A curatorial exhibition, research and education project
UNCANNY MATERIALS
FOUNDING MOMENTS
OF ART EDUCATION

A curatorial exhibition, research and education project

EXHIBITION DATES
March 11–May 16, 2016

Academy of Fine Arts Vienna,
x hibit, 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 Mahlknecht

HISTORICAL RESEARCH
Ina Markova, Rosemarie Burgstaller and Sophie Bitter-Smirnov

ASSISTANCE
Eva Maria Eisner

EXHIBITION GRAPHICS
Alexander Ach Schuh

WITH CONTRIBUTIONS BY
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?
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)
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.

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
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 Mahlknecht 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.
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 implementing 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 (RGBl I, p. 163) [...]
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

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.
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 [...]

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 [...]
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.
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
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 × 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 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 VDKÖ), reproductions of archival material from the VDKÖ 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 VDKÖ 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., xhibit

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.
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 Hilde-Goldschmidt-Award amongst other distinctions. Furthermore Artaker was an artist in residence in Mexico City and at the Cité international des Arts in Paris and a lecturer at the Merz Academy in Stuttgart and at the Zeppelin University in Friedrichshafen.

Sophie Bitter-Smírnov 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 Advisory Board for Art Restitution of the Republic of Austria, 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 chairwoman 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. She 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 (Kunsthalle 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.

Zsuszi 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 currently existing within Vienna and Romania. Her work was shown in Leipzig, Berlin, and Vienna. Her work is represented by Galerie Zimmermann (BMUKK). Recent projects: Laughing Inverts, Kebker 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, (BMUJK), New York City, 2017.

Minna Henriksson is a visual artist currently living in Helsinki. She has graduated from the Academy of Fine Arts 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 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 für Bildung 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): Konzepte. 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 19th 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 Ent’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 Krakowchill, 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 Mahlknecht 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
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 kultür gemall, a project for the promotion of migrant cultural production (www.kueultuergerma.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.

Dirk Rupnow studied history, German literature, art history and philosophy in Austria, Germany, France, Israel and the USA. He has been a member of the Young Curia 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 2002; in 2009 he won the Fraenkel Prize in Contemporary History. His research interests include: 20th Century European History, Holocaust and Jewish Studies, Cultures and Politics of Memory, Intellectual and Migration History.

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 *Elle & Till* was seen. Recently she played in Ivana Rauch’s play *Oben*, which premiered in December 2015 in St. Pölten.

Sueley 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, *Antropofagía Zombie* (2012), *Archivo Manía (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 31st 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 2002; 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 Arts on the Horizon project TRACES. Since 2015, she has been a senior lecturer 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.

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.


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 trao.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.


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 VGBKÖ during the time of Austro-Fascism and Nazism, as well as their class-specific and colonial entanglements.


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