

The Life of Things

Looted – Displaced – Salvaged

27 April to 01 September 2024

Venue: former Marktrichterhaus, Lauffen near Bad Ischl

This exhibition of the Lentos Kunstmuseum Linz in Collaboration with the European Capital of Culture Bad Ischl - Salzkammergut 2024 explores the fate of artworks and artefacts between looting, displacement and restitution through contemporary artistic responses. The range of works on show curated by Hemma Schmutz and Markus Proschek tackle colonial looting and the sometimes questionable activities of collectors, address the state-planned theft of art and expropriations (“Aryanisations”) under the Third Reich, and examine cultural genocide through the displacement and destruction of cultural heritage.

“The Life of Things. Looted – Displaced – Salvaged“ is the third part of the trilogy of the project "The Journey of Paintings", presented by the Lentos Kunstmuseum Linz as part of the program line "Power and Tradition", in cooperation with the European Capital of Culture Bad Ischl Salzkammergut 2024. The town of Lauffen was deliberately chosen as the location for this exhibition – between November 1944 and the end of the war, collections from museums in Vienna were stored in the tunnels of the local salt mine in order to protect them from bombing. “History can never be fully appraised. Nonetheless, accurate recollection does mean repeatedly confronting and reviewing historical events. This is because they create the basis of both our own and the collective self-image upon which we draw in order to possibly be able to better assess the present and open up more rational spaces for action in the future“, Elisabeth Schweeger, Artistic Director of the European Capital of Culture Bad Ischl - Salzkammergut 2024, is convinced.

The show can be seen in the Altes Marktrichterhaus in Lauffen, which was recently revitalized by Peter Löw, entrepreneur and chief curator of "The European Heritage Project". 14 contemporary positions negotiate the fate of artworks between looting, confiscation, restitution and reconstruction. “Totalitarian regimes have always strived for representation in order to consolidate their own rules and humiliate their defeated enemies, whose art and culture were appropriated through theft and destruction. Systematic art theft is a phenomenon that has been known since antiquity. It was a strategy that not only involved the transfer of valuable articles, but was also used as a way to legitimise cultural dominance“, explains Lentos director and curator of the exhibition Hemma Schmutz.

On display are internationally renowned, but also fresh positions: Said Baalbaki, from Lebanon, reflects with *The Arm. One Hand Can't Clap* (2011) on the destruction during the Lebanese civil war and his country's complex relationship to the culture of remembrance. In *Sleeping Figure* (2023), Austrian Oliver Laric deals with the transformation of ancient sculptures and questions of the reconstruction of cultural heritage. In *The Invisible Enemy Should Not Exist* (2018), Michael Rakowitz from the USA takes a critical look at the effects of the Iraq war on cultural heritage and reconstructs destroyed artifacts using packaging material and newspapers from the Middle East. Also on display are works by CATPC, a collective of plantation workers from the Democratic Republic of Congo, in collaboration with Dutch artist Renzo Martens. Works such as the film *Plantations and Museums* (2022) and the NFT *Human Activities, The Balot NFT* (2022), deal with the aftermath of colonial exploitation and the repurchase of former plantations. CAPTC and Martens are

currently also exhibiting in the Dutch pavilion at the 60th Venice Biennale. Works by Hera Büyüktaşçıyan (TR), Maeve Brennan (UK), Ines Doujak (AT), Assaf Hinden (IL), Moussa Kone (AT), Nii Kwate Owoo (GH), Markus Proschek (AT), Anja Ronacher (AT), Dierk Schmidt (DE) and Philip Topolovac (DE) will also be shown.

“As creators of works, artists have an essential connection to objects and their contexts of meaning, and so are sensitised to their (mis)relations. In this respect the ‘right of things’ is an essential element of their artistic practice, and they can take on the role of advocate for those items that have been stripped of their original function and have become ‘dead’ objects in their reduction to artistic value. By doing so, artists can also provide the spark for new strategies on how museums and collections can deal with this burdened legacy and live up to their responsibility between restitution and the preservation of humanity’s cultural heritage”, explains curator & artist Markus Proschek, who himself is represented with two works in the show.

However, this exhibition consciously focuses on the immaterial value of objects: on the memories and (hi)stories that have been inscribed in them; on the dignity of the item that has been robbed of its community of meaning and degraded to a decorative object or status symbol; and on the societies that have lost the very objects that helped to shape their identity. A publication with texts by Christian Höller, Sarah Jonas, Markus Proschek and Hemma Schmutz as well as an accompanying text by Elisabeth Schweeger will also be published by Verlag der Provinz to accompany the exhibition at a price of €15. Available on site, at the Lentos Kunstmuseum Linz or in the museum's online store.

As part of the project "The Journey of the paintings" in cooperation with Lentos and the European Capital of Culture Bad Ischl Salzkammergut 2024, two further exhibitions are currently on display: "The Journey of the Paintings. Hitler's cultural policies, art trade and storage during the NS era in the Salzkammergut" (until 08.09.) und "Wolfgang Gurlitt. Art dealer and profiteer in Bad Aussee" at Kammerhofmuseum in Bad Aussee (until 03.11.). A special tip is the all-inclusive ticket, which gives you access to all three exhibition venues including the Salzwelten in Altaussee for € 35.

Credits:

Project lead Lentos Art Museum Linz
Director Museums of the City of Linz, Curator Lauffen Hemma Schmutz
Guest curator Lauffen Markus Proschek
Curatorial assistance Sarah Jonas
Exhibition design Klemens Breitfuss
Program management Bad Ischl Salzkammergut 2024 Lisa Neuhuber

Artists in the exhibition:

Said Baalbaki (LB), Hera Büyüktaşçıyan (TR), Maeve Brennan (UK), CATPC / Renzo Martens (CD/ NL), Ines Doujak (AT), Assaf Hinden (IL), Moussa Kone (AT), Oliver Laric (AT), Nii Kwate Owoo (GH), Markus Proschek (AT), Michael Rakowitz (US), Anja Ronacher (AT), Dierk Schmidt (DE), Philip Topolovac (DE)

Program

Guided tours

Sat 27.4., 29.6., 27.7., 31.8.

each 17.00-18.00

Following the guided tours, we invite you to a reflexive discussion in the new coffee house "Kaiserin Elisabeth" in the old Marktrichterhaus.

Max. number of participants 25 persons, no registration required, free admission and free guided tour

Guided tour by the curator

Sat 26.5. 17.00-18.00

Lentos director Hemma Schmutz and curator Markus Proschek guide you through the exhibition. exhibition.

Free admission and guided tour free of charge

No registration required

Bookable group tours

Duration 1 hour, max. 25 participants

Cost: € 180; For further booking information please contact kunstvermittlung@lentos.at

Art works

Texts: Sarah Jonas, Markus Proschek, Hemma Schmutz

Said Baalbaki

* 1974 in Beirut, LB, lives in Berlin, DE

The Arm. One Hand Can't Clap, 2011
Bronze

The work of Lebanese-born artist Said Baalbaki examines the relationship between original, copy and forgery of artworks. *Der Arm. One Hand Can't Clap* focuses on the destruction wrought by the Lebanese civil war during the 1970s and 1980s. Here the artist explores his country's shifting approach to themes such as remembrance culture and the cult of martyrdom.

The work consists of a bronze forearm, which Baalbaki presents as an archaeological relic in the exhibition. This is an artistic recreation of the missing arm from a monument in Beirut designed by Italian sculptor Marino Mazzacurati. The statue commemorates the Lebanese who were killed in the struggle against the Ottoman Empire in 1916, and was erected in 1960 on the iconic Martyrs' Square. Over the course of the civil war in the decades that followed, the sculpture was to suffer severe damage. After the war it was decided that the monument should not be fully restored but rather should serve as a clear reflection of the country's violent history. In 2004, the sculpture in honour of the martyrs was erected once again, including bullet holes and a missing arm.

Baalbaki's bronze reconstruction highlights the voids that continue to exist today, symbolising the sculpture and its history. This is a reference not only to the physical damage to the monument, which can be read as representing the wounds in Lebanese society, but also a critical examination of the concept of a martyr. In relation to the country's chequered history and various political movements, martyrdom always also implies the repression of a countermovement and so a part of national history.

Hera Büyüktaşçıyan

* 1984 in Istanbul, TR, lives in Istanbul TR

Destroy Your House, Build up a Boat, Save Life, 2015
Carpets, wood, rope

In the spatial installation *Destroy Your House, Build up a Boat¹, Save Life** artist Hera Büyüktaşçıyan explores notions of departure, foundations and contested histories. The title of the work is a quotation taken from the "Story of the Flood" found in "The Epic of Atrahasis" on a Babylonian cuneiform tablet at the British Museum. According to the inscription, the god Enlil, ruler of the Earth, plans to destroy humankind with a devastating flood. However, the god Enki, ruler of the water, warns Atra-Hasis by instructing him to build a boat as protection from the rising waters. The description of this imaginary boat, also known as "Noah's Ark," becomes a starting point for the Istanbul-born artist to link themes such as past and future, life and death, loss and hope.

The boat acts as a metaphor for the rescue of belongings, as well as a source where fragments of memory are transferred from one context to another through a traumatic upheaval, exile and other forms of societal breakdown.

Büyüktaşçıyan resonates with the notion of unknown futures and the unrooted foundations through this epic story, by appropriating a ceiling painting of a landscape, originally created for the living space of the Sinioşoglou Apartment² in Istanbul. The local area where the building is located, then known commonly

¹ The piece was commissioned by SALT Beyoğlu in Istanbul, 2015.

² Sinioşoglou Apartment, the building currently houses SALT Beyoğlu

as Pera, became the site of a massive forced exodus of minority populations in the mid-20th century. The sudden departure of the original residents of the building after the 1955 pogrom remains as a layer of ruptures evoked by the installation.

Maeve Brennan

* 1990 in London, UK, lives in London and Beirut, LB

The Drift, 2017

Video

In *The Drift*, Maeve Brennan traces the shifting economies of objects in contemporary Lebanon. The British artist follows the lives of three men, observing their practices of maintenance and repair. Set amongst Lebanon's densely layered archaeological and urban sites, the film focuses on the desire to reassemble and rebuild, in a landscape laden with the traces of past conflict.

Combining interviews, composed scenes and documentary footage shot during her time in Lebanon between 2013 and 2016, the film reflects on the country's complex history through encounters with the three main protagonists. A guardian of the Roman temples of Niha in the Beqaa Valley speaks of his life preserving these historic cultural sites. An archaeological conservator at the American University of Beirut reassembles fragments of ancient pottery in his workshop. A young car mechanic in Brite—a village known for its scrap yards—searches for car parts for his BMW. Themes of care, restoration and reconstruction emerge through these encounters.

Quietly underpinning the film are the ongoing threats to cultural heritage sites in the Middle East today and the embattled attempts at preservation that continue in Lebanon and the wider region. The careful handling of ancient temple relics, smuggled antiquities and exchanged car parts serves as the basis for Brennan's artistic exploration of the material and immaterial value of culturally charged objects.

CATPC (Cercle d'Art des Travailleurs de Plantation Congolaise)

Gegründet 2014

Renzo Martens

* 1973 in Terneuzen, NL, lives in Amsterdam, NL und Lusanga, CD

CATPC, Renzo Martens, *Plantations and Museums*, 2021

Video

CATPC, Human Activities, *The Balot NFT*, 2022

Non-Fungible Token

Ced'art Tamasala (CATPC), *Untitled*, 2022

Ballpoint pen on paper

CATPC—short for “Cercle d'Art des Travailleurs de Plantation Congolaise”—is a cooperative of Congolese plantation workers founded in 2014. Based on a self-determined approach, art allows members to counter the enduring after-effects of colonial exploitation while generating attention for their individual concerns. The income produced enables the group to buy back and sustainably manage the former plantations where, during the colonial era, the Congolese people were forced into unpaid labour.

The starting point for the works shown at the exhibition is a power figure that contains the spirit of the Belgian colonial agent Maximilien Balot. It was carved in 1931 during the Pende Revolt, when the enslaved labourers rebelled against their oppressors. Maximilien Balot was killed during the conflict. His spirit was then immobilised in a wooden statue, and from that time on he was made to work for the Pende

people. However, the statue vanished and did not reappear until 1972, in the USA. Today, it is held in the collection of the Virginia Museum of Fine Arts in Richmond.

A number of artworks have been created in response, including a series of NFTs (Non-Fungible Tokens). Buyers receive a digital rendering of the Balot sculpture, which hovers over a fragment of a drawing by CATPC member Ced'art Tamasala. The drawing maps out the global flows of capital, commodities and cultural exploitation, illustrating their catastrophic consequences for the community. It also shows how the Balot sculpture was carved to resist these unequal power relations. Drawing on the spiritual significance of the Balot sculpture, CATPC uses the power of innovative NFT technology to re-appropriate stolen land through the proceeds of the sale of the artworks. In this radically new restitution model, NFT technology becomes a tool for decolonisation.

Made in collaboration with Dutch artist Renzo Martens, the six-part documentary series *Plantations and Museums* tells the background story of how the Balot sculpture was created and reveals the connections between the colonial exploitation of plantation workers and the prosperity of the West.

Ines Doujak

* 1959 in Klagenfurt, AT; lives in Vienna, AT

Looters, 2015/16

Sculptures (steel, papier-mâché, textiles, suitcase)

Ines Doujak's figures stand in the exhibition space with a confident stance. They are not hiding themselves—instead, they challenge us with bold looks and gestures. The artist employs the motif of looting for a critical reflection on structures of class-based exploitation. She asks the question: Just who is looting who here?

The accompanying text by writer John Barker draws a common thread from current discourses on the return of non-European cultural heritage through to Austrian restitution practices regarding artworks looted during the Nazi period. Based on a mistaken restitution that became public knowledge in 2023, the artist reveals social inequality and the power mechanisms behind it: the painting *Apfelbaum II* by Gustav Klimt, which in 2001 was returned to the wrong family by the Austrian state, was resold and is now owned by billionaire Bernard Arnault. When the error was discovered, unsuccessful attempts were made to contact Arnault in order to discuss possible solutions, such as buying the painting back.

Arnault is himself one of the richest men in the world and the owner of luxury brands including Louis Vuitton—a company whose dubious role as a beneficiary profiting from the Nazi occupation of France has only recently been scrutinised by journalist Stéphanie Bonvicini. Most people cannot afford Louis Vuitton products—systemic factors mean that breaking out of a social class with limited financial resources remains almost impossible. And so it is exactly these luxury items that Ines Doujak's figures appropriate in order to step confidently out of their social role. As “figures of class-based restitution” (John Barker), their looting becomes an act of self-empowerment aimed at overcoming structural inequalities across generations.

Assaf Hinden

* 1988 in Kfar Saba, IL
lives in Tel Aviv, IL

A Parallel Chronicle, 2020/21

Archival pigment prints

The research-based work *A Parallel Chronicle* by Tel Aviv-based artist Assaf Hinden is a visual investigation of an art auction held in 1937. Over a thousand works from the estate of Jewish art collector Emma Budge, who had recently died, were auctioned off in Berlin—contrary to the wishes recorded in her will – and the proceeds confiscated by the National Socialist regime. This was the largest private collection auctioned

during the National Socialist period. To this day, many of the objects unlawfully taken from her heirs—including paintings, silver and gold jewellery, porcelain and furniture—cannot be traced.

The original auction catalogue served as the starting point for Assaf Hinden's project. This became the visual raw material for his artistic study. In close cooperation with provenance researcher Dr Eyal Dolev, who is investigating the whereabouts of the auctioned works and seeking their return to Emma Budge's heirs, he created a series of staged photographs, collages and 3D models. Among other things, these show artistic reinterpretations of the missing works in the style of archival photographs. On the basis of these fictional works of art Hinden produced a new auction catalogue, presented in the form of photographs at the exhibition under the title *A Parallel Catalogue*. These appear interspersed with collages and images of the lost artworks, so that it is no longer possible for viewers to differentiate between the historical archive material and the fictional elements that the artist has created. The result is a densely woven visual narrative that explores categories such as ownership and property as well as the role of archives. By placing the past and present in relation with each other, the artist points to the enduring consequences of National Socialism, so making an artistic contribution to current remembrance culture. At the same time, *A Parallel Chronicle* opens up alternative perspectives on the questions of collecting, categorising and preserving art.

Moussa Kone

* 1978 in Scheibbs, AT
Lebt in Wien, AT

itàn, 2024
China ink on paper

Austrian artist Moussa Kone draws a comic of short stories centred around ceremonial objects of the Yorùbá people, which he borrows from colonial illustrations. The pictures that serve as his source material were produced in the 19th century during Christian missionary work in present-day Nigeria and Sierra Leone, and were intended to showcase the supposed progress of Christianisation to a European readership. The texts that accompany the original graphics describe the ritual objects' loss of meaning as envisaged by the missionaries. This theme is particularly poignant today in light of calls for African artefacts to be returned from Western collections, since many of the objects once used as spiritual cult objects undergo a radical loss of meaning when they are presented in museum display cases.

Kone's powerful black-and-white images offer an artistic analysis of the colonial gaze that underpins each of his pictures. By adapting the historical images, the artist creates an alternative narrative that generates new, contrary relationships from the vitality of the objects: this reinterpretation provides a counter-perspective on past events and demonstrates that historiography always involves a subjective point of view that must be analysed, shaped and, if necessary, corrected.

Oliver Laric

* 1981 in Innsbruck, AT, lives in Berlin, DE

Sleeping Figure, 2023
Granite powder, marble Powder, resin, aluminium

Austrian artist Oliver Laric's work deals with transformation and hybridity as well as the reappropriation of historical forms. Taking sculptures from past eras as his starting point, he measures and reinterprets these digitally using a 3D scanning technique. They are then 3D printed and the result of the artist's process is shown in exhibition space. Laric also makes the digital files available online for free use, so allowing further dissemination and interpretation of the works.

Laric's work *Sleeping Figure* addresses the drastic modification of an antique sculpture: in the 18th century, the British art collector Henry Blundell had the Hellenistic depiction of a Hermaphroditus figure from

Greek mythology reworked into a reclining Venus by altering the original substance of the work. During the process, the male genitals and accompanying putti were removed from the sculpture. Historical drawings from the British Museum collection show the work before it was censored. Based on these pictures, Laric worked with digital sculptor Ran Manolov to reconstruct a new interpretation of the figure's original state. The artist cast the product in resin mixed with marble and granite dust. A video illustrates the process of reinterpretation. Laric's contemporary take on the classical sculpture explores how we handle cultural heritage and its reconstruction in the present.

Nii Kwate Owoo

* 1944 in Accra, GH

lives in Accra

You Hide Me, 1970

Video

In his short film *You Hide Me*, Ghanaian director Nii Kwate Owoo made a powerful appeal for the return of African cultural artefacts from Western museum collections. The work was produced in 1970, long before the discourse on the restitution of African artefacts reached a broad public in Europe and the USA. Without disclosing the critical intention of his project, Owoo succeeded in obtaining a one-day filming permit for the storage space of the African collections at the British Museum in London.

The film follows the director and his companion Margaret Prah as they move through the endless corridors of the underground vault. They take jewellery, stools, statues and masks from plastic bags and cardboard boxes, out of their "invisible captivity" and into the light. Later scenes show tall glass display cabinets filled with systematically arranged artefacts, together with significant objects from the Asante and the Kingdom of Benin. A voiceover tells of the violent provenance of the items on show.

Owoo's filmic indictment reveals just how much of Africa's heritage is stowed away in the British Museum and not made accessible to the public—cultural capital that lies buried in museum storage facilities, unseen by the West and beyond the reach of African audiences. *You Hide Me* not only denounces the colonial powers' appropriation of non-European cultural treasures—it also critically challenges the supposed expertise of Western curators and researchers who systematise, interpret and evaluate African artefacts in a hierarchical way.

The film ends with a call for the amassed objects to be given back to their countries of origin—an appeal that some 50 years later, albeit slowly and hesitantly, is at last being honoured by individual museums.

Markus Proschek

* 1981 in Schwarzach in Pongau, AT, lives in Vienna, AT

Mosul Museum, 2017

Oil on canvas

Shock and Awe, 2017

PLA-Silver-, copper and nickel-plated

Austrian artist Markus Proschek's work explores the deliberate destruction of cultural property in the present and the past. His focus lies on the symbolic significance of damaging or destroying representative objects of power, as well as the impact this has on the collective memory of a society.

In Proschek's painting *Mosul Museum*, the artist refers to real events that happened during the Islamic State's occupation of Mosul and its subsequent recapture by the Iraqi army in 2017. Video footage of the wholesale destruction of Iraq's cultural heritage by Daesh was viewed around the world, as were images of the empty Mosul Museum showing signs of violence and looting. The painting is based on a

screenshot of an Iraqi army video showing the exhibition space after the liberation of the museum. The bare plinths highlight the absence of the museum artefacts. The balanced composition of the scene, which Proschek interprets in pastel colours, lends the picture a moment of prosaic elegance and can be read as a homage to the lost cultural objects.

Missing, destroyed or disfigured cultural artefacts are a recurring motif in Proschek's work. His sculpture *Shock and Awe* addresses the fate of the bust of a ruler, damaged in antiquity and found in the ruins of Nineveh, now modern-day Mosul, and translates this into the present. Proschek's artistic intervention in the material around the eye of the replica means that we can clearly trace the act of violence inflicted on the historical original. The title of the work refers to a military tactic that aims to overwhelm the enemy by imposing a shock effect, so paralysing any defensive actions. This strategy gained media attention as it was increasingly employed by the US army during the Iraq war. Proschek's work leads to an associative merging of ancient iconoclasm and the destructive violence that Mosul experienced during the last Iraq war.

Michael Rakowitz

* 1973 in Long Island, NY, US, lives in Chicago, IL, US

The Invisible Enemy Should Not Exist, 2018

8 objects made of cardboard, packaging material and newspapers from the Middle East, glue, museum labels

Michael Rakowitz's *The Invisible Enemy Should Not Exist* is a complex artistic narrative about the impact of the Iraq War on the country's cultural heritage. The long-term project centres on the great number of historical artefacts that were destroyed in the aftermath of the US invasion in April 2003 or stolen from the National Museum of Iraq in Baghdad and then found their way onto the black market.

Rakowitz's project also examines questions concerning the current status of the whereabouts of the objects, the events surrounding the invasion, the plundering and related protagonists. Based on information from the University of Chicago's Oriental Institute and the Interpol website, since 2007 he has been making artistic reconstructions of the 7,000+ lost and destroyed artefacts in order to recuperate this missing cultural heritage. The American artist with Iraqi roots uses Middle Eastern food packaging and Arabic newspapers, which can be found as moments of cultural visibility in US cities. The sculptures are accompanied by labels with information about the original artefacts as well as quotes from Iraqi archaeologists and American politicians.

Rakowitz's artistic intervention shifts the replicas of the Assyrian cultural objects in time and space, so that they become contemporary sculptures. Through exhibitions in museums or galleries, they are - much like their originals - then brought into the art market. Rakowitz's work consciously and ironically plays with these different systems of value and trade.

The title *The Invisible Enemy Should Not Exist* is a translation of "Aj ibur shapu", the name of the processional route leading through Nebuchadnezzar's Ishtar Gate in Babylon. Within the context of the massive destruction of Assyrian cultural heritage, the artist also raises questions around guilt and responsibility.

Anja Ronacher

* 1979 in Salzburg, AT, lives in Vienna, AT

12 gelatin silver prints, 2013-2023

Austrian artist Anja Ronacher's photographs depict things that can be found in museums. In dramatic black-and-white contrasts she stages masks, clay pots and everyday objects that were originally an integral part of ritual activities. As mediators between the past and the present, they carry within themselves a link to their spiritual contexts. The objects are often auratically presented in display cases and always photographed in their museum context, but with interventions being made to the image during the development process. The surrounding space of each object is gradually removed so that finally the object emerges from a deep black background. This technique, which the artist has employed since 2010, gives the photographs a visual, quite magical calm.

Only the titles of the photographs still relate to the origins of the images. Taking up the linguistic conventions of the museum, they provide detailed information on the place and time of origin of the object depicted.

The darkness of the pictures creates a space within itself, while at the same time the images are directly interwoven with a darkness that surrounds and contains human consciousness. Within this context, aspects of fear, grief and absence also materialise and are explored in Anja Ronacher's sensitive visual language.

Dierk Schmidt

* 1965 in Unna, DE, lives in Berlin, DE

Broken Windows 6.3, 2014/16

Treated glass cabinets on steel pedestals

In his series *Broken Windows 6.3*, artist Dierk Schmidt examines the legal discourse surrounding the looted cultural artefacts that found their way into European museum collections, particularly during the colonial era. Demands for restitution to the countries of origin have increased in recent years due to the heightened awareness of Europe's colonial past.

The series employs the motif of the glass case as a classic part of the museum display—as paintings by other means, as it were—to explore the perspectives and discursive approaches within the rhetoric of (post)colonialism. It examines the immanent power of appropriation as well as the conflicting claims of ownership to the objects held in ethnological collections. Schmidt addresses the gesture of appropriation that is always associated with the presentation of an object in museum collections. Through this gesture, the object loses its original ritual or spiritual meaning and becomes a museum artefact—a shift in meaning that negates the original context of the object. As part of the exhibition design, the display case reinforces this transformation process—in Schmidt's work, however, it becomes the object of contemplation itself.

It is empty, with openings, and has been partially modified from the inside. The artistic reference is to the artefact as an active subject of "self-restitution" (Kuster/Sarreiter/Schmidt). At the same time, the splintered and labelled glass panes of the display case highlight the museum presentation format, which involves a one-sided, Western-influenced view of the object. The violence that leads to the breaking of the glass points to the colonial practices of Western countries, but also to the potential power of resistance initiatives making vehement demands for the return of looted objects.

Schmidt's works can be understood as sculptural history paintings, but do not actually depict specific events. Instead, the artist draws the viewer's attention to the conditions involved in the creation and reception of images. *Broken Windows 6.3* is a reflection on the interior and exterior of modern claims to civilizational advancement, in which traditional and often racially connoted assertions of power continue to this day.

Philip Topolovac


* 1979 in Würzburg, DE, lives in Berlin, DE

Flak Bunker Friedrichshain, Berlin
(from the series Landmarks), 2024
Wood, cork, wood stain

Philip Topolovac's artistic practice includes the craft of architectural model construction, among other things. While architectural models of famous ancient buildings have been used as teaching aids since the classical period, these objects, often intricately carved out of cork, were also popular with wealthy travellers as souvenirs of their Grand Tour. Topolovac's series of high-rise bunker models features unintentional landmarks of the urban landscape: the often deliberately ignored functional military architecture of the Third Reich. By choosing these functional structures, whose inadvertent modernity anticipates Brutalism (in contrast to the stylistic dictates of their time), the artist challenges the hierarchies of what is considered worthy of depiction in the architectural canon. Extensive research is required before the models are constructed, since building plans are often no longer in existence or available to the public.

High-rise bunkers were often adapted to fit in with the style of their surroundings in order to camouflage them from enemy aerial reconnaissance. Medieval roof shapes were attached to the reinforced concrete buildings and false historicist façades were erected—an involuntary postmodernism. The anti-aircraft bunkers in Volkspark Friedrichshain were part of the air defence concept for the Reich capital Berlin. The basement storage facilities of the museums were soon deemed to be inadequate protection against bombing raids and so, in September 1941, 1.659 paintings from the Gemäldegalerie together with items from other collections were transferred to the lead tower of the Friedrichshain anti-aircraft bunker. Important paintings from the Berlin Gemäldegalerie were stored on the first floor of the smaller lead tower. These survived the war, however on 6 May 1945 up to 434 works of art were destroyed in a fire under unexplained circumstances. One of the sculptures that suffered serious damage was Andrea della Robbia's Portrait of a Youth, produced in Florence around 1465. A plaster replica of the original, made by the Royal Museums of Berlin around 1900, can be seen at the exhibition in Lauffen alongside Topolovac's model. The Red Army attempted to blow up the towers in May 1946, but this was not entirely successful due to their solid construction. The bunkers damaged in the blasting were then filled with rubble and covered over with earth. In 2016, 59 statues from the Bode Museum that had been in storage there were discovered in the Pushkin Museum in Moscow. This gives some hope that other artworks may have been removed before the devastating fire and taken to the Soviet Union.

Factsheet

Exhibition title	The Life of Things Looted – Displaced – Salvaged
Exhibition periode	27 th April to 01 st September 2024
Exhibition venue	Former Marktrichterhaus [Market Reeve's House] <u>Lauffner Marktstraße 21</u> <u>4821 Lauffen bei Bad Ischl</u>
Artists	Said Baalbaki (LB), Hera Büyüктаşçıyan (TR), Maeve Brennan (UK), CATPC / Renzo Martens (CD/ NL), Ines Doujak (AT), Assaf Hinden (IL), Moussa Kone (AT), Oliver Laric (AT), Nii Kwate Owoo (GH), Markus Proschek (AT), Michael Rakowitz (US), Anja Ronacher (AT), Dierk Schmidt (DE), Philip Topolovac (DE)
Credits	Curators: Markus Proschek, Hemma Schmutz Curatorial assistance: Sarah Jonas Exhibition architecture: Klemen Breiffuss Curator and Project Manager „The Journey of the Paintings“ Lentos: Elisabeth Nowak-Thaller Program management Salzkammergut 2024 Lisa Neuhuber
Cooperation	An exhibition of the Lentos Art Museum Linz on the occasion of the European Capital of Culture Bad Ischl Salzkammergut 2024 With the support of the Cultural Heritage Project by Peter Löw 
Publication	The exhibition is accompanied by a publication published by Verlag der Provinz with texts in German and English by Christian Höller, Sarah Jonas, Markus Proschek and Hemma Schmutz as well as a commentary by Elisabeth Schweeger. 120 pages, € 15, 120 pages, German/English, softcover, ISBN 9783111366340, with color illustrations. Available on site, at the Lentos Kunstmuseum Linz or at shop.museenderstadtlinz.at.
Project “The Journey of the Paintings“	Within the overall framework of the programme line “Power and Tradition”, the Lentos Kunstmuseum Linz contributes three exhibitions in a project entitled “The Journey of the Paintings” to the European Capital of Culture Bad Ischl Salzkammergut 2024. <i>The Journey of the Paintings. Hitler's cultural policies, art trade and storage during the NS era in the Salzkammergut</i> (until 8.9.) at Lentos in Linz is the flagship event in the capital of Upper Austria and invites visitors to stop over on their way to or from the Capital of Culture. Furthermore, the Lentos is present in the Salzkammergut in a collaborative venture with the Kammerhofmuseum in Bad Aussee with the

exhibition *Wolfgang Gurlitt. Art dealer and profiteer in Bad Aussee* (until 3.11.), and at the revitalised former Marktrichterhaus [Market Reeve's House] in Lauffen, in the exhibition entitled *The Life of Things. Looted – Displaced – Salvaged* (until 1.9.).

About Lentos

Opened in 2003, the Lentos Art Museum Linz is an Austrian museum of modern and contemporary art. With its extensive collection of world-famous paintings, prints and photographs, Lentos spans a broad spectrum from classical modernism with masterpieces by Gustav Klimt, Oskar Kokoschka, Egon Schiele and Helene Funke, among others, to contemporary positions of the 20th and 21st centuries such as VALIE EXPORT, Haus-Rucker-Co, Andy Warhol and Maria Lassnig. In addition to the year-round presentation of the collection, special exhibitions provide insights into various themes and epochs of art or are dedicated to the work of individual artists.

Ticket „All-inclusive Linz and Salzkammergut“

The all-inclusive ticket gives you access to four exhibition venues: the three exhibitions on The Journey of Images, which are designed for the European Capital of Culture Bad Ischl Salzkammergut 2024, and the original venue, the Salt Worlds in Altaussee. Available at Lentos, the Altaussee Salt Mine, the Kammerhofmuseum and online shop.museenderstadtlinz.at.

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Images

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