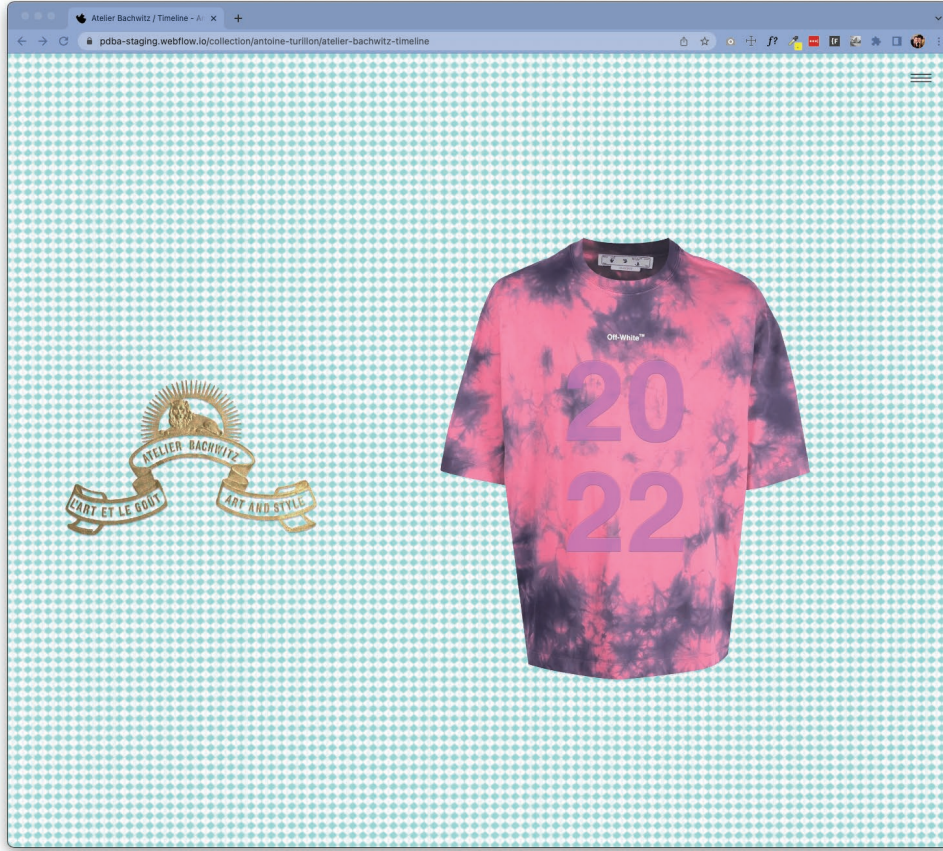
ATELIER BACHWITZ /  
ANTOINE TURILLON





The company "Kunstgewerbliches Unternehmen für Modefachblätter Arnold Bachwitz", registers a brand to be used for "Modefachblätter" (fashion magazines). The registration is accompanied by a logo depicting a globe, a train, a boat, along with the slogan "TOUJOURS EN AVANT" as well as "Atelier Bachwitz Trademark". Since 1912, the same logo is already in use on the publication "Wiener Blusenmodelle" or "Album Blouses Nouvelles, Chic Parisien".



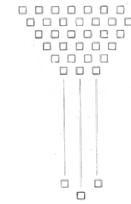


A B

XXX




Atelier Bachwitz



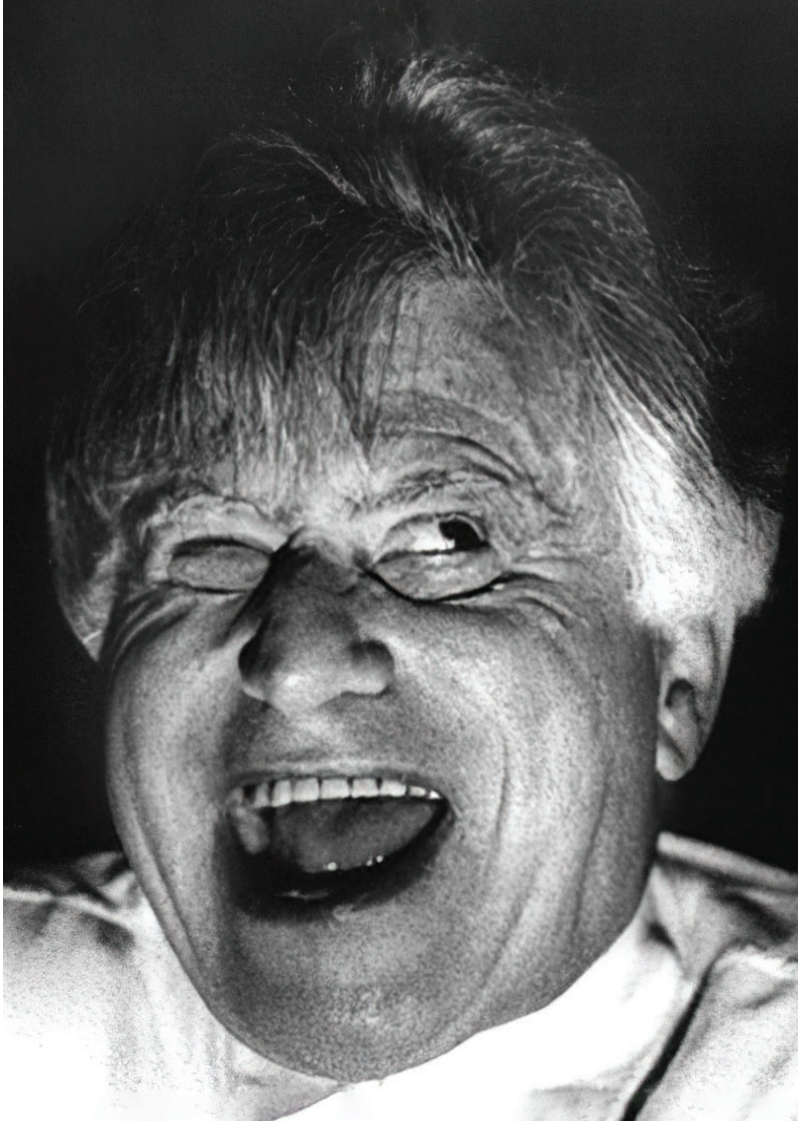


# VISIT

ATELIER BACHWITZ /  
ANTOINE TURILLON

 <https://www.palaisdesbeauxarts.at/collection/antoine-turillon/atelier-bachwitz-timeline>





[www.palaisdesbeauxarts.at/collection](http://www.palaisdesbeauxarts.at/collection)

Brother Theodore - ca. 1984

◊ PALAIS DES BEAUX ARTS ◊  
LÖWENGASSE 47A / III WIEN

A TERRIBLE TIME TO BE ALIVE

christopher dake-outhet

46



/ 250

Stadt Wien | Bundesministerium  
Kunst, Kultur,  
Erziehung, Jugend und Sport

A VERY BAD TIME TO BE ALIVE  
CHRISTOPHER DAKE-OUTHET

(...)

*I recently encountered a tribe of fair but strangely subdued relations. A tribe of suffocating antrithers accustomed to the bitter stones of their harsh life. A tribe of plow-pushing, flint-gazing hermits and herbivorous females. Still, I beckoned them aside, giving a dip of the quarantine whistle. I've examined these unusual feet probes, wondering where they get these fashion free glands. Sheer perverted wanting! What will the government suggest; a polemic law targeting a life expectancy in art? A group monogram already plotting...*

Brother Theodore (born Theodore Gottlieb; 1906-2001), the grandson of Arnold and Rosine Bachwitz (founders of the Palais des Beaux Arts), was an actor and comedian known for rambling, stream-of-consciousness monologues. He described his brand of horror comedy as “Stand-Up Tragedy”, releasing numerous records and performances to a cult following.

Gottlieb worked in the Berlin branch of Bachwitz AG/Chic Parisien, writing essays and articles until 1933 when the rise of Nazism caused him to flee to Switzerland, only to be deported for chess hustling shortly after his arrival. Gottlieb then moved to Vienna, working at the Palais des Beaux Arts building until it was Aryanized in 1938. At the age of 32, Gottlieb was imprisoned in the Dachau concentration camp where he remained until he signed over his family’s fortune for ten Reichsmarks. Upon Gottlieb’s release, Albert Einstein, a family friend and alleged lover of his mother (Grete Bachwitz-Lebach), then helped him escape to the United States.

Gottlieb’s career as a monologist, comedian, and actor began in California in the late 1940s, with a bit part in Orson Welles’s 1946 movie *The Stranger*. In the 1950s, he moved to New York City, where his monologues as ‘Brother Theodore’ began to attract a cult following, eventually reaching a wider audience through regular television appearances (*The Merv Griffin Show*, *The Tonight Show Starring Johnny Carson*, etc.).

Brother Theodore stopped performing in the mid-1970s, only to be coaxed out of retirement in the 1980s to experience a resurgence with multiple appearances on David Letterman’s *Late Night Show*, more voicework, roles in television, and movies until his death. In 2007, the documentary, ‘*To My Great Chagrin: The Unbelievable Story of Brother Theodore*’ was released and screened at the MOMA, including commentary and interviews with Woody Allen, Penn & Teller, and Eric Bogosian amongst others.

-

An artist and researcher based in Berlin, Christopher Dake-Outhet connects seemingly disparate research methodologies, aesthetic regimes and media in order to explore contemporary methodologies and practices of being.

For the PdBA collection, Dake-Outhet re-imagines a new album from Brother Theodore—produced using a vocal model trained by Theodore’s voice with AI and deep learning frameworks. In true Theodorian fashion, it’s accompanied by him reading his NY Times obituary from 2001 (the recital of which uses a model trained by a collection of vocal intonations over the course of his life). The content of the album is generated contextually with the help of Generative Pre-trained Transformers—using datasets composed from transcripts of Theodore’s performances and monologues.

In the PdBA’s narrative of archival experimentation, *A Very Bad Time to Be Alive* probes the boundaries and possibilities of (re)generative cultural production as a neo-archival artifact. As the cyclical and increasingly automated barriers around cultural production evolve with the introduction of novel technological tool sets, a renewed dilemma of ownership and authorship emerges. Using the context of the PdBA’s re-historized archive as a method of reclamation and orientation, Brother Theodore returns to yell at us from the grave.

-

Format - Interactive Website with Audio, Limited Edition Vinyl Record\* (forthcoming)  
 Material - Synthesized Voice, Archival and AI Generated Images  
 Dimensions - Responsive, Square, Expanding  
 Audio Production / Arrangement - Juniper Foam  
 AI Training Material - Quadrupedalism (Various), The Willow Landscape, I’m Just Plain Folks, Brother Theodore Monologues, Brother Theodore Confessions, Interview by Bob Claster, The Curse of the Toad, Introduction and Berenice, Live Set (3-5-83), Tear from a Glass Eye..with a Tongue of Madness, Foodism  
 Frameworks / Software - Tacotron 2, GPT Models (Various), DALL-E 2, Stable Diffusion  
 Artist - Christopher Dake-Outhet  
 Year - 2022  
 Artistic Director - Seth Weiner  
 Thanks - Brother Theodore





Obituary Recital - Brother The... x  
 palaisdesbeauxarts.at/collection/chistopher-dake-outhet/obituary-recital  
 46 christopher dake-outhet  
 5:54 / 5:54

**THE NEW YORK TIMES OBITUARIES FRIDAY, APRIL 6, 2001**

## Theodore Gottlieb, Dark Comedian, Dies at 94

By DOUGLAS MARTIN

Theodore Gottlieb, who as Brother Theodore performed apocalyptic one-man shows about life, death and broccoli in Greenwich Village night-clubs to dazzling and disturbing effect, died yesterday at Mount Sinai Hospital in Manhattan. He was 94.

Mr. Gottlieb, with his wild white hair shining under the lights and with a demonic glint in his eye, was in his element at the 13th Street Theater, where he performed for nearly two decades, until a few years ago.

His only prop was a table, behind which he would sit when he wasn't stalking around it or plopping on top of it. In his sonorous, German-accented voice he flirted with the meaning of life - or, just as likely, with the woman in the audience he considered most attractive.

He called his act stand-up tragedy. Brother Theodore, who flaunted a sophistication learned in the Berlin of the 1920's, told audiences, "I've gazed into the abyss and the abyss wouldn't have come."

Next came a stint in Hollywood, where he won a bit part in the 1946 Orson Welles film, "The Stranger." He moved to New York after Welles

aged to defeat 30 professors at chess - simultaneously.

Later he was a dockworker in San Francisco, where he put on his first one-man show, featuring his reading of Poe poems.

"In the two weeks I had one person in the audience," he said in an interview with The New York Mirror in 1958. "My wife. And if I didn't give her a complimentary ticket, she

described him as "a rabble-rouser without a cause - unless his cause is to promote the power of negative thinking and the glorification of anguish and despair."

Theodore Gottlieb was born in Dusseldorf on Nov. 11, 1906. His father published 52 fashion magazines and might have been worth \$80 million, he told friends. His life was easy and luxurious, and he attended the University of Cologne. When Hitler came to power, he fled with his family to Vienna. He was taken to Dachau on his 32nd birthday.

In the death camp, he said he saw men eaten alive by dogs while Nazi guards laughed, according to Who's Who in Comedy. When he agreed to relinquish the family fortune to win freedom, he was told the deal did not guarantee his family's freedom, but made it more feasible.

Eight members of his family died in the Holocaust, including his parents and grandmother. Some had thought their personal danger was gone after the agreement and had

**'Stand-up tragedy':  
extracting humor  
from the abyss.**

really," said Mr. Mason, who met him in Columbus Circle as both men heckled a speaker trying to refute Einstein's theory of relativity.

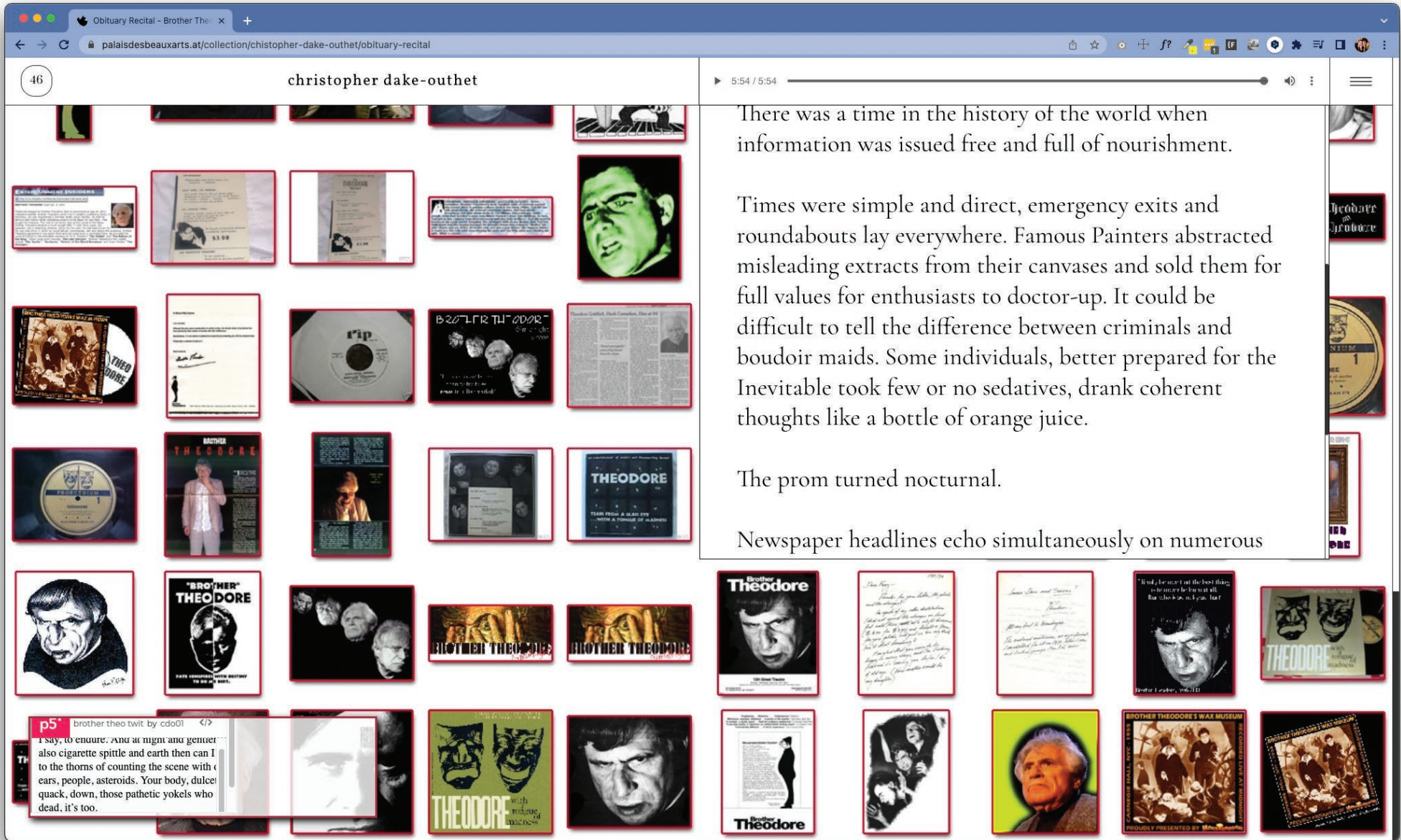
Mr. Gottlieb also became talented



Tom McGovern, 1994

Theodore Gottlieb









A VERY BAD TIME TO BE ALIVE  
CHRISTOPHER DAKE-OUTHET

→ <https://www.palaisdesbeauxarts.at/collection/chistopher-dake-outhet/silver-shoes-on-a-grave>



A VERY BAD TIME TO BE ALIVE  
CHRISTOPHER DAKE-OUTHET



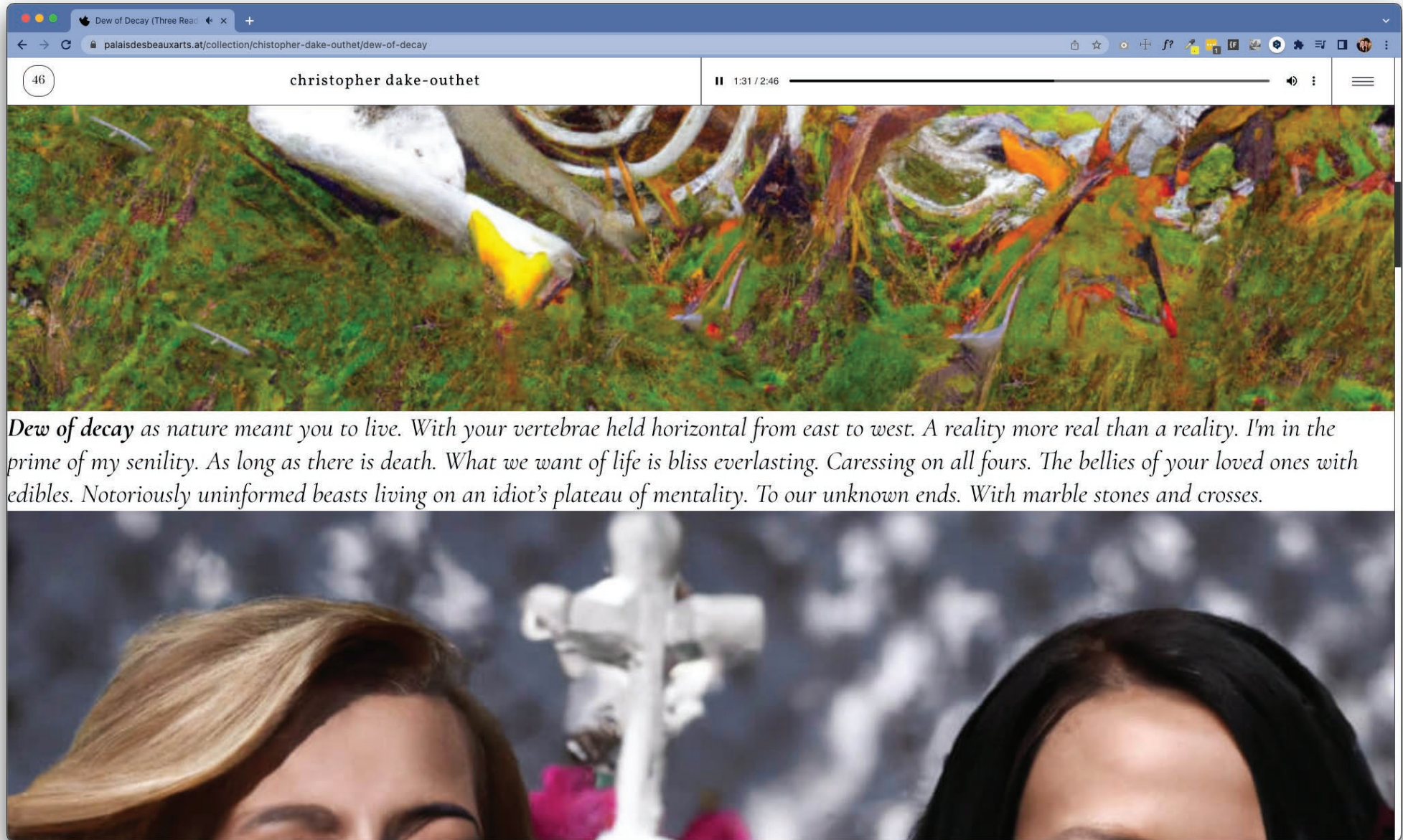
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A VERY BAD TIME TO BE ALIVE  
CHRISTOPHER DAKE-OUTHET

→ <https://www.palaisdesbeauxarts.at/collection/chistopher-dake-outhet/silver-shoes-on-a-grave>



A VERY BAD TIME TO BE ALIVE  
CHRISTOPHER DAKE-OUTHET



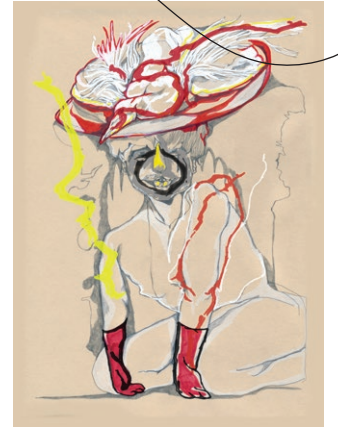


LISTEN

A VERY BAD TIME TO BE ALIVE  
CHRISTOPHER DAKE-OUTHET

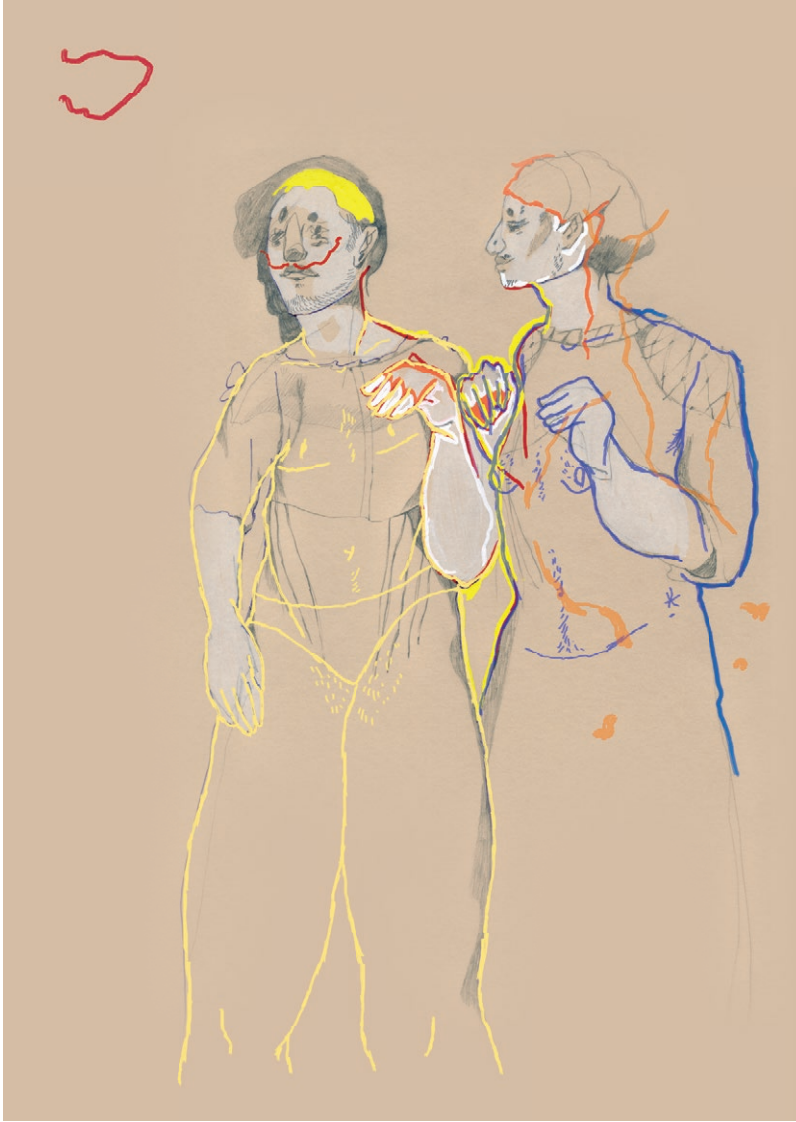


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M'THEYDY  
NATHAN C'HA





# 47

[www.palaisdesbeauxarts.at/collection](http://www.palaisdesbeauxarts.at/collection)

Stadt  
Wien

Bundesministerium  
Kunst, Kultur,  
Erziehung, Jugend und Sport

47

M'THEYDY

nathan c'ha

PALAIS DES BEAUX ARTS  
LÖWENGASSE 47A / III. WIEN



/ 250

M'THEYDY  
NATHAN C'HA

(us)

*an entity that grows up with so little to look forward to, in terms of knowing what we might look like or embody.*

(us)

*who recreate carbon copies of empty promises of consumerism until we find ways to be liberated of this.*

(us)

*who realise that within time, our aesthetics become part of the mood boards of various trend forecasters - but only on the surface.*

(us)

*who remain relevant as consumers - at worst, thought of only as a trend.*

(i) *seek to leave behind the constraints of all there was projected onto (us).*



**T**rained as a fashion designer and milliner (hatmaker), nathan c'ha works through gendered clichés of the body by reimagining illustrations from Atelier Bachwitz's *Chic Parisien* look-book publications (1898-1939). Seeking out personhood where there wasn't necessarily any intended, M'THEYDY endeavors to re-read and adapt historical fashion plates to a contemporary quest of representation.

The core tool of this is presented through a gentle shift of gender markers & markers of gender, which lend fluidity to people's readability. The latter, rather than connoting a sex recognised by the state, breaches out into painterly territory where it works to rebuild possibilities.

A speculative field of what-if's, in M'THEYDY gender becomes a playground. In it, visitors are encouraged to drag and resize parts of nathan c'ha's drawings in order to build their own hat models and fashion idols. Through a series of dynamic screens, they're granted consent to experiment with bodies and push boundaries.

Format - Series of 33 Interactive Websites

Material - Scanned Paintings, Photoshop Layers

Dimensions - Responsive, 9.28GB

Artist - nathan c'ha

Year - 2022

Artistic Director - Seth Weiner

Thanks - Tsai-Ju Wu, the Tiny Gay People in my Phone

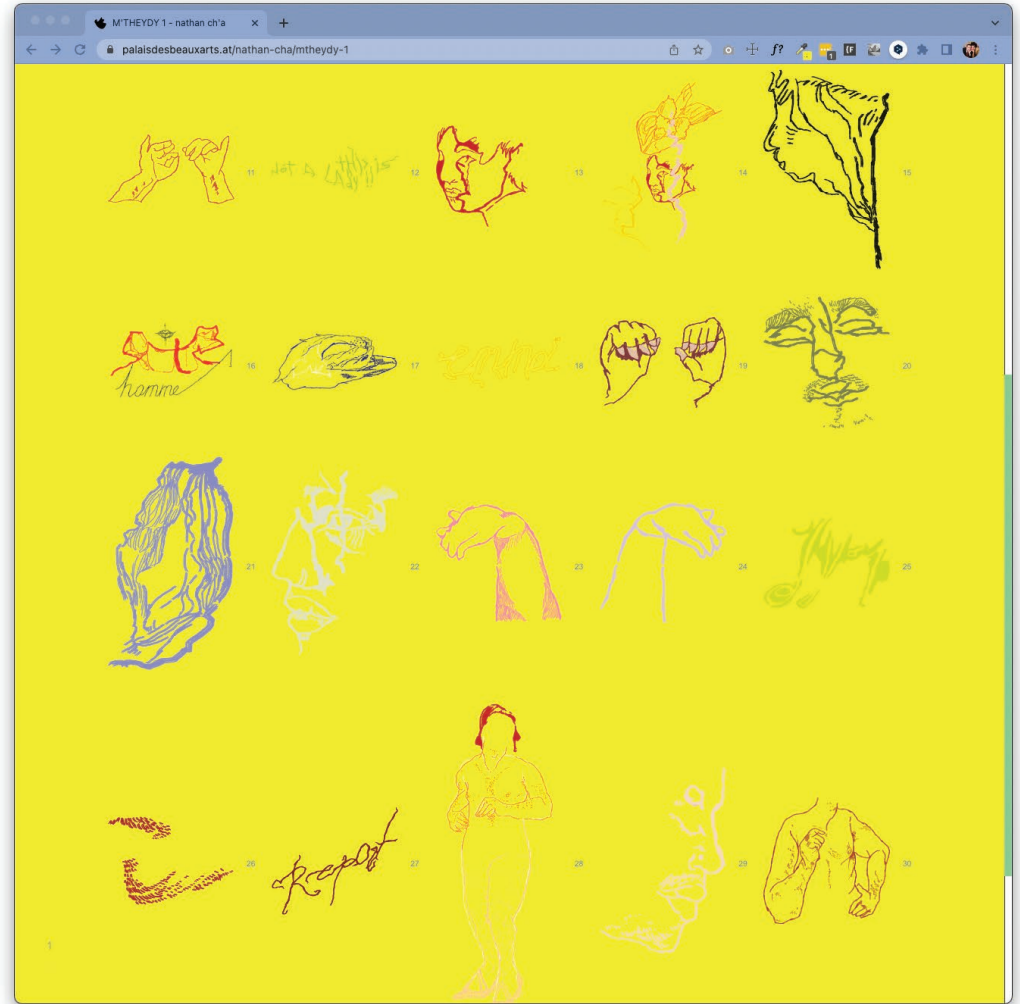
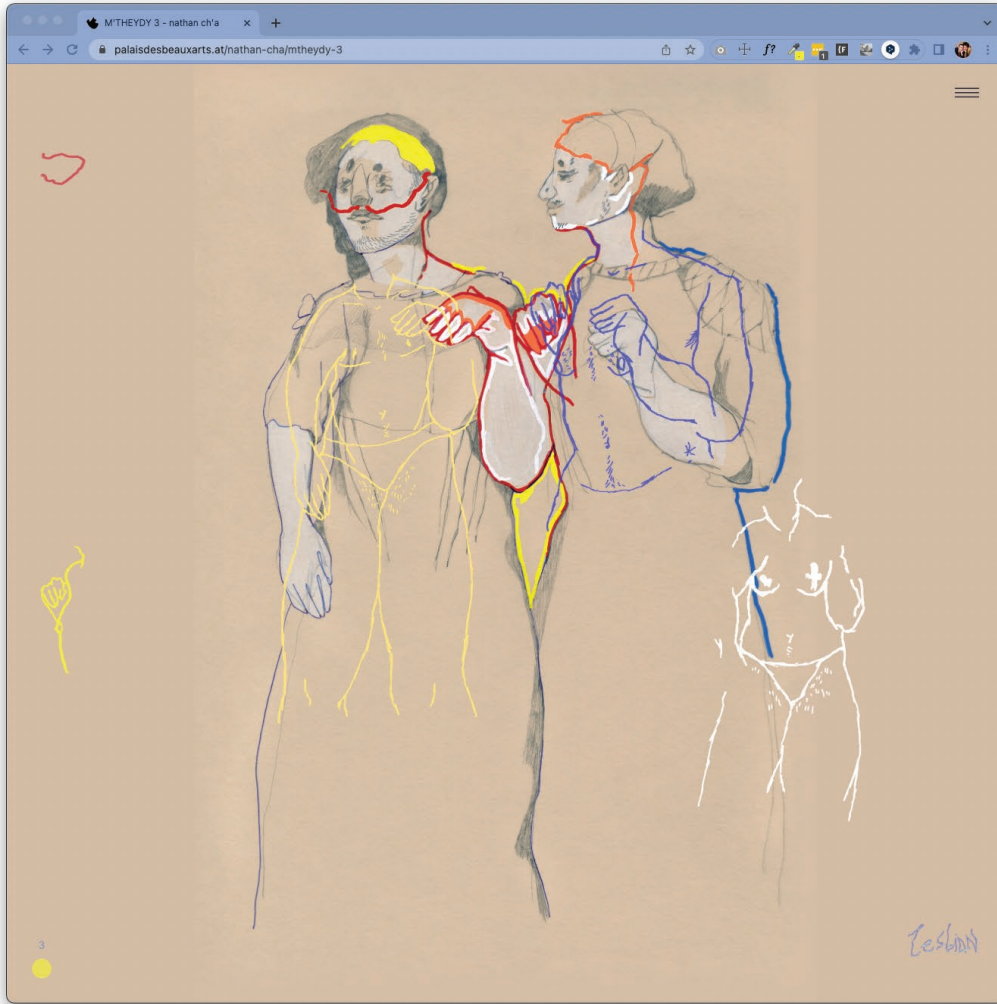
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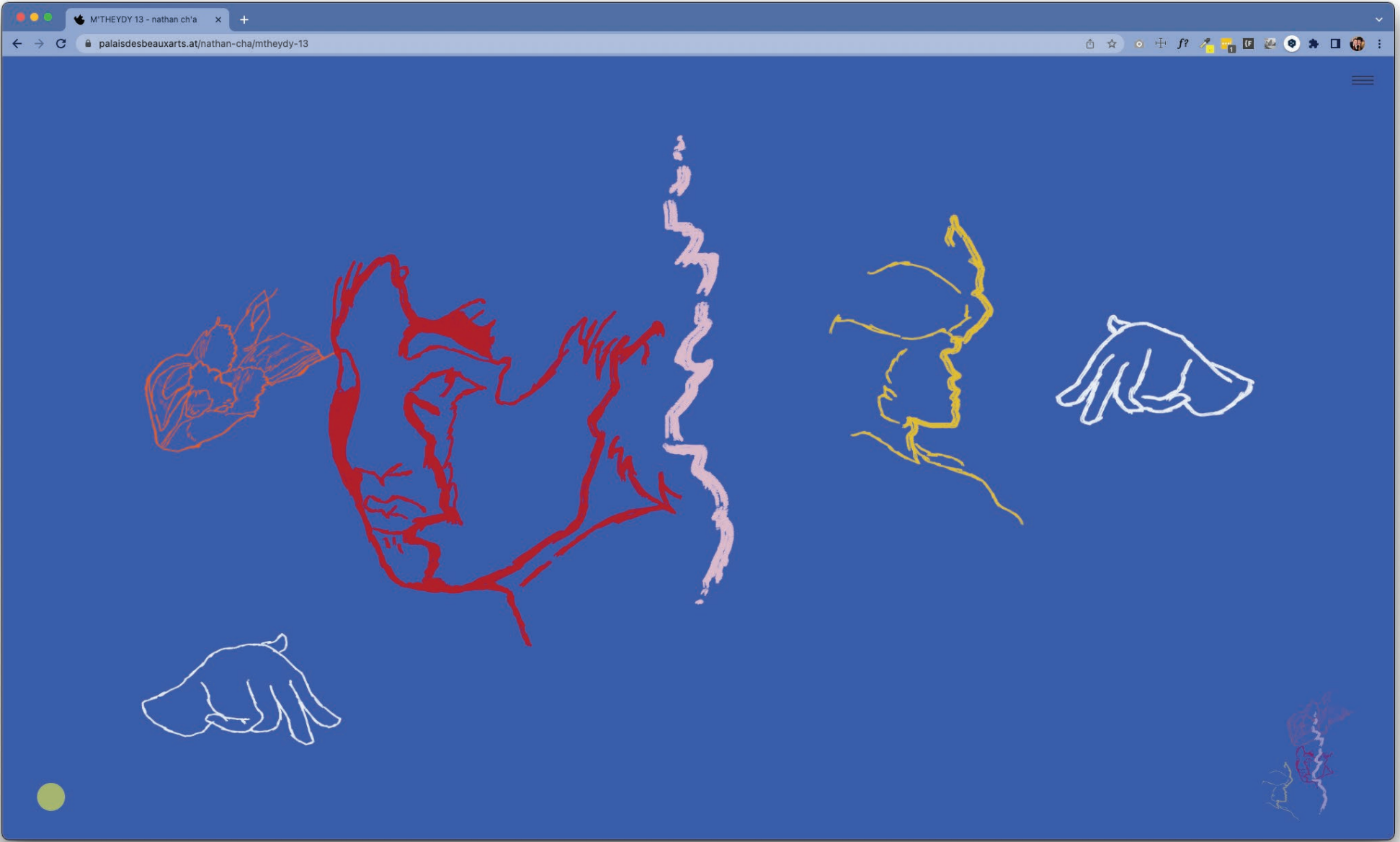




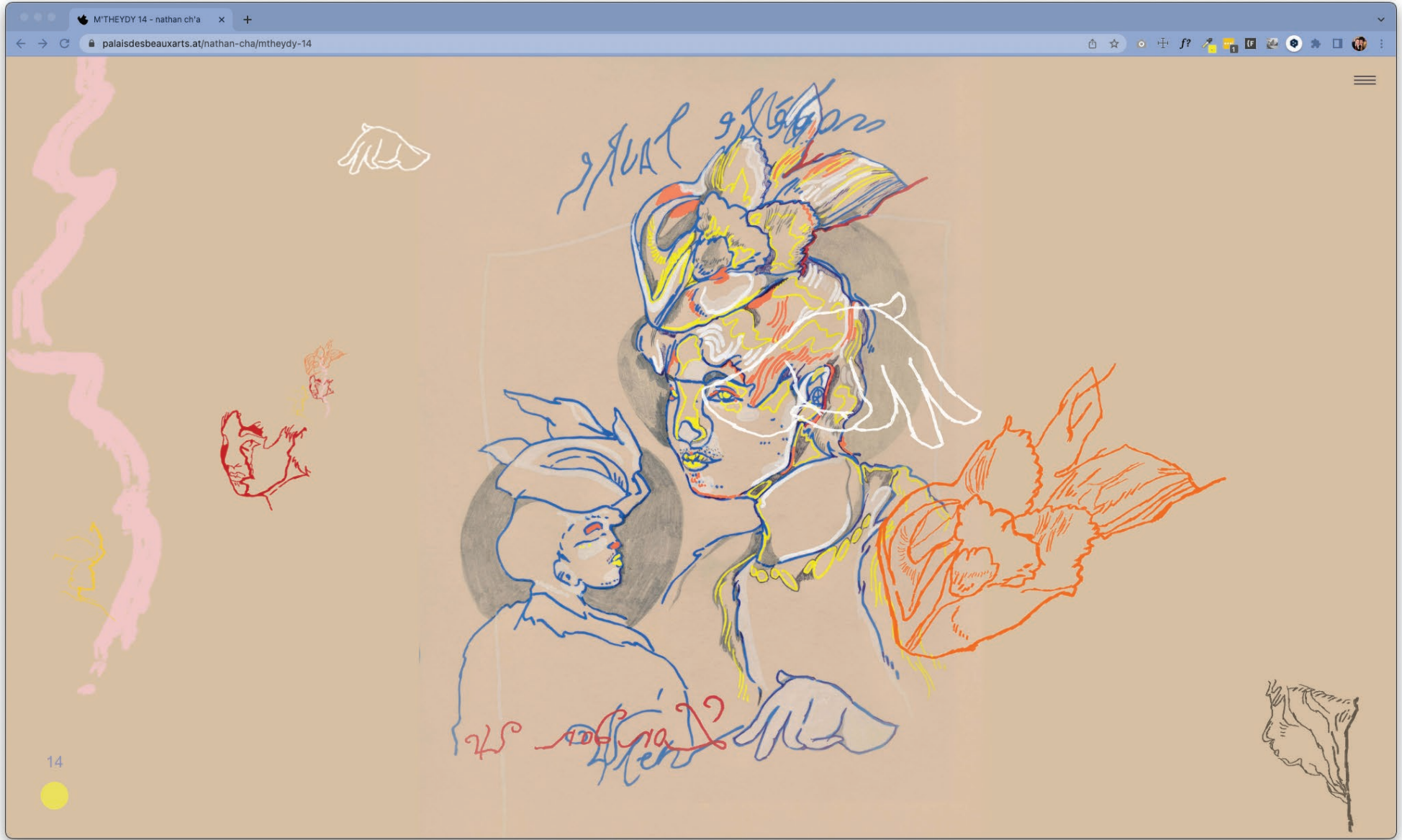
M'THEYDY  
NATHAN CHA





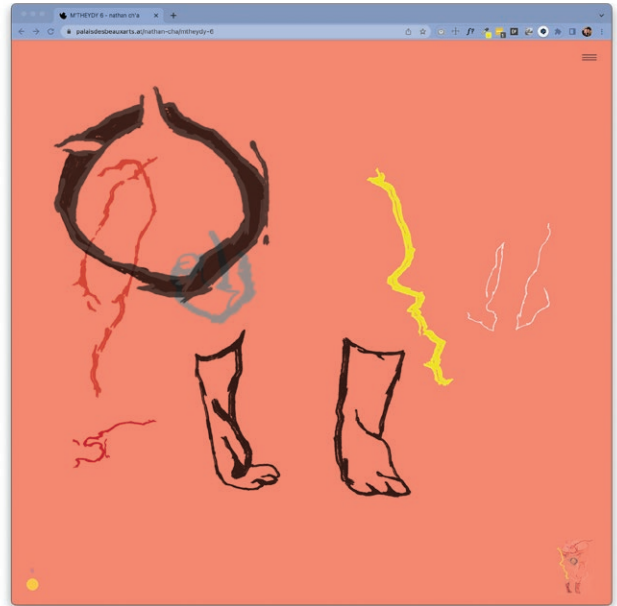
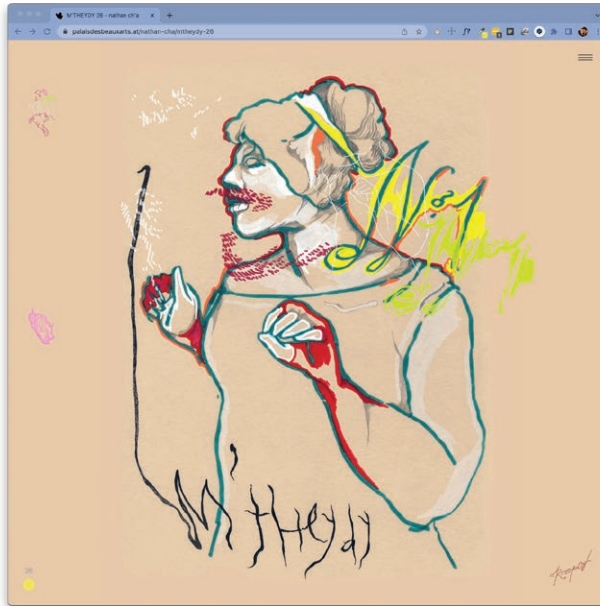
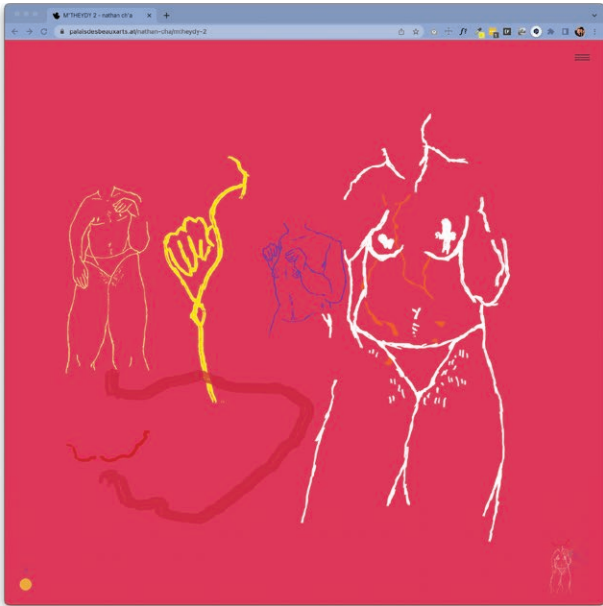
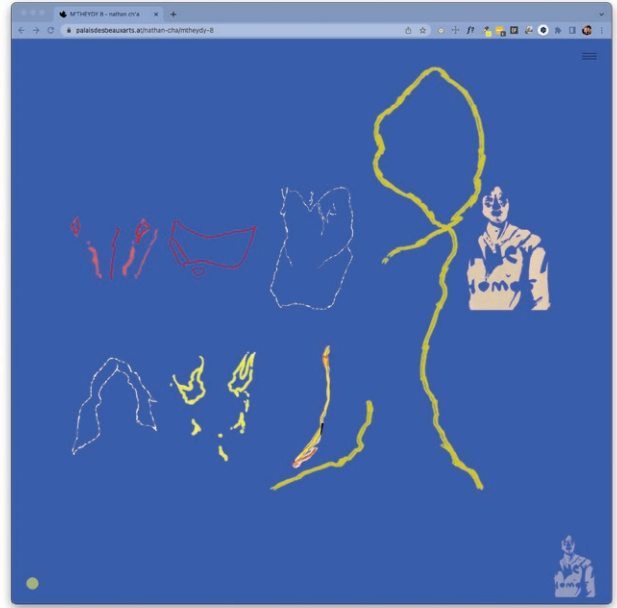
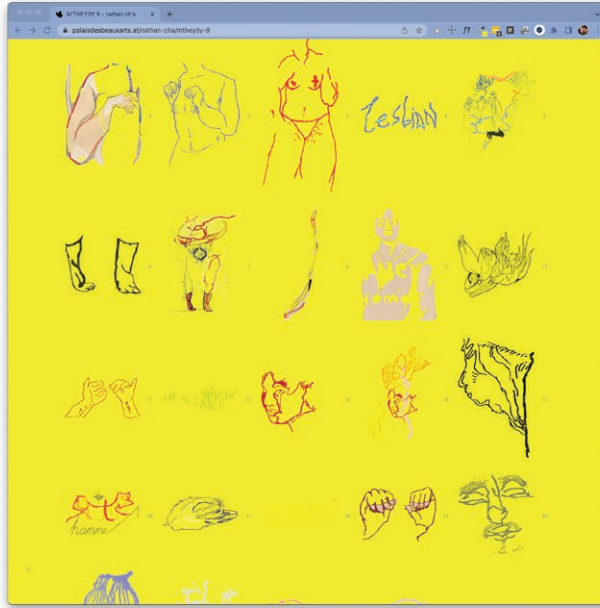
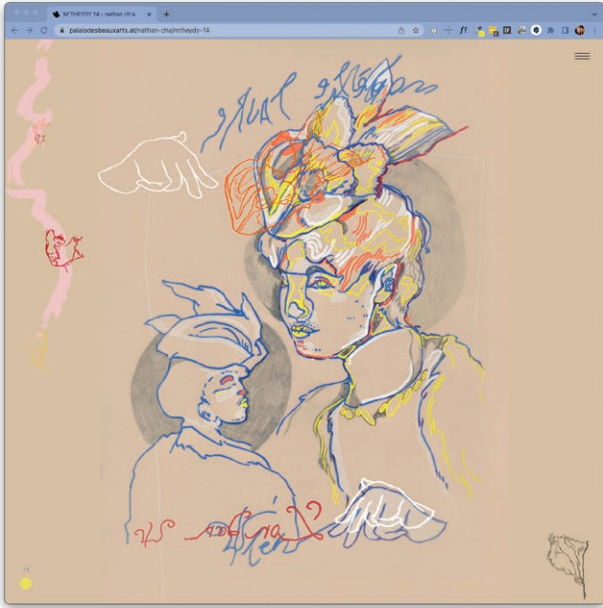


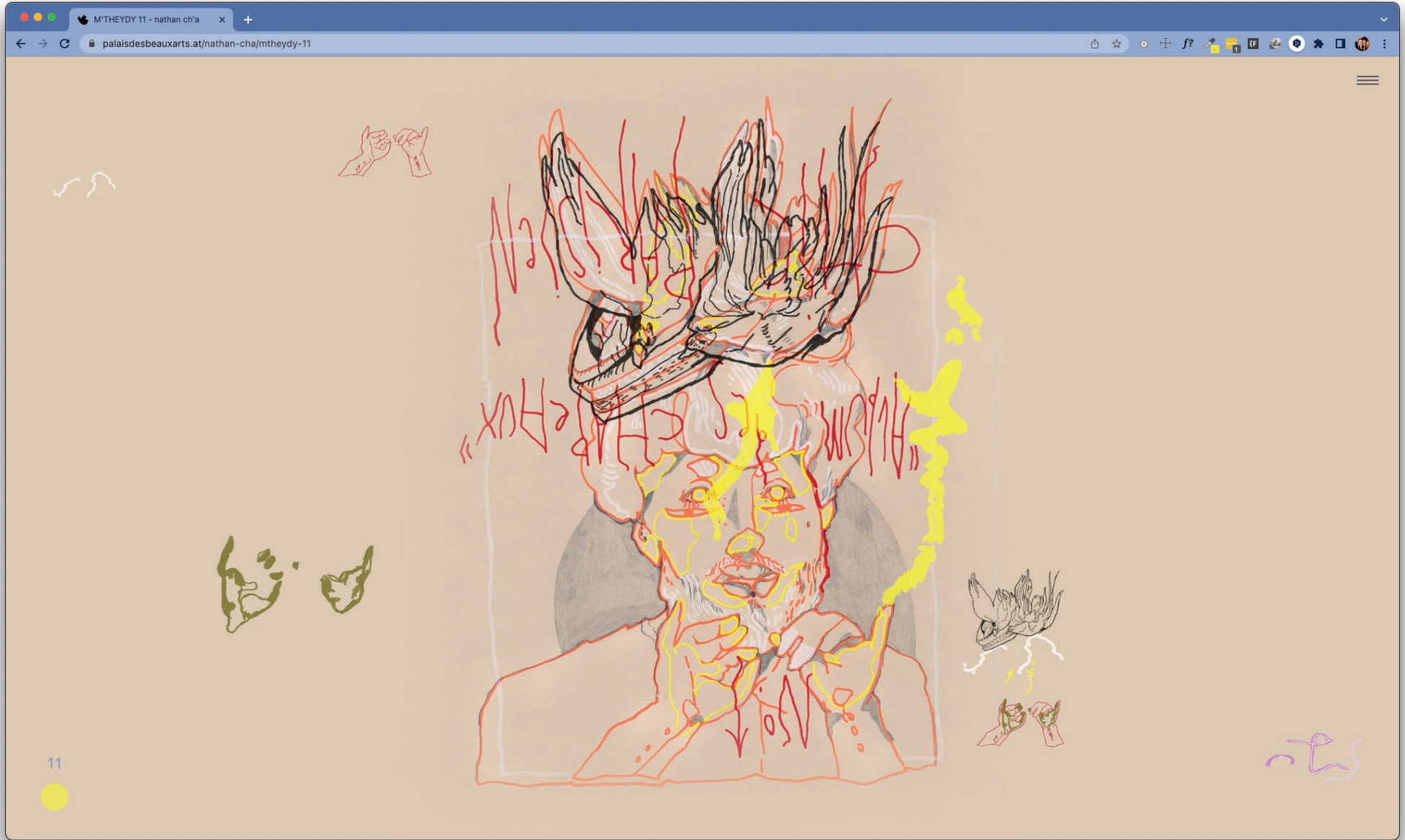
M'THEYDY  
NATHAN CHA



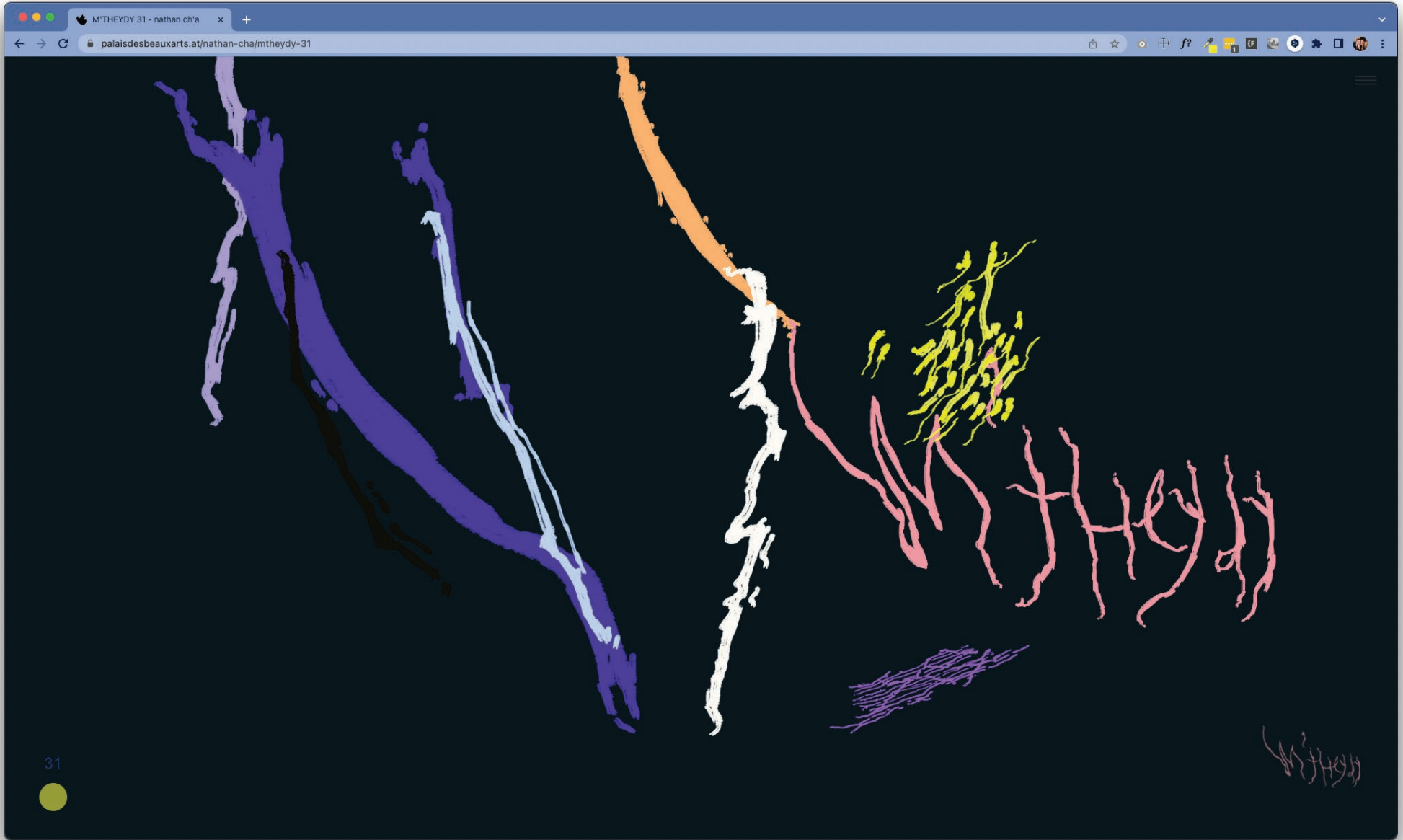
M'THEYDY  
NATHAN CHA





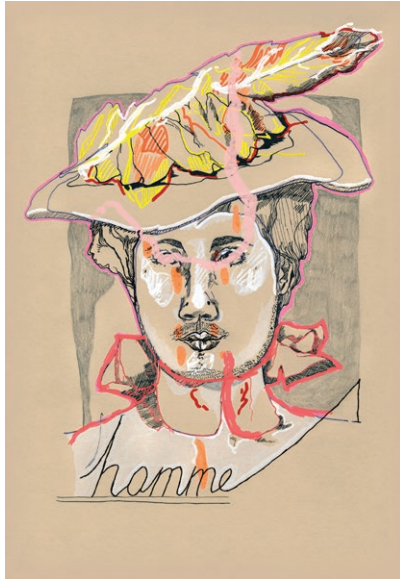
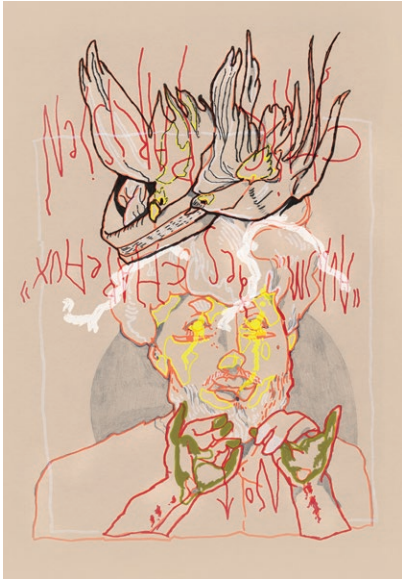
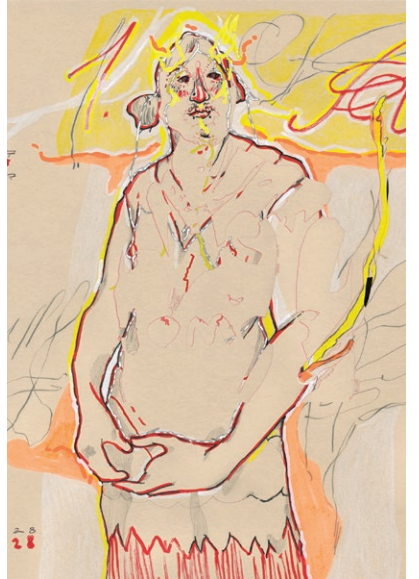
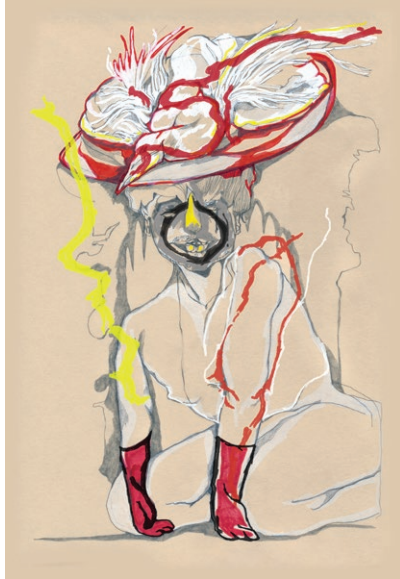


M'THEYDY  
NATHAN C'HA

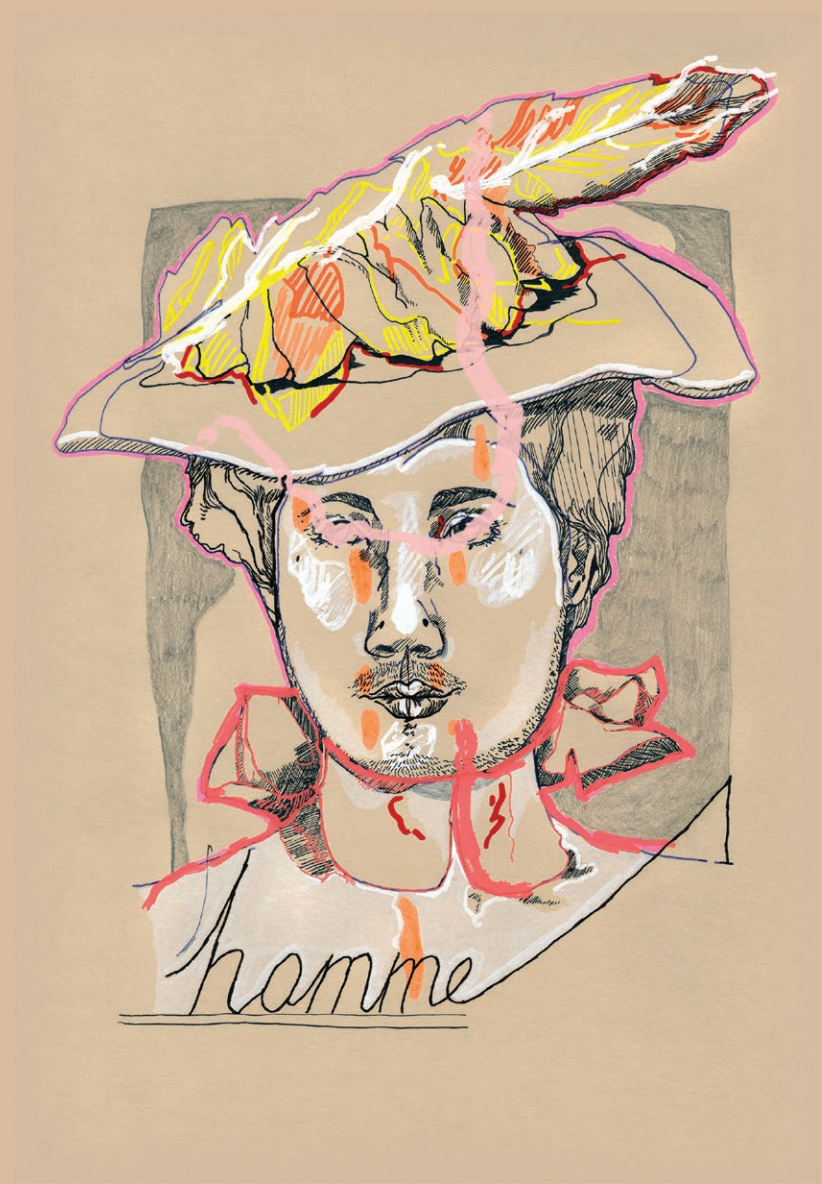


M'THEYDY  
NATHAN CHA











VISIT






GESCHICHTEN (FILDY)  
RAFAL MORUSIEWICZ



◇ PALAIS DES BEAUX ARTS ◇  
LÖWENGASSE 47A / III WIEN



2022

www.palaisdesbeauxarts.at/collection

GESCHICHTEN (FILDY)

rafal morusiewicz

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/ 250

GESCHICHTEN (FILDY)  
RAFAL MORUSIEWICZ

*(...) There's a person in a drab formal suit lying on the pavement, face down, arms outstretched. Their body is covered, head-to-toe, with a tinfoil sheet, or maybe a thermal blanket, fixed by several mid-size stones. People pass by, with their eyes fixed elsewhere, randomly on purpose. But otherwise, they keep staring at us together, at you and at me. And me, on the way back to the hotel, I put the headphones on and listen to scratchy sounds, while the first rays of sunlight bleed into my already blood-shot eyes. It is late fall, and you are again here, in this park with only a few benches and trees, scattered as a lame excuse around the mushroom-shaped public-access toilet. This is where we meet, this is where we part without saying goodbye. How can you love a country that doesn't love you back?*



**G**eschichten (fildy) (full title: “Geschichten polnisch-österreichischer Migration”) is a sound piece that annotates and fabulates stories of migration between Poland and Austria in the 1950s-1980s. Situated in this specific geographical and temporal context, this queer/ing project derives from testimonies and narratives involving and generated by (mostly) Polish and (mostly) nonheteronormative individuals with a temporary or long-term embodied experience of migration. Their stories are remixed with fictionalized accounts of migration, which were imagined in Polish film and TV productions of the “communist” era. The piece’s underlying footage is field recordings, conducted by Morusiewicz in Cracow, Gdansk, and Warsaw, remixed with audio found footage from multiple films, interviews, TV and radio broadcast programs, as well as recordings done during the project’s pre-production phase. The latter coincided with Morusiewicz’s involvement in another project, “Wormhole Stories” (conceptualized and performed with Guilherme Maggessi), a series of performances dedicated

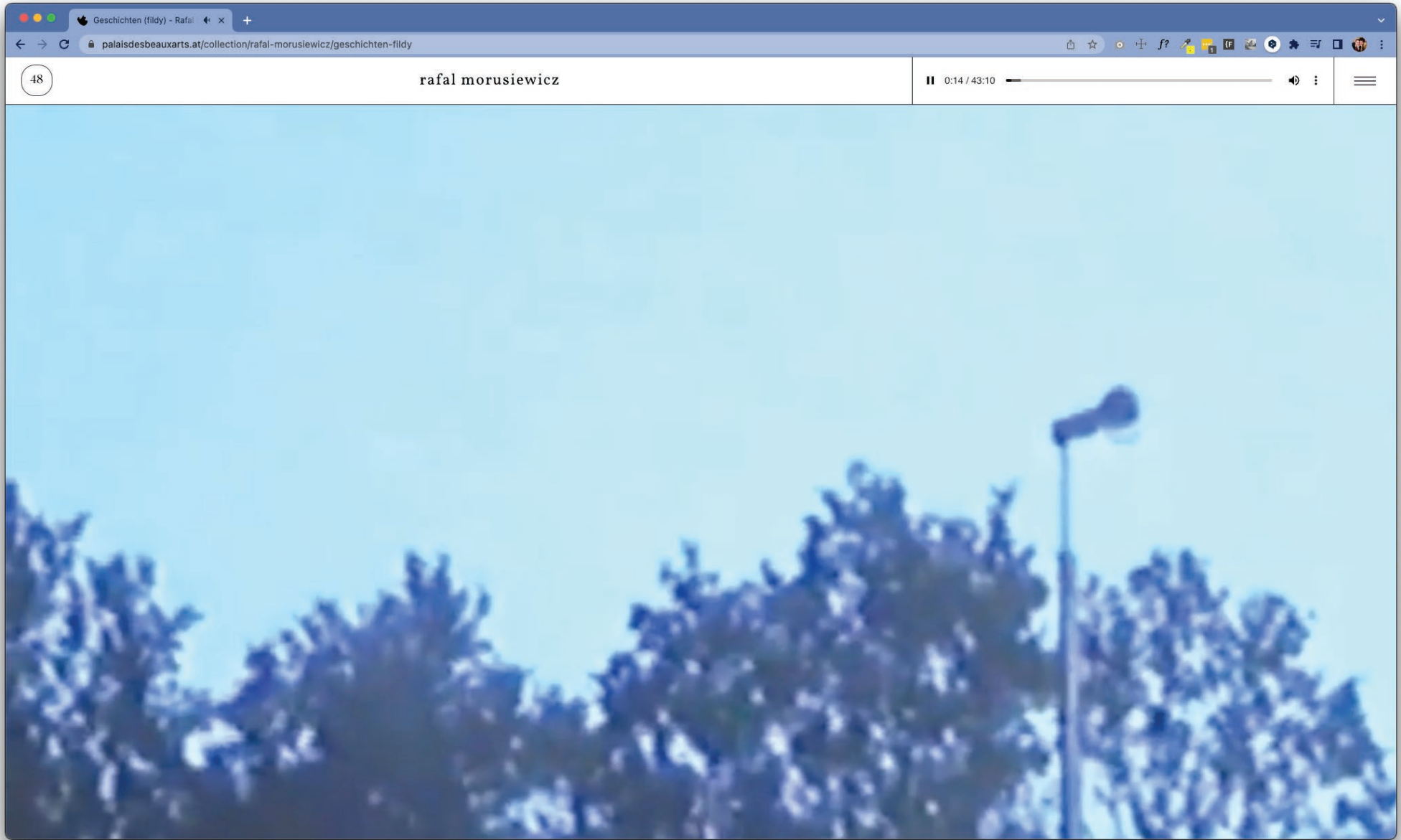
to narrating temporal spaces of in-betweenness, analogous to the one that underlies this sound piece. Informed by Pauline Oliveros’s “deep listening” sound composition practice, Morusiewicz reads queerness, or queering, as a commentary, as a critical lens that propagates the idea of a multidimensional and discipline-bending reading of multiple contexts without limiting them to a closed system of denominators. From this perspective, a history of anything, be it queerness or migration, is never singular or stable, it has multiple versions and shapes, all at once.

Format - Interactive Website with Audio  
 Material - Digital Soundtrack from 91 Audio Stems  
 Dimensions - Responsive, 43 Min. 10 Sec.  
 Artist - Rafal Morusiewicz  
 Year - 2022  
 Artistic Director - Seth Weiner  
 Thanks - Guilherme Maggessi, Pol Merchan, Nika Pećarina, Tonči Kranjčević Batalic, Robert Marcisz

The project is funded in part by the Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Sport.







GESCHICHTEN (FILDY)  
RAFAL MORUSIEWICZ



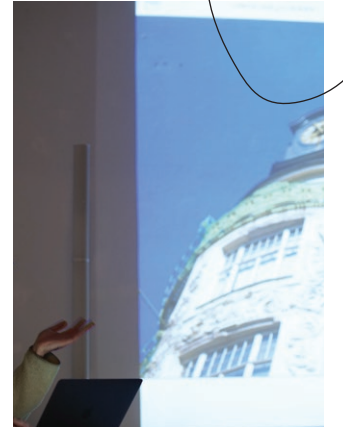


LISTEN

GESCHICHTEN (FILDY)  
RAFAL MORUSIEWICZ

# LOOPS, MULTIPLICATION & REMEMBRANCE

## ANGEWANDTE ZENTRUM FOKUS FORSCHUNG, VIENNA



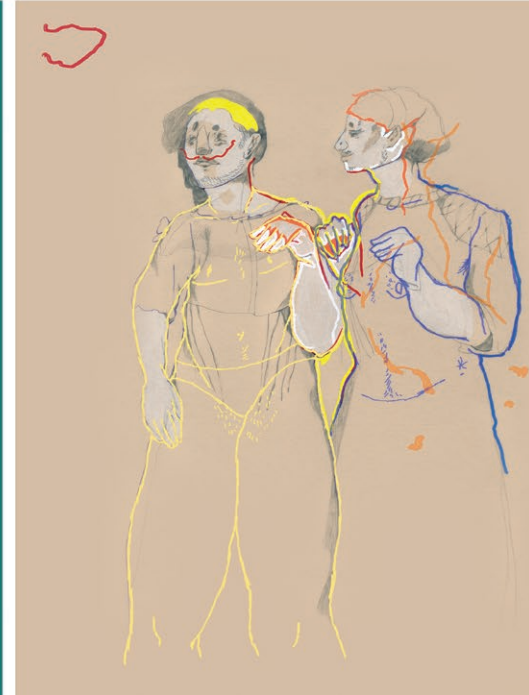
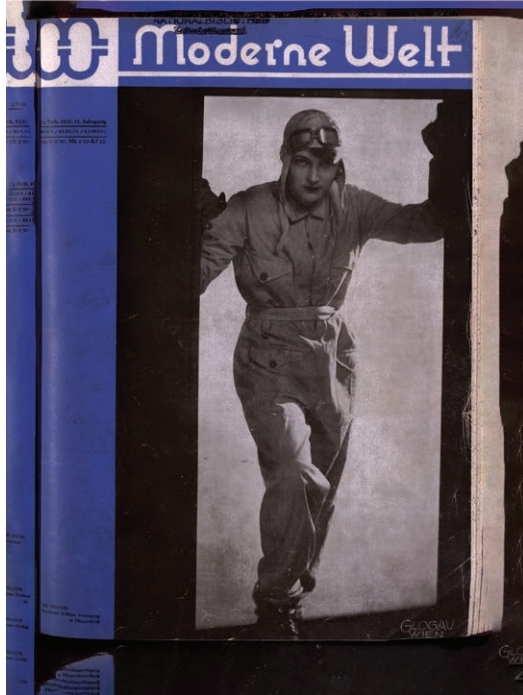
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*(...) While decentralization, decolonization, immateriality, and appropriation have long been topics of discussion within the fine arts, MDM considers how they remain mostly absent from more official and politically visible forms, spaces and institutions dedicated to remembrance. As Michael Rothberg suggests, memory should work productively through negotiation, cross-referencing, and borrowing to “allow marginalized groups to create counter-memories that challenge hegemonic memory regimes.” [1]*



# LOOPS, MULTIPLICATION & REMEMBRANCE

From Multidirectional Memory to Multidirectional Moments (MDM), is a long term inquiry and artistic research project organized with the department of Artistic Strategies at the University of Applied Arts in Vienna (Die Angewandte). With Palais des Beaux Arts Wien (PdBA) as a starting point, MDM will bring together a core team of artists including Bernhard Garnicnig (founder, PdBA) and Seth Weiner (current artistic director, PdBA), Antoine Turillon and Stephanie Misa (University of Applied Arts Vienna, Artistic Strategies), and Sarrita Hunn (co-founder/editor, MARCH) to research geographically dispersed examples of how “multidirectional” approaches to memory challenge assumptions and what new forms are emerging within contemporary art.

While decentralization, decolonization, immateriality, and appropriation have long been topics of discussion within the fine arts, MDM considers how they remain mostly absent from more official and politically visible forms, spaces and institutions dedicated to remembrance. As Michael Rothberg suggests, memory should work productively through negotiation, cross-referencing, and borrowing to “allow marginalized groups to create counter-memories that challenge hegemonic memory regimes.” [1]

The launch event, “*Loops, Multiplication & Remembrance*” took place on November 16th at Die Angewandte, bringing together the MDM core team for an evening of discussions with PdBA’s most recent commissioned artists Hannah Marynissen, Antoine Turillon, Rafal Morusiewicz, Chris Dake-Outhet, and nathan c’ha. Further on and offline MDM public presentations will be announced later in 2023 on MARCH.International.

Hosting a collection of commissioned artworks and texts, the Palais des Beaux Arts Wien surrounds an Art Nouveau building of the same name from 1908 with a cloud of data. Creating a conceptually unmarked space between the history of the building in Vienna and its environment, data becomes the interface for the reproduction and representation of art and institutionality in the post-digital age. The Palais des Beaux Arts Wien is more-or-less always open, and can be copied, carried around in your pocket and even deleted.

[1] Fernanda, “Multidirectional Memory in focus: Interview with Michael Rothberg,” *Observing Memories*, vol. 5, December 20, 2019, <https://europeanmemories.net/magazine/multidirectional-memory-in-focus>.

MDM is made possible with support from the University of Applied Arts Vienna INTRA program.

The Palais des Beaux Arts Wien 2022 commission program was generously funded by the Kulturabteilung Stadt Wien (MA-7) and the Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Sport.

Angewandte Zentrum Fokus  
Forschung, Vienna  
16.11.2022

Photos: Bernhard Garnicnig







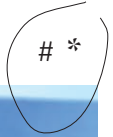


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Collection - Palais des Beaux / x +  
 palaisdesbeauxarts.at/collection

2014 LÖWENGASSE 47A / III WIEN PALAIS DES BEAUX ARTS collection

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|---|--|--|--|---|
| <p>ATELIER BACHWITZ/</p>  <p>antoine turillon<br/>2022 — 2032</p> | <p>A VERY BAD TIME TO BE ALIVE</p>  <p>christopher dake-outhet<br/>— 2022</p> | <p>M'THEYDY</p>  <p>nathan c'ha<br/>— 2022</p> | <p>GESCHICHTEN (FILDY)</p>  <p>rafal morusiewicz<br/>— 2022</p> | <p>2022</p> <p>2020</p> <p>2019</p> <p>2018</p> <p>2017</p> <p>2016</p> <p>2015</p> <p>2014</p> |
|---|--|--|--|---|



## LOOPS, MULTIPLICATION & REMEMBRANCE

Seth Weiner introducing the PdBA and its 2022 commission program.

→ <https://march.international/from-multidirectional-memory-to-multidirectional-moments/>



LOOPS, MULTIPLICATION &  
REMEMBRANCE

→ Rafal Morusiewicz presenting and discussing their work *Geschichten (fildy)* (Collection #48).  
<https://march.international/from-multidirectional-memory-to-multidirectional-moments/>





LOOPS, MULTIPLICATION &  
REMEMBRANCE

Attentive crowd work (nathan c'ha, Stephanie Misa, Georgia Holz).

→ <https://march.international/from-multidirectional-memory-to-multidirectional-moments/>

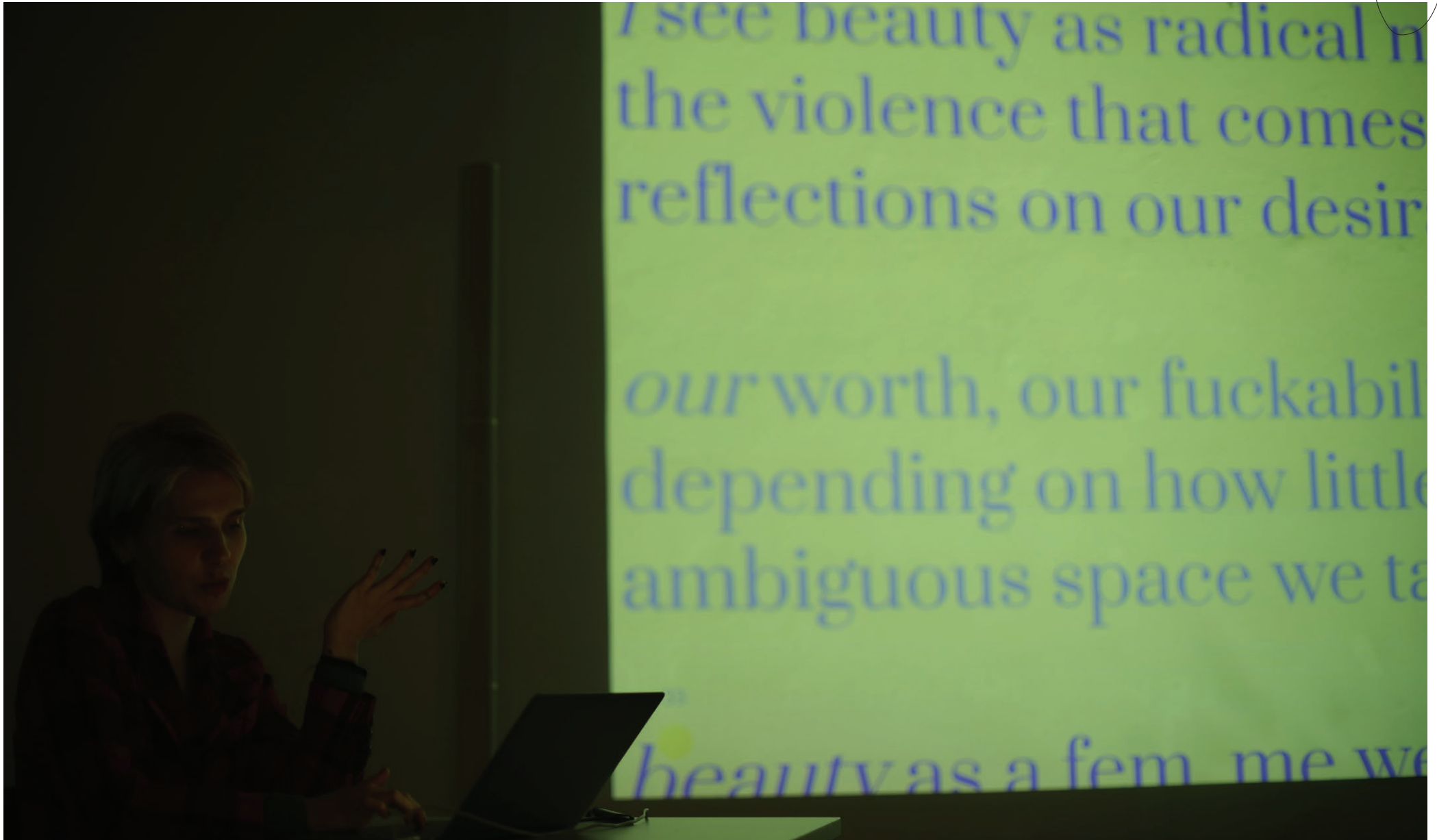


LOOPS, MULTIPLICATION &  
REMEMBRANCE

Hannah Marynissen presenting and discussing her work *The Changing Face of Moderne Welt* (#44)  
<https://march.international/from-multidirectional-memory-to-multidirectional-moments/>



# \*



LOOPS, MULTIPLICATION & REMEMBRANCE

nathan c'ha presenting and discussing their work *M<sup>T</sup>HEYDY* (Collection #47).  
<https://march.international/from-multidirectional-memory-to-multidirectional-moments/>



# \*



LOOPS, MULTIPLICATION &  
REMEMBRANCE

→ <https://march.international/from-multidirectional-memory-to-multidirectional-moments/>

GEGEN DEN STRICH.  
INTERVENTIONEN IM ÖFFENTLICHEN RAUM  
MUSA STARTGALERIE @ WIEN MUSEUM





# \*

GEGEN DEN STRICH  
MUSA STARTGALERIE @ WIEN MUSEUM

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>

Atelier Bachwitz / Lightbox - Antoine Turillon, 2022





*(...) 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.*

Vienna is awash in discussions of its recent past. Sometimes, it seems like the entire city is a trace of the 20th-century's darkest chapters. Monuments recall the heroic deeds of anti-Semitic majors while the Nazis' flak towers dominate the urban landscape. How are Vienna's young artists reacting to this situation?

"Art Against the Status Quo" surveys contrary designs for the city's public sphere. Collectively, the eight positions articulate an alternative approach to history and memory – one that does not take the past as bygone, but as the site for ongoing critical intervention. The approach is processual in that the very engagement with history is taken as a space for artistic practice.

The presentation is conceived in conjunction with "Vienna Falls in Line" That exhibit, shown at the MUSA concurrently, unearths the astonishing presence Nazi art still has in Vienna's municipal collection. The looming question concerns the future of these objects. Should they be stashed away, discarded, exhibited? The participants in "Art Against the Status Quo" broaden the concern to the city at large. In doing so, they deploy a critical aesthetic as the most potent means to engage and transform a city utterly scarred by its past.  
- Vincent Weisl

Artists: Rosa Andraschek, Josepha Edbauer, Sabrina Kern & Martin Weichselbaumer, Palais des Beaux Arts Wien, Johann Schoiswohl, Laura Wagner and collective Schandwache (Anna Witt, Simon Nagy, Gin Müller, Mischa Guttmann, Eduard Freudmann).

Palais des Beaux Arts Wien (PdBA) is the name of a presentation platform for contemporary digital art re-established in 2014 by Bernhard Garnicnig as well as a building constructed in 1908 in the 3rd district. The project is collectively dedicated to recovering and extending the history of the building, which was Aryanized in 1938, and the work of Atelier Bachwitz (AB), which was displaced as a result. The AB was part of Bachwitz AG, an international publishing house for lifestyle, fashion and design, which was deprived of its publishing rights immediately after the Anschluss. In *Auf Linie* it becomes clear how the Reichskunstammer positioned Vienna as a city of fashion. Jewish family businesses, such as the AB, were targeted by the "Endjudung der Wirtschaft" and dissolved. The history of the house and that of the Bachwitz family business are points of reference for artists who work with the PdBA.

For this exhibition, a 2020 edition of the PdBA that was acquired by the city of Vienna in the form of a wireless router can be accessed via the QR code below. Having no official markings of its history at Löwengasse 47a, a brass plaque was engraved with an email addressed to the city of Vienna by Thomas D. Lonner which now temporarily marks the Startgalerie Neu as a multiple of the PdBA. Antoine Turillon, having re-registered the Atelier Bachwitz brand to the PdBA Verien, developed a lightbox with a new version of Atelier Bachwitz's logo, and a series of postcards from works commissioned by Seth Weiner

provide a glimpse into the Palais' growing collection. In 2021, Thomas D. Lonner, one of the last descendants of the Bachwitz family passed away. The presentation in the Startgalerie Neu shows the possibilities of the PdBA as a mobile place of remembrance and projection, an 'institutional surface' that can multiply and function at the intersection of digital and urban space.

PdBA Artistic Direction:  
Seth Weiner, Bernhard Garnicnig

Special thanks to MA7 Acquisitions (Sonja Huber, Stella Jabloner), Wien Museum (Almut Schilling, Vincent Weisl)

MUSA Startgalerie NEU  
@ Wien Museum  
Curated by Vincent Weisl  
17.02 - 26.06.2022

Photos: Antoine Turillon





**GEGEN DEN STRICH**  
MUSA STARTGALERIE @ WIEN MUSEUM

Exhibition Exterior View - PdBA Public Access, Atelier Bachwitz / Lightbox

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>





GEGEN DEN STRICH  
MUSA STARTGALERIE @ WIEN MUSEUM

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>

Vienna City Hall Seen from MUSA Startgalerie Arcade

# \*



GEGEN DEN STRICH  
MUSA STARTGALERIE @ WIEN MUSEUM

Exhibition Exterior, Phone View - PdBA Public Access

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>



◇ PALAIS DES BEAUX ARTS ◇  
LÖWENGASSE 47A / III WIEN

2022 edition



BACHWITZ

\*web

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

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...

# \*



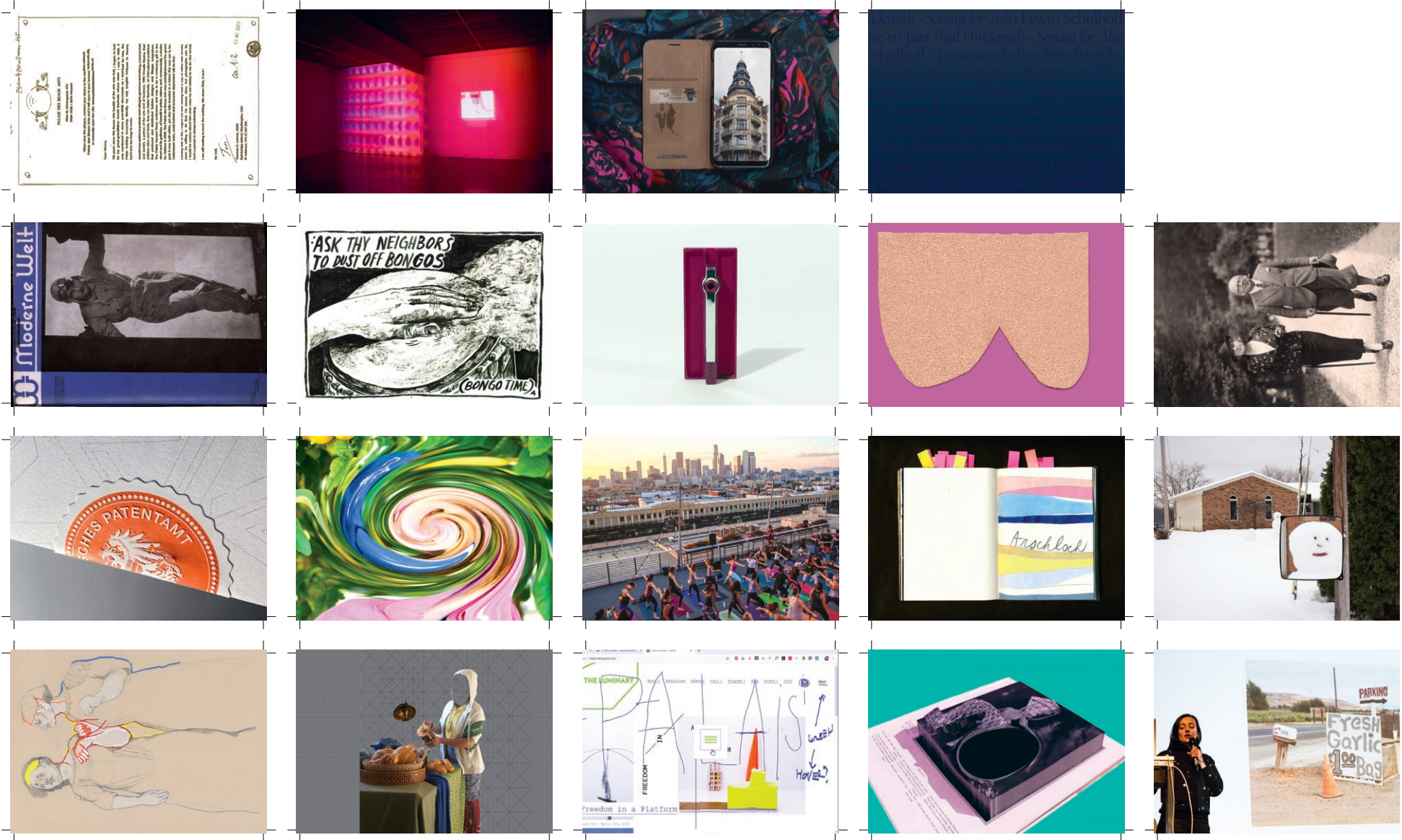


GEGEN DEN STRICH  
MUSA STARTGALERIE @ WIEN MUSEUM

Installation View - PdBA Collection Postcards (#28 - #46)

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>











GEGEN DEN STRICH  
MUSA STARTGALERIE @ WIEN MUSEUM

Installation View - *Atelier Bachwitz / Lightbox* - Antoine Turillon, 2022

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>



GEGEN DEN STRICH  
MUSA STARTGALERIE @ WIEN MUSEUM

Installation View (Vienna City Hall Background) - PdBA Wireless Router, 2020 Edition

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>

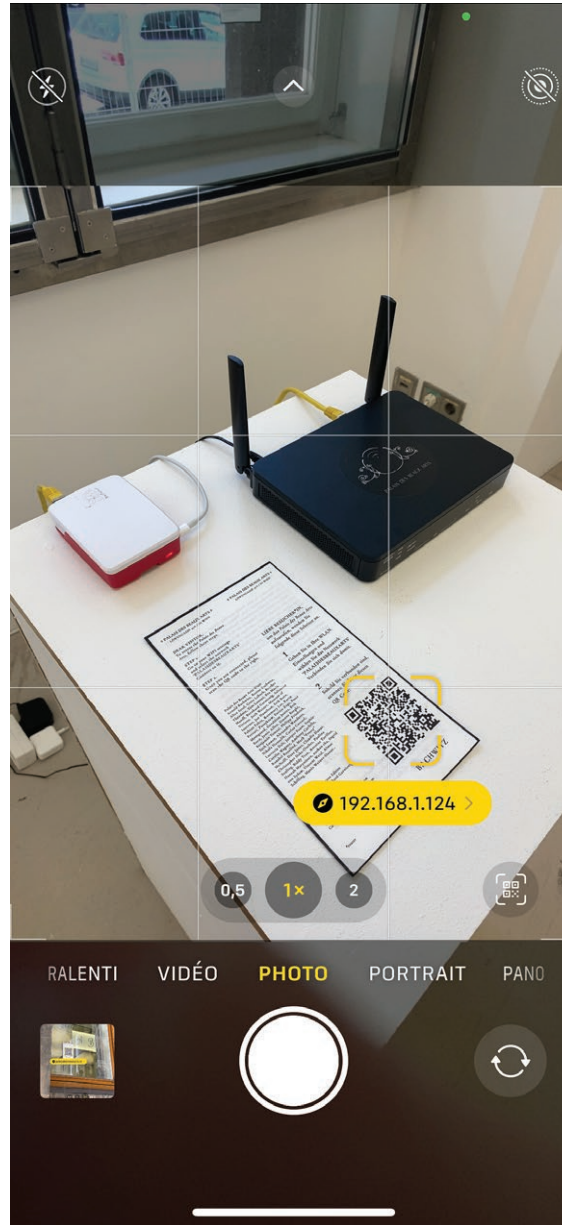


GEGEN DEN STRICH  
MUSA STARTGALERIE @ WIEN MUSEUM

Installation View (Detail) - PdBA Wireless Router, 2020 Edition / Login Bookmark

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>





**GEGEN DEN STRICH**  
MUSA STARTGALERIE @ WIEN MUSEUM

Phone View - PdBA Wireless Router, 2020 Edition / Login Bookmark

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>

◇ PALAIS DES BEAUX ARTS ◇  
LÖWENGASSE 47A / III WIEN

DEAR VISITOR,  
To access the *Palais des Beaux Arts*, follow these steps.

STEP 1.  
Go to your WIFI settings  
and select the network  
'PALAISDESBEAUXARTS'  
Connect to it.

STEP 2.  
Once you are connected, please  
scan the QR code to the right.

Palais des Beaux Arts Wien  
Arnold Bachwitz, Rosine Bachwitz,  
Alice Strel, Grete Lebach, Brother  
Theodore, Tom Lonner, Eva Maria  
Mandl, Bernhard Garnicnig, Salvatore  
Viviano, Seth Weiner, Museum of  
Internet, Joe Hamilton, Erik Born,  
Fabian Faltin, Rosemary Lee, Karin  
Ferrari, Pussykrew, Enrico Zago, Peter  
Moosgaard, Geraldine Juarez, Erik  
Born, Jamie Allen, Simone Borghi,  
Benjamin Tomasi, Philipp Friedrich,  
Seth Lower, Alexandra Wanderer,  
Nikola Hansalik, Carlos Carcaré,  
Lucrecia Dalt, Juniper Foam, Sophie-  
Carolin Wagner, Anthony Carfello,  
Rosabel Rosalind, Mark \*Frosty\*  
McNeill, Dave Jones, Claudia Slanar,  
Christopher Dake-Outhet, Paulina  
Seuling, Biddy Tran, Antoine Turillon,  
Hannah Marynissen, nathan cha, Ingrid  
von Sydow, Vincent Weisl, Almut  
Schilling, Manes Weiner-Slanar...

Wireless Router, 2020 Edition  
Seth Weiner, Bernhard Garnicnig,  
Almut Schilling

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

\*router

◇ PALAIS DES BEAUX ARTS ◇  
LÖWENGASSE 47A / III WIEN

LIEBE BESUCHER\*IN,  
um das *Palais des Beaux Arts*  
aufzurufen, wenden Sie  
aufzurufen, wenden Sie  
folgende diese Schritte an.

1  
Gehen Sie in Ihre WLAN  
Einstellungen und  
wählen Sie das Netzwerk  
'PALAISDESBEAUXARTS'  
Verbinden Sie sich damit.

2  
Sobald Sie verbunden sind,  
scannen Sie bitte diesen  
QR Code:



ABOUT

subject: another (stolen) opus  
Wed, Mar 11, 2020  
8:45 PM

Hi friends,

I am concerned that you are all bored, staring glumly out of your kitchen windows, waiting for some government agency to say that it was safe to go outside and shake someone else's hand or kiss their cheek.

It is starting here now, even on our little island, although our few cases are persons we don't think we know. But, as we are getting old, we have problems remembering who we know and don't know. I mean, Sal could show up at our front door and, without checking his passport, we would have no idea who he was and how we are related.

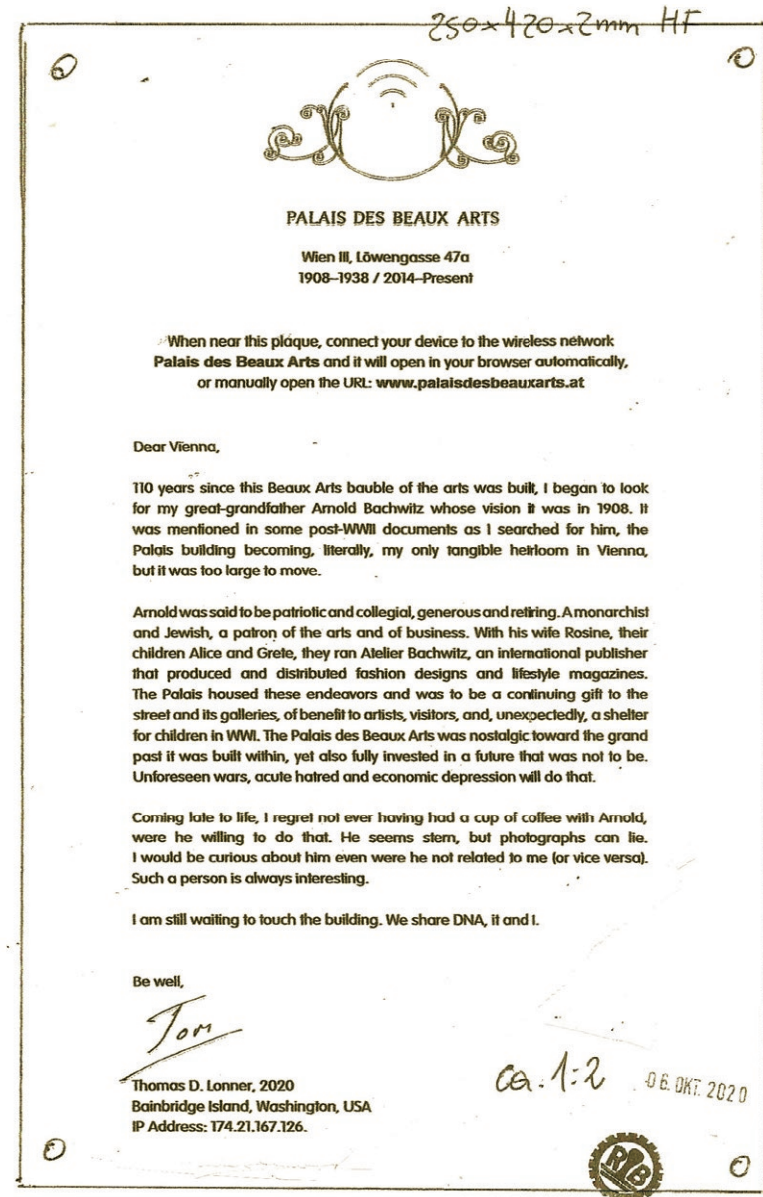
I have attached one long paper, the results of my need to place my family in that former Empire of yours, trying to separate myth from more myths, to frame the Vienna and its conditions in which the family lived. This was done primarily for my purposes only, to try and see that world more clearly and less judgmentally. I haven't created a formal table of contents but you may decide to sample it, like antipasto. I don't expect to publish it in any form but needed it to defend myself to Austrians who will have a very different understanding about time, place, and event. Just in case, and to keep Seth happy about "citations" and "sources", I put it into the form of an Appendix preliminary to other (to-be-written) appendices, one each on Vienna, its arts, Chic Parisien, Moderne Welt. Below are the references and bibliography for the paper.

Please let me know how and what you are each doing. It seems like we live a continent and great ocean apart.

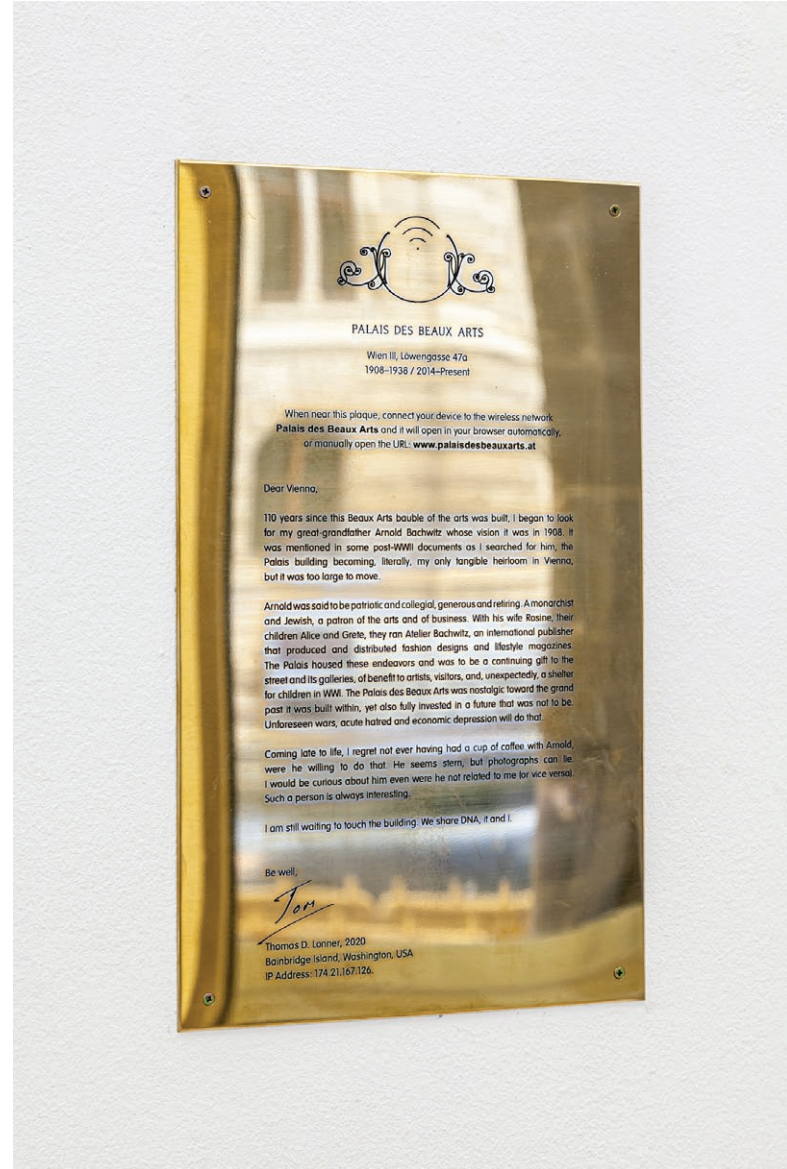
Best to each of you.

Tom

Barzun, Jacques. *The Culture We Deserve*  
(PJ) Judson, Pieter. M. *The Hapsburg Empire: A New History*  
Janik, Allan and Stephen Toulmain. *Wittgenstein's Vienna*  
Rozenblitt, Marsha I. *The Jews of Vienna 1867-1914: Assimilation and Identity*  
Komlosy, Andrea. *Austria and Czechoslovakia: the Habsburg Monarchy and Its Successor States: The Ashgate Companion to the History of Textile Workers, 1650-2000*. (GB) Blackshaw, Gemma. *Facing the Modern: The Portrait in Vienna 1900*  
Beller, Steven (ed). *Rethinking Vienna 1900*  
Beller, Steven. *Vienna and the Jews 1867-1938: A Cultural History*  
Dennett, Daniel C. *Consciousness Explained*  
Pippal, Martina. *A Short History of Art in Vienna*  
Wingfield, Nancy M. (ed). *Creating The Other: Ethnic Conflict and Nationalism in Hapsburg Central Europe*







◇ PALAIS DES BEAUX ARTS ◇  
LÖWENGASSE 47A / III WIEN

2022 edition



COLLECTION

\*web

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

subject: Re: Thanks! Zoom Opening  
Thu, Apr 8, 2021  
7:02 AM

Hi all,

Until I received Rosabel's note, I did not see that Seth had actually given us a task. Sorry.

Most of you know me only from a great distance (except for Bernhard who makes us breakfast every time he visits), as a retired West Coast social researcher and an accidental biographer of my long-ago ancestors in Vienna and elsewhere. Much of my preceding 40+ years of professional research was pursuing other people's questions. If you have read the first few pages of my first chapter of *My Blood Strangers*, you may recall that my most recent (last week) personal project found me via FATE! And then on to the Palais, another clue that I was supposed to answer my personal questions. My model of inquiry to address my unanswerable questions is similar to those posed by Einstein, Oppenheimer, and (yes, Sal) Fermi. And probably you. A reach that exceeds my grasp. I am contemplating posing another such question to chase, unless Seth gives me a new direction, given that he is a director.

I suppose that I am a member of the Palais club because you and I share some motives and approaches to our personal work. As I am already in my late 70's, I have to have some fairly immediate closures. When I say I am following a life-long quest, I may not have a very long time before I forget what I am chasing, why, and how do I save a document on my PC. It is the ineffable quest that I see in you, those cosmologists (did you hear about yesterday's discovery from CERN?), and me.

Thanks for including me. Website?

Tom

# \*



GEGEN DEN STRICH  
MUSA STARTGALERIE @ WIEN MUSEUM

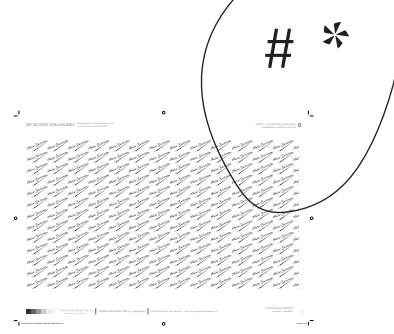
Exhibition Exterior View - PdBA Public Access, Atelier Bachwitz / Lightbox

→ <https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum>



\*MY BLOOD STRANGERS  
JEWISH MUSEUM VIENNA @ JUDENPLATZ

\*CANCELLED 09.09.2022



*(...) In 1908, when Arnold Bachwitz named the building the Palais des Beaux Arts, he reproduced a multiple of a cultural site that had been used by museums all around the world. This act of reproduction, appropriation and détournement continues into the PdBA's present history, when artists took over the branding as an institutional surface.*

Since 2019, the Palais des Beaux Arts Wien has been in conversation with the Jewish Museum about hosting an exhibition at its Judenplatz location. The Jewish Museum was chosen as an ideal site for the project because it functions as a living memorial, reclaiming narratives that would otherwise be lost.

The exhibition, which was a collaboration between artists and the past, was intended to arrange human and non-human protagonists into dialogue within the museum space, inscribing the Palais des Beaux Arts Wien and its history into the institutional memory of the Jewish Museum. However, the exhibition was abruptly canceled during the production process after a meeting between the director of the museum and a senior descendant of the building's architects. The cancellation was due to the institution's fear of a potential threat from the descendant about how the narrative of the two families would be presented in the exhibition. He refused to reveal the specific issues or potential remedies, stating that he is acting in order to protect his children.

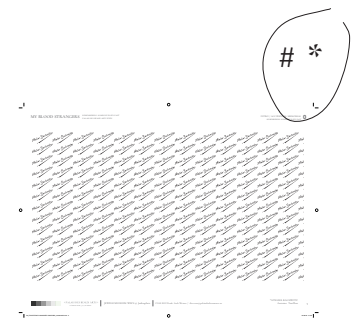
Jewish Museum Vienna @ Judenplatz, Vienna, AT  
04.11.2022 - 07.05.2023

\*Cancelled 09.09.2022

Director: Barbara Staudinger  
Curators: Adina Seeger, Seth Weiner, Bernhard Garnicnig  
Exhibition Design / Spatial Concept: Seth Weiner

Artistic Interventions: Guilherme Maggesi, Sophie-Carolin Wagner,  
Antoine Turillon, Christopher Dake-Outhet, Volcan Moreau

Participating Artists: Arnold Bachwitz, Rosine Bachwitz, Alice Strel, Grete Lebach, Brother Theodore, Tom Lonner, Eva Maria Mandl, Bernhard Garnicnig, Salvatore Viviano, Seth Weiner, Museum of Internet, Joe Hamilton, Erik Born, Fabian Faltin, Rosemary Lee, Karin Ferrari, Pussykrew, Enrico Zago, Peter Moosgaard, Geraldine Juarez, Erik Born, Jamie Allen, Simone Borghi, Benjamin Tomasi, Philipp Friedrich, Seth Lower, Alexandra Wanderer, Nikola Hansalik, Carlos Carcarè, Lucrecia Dalt, Juniper Foam, Sophie-Carolin Wagner, Anthony Carfello, Rosabel Rosalind, Mark "Frosty" McNeill, Bidy Tran, Dave Jones, Claudia Slanar, Christopher Dake-Outhet, Paulina Seuling, Antoine Turillon, Hannah Marynissen, nathan c'ha, Ingrid von Sydow, Vincent Weisl, Almut Schilling, Rafal Morusiewicz, Manès Weiner-Slanar...







2022\_100



# MY BLOOD STRANGERS

*REMEMBERING SOMEONE ELSE'S PAST*  
*PALAIS DES BEAUX ARTS WIEN*



**0** INTRO / ACCIDENTAL MEMORIAL  
REMEMBERING SOMEONE ELSE'S PAST

INTRODUCTION,  
ENTRANCE & EXIT MATERIALS

\*SPATIAL GREETINGS,  
COMING & GOING

4 - 18

**1** PAST / MIXTAPE MEMORIAL  
MY BLOOD STRANGERS, DEAR ARCHIVIST

\*MIXTAPE MEMORIAL' INSTALLATION

\*IDENTITY & AFFECT,  
MEMORY & MATERIALITY

19 - 25

**2** PRESENT / PROCESS MEMORIAL  
ATELIER BACHWITZ, MODERNE WELT REISSUE

OPEN EDITORIAL PROCESS,  
LIVING ARCHIVE, DESKTOP PUBLISHING  
\*SPRAWLING, COLLABORATIVE  
HISTORIOGRAPHY

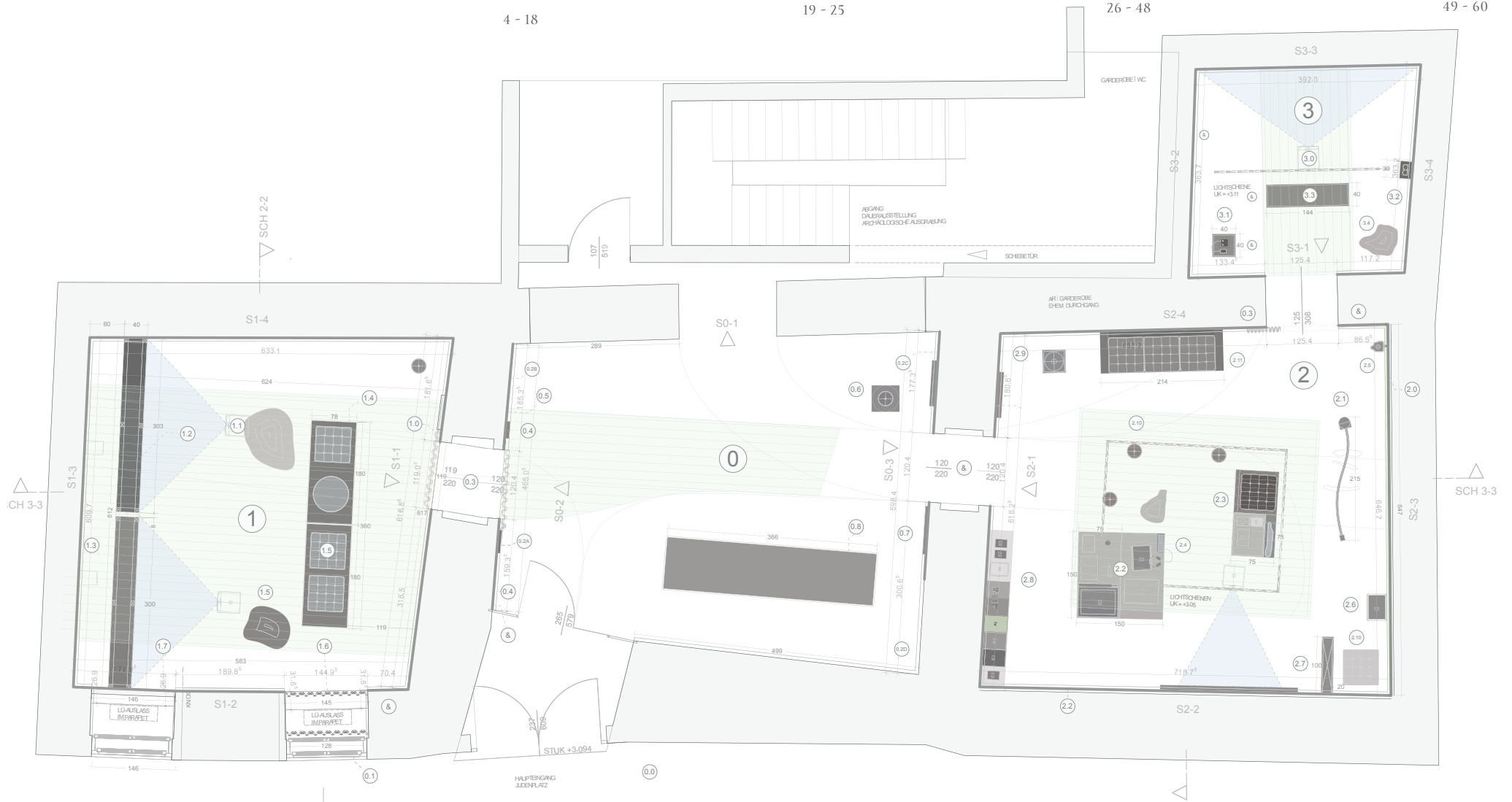
26 - 48

**3** FUTURE / POST-DIGITAL MEMORIAL  
INTERNET ROOM, COLLECTION & PROJECTION

GUIDED WEBSITE TOURS,  
PALAIS DES BEAUX ARTS COLLECTION

\*MONUMENTAL ASSOCIATIONS,  
INSTITUTIONAL SURFACES

49 - 60







0

# REMEMBERING SOMEONE ELSE'S PAST



*INTRO*





# \**Accidental Memorial, Spatial Greetings*

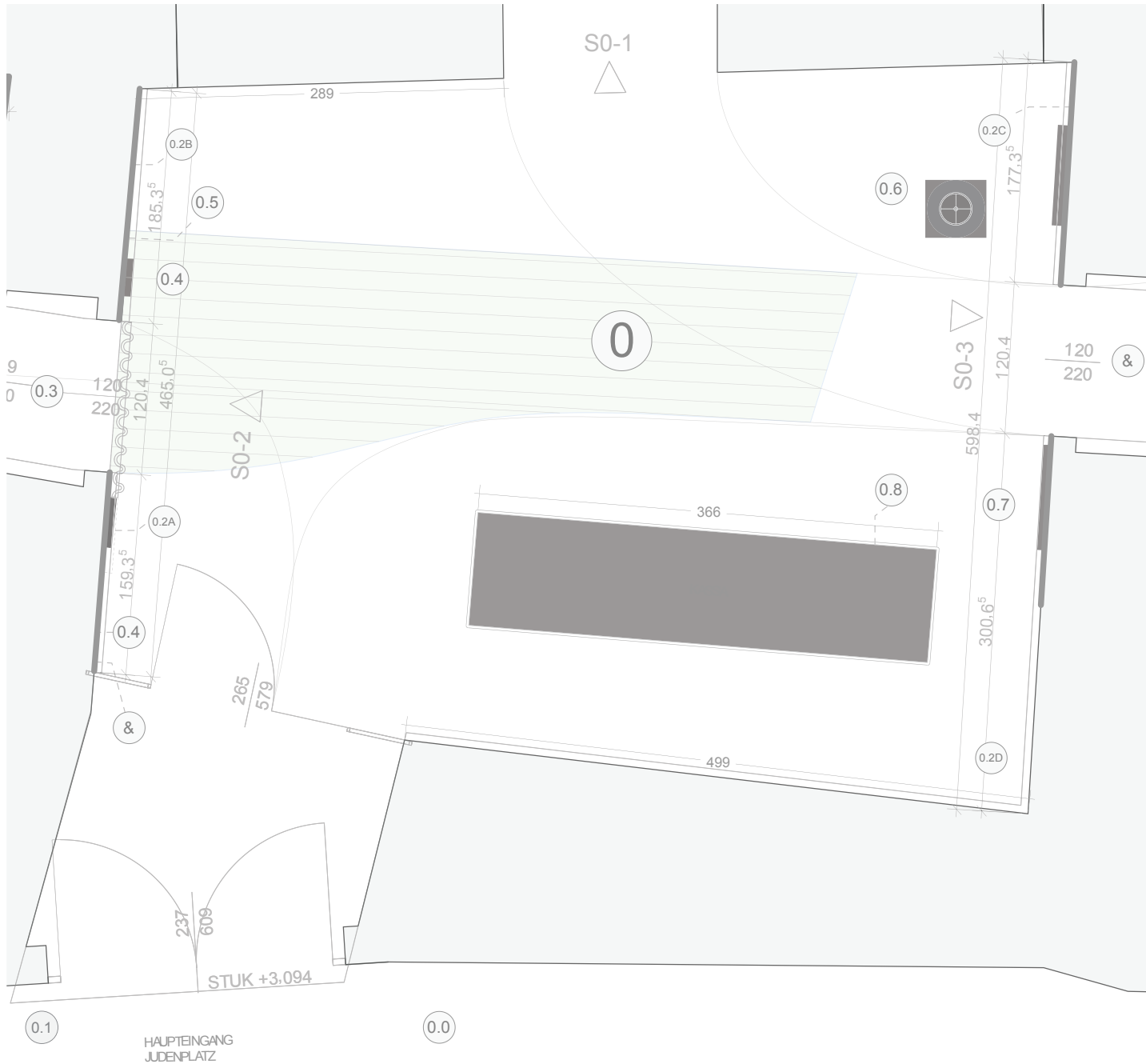


Introduction to the exhibition, its key concepts, and the Palais des Beaux Arts Wien. Provides giveaway materials that both greet and say goodbye to visitors, extend the exhibition beyond the site of the museum.

\*CHOREOGRAPHY / SPEED: Active, Wandering, Quick

-  
-

Remembering Someone Else's Past  
Introduction, Entrance & Exit Materials



INTRODUCTION,  
ENTRANCE & EXIT MATERIALS

\*SPATIAL GREETINGS,  
COMING & GOING

Introduction to the exhibition, its key concepts, and the Palais des Beaux Arts Wien. Provides giveaway materials that both greet and say goodbye to visitors, extend the exhibition beyond the site of the museum.

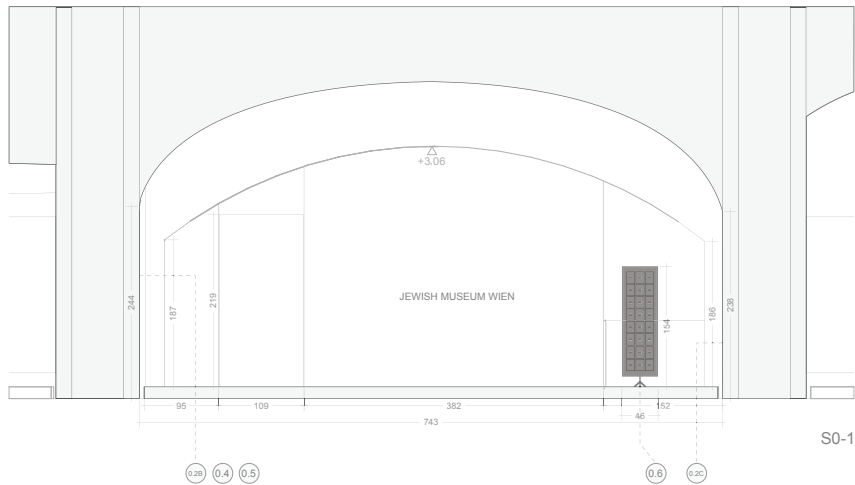
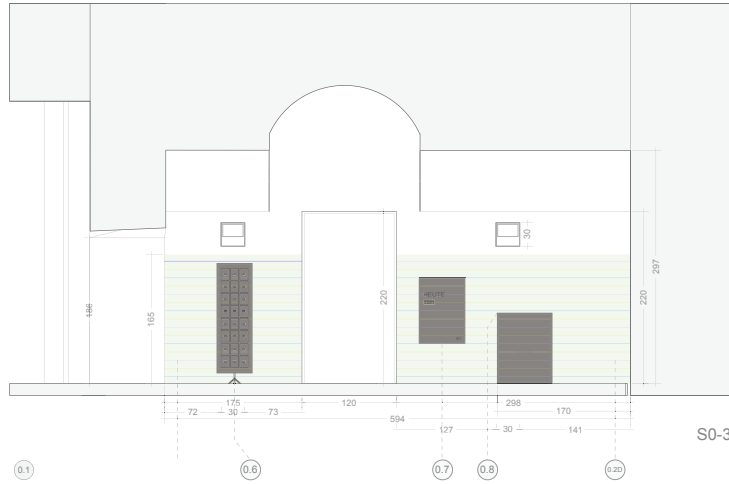
\*CHOREOGRAPHY / SPEED:  
Active, Wandering, Quick

- 0.0  
Main Entrance / Exit - Judenplatz,  
Shoah Memorial, Armed Guard Station
- 0.1  
Exterior Window Dressing - Atelier Bachwitz Pattern
- 0.2A - 0.2D  
Wallpaper - Atelier Bachwitz Pattern / Mural Echo
- 0.3  
Entrance Curtains - Acoustic / Light Absorbing
- 0.4  
Tearaway Introductory Texts,  
Caption / Info Tearaway Text - 'Mixtape Memorial'
- 0.5  
Brass Email Plaque - Tom Lonner
- 0.6  
PdBA Collection Postcards Rack
- 0.7  
Event Schedule / Announcements
- 0.8  
Atelier Bachwitz Giveaways - Survival Kit for Nobody,  
Monument Nicht aus Metal Stickers, etc.
- &  
\*REMAINS FROM ENDLICH ESPRESSO!  
Portions of Floor Text, Intro Image



INTRODUCTION,  
ENTRANCE & EXIT MATERIALS

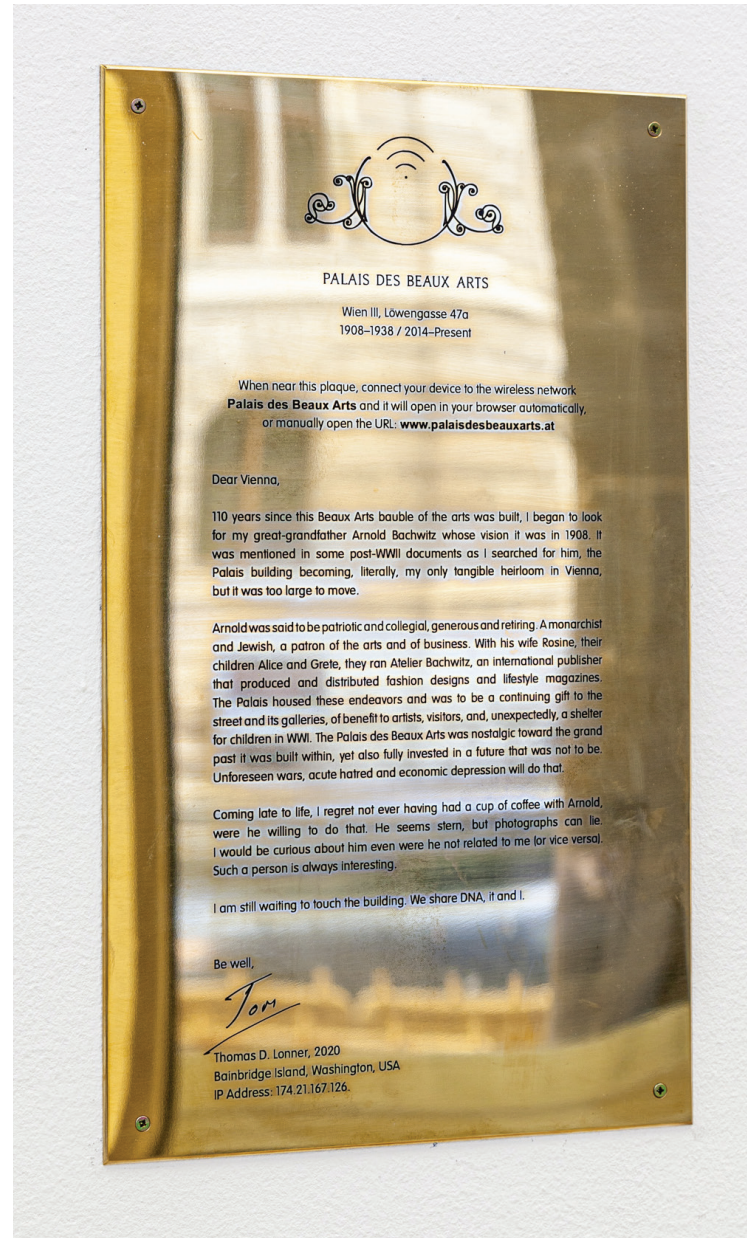
\*SPATIAL GREETINGS,  
COMING & GOING



Introduction to the exhibition, its key concepts, and the Palais des Beaux Arts Wien. Provides giveaway materials that both greet and say goodbye to visitors, extend the exhibition beyond the site of the museum.

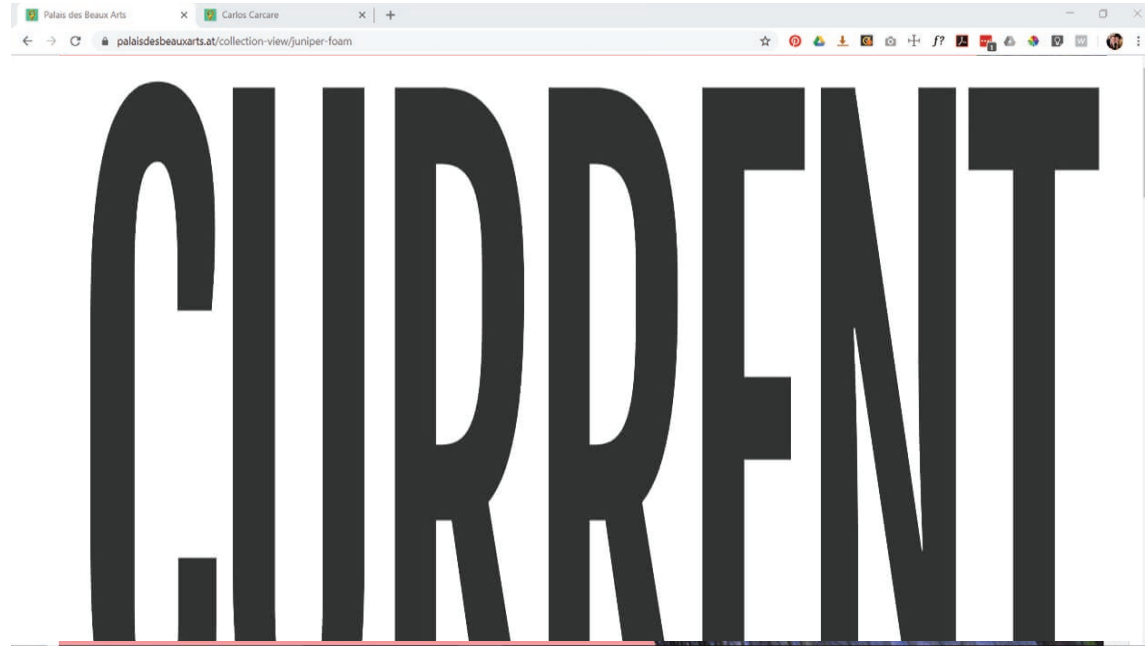
\*CHOREOGRAPHY / SPEED:  
Active, Wandering, Quick

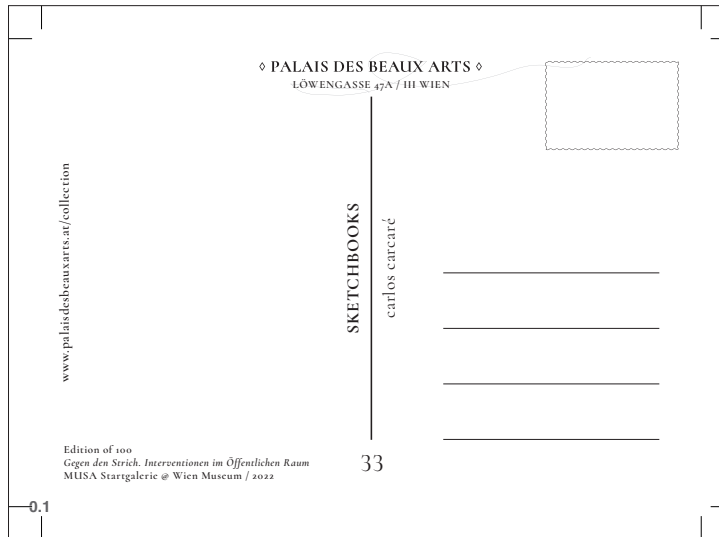
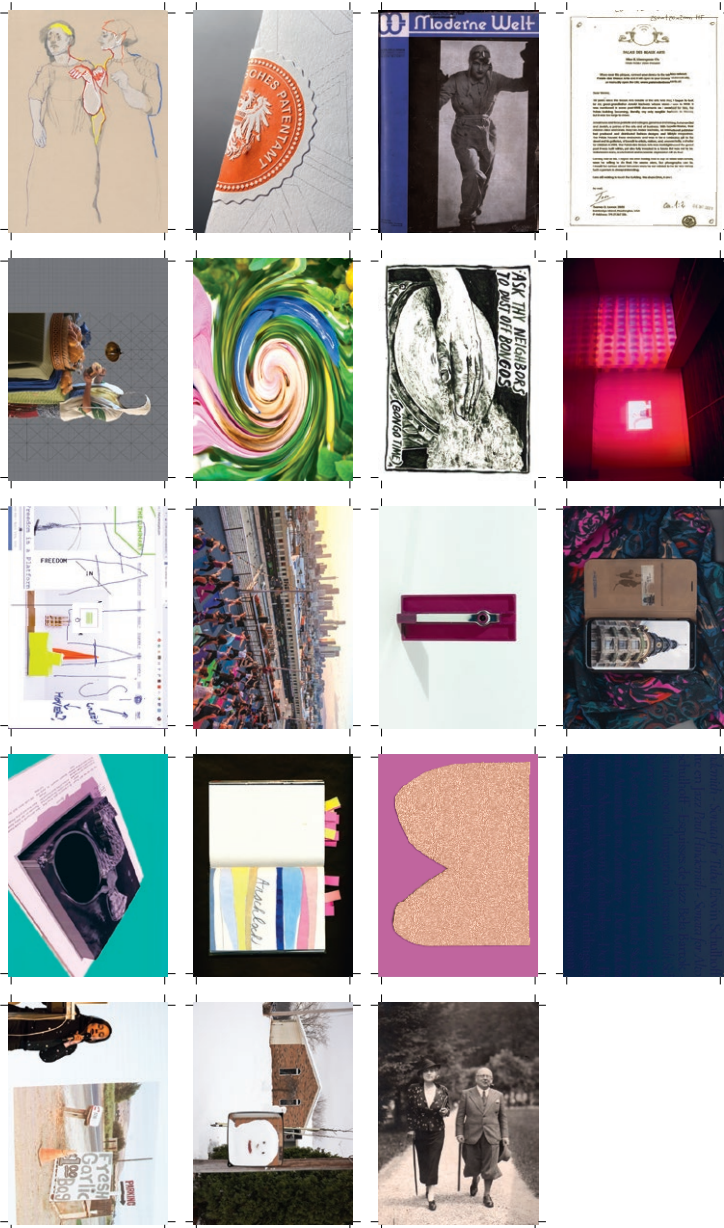
- 0.0  
Main Entrance / Exit - Judenplatz,  
Shoah Memorial, Armed Guard Station
  - 0.1  
Exterior Window Dressing - Atelier Bachwitz Pattern
  - 0.2A - 0.2.D  
Wallpaper - Atelier Bachwitz Pattern / Mural Echo
  - 0.3  
Entrance Curtains - Acoustic / Light Absorbing
  - 0.4  
Tearaway Introductory Texts,  
Caption / Info Tearaway Text - 'Mixtape Memorial'
  - 0.5  
Brass Email Plaque - Tom Lonner
  - 0.6  
PdBA Collection Postcards Rack
  - 0.7  
Event Schedule / Announcements
  - 0.8  
Atelier Bachwitz Giveaways - Survival Kit for Nobody,  
Monument Nicht aus Metal Stickers, etc.
- &  
\*REMAINS FROM ENDLICH ESPRESSO!  
Portions of Floor Text, Intro Image














0.1

2022\_110

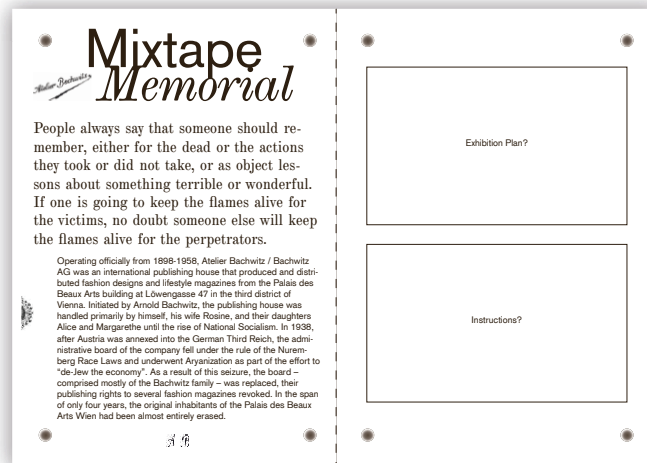
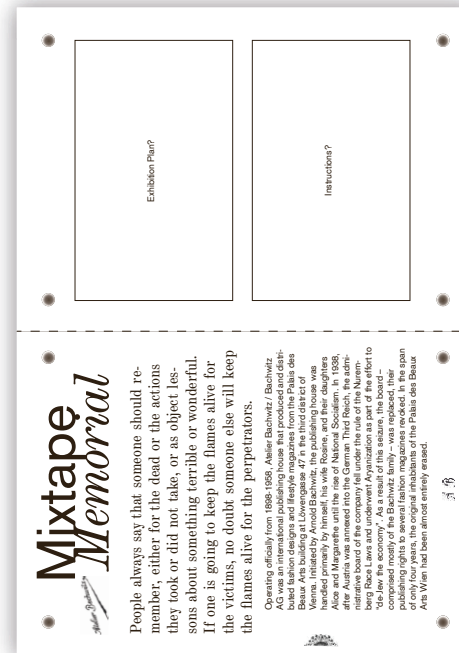






|   |   |
|---|---|
|  | <h1>Mixtape<br/><i>Memorial</i></h1> <p style="text-align: right;"><i>A B</i></p>   |
|   | <p>— People always say that someone should remember, either for the dead or the actions they took or did not take, or as object lessons about something terrible or wonderful. If one is going to keep the flames alive for the victims, no doubt someone else will keep the flames alive for the perpetrators.</p>   |
|  | <p>Operating officially from 1898-1958, Atelier Bachwitz / Bachwitz AG was an international publishing house that produced and distributed fashion designs and lifestyle magazines from the Palais des Beaux Arts building at Löwengasse 47 in the third district of Vienna. Initiated by Arnold Bachwitz, the publishing house was handled primarily by himself, his wife Rosine, and their daughters Alice and Margarethe until the rise of National Socialism. In 1938, after Austria was annexed into the German</p>  |
|   | <p>Third Reich; the administrative board of the company fell under the rule of the Nuremberg Race Laws and underwent Aryanization as part of the effort to “de-Jew the economy”. As a result of this seizure, the board – comprised mostly of the Bachwitz family – was replaced, their publishing rights to several fashion magazines revoked. In the span of only four years, the original inhabitants of the Palais des Beaux Arts Wien had been almost entirely erased.</p>  |





slow present

(dear  
archivist)

*Palais des Beaux Arts Publishing* is a sculpture that holds fragments from the history of Atelier Bachwitz, the founders of the Palais des Beaux Arts Wien. The edition included a detailed description of the archival rules for the object, 'My Blood Strangers' and digitized materials from Atelier Bachwitz's 'Chic Parisien'. The object was designed to enter archival conditions, its form questioning standards of archival library practices.

Throughout the exhibition, Data Loam. Sometimes Hard, Usually Soft at AIL (Angewandte Innovations Lab), a limited edition of Palais des Beaux Arts Publishing was distributed in the form of modified USB thumb drives. The exhibition served as an initial platform for the distribution of the publication.

slow present

(dear  
archivist)

Form  
Set of 31 Sculptures - Edition of 22

Material  
PLA Plastic, Spray Paint, USB thumb drive


Dimensions  
2.7cm x 6.8cm x 1.3cm

Artist  
Sophie Carolin Wagner

Year  
2019

Artistic Director, Co-Production  
Seth Weiner

Thanks  
Thomas D. Loner, ONB Digitization Department



slow present  
medium

2019  
Sophie Carolin Wagner

(dear  
archivist)



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slow present  
medium

(dear  
archivist)

2019  
Sophie Carolin Wagner

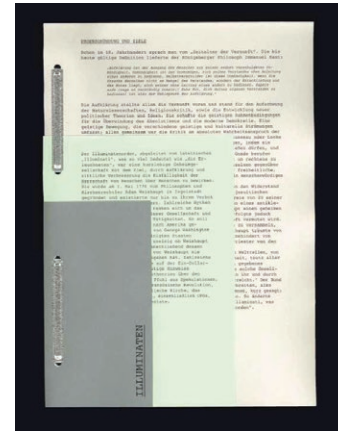
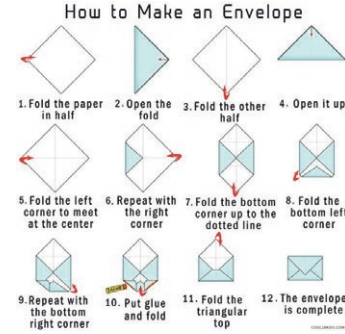


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*Atelier Bachwitz*  
**Mixtape**  
*Memorial*

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*A B*

▶  
slow  
present  
medium

2010  
Sophie-Carolin Wagner

ar  
chivist)

slow present

st)  
Publishing is a  
ragments from the  
witz, the founders of  
Arts Wien. The editi-  
d description of the  
object, 'My Blood

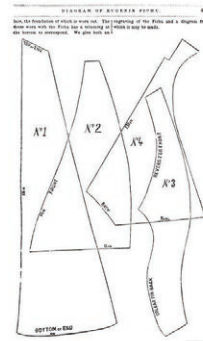
Sophie-Carolin Wagner  
2010

(dear  
archivist)

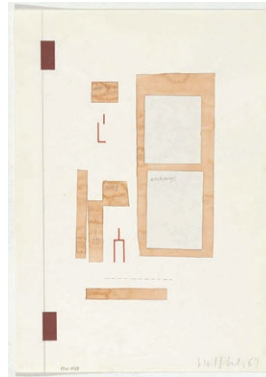
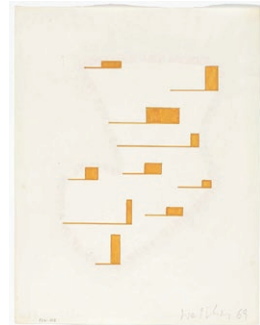
▶  
slow  
present  
medium



THE REGENT'S PIERCE  
This Piece is calculated for an amount of cloth, with the exception of the back, which is covered by the collar and under an additional quantity in the pattern from the body. The Piece is also made according to the usual method of cutting, and is made with the same material as the body. The Piece is also made with a collar, which is divided by a square into a half of a circle, and a half of a circle. In the pattern, the collar is made with the same material as the body. The collar is made with the same material as the body. The collar is made with the same material as the body.



PIERCE OF REGENT'S PIERCE  
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# freepieced quilting







# 1

# MIXTAPE

# MEMORIAL

*PAST*





# *\*Identity & Affect, Memory & Materiality*

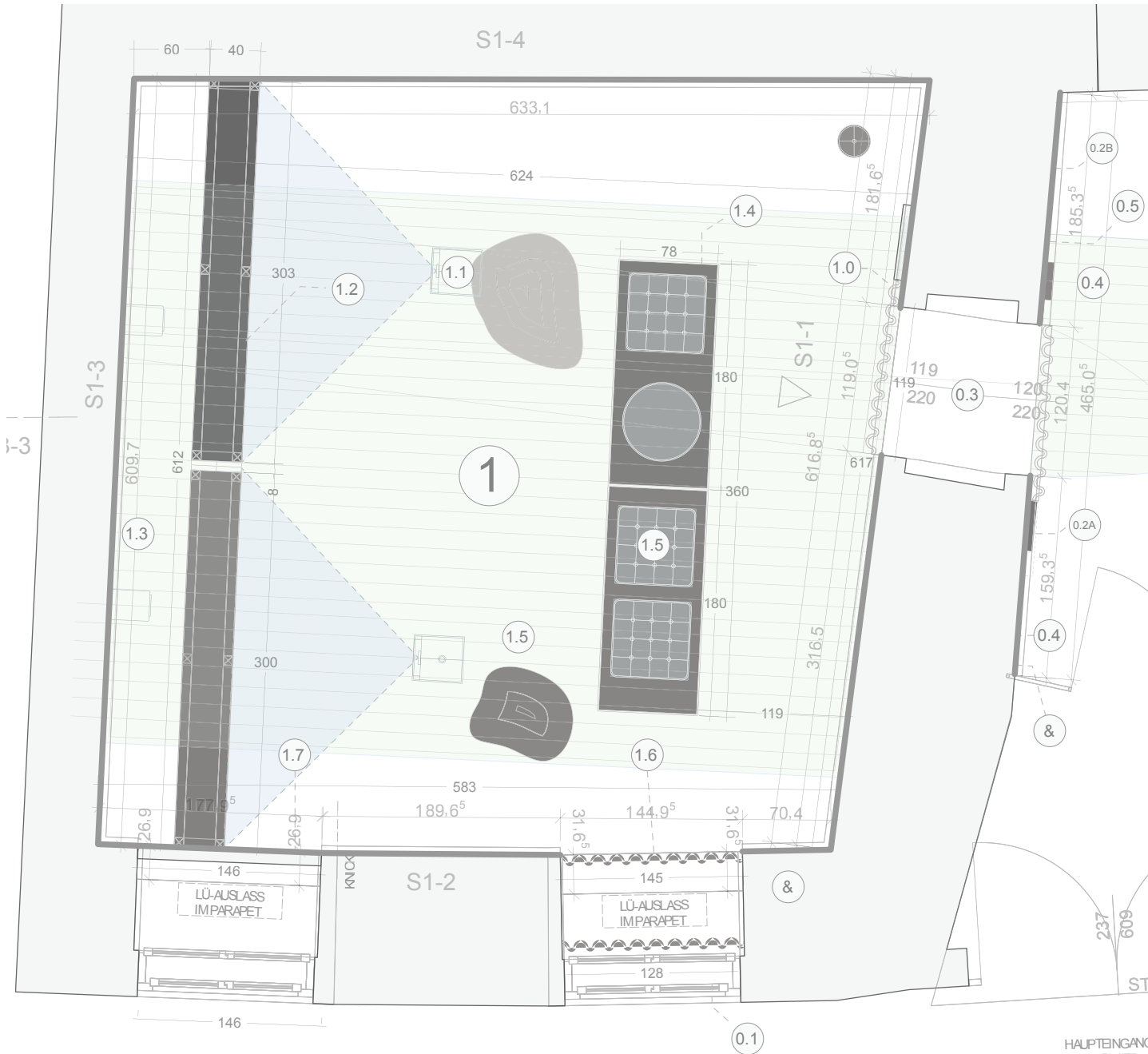
Immersive installation feed from the PdBA website. Explores the materiality of remembrance through chance encounters between text, image and sound. Cycles through portions of works from the PdBA collection: Thomas D. Lonner's "My Blood Strangers", Sophie-Carolin Wagner's "Dear Archivist", and animated sound works from Juniper Foam's "Grid for the Modern World".

\*CHOREOGRAPHY / SPEED: Relaxed, Seated, Slow

My Blood Strangers, Dear Archivist, Grid for the Modern World:  
Mixtape Memorial Installation

\*MIXTAPE MEMORIAL' INSTALLATION

\*IDENTITY & AFFECT,



Immersive installation feed from the PdBA website. Explores the materiality of remembrance through chance encounters between text, image and sound. Cycles through portions of works from the PdBA collection: Thomas D. Lonner's "My Blood Strangers", Sophie-Carolin Wagner's "Dear Archivist", and animated sound works from Juniper Foam's "Grid for the Modern World".

\*CHOREOGRAPHY / SPEED:  
Relaxed, Seated, Slow

1.0 / 0.3  
Entrance Curtains - Acoustic / Light Absorbing

1.1  
Dual Projection / Website Feed (PdBA)  
<https://www.palaisdesbeauxarts.at/run>

1.2  
Chiffon Screens (dünnes Seidengewebe),  
Wooden Frames Mounted to Ceiling

1.3  
Speakers - Studio Monitors

1.4  
Seating - Red Couches (from JMW Depot)

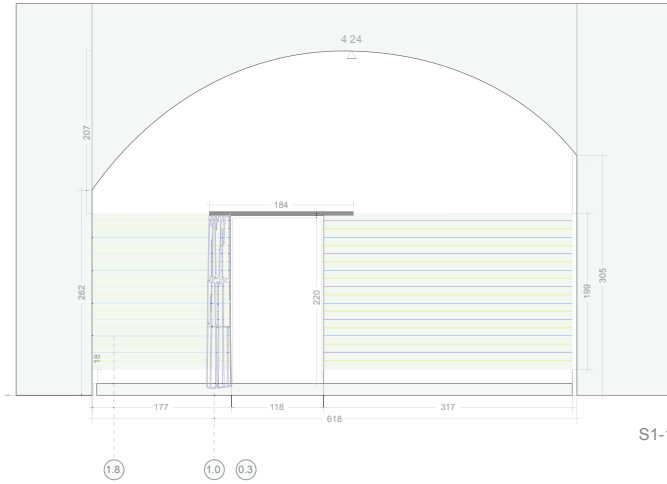
1.5  
Soft Seating - Custom Design by Volcan Moureu  
(Nikola Hansalik & Carlos Carcare)

1.6  
Window Curtains - Leftover from "Endlich Espresso!"  
Additional Layers to Block Light

1.7  
Window Light Treatment - Wooden Frames,  
Stretched with Light Blocking Fabric

&  
\*REMAINS FROM ENDLICH ESPRESSO!  
Curtains, Mirror, Portions of Wall Print

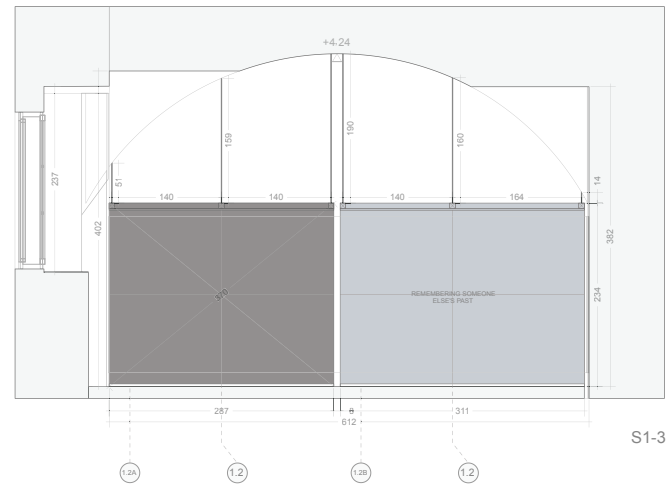




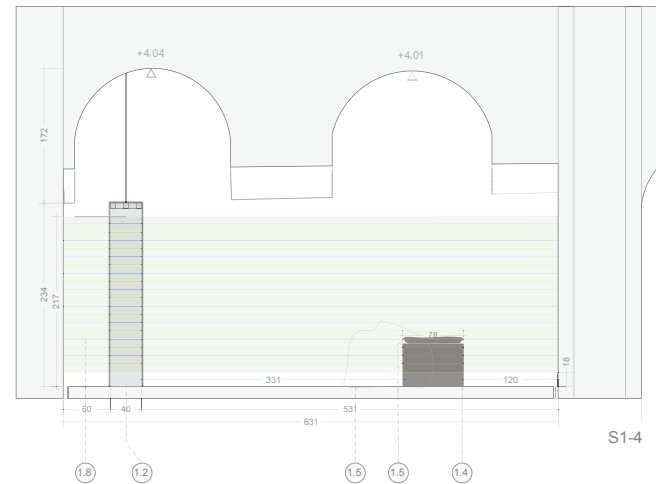
S1-1



S1-2



S1-3



S1-4

Immersive installation feed from the PdBA website. Explores the materiality of remembrance through chance encounters between text, image and sound. Cycles through portions of works from the PdBA collection: Thomas D. Lonner's "My Blood Strangers", Sophie-Carolin Wagner's "Dear Archivist", and animated sound works from Juniper Foam's "Grid for the Modern World".

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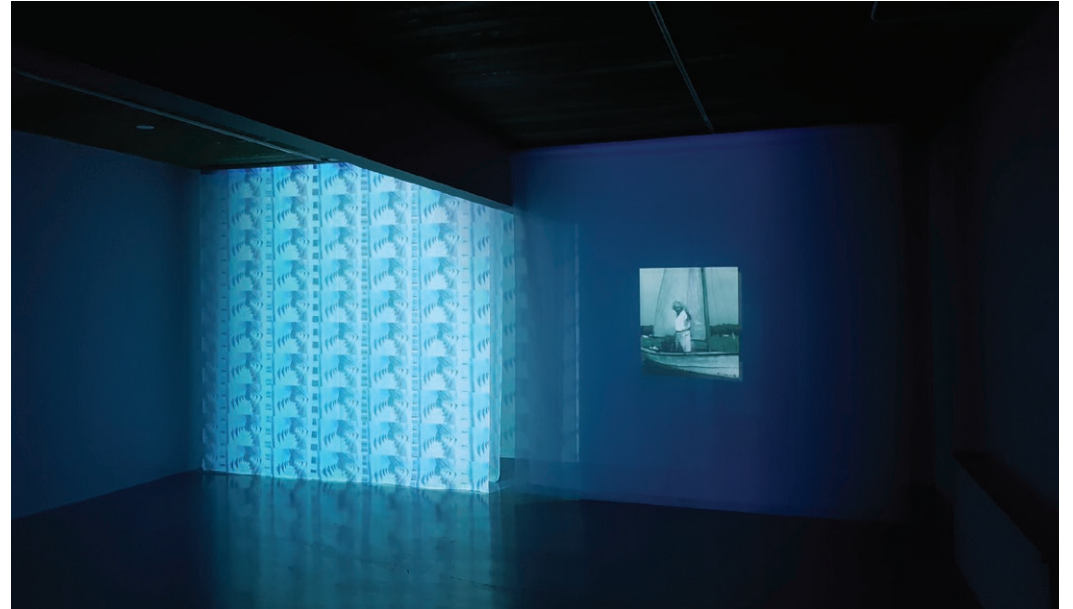
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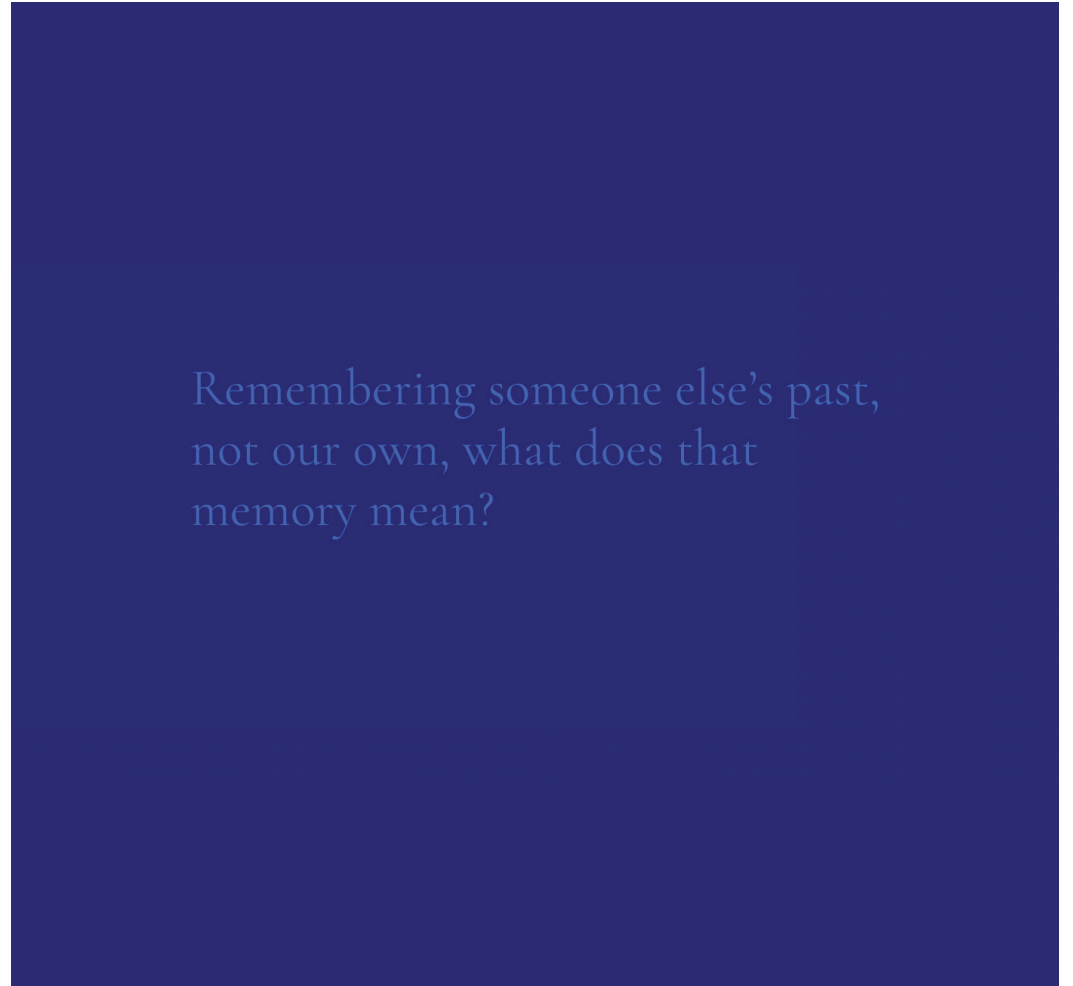
1.7  
Window Light Treatment - Wooden Frames,  
Stretched with Light Blocking Fabric

&  
\*REMAINS FROM ENDLICH ESPRESSO!  
Curtains, Mirror, Portions of Wall Print



2022\_122

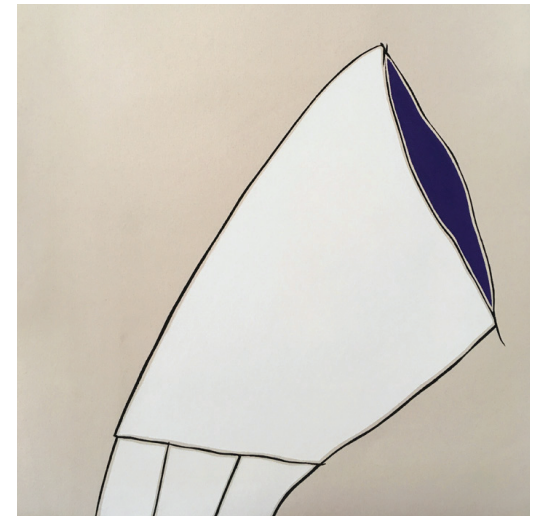
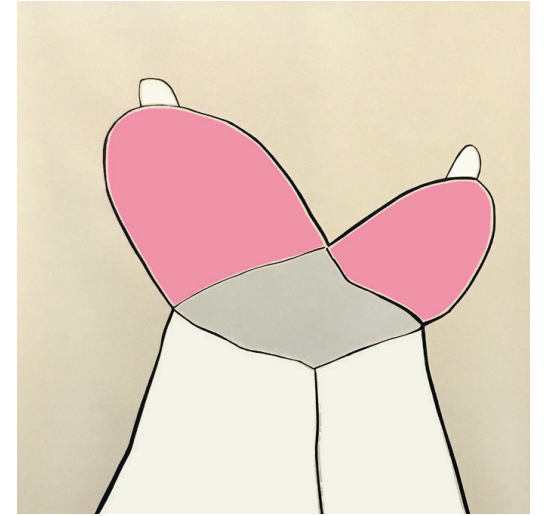




Remembering someone else's past,  
not our own, what does that  
memory mean?







2022\_124

**VOLCAN MOREAU**

◇ PALAIS DES BEAUX ARTS ◇  
LÖWENGASSE 47A / III WIEN

JEWISH MUSEUM WIEN @ Judenplatz

23 08 2022 Draft: Seth Weiner / director@palaisdesbeauxarts.at

\*SOFT SEATING TESTS  
(Nikola Hansalik & Carlos Carcare)  
Volcan Moreau



2

# ATELIER BACHWITZ



*PRESENT*





A B

## *\*Open Editorial Process, Sprawling Collaborative Historiography*

Sprawling, collaborative studio space for 'Moderne Welt Reissue', presentations, and workshops. Punctuated by various archival materials and key points from the history of the PdBA. New content produced, removed and rearranged throughout the course of the exhibition.

\*CHOREOGRAPHY / SPEED: Active & Passive,  
Wandering & Seated, Production Space, Events

-  
-

Studio for Moderne Welt Reissue  
Living Archive, Desktop Publishing  
Process Memorial





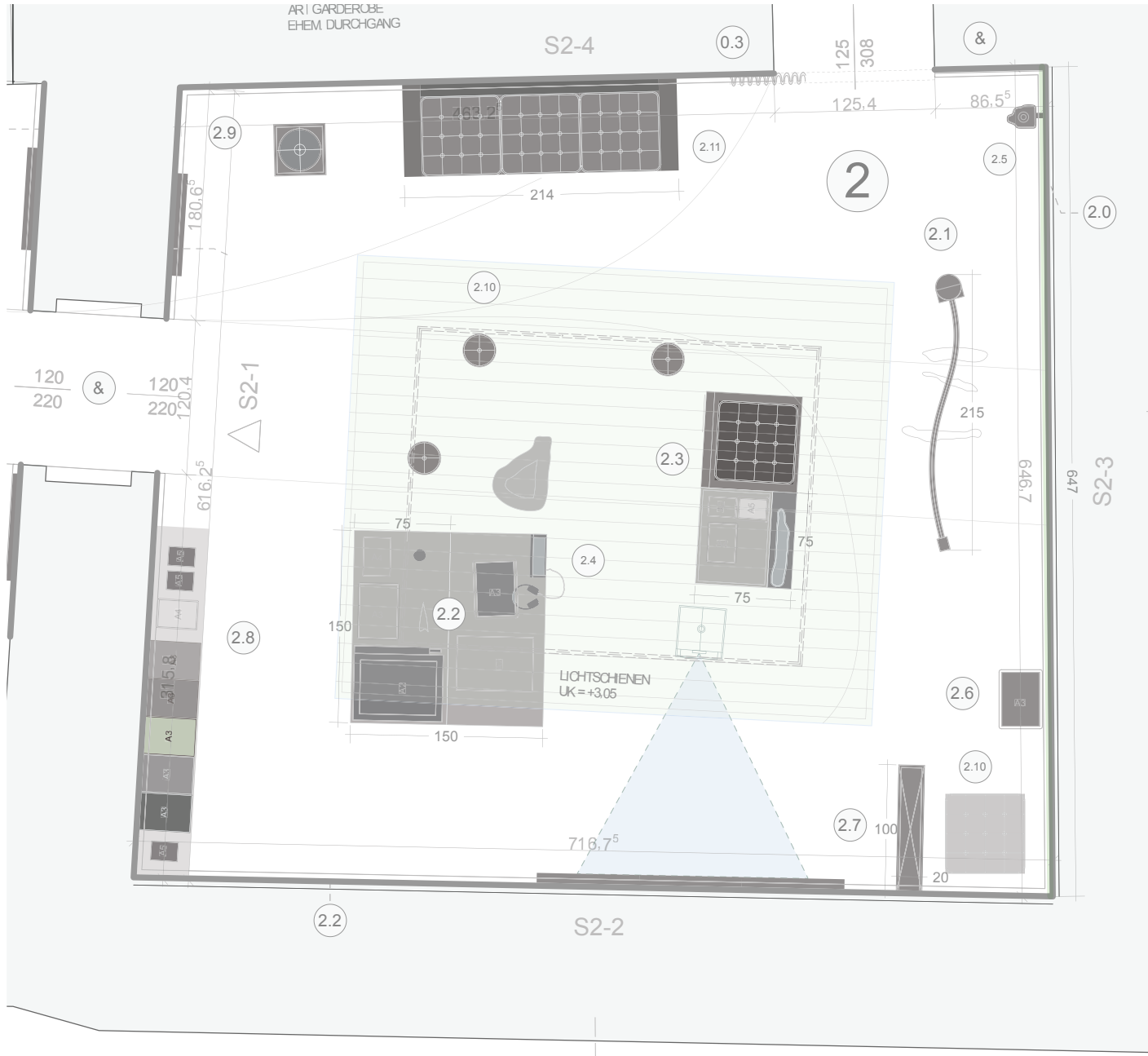
OPEN EDITORIAL PROCESS,  
LIVING ARCHIVE, DESKTOP PUBLISHING

\*SPRAWLING, COLLABORATIVE  
HISTORIOGRAPHY

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\*CHOREOGRAPHY / SPEED:

Active & Passive, Wandering & Seated, Production Space, Events



- 2.0  
'Atelier Bachwitz - Monumental Brand Mural'  
Wall Mural - Antoine Turillon  
Magnetic Paint, Custom Stickers  
of Historical AB Logos
- 2.1  
'T-Shirt Timeline' -  
Custom Printed T-Shirts on Rack
- 2.2  
'Moderne Welt Reissue' - Ongoing  
Process / Modular Studio Setup  
for Desktop Publishing, Meetings,  
Workshops (Projector, Tables,  
Seating, Printer, Supplies)
- 2.3  
PdBA Archival Material / Texts /  
Printed Matter - Essays, etc.
- 2.4  
Video - Olga Kroenstein Interview
- 2.5  
'Wifi Enhancing Umbrella' -  
Bernhard Garnicig Sculpture -  
Custom Photo Reflector Umbrella
- 2.6  
'Palais des Beaux Arts Publishing'  
- Sophie Wagner <https://www.palaisdesbeauxarts.at/collection-view/sophie-carolin-wagner>
- 2.7  
'Atelier Bachwitz - Lightbox'  
- Antoine Turillon Sculpture -  
Custom Lightbox, Electricity
- 2.8  
Donated Chic Parisiens,  
Original Moderne Welt,  
Atelier Bachwitz Registration
- 2.9  
'Brother Theodore - A Very  
Bad Time to be Alive' Corner  
Installation - Chris Dake-Outher  
Sound (Custom Produced LP,  
Record Player, Headphones),  
Sculpture, Printed Matter
- 2.10  
Soft Seating - Custom Design by  
Volcan Moureu (Nikola Hansalik &  
Carlos Carcare)
- 2.11  
Seating - Leather Couch (from  
Jewish Welcome Center)

- C  
'Caption Giveaways - Fabric  
Holders' Guilherme Maggessi

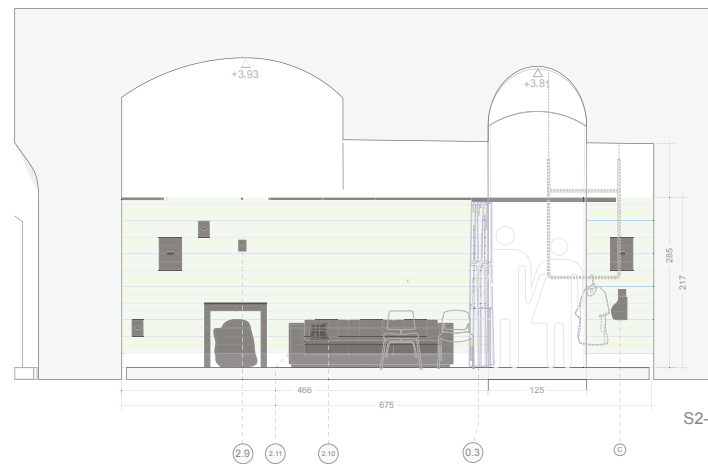
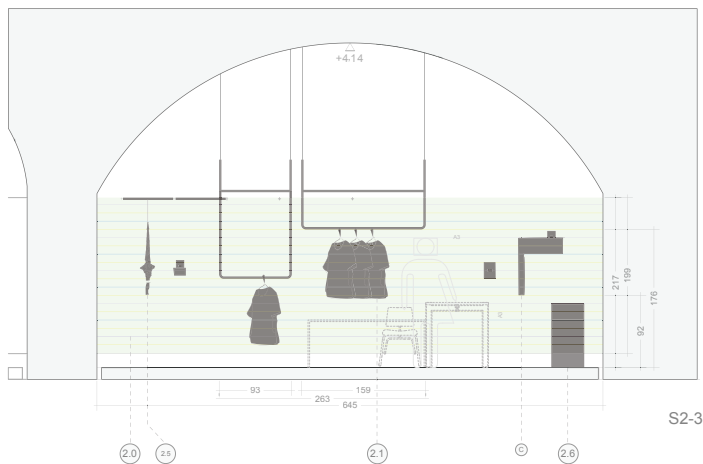
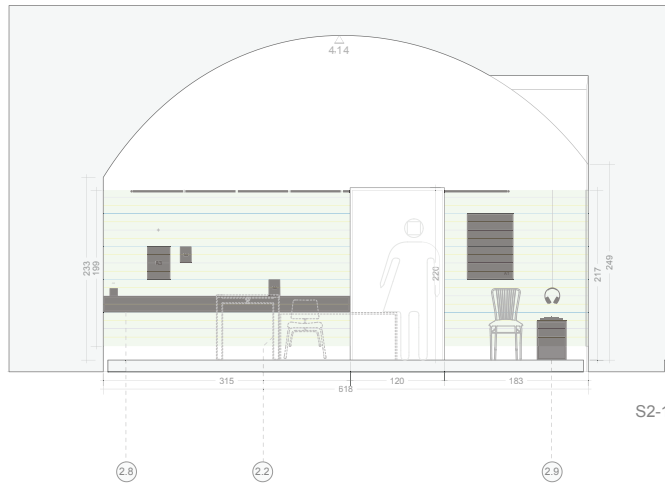
- &  
\*REMAINS FROM  
ENDLICH ESPRESSO!  
Modified Display Objects, Portions  
of Wall Print, Mirrors

2022\_127

Sprawling, collaborative studio space for 'Moderne Welt Reissue', presentations, and workshops. Punctuated by various archival materials and key points from the history of the PdBA. New content produced, removed and rearranged throughout the course of the exhibition.

\*CHOREOGRAPHY / SPEED:

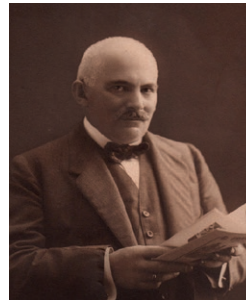
Active & Passive, Wandering & Seated, Production Space, Events



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- & \*REMAINS FROM ENDLICH ESPRESSO!: Modified Display Objects, Portions of Wall Print, Mirrors















# MODERNE WELT

Nr. 8 — ERSTES JAHRESHEFT 1920 — BERLIN / WIEN / LEIPZIG — österr. S 250 — Mark 1.50 — Kf. 127 — 80. Jahrgang





A B

1898

Atelier Bachwitz is founded by Arnold Bachwitz. Its first publication *Der Modezeichner* comes out this year, followed by *Chic Parisien*.



1899

On the 27th of November “Arnold Bachwitz publisher of printed materials” registers a brand and logo to be used in periodical publications.

1908

Palais des Beaux Arts is built on Löwengasse 47, in the third district of Vienna (Landstraße). Designed by architects Anton and Josef Drexler, the Art Nouveau building is the new home of Atelier Bachwitz / Bachwitz AG. It has printing facilities in the basement, apartments for the Bachwitz family and is meant to embody the spirit of the ‘Beaux Arts’.

1909

The brand “Kunst und Geschmack”, registered 10 year earlier is deleted from the registry.

1919

Arnold Bachwitz registers two other brands and their logos depicting an image of five women carrying a globe. The first one with the name *Moderne Welt* on it and the second without it. The first three issues of the periodical *Moderne Welt* were published just before, in 1918.

1929

Both brands registered ten years earlier are not prolonged and thus deleted from the registry. The publication *Moderne Welt* is nonetheless published until 1939.

1930

Arnold Bachwitz dies on November 12th at the age of 76 of natural causes in Vienna (1854–1930). His wife Rosine Bachwitz takes over as the primary caretaker of Atelier Bachwitz / Bachwitz AG.

1938

The administrative board of the company falls under the rule of the Nuremberg Race Laws and undergoes Aryanization. At the time, Atelier Bachwitz has around 320 employees.

As a result of this seizure, the board – comprised mostly of the Bachwitz family – is replaced, their publishing rights to several fashion magazines revoked.

Grete Lebach (b. 1885 to Arnold and Rosine Bachwitz) dies on August 17th at the age of 53 in Vienna.

1940

Der Verlag der Deutschen Arbeitsfront (DAF) kauft 20.000 Aktien und wird so Eigentümer des Atelier Bachwitz.

1941

Umbenennung des Verlags in Wiener Weltmode-Verlag AG.

1942

Upon purchasing 20,000 shares, a Nazi authority becomes the owner of Bachwitz AG on November 4th, and converts the company into a publicity and propaganda firm for the regime.

Rosine Bachwitz, primary caretaker of Atelier Bachwitz / Bachwitz AG and wife of Arnold Bachwitz, is murdered in the Theresienstadt concentration camp.

Alice Strel (b. 1887 to Arnold and Rosine Bachwitz) is arrested and deported on June 10 to Prague, she is lost in Tallinn, Estonia and dies under unknown circumstances during a death transport from Prague.

1946

Atelier Bachwitz becomes the property of the Republic of Austria, existing almost exclusively on paper. Anton Heinrich Drexler wird am 9. Februar als öffentlicher Verwalter bestellt.

1958

Atelier Bachwitz is officially dissolved.





**1991**

The Palais des Beaux Arts building is renovated and put under historic protection.

**1998**

The Generali Insurance Company purchases the building as one of their real estate holdings.

**2003**

Restitution documents show that some 20,000 shares of the company's stock were outstanding and were eventually returned to descendants of the Bachwitz family and their relations. A portion of the Atelier's publications are also returned to the Bachwitz' great-grandchildren from the Vienna City Library.

**2014**

Palais des Beaux Arts is reinstated as an immaterial institution by Bernhard Garnicig; producing and commissioning works for its collection.

**2018**

Bernhard Garnicig invites 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.

**2020**

A digital copy of the Palais des Beaux Arts Wien was acquired by the Art Collection of the City of Vienna (MUSA - Sammlung der Stadt Wien). Casting a signal

of the Palais, a wireless server allows the institutional surface and its stories to move freely between physical locations.

**2021**

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) passes away peacefully at home on Bainbridge Island in the USA. Although Tom was never able to visit Vienna and meet his family's building on Löwengasse, his words will continue to surround it. The Palais des Beaux Arts misses him deeply.

**2022**

Artist Antoine Turillon registers the 'Atelier Bachwitz' brand to the Verein of the Palais des Beaux Arts as a 'memorial, not out of metal'.

On November 3, the Jewish Museum Vienna opens a show about the history of the Palais des Beaux Art and the art project Palais des Beaux Arts Wien.

**2023**

A reissue of *Moderne Welt*, edited by the Jewish Museum Vienna, is published.

**2032**

The brand 'Atelier Bachwitz' is deleted from the registry of the Austrian patent office.





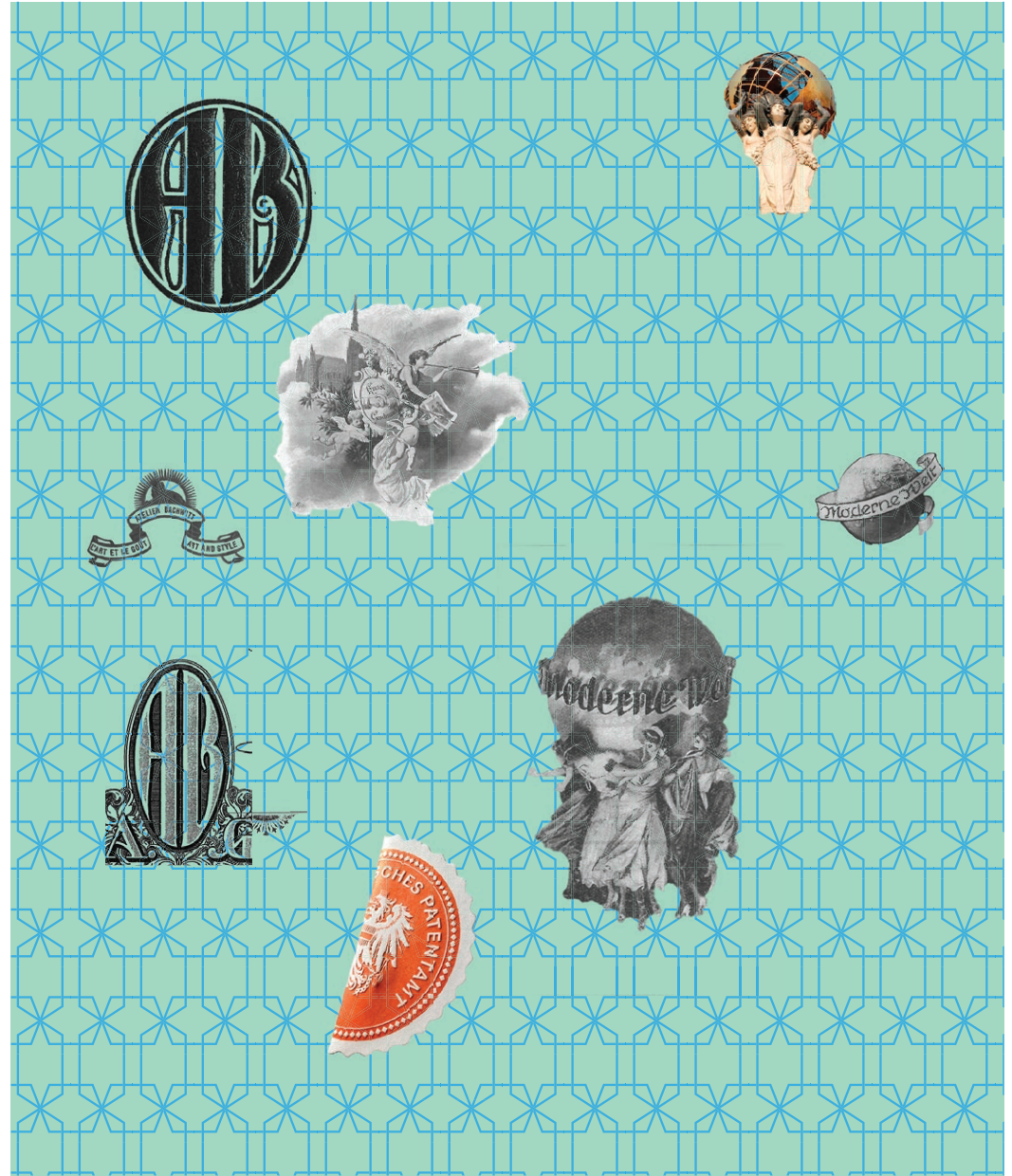
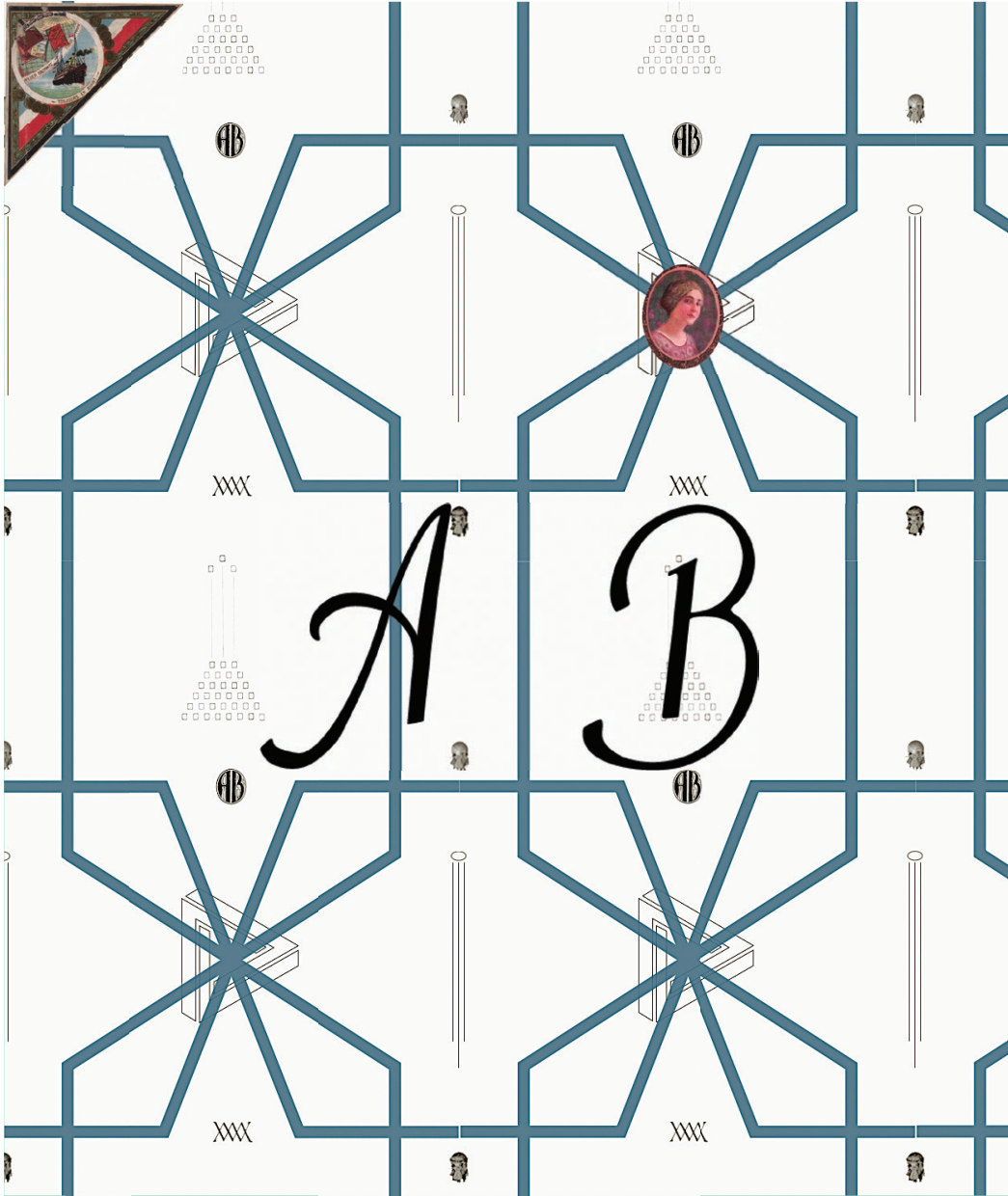
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2022\_138



◇ PALAIS DES BEAUX ARTS ◇  
LÖWENGASSE 47A / III WIEN

JEWISH MUSEUM WIEN @ Judenplatz

23 08 2022 Draft: Seth Weiner / director@palaisdesbeauxarts.at

\*ATELIER BACHWITZ  
(MW STICKER SET & WALLPAPER )  
Antoine Turillon



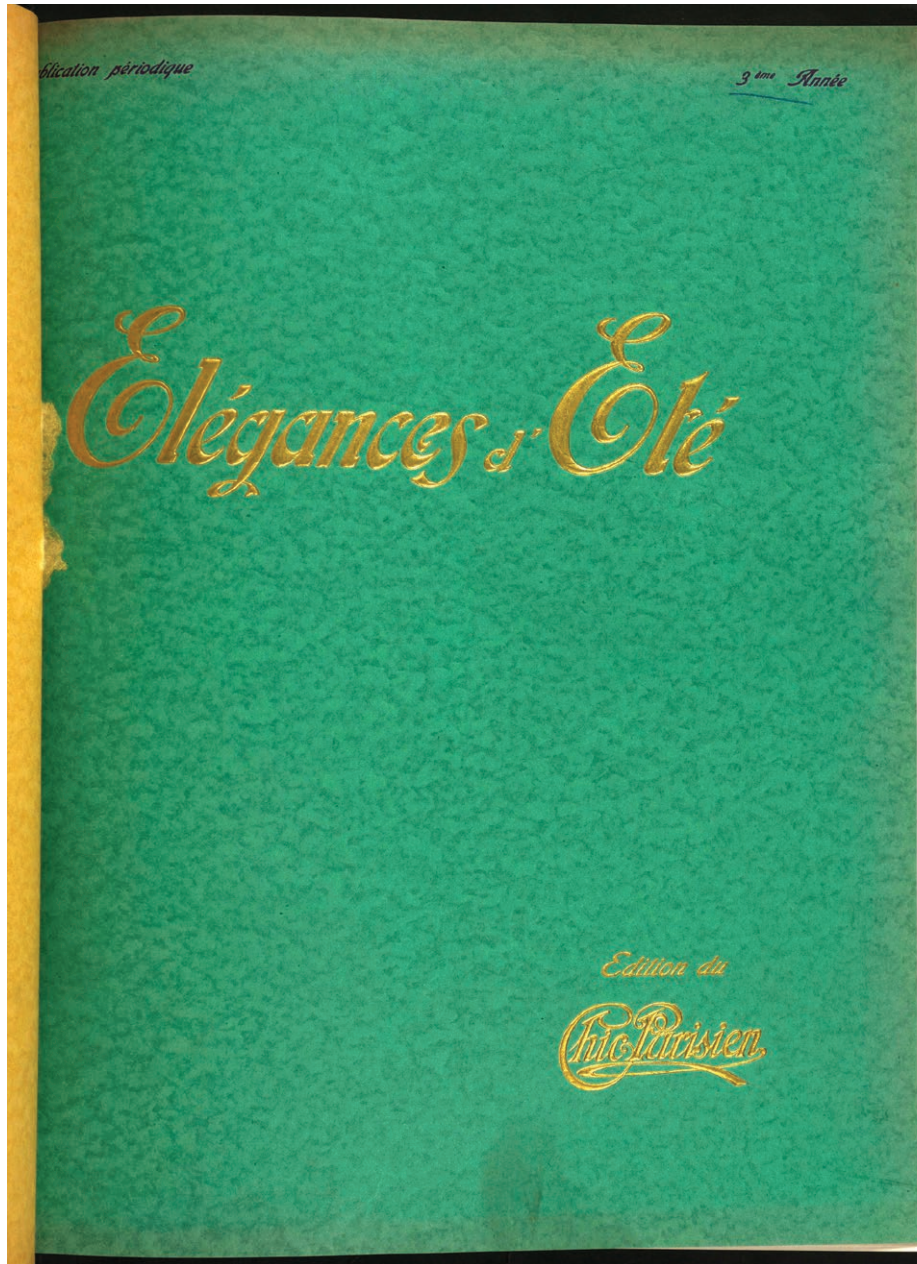


2022\_139









2022\_141







AB

2022\_143

“photography of a powder blue headband memorial with the words “whitey! cracker! go!” on it --beta” MIDJOURNEY PROMPT - 23 08 22



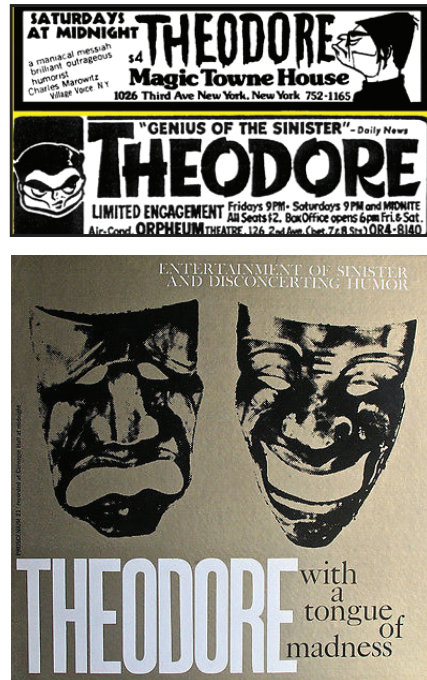








( ... )  
My name, as you  
may have guessed, is,  
Theodore. I come from  
a strange stock. The  
members of my family  
were mostly epileptics,  
vegetarians, stutterers,  
triplets, nailbiters.  
But we've always been  
happy.



# *A Very Bad Time to be Alive*

## *Side A*

- 1. Dew of Decay*
- 2. Caressing on all Fours*
- 3. Silver Shoes on a Grave*

## *Side B*

- 1. Extinction! (dub mix)*
- 2. For Solace and for Hope of Arrival (jungle flip)*





3

# INTERNET ROOM



*FUTURE*



\*  
-

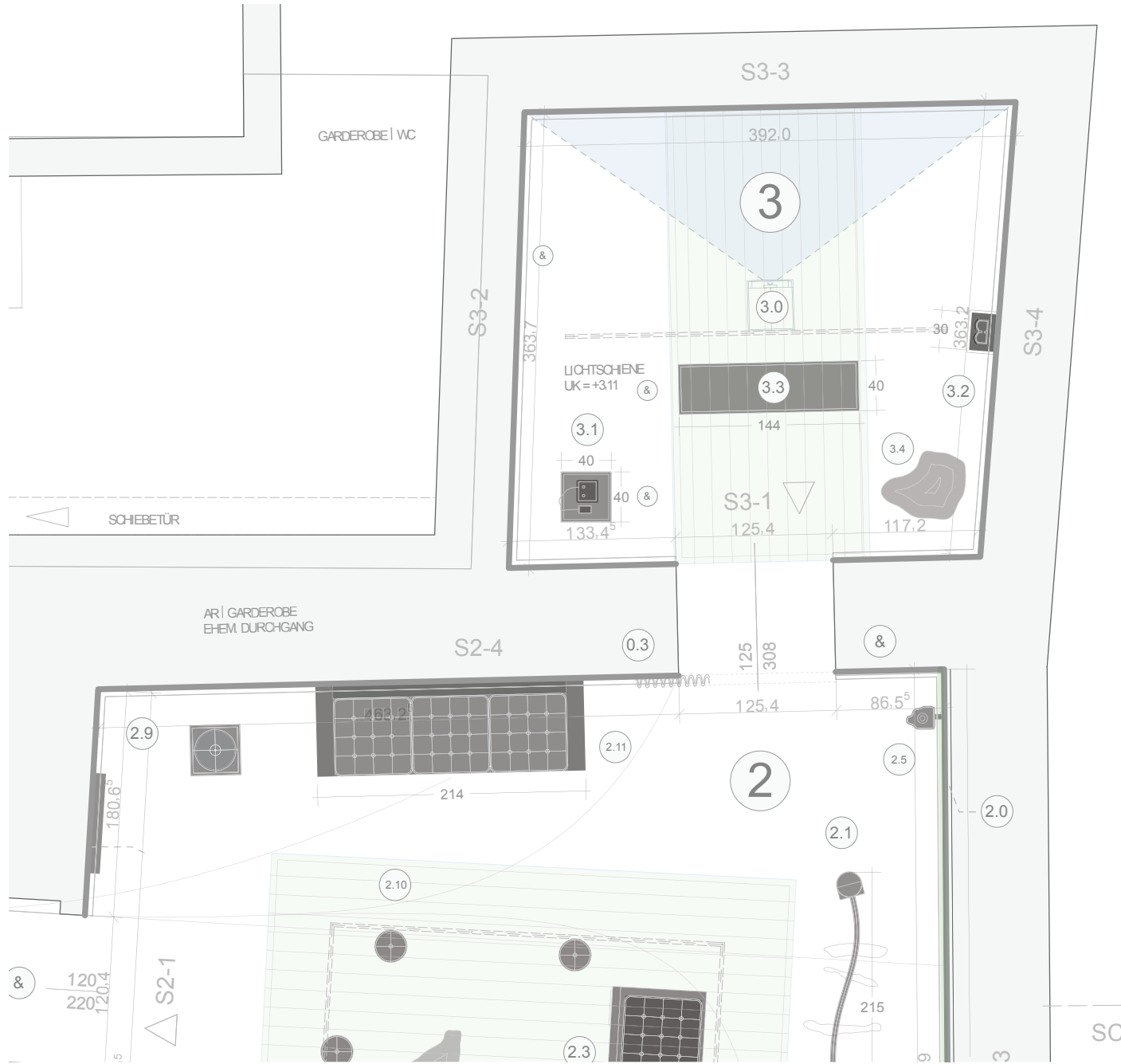
## *\*Collection & Projection, Institutional Surface*

An introspective bubble to follow the voice narrations of artists talking about their works and their first remote encounters with the Palais des Beaux Arts Wien. Material artifacts from the collection left by the artists and the infrastructure hosting the collection itself. A proto-virtual reality installation of two physical monuments.

\*CHOREOGRAPHY / SPEED: Relaxed, Seated, Slow

-  
-

Guided Website Tours, Palais des Beaux Arts Collection  
\*Monumental Associations, Institutional Surface

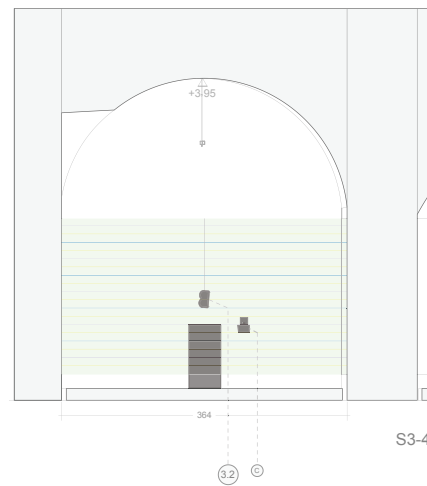
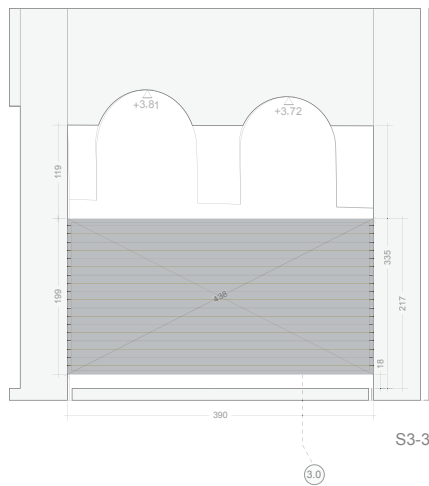
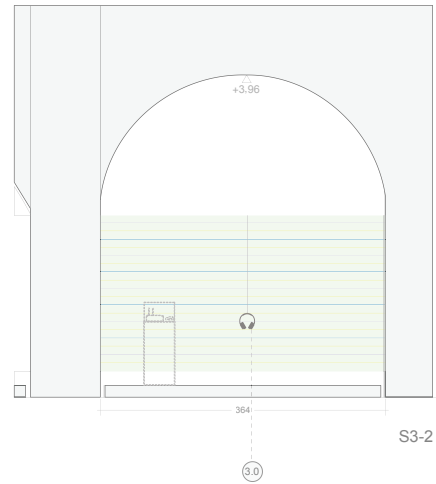
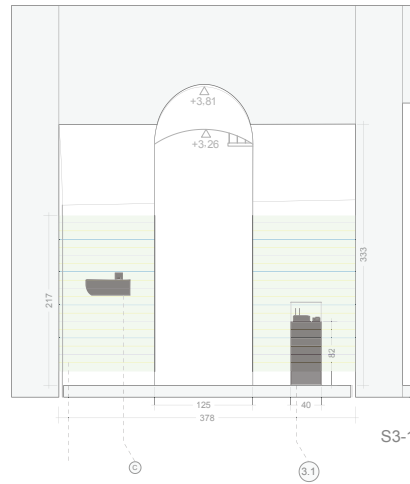


An introspective bubble to follow the voice narrations of artists talking about their works and their first remote encounters with the Palais des Beaux Arts Wien. Material artifacts from the collection left by the artists and the infrastructure hosting the collection itself. A proto-virtual reality installation of two physical monuments.

\*CHOREOGRAPHY / SPEED:  
Relaxed, Seated, Slow

- 3.0  
'Guided Website Tours - PdBA Online Collection'  
Video Projection, Sound - Various Artists  
<https://www.palaisdesbeauxarts.at/collection>
- 3.1  
'Palais des Beaux Arts - Wireless Router 2020 Edition'  
Wireless Router, Raspberry Pi, Modified Vitrine
- 3.2  
'Proto-Virtual Reality Monument (Optical Installation)  
DIY VR Goggles, Animation -  
Rachel Whiteread Monument / PdBA Building
- 3.3  
Seating - Modified Bench (from JMW Depot)
- 3.4  
Soft Seating - Custom Design by Vulcan Moreu  
(Nikola Hansalik & Carlos Carcare)
- C  
'Caption Giveaways - Fabric Holders'  
Guilherme Maggesi





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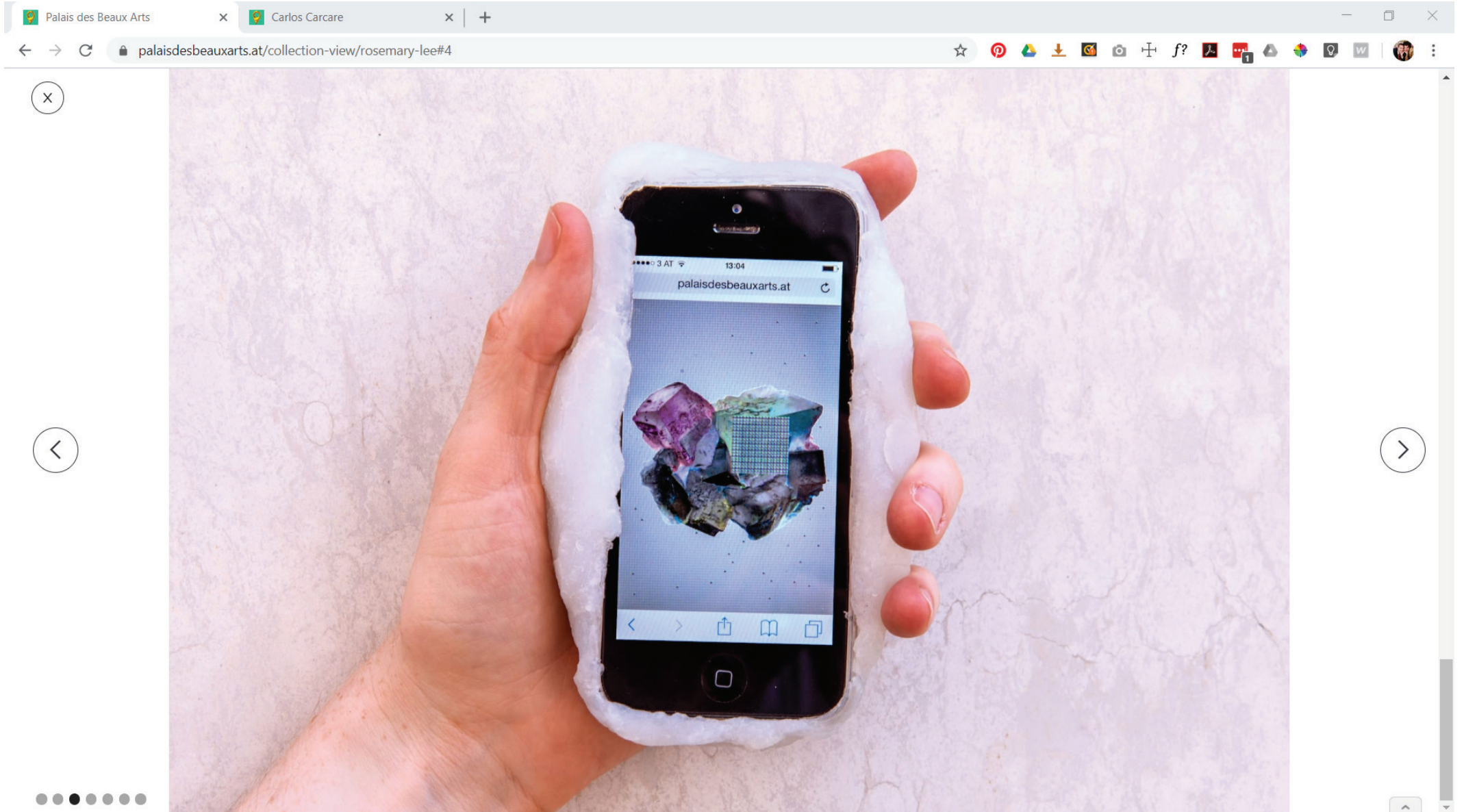
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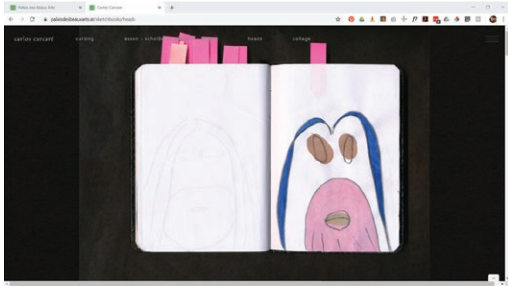




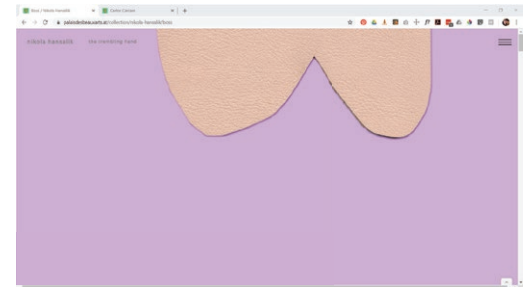
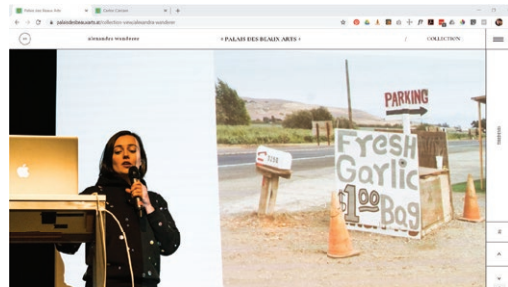
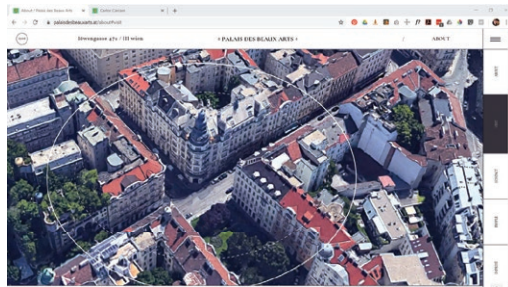
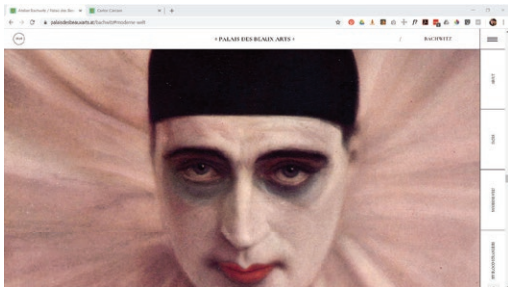
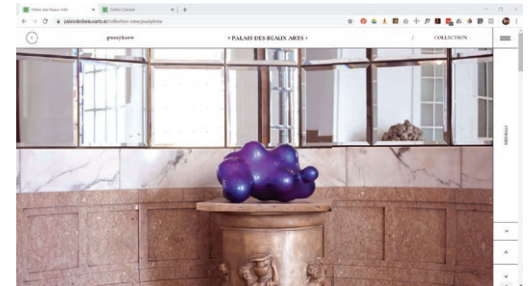
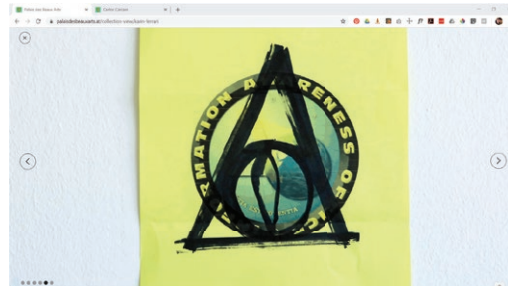
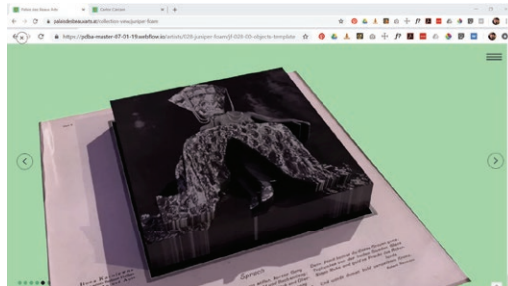
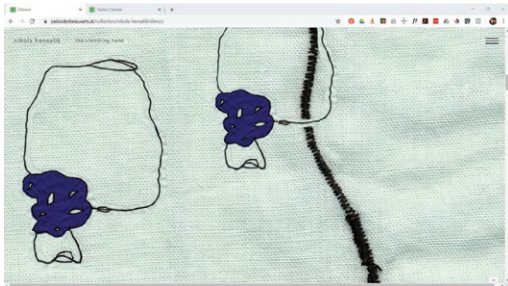
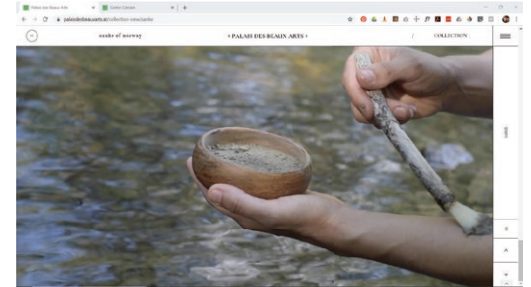
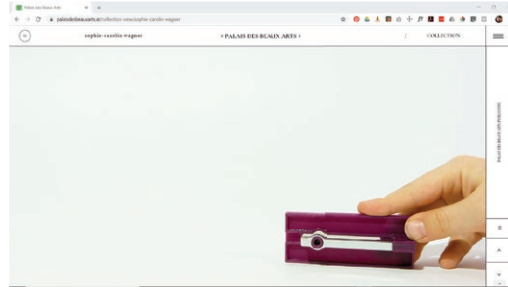
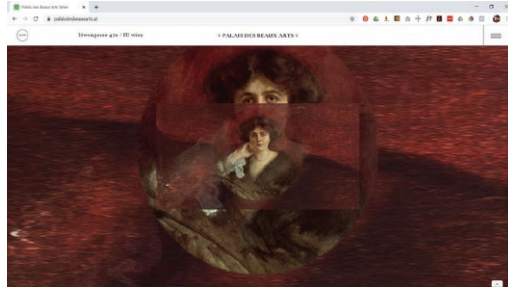
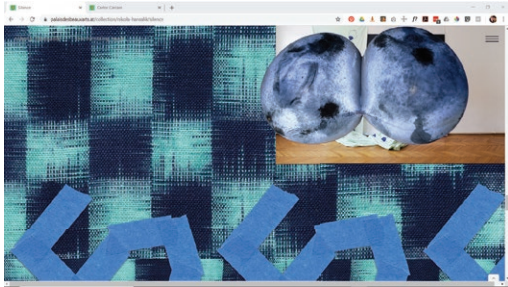
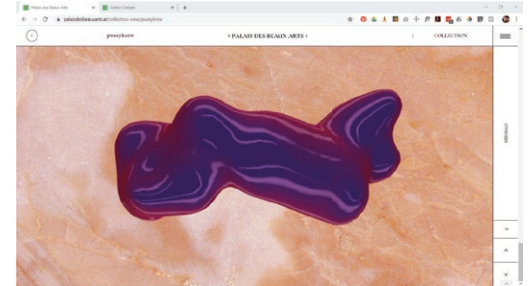
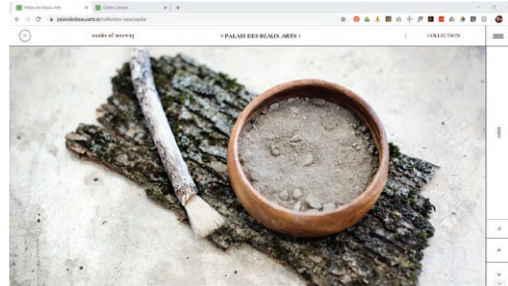
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People always say that someone should remember, either for the dead or the actions they took or did not take, or as object lessons about something terrible or wonderful. If one is going to keep the flames alive for the victims, no doubt someone else will keep the flames alive for the perpetrators.  
\*thomas d. lonner / my blood strangers

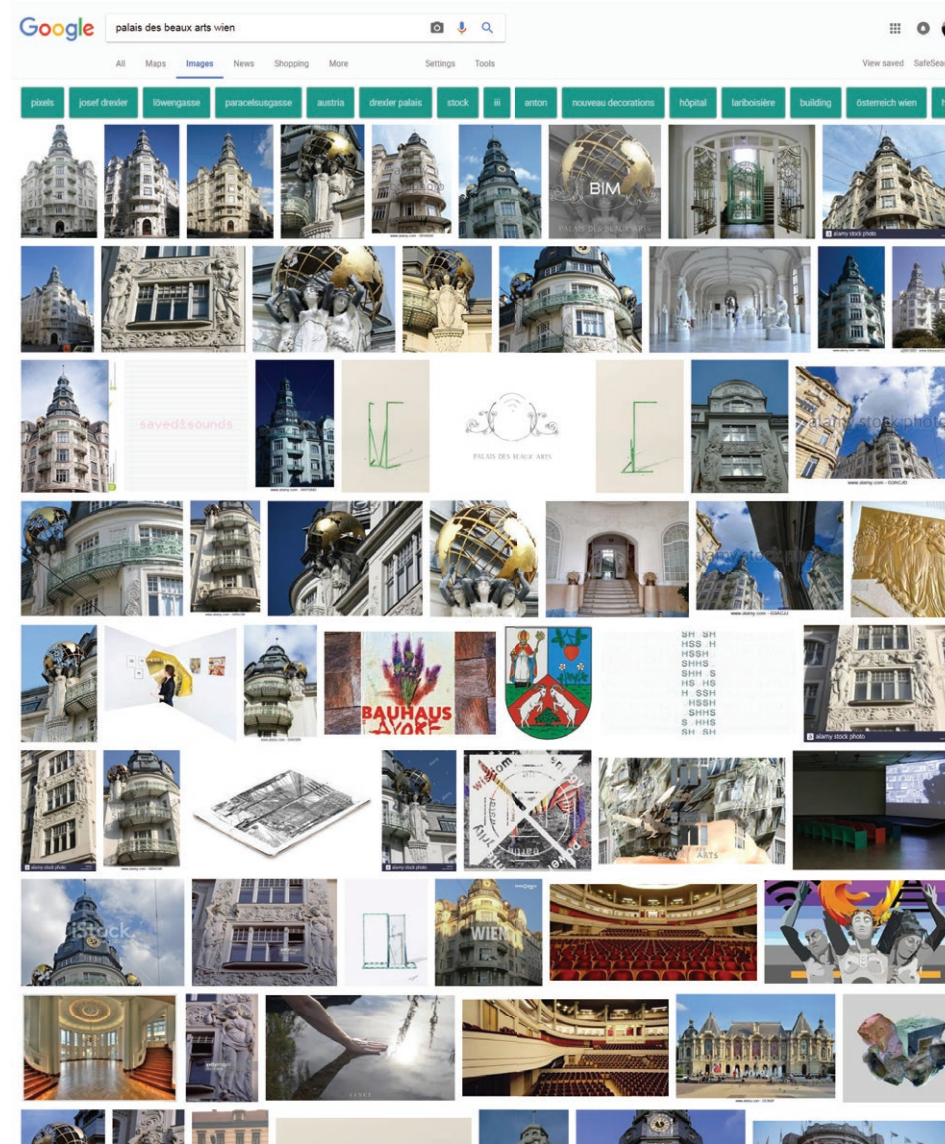


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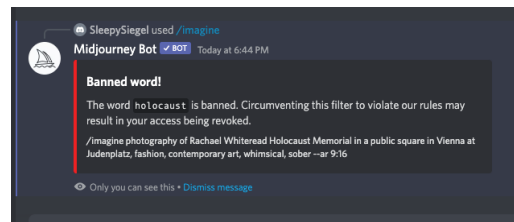
| #  | AUTOR_INNEN                                     | PROJEKT TITEL                           | JAHR | FORMAT                |
|----|---|---|------|-----------------------|
| 1  | Bernhard Garnicnig                              | Palais des Beaux Arts Website           | 2014 | Website               |
| 2  | Bernhard Garnicnig & Philipp Friedrich (PdBA)   | Wireless Router / Antenna Installation  | 2014 | Wireless-Router, Data |
| 3  | Museum of Internet                              | Object                                  | 2014 | Browser-Based         |
| 4  | Joe Hamilton                                    | Appraisal                               | 2014 | Browser-Based         |
| 5  | Pussykrew                                       | Metaballs                               | 2015 | Documentation         |
| 6  | Jamie Allen                                     | free wifi here                          | 2014 | Text                  |
| 7  | Bernhard Garnicnig (PdBA)                       | newartworld order now.com               | 2014 | Website, Editions     |
| 8  | Rosemary Lee                                    | Artifacts                               | 2015 | Browser-Based         |
| 9  | Eric Born                                       | Going Wireless in the Belle Epoque      | 2015 | Text                  |
| 10 | Enrico Zago                                     | Totem                                   | 2015 | Browser-Based         |
| 11 | Sanke of Norway                                 | SANKE                                   | 2016 | Documentation         |
| 12 | B.Garnicnig, F.Faltin, M.Mayer-Schweiger (PdBA) | L'Exposition Imaginaire                 | 2016 | Event                 |
| 13 | Fabian Faltin                                   | Terrestrum ` Navis & - ff&&.            | 2016 | Video, Text           |
| 14 | Karin Ferrari                                   | Hyper Connected -The Whole Picture      | 2016 | Browser-Based, Event  |
| 15 | Claire Tolan                                    | SHUSH-to-come                           | 2017 | Event                 |
| 16 | Simone Borghi                                   | Saved ± Sounds                          | 2017 | Sound                 |
| 17 | Peter Moosgaard                                 | Bauhaus Ayoke                           | 2017 | Browser-Based         |
| 18 | Eva-Maria Mandl                                 | The Palais Around the Corner            | 2017 | Text                  |
| 19 | K.Ferrari, P.Moosgaard, B.Garnicnig (PdBA)      | Lithium Exkursion                       | 2017 | Event                 |
| 20 | Seth Weiner                                     | Vaporous Evening Dresses                | 2017 | Browser-Based         |
| 21 | continent.                                      | Issue 7.1                               | 2018 | Text                  |
| 22 | Bernhard Garnicnig                              | Memo Manual                             | 2018 | Browser-Based         |
| 23 | Temporary Art Review                            | Legacy & Latency                        | 2018 | Text                  |
| 24 | F.Faltin, N.Hansalik, S.Weiner (PdBA)           | (Router Garden)                         | 2018 | Proposal              |
| 25 | Volkskundemuseum Wien                           | Collection Discussion                   | 2018 | Event                 |
| 26 | Atelier Bachwitz / ONB                          | Moderne Welt URL                        | 2018 | Browser-Based         |
| 27 | Thomas D. Lonner                                | My Blood Strangers                      | 2018 | Text                  |
| 28 | Seth Lower                                      | Instagram Inner Sanctum                 | 2018 | Browser-Based         |
| 29 | Alexandra Wanderer                              | Tired Eyes                              | 2018 | Event                 |
| 30 | Lucrecia Dalt                                   | Remainder Mixes                         | 2018 | Sound                 |
| 31 | Nikola Hansalik                                 | The Trembling Hand                      | 2018 | Browser-Based         |
| 32 | Carlos Carcare                                  | Sketchbooks                             | 2018 | Browser-Based         |
| 33 | Juniper Foam                                    | Grid for the Modern World               | 2018 | Browser-Based         |
| 34 | Blickle Kino - Belvedere 21                     | Shrinking Cinema                        | 2018 | Event                 |
| 35 | Sophie-Carolin Wagner                           | Palais des Beaux Arts Publishing        | 2019 | Sculptural Edition    |
| 36 | Anthony Carfello                                | Advanced Studies in Southern California | 2019 | Syllabus              |











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“photography of a powder blue headband monument for “Atelier Bachwitz” in a public square in Vienna at Judenplatz with the words “whitey! cracker! go!” on it --ar 9:16 --beta” MIDJOURNEY PROMPT - 23 08 22

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Please send an SMS  
to the following  
number with your  
name, and you will  
receive a URL in  
return that is valid  
for only this evening:  
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