



About KÖR

Kunst im öffentlichen Raum (KÖR) GmbH (Public Art Vienna) is committed to breathing new life into the city of Vienna's public space with permanent and 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 aesthetic contents and radical solutions and a symbolic marking of hitherto culturally abstemious territories.

Guided Tours

KÖR also offers individually arranged tours of art projects in public space in Vienna. To enable us to respond to your personal wishes and ideas, please send us an e-mail: office@koer.or.at.



© Walter Schaub-Walzer/Pd, 2009



© Jörg Auszinger, 2006



© Iris Ranzinger, 2014



© Lisa Rastl/Akademie der bildenden Künste Wien, 2019



© Eva Amann/KÖR GmbH, 2012



© Lisa Rastl, 2013

1 Alfred Hrdlicka Mahmmal gegen Krieg und Faschismus 1988

The Vienna City Council commissioned the Austrian sculptor Alfred Hrdlicka (1928–2009) to conceive a *Monument against War and Fascism*. Controversially discussed at the time, the ensemble shows suffering, pain, and humiliation as consequences of fascism, war, and anti-Semitism.

1010 Vienna, Albinaplatz
■ U1, U2, U4 Karlsplatz;
trams 1, 2, D Öper

2 Ken Lum Pi 2006

The permanent media installation *Pi* in the western underground pedestrian passageway on Karlsplatz was created by the Canadian artist Ken Lum (*1956). In the middle of the passageway we find the transcendent number pi (π) with 478 decimal places, with the most recently calculated figures being shown on the display.

1010 Vienna, subway station Karlsplatz,
western passageway, exit Seccession
■ U1, U2, U4 Karlsplatz

3 Olaf Nicolai Denkmal für die Verfolgten der NS-Militärjustiz 2014

During the Second World War, Nazi military justice handed out more than 30,000 death sentences most of which were passed against deserters. The *Memorial to the Victims of Nazi Military Justice* by the German artist Olaf Nicolai (*1962) stages the situation of the individual and demonstrates respect for all those who position themselves against the current system.

1010 Vienna, Ballhausplatz
■ U2, U3 Volkstheater; trams 1, 2, D
Dr.-Karl-Renner-Ring

4 Plattform Geschichtspolitik Weinheber ausgehoben 2019

The concrete foundation of the monument to the Nazi poet Josef Weinheber, erected in 1975, was uncovered on the initiative of the Plattform Geschichtspolitik consisting of students and teachers from the Academy of Fine Arts. The redesign refers to the structural fortifications that were added in response to previous interventions.

1010 Wien, Schillerpark, Elisabethstraße/
corner Robert-Stolz-Platz
■ U1, U2, U4 Karlsplatz;
trams 1, 2, D Öper

5 Rachel Whiteread Mahmmal für die österreichischen jüdischen Opfer der Shoah 2000

The *Memorial to the Austrian Jewish Victims of the Shoah* on Judenplatz reminds us of the 65,000 Jews murdered under the Nazi regime. The façades of the reinforced concrete cube conceived by the British artist Rachel Whiteread (*1963) present themselves as walls of library shelves turned outward.

1010 Vienna, Judenplatz
■ U3 Herrngasse

6 Pedro Cabrita Reis two drawings in the sky, two paintings underneath 2013

Marking the façades of the subway stations Donaumarina and Donaustadt-Brücke with paint, light, and form, the Portuguese artist Pedro Cabrita Reis (*1956) has established a visual connection between the architecture of the two subway buildings on the south and on the north bank of the Danube River.

1020 Vienna, subway station Donaumarina
1220 Vienna, subway station Donaustadt-
brücke
■ U2 Donaumarina and U2 Donaustadtbrücke



© PjO/Martin Votava, 2021



© Iris Ranzinger, 2013



© Andrea Huemer, 2009



© Iris Ranzinger, 2017



© Iris Ranzinger, 2014



© Steinbrener/Dempf & Huber, 2021

7 Motoko Dobashi Legplants in the floating world 2021

The Japanese artist Motoko Dobashi (*1976) features different urban dynamics in her work: human leg movements as well as coral fossils suggesting the basic raw material of concrete, namely limestone, produced from stony corals. The sky colors of Japanese Ukiyo-e colored woodcuts – blue and red – are made to look lively with huge hairy plant legs and floating coral fossils in black and white.

1020 Vienna, passageway "Am Tabor"
■ U2 Krieau

8 Honet Modern Modern 2013

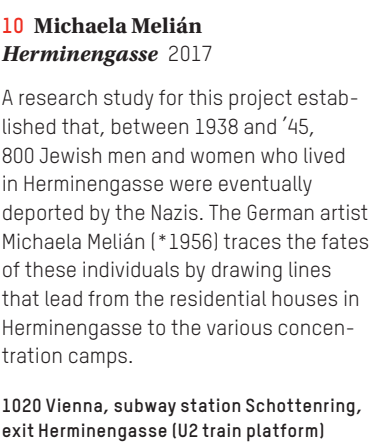
14 concrete columns of the subway line U2 along the Vorgartenstraße form the stage for this street art project. The minimalist figures of the French artist Honet (*1972) visually refer to the superheroes of the 1970s, linking them up to a modern totemism.

1020 Vienna, columns between Trabrenns-
straße and Stella-Klein-Löw-Weg
■ U2 Krieau

9 Helmut & Johanna Kandi Denkmal für eine Nobelpreis- trägerin 2006

After collecting stories and anecdotes in the Volkertplatz neighborhood for years, the Austrian artist duo Johanna (*1954) and Helmut (*1953) Kandi condensed this material to the fictitious biography of a woman who will be awarded the Nobel Prize for Economics in 2045. The *Monument to a Female Nobel Prize Winner* is dedicated to her.

1020 Vienna, Volkertplatz
■ tram 2 Taborstraße/Heinestraße;
bus 80A Volkertplatz



© Iris Ranzinger, 2017

10 Michaela Melán Hermingasse 2017

A research study for this project established that, between 1938 and '45, 800 Jewish men and women who lived in Hermingasse were eventually deported by the Nazis. The German artist Michaela Melán (*1958) traces the fates of these individuals by drawing lines that lead from the residential houses in Hermingasse to the various concentration camps.

1020 Vienna, subway station Schottenring,
exit Hermingasse (U2 train platform)
■ U2, U4, trams 1, 31 Schötterring

11 Speto 3 Brothers 2014

The work by the Brazilian artist Speto (*1971) pays homage to the Villas Bôas brothers and the narrative cultures of Brazil's indigenous population. The former colonizers Leonardo, Orlando and Cláudio Villas Bôas became dedicated advocates of indigenous rights and environments from the 1960s onwards.

1020 Vienna, columns between Trabrenns-
straße and Stella-Klein-Löw-Weg
■ U2 Krieau

12 Steinbrener/Dempf & Huber Thermoc 2021

Aesthetically, the Austrian artist collective Steinbrener/Dempf & Huber reference the idealized representation of workers in municipal housing estates in Vienna. It remains unclear, though, whether what is shown here is resistance against an increasingly precarious housing situation or whether social housing is being attacked precisely by those whom it is supposed to benefit.

1020 Vienna, Obere Donaustadtstraße 97–99,
Georg-Emmerling-Hof
■ U1, U4 Schwedenplatz



© Christian Wachter, 2008



© Martina Taig/KÖR GmbH, 2021



© Barbara Horvath/KÖR GmbH, 2017



© Stephan Wyckoff, 2009



© Nora Höglinger/KÖR GmbH, 2015



© Iris Ranzinger, 2012

13 Ingeborg Strobl ein Garten (zum Beispiel) 2008

The title of this large-format work on enamel plates by the Austrian artist Ingeborg Strobl (1949–2017), a *garden (for example)*, refers to previous names for Novaragasse (Garden Lane from 1797 to 1812 and Gardeners' Lane until 1862). The models used for the plant images are woodcuts from the nineteenth century, which evoke the Novara Expedition (1857–1859).

1020 Vienna, Novaragasse 8
■ tram 2 Taborstraße

14 Dvora Barzilai Totem Dzai 2021

The Israeli artist Dvora Barzilai (*1961) created this plaque in memory of Leo Luster, who – as a board member of the Central Committee of Austrian Jews in Israel and the Association of Austrian Pensioners in Israel – worked for Austrian Holocaust survivors. The plaque contains the hope-giving psalm that the Holocaust survivor wished to be part of the memorial.

1030 Vienna, Aron Menczer Education
Campus, Rubin-Bittmann-Promenade 7
■ tram 18 Heinrich-Drimmel-Platz

15 Josef Bernhardt Warten auf Vögel IV 2009/2017

By now, the series of works *Waiting for Birds* by the Austrian artist Josef Bernhardt (*1960) comprises twelve parts and consists of nesting boxes for birds of different sizes, numbers, and configurations installed in the urban realm. The boxes satisfy the demands of hole-nesting birds; however, whether they will actually build their nests there remains uncertain.

1030 Vienna, corner Erdbergstraße/
Kudmannngasse 30
■ U3 Ruchsmarkt

16 Julie Hayward abtachen/auftauchen 2009

The Austrian artist Julie Hayward (*1968) has designed the short passage from here to there and vice versa as a zone of switching from one to the other. People coming from the city go underground in the direction of the Donauekanal (Danube Canal). Guided by the bright blue of the passage, the way leads them toward the water – and back into the light again.

1030 Vienna, pedestrian underpass
Angelo-Solman-Weg, connects Löwen-
gasse and Treppelweg (Danube Canal)
■ trams 1, 0 Radetzkyplatz

17 Donald Judd Stage Set 1991

The work by the American artist Donald Judd (1928–1994) is the expression of an uncompromising vision situated between art and architecture. Six panels made from differently colored strips of fabric are mounted at differing heights. They rhythmize the open space and visualize serializations and processes that are characteristic of Judd's work.

1030 Vienna, Stadtpark (between
bridge and path toward Heumarkt)
■ U4 Stadtpark

18 Gerold Tagwerker mirror.grid_passage 2012

Together with the architect Anna Wickenhauser, the Austrian artist Gerold Tagwerker (*1965) designed a horizontal grid band of grey ceramic tiles for the walls of the pedestrian underpass, which is ornamentally rhythmized by mirror tiles interrupting the band both vertically and horizontally.

1030 Vienna, pedestrian underpass
Adolf-Blasauer-Gasse/Shegaststraße
■ tram 18 Heinrich-Drimmel-Platz

19 PRINZpod Aspang Railway Station Memorial IDYLLE 2017

In 1939 and 1941/42, a total of 47,035 Austrian Jews, men and women, were deported from Aspang Railway Station to Nazi-established ghettos, extermination camps, and killing sites. The memorial by the Austrian artist duo PRINZpod (*1942, *1955) consists of two converging concrete rails as a reference to the rail tracks of the station, which was demolished in 1977.

1030 Vienna, Leon-Zelman-Park
■ tram 71 Kleingasse

20 Ernst Caramelle Hic et nunc 2013

The Austrian artist Ernst Caramelle's (*1952) "fresco-like" wall painting *Untitled* responds to the architectural situation of the main passageway. Asymmetric color fields as well as mirror bands along the opposite wall create new symmetries and offer different points of view.

1040 Vienna, subway station Karlsplatz,
main passageway
■ U1, U2, U4 Karlsplatz

21 Franz Graf SUEDE 2012

The Austrian artist Franz Graf (*1954) has selected a variety of pictorial motifs from his art archives for his four-part installation in the passageway, which comprises 65 glass panels, and assembled them to complex compositions. The subjects follow star charts and connecting lines which reflect relationships between words and thoughts of passengers.

1040 Vienna, passageway Vienna Central
Station/U1 Südtiroler Platz – Central Station
■ S-Bahn, U1 Südtiroler Platz – Hauptbahnhof
■ U4 Pilgramsgasse

22 Peter Kogler U-Bahn-Station Karlsplatz 2011

The Austrian artist Peter Kogler's (*1959) solution for the intermediate level of the subway station Karlsplatz is aimed at virtually extending its real spatial structure. A network of computer-generated tube forms seems to dissolve the boundaries of architecture and, with its dynamically intertwined shapes, alludes to the level's transfer function at the same time.

1040 Vienna, subway station Karlsplatz,
U1/U2 intermediate level
■ U1, U2, U4 Karlsplatz

23 Henry Moore Hill Arches 1973

The British sculptor Henry Moore (1898–1986) donated his work *Hill Arches* to the City of Vienna on the occasion of the redesign of Karlsplatz in 1975 in 1978. The sculpture was installed in the reflecting water basin in front of St. Charles's Church. Its softly flowing lines describe two rhythmically moving bodies, whose gaps are as important as their material forms.

1040 Vienna, Karlsplatz
■ U1, U2, U4 Karlsplatz

24 Michael Sailstorfer Hauptweg und Nebenwege 2017

Titled *Primary Route and Byways*, the three sculptures by the German artist Michael Sailstorfer (*1979) positioned above the subway ventilation shafts reflect the importance of the square as a traffic hub. Based on drawings that show the local traffic situation and Vienna's rail network, the sculptures evoke maps, paths, or routes.

1040 Vienna, Südtiroler Platz
■ U1 Südtiroler Platz – Hauptbahnhof;
trams 18, 0 Hauptbahnhof

25 Ulrike Lienbacher IDYLLE 2002

The façade of the municipal housing estate shows a wall picture by the painter Rudolf Böttiger which unfolds a family idyll of the Nazi era. In 1945, only the swastika adorning the work was removed. The Austrian artist Ulrike Lienbacher (*1963) has mounted a pane of glass with the word *IDYLLE (IDYLL)* in mirror image in front of the painting.

1050 Vienna, Brandmayergasse 27
■ tram 6 Margaretengürtel/Arbeitergasse;
bus 59A Reinprechtsdorfer Straße/
Arbeitergasse

26 W. M. Pühringer Hic et nunc 2004

Hic et nunc (Here and Now) is a large sculpture by the Austrian artist W. M. Pühringer (*1945). The work is an eleven-meter-high metal object that breaks through the public space of Vienna's fifth district. "The sculpture resembles the materialized ray of a remote galaxy" (quote by W. M. Pühringer).

1050 Vienna, Margaretengürtel/Grohgasse
■ U4 Pilgramsgasse; buses 12A, 59A
Bacherplatz

27 Toni Schmale TANKE 24/7 2021

The German artist Toni Schmale (*1980) places an abstracted petrol station on a wild meadow – possibly it has not been completed yet, or it is a relic from a vision of a future in which this form has been dissolved for centuries. The abandoned petrol station: triumphal arches which were built for workers, but which nevertheless provide a meeting point for everybody.

1050 Vienna, Stefan-Weber-Park
■ U4 Margaretengürtel

28 Heimo Zobernig ohne Titel 2010

Ivy is a motif associated with both nature and walls. The Austrian artist Heimo Zobernig's (*1958) ornamental design for the walls of the intermediate level in the form of a mosaic aims at producing an impression of depth by layers of color. *untitled* translates a photographic model into glass mosaic stones, the former's pixels corresponding to the latter's size.

1050 Vienna, tram station Laurenzgasse
■ trams 1, 62 Laurenzgasse

29 Info Board to Contextualize the Flak Tower in Esterházypark 2020

On the initiative of the district council administration, a plaque was erected which places the flak tower in the Esterházypark in a wider context. It addresses both the history of its construction, which was carried out by forced laborers and prisoners of war, and the approach to other flak towers in Vienna and their problematic history up to the present day.

1060 Vienna, Esterházypark
■ U3 Neubaugasse

30 Aldo Giannotti Buildings on Buildings #2 2017

The project *Buildings on Buildings* by the Italian artist Aldo Giannotti (*1977) comprises three interventions in the Vienna cityscape. *Highest Building in the World* has the house participate in a worldwide competition of the highest constructions and, as such, refers ironically to a global superstructure delusion.

1060 Vienna, Gumpendorfer Straße 40–44,
Bruno-Marek-Hof
1150 Vienna, Grangasse 6
■ bus 57A Stiebgasse

31 Ronald Kodritsch Reason to Believe 2009

Reason to Believe by the Austrian artist Ronald Kodritsch (*1970) is a life-size figure of a man with glasses and a plain grey suit carrying an attaché case, which was mounted on the edge of the roof ledge of a corner building. The economic crisis is viewed from a new perspective from above. Where does one step further get me?

1060 Vienna, rooftop Getreidemarkt 17/
corner Mariahilfer Straße/
Arbeitergasse
■ U2 Museumsquartier

32 Franz West Gergross-Säule 2000/2007

The Austrian artist Franz West (1947–2012) dedicated this column to the architect, exhibition organizer, and journalist Heidut Gergross (*1939). The *Gergross Column* is intended as a metaphor of an exhibition organizer's Herculean task. An egg with the mirror image of Gergross's name caps the garbage can tower.

1060 Vienna, Rahlgasse 5 (traffic circle)
■ U2 Museumsquartier

33 Iris Andraschek Tell these people who I am 2011/2012

The Austrian artist Iris Andraschek's (*1963) work comprises three "carpets" milled into different sidewalks of Vienna's seventh district. The patterns of the carpets carry information on three female personalities (Gisela von Camessina de San Vittore, Olly Schwarz, and Vally Wiesethier).

1070 Vienna, Lerchenfelder Straße 131
1070 Vienna, Augustinplatz
1070 Vienna, Stiflgasse 2
■ U6, trams 5, 46 Thaliastraße

34 Heinz Gappmayr Raumtexte 2006

From 1961 on, the Austrian artist Heinz Gappmayr (1925–2010) devoted himself to language at the interface between the realm of concepts and that of fine art. For *Spatial Texts* he chose the word ECHO for the façade of Vienna's Central Library, the word ZEIT (TIME) for the entrance hall to the subway, and six astronomical names referring to stars for the foyer.

1070 Vienna, Central Library –
Gürtel, Urban-Loritz-Platz 2 a
■ U6 Burggasse – Stadthalle;
trams 9, 18, 49 Urban-Loritz-Platz

35 Françoise Schein Wiener Bankett der Menschenrechte und ihre HäterInnen 2018

The installation presents the thirty articles of the Human Rights as a meal on plates. The Belgian artist Françoise Schein (*1953), with the *Inscribe* association, invites us to reflect on various levels of human rights, which, like food, must be mentally absorbed from the plate. The Danube river on the plate refers to the flow of people, goods and ideas.

1070 Vienna, Platz der Menschenrechte
■ U2, bus 57A Museumsquartier

36 Esther Stocker TONSPUR_passage 2006

The *SOUNDTRACK_passage* is one of five passages in the *MuseumsQuartier* Wien dedicated to a certain theme. It is located between courtyards 7 and 8. The vault design was developed by the South Tyrolean artist Esther Stocker (*1974). quarter21 presents site-specific sound works by international artists there on a temporary basis.

1070 Vienna, Museumsplatz 1
■ U2, U3 Volkstheater/exit Burggasse;
U2 Museumsquartier

37 Lois Weinberger I-Weed, YOU-weed 2013

The installation designed for the elevator shaft of the Street Art Passageway Vienna forges an artistic link to the tags and graffiti that mark the streets bordering Vienna's seventh district. Weinberger's (1947–2020) work takes up both their witness and their proliferating, intoxicating aspects, and mirrors them into the MuseumsQuartier.

1070 Vienna, elevator shaft of the Street
Art Passageway in the MQ, Museumsplatz 1
■ U2, U3 Volkstheater/exit Burggasse;
U2 Museumsquartier

38 VALIE EXPORT Kubus EXPORT – Der Transparente Raum 2001

Cube EXPORT – The Transparent Room is a glass volume designed by the Austrian media artist VALIE EXPORT (*1940) and installed under an arch of the elevated track of the city's former metropolitan railway. It was conceived as an open space for communication, creativity, and contemplation and serves as a venue for presentations by artists.

1080 Vienna, Lerchenfelder Gürtel,
Gürtelbogen 48
■ U6, tram 2 Josefstadt Straße

39 Hofstetter Kurt N.I.C. – nature is cool 2009

N.I.C. – nature is cool is a sculpture by the Austrian artist Hofstetter Kurt (*1959). Three spheres with a diameter of 111 cm each are positioned one on top of the other; offset from the general axis, the middle sphere laterally touches the one above and below it. This arrangement conveys a feeling of hovering lightness.

1080 Vienna, corner Lange Gasse/
Laudongasse
■ tram 5 Laudongasse

40 Lois & Franziska Weinberger Dachgarten Wienbibliothek 2005

The Austrian artist couple Franziska (*1953) and Lois (1947–2020) Weinberger designed an installation with plants for the roof of the underground depot of the Vienna City Library, which, though inspired by natural processes, strikes us as abstract. The ramifying lines of *Roof Garden of the Vienna Library* recall larval galleries of the bark beetle (ps typographicus).

1082 Vienna, City Hall, Hof Nr. 6 (visible from
the elevator), Mon–Fri 9 am to 6:30 pm
■ U2 Rathaus

41 Fritz Wotruba Große stehende Figur 1962

Fritz Wotruba's (1907–1975) *Large Standing Figure* is a representative work from the Austrian artist's late period, in which he aimed at a figurative representation of man in abstract terms. After Wotruba had returned from his exile in Switzerland in 1945, he had increasingly broken up the figurative in favor of geometric abstraction.

1082 Vienna, Friedrich-Schmidt-Platz 6
■ U2 Rathaus

42 Maria Theresia Litschauer [transkription] 2010

Relating to Alfred Crepaz's sculpture (1939), the

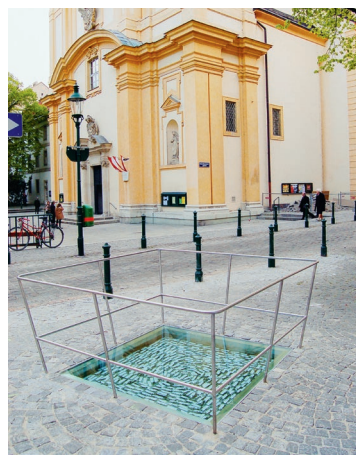


© Werner Kallgotsky, 2009

43 Inés Lombardi *Ohne Titel (Projekt „Garten mit Brunnen“)* 2009

This work by the Austrian artist Inés Lombardi (*1958) relates to the district's local history and topographical context. *Untitled Project „Garden with a Well“* is comprised of an apparently overgrown piece of garden in which a well object made of bronze and fragments of a fence are to be found.

1090 Vienna, Zimmermannplatz
■ U6, tram 43 Alser Straße



© Johannes Stern, 2008

44 Julia Schulz *Schlüssel gegen das Vergessen* 2008

Keys Against Oblivion by the Austrian artist Julia Schulz (*1979) was realized as a commemorative symbol for the Verein Servitengasse 1938. The glass display case in the ground accommodates 462 keys with the name tags of Jewish residents who lived in this neighborhood until 1938.

1090 Vienna, corner Servitengasse/Grünentorgasse
■ U4 Roßauer Lände; tram D Schlickgasse



© KÖR GmbH, 2020

45 Andreas Fogarasi *Haus der Begegnung* 2020

A neon sign, conspicuous from afar, on the facade revives the earlier designation of the cultural center and allows its utopian integrative potential to radiate into the present. The Austrian artist Andreas Fogarasi (*1977) brings the idea of egalitarian encounter into the world of today and illuminates the facade with his typographical-sculptural composition.

1100 Vienna, Olof Palme-Hof, Ada-Christen-Gasse 2
■ U1 Alaudgasse



© Sonja Huber/KÖR GmbH, 2012

46 Maria Hahnenkamp *Ornament-Vorhang* 2008/2012

Originally, the Austrian artist Maria Hahnenkamp (*1959) had realized the installation *Ornamental Curtain* in Kabelwerkpark in 2008 in collaboration with the architect Willi Frötscher. The work was transferred to Kurpark Oberlaa in autumn 2012. Showing overlapping lines of an ornamental drawing, the four glass panels condense the park's nature in individual display windows.

1100 Vienna, Kurpark Oberlaa
■ U1, tram 67 Oberlaa – Therme Wien



© Iris Ranzinger/KÖR GmbH, 2017

47 Michael Kienzer *Lines and Double* 2017

The Austrian artist Michael Kienzer (*1962) created a work in two parts for the subway station Troststraße. *Lines* hints at Kienzer's delicate straight cuts in the wall panels along the escalators. The central sculptural element *Double* may be related to a third, newly constructed, not accessible shaft in the basement directly next to the double-deck elevator there.

1100 Vienna, subway station Troststraße (train platform direction Oberlaa)
■ U1 Troststraße



© Iris Ranzinger/KÖR GmbH, 2017

48 Yves Netzhammer *Gesichtsüberwachungsschnecken* 2017

The work *Face Surveillance Snails* by the Swiss artist Yves Netzhammer (*1970) reflects the history of physiognomics and anthropometry, linking it with current issues of surveillance and control. The artist's sixty-three stylized portraits on the walls of the station playfully pay tribute to the diversity of these people in this multicultural neighborhood.

1100 Vienna, subway station Altes Landgut
■ U1 Altes Landgut



© Iris Ranzinger/KÖR GmbH, 2015

49 Peter Sandbichler *Tele-Archäologie* 2019

The relief-like wall installation by the Austrian artist Peter Sandbichler (*1964) wants to be perceived as one passes through the passage. Alternating concave and convex ceramic modules in twelve colours create constantly changing optical effects and lead to a physical experience.

1100 Vienna, Underpass Gertrude-Fröhlich-Sandner-Straße
■ U1, trams 1, 18, 0, buses 13A, 69A Hauptbahnhof



© Lukas Maria Kaufmann, 2018

50 Lukas Maria Kaufmann, *OT* 2018

As a reminder of the November pogrom in 1938, to which almost one hundred synagogues and prayer houses fell victim, the Austrian artist Lukas M. Kaufmann (*1993) created a luminous sign at 25 locations. The interwoven Star of David only reveals itself when approached. QR codes on the steels provide virtual reconstructions of the synagogues. All locations: koer.or.at/en/projects/ot.

1110 Vienna, Simmeringer Tempel, Braunhubergasse 7
■ U3 Simmering; trams 11, 71 Braunhubergasse



© Iris Ranzinger/Anna Khodorkovskaya, 2021

51 Anna Khodorkovskaya *Wir sind DA!* 2021

The Russian artist Anna Khodorkovskaya (*1985) takes up the Viennese (mosaic) traditions of art in architecture and makes the "in-between" of urban passageways the starting point of her artistic considerations. This "in-between" addresses living in municipal housing and generally living together in interstices.

1120 Vienna, Wildgarten-Hof, corner Wildgartenallee/Benyastraße
■ bus 63A Wildgartenallee; buses 58A, 58B Schluckergasse



© Iris Ranzinger/Wiener Linien, 2020

52 L'Atlas *UNDERGROUND SYSTEMS WILL NEVER DIE* 2020

The lettering of the French artist L'Atlas (Jules Dedet, *1978), kept in black and white as opposed to the chaotic colors of the streets, celebrates through the use of the term "underground" not only the Viennese subway, but also those art movements that will always exist beyond the mainstream.

1140 Vienna, supporting wall to the east of Hedikgasse 312
■ U4 Hütteldorf



© Iris Ranzinger, 2012

53 Iris Andraschek & Hubert Lobnig / Atelier Auböck + Károsz *Turnertempel Erinnerungsort* 2011

Andraschek (*1963) & Lobnig (*1962) and Atelier Auböck + Károsz chose a web of black concrete beams as the site's central element which symbolizes the burst roof truss of the Turner Temple which was destroyed in the night from ninth to tenth Nov. 1938. The mosaics of *Memorial Site Turner Temple* feature fruit and plants mentioned in the torah.

1150 Vienna, Turnergasse 22/ Dingelstedgasse
■ U6, bus 57A Gumpendorfer Straße



© Aldo Giannotti, 2017

54 Aldo Giannotti *Buildings on Buildings #3* 2017

The project *Buildings on Buildings* by the Italian artist Aldo Giannotti (*1977) comprises three interventions in the Vienna cityscape. *Addition* uses the windows of the facade as a mathematical formula in order to give the building itself a pedagogical meaning that serves as a metaphor for the role that architecture could have.

1150 Vienna, Grangasse 6
1060 Vienna, Gumpendorfer Straße 40–44
■ trams 52, 58 Stagliasse



© Peter Gugreil, 2011

55 Nam June Paik *Tele-Archäologie* 1994

The sculpture *Tele-Archeology* by the Korean composer and artist Nam June Paik (1932–2006) is a figure shaped like a railway wagon, laid with old bricks from the Vienna Brick Museum. Videos about Vienna's subway, its Museum of Technology, and the city's historical development are screened on monitors.

1150 Vienna, subway station Schwegler-Straße/exit Märzstraße
■ U3 Schweglerstraße



© Brigitte Kowanz

56 Brigitte Kowanz *einhundertundvierundzwanzig a* 1998

The Austrian artist Brigitte Kowanz (1957–2022) has uncompromisingly relied on expressions, numbers, and light for her works since the early 1980s. Written out in full, the house number 124 a has been cut into a steel sheet wall. The project also comprises a dynamic orientation system for the various stairs and the day care center.

1160 Vienna, Hasnerstraße 124 a
■ U3, trams 2, 46, buses 45A, 46A, 46B, 48A Ottakring



© Markus Henckam, 2010

57 Manfred Wakolbinger *Energie, die aus dem Inneren kommt* 1998

The three-part work *Energy from Inside* by the Austrian artist Manfred Wakolbinger (*1952) comprises sculptures enclosed in cubic glass bodies. A productive tension arises between the simple geometry of the shell and the dynamic, room-spanning wave-like forms inside.

1160 Vienna, Palttaufgasse
■ U3, trams 2, 46, buses 45A, 46A, 46B, 48A Ottakring



© Heike Langenbach

58 Leo Zogmayer *JETZT* 1999

The text sculpture in concrete was conceived by the Austrian Leo Zogmayer (*1949) and realized together with the landscape architects Jancsics & Langenbach. The artist chose the word "jetzt" ("now") for the area in front of the school building. The work is a negative imprint of the word: it does not show its letters, but the spaces in between.

1160 Vienna, Thallstraße 125
■ U3, trams 2, 46, buses 45A, 46A, 46B, 48A Ottakring



© Iris Ranzinger, 2015

59 Maria Anwander & Ruben Aubrecht *Memorial Persecution, Resistance and Struggle for Freedom* 2015

The memorial is dedicated to people from Hernals who made a stand against the terror of National Socialism between 1934 and 1945. To commemorate these persons their names are shown on flip dot displays. They come from different political, ethnic, ideological and religious backgrounds.

1170 Vienna, Park der Freiheit, forecourt of the municipal railway station Hernals
■ S45, tram 43 Hernals



© Iris Ranzinger, 2011

60 Isabella Kresse *FÜR JOHANNA* 2011

In memory of Johanna Dohnal (1939–2010) the Austrian artist Isabella Kresse (*1976) had 23 trees planted in public parks of all 23 municipal districts of Vienna. The birch trees *FÜR JOHANNA* are to remind us of Austria's first Minister for Women's Issues and to inscribe her activities and endeavors into the collective memory. All locations: koer.or.at/en/projects/tuer-johanna

1200 Vienna, Anton-Kummerer-Park
■ U6 Jägerstraße; tram 31 Wexstraße/ Klosterneuburger Straße



© Lisa Rastl, 2013

61 Pedro Cabrita Reis *two drawings in the sky, two paintings underneath* 2013

Marking the façades of the new subway stations Donaustadtbrücke and Donaumarina with paint, light, and form, the Portuguese artist Pedro Cabrita Reis (*1956) establishes a visual connection between the architecture of the two subway buildings on the north and on the south bank of the Danube River.

1220 Vienna, subway station Donau-stadtbrücke
1020 Vienna, subway station Donaumarina
■ U2 Donaustadtbrücke and U2 Donaumarina



© Stadt Wien – MA 7, 2014

62 Richard Deacon *Zeitweise* 1993

For his monumental sculpture *From Time to Time* the Welsh sculptor Richard Deacon (*1949) combined organic principles of composition with mechanical engineering techniques. The weight of steel seems to be completely suspended through the sculpture's curved form. The work's layout resembles the form of Vienna's UNO City and grants a view of Leopoldsdberg.

1220 Vienna, Donauiinsel, at Reichsbrücke 400 metres upstream
■ U1 Donauiinsel



© Peter Fattinger, 2010

63 Peter Fattinger *PARKLIFE* 2010

Realized in the context of a course at Vienna's University of Technology by 24 students under the supervision of Peter Fattinger (*1972), the building provides a stage, a platform, a room for activities, and presents itself as a multifunctional sculpture for local childcare in the midst of the housing estate's massive apartment blocks.

1220 Vienna, playground, Rennbahnweg 29
■ U1 Rennbahnweg; bus 27A Theodor-Kramer-Straße



© Iris Ranzinger, 2013

64 Stephan Huber *Aspern Affairs* 2013

Aspern made world history on two occasions: in 1809 Napoleon suffered his first defeat on the battlefield in Aspern, in 1912 the then largest and most modern airport of Europe was inaugurated there. The German artist Stephan Huber (*1952) has visualized the two events in maps and drawn the "life lines" of the personalities mentioned in the maps on the station windows.

1220 Vienna, subway station Aspern Nord
■ U2 Aspern Nord

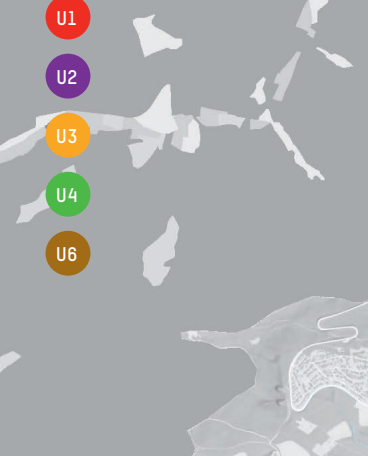


© Iris Ranzinger, 2014

65 Christian Jankowski *Die große Geste* 2014

The German artist Christian Jankowski's (*1968) project for the subway station Donauespital deals with general questions of art commissioning. *The Great Gesture* consists of 18 text and sign images that are placed throughout the station. Its impact derives from both its conceptual precision and its highly phantasmatic content.

1220 Vienna, subway station Donauespital
■ U2 Donauespital



© Lisa Rastl, 2013



© Stadt Wien – MA 7, 2014



© Peter Fattinger, 2010



© Iris Ranzinger, 2013



© Iris Ranzinger, 2014

66 Krüger & Pardeller *Zukunft einer Vision* 2020

The artist duo of Doris Krüger (*1974) and Walter Pardeller (*1962) studied the history of the location as the former airport of Aspern and intertwines past, present and future in the square. The erstwhile orientation of the airport runways not only determines the alignment, but also places the dream of flying in the newly created free space.

1220 Vienna, forecourt of the U2-station Seestadt
■ U2 Seestadt



© Iris Ranzinger/KÖR GmbH, 2020

1010

- 1 Alfred Hrdlicka, *Mahnmal gegen Krieg und Faschismus*
- 2 Ken Lum, *Pi*
- 3 Olaf Nicolai, *Denkmal für die Verfolgten der NS-Militärjustiz*
- 4 Plattform Geschichtspolitik, *Weinheber ausgehoben*
- 5 Rachel Whiteread, *Mahnmal für die österreichischen jüdischen Opfer der Shoah*

1020

- 6 Pedro Cabrita Reis, *two drawings in the sky, two paintings underneath*
- 7 Motoko Dobashi, *Legplants in the floating world*
- 8 Honet, *Totem Modern*

9

- 9 Helmut & Johanna Kandl, *Denkmal für eine Nobelpreis-trägerin*
- 10 Michaela Melián, *Herminengasse*
- 11 Speto, *3 Brothers*
- 12 Steinbrener/Dempf & Huber, *Themroc*
- 13 Ingeborg Strobl, *ein Garten (zum Beispiel)*

1030

- 14 Dvora Barzilay, *Psalm 23*
- 15 Josef Bernhardt, *Warten auf Vögel IV*
- 16 Julie Hayward, *abtauchen/auftauchen*
- 17 Donald Judd, *Stage Set*

1050

- 25 Ulrike Lienbacher, *IDYLLE*
- 26 W. M. Pühringer, *Hic et nunc*
- 27 Toni Schmale, *TANKE 24/7*
- 28 Heimo Zobernig, *ohne Titel*

18

- 18 Gerold Tagwerker, *mirror.grid_passage*
- 19 PRINZpod, *Aspeng Railway Station Memorial*

1040

- 20 Ernst Caramelle, *Ohne Titel*
- 21 Franz Grat, *SUED*
- 22 Peter Kogler, *U-Bahn-Station Karlsplatz*
- 23 Henry Moore, *Hill Arches*
- 24 Michael Salisstorfer, *Hauptweg und Nebenwege*

1070

- 33 Iris Andraschek, *Tell these people who I am*
- 34 Heinz Gappmayr, *Raumtexte*
- 35 Françoise Schein, *Wiener Bankett der Menschen-rechte und ihre HüterInnen*
- 36 Esther Stocker, *TONSPUR_passage*
- 37 Lois Weinberger, *I-Weed, YOU-Weed*

1060

- 29 VALIE EXPORT, *Kubus EXPORT – Der Transparente Raum*
- 30 Aldo Giannotti, *Buildings on Buildings #2*
- 31 Ronald Kodritsch, *Reason to Believe*
- 32 Franz West, *Gerngross-Säule*

1080

- 38 VALIE EXPORT, *Kubus EXPORT – Der Transparente Raum*
- 39 Hofstetter Kurt, *N.I.C. – nature is cool*
- 40 Lois & Franziska Weinberger, *Dachgarten Wienbibliothek*
- 41 Fritz Wotruba, *Große stehende Figur*

1090

- 42 Maria Theresia Litschauer, *[transkription]*
- 43 Inés Lombardi, *Ohne Titel (Projekt „Garten mit Brunnen“)*
- 44 Julia Schulz, *Schlüssel gegen das Vergessen*

1100

- 45 Andreas Fogarasi, *Haus der Begegnung*
- 46 Maria Hahnenkamp, *Ornament-Vorhang*
- 47 Michael Kienzer, *Lines and Double*
- 48 Yves Netzhammer, *Gesichts-überwachungsschnecken*
- 49 Peter Sandbichler, *12 Töne*

1110

- 51 Anna Khodorkovskaya, *Wir sind DA!*

1140

- 52 L'Atlas, *UNDERGROUND SYSTEMS WILL NEVER DIE*

1150

- 53 Iris Andraschek & Hubert Lobnig / Atelier Auböck + Károsz, *Turnertempel Erinnerungsort*
- 54 Aldo Giannotti, *Buildings on Buildings #3*
- 55 Nam June Paik, *Tele-Archäologie*
- 56 Brigitte Kowanz, *einhundertundvierundzwanzig a*
- 57 Manfred Wakolbinger, *Energie, die aus dem Inneren kommt*
- 58 Leo Zogmayer, *JETZT*

1160

- 58 Leo Zogmayer, *JETZT*

1180

- 42 Maria Theresia Litschauer, *[transkription]*

1190

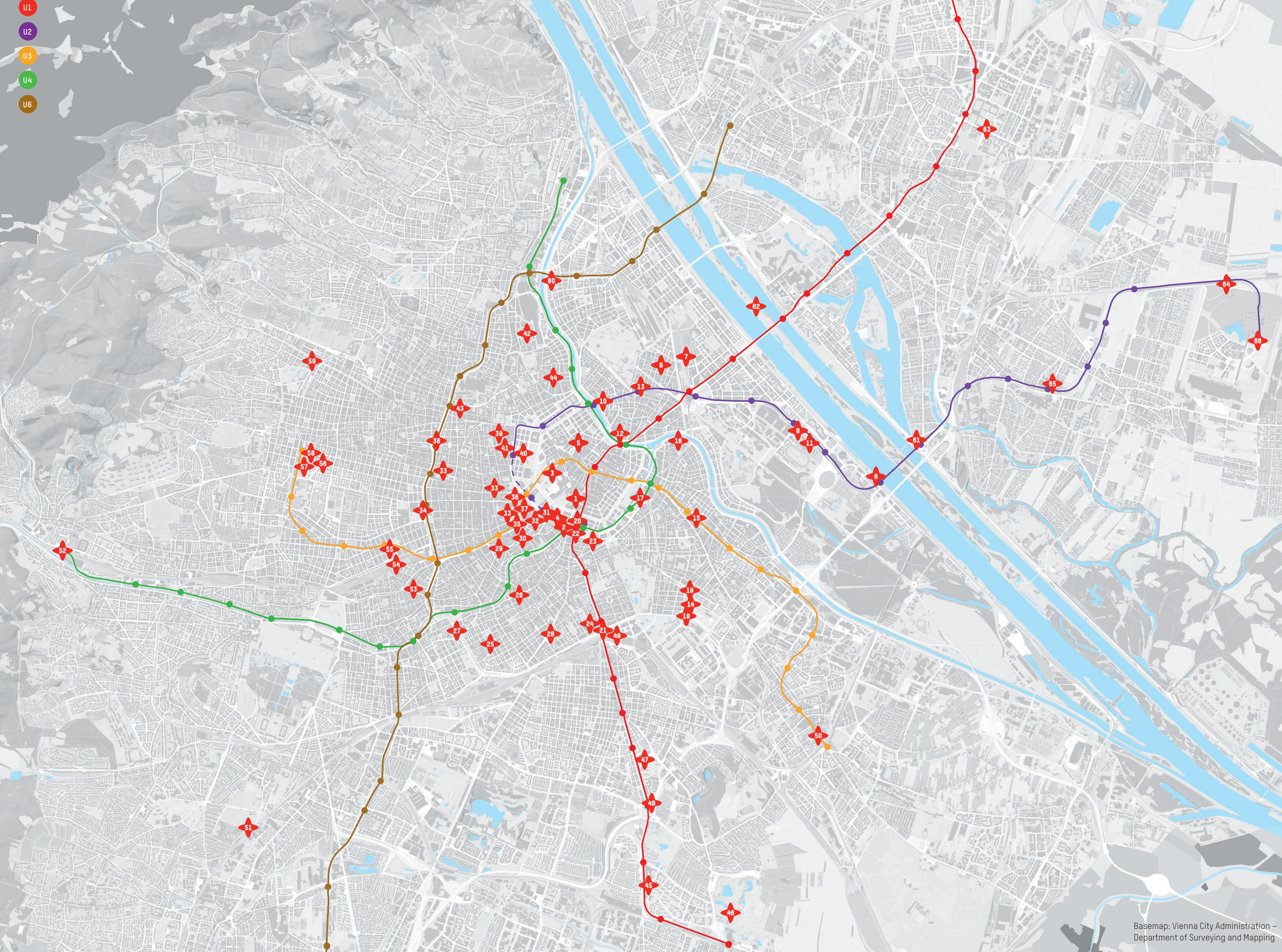
- 43 Inés Lombardi, *Ohne Titel (Projekt „Garten mit Brunnen“)*
- 44 Julia Schulz, *Schlüssel gegen das Vergessen*

1200

- 60 Isabella Kresse, *FÜR JOHANNA*

1220

- 61 Pedro Cabrita Reis, *two drawings in the sky, two paintings underneath*
- 62 Richard Deacon, *Zeitweise*
- 63 Peter Fattinger, *PARKLIFE*
- 64 Stephan Huber, *Aspern Affairs*
- 65 Christian Jankowski, *Die große Geste*
- 66 Krüger & Pardeller, *Zukunft einer Vision*



Basemap: Vienna City Administration – Department of Surveying and Mapping