



kunsthalle wien

space
for kids

**It's your
mo(nu)ment!**

1/10—31/10 2020

space for kids

It's your Mo(nu)ment!

The third edition of our exhibition series *Space for Kids* is dedicated to a very important and topical subject: Together with you, we want to make a hands-on exhibition about monuments. Get inspired by the works of artists **Carla Bobadilla, Eduard Freudmann & Zsuzsi Flor, Jakob Lena Knebl, Martin Krenn & the Pressure Group to Transform the Lueger Statue, Luiza Margan or Margot Pilz** and think together with us about who has been honored with a monument in the past and who has been forgotten thus far. Which moments in history do we want to or should we remember together? For whom or what would you build a monument? And what would your monument look like?

In this booklet you will find information about the art works on display.

carla bobadilla

The Butterfly House

2020

COURTESY OF THE ARTIST

In the Butterfly House in Burggarten, amid a lush world of tropical plants, visitors can find four life-sized figures: members of a family of an indigenous people from the Amazon region. Why are they placed here? Are they supposed to “decorate” the place, together with the artificial tree trunks and plastic flowers, and lend it an “exotic” flair? Tourists, families, kindergarten and school groups go there to watch the butterflies and plunge into the history of Imperial Vienna.

In her work *Butterfly House* **Carla Bobadilla** asks who really benefits from these four figures being in the Butterfly House – without a voice, without a story that explains their origin. What would a child, for example, of Peruvian immigrants, think when he or she sees that her “ancestors” have been transformed into sculptures without any further explanation?

The artist is interested in how history is presented in public spaces. On group walks in the city, she also researches places that tell of the cultural heritage of colonialism.

With colonialism we mean when different European states rule countries in other parts of the world. From the fifteenth century,

Europeans advanced into many regions around the world, to explore and to settle, to trade and to govern, to exploit and to steal. The people could not defend themselves against the brutal forces of the Europeans and their lands became so-called “colonies.” The foundations of colonialism were expeditions by seafarers such as Vasco da Gama or Christopher Columbus. Only after the end of World War II did many of the colonies regain their independence. Still today, many of the former colonies often have to struggle with problems that have their roots in the colonial times. That’s why it is all the more important that we understand how aspects of colonial history still have an effect today, that we question it – and correct it: for example, we should reflect on the figures in the Butterfly House, think about if and why they should remain there, and explore how we can create shared spaces without hurting the feelings or cultures of others.

zsuzsi flohr eduard freudmann

A Stone Stands Here. Formations of Remembrance, 1949–

2016

MUSIC: BENJY FOX-ROSEN, COURTESY OF THE ARTISTS

In 1951, victims and survivors of National Socialist terror erected – in an “illegal” act – a monument on Morzinplatz in Vienna’s 1st district. They found it unbearable that absolutely no effort had been made there to reconcile the horrible history of this place.

In 1938, the National Socialist secret police (Gestapo) occupied Hotel Métropole on Morzinplatz to use it as a place to interrogate and torture political opponents and then ship them off to concentration camps. Countless people were tormented here and sentenced to death. Only more than 30 years after the initiative did the City of Vienna erect an official monument.

The artists **Zsuzsi Flohr** and **Eduard Freudmann** draw attention to this history in their joint project. Their artwork consists of different constellations of nails in a wall, which are connected by strings to draw a picture. In this way, they depict the historical development of Morzinplatz since 1949. Why is it important to confront oneself with the history of a city? What happens when people design or change public spaces without the approval of the political authorities? What does it mean, actually, to draw with nails?

eduard freudmann

1st General Assembly of the Committee for the Commemoration of the Word that Designates the Genocide of Roma and Sinti

2013

COURTESY OF THE ARTIST

This very long title belongs to an artistic work made of paper, which consists of a poster and a cut-out sheet. The figurines are depictions of memorials – for example, a woman holding one arm down, clenching her fist. She is one of the three sculptures, which are part of the *Memorial for the Victims of Fascism 1934–1945*, located at Vienna Central Cemetery. Another figure shows a child sitting on a suitcase – the memorial *For the Child* was created in 2008 by the London-based sculptor Flor Kent. It stands inside Vienna's Westbahnhof railway station and is dedicated to the approximately 10,000 mainly Jewish children, who could be rescued from National Socialist persecution to England in 1938 and

1939 in the so-called Kindertransport operation.

And there are more figurines. On the poster, they form a group, the committee. They are there to commemorate “the Word that Designates the Genocide of Roma and Sinti.” But what is it then? There is no figurine from a memorial for Roma and Sinti people included. Does this memorial exist? Why not? We could give this assembly a voice and take the responsibilities at their word!

You can take the poster with you, cut out the figurines, and convene your own General Assembly.

jakob lena knebl

Schwule Sau

2013

COURTESY WIEN MUSEUM

The artwork *Schwule Sau* (Faggot) by artist **Jakob Lena Knebl** was a temporary memorial installed on Vienna's Morzinplatz for lesbian, gay, and transgender people murdered during the National Socialist time.

As you can see on the poster and in the photographs, the monument consists of numerous pieces: there are blue panels, which have the form of speech bubbles; a text panel that looks like a pink cloud; and photographs of a woman, who has colorfully painted her body and written curse words on it. We know these curse words, and we are well aware that you can insult fellow students, friends, and also strangers when you use them. **Jakob Lena Knebl** wrote these words on her body quite consciously in order to get the jump on homophobes and take the power over these offensive terms out of their hands.

On the panels that hang beside the poster and photographs, you can see how some people were agitated by the artwork and vandalized it. With her work, the artist not only points out the crimes during the time of National Socialism, but also that prejudices against homosexual people are still widespread today in most European countries. These

prejudices and negative attitudes are called homophobia, and it can lead to insults, exclusion, rejection, and physical and psychological abuse. So even today, it is not taken for granted that we live in a world where it doesn't matter who we love – that's why this monument is also dedicated to all of those people who are still suffering today from intolerance, hate, and discrimination.

If you notice homophobia in your surroundings or if you personally suffer from homophobic abuse, contact the youth group of Hosi Wien – they can support you with information and help on this topic. <https://www.hosiwien.at/en/gugg-2/>

martin krenn & the pressure group to transform the lueger statue

Open Call: Handbook for a Redesign of the Lueger Monument

2011

COURTESY OF THE ARTISTS

Since 2009 the **pressure group** has been advocating the redesign of the Lueger monument on Stubenring square into a memorial against anti-semitism and racism. The presented handbook contains texts on the topic and features approximately 220 submissions by artists for such a monument. Why the great interest? And why does the Lueger monument still look exactly the same today, even though there was an international open call with such an enormous response?

Dr. Karl Lueger was the mayor of Vienna from 1897 to 1910. He founded the Christian Socialist Party and actively shaped a political climate, which was hostile toward Jews as well as other ethnic groups. He was

highly successful with this tactic. So successful that Adolf Hitler, who lived in Vienna at this time, also became fascinated by him. Hitler and the National Socialists didn't just attack Jews with words, they also murdered millions of them. Do we want a monument to the mentor of Adolf Hitler to stand in the middle of Vienna – furnished with just a notice board, but otherwise unchanged?

We printed a selection of the submitted designs on a roll of paper, which you will find on the big table in the exhibition. In order to help you to make your own redesign idea for the Lueger monument, the paper roll also shows the outline of the monument.

martin krenn

Transcription

2006 / 2014

IN COOPERATION WITH **WOLFRAM P. KASTNER**

COURTESY OF THE ARTISTS

Until a few years ago, there was a gravestone at the Central Cemetery in Graz that featured a swastika. It was the grave of the National Socialist and SA Storm Unit Leader Hans Tita Probst, who was shot in 1934 – so still before World War II – in the coup attempt to take control of the so-called “corporative Federal State of Austria” (Ständestaat). For many decades, you could find the swastika – a symbol that is forbidden in Austria and Germany – on the site. In 2006, when artists **Martin Krenn** and **Wolfram P. Kastner** became aware of the swastika and the tribute paid to Probst as one of the putschists and perpetrators, they glued a Plexiglas board onto the gravestone as an artistic work. But the family of the deceased soldier had the board quickly removed, leading to a fight between the artists and the family. Only in 2014 was it finally forbidden for the family of Probst to leave the swastika on the gravestone. In the exhibition you see a photograph of the board that the artists glued to the gravestone.

The swastika was the party badge of the National Socialist Party – and their symbol. The Nazis committed an incredible number of terrible crimes; they went to war with many countries and were of the opinion that some people are more worthy than others: between 1933 and 1945, more than six million Jews were murdered in Europe, along with hundreds of thousands of Romani and Sinti, people with disabilities, homosexuals, and people with different political opinions. The symbol of the swastika is inextricably linked with these crimes and therefore forbidden.

Luiza margan

Restaging Monument

2014

COURTESY OF THE ARTIST

Most of the monuments that you find in cities or main squares are particularly huge, and you feel small when you stand in front of it. What happens to us and our bodies when we look at such structures? How do we feel and what do these monuments want to tell us actually?

Luiza Margan dealt with these questions in her photo series *Restaging Monument*. To investigate this topic, she worked with old photographs from the 1950s from her hometown of Rijeka in Croatia, which show how such a gigantic monument is built. The sculpture made of bronze and clay was realized with the intention to impressively display the power of the government at that time. In all of the photographs, you can also see a man posing beside the monument under construction – because he is the one who came up with its form and design.

The artist playfully positions her own body as an extension of the black-and-white photos, continuing the poses and movements of the depicted monument, while contrasting the proud gestures of its maker at the same time. She shot her series in color and in her studio, which suddenly makes the monument seem not so big and powerful anymore. In this work **Luiza Margan** investigates how we encounter history, which also has a strong effect on our bodies.

margot pilz

Hausfrauendenkmal

1979/2020

COURTESY OF THE ARTIST & GALERIE 3

Hausfrauendenkmal (Monument to Housewives) is a sculpture by artist **Margot Pilz**, which consists of patched together white bed linen and table clothes. What's special about the *Hausfrauendenkmal* is that it is made of soft materials, and not of metal or stone, for example. Its form brings to mind many different images: it is reminiscent of an octopus, a ghost, a bride, or perhaps a hideout. **Margot Pilz** sees the monument as a "tribute to the disregarded labor of the unknown housewife." It tells of the reality that housewives have always been confronted with: doing the laundry, cooking, child care, nursing care – hence, the division of labor between men and women and the lack of recognition for domestic work. These themes are more topical than ever because the issue of salaries for domestic work has still not been solved.

The *Hausfrauendenkmal* was originally presented in 1979 as a sculpture-action in the Stadtpark in Graz. From July 30 to August 1, 2020, **Margot Pilz** erected her monument once again on Vienna's Karlsplatz in the framework of *kunsthalle wien's* project *K/SS*. Both actions ended with the collective dismantling of the monument, followed by a festive procession in which its components were separated and thrown in the trash. In the exhibition there are photographs of both actions as well as a remnant from the 2020 sculpture.

Sadly, it is hard to deny the relevance of the *Hausfrauendenkmal* even today – the work makes the domestic public, the personal political, and the invisible obvious.

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DER STANDARD



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