

UNCANNY
MATERIALS
FOUNDING
MOMENTS
OF ART
EDUCATION

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A curatorial exhibition, research
and education project

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FOUNDING MOMENTS
OF ART EDUCATION**

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and education project

EXHIBITION DATES

March 11–May 16, 2016

Academy of Fine Arts Vienna,
Exhibition, Schillerplatz 3
1010 Vienna

OPENING HOURS

Tue–Sun, 10.00 a.m.–6.00 p.m.,
admission free

SPECIAL OPENING HOURS

March 28 and
May 1, 5, 16, 10.00 a.m.–6.00 p.m.

CURATORS

Elke Krasny and Barbara Mahlke

HISTORICAL RESEARCH

Ina Markova, Rosemarie Burgstaller
and Sophie Bitter-Smirnov

ASSISTANCE

Eva Maria Eisner

EXHIBITION GRAPHICS

Alexander Ach Schuh

WITH CONTRIBUTIONS BY

Tal Adler/Friedemann Derschmidt/
Elisabeth Samsonow/Karin Schneider/
Anna Szöke/Niko Wahl, Anna Artaker,
Eva Blimlinger, Ramesch Daha, Zsuzsi
Flohr/Benji Fox-Rosen/Eduard
Freudmann/Eva Reinold/Luisa Ziaja,
Lena Rosa Händle, Minna L. Henriksson,
Belinda Kazeem-Kaminski, Gila Kolb,
Martin Krenn, Ina Markova/Rosemarie
Burgstaller/Sophie Bitter-Smirnov,
Verena Pawlowsky, Birgit Peter,
Sabine Plakolm-Forsthuber, Suely
Rolnik, Dirk Rupnow, Hansel Sato,
Anna Schürch, Sekretariat für Geister,
Archivpolitiken und Lücken (Nina
Höchtel and Julia Wiegler), Bernadette
Settele, Nora Sternfeld, Imayna
Caceres/Pêdra Costa/Verena
Melgarejo Weinandt from Wer hat
Angst vor dem Museum?

PROGRAM

Wed, March 16, 2016, 4:00 p.m., x hibit
A Look Back into the Museum
Performance lecture with Imayna
Caceres/Pêdra Costa/Verena Melgarejo
Weinandt from *Wer hat Angst vor dem
Museum?* (English)

A performative reflection on the role
of the museum, its relation to historical
wounds, othering, and dehumanization;
and what is the role that the art
education institution can have in
breaking with historical continuities?

Tue, April 5, 2016, 1:30 to 5:30 p.m.,
x hibit
*In Haunted Archives: (Post-)National
Socialist Times, Decolonial Futures*
Secretariat for Ghosts, Archival
Politics, and Gaps (Nina Höchtl and
Julia Wieger) Workshop (English)

By addressing the archive as a
medium we attempt to work through
its im/materiality. We invite
participants to question the currency
of National Socialism, colonialism and
(de)coloniality in relation to specific
archival materials from two rather
different archives: the Archive of the
Austrian Association of Women Artists
VBKÖ and the University Archives of
the Academy of Fine Arts Vienna, both
haunted by National Socialism and
coloniality. These archives hold
documents evincing the institutions'
national socialist involvements as well
as pointing towards traces of
coloniality. At the same time, they
bear omissions that make it necessary
to read into their gaps. The workshop
aims to address questions such as:
How could we engage with the

archival materials in order to examine
the constellations between National
Socialism, colonialism and coloniality?
Could the analysis of said
constellations help to explore possible
forms of decolonial futures? In
combination with decolonial studies,
what do queer, feminist and
postcolonial practices and theories
bring to archival research? How could
visual arts become a resource for
decoloniality of archives? How could
(de)coloniality question the meaning
and method of comparativity and
archival politics?

Wed, April 20, 2016,
9:30 a.m. to 9:00 p.m.

Thur, April 21, 2016,
10:00 a.m. to 4:00 p.m.

Studio Building of the Academy,
Lehargasse 6–8, 1060 Vienna

Turning (to) the Archive. Institutional Histories, Educational Regimes, Artistic Practices, and Politics of Remembrance (German/English)

The symposium examines questions on institutional memory, the National Socialist education policies, the relation of the politics of remembrance and artistic practice as well as the archive and its materials within critical historical research and art.

Lectures, discussions, and workshops with contributions by Tal Adler/ Friedemann Derschmidt/Elisabeth Samsonow/Karin Schneider/Anna Szöke/Niko Wahl, Eva Blimlinger, Zsuzsi Flohr/Benja Fox-Rosen/ Eduard Freudmann/Eva Reinold/ Luisa Ziaja, Minna L. Henriksson, Gila Kolb, Elke Krasny, Martin Krenn,

Barbara Mahlkecht, Verena Pawlowsky, Birgit Peter, Sabine Plakolm-Forsthuber, Suely Rolnik, Dirk Rupnow, Anna Schürch, Bernadette Settele, Nora Sternfeld

Tue, May 3, 2016,

3:00 to 5:30 p.m., x hibit

Visiting Uncanny Materials. Founding Moments of Art Education.

Visit of the exhibition in the context of the course *Kunst, Öffentlichkeit und Geschichtspolitik* by Belinda Kazeem-Kaminski (German)

As part of the seminar on the didactics of art, the public and political history, the students will visit the *Uncanny Materials: Founding Moments of Art Education* exhibition and reflect on the work on and with the archive, including the associated politics of history and their inclusions and exclusions.

Tue, May 10, 2016, 5:00 p.m.,
meeting point: x hibit
1941: A Politics-of-History Walk through Vienna. With students from the course *Kunst und Öffentlichkeit* taught by Elke Krasny (German)

The walk visits and discusses sites connected with the Nazi regime and the founding of the Master School for Art Education.

Wed, May 11, 2016, 11:00 a.m., x hibit
The Missing Monument – Commemoration in Progress
Workshop as part of Zsuzsi Flohr's course *Commemoration in Progress* (English)

The seminar starts off exploring the different concepts of a “monument” and “memory;” it approaches the monument as a common knowledge and memory rather than only a physical object in space. The course deals with a specific historical event related to the very institution we are working at the Academy of Fine Arts Vienna: In 1938, Jewish staff, students

and professors were expelled from the Academy and additionally, in the same year Jews were expelled from Schillerplatz – on the initiative of the Academy. Schillerplatz had been one of the few public spaces that remained open to Jews until then. Although the traces of their histories have been made accessible there is no monument or manifestation to commemorate the expelled.

Fri, May 13, 2016, 4:00 p.m., x hibit
Curators' tour (German/English)

UNCANNY MATERIALS
FOUNDING MOMENTS
OF ART EDUCATION

On 9 July 1941, the decree of the Reich Ministry of Science, Education and Culture in Berlin went out to the Academy of Fine Arts in Vienna to establish the “Master School for Art Education and the Training of Secondary School Art Teachers.”

75 years later, the history of the founding of today’s Institute for Education in the Arts remains largely inscrutable. This is the starting point for the curatorial exhibition, research and education project, *Uncanny Materials: Founding Moments of Art Education*. The exhibition shows how historians, artists and curators work with archival materials and raise questions of the politics of history and memory.

During the rectorate of Alexander Popp (Nazi Party member since 1935), teacher training at the Master School for Art Education under the leadership of Ernst August Mandelsloh (Nazi Party member since 1932) was based upon the ideological foundations of Nazism. Philosophy and ideology were required examination subjects. The

formation of Nazi art education is documented in the following materials from the University Archives of the Academy: personal status sheets, lists of students, course syllabi, examination regulations, minutes of professorial council meetings, budgets, master school prizes and material procurement lists.

Study at the Master School for Art Education included artistic subjects, electives, crafts and academic subjects. Subjects included painting, graphic arts, drawing and watercolor landscapes, general history, history of German literature, crafts and needlework, as well as the didactics of drawing, art history and art appreciation. The *Seminar Kunstbetrachtung* (“Art Appreciation Seminar”) stamp makes it clear that the magazine *Die Kunst im Dritten Reich* (“Art in the Third Reich”), part of the holdings of the Academy library, had been used in the “training of art educators.” The editor of this magazine, which was published by the Nazi Party publishing house for the “monitoring of the entire

3 January 1941
The German Luftwaffe
bombs Bristol, England, on
the night of 3-4 January.

January 1941
974 people are killed by
the Nazis in the Hartheim
Euthanasia Centre near
Linz.

spiritual and ideological training and education of the NSDAP,” was Alfred Rosenberg.

Based on 1941 documents of the University Archives of the Academy, the archival installation by curators Elke Krasny and Barbara Mahlke shows the personnel, physical, structural and ideological institutionalization of art education.

In 1941, the Nazi regime began planning the “Final Solution” and the systematic murder of Jews, Roma, Sinti, prisoners of war and political opponents. The German Luftwaffe attacked British cities. German troops marched into Greece and Yugoslavia. The German Wehrmacht invaded the Soviet Union. Theaters of war like Libya, Egypt, Tunisia, China, Japan, Thailand, Burma, Indochina and the Philippines, as well as the Anglo-Soviet invasion of Iran, the entry of the USA into the war and the war declarations by Latin American countries illustrate the global dimension of World War II in the year 1941.

For the artworks, the year 1941 is an essential reference point. Many of the activists and artists in this exhibition are former students of the Academy or work here today as instructors. The works articulate interventions in the memory of institutions, make reference to the normalization and disciplining of bodies through education, trace lesbian life during the Nazi regime, show the political involvement of women with Nazism and reflect current changes in “multidirectional memory” (Michael Rothenberg) as well as the importance of “migrants’ situated knowledge” (Ayşe Güleç) for the politics of history.

2 February 1941
The Gestapo informs the Jewish community in Vienna about upcoming deportations of Jews to the Polish territories occupied

by the National Socialist regime.

12 February 1941
The German Africa Corps land in Tripoli, Libya.

28 February 1941
The German occupation forces in the Netherlands authorize the Forced Labor Service.

11 March 1941
With enactment of the Lend-Lease Act, the United States begins supplying food, oil, ammunition and vehicles to China, Great Britain, the Soviet Union

and other countries in the fight against the Axis powers, the German Reich, the Kingdom of Italy and the Empire of Japan.

Reference No. 700
1940

Plans for the establishment of a
master school

UAAbKW, VA 700/1940

Document missing.

Reference No. 891
1940
received on 27 September 1940

Subject: Establishment of a Master
School for Art Education.

In the report dated 3 June 1940,
No. 700, the provisional administration
submitted a plan for the establishment
of a master school for art educators at
the Academy. In the meantime, the
Reich examination regulations for art
educators had been issued.

UAAbKW, VA 891/1940

Reference No. 490
1941
28 April 1941

The Reich Governor in Vienna
To the Provisional Director of the
Academy of Fine Arts in Vienna

Re: Proof of German blood ancestry
The Reich Minister of the Interior
II SB 6299/40-6100 Berlin
(1) Following No. 3 of the imple-
menting provision of §25 of the Civil
Service Law, persons who are to be
appointed as civil servants have to
prove that they and their spouse have
German blood by the presentation of
certain civil status records or by the
presentation of a certificate pursuant
to the Ordinance concerning proof of
German descent of 1 August 1940
(RGI I, p. 163) [...]

UAAbKW, VA 490/1940

Reference No. 636
1941
sent on 17 July 1941

Subject: 8th meeting of the academic
professorial council on 27 June 1941

For the Master School for Art
Education 50,000 RM for the
establishment, and a maximum of
50,000 RM for the other workshops of
the Academy have been allocated; in
this regard, more detailed proposals
will be submitted. For air defense, a
total of 14,000 RM, heating 20,000
RM, teaching materials 45,000 RM, for
prizes 8,000 RM, for the yearbook an
income of 1,000 RM is applied and a
government subsidy of 4,000 RM.

UAAbKW, VA 636/1941

6 April 1941
The German Wehrmacht
invades Yugoslavia and
Greece.

15 May 1941
The French Communist
Party founds the "National
Front for the Independence
of France" as the political
representative of the armed
resistance.

2 June 1941
The Vichy regime mandates
the registration of all Jews
in France.

22 June 1941
The German Wehrmacht
attacks the Soviet Union.

24 June 1941
The National Socialist
regime begins the
systematic murder of Jews,
Roma, Sinti, prisoners of
war and political opponents

in Lithuania, the Baltic
states and the Soviet Union.

Reference No. 629
1941
received on 2 July 1941

Subject: Annual closing ceremony
and grand opening of the 1941
annual exhibition on 28 June 1941.

The entire formation of art educators
is now placed in the hands of the
Academy. For this purpose, already in
the next academic year, the master
school for art educators will be
opened, which will be responsible for
ensuring the development of art
education at the higher educational
institutions. The concept of the
drawing teacher is dropped; the art
educator is henceforth to be fully
distinct from other instructors.

UAAbKW, VA 629/1941

Z. V c 239/V a E VII a
9 July 1941

Reich Ministry of Science, Education
and Culture
Decree authorizing the establishment
of the Master School for Art Education

*Neither the original document nor a
copy in another file has been preserved.*

Reference No. 732
1941
received on 9 September 1941

Subject: Opening of the Master School
for Art Education at the Academy of
Fine Arts Vienna by the Reich Minister
of Education on 5 November 1941.

Reich Governor in Vienna, General
Division for Art Promotion, State
Theaters, Museums and Public
Education, Vienna I, Reitschulgasse 2
To the Rector

Under the current (modified)
arrangements, the grand opening of
the University of Music and the
University of Applied Arts as well as
the Master School for Art Education at
the Academy of Fine Arts Vienna by
the Reich Minister of Education in a
joint ceremony on 5 November 1941
will take place in the Great Hall of the
Musikverein.

UAAbKW, VA 732/1941

Reference No. 784
1941
25 September 1941

The Reich Governor in Vienna
To the
First Director of Science Museums in
Vienna,
Director of the Museum of Art History,
Provisional Director of the State
Graphic Art Collection "Albertina,"
Director of the Austrian Gallery,
Director of the State Museum of
Decorative Arts,
Rector of the Academy of Fine Arts,
[...]

Re.: Identity card regulations for Jews
"With reference to my decree of
17 November 1940-Ia Pol-1212-
2/416/40 [...] I ask that, in the event
of violations of the regulations
concerning the requirement for
identity cards for Jews [...] for the
sake of administrative simplicity,
charges filed against Jews or their
representatives be immediately
forwarded to the Vienna Chief of
Police, Criminal Investigation Division
Office, Vienna."

UAAbKW, VA 784/1941

4 July 1941
Partisans begin fighting the
German and Italian
occupation forces in
Yugoslavia.

31 July 1941
Hermann Goering puts
Reinhard Heydrich, head of
the Reich Main Security
Office, in charge of the
"Final Solution to the
Jewish question."

14 August 1941
US President Franklin D.
Roosevelt and British Prime
Minister Winston Churchill
announce the Atlantic
Charter with principles for
a post-war order.

23 August 1941
General Charles de Gaulle
forms the French
Committee of National
Liberation in London.

25 August 1941
The Anglo-Soviet invasion
of Iran begins.

3 September 1941
Zyklon B is used for the
gassing of Soviet POWs
and Polish prisoners in
Auschwitz.

Reference No. 941
1941
received on 25 October 1941

The Reich Governor in Vienna
General Division for Art Promotion,
State Theaters, Museums and Public
Education, Vienna I, Reitschulgasse 2
To the Rector of the Academy of
Fine Arts in Vienna

Subject: Ernst August von Mandelsloh
– Contractual appointment as head of
the Master School for Art Education.
In the enclosure, I forward you a copy
of the decree by the Reich Minister of
Science, Education and Culture on the
appointment of Ernst August Baron
von MANDELSLOH as full-time art
teacher at the Academy of Fine Arts to
the management of the Master School
for Art Education.
I hereby authorize you to conclude a
service contract subject to final
approval by the Reich Minister of
Education for the period from
1 October 1941 to 30 September 1942.

UAAbKW, VA 941/1941

Reference No. 1048
1941
sent on 20 November 1941

Item – Master School for Art
Education – course enrollment –
meeting minutes – minutes from
memory

The Rector
First, the room arrangement of the
Master School for Art Education is
discussed. The general wish is that the
3rd floor will be expanded structurally.

On the 3rd floor, coming to the right of
the stairs, the rooms have been
divided as follows:
1 conference room of the Master
School headmaster,
2 rooms as private quarters for the
Master School headmaster,
1 service room of the examination
office for art educators,
1 library room
2 rooms and 1 vestibule for the
seminar for art appreciation [...]

On the 4th floor rooms start at 190, 191,
175, 176, 177 watercolor department of
the Master School headmaster
No. 178 storeroom for wood and metal,
No. 179 and 199 now needlepoint, later
modeling room [...]
No. 187.188, 189 woodworking
No. 214 wood machinery,
No. 213 metalworking,
[...]

Subsequent to this room arrangement
the announcement of the start of
instruction is negotiated and the wish
expressed that normal instruction can
be started on 17 November 1941.

UAAbKW, VA 1048/1941

The Academy of Fine Arts Vienna
1941, Publications of the Academy of Fine Arts in
Vienna, from the Academy's own publishing house
[1941 yearbook]

Master School for Art Education
Vienna, 7th district,
Karl-Schweighofer-Gasse 3, 4th floor,
telephone B 3 31 52 B

The establishment of the Master
School was approved by the decree of
the Reich Education Ministry dated 9
July 1941 Z. V c 239/V a E VII a.

To be admitted into this Master School,
the presentation of a university
eligibility certificate from a German
secondary school for boys and girls is
essential. Initial acceptance for the
first four semesters in a general Master
School for painting or graphic arts is
based on passing an entrance exam.

Also during the first four semesters,
attendance at workshop courses in the
Master School for Art Education of up
to four hours per week is mandatory
throughout the year; for that reason,
students are excused from attendance

8 September 1941
The siege of Leningrad by
the German Wehrmacht
begins.

19 September 1941
With the police ordinance
from the Reich Ministry of
the Interior and the Reich
Main Security Office, it
becomes mandatory for all

Jews over the age of six to
wear the yellow star.

By September 1941,
4.7 million women in the
German Reich had received
the Mother's Cross.

15 October to
2 November 1941
4,999 Jews are deported
from Vienna to the Łódź
Ghetto.

7 December 1941
The Imperial Japanese Navy
bombs Pearl Harbor, Hawaii.

at the lectures in general history and literature as well as a foreign language.

In the fifth and sixth semesters, instruction takes place in the Master School for Art Education according to a special curriculum in which, in addition to artistic methodological and pedagogical lessons, craft lessons (needlework for female students) are taught.

At the conclusion of the sixth semester, the examination for qualification as an art teacher at secondary schools can be taken. For these tests, there is a separate examination office [...]

The Reich examination ordinance is enacted by the decree of the Reich Ministry of Education of 20 August 1940, Z.E. VII a 726 E III c, V a, E II, a (a). [...]

To the artistic disciplines is added an academic minor subject, which is independent of the regular curriculum of secondary schools. First and foremost to be considered are:

German, history, geography. Also possible are: English, Latin, Greek, pure mathematics, biology, physics, chemistry, physical education, and for female students, needlework. The examination in the non-artistic minor subjects shall be (with the exception of needlepoint for the teaching profession in secondary schools) taken no later than one year after the artistic examination and requires a course of study of three semesters at the relevant institution of higher education (typically a university).

8 December 1941

The US Congress declares war on Japan. The Japanese invade the Malay Peninsula and Thailand.

9 December 1941

China declares war on Japan, Germany and Italy.

11 December 1941

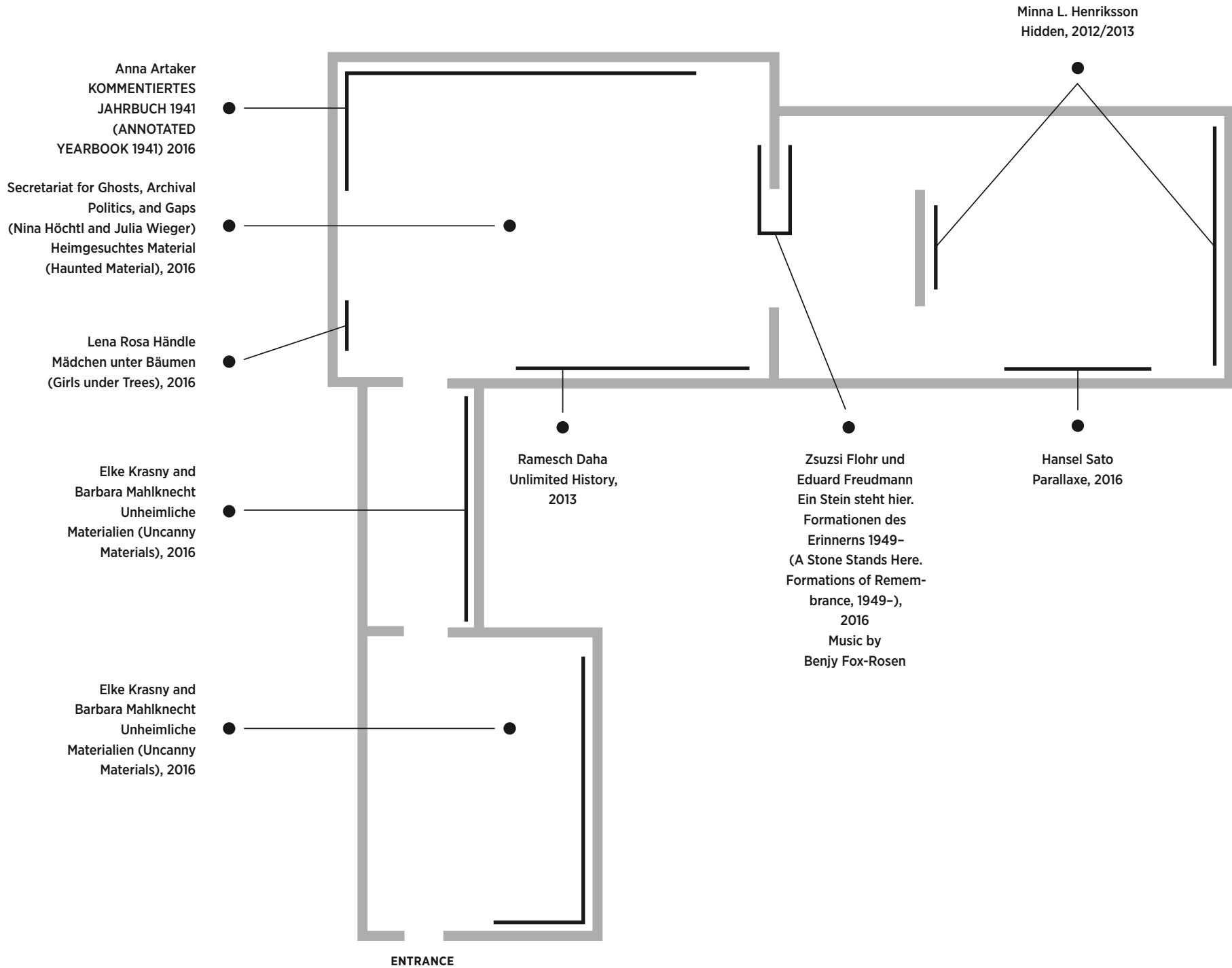
Germany and Italy declare war on the USA. The USA declares war on Germany and Italy.

12 December 1941

El Salvador, Haiti, Honduras and Nicaragua declare war on Japan, Germany and Italy.

The Gestapo in Vienna

reported in March 1944 that 1,507 communist resistance fighters had been arrested in 1941.



Anna Artaker
KOMMENTIERTES JAHRBUCH
(ANNOTATED YEARBOOK) 1941, 2016
Laser print, 165 sheets A3 paper,
montage with magnets

ANNOTATED YEARBOOK
(KOMMENTIERTES JAHRBUCH) 1941
consists of the proof sheets of a
fictional work-in-progress facsimile
edition of the 1941 Yearbook published
by the Academy of Fine Arts Vienna
framed by comments.
With a printed circulation of 2,500
copies, the 1941 Yearbook gathered
primarily black-and-white pictures of
works by teachers and students at the
Academy during the Nazi era (155 of
195 pages). The reproduced works
from the various departments –
architecture, scenography, sculpture,
painting, art education, nude drawing,
perspective, ornamental script and
preservation, as well as the collections
of the art gallery and the library –
are annotated with biographical
information from the University
Archives of the Academy,
supplemented by additional sources.
This analysis of the central media of

the Academy's self-presentation
during the Nazi period therefore
ensues from the standpoint of the
institution, only at a distance of 75
years. This information on the teachers
and students sheds new light on their
works shown in the yearbook that
requires no further comment. In this
way, ANNOTATED YEARBOOK 1941
also raises the question of whether
and/or how the inhumane and
murderous Nazi ideology is articulated
in the reproduced works themselves.
The unfinished form of the exhibited
proofs, with tick marks, page
information, etc., refers to the amount
of work required to reappraise the
institution's Nazi past in detail, as well
as to the potential interminability of
such an undertaking.

Ramesch Daha
Unlimited History, 2013
painting, acrylic on canvas and two vitrines
with documentary and archival material,
research diary (facsimile 2016)

The motif of interlacing private and
official histories and historiography
plays a central role in Ramesch Daha's
artistic practice. Daha's grandmother's
memories about the Tehran
conference of the Anti-Hitler coalition
in 1943 provided the starting point for
the multiform series *Unlimited History*.
The artist took these memories as the
occasion for an intense research
process on the historico-political
context, which she soon focused on
the origins of the Trans-Iranian railway.
This prestigious project by Reza Shah,
which was strategically crucial for the
country's industrialization, was
realized with significant participation
by engineers from Nazi Germany. Daha
thematizes this largely unknown
connection and collaboration with the
help of documentary material from the
Federal Foreign Office in Berlin, which
is visually translated in various ways:

for example, in a series of frottages
that reproduce central, mainly rare
documents, but also in collages,
drawings, and paintings that combine
the historical headlines with
contemporary images by photo
journalists. In the meshing of contents,
media, and perspectives, *Unlimited
History* mediates the complexity of
history and its analysis in the present.
(Luisa Ziaja)

Zsuzsi Flohr and Eduard Freudmann
Ein Stein steht hier. Formationen des
Erinnerns 1949- (A Stone Stands Here.
Formations of Remembrance, 1949-),
2016

Installation, music by Benjy Fox-Rosen

This installation is based on the performance project „*Was sie unterließ, haben wir getan.*“ (“What they neglected, we did.”), which was implemented in 2015 with actress Eva Reinold and curator Luisa Ziaja for Into the City/Wiener Festwochen. Using ritual, discursivity and intervention, it dealt with aspects of contested remembrance at Vienna’s Morzinplatz, the former site of the Gestapo headquarters. It was also conceived as a meta-memorial for a group of survivors who had illegally built a memorial to the victims of the Gestapo in 1951. The installation developed for this exhibition considers the spatial, aesthetic and political dynamics between self-organized interventions and the official culture of commemoration that have since unfolded on the Morzinplatz and

manifested in different formations of remembrance. It actively juxtaposes the assertion often sought here of the untouchability of monuments in history and in practice against the transforming and unresolved politics of history in the public space.

Lena Rosa Händle
Mädchen unter Bäumen
(Girls under Trees), 2016

Digital print on acrylic, embroidery, 220 x 126 cm

At the Master School for Art Education, it was compulsory for female students to take 22 hours per week per semester needlework in the 5th and 6th semesters. In the course of establishing this Master School in 1941, the first female instructors at the Academy of Fine Arts Vienna were appointed as teachers of needlework. *Mädchen unter Bäumen* uses the tapestry of the same name from 1941, which students in Wuppertal embroidered in a laborious collaboration with their art teacher and needlework teacher. This ornamental wall decoration for the classroom shows a self-portrait of the girls in nature, which is framed by this saying: “Ye people, learn but from the meadow flower, how ye can please God and be beautiful as well.” The artistic work inserts two embroidered personal ads from the Wochenschau newsreel that appeared

in Vienna in 1942 into *Mädchen unter Bäumen*: “Girl seeks correspondence with girlfriend under modern” and “Lady wants girlfriend for cinema and theater.” Such displays are the only publicly visible words, and are among the few supporting documents, on lesbian life during the Nazi regime in Vienna. “Girl” and “lady” had been codes in lesbian subculture since the first women’s movement. The colors lilac and violet and the specifying of a *girlfriend* were other indicators of homosexuality in the 1920s. In her 1999 book *Verbotene Verhältnisse* (“Forbidden Relationships”), historian Claudia Schoppmann has worked on the history associated with the 1942 ads based on Viennese court records. The ad placed by the youth educator Lisbeth L. resulted in several exchanges of letters and at least one brief relationship. The Gestapo opened one of the letters and the women were brought to trial and sentenced to prison for “fornication abhorrent to nature.”

Minna L. Henriksson

Hidden, 2012/2013

Hidden, 2012/2013. Series of ten photographs, IKEA frames ribba, 42 x 32 cm

Hidden, 2012. Crosswords from the weekly Suomen Kuvalehti (1939–1944), in chronological order, laser print, montage with needles

Hidden, 2012/2013. Correspondence with the Bank of Finland and the Ministry of Education and Culture. Translation by the artist, proof reading by Jason S. Heilmann

Hidden began with the discovery of a Nazi stamp on the back of a landscape painting by E. Janatuinen, which the artist had received from her grandmother. The work shows the use of the Swastika ornament on buildings and in public spaces in Helsinki since the late 19th century as well as in crossword puzzles which appeared in editions of the weekly Suomen Kuvalehti newspaper between 1939 and 1944. The composition developed for the exhibition shows the architecture photos in IKEA frames, the crosswords as wall installation as well as the correspondence on the use of a photograph of *The Aino Triptych* (1889) painting by Akseli Gallen-Kallela, which is in the possession of

the Bank of Finland. The subject of this correspondence comprises the laws to “protect and respect the classical heritage.”

Hansel Sato

Parallaxe, 2016

20 digital prints on paper, 300 g, color, A3 each, plexiglas, unframed

This series of comic-like illustrations takes a look from the first-person perspective on historical educational methods of physical discipline and aesthetic education that were imported to Latin America. The graphic narrative focuses on experiences with the technologies of the body (Michel Foucault) in the Peruvian school system of the 1980s, which can still be found today. One of the most striking methods of discipline was learning the Prussian goose-step, which is still present in school parades in many Latin American countries. Today, the goose-step is considered synonymous with the German Wehrmacht and the Waffen SS. Historically, the goose-step was meant to express absolute discipline and patriotic superiority. Its origin goes back to the Prussian drill regulations of the early 19th century. In the aforementioned school parades,

the bodies of children and adolescents are uniformed, trained and forced to enact military ceremonies. The bodies of the future citizens of the newly emancipated Latin American nations perform a sacrifice for the nation. The memory of these forgotten and repressed childhood experiences takes on an explosiveness in view of the migration experience of the first-person narrator in Austria.

Secretariat for Ghosts,
Archival Politics, and Gaps
(Nina Höchtl and Julia Wieger)
Haunted Material

Tables (from the Academy of Fine Arts Vienna),
tabletops (chipboards, colored, 360 x 180), chairs
(from the Austrian Association of Women Artists
VBKÖ), reproductions of archival material from the
VBKÖ and the University Archives of the Academy of
Fine Arts Vienna

On a table, the Secretariat for Ghosts,
Archival Politics, and Gaps assembles
archival materials from two rather
different archives – the archive of the
Austrian Association of Women Artists
VBKÖ and the University Archives of
the Academy of Fine Arts Vienna.
Taking the year 1941 as a starting
point, the installation-in-process sets
out to challenge normative and linear
historical narratives in order to direct
our attention to the traces of National
Socialism and colonialism in both
archives.

The archival materials – reproductions
of documents like minutes,
correspondences, participant lists, and
newspaper clips, as well as art works
and catalogues – will be the source

material for a workshop taking place
in the course of the exhibition. As a
result, the site of the archives as well
as their materials – their position in
time, space, as well as their form –
is placed in question. The materials
themselves may be rearranged,
complemented and/or intervened
according to the workshop's
discussions and outcomes so that the
actual process of archiving may be
turned into its own mode of
performance.

Imayna Caceres/Pêdra Costa/
Verena Melgarejo Weinandt from
Wer hat Angst vor dem Museum?
A LOOK BACK INTO THE MUSEUM

Performance lecture

March 16, 2016, 4:00 p.m., exhibit

While the museum is understood as an
institution that cares for artistic,
cultural, historical, or scientific
artifacts and makes them available for
public viewing, from a decolonial
perspective, the museum and the
academia are institutions for arts and
knowledge that represent
foundational moments of histories of
dehumanization, supremacism and
multilayered violence. Although they
are key in the ongoing structural
oppression of marginalized groups,
the means of addressing the
consequences of their ideological
regimes have never developed. What
tools should be produced to reflect on
the museum as a Eurocentric space
where a group of racialized subjects is
analyzed and discussed as objects –
this cultural production is the basis for
the very hierarchic system that we face

today? In our performative lecture
we reflect from decolonial, queer,
Third-world and Latin American
intersectional identities on the role
of the museum, its relation to
historical wounds, othering, and
dehumanization, and the role that the
art education institution could have in
breaking with historical continuities.

Biographies

Tal Adler is an artist and researcher currently working at the Humboldt University, Berlin on the Horizon2020 project TRACES. From 2011–2016 he worked at the Academy of Fine Arts Vienna on the art-based research projects ‘MemScreen’ and ‘Conserved Memories’ (FWF PEEK). He has been conducting extensive artistic research on contentious heritage and the politics of memory and display in Austria, publishing and exhibiting artistic work on difficult heritage at marginal and established museums, landscapes, sites of commemoration and education and civil society organizations. For over two decades he has been developing methods of participatory artistic research for engaging with difficult pasts and conflicted communities in Israel/Palestine and in Europe.

Anna Artaker studied philosophy and political science at the Universities Vienna and Paris 8 as well as conceptual art at the Academy of Fine Arts Vienna. She is an artist and currently Elise-Richter-Research-Fellow at the Academy in Vienna where she is preparing her habilitation project MEDIUMS OF HISTORY. Artaker’s work has been exhibited internationally – most recently at the New Museum in New York, the Austrian Cultural Forum in London and the mumok in Vienna – and was awarded the National scholarship for artistic photography and the Hilde-Goldschmidt-Award amongst other distinctions. Furthermore Artaker was an artist in residence in Mexico City and at the Cité internationale des Arts in Paris and a lecturer at the

Merz Academy in Stuttgart and at the Zeppelin University in Friedrichshafen.

Sophie Bitter-Smirnov studied Hungarian studies (B.A.) and history (B.A.) and is currently completing a master’s degree in contemporary history with a thesis on the topic “*Science must be equipped for all cases, just like a military general staff*” in the seminar for *Slavic philology 1938–1945 at the University of Vienna*. Since January 2016, she has been engaged as an assistant to the FWF project *Austria and the German question 1987–1990* and studies at the University of Vienna in the interdisciplinary M.A. History and Philosophy of Science program.

Eva Blimlinger studied German philology, history and social studies at the University of Vienna, graduating in 1990. In 1991–1992, she was the Equal Opportunities Advisor/Compliance Officer of the Austrian Rectors’ Conference, and from 1992 to 1999, she was Head of the PR Department at the University of Applied Arts Vienna. From 1999 to 2004 she was the Research Coordinator for the Historical Commission of the Republic of Austria, and from 2004 to 2011, she was Head of the Department of Project Coordination at the University of Applied Arts Vienna. Since 2011, Blimlinger has been the Rector of the Academy of Fine Arts Vienna, and since 2008 the Scientific Coordinator of the Austrian Commission of Provenance. In 2006, she joined the Federal Advisory Board for Art Restitution of the Republic of Austria, and since 2008, she has been vice chair. She has written and edited numerous books, articles and reviews, and is the co-editor of the 49 volumes of the Historical Commission.

Rosemarie Burgstaller, Dr.Phil., is a research assistant at the Institute for Science and Research at the Music and Arts University of the City of Vienna. In 2015, she was a lecturer in the Department of Contemporary History at the University of Vienna; since 2014 she has been a project team member at the Institute of Culture Studies and Theatre History of the Austrian Academy of Sciences and chair-woman of The Moving Holocaust Museum association.

Imayna Caceres is an artist, activist and researcher born in Lima, Peru, whose work focuses on the deconstruction of the coloniality of being, power, knowledge – arts and spirituality, the body/mind fracture – decolonial “third world feminism,” and the strategies of survival of the Latin American diaspora in Europe. In her activist work she concerns herself with a social criticism on the effects of systemic racism in relation to gender and class in marginalized groups. Graduated in Sociology and Media Communication, she is currently finishing the MA in the Post Conceptual Art Practices at the Academy of Fine Arts Vienna.

Pêdra Costa is a Brazilian Performance Artist and Anthropologist. S/he is currently doing a Diploma at the Academy of Fine Arts Vienna and working with queer migrant artists internationally. Her work is informed by the aesthetics of post-porn and an investigation about decolonial concepts.

Ramesch Daha, born in Tehran, has lived in Vienna since 1978. In her multi-part work complexes, the artist works with a variety of media, including painting, collage, video and drawing, as well as

documents from public and her personal archives. Based on extensive historical research, Daha connects biographical-historical aspects, collective memories and historical-political events in new constellations in her artistic work. Daha has been represented internationally by numerous solo and group exhibitions and publications, most recently in *Creating Common Good* (Kunsthau Vienna, 2014), *The Dignity of Man* (Vienna, Sarajevo and Brno, 2014), *raus hier* (Kunstpavillon Munich, 2014) and in the show *Meeting Points 7: Ten thousand deceptions and hundred thousand tricks* in the Belvedere/21er Haus Vienna. Her works are represented in numerous art collections; in 2014, she received the Gmoser Prize of the Vienna Secession.

Friedemann Derschmidt is an artist, filmmaker and researcher currently working as a senior artist at the Media Laboratory at the Academy of Fine Arts Vienna. He participated in the art-based research projects *MemScreen* and *Conserved Memories* (FWF PEEK). In this context he developed several projects on memory and narration e.g. the documentary movie *The Phantom of Memory* (awarded at the Diagonale 2013 as the best short documentary film), the exhibition *Two Family Archives* (with Shimon Lev) or the awarded book *Tell it to your child – national socialism in the own family*. In 1997 he developed his art project *permanent breakfast* – the continually ongoing breakfast in the open space.

Zsuzsi Flohr is a visual artist living and working in Budapest and Vienna. She is a Ph.D. Candidate in the Ph.D.-in-Practice program at the Academy of Fine Arts Vienna. Flohr’s artistic practice and research deals with the issues of the “third

generation after the Holocaust” in terms of personal narratives, commemoration, trans-generational trauma and examining the possibility of a shared politics of the memory.

Benjy Fox-Rosen is a composer and performer currently based in Vienna and Romania. He primarily works with Yiddish music, and is interested in the intersection of folk traditions with the avant-garde. Fox-Rosen is currently researching Transylvanian lullabies in preparation for a new project.

Eduard Freudmann is an artist and teaches at the Academy of Fine Arts Vienna. Freudmann produces his projects individually as well as in (temporary) collectives. His work deals with historical-political manifestations in public space, the writing of microhistory, questions regarding archives, and the dilemma of the mediatization of the Shoah. He uses different formats and media such as video, installation or performance.

Lena Rosa Händle’s artistic practice and research deals with queer feminist discourses that are often linked with sociopolitical movements. She engages critically with contemporary societies and searches for utopian potentials. Her often multi-part installations reflect various levels which create a complex visual tableaux. She works at the Institute for Education in the Arts at the Academy of Fine Arts Vienna. Her work was shown in Leipzig, Berlin, Vienna, Barcelona and Istanbul. Recent Projects: *Laughing Inverts*, Artist Book, Kehrer Publisher Heidelberg/Berlin, 2015; *Reclaiming Gestures*, Kubus EXPORT, Vienna, 2015. She will be Artist in Residence of the Federal Chancellery of the Republic of Austria, (BMUKK), New York City, 2017.

Minna Henriksson is a visual artist currently living in Helsinki. She has graduated from the Academy of Fine Arts in Helsinki and ensued Critical Studies at Malmö Art Academy. Her work is research-based and relates to artistic post media practices exercising a disparate range of tools including text, drawing, performance and photography. Henriksson is currently working on a project with the aim of breaking silence about race science in the Nordic countries in the second half of the 19th and early 20th century. She has had an ongoing theoretical engagement on nationalism together with Sezgin Boynik since 2006. Henriksson co-edited the book *Art Workers – Material Conditions and Labour Struggles in Contemporary Art Practice* focusing on problematic aspects in art workers’ labour conditions in Finland, Sweden and Estonia.

Belinda Kazeem-Kaminski works with an interdisciplinary approach that combines de-, postcolonial and Black feminist theory with visual practice and is interested in the past, present and future of decolonisation. She is currently a Senior Lecturer at the Institut for Education in the Arts and a student in the Ph.D.-in-Practice program at the Academy of Fine Arts Vienna. Recent Publication: Kazeem, Belinda (2012): *I am many!* in: Schmeiser, Jo (2015): *Conzepte. Neue Fassungen politischen Denkens*.

Gila Kolb is assistant researcher at the University of Cologne, Germany. She was assistant researcher at the University of Bremen, a interim professor at the art department at the University of Education, Heidelberg (2011–2012), research assistant at the Kassel School of Art and Design (2007–2011), holder of the doctoral certificate program *Design and recognition – building competence in the artistic*

subjects and departments at school, Nuremberg (2011–2013) and worked as a freelance educator at Museum Fridericianum (2009–2011). Her research focus is on strategies of contemporary art education (at schools & museums), the teaching of drawing in art education. She recently published: *What’s Next? Art Education* (2015, with Torsten Meyer), *Shift* (2012, with Christine Heil & Torsten Meyer). Blog *aligblok.de*, interview platform *arteducatorstalk.net*.

Elke Krasny is a cultural theorist, urban researcher, curator and Professor of Art and Education at the Academy of Fine Arts Vienna. 2014 City of Vienna Visiting Professor at the Vienna University of Technology; Visiting Scholar at the Canadian Centre for Architecture in Montréal in 2012; Visiting Curator at the Hongkong Community Museum Project in 2011. Krasny holds a Ph.D. in Fine Arts from the University of Reading, Department of Art, Research Platform for Curatorial and Cross-disciplinary Cultural Studies, Practice-Based Doctoral Programme. Recent curatorial works include *On the Art of Housekeeping and Budgeting in the 21st Century*, curated together with Regina Bittner and presented at Bauhaus Dessau, *Hands-On Urbanism 1850–2012. The Right to Green* which was shown at the Architecture Centre Vienna, the Museum for Contemporary Art Leipzig, the 2012 Venice Architecture Biennale and at Moravská Gallery Brno 2016–2017, *Suzanne Lacy’s International Dinner Party in Feminist Curatorial Thought* at Zurich University of the Arts in 2015 and *Mapping the Everyday. Neighborhood Claims for the Future* at Simon Fraser Gallery in 2011–2012. Her 2015 essay *Growing the Seeds of Change* was included in Jordan Geiger’s volume *Entr’Acte, Performing Publics, Pervasive Media, and Architecture*. She co-edited the 2012 volume *Hands-On Urbanism. The Right to Green* and

the 2013 volume *Women’s: Museum. Curatorial Politics in Feminism, Education, History, and Art*.

Martin Krenn, born 1970, graduated in Electronic Music at the University of Music and Performing Arts, Vienna, in 1996 and holds an M.A. from the University of Applied Arts, Vienna, since 1997. From 2006 to 2009 he served as chairperson of the Austrian Artists Association (IG Bildende Kunst). His work is represented by Galerie Zimmermann Kratochwill, Graz. Since 1995, he has been realising art projects at the interface between art and activism. In his writings, as well as in his art works, he seeks answers to the question: “What makes art social and political?” He teaches Interventionist Art at the University of Applied Arts Vienna of Art and Communication Practices. From 2011 until 2015, Krenn held the Vice-Chancellor’s Research Scholarship at the University of Ulster in Belfast (UK), where he worked on his Ph.D. project “The Political Space in Social Art Practices” at the university’s Faculty of Art, Design and the Built Environment.

Barbara Mahlkecht is active at the intersection of curatorial practice, research, critical art education and university teaching. She works at the Institute for Education in the Arts of the Academy of Fine Arts Vienna. Recently, she has been working on the archive in relation to the exhibition, to research and mediation; feminist curatorial practice and theory; transgressive spaces of education; and practices of the artistic production of the public sphere as a sphere of dissent. She has (co-)curated such projects as *A Proposal to Call* (Kunsthalle Exnergasse, 2015), the discussion series *Kunst und Bildung* (“art and education,” Depot, 2014); *Projecting Out into the Community* (interview

project, 2013); *The Subjective Object – (Re)Appropriating Anthropological Images* (exhibition/publication, Grassi Museum Leipzig, 2012), *Producing Publics – Presence as a Strategic Tool?* (conference/publication, Gallery of Contemporary Art Leipzig, 2012). She has worked for the Generali Foundation Vienna and Manifesta7 (Italy).

Ina Markova studied history in Vienna, Paris and New Orleans. She was awarded the doctoral fellowship of the Austrian Academy of Sciences. In 2014–15, she was the Austrian Ministry of Sciences Fellow at Center Austria, University of New Orleans. In her doctoral thesis, she analyzed Austrian visual memory of the Nazi past 1945–2013. Her research interests include visual history and politics of memory. At the moment, she works as a freelance historian.

Verena Melgarejo Weinandt is an artist and curator. She studied visual art as well as art and cultural studies at the Academy of Fine Arts Vienna and the Instituto Universitario Nacional de Bellas Artes Buenos Aires. As an artist, she has participated in various group exhibitions and screenings in Austria, Argentina and Turkey. Most recently, she co-curated the group exhibition and performance series *Who Is Afraid of the Museum? Una de las Excavación heridas coloniales (An Excavation of Colonial Wounds)*, together with Marisa Lôbo, Imayna Caceres and Petra Costa (Museum of Ethnology, Vienna). She is currently a fellow at *kültür gemma!*, a project for the promotion of migrant cultural production (www.kueltuergemma.at).

Verena Pawlowsky is an historian involved in research and teaching and widely published. Research projects include history of welfare, of disabled veterans of World War I, of confiscated property during the Nazi era and resultant compensation after 1945 as well as history of institutions during the Nazi era. Recently published works include *Die Akademie der bildenden Künste Wien im Nationalsozialismus. Lehrende, Studierende und Verwaltungspersonal*, 2015.

Birgit Peter studied theatre and philosophy at the University of Vienna. In 2013, she completed her habilitation in the area of theater studies at the University of Vienna with a thesis on the subject of *Circus: History and historiography of a marginalized artistic practice*. She directs the archive and collections of the Institute for Theatre, Film and Media Studies at the University of Vienna and has held teaching positions at the universities of Vienna, Leipzig and Bern. Her research focus areas include area historiography, circuses, and the history of repressed theatre. Her publications include: „*Wissenschaft nach der Mode?*“. *Die Gründung des Zentralinstituts für Theaterwissenschaft an der Universität Wien 1943* (ed. with Martina Payr, Vienna 2008), *Das Theater in der Josefstadt. Kultur, Politik, Ideologie für Eliten?* (ed. with Gerald M. Bauer), and the entries for Stella Kadmon, Oscar Teller and Simpl in *Handbuch Antisemitismus*, vol. 7 (ed. Wolfgang Benz, 2015.)

Sabine Plakolm-Forsthuber is Associate Professor of Art History at the Technical University of Vienna. She is the author of numerous publications on female artists and architects in Austria, on

exhibition history and architecture, on Austrian architecture during the 19th, 20th and 21st centuries, especially on school architecture, the Otto-Wagner-Hospital, Steinhof and on Florentine female convents from the Renaissance to the Counter-Reformation.

Eva Reinold lives and works as an actress, radio presenter and author in Vienna. In 2000, she appeared in the first of many engagements at the Vereinigten Bühnen in Graz. After this, various appearances followed in the German-speaking countries, including at the Vienna Volkstheater, dietheater Künstlerhaus, Theater Scala and the Clingenburg Festival. From 2009 to 2012, she was a permanent member of the bernhard ensemble. From 2012 to 2014, she acted at Theater Sommer Klagenfurt, where her play *Ella & Till* was seen. Recently she played in Ivana Rauch's play *Oben*, which premiered in December 2015 in St. Pölten.

Suely Rolnik, based in São Paulo, is a psychoanalyst, art and cultural critic, curator, professor at the Catholic University of São Paulo (PUC-SP) and was guest professor at the master Independent Studies Program (MACBA, Barcelona, 2008–2014). She was exiled in Paris (1970–1979) where she graduated in Sociology, Philosophy and in Clinical Human Sciences and obtained master and doctoral degrees in Clinical Human Sciences. She obtained Ph.D. in Social Psychology at PUC-SP. She has lectured widely, published numerous essays and authored, among other books, *Antropophagie Zombie* (2012), *Archive Mania* (Documenta 13, 2011) and, with Félix Guattari, *Micropolítica. Cartografias do desejo* (1986), published in 8 countries (in the USA:

Molecular Revolution en Brazil, 2007). In her research on Lygia Clark's work, she created the Archive for a work-event (65 films of interviews in which she convokes the knowing-body memory of Clark's propositions and of their cultural environment), curated a retrospective exhibition at the Musée des Beaux-Arts de Nantes (2005) and at the Pinacoteca do Estado de São Paulo (2006), as well as the archive exhibitions in different countries. She was one of the founders of the *Rede Conceptualismos del Sur* and curatorial team advisor at the 31^a Bienal de São Paulo (2014). She was a member of the jury of the Casa de las Americas Prize (Cuba, 2014) and, actually, from Prince Claus Award (2015–2017).

Dirk Rupnow studied history, German literature, art history and philosophy in Berlin and Vienna. He completed his M.A. 1999 M.A. (Vienna), his Ph.D. in 2002 (Klagenfurt) and his habilitation in 2009 (Vienna). In 1999–2000, he was Project Researcher with the Historical Commission of the Republic of Austria. He has had numerous research stays and fellowships in Austria, Germany, France, Israel and the USA. He has been a member of the Young Curia of the Austrian Academy of Sciences since 2008; in 2009 he won the Fraenkel Prize in Contemporary History from the Wiener Library, London. He has been at the University of Innsbruck since 2009, where he is currently head of the Institute for Contemporary History. His research interests include: 20th Century European History, Holocaust and Jewish Studies, Cultures and Politics of Memory, Intellectual and Migration History.

Hansel Sato is a visual artist and cultural mediator. His artistic work encompasses figurative painting, comics, drawing and art in public spaces, which are in the context of postcolonial theories. As an artist, he has represented Peru at various biennials and international exhibitions. He works as a part of various collectives in Vienna and Peru and is co-chair of the Vienna art festival SOHO in Ottakring. Since 2015, he has been a senior lecturer at the Institute for Education in the Arts (IKL) of the Academy of Fine Arts Vienna.

Elisabeth von Samsonow is an artist and philosopher; she works as Professor for Philosophical and Historical Anthropology of the Arts at the Academy of Fine Arts Vienna. She is a member of GEDOK Munich and is active internationally exhibiting her work and curating exhibitions. Her teachings and research focus on a theory of a collective memory, the relationship between Art and Religion past and present, a theory and history of the perception of women as well as female identification, sacral androgyny and the modern dissolution of the self. Her work as an artist is concerned with the performing of female memory.

Karin Schneider is an arts educator and researcher currently working at the Zurich University of the Arts on the Horizon2020 project TRACES. She studied contemporary history and gender studies at Vienna University. Since 2007 she has been involved in several participatory and art-based research projects such as *Science with All Senses – Science and Gender in the Making* (2007–2010), *MemScreen* (2010–2012), *Conserved Memories* (2013–2015) and *Field research with young students and children*

(2008–2010; 2013–2015). Since 2013 she has been teaching methods of arts education at the University of Applied Arts in Vienna. From 2001–2007 department for arts education at the Museum of Modern Art (mumok) in Vienna.

Anna Schürch is a researcher at the Institute for Art Education and a lecturer in the M.A. in Art Education at the Zurich University of the Arts. She studied art education and art history in Basel and works on the historical and present development of formal art education in Switzerland.

The Sekretariat für Geister, Archivpolitiken und Lücken (Secretariat for Ghosts, Archive Politics and Gaps) is a working group of the Austrian Association of Women Artists (VBKÖ), which was founded in 2012 by Nina Höchtl and Julia Wieger. The Secretariat structurally anchors a critical examination and reappraisal of the history/ies of their own association. They work with lecture-performances, workshops, text and video to address the role of the VBKÖ during the time of Austro-Fascism and Nazism, as well as their class-specific and colonial entanglements.

Bernadett Settele, art educator and art theorist, researches at the intersections of art and society, theory and practice. Junior Researcher at Lucerne School of Arts & Design (CC Art, Design and Public Spheres), Switzerland. Since 2015, in *What Can Art Do? On the Relevance of Politically Engaged Arts since 1960*. Led *Gallery Education in Transformation* at the Institute for Art Education at Zurich University of the Arts, Switzerland. 2007 Head of Education of the 5th berlin biennial. Member of the

Work Groups Kunst Pädagogik Geschichte, Affects, Feelings and Emotions (Swiss Society for Gender Studies SGGF), BDK, FG Gender. Co-Organizer of the 2015 Autonomous Postgraduate Colloquium of Art Education in Loccum, Germany (Kunstpädagogisches Kolloquium Loccum).

Nora Sternfeld is Professor for Curating and Mediating Art at the Aalto University in Helsinki and co-director of /ecm – Master Program in Exhibition Theory and Practice at the University of Applied Arts Vienna. She is co-founder of trafo.K, office for art education and critical knowledge production based in Vienna (with Ines Garnitschnig, Renate Höllwart and Elke Smodics) and part of freethought, platform for research, education, and production based in London (with Irit Rogoff, Stefano Harney, Adrian Heathfield, Mao Mollona and Louis Moreno). In this context she is one of the curators of the Bergen Assembly 2016.

Anna Szöke is an art historian, curator and researcher currently working at Humboldt University, Berlin on the Horizon2020 project TRACES. Until 2013 she was curator of contemporary and Indian art at the Essl Museum in Austria. From 2013–2015 she worked at the Academy of Fine Arts Vienna on an art-based research project *Conserved Memories* (FWF PEEK), focusing on human remains in institutional collections, in close collaboration with the Natural History Museum, Vienna. Currently she is researching contentious collections and practices of repatriation of human remains in European institutions.

Niko Wahl is a historian, curator and artist. He studied history et al at the University of Vienna. He has been working as a curator of historical exhibitions (e.g. Permanent Exhibition Mauthausen Memorial within a team of curators 2011–2013, *Struggle For The City – Vienna 1930* with Wolfgang Kos, Wien Museum, 2009) and as a historian and historical consultant for film projects. From 2013–2016 he worked at the Academy of Fine Arts, Vienna on the art-based research project *Conserved Memories* (FWF PEEK).

Luisa Ziaja is an art historian, senior lecturer, and curator for contemporary art at the Belvedere/21er Haus. In her curatorial and discursive practice she deals with the relation between contemporary art, society, and politics of history as well as with questions on exhibiting. She was a lecturer at several local and international universities and since 2006 has been co-director of the postgraduate program in exhibition theory and practice ecm – educating/curating/managing, at the University of Applied Arts Vienna. She is on the board of schnittpunkt and publishes on contemporary art, curatorial practice, art and exhibition theory.

WE THANK

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