

KÖR Kunst im öffentlichen Raum Wien (Public Art Vienna) presents

Aspang Railway Station Memorial

PRINZpod | 2017

OPENING

Thursday, September 7, 2017, 12 noon
Leon-Zelman-Park, 1030 Vienna

In 1939 and 1941/42, a total of 47.035 Austrian Jews, men and women, were deported from Aspang Railway Station on 47 transports to Nazi-established ghettos, extermination camps, and killing sites. Only about one-thousand people survived. For most of the more than 66.000 Austrian Holocaust victims, the journey to extermination began in mid-town Vienna.

The City of Vienna has set up a memorial in remembrance of the Jewish Austrians who were deported from here and eventually murdered.

PRINZpod's Aspang Railway Station Memorial consists of two 30 meter long converging concrete rails as a reference to the rail tracks at the station, which was demolished in 1977. The rails lead into a dark and hollow concrete block, a symbol of death, nothingness, and oblivion.

PRINZpod have lived and worked in Vienna as a team since 1984.

OPENING PROGRAM

Samuel Barber, *Adagio for Strings*

Interpretation by the "Aureum Saxophone Quartet" of the University of Music and Performing Art Vienna

Martina Taig Managing Director, KÖR GmbH

Rudolf Zabrana Deputy District Mayor, 3rd Municipal District

Heidemarie Uhl Historian, Austrian Academy of Sciences

Michael Ludwig Executive City Councillor for Housing, Housing Construction and Urban Renewal

Andreas Mailath-Pokorny Executive City Councillor for Cultural Affairs, Science and Sports

David Ellensohn Chairman of the Green Party in Vienna

Talya Lador-Fresher Ambassador of Israel

Sog nischt kejn mol as du geist dem letstn weg

Roman Grinberg interprets a poem by Hirsch Glick set to music

Oskar Deutsch President of the Jewish Community Vienna

Herbert Schrott Contemporary witness

Thomas Drozda Federal Minister for Art and Culture, Constitution and Media

Kaddisch Paul Chaim Eisenberg Chief Rabbi of the Federal Association of Jewish Communities of Austria

The artists of PRINZpod will be present.

Aspang Railway Station Memorial

Until well into the 1970s, the area of today's Leon Zelman Park was the site of the Aspang Railway Station, built 1880/81 as a terminal for the regional Vienna–Aspang–Pitten line. Although centrally situated in Vienna's 3rd municipal district, the station, serving regional rail traffic only, was never much frequented. This was probably the reason why it was made the point of departure for deportation transports under the Nazi regime. The first two transports left in October 1939. 1,584 Jewish men were deported to Nisko on San River in the Lublin District of the "Generalgouvernement" for the failed experiment of establishing a "Jewish reservation."

The large deportations began in February 1941. 45,451 Austrian Jews, men and women, were deported on 45 transports to Nazi-established ghettos, extermination camps, and killing sites between February 15, 1941, and October 9, 1942. The destinations were Opole, Kielce, Modliborzyce, Lagow/Opatow, Litzmannstadt, Kaunas, Minsk, Riga, Izbica, Wlodawa, Maly Trostinez, Sobibor, Theresienstadt, and Auschwitz.

The transports were organized by the Nazi "Central Agency for Jewish Emigration" in Vienna and put together in four internment camps established at Kleine Sperlgasse 2a, Castellezgasse 35, and Malzgasse 7 and 16 in the 2nd municipal district. The internees were bullied, humiliated, and robbed of their last possessions. For each transport, about one-thousand people were taken to Aspang Station on open trucks—in plain sight of the Viennese population.

Of 47,035 Jewish men and women deported from Aspang Railway Station, only 1,073—according to calculations by historian Jonny Moser—survived the ghettos and extermination camps. For most of the more than 66,000 Austrian victims of the Shoah, the way to extermination began right here in central Vienna.

The City of Vienna has set up a memorial to commemorate the Jewish Austrian men and women who were deported from Aspang Railway Station to be murdered.

The *Aspang Railway Station Memorial* by Austrian artist duo PRINZpod consists of two 30 meter long converging concrete rails as a reference to the railway tracks at the Aspang Railway Station, which was demolished in 1977. The rails lead into a dark and hollow concrete block, symbol of death, nothingness, and oblivion.

Destinations of the Deportation



Complete list of deportation transports from Aspark Railway Station, Vienna¹

DATUM / DEPORTATIONSZIEL / ZAHL DER DEPORTIERTEN DATE / DEPORTATION DESTINATION / NUMBER OF DEPORTEES			DATUM / DEPORTATIONSZIEL / ZAHL DER DEPORTIERTEN DATE / DEPORTATION DESTINATION / NUMBER OF DEPORTEES		
20. Oktober 1939	Nisko am San	912	05. Juni 1942	Izbica	1 001
26. Oktober 1939	Nisko am San	672	09. Juni 1942	Maly Trostinez	1 006
15. Februar 1941	Opole	996	14. Juni 1942	Sobibor	996
19. Februar 1941	Kielce	1 010	20. Juni 1942	Theresienstadt	996
26. Februar 1941	Opole	1 049	28. Juni 1942	Theresienstadt	983
05. März 1941	Modliborzyce	981	10. Juli 1942	Theresienstadt	993
12. März 1941	Lagow / Opatow	995	14. Juli 1942	Theresienstadt	988
15. Oktober 1941	Litzmannstadt	1 005	17. Juli 1942	Auschwitz	995
19. Oktober 1941	Litzmannstadt	1 003	22. Juli 1942	Theresienstadt	1 005
23. Oktober 1941	Litzmannstadt	991	28. Juli 1942	Theresienstadt	988
28. Oktober 1941	Litzmannstadt	998	13. August 1942	Theresienstadt	997
02. November 1941	Litzmannstadt	998	17. August 1942	Maly Trostinez	1 003
23. November 1941	Kaunas	995	20. August 1942	Theresienstadt	997
28. November 1941	Minsk	999	27. August 1942	Theresienstadt	956
03. Dezember 1941	Riga	995	31. August 1942	Maly Trostinez	967
11. Januar 1942	Riga	1 000	10. September 1942	Theresienstadt	990
26. Januar 1942	Riga	1 196	14. September 1942	Maly Trostinez	992
06. Februar 1942	Riga	997	24. September 1942	Theresienstadt	1 287
09. April 1942	Izbica	998	01. Oktober 1942	Theresienstadt	1 290
27. April 1942	Wlodawa	998	05. Oktober 1942	Maly Trostinez	544
06. Mai 1942	Maly Trostinez	994	09. Oktober 1942	Theresienstadt	1 306
12. Mai 1942	Izbica	1 001			47 035
15. Mai 1942	Izbica	1 006			
20. Mai 1942	Maly Trostinez	986			
27. Mai 1942	Maly Trostinez	981			
02. Juni 1942	Maly Trostinez	999			

¹ Tabelle nach: Jonny Moser, „Österreich“, in: Wolfgang Benz (Hrsg.), *Dimension des Völkermords. Die Zahl der jüdischen Opfer des Nationalsozialismus*, München 1991, S. 72–92.

² List according to Jonny Moser, „Österreich“, in: Wolfgang Benz (ed.), *Dimension des Völkermords. Die Zahl der jüdischen Opfer des Nationalsozialismus* (Munich, 1991), pp. 72–92.

¹ List according to Jonny Moser, „Österreich“, in: Wolfgang Benz (ed.), *Dimension des Völkermords. Die Zahl der jüdischen Opfer des Nationalsozialismus* (Munich, 1991), pp. 72–92.

PRINZpod

It is not permissible to forget, it is not permissible to keep silent. If we keep silent, who will speak? Primo Levi

We cannot give shape to horror. But we can make a contribution not to let oblivion take hold. Our work on the former Aspang Railway Station intensely relates to this site, from where most of our Jewish fellow citizens were deported. And yet, in the awareness of today's Viennese population, it is a great unknown. A memorial stone has been set up for several years in one of the bordered flower beds of Leon Zelman Park. We have added a panel that provides detailed information about the site and what happened here in the years 1939 and 1941/42. A list of the deportation transports, including dates, destinations and number of deportees, as well as a map showing the deportation destinations visualize the distances that the deportees were made to travel throughout Europe. In addition, historical and present-day facts provide information about the intention and artistic design of the memorial.

On the memorial itself, the most important facts are stated in writing. The designation of the site, the number of deportees and of survivors as well as the number of transports are inscribed on the concrete.

According to contemporary witnesses, the selection of deportees into those capable for work and those to be killed immediately was made directly on the ramps. A ramp-like footpath traversing, or bridging, the rails is a reference to this, and at the same time provides a barrier free walkway across the park. The two concrete rails converge and end in blackness, in the nothingness of a concrete block, a symbol of the inescapability of the situation that people found themselves in.

It was also crucial to us to integrate the memorial in the topography of the site and to create, with plain and simple forms, an affecting presence that gives it a lasting echo of remembrance. Oblivion and repression are to be made impossible.

We wish to use this occasion to express our heartfelt gratitude to the entire KÖR team as well as to Monika Trimmel, Bettina Bigler, Christian Schienerl, and the construction company, K2 Dach- und Bau GmbH and their team, for their support and cooperation.

Statements

Art in the public sphere is able to explore art in general and the aesthetic experience it affords as well as to upgrade and vitalize the urban life space with quality. It is also able to direct attention to topical issues or matters of public interest, to provide impulses to develop political or historical awareness, and to inspire discussions and dialogue. But art in the public sphere may also assume a “commemorative” function as the design by PRINZpod demonstrates in a highly readable way. It defines the site but also relates to the existing context and the given location. This reducedness, not only with respect to its materiality, creates an unequivocal message and evokes strong emotions.

Martina Taig, Managing Director, KÖR Kunst im öffentlichen Raum Wien (Public Art Vienna)

In 2005, an international open competition was held, whose result could never be implemented. It is owed to the insistency of survivors—first and foremost among them the late Leo Luster who deserves a special mention here—that now, after a second competition, an expressive memorial was implemented that also answers to the wish of the district and its citizens.

Rudolf Zabrana, deputy district mayor, 3rd municipal district

The memorial by PRINZpod commemorates those Jewish Austrians, men and women, who were deported from Aspeng Rail Station to be murdered. A suppressed site of the Shoah, forgotten for decades, is thus given visibility and anchored in the collective memory of the city of Vienna. However, the Aspeng Rail Station Memorial must not be a concluding point of commemoration. Keeping the memory alive, carrying it on, relating, over and over again, the memory of crimes beyond comprehension, which did not occur behind the fences of the camps but in the middle of our society in the years of the violent Nazi regime, shall be our joint mandate for the future.

Heidemarie Uhl, Historian, Austrian Academy of Sciences

Where, today, hundreds of families enjoy happiness and quality of life in Eurogate—one of the largest passive-house developments in Europe—immeasurable suffering and destruction of thousands of families took their origin at the Aspeng Railway Station between 1939 and 1942. This memorial is dedicated to the memory of those 47,035 Jewish men and women who were deported from here to the extermination camps of the Nazi regime. It is only by active confrontation with the atrocities committed under the inhuman Nazi dictatorship and by anti-Fascist education in order not to let oblivion ever take hold that we will be able to prevent history from repeating itself.

Michael Ludwig, Executive City Councillor for Housing, Housing Construction and Urban Renewal

The design by PRINZpod artistically addresses the horror that took place at this site. It is a quiet, subtle, and hence all the more haunting sculpture, whose meaning reveals itself at first sight. The PRINZpod team has already created numerous works of art in the public sphere and shown that they are able to relate to specific sites and their history. PRINZpod treat both the space and the people commemorated with great sensitivity.

Andreas Mailath-Pokorny, Executive City Councillor for Cultural Affairs, Science and Sports

Vienna is committed to remembrance, admonition, and confrontation with its historical heritage, being home to both victimizers and victims of Nazism. Our commemoration is for the victims. With its clear concept and design solution, the installation by PRINZpod answers to the wish, which also informed the competition task, for a site of admonition, remembrance and commemoration of the persecuted Austrian Jews, men and women who were deported from this place to extermination camps in 1939 and 1941/42. It poses a deliberate irritation; you are supposed to pause for a moment and take it in as a symbol of commemoration.

David Ellensohn, chairman of the Green Party in Vienna

The history of the Jewish community in Vienna, its period of prosperity and its destruction, the latter of which manifests itself in this memorial, has shaped the relationship between Israel and Austria. This makes sites of commemoration like the one here at the former Asperg Railway Station, a landmark against oblivion in the public sphere, so very important.

Talya Lador-Fresher, Ambassador of Israel

Between 1939 and 1942, tens of thousands of Jewish men and women were deported from Asperg Rail Station to extermination camps in occupied Poland and today's Belarus. In most cases, they were murdered immediately upon arrival. Until recently, nothing here indicated that this was the site of a deportation station from which about 45,000 people were taken to their deaths. Antisemitism is on the rise again in Europe and also in Austria. The memorial and, particularly, the information panels that show a list of the transports in commemoration of those murdered therefore also send an important cautionary message for the present and the future.

Oskar Deutsch, President of the Jewish Community of Vienna

It was a time without mercy.

Herbert Schrott, contemporary witness

There can be no “never again” without “never to forget.” The memorial on the site of the former Aspang Rail Station, from where thousands of Jewish men and women were sent to their deaths, is an important monument against forgetfulness of the horrors of the Nazi era, a sign of remembrance. I am deeply convinced that actively confronting ourselves with our past is the thing to do in order to learn from history and to draw the right conclusions. The memorial is a public commitment to our democratic achievements. There must be no room for hatred, incitement, and exclusion in our society anymore.

Thomas Drozda, Federal Minister for Arts and Culture, Constitution and Media

Musical Contribution

Samuel Barber, *Adagio for Strings*, duration c. 5:30 min.

AUREUM SAXOPHONE QUARTET of the University of Music and Performing Arts, Vienna

Featuring (students of Barbara Strack-Hanisch):

Mojca Pecman, soprano sax

Alexandra Pichler, alto sax

Viola Jank, tenor sax

Martina Stückler, baritone sax

PRINZpod



PRINZpod have lived and worked in Vienna as a team since 1984.

Awards:

1991 European Conservation Awards

1992 Staatsstipendium

2007 AMI Award, 2. Preis

2011 Preis der Stadt Wien für bildende Kunst

Works in Public Space (Selection):

1995 *Entdeckung der Korridore*, Archäologie der Autobahn, Paasdorf bei Mistelbach www.publicart.at.

1995 *Bambusellipse*, Hospital SMZ-OST Hof 7, Wien.

1997 *Pavillion, Der Mensch ist ein Tier das spielt*, Akad. Gymnasium Graz, Steiermark.

1998 *Badner Perlen*, Baden, Niederösterreich.

1999 *SOLL UND HABEN*, Fujino, Japan.

2001 *perpetu NU*, Steiner Hauptstrasse, Niederösterreich.

2007 *Tapis rouge MIGRATION*, Temps d'une Marée, Dieppe, Frankreich.

2009/10 *nel frattempo...P/punti speciali a Venezia*, Italien

2010 *SCHWANENSTILLE*, Arcana, KAIROS, St. Gallen, Steiermark.

2011 *Rohrgold*, Steinbruch Lindabrunn, Niederösterreich.

2012 *eS*, Nordico Stadtmuseum, Linz, Oberösterreich.

2013 Neugestaltung der Kirche Tragwein, Oberösterreich.

2017 *transversala.Viele Punkte ergeben noch keine Linie*, Wernstein, Oberösterreich.

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Exhibitions:

- 2009 *TWILIGHT ZONE*, kunstraum niederösterreich, Wien.A
- 2010 *Wir Wohnen*, kunstraum niederösterreich, Wien.A
- 2011 *Cars you drive me art*, M Landesgalerie Linz, A
- 2011 *Taming of the gaze?*, The Art Foundation, Athen;
Cultural Centre Thessaloniki, GR.
- 2012 *Austrialiens*, Traklhaus auf der Festung Salzburg. A
- 2013 *The Home Show*, Salzamt Linz, A
- 2014 *Die Gabe*, Miet Thessaloniki, Griechenland.GR
- 2015 *Werkschau XX*, Fotogalerie Wien.A
- 2015 *Georgischer Knoten*, Nectar Galerie, mit Cati Pold und Gogie Okripiridse, Georgien.
„ „ Porgy&Bess, Wien, A
- 2016 *still beautiful*, Medienwerkstatt Wien.
- 2016 *01 Rosinen im π Kuchen*, Schauraum, die Angewandte Wien. A

Artist in residence, Talks, Lectures (Selection):

- 1993 Chicago, USA.
- 1994 UMAS, Durham, Canada.
- 1999 Fujino, Japan.
- 2002 School of The Art Institute, Chicago, USA.
- 2002 Southwest Jiaotong University, Chengdu, China.
- 2007 Cité des Arts, Paris, Frankreich.
- 2008 The Emely Harvey Foundation, Venedig, Italien.
- 2010 Residence art space Sydney und Artspace Bundanon, Australien.
- 2011 Cesky Krumlov, Tschechien.
- 2013 The Emely Harvey Foundation, Venedig, Italien.
- 2013 Recherche Bruno Taut, Tokyo, Japan.
- 2014/15/16 China u.a. Organhaus, Chongqing

Publications (Selection):

fadenbrand

2004 *FADENBRAND Werkschau / Exhibition of works PRINZGAU/podgorschek*. Ausstellungskatalog des O.K Linz. Folio-Verlag 2004. ISBN 9-783-852-562-933

2008 *weg mit dem Ziel!*

2010 *nel frattempo... P /punti speciali a venezia*, ISBN 9-783-950-309-102

2013 *Transit für Karl Aspern*, Studienprojekt, die angewandte, ISBN: 978-3-9503091-4-0

2014 *Glücksbringer*, KünstlerInnenbuch Birgit Schlarmann, ISBN: 978-3-9503091-3-3

2015 *Ganz Ohne Titel*, Werkschau XX, Fotogalerie Wien, ISBN: 978-3-902725-39-4

2017 *Sm art C*, Studienprojekt, die angewandte, ISBN: 978-3-9503091-5-7

Films:

1989 *die pedianten*, 16 mm Film, 1'30", (Musik: Heinrich Pichler); 1990 Festival Cannes, Wettbewerb.

1991 *INOTEN*, color, b/w, 13'25", (Musik: Bruno Liberda).

1994 *Dayadik Pier*, Video 5'15", UMAS Canada.

1998 *Luigi*, Beta SP 2'20", (Musik: Bruno Liberda).

2001 *normal voll*, Video, approx. 2'35", (mit Ruth Schnell).

2003 *PAUSE*, Video 3' (Deutsch/Englisch).

2004 *globe*, Video, 17'57".

2006 *Dingkunst*, Herbert Lachmayer, vimeo.

2008 *tag der nacht*, Video, 2' mit Lea Titz, (Musik: Bernd Preinfalk).

1996/8 *the right man at the right place*, Video 2'30" Neue Galerie, Graz.

2002 *sneaking in. Donald Richie's Life in Film*, 58', Navigator, 3Sat. (Musik: Kurzman/Stangl).

2004 *Wien Wohnung*, Video, 12'15" für Arch. Renate Allmayer-Beck.

2004 *Entdeckung der Korridore*, Video, 13'.

2004 *Paarläufer*, Video, 58', OK Linz. (Musik: Uli Scherer).

2013 *2348 y*, animation.

2015 *tag der nacht*, erweitert, vimeo.

2016 *Soustopie*, China.

KÖR Kunst im öffentlichen Raum Wien (Public Art Vienna)

KÖR is committed to breathing new life into the city of Vienna's public space with permanent or temporary art projects. Its endeavors are aimed at strengthening the identity of the city and of individual neighborhoods in terms of contemporaneity and at reviving public space as an agora – a place of sociopolitical and cultural discussion. KÖR does not understand art in public space as décor, but as an offer for the confrontation with aesthetical contents and radical solutions and a symbolic marking of hitherto culturally abstemious territories.

KÖR manages art projects, commissions artists, organizes competitions for projects in public space, allots subsidies to artists or partner organizations, and engages in activities related to these tasks (symposia, publications, educational programs, etc.).

The projects have to be publicly accessible within the City of Vienna, where art can be experienced by everybody.

KÖR Team

- Martina Taig, *Managing Director*
- Barbara Horvath, *Production Management*
- Julia Wöber, *Project Assistant & Office*

Kunst im öffentlichen Raum GmbH

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www.koer.or.at

Downloads at www.koer.or.at



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