PALAIS DES BEAUX ARTS

LÖWENGASSE 47A / III WIEN
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

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), Antoine Turillon (Senior Artist - University of Applied Arts Vienna / Artist - 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

02.2022

COMMISSIONS #44, #45
HANNAH MARYNISSEN / ANTOINE TURILLON

Palais des Beaux Arts Wien Online Collection

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 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.

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

16.11.2022
LOOPS, MULTIPLICATION & REMEMBERANCE
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 Garnicnig 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
ATELIER BACHWITZ/

A VERY BAD TIME TO BE ALIVE

antione turillon
2022 — 2032

christopher dake-outhet
— 2022

M'THEYDY

nathan c'ha
— 2022

GESCHICHTEN (FILDY)

rafal morusiewicz
— 2022
THE CHANGING FACE OF MODERNE WELT

HANNAH MARYNISSEN

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.
Hannah 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.
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 Lüwengasse 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.\(^0\) 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.\(^0\)

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.\(^0\) 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.\(^0\)

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

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

0\(^3\) Iris Meder, Andrea Winkelbauer eds., Vienna’s Shooting Girls, p. 12

0\(^4\) Iris Meder, Andrea Winkelbauer eds., Vienna’s Shooting Girls, p. 14
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 Barakovitch’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. 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 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.’

By 1927, *Moderne Welt* had fully transitioned from ‘an illustrated review [of] art – literature – fashion’ to ‘the paper for elegant ladies.’

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.

From the 1927 to the mid-1930s, the number of

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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

HANNAH MARYNISSEN

https://www.palaisdesbeauxarts.at/collection-view/hannah-marynissen
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 [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. 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. 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]. A more sinister interpretation of this decline could be that it was politically motivated. By the early-1930s, ownership

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10 For full biographies see Appendix A
11 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, 1979), pp. 15 – 16. For full biographies see Appendix A
12 Iris Meder, Andrea Winkelbauer eds., *Vienna’s Shooting Girls*, p. 94
13 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

HANNAH MARYNISSEN https://www.palaisdesbeauxarts.at/collection-view/hannah-marynissen
of *Moderne Welt* had entirely exchanged hands to Dr. Alexander Schilling-Schletter; a known fascist. 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. Legally Jewish photographers at this time had their professional licenses revoked, and Jewish people were no longer admitted to the Graphische Lehr- und Versuchsanstalt. Companies that were Jewish-owned – for instance the original publisher of *Moderne Welt* - Atelier Bachwitz AG - were quickly Aryanised. 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.’

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. 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?

All images courtesy of ANNO/Österreichische Nationalbibliothek.

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14 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.’

15 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)

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


18 For full biographies see Appendix A.

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

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

[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.
Dora Kallmus (professionally known as Madame d’Ora, 1881-1963), portraits of Ily Csáky and Frau Tinette von Ruzicic 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.

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.

HANNAH MARYNISSEN

https://www.palaisdesbeauxarts.at/collection-view/hannah-marynissen
[Fig. 11] Hedda Walther (1894-1979), photograph in Moderne Welt, issue no. 8, 1933.

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

HANNAH MARYNNISSEN

https://www.palaisdesbeauxarts.at/collection-view/hannah-marynnissen
[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 Mut- terland, die ungeheure Begeisterung über dieses Welt ereignis wollen auch wir in bescheidem Maße in unserer Zeitschrift würdigen, welche zum ersten Male seit ihrem 20 jährigen Bestehen also deutsche Modezeitschrift Aktuelles in Wort und Bild zeigt. HEIL HITLER! Die Schriftleitung der Modernen Welt.)

[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.

[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.

HANNAH MARYNISSEN

https://www.palaisdesbeauxarts.at/collection-view/hannah-marynissen
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 Josefine 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 4th May 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.
FEMININITY AND MODERNITY: 
THE CHANGING FACE OF MODERNE WELT
HANNAH MARYNISSEN

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ATELIER BACHWITZ

ANTOINE TURILLON

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2022 _ 24

LÖWENGASSE 47A / III WIEN

Marke: Atelier Bachwitz
Nummer 326491

Waren bzw. Dienstleistungen:
Kl.14: Erinnerungsembleme.
Kl.19: Denkmäler, nicht aus Metall.
Kl.42: Modedesignberatung.
(...) 

A monument for a decade.

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.
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?

Atelier Bachwitz / takes on this question as a starting point to create a different kind of monument in the form of a brand. A brand which carries the name Atelier Bachwitz and is owned by the entity which actively works on the past, present and future of the Bachwitz legacy. Registered in late 2021, the brand Atelier Bachwitz can now be legally used by the Palais des Beaux Arts Wien.

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.
ATELIER BACHWITZ / ANTOINE TURILLON

https://www.palaisdesbeauxarts.at/collection-view/antoine-turillon
ATELIER BACHWITZ / ANTOINE TURILLON

The company "Kunstgewerbliches Unternehmen für Modedesign" Arnulf Bachwitz registers a brand to be used for "Modedesign" (fashion design). The registration is accompanied by a logo depicting a globe, a corn, a boat, along with the slogan "TOUCHED BY NATURE" as well as "Arnulf Bachwitz Founder". Since 2019, the same logo is also in use on the publication, "Wien Modemodelle" or "Silvan Braun Standards: Chic Passion".

https://www.palaisdesbeauxarts.at/collection/antoine-turillon/atelier-bachwitz-timeline
Atelier Bachwitz is registered as a brand. The brand is registered to the新颖 of the Palais des Beaux Arts by Antoine Turillon to be used for goods and services such as monuments, "not out of metal, commemorative shields, and fashion design."
VISIT

ATELIER BACHWITZ /
ANTOINE TURILLON

https://www.palaisdesbeauxarts.at/collection/antoine-turillon/atelier-bachwitz-timeline
A VERY BAD TIME TO BE ALIVE
CHRISTOPHER DAKE-OUTHET

A TERRIBLE TIME TO BE ALIVE
christopher dake-outhet

https://www.palaisdesbeauxarts.at/collection-view/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 monologuist, 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.
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 nightclubs 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 of the heart, and I 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 was made.

woudn’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 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

https://www.palaisdesbeauxarts.at/collection/christopher-dake-outhet/obituary-recital
There was a time in the history of the world when information was issued free and full of nourishment.

Times were simple and direct, emergency exits and roundabouts lay everywhere. Famous Painters abstracted misleading extracts from their canvases and sold them for full values for enthusiasts to doctor-up. It could be difficult to tell the difference between criminals and boudoir maids. Some individuals, better prepared for the Inevitable took few or no sedatives, drank coherent thoughts like a bottle of orange juice.

The prom turned nocturnal.

Newspaper headlines echo simultaneously on numerous
A VERY BAD TIME TO BE ALIVE
CHRISTOPHER DAKE-OUTHET

https://www.palaisdesbeauxarts.at/collection/christopher-dake-outhet/silver-shoes-on-a-grave
A VERY BAD TIME TO BE ALIVE
CHRISTOPHER DAKE-OUTHET

1. Dew of Decay
2. Caressing on all Fours
3. A Very Bad Time to be Alive

Side B

4. Extinction! (jungle flip)
5. For Solace and for Hope of Arrival (dub mix)

https://www.palaisdesbeauxarts.at/collection/christopher-dake-outhet/silver-shoes-on-a-grave
A VERY BAD TIME TO BE ALIVE
CHRISTOPHER DAKE-OUTHET

https://www.palaisdesbeauxarts.at/collection/christopher-dake-outhet/silver-shoes-on-a-grave
Dew of decay as nature meant you to live. With your vertebrae held horizontal from east to west. A reality more real than a reality. I'm in the prime of my senility. As long as there is death. What we want of life is bliss everlasting. Caressing on all fours. The bellies of your loved ones with edibles. Notoriously uninformed beasts living on an idiot's plateau of mentality. To our unknown ends. With marble stones and crosses.
LISTEN

A VERY BAD TIME TO BE ALIVE
CHRISTOPHER DAKE-OUTHET

https://www.palaisdesbeauxarts.at/collection/christopher-dake-outhet/silver-shoes-on-a-grave
(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).
Trained as a fashion designer and milliner (hatmaker), nathan c’ha works through gendered cliches 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

https://www.palaisdesbeauxarts.at/collection-view/nathan-cha
M'THEYDY
NATHAN C'HA

https://www.palaisdesbeauxarts.at/collection-view/nathan-ch
M'THEYDY
NATHAN C'HA

https://www.palaisdesbeauxarts.at/collection-view/nathan-cha
VISIT

M'THEYDY
NATHAN C'HA

https://www.palaisdesbeauxarts.at/nathan-cha/mtheydy-1
GESCHICHTEN (FILDY)
RAFAL MORUSIEWICZ

https://www.palaisdesbeauxarts.at/collection-view/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?
Geschichten (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-betweelessness, 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.
GESCHICHTEN (FILDY)
RAFAL MORUSIEWICZ

https://www.palaisdesbeauxarts.at/collection-view/rafal-morusiewicz
LISTEN

GESCHICHTEN (FILDY)
RAFAL MORUSIEWICZ

https://www.palaisdesbeauxarts.at/collection/rafal-morusiewicz/geschichten-fildy
LOOPS, MULTIPLICATION & REMEMBRANCE
ANGEWANDTE ZENTRUM FOKUS FORSCHUNG, VIENNA
FROM MULTIDIRECTIONAL MEMORY TO MULTIDIRECTIONAL MOMENTS

November 2022

MARCH is a journal of art & strategy.
(...)

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]

https://march.international/from-multidirectional-memory-to-multidirectional-moments/
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]

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.


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
ATELIER BACHWITZ

A VERY BAD TIME TO BE ALIVE

antoine turillon
2022 — 2032

christopher dake-outhet
— 2022

M'THEYDY

nathan c'ha
— 2022

GESCHICHTEN (FILDY)

rafal morusiewicz
— 2022
Seth Weiner introducing the PdBA and its 2022 commission program.

https://march.international/from-multidirectional-memory-to-multidirectional-moments/
Rafal Morusiewicz presenting and discussing their work Geschichten (fildy) (Collection #48).
https://march.international/from-multidirectional-memory-to-multidirectional-moments/
Attentive crowd work (nathan c'ha, Stephanie Misa, Georgia Holz).

https://march.international/from-multidirectional-memory-to-multidirectional-moments/
Hannah Marynissen presenting and discussing her work *The Changing Face of Moderne Welt* (#44) at LOOPS, MULTIPLICATION & REMEMBRANCE.

https://march.international/from-multidirectional-memory-to-multidirectional-moments/
nathan c’ha presenting and discussing their work *THEYDY* (Collection #47).

https://march.international/from-multidirectional-memory-to-multidirectional-moments/
GEGEN DEN STRICH.
INTERVENTIONEN IM ÖFFENTLICHERN RAUM
MUSA STARTGALERIE @ WIEN MUSEUM

https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum
GEGEN DEN STRICH
MUSA STARTGALERIE @ WIEN MUSEUM

Atelier Bachwitz / Lighbox - Antoine Turillon, 2022

https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum
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 Reichskunstkammer 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
17.02 - 26.06.2022

Photos: Antoine Turillon
GEGEN DEN STRICH
MUSA STARTGALERIE @ WIEN MUSEUM

Vienna City Hall Seen from MUSA Startgalerie Arcade

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

GEGEN DEN STRICH
MUSA STARTGALERIE @ WIEN MUSEUM

Installation View - Atelier Bachwitz / Lighthouse - 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

https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum
DEAR VISITOR,
To access the Palais des Beaux Arts, follow these steps.

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

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

PALAIS DES BEAUX ARTS
LÖWENGAasse 47A / III WIEN

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

STEP 1.
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STEP 2.
Once you are connected, please scan the QR code to the right.

Palais des Beaux Arts Wien
Arnold Bachwitz, Barbalossi, Brigitte Lachen, Bernhard Theodore, Tom Lonner, Eva Maria Mandl, Berhard Gansing, Sabine Viener, Seth Weiner, Museum of Internet. Joe Hamilton, Erik Born, Fabian Faltin, Antonius Lee, Martin Ferrari, Pauwels, Werner Zang, Peter Monnig, Geraldine Jansen, Erik Born, Jamie Allen, Simone Bergl, Benjamin Torme, Philipp Friedrich, Seth Lonner, Alexandra Wanders, Nikola Hanulik, Carlos Carcans, Lucie Deh, Janik Faun, Sophie-Gabriel Wagner, Anthony Carofilo, Rossahel Balsal, Mark "Franky" McNiff, Iris Jones, Claudia Mann, Christopher Duke-Otter, Paulina Sculliy, Budi Tran, Antoine Palacios, Hannah Matrigen, Nadine van Sydow, Vincent Weisl, Almut Schillig, Manes Weiner-Slanar...

Wireless Router, 2020 Edition
Seth Weiner, Bernhard Gansing, Almut Schillig

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

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
(J) Jackson, Peter. M. The Elephant Empire. A New History
Jost, Allan and Stephen Toulmain. Romantic Vienna
Koehn, Martha F. The Age of Vienna 1867-1914: Assimilation and Identity
Koerner, Andreas. Gegen und Völkerkunde in der Wiener Moderne und des Interessen Agony: The Viennese Complex in the History of Treaty, World Leaders, and Laws
(K) Blackshaw, Gwenda. Facing the Future. The Penitente in Vienna 1890-1891
Bellett, Steven. Vienna and the Arts - 1867-1890: A Cultural History
DeBolt, Daniel C. Commission//Engaged
Pippal, Martina. A Short History of Art in Vienna
Wingfield, Nancy M. Creating The Other. Etatios Gossip and Satire in Hamburg Central Europe.
Dear Vienna,

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

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

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

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

Yours,

[Signature]

Thomas Lonner, 2020
Battlesbridge Island, Washington, USA
IP Address: 174.21.167.156.

Installations View / Fabrication Document - Brass Email - Tom Lonner, 2020

https://www.wienmuseum.at/de/ausstellungen/aktuell/ansicht/gegen-den-strich-interventionen-im-oeffentlichen-raum
GESEN DEN STRICH
MUSA STARTGALERIE @ WIEN MUSEUM

Installation View (Vienna City Hall Reflection) - Brass Email - Tom Lonner, 2020

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

*Cancelled 09.09.2022*
MY BLOOD STRANGERS

REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN
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 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 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 - 02.D
Wallpaper - Atelier Bachwitz Pattern / Mural Echo

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Entrance Curtains - Acoustic / Light Absorbing

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Event Schedule / Announcements

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&
*REMAINS FROM ENDLICH ESPRESSO!
Portions of Floor Text, Intro Image
INTRO / ACCIDENTAL MEMORIAL
REMEMBERING SOMEONE ELSE’S PAST

MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

INTRO / ACCIDENTAL MEMORIAL
REMEMBERING SOMEONE ELSE’S PAST

PALAIS DES BEAUX ARTS
Wien, Schwabinger Allee
1908–1938 / 2014–present

When you use the plaque, connect your device to the wireless network Palais Des Beaux Arts and I will load your browser automatically.
https://palaisdesbeauxarts.at

Dear Werner,

10 years since the Beaux Arts building of the arts was built, I began to plan for my grand-grandfather Arnold Bachet who was born in 1908. I was mentioned in some post-PWWI documents as I searched for his future Palais building becoming, finally, my only tangible link to a New York.

Arnold was an old-timey and a character, a generous and retiring American, and a theater patron of the arts and of business. He was a patron of the arts and of business. With his wife, their children Alice and geme, they ran Adler & Bachet, an international glass blower and a company that produced and distributed handmade designs and beautiful objects. The company owned these glassware and was to be a continuing gift to the world and its galleries, of interest to artists, artisans, and, unexpectedly, of interest for children as well. The Palais des Beaux Arts was named "towered the proud past" when it was built in 1908, yet also fully invested in a future that was not to be.

Coming here to New York, I regret not ever having had a cup of coffee with Arnold, who was always trying to do what he could to support the arts and to make sure the photographs can be used. I think about him even when he is not related to me or anyone else. Such a person is always interesting.

Be well,

Tom Lonner
2020
Roxbury, MA, USA
P. 781-247-2121

*BRASS EMAIL
Tom Lonner
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

INTRO / ACCIDENTAL MEMORIAL
REMEMBERING SOMEONE ELSE’S PAST

JEWISH MUSEUM WIEN @ Judenplatz
LÖWENGASSE 47A / III WIEN

CURRENT
SURVIVAL KIT FOR NOBODY

MY BLOOD STRANGERS

REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

INTRO / ACCIDENTAL MEMORIAL
REMEMBERING SOMEONE ELSE’S PAST
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.

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 Löwenasse 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 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.
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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.
How to Make an Envelope

1. Fold the paper in half
2. Open the fold
3. Fold the other half
4. Open it up
5. Fold the left corner to meet the center
6. Repeat with the right corner
7. Fold the bottom corner up to the dotted line
8. Repeat with the bottom right corner
9. Put glue and fold
10. Fold the triangular flap
11. The envelope is complete!
Mixtape

Memorial

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.

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MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE'S PAST
PALAIS DES BEAUX ARTS WIEN

INTRO / ACCIDENTAL MEMORIAL
REMEMBERING SOMEONE ELSE'S PAST

# 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
Immersive installation feed from the PdBA website. Explores the materiality of remembrance through chance encounters between text, image and sound. Cycles through Foam’s “Grid for the Modern World”, Sophie-Carolin Wagner’s “Dear Archivist”, and animated sound works from Juniper.

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 Hanslik & Carlos Carec)

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

*Identity & Affect.

+Choreography / Speed:
Relaxed, Seated, Slow

1.0 / 0.3
Entrance Curtains - Acoustic / Light Absorbing

1.1
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https://www.palaisdesbeauxarts.at/run

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1.5
Soft Seating - Custom Design by Volcan Moureu (Nikola Hanslik & Carlos Carec)

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
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
Remembering someone else’s past, not our own, what does that memory mean?
ATELIER BACHWITZ

PRESENT
*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
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

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 Garnicnig 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 Duke-Outlet
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 ENDELCHE ESPRESSO:
Modified Display Objects, Portions of Wall Print, Mirrors
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

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)

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PdBA Archival Material / Texts / Printed Matter - Essays, etc.

2.4
Video - Olga Kroenstein Interview

2.5
‘Wifi Enhancing Umbrella’ - Bernhard Garnicnig Sculpture - Custom Photo Reflector Umbrella

2.6

2.7
‘Atelier Bachwitz’ - Lightbox - Antoine Turillon Sculpture - Custom Lightbox, Electricity

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Donated Chic Parisiens, Original Moderne Welt, Atelier Bachwitz Registration

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C
‘Caption Giveaways - Fabric Holders’ Guilherme Maggessi

&
*REMAINS FROM ENDLICH ESPRESSO:
Modified Display Objects, Portions of Wall Print, Mirrors
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

PRESENT / PROCESS MEMORIAL
ATELIER BACHWITZ, MODERNE WELT REISSUE

JEWISH MUSEUM WIEN @ Judenplatz
LÖWENGASSE 47A / III WIEN

24.08.2022 Draft: Seth Weiner / director@palaisdesbeauxarts.at
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

PRESENT / PROCESS MEMORIAL
ATELIER BACHWITZ, MODERNE WELT REISSUE

JEWISH MUSEUM WIEN @ Judenplatz
LOEWENGASSE 47A / III WIEN

MODERNE WELT
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

PRESENT / PROCESS MEMORIAL
ATELIER BACHWITZ, MODERNE WELT REISSUE

ATELIER BACHWITZ (GIVEAWAY MOCKUP)
Antoine Turillon / PdBA

2022 _ 132
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

PRESENT / PROCESS MEMORIAL
ATELIER BACHWITZ, MODERNE WELT REISSUE

Atelier Bachwitz / Bachwitz A.B.
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE'S PAST
PALLAS DES BEAUX ARTS WIEN

JEWISH MUSEUM WIEN @ Judenplatz

GRETE AND WILLI LEBACH
(Bad Gastein) 1936
Atelier Bachwitz is founded by Arnold Bachwitz. Its first publication Der Modezeichner comes out this year, followed by Chic Parisien.

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

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’.

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

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.

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

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.

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.

Der Verlag der Deutschen Arbeitsfront (DAF) kauft 20,000 Aktien und wird so Eigentümer des Atelier Bachwitz.

Umbenennung des Verlags in Wiener Weltmode-Verlag AG.

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.

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

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 reinstituted as an immaterial institution by Bernhard Garnicnig; producing and commissioning works for its collection.

2018
Bernhard Garnicnig 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.
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

JEWISH MUSEUM WIEN @ Judenplatz

PRESENT / PROCESS MEMORIAL
ATELIER BACHWITZ, MÖDERN WELT REISSUE

ATELIER BACHWITZ (T-SHIRT TIMELINE)
Antoine Turillon

Atelier Bachwitz is founded by Arnold Bachwitz. Its first publication *Der Modezeichner* comes out this year, followed by Chic Parisien.
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE'S PAST
PALAIS DES BEAUX ARTS WIEN

PRESENT / PROCESS MEMORIAL
ATELIER BACHWITZ, MODERNE WELT BLEISSLE

ATELIER BACHWITZ
(MW STICKER SET & WALLPAPER)

Antoine Turillon
MY BLOOD STRANGERS
REMEMBERING SOMEONE ELSE’S PAST
PALAIS DES BEAUX ARTS WIEN

PRESENT / PROCESS MEMORIAL
ATELIER BACHWITZ, MODERNE WELT BLEISSL

JEWISH MUSEUM WIEN @ Judenplatz
LÖWENGASSE 47A / III WIEN

2022 _ 140
Élegances d'Été

*CHIC PARISIEN COVER

Atelier Bachwitz / Bachwitz A.B.
”photography of a powder blue headband memorial with the words “whitey! cracker! goi!” 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
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
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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 Whitehead Monument / PdBA Building

3.3 Seating - Modified Bench (from JMW Depot)

3.4 Soft Seating - Custom Design by Vulcan Moreu
(Nikola Hanslik & Carlos Carcare)

C 'Caption Giveaways - Fabric Holders’
Guilherme Maggessi
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‘Caption Giveaways - Fabric Holders’
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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.

*Gedacht: Israel / my blood strangers*
<table>
<thead>
<tr>
<th>#</th>
<th>AUTOR_INNEN</th>
<th>PROJEKT TITEL</th>
<th>JAHR</th>
<th>FORMAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bernhard Garnicnig</td>
<td>Palais des Beaux Arts Website</td>
<td>2014</td>
<td>Website</td>
</tr>
<tr>
<td>2</td>
<td>Bernhard Garnicnig &amp; Philipp Friedrich (PdBA)</td>
<td>Wireless Router / Antenna Installation</td>
<td>2014</td>
<td>Wireless-Router, Data</td>
</tr>
<tr>
<td>3</td>
<td>Museum of Internet</td>
<td>Object</td>
<td>2014</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>4</td>
<td>Joe Hamilton</td>
<td>Appraisal</td>
<td>2014</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>5</td>
<td>Pussykrew</td>
<td>Metaballs</td>
<td>2015</td>
<td>Documentation</td>
</tr>
<tr>
<td>6</td>
<td>Jamie Allen</td>
<td>free wifi here</td>
<td>2014</td>
<td>Text</td>
</tr>
<tr>
<td>7</td>
<td>Bernhard Garnicnig (PdBA)</td>
<td>newartworld order now.com</td>
<td>2014</td>
<td>Website, Editions</td>
</tr>
<tr>
<td>8</td>
<td>Rosemary Lee</td>
<td>Artifacts</td>
<td>2015</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>9</td>
<td>Eric Born</td>
<td>Going Wireless in the Belle Epoque</td>
<td>2015</td>
<td>Text</td>
</tr>
<tr>
<td>10</td>
<td>Enrico Zago</td>
<td>Totem</td>
<td>2015</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>11</td>
<td>Sanke of Norway</td>
<td>SANKE</td>
<td>2016</td>
<td>Documentation</td>
</tr>
<tr>
<td>12</td>
<td>B.Garnicnig, F.Faltin, M.Mayer-Schweiger (PdBA)</td>
<td>L’Exposition Imaginaire</td>
<td>2016</td>
<td>Event</td>
</tr>
<tr>
<td>13</td>
<td>Fabian Faltin</td>
<td>Terrestrum ’ Navis &amp; - fls&amp;.</td>
<td>2016</td>
<td>Video, Text</td>
</tr>
<tr>
<td>14</td>
<td>Karin Ferrari</td>
<td>Hyper Connected - The Whole Picture</td>
<td>2016</td>
<td>Browser-Based, Event</td>
</tr>
<tr>
<td>15</td>
<td>Claire Tolan</td>
<td>SHUSH-to-come</td>
<td>2017</td>
<td>Event</td>
</tr>
<tr>
<td>16</td>
<td>Simone Borghi</td>
<td>Saved ± Sounds</td>
<td>2017</td>
<td>Sound</td>
</tr>
<tr>
<td>17</td>
<td>Peter Moosgaard</td>
<td>Bauhaus Ayoke</td>
<td>2017</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>18</td>
<td>Eva-Maria Mandl</td>
<td>The Palais Around the Corner</td>
<td>2017</td>
<td>Text</td>
</tr>
<tr>
<td>19</td>
<td>K.Ferrari, P.Moosgaard, B.Garnicnig (PdBA)</td>
<td>Lithium Ekursion</td>
<td>2017</td>
<td>Event</td>
</tr>
<tr>
<td>20</td>
<td>Seth Weiner</td>
<td>Vaporous Evening Dresses</td>
<td>2017</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>21</td>
<td>continent.</td>
<td>Issue 7.1</td>
<td>2018</td>
<td>Text</td>
</tr>
<tr>
<td>22</td>
<td>Bernhard Garnicnig</td>
<td>Memo Manual</td>
<td>2018</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>23</td>
<td>Temporary Art Review</td>
<td>Legacy &amp; Latency</td>
<td>2018</td>
<td>Proposal</td>
</tr>
<tr>
<td>24</td>
<td>F.Faltin, N.Hansalik, S.Weiner (PdBA)</td>
<td>(Router Garden)</td>
<td>2018</td>
<td>Event</td>
</tr>
<tr>
<td>25</td>
<td>Volkskundemuseum Wien</td>
<td>Collection Discussion</td>
<td>2018</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>26</td>
<td>Atelier Bachwitz / ONB</td>
<td>Moderne Welt URL</td>
<td>2018</td>
<td>Text</td>
</tr>
<tr>
<td>27</td>
<td>Thomas D. Lonner</td>
<td>My Blood Strangers</td>
<td>2018</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>28</td>
<td>Seth Lower</td>
<td>Instagram Inner Sanctum</td>
<td>2018</td>
<td>Event</td>
</tr>
<tr>
<td>29</td>
<td>Alexandra Wanderer</td>
<td>Tired Eyes</td>
<td>2018</td>
<td>Sound</td>
</tr>
<tr>
<td>30</td>
<td>Lucrecia Dalt</td>
<td>Remainder Mixes</td>
<td>2018</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>31</td>
<td>Nikola Hansalik</td>
<td>The Trembling Hand</td>
<td>2018</td>
<td>Browser-Based</td>
</tr>
<tr>
<td>32</td>
<td>Carlos Carcare</td>
<td>Sketchbooks</td>
<td>2018</td>
<td>Event</td>
</tr>
<tr>
<td>33</td>
<td>Juniper Foam</td>
<td>Grid for the Modern World</td>
<td>2018</td>
<td>Sculptural Edition</td>
</tr>
<tr>
<td>34</td>
<td>Blickle Kino - Belvedere 21</td>
<td>Shrinking Cinema</td>
<td>2018</td>
<td>Syllabus</td>
</tr>
<tr>
<td>35</td>
<td>Sophie-Carolin Wagner</td>
<td>Palais des Beaux Arts Publishing</td>
<td>2019</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Anthony Carfello</td>
<td>Advanced Studies in Southern California</td>
<td>2019</td>
<td></td>
</tr>
</tbody>
</table>
“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 —at 9:16 —beta” — MIDJOURNEY PROMPT — 23 08 22
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SECTION VIEWS - S3 / ROOM 3

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64, Rue des Bittes-Champs

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Preciados 7

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32-34 Quay Street

Prague
Sponova ul. 48
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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