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The paths to art often receive less attention than art and culture themselves. Accessibility, also in a figurative sense, would be important, because too many highly subsidized theater seats remain free after Corona.

Getting there by bus or train can be expensive. Adults pay 6.65 euros for a day ticket in Frankfurt. Low-income people get reduced season tickets; they pay half the admission price for the municipal museums, theater, opera and others if they have a Frankfurt Pass. To do this, however, they must present a rental agreement in the city and disclose their income situation. Singles may not exceed a net income of 976 euros.

Despite the hurdles, may the offer will be used frequently, hopes

Chris Schuster

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Lois Weinberger (1947-2012) *Self-portrait with a banana peel and a pile of waste excavation at his solo exhibition »2021 Basics«, at Belvedere 21, Vienna. Weinberger staged art on public wasteland with wild plants. In 1997, at documenta X at Kassel's Kulturbahnhof, he planted »weeds« from the Balkans on a disused railway track, which thrived splendidly – a symbol of successful immigration.*

Paths – on the Way to Art

Access design, security and other hurdles

It has never been so easy to travel by train to major cities in Europe to visit museums. Art tourism has started again after the Corona pandemic. Museum websites usually give visitors a good idea of what to expect. How do you get to the art house? And then further...?

Pro Climate attacking Klimt

Not every museum inspects bags, pouches and rucksacks at or even before the gate. In the past, such checks were aimed at searching for a bomb. A terrorist attack on a group of visitors could not have been ruled out. Since 2022, people have been searching for

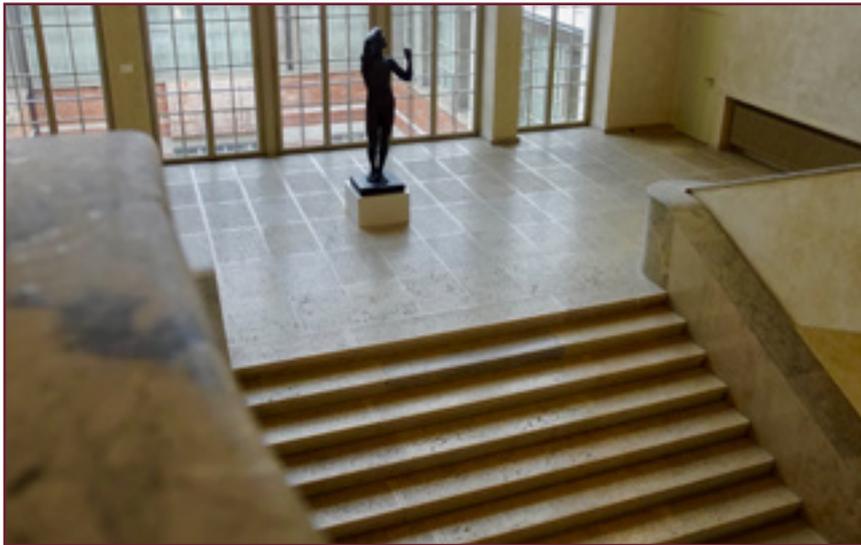
checked the invulnerability of their targets; only protective glass and the floor would be smeared if they drew attention to the impending environmental catastrophe with the action in a media-effective manner.

Easier to smuggle into the museum is a small tube of superglue disguised as lip balm than the hot-water bottle filled with black ink under the sweater. In a matter of seconds, the palm of your hand is glued to the frame of a prominent painting, while another person is broadcasting the action online in real time.

With Hands full

You enter the exhibition rooms with your hands full: a case with your reading glasses, a purse and a pack of handkerchiefs and much more. Due to the new form of adhesive vandalism, many museums forbid the carrying of any container. If you are lucky, you will be given a small, authorized paper bag at the ticket checkpoint, in which you can carry your essentials with you.

The actual entrance is via the cloakroom, which is usually deep in the basement. The elevator is inconspicuously housed in a niche, so visitors have to take the stairs. You will look in vain for the classic cloakroom attendants, who store thick coats on hangers and also store umbrellas, travel bags and suitcases for a small fee. This is particularly inconvenient when there are no free compartments to lock up belongings. If art lovers are planning a stopover with their suitcase on wheels, there is no locker of a suitable size. In this emergency, it is not advisable to simply hide the piece of luggage in the furthest corner of the cloakroom labyrinth. An »unclaimed suitcase«, arouses suspicion that it contains an explosive



Stairs to the cloakroom

in the basement are often a hurdle as in the main building of the Kunstmuseum in Basel (CH), opened in 1936.

Architects: Rudolf Christ and Paul Bonatz, builders of the Mainz District Court and Stuttgart Central Station, among other things.

soup, mashed potatoes or similar greasy stuff that could be used as a weapon against works of art - like in London against van Gogh's Sunflowers and in Potsdam against a Manet painting, as the *last generation* acts before the collapse of the ecosystem, shaking up the world around.

On November 15, 2022, activists in Vienna's Leopold Museum spilled black, oily paint on Gustav Klimt's painting »Death and Life«. They always claim that they have previously



charge. You would rather not trigger the alarm of the security personnel.

In Custody

The museum cloakroom lockers are often undersized. A crumpled cardigan fits into the small compartments. There are only a small number of large compartments in which a coat could be stored upright - if there were a hook with a coat hanger. Instead, the garment collapses in on itself, so that when you close it, a tip or belt falls out again and again.

Oh yes, the closing, it's a tragedy! Does the museum society believe that visitors get rich with the keys, which is why a coin should be introduced into the lock as a deposit? This leads to hectic rummaging in wallets and jacket pockets for the required coin. Bystanders are asked if they could change: „A five-euro note for coins?“ A nerve-wracking procedure, unless you meet a mini-philanthropist who hasn't

donated a collection or a museum building, who says: »Change I can't, but I'll give you the two francs (or euros) for the locker key as a present.«

At the Kunsthalle Zürich, no such harassment is used. Just turn the key, pull it out and you're done.

In the Heidi Horten Museum in Vienna, near the opera, you had to activate a combination lock integrated at the compartments. However, the entered code can only be read properly if the locker is at eye level. Incorrect entries were so frequent that the museum staff had to open the locker with a universal code, not without having first asked what was inside: »A blue fleece jacket, a pack of Mozart balls, oh no – they were Mannerschnitten ...«

Listening instead of Reading

Reading the inscriptions on works of art is difficult with varifocal glasses, because it is impossible to turn your head or bend your knees to get

Mu.ZEE Oostende

When your legs get heavy on the art mile...

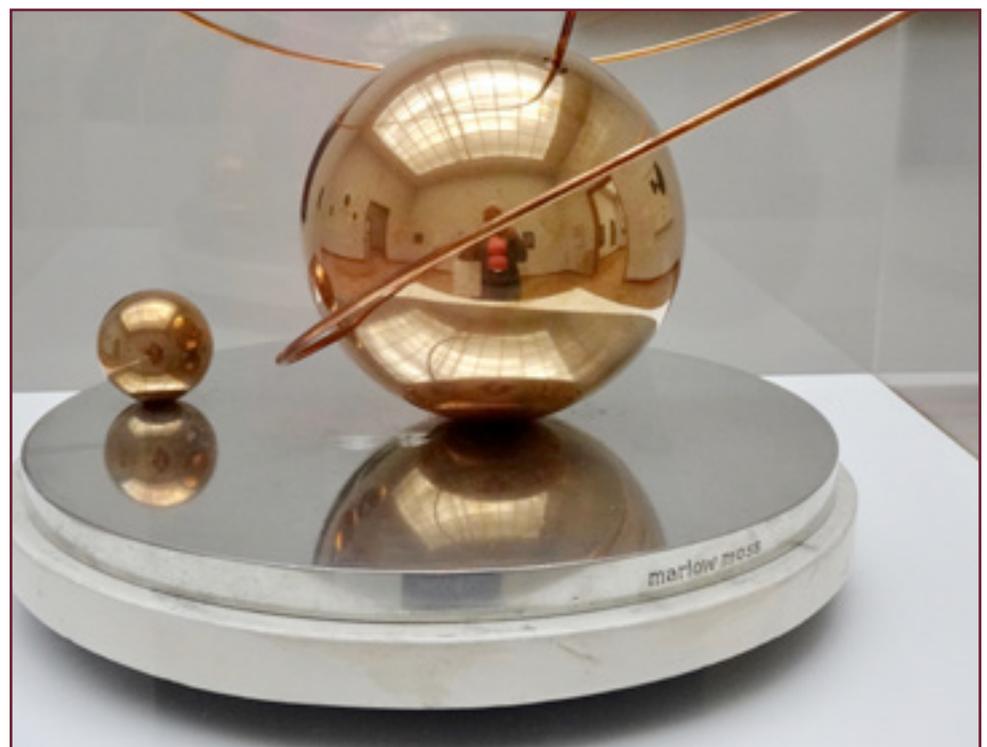


»LOOK Art and Fashion« combines Heidi Horten's glamorous evening dresses from Parisian Haute Couture with portraits of women from different eras. Heidi Horten Collection 2022/23, Vienna.

the right perspective in the field of focus. That's why museum headphones are a great thing, and not just for people who wear glasses. It's a pity, no audio guides were issued at all in the Museum Basel in December 2022, although the art objects were labeled with the corresponding symbol.

The art lover then rushed down three floors to the checkout to ask for the device. Regrettably, it was decided that the unobtrusive ear whisperers would no longer be loaned out because of Corona.

In the Kunsthaus Zurich as well as in the Lower Belvedere in Vienna, it is easy to borrow an audio guide: you do not have to deposit your identity card or other „valuable“ documents. When leaving, place the audio guide in a conspicuous container and say thank you. It is hard to imagine that a visitor would intentionally or accidentally take the device home with him. □



Marlow Moss: British Artist, 1889 - 1958
»Spheres and Perispheres«
 Kunstmuseum Basel

Almost everywhere in Vienna you can find large, elegant residential buildings from the time before the First World War, which still have an imperial flair about them. If the buildings are not in a tourist hotspot, little value is generally placed on professional maintenance.

One sees richly decorated facades



Example: Wiener Zinshaus built during the late Habsburg imperium. Nowadays neglected and carelessly maintained.

that are plastered over from top to bottom in an unsuitable shade, without the ornate life insurance companies as capital investments, which they sell when they need liquidity. Quite a few of the new investors behave like locusts: „Eat everything bare, then move on.“

The tenants do not know what leeway today's property owners give their property management for sustainable building management. However, you can see that their 100+ year old

tenement is deteriorating with this treatment. In the year 2121 the k.u.k. Viennese cityscape shaped by the times will have pretty much disappeared.

Stepping inside

The external appearance of upscale apartment buildings is continued in the entrance and the staircase. The steps were once covered with a carpet, of which the eyelets for the carpet rods still bear witness. A swing door with cut glass gave access to the elevator.

The elevator car has floral-etched glass windows on all sides, some of which are still present and dirty. The elevator floats in an elaborately designed protective lattice made of braided wire, past stained glass windows with stylized landscape and floral motifs. Tiles have been laid in the stairwell and in the apartments, which are now quite worn, improperly repaired or removed entirely.

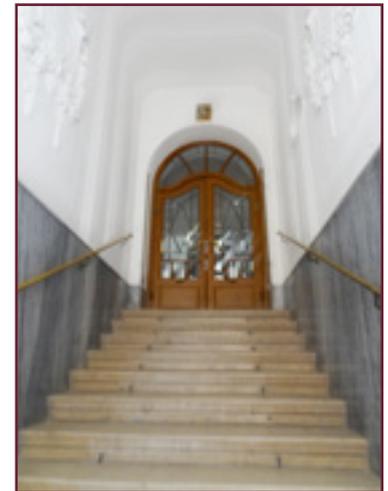
Will the brick-walled foundation cope with the installation of a garage and the expansion of the attic in the early 2000s in the long term? The next challenge for the building's statics will be the central district heating piping, since gas heating will soon no longer be permitted due to climate protection act.

Invisible History of Buildings

The apartment building in the photos was designed by the Jewish architect Josef Sinnenberg. He designed an entire ensemble in this street, which today forms a varied contrast to the bare post-war buildings on the opposite side. The Architects' Lexicon, Vienna 1770 - 1945 states: »Sinnenberg's buildings are mostly characterized by a very representative character and the

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Entrance to the Viennese Zinshaus built in 1911 by Architect Josef Sinnenberg.





Wiener Zinshaus: Dekor an Fenster und Fliesen.



tendency towards a sculptural form of the structure, which is accentuated by gables, corner towers, bay windows and other architectural details, whereby sometimes also a somewhat schematic design becomes noticeable, cornice or relief being given a color accent. In fact, one would have to do everything to preserve such building jewels, because the so-called apartment buildings once promised their investors a steady income for an unlimited period of time.

The ownership structure changed radically after the fall of the Habsburg Empire after 1918. The expulsion of Jewish owners after Austria's return to the Reich, the eager Aryanization, the confiscation of representative apartments by victorious powers after World War II blurred responsibility for such houses. Claims for restitution could thus be averted more easily. Now many of these objects serve.

A typical example of this alignment is the block of houses in Vienna's 4th district, Blechturmstraße / Rainergasse. The rental houses built shortly before

the First World War show a restrained elegance, which are characterized by the then current Biedermeier reception in accordance with the trend of the time.«

After Adolf Hitler invaded Austria, the Nuremberg Race Laws, meticulously prepared by underground Nazis, came into effect immediately, depriving Jewish fellow citizens of all rights. Josef Sinnenberg immediately lost his license as an architect. He didn't manage to escape. He was deported to the Sobibor extermination camp (Poland) in 1942 and murdered there on June 14, 1942.

According to the database <juedischewieden.at>, 15 Jewish residents of this upper-class apartment building were persecuted by Adolf Eichmann's henchmen.

Only a few managed to escape abroad. The database contains three thousand names and thus about half of the Jewish victims of persecution in the district. □

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