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1aria Hahnenkamp, Hofstetter Kurt

Donald Judd, Michael Kienzer, Ronald

Peter Sandbichler, Michael Sailstorfer,

Françoise Schein, Toni Schmale, Julia

Schulz, Steinbrener/Demof/Huber.

Franz West, Rachel Whiteread,

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About KÖR

KÖR (Kunst im öffentlichen Raum GmbH) is an agency tasked with giving art an active role in urban design and for urban identity as well as with activating the function of the public space as an agora, a site of cultural and sociopolitical discourse.

With the aim of making art an accessible public experience as an integral part of, and amid, society, KÖR plans, facilitates, communicates and educates about both temporary and permanent artistic projects.

KÖR develops and implements art projects, holds competitions, commissions artists, gives out grants, cooperates with institutions, puts up art-education programs, and brings out publications. Its areas of activity include Art-and-Construction projects in residential station buildings, or public squares as well as individual temporary projects, thematic series, or Culture of Remembrance projects.

This folder provides an overview of selected projects by municipal

Guided Tours

KÖR offers personalized as well as thematic guided tours to art projects in the public space. For inquiries and requests mail to office@koer.or.at.





trams 1, 2, D Oper

1010 Vienna, Albertinaplatz

anti-Semitism.

Mahnmal gegen Kries ı**nd Faschismus** 1988

he Vienna City Council commissioned

ne Austrian sculptor Alfred Hrdlicka

1928–2009) to conceive a Monument

versially discussed, the ensemble

shows suffering, pain, and humiliation

as consequences of fascism, war, and

gainst War and Fascism. Still con-



2 Ken Lum

ne 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 Secession U1. U2. U4 Karlsplatz





Olaf Nicolai Denkmal für die Verfolgten

uring the Second World War, Nazi military ustice handed out more than 30,000 death entences most of which were passed gainst deserters. The *Memorial to the* ictims of Nazi Military Justice by the German artist Olaf Nicolai (*1962) demonrates respect for all those who position nemselves against the current system.

der NS-Militärjustiz 2014

L010 Vienna, Ballhausplatz 📔 U2, U3 Volkstheater; trams 1, 2, D Or.-Karl-Renner-Ring

Plattform Geschichtspolitik

Weinheber ausgehoben 2019

ne foundation of the monument of

Nazi poet Josef Weinheber, set up in

1975, was unearthed on the initiative

of Plattform Geschichtspolitik (History

olicy Platform), a group of students

and teachers from the Vienna Academy

an artistic redesigning and contextua-

1010 Wien, Schillerpark, Elisabethstraße,

Mahnmal für die österreichischen

jüdischen Opfer der Shoah 2000

he memorial by British artist Rachel

women, who were murdered under the

exterior walls sculptured to look like

Whiteread (* 1963) commemorates

the 65,000 Austrian Jews, men and

Nazi regime. It is an ashlar-shaped

corner Robert-Stolz-Platz

U1, U2, U4 Karlsplatz

Rachel Whiteread

rams 1, 2, D Oper

bookshelves.

U3 Herrengasse

1010 Vienna, Judenplatz

6 Pedro Cabrita Reis

two drawings in the sky,

two paintings underneath 2013

Marking the façades of the subway

stations "Donaumarina" and "Donau-

stadtbrücke" with paint, light, and form,

he Portuguese artist Pedro Cabrita Reis

* 1956) has established a visual connec-

ubway buildings on the south and on

the north bank of the Danube River.

1020 Vienna, subway station Donaumarina

1220 Vienna, subway station Donaustadt-

U2 Donaumarina and U2 Donaustadtbrücke

on between the architecture of the two

f Fine Arts, with the goal of prompting



© PID/Martin Votova, 2021

© Iris Ranzinger, 2013

© Iris Ranzinger, 2014

© Steinbrener/Dempf & Huber, 2021

nade to look lively with huge hairy plant egs and floating coral fossils in black 1020 Vienna, passageway "Am Tabor

Totem Modern 2013

p to a modern totemism.

🚇 U2 Krieau

straße and Stella-Klein-Löw-Weg

9 Helmut & Johanna Kandl

Denkmal für eine Nobelpreis-

After collecting stories and anecdotes in

the Volkertplatz neighborhood for years,

the Austrian artist duo Johanna (* 1954)

and Helmut (*1953) Kandl condensed

his material to the fictitious biogra-

phy of a woman who will be awarded

he Nobel Prize for Economics in 2045

The Monument to a Female Nobel Prize

A research study for this project estab-

800 Jewish men and women who lived

deported by the Nazis. The German artist

Michaela Melián (*1956) traces the fates

of these individuals by drawing lines

that lead from the residential houses in

Herminengasse to the various concen-

1020 Vienna, subway station Schottenring,

he work by the Brazilian artist Speto

rothers and the narrative cultures

of Brazil's indigenous population. The

former colonizers Leonardo, Orlando and

láudio Villas Bôas became dedicated

environments from the 1960s onwards.

1020 Vienna, columns between Trabrenn-

Steinbrener/Dempf & Huber

With their relief installation on the

façade of the Georg-Emmerling-Hof,

a municipal housing estate along the

Danube Canal, the Austrian artist collec-

tive picks up on idealizing representa-

1920s. The work's title is a reference to

(1973), an anarchistic social satire.

1020 Vienna, Obere Donaustraße 97-99,

Georg-Emmerling-Hof

U1, U4 Schwedenplatz

tions of workers in the Red Vienna of the

the French cult movie of the same name

straße and Stella-Klein-Löw-Weg

🚇 U2 Krieau

Themroc 2021

*1971) pays homage to the Villas Bôas

exit Herminengasse (U2 train platform)

U2, U4, trams 1, 31 Schottenring

n Herminengasse were eventually

lished that, between 1938 and '45,

Winner is dedicated to her.

tram 2 Tahorstraße/Heinestraße-

1020 Vienna, Volkertplatz

Michaela Melián

Herminengasse 2017

ration camps.

3 Brothers 2014

Motoko Dobashi

and white.

Legplants in the floating world 2021

ne Japanese artist Motoko Dobash

(*1976) features different urban dynam-

ics in her work: human leg movements

as well as coral fossils suggesting the

pasic raw material of concrete, namely

mestone, produced from stony corals.

lored woodcuts – blue and red – are

ne sky colors of Japanese Ukiyo-e



4 Dvora Barzilai **Psalm 23** 2021

3 Ingeborg Strobl

ein Garten (zum Beispiel) 2008

The title of this large-format work on

Ingeborg Strobl (1949-2017), a garden

for example), evokes previous names

or Novaragasse (Gartengasse from 1797

to 1812, Gartnergasse until 1862) as well

as the Novara Expedition (1857-1859).

The models used for the plant images

are woodcuts from the nineteenth

LO20 Vienna, Novaragasse 8

enamel plates by the Austrian artist

Leo Luster (1927-2017) was a Holocaust survivor engaged in the Central Committee of Jews from Austria in Israel and the Association of Pensioners from Austria in Israel. In remembrance of him, Israeli artist Dvora Barzilai (* 1961) cast the hope-inspiring words of Psalm 23 "The Lord is my shepherd") in Hebrew lettering on a commemorative plague.

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

Warten auf Vögel IV 2009/2017

The multipart work series *Warten auf*

artist Josef Bernhardt (* 1960) consists

of bird nesting boxes put up in different

arrays, sizes, and numbers across the

urban space of Vienna. The oversized

nesting boxes point to the destructive

reatment of nature by humans.

1030 Vienna, corner Erdbergstraße,

Kundmanngasse 30

6 Julie Hayward

U3 Rochusmarkt

Vögel (Waiting for Birds) by Austrian

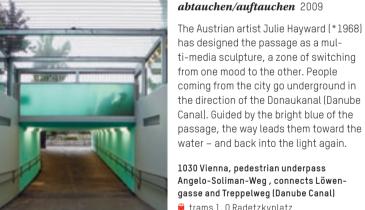
Josef Bernhardt





ous 80A Volkertplatz





1030 Vienna, pedestrian underpass Angelo-Soliman-Weg, connects Löwengasse and Treppelweg (Danube Canal) ams 1, 0 Radetzkyplatz

ming from the city go underground in

assage, the way leads them toward the





© Nora Höglinger/KÖR GmbH, 2015

© Iris Ranzinger, 2012

Donald Judd

tage Set 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 isualize serializations and processes hat are characteristic of Judd's work.

L030 Vienna, Stadtpark (between bridge and path toward Heumarkt) U4 Stadtpark

Gerold Tagwerker

mirror.grid_passage 2012

Together with the architect Anna

Wickenhauser, the Austrian artist Gerold

Tagwerker (*1965) designed a horizon-

tal grid band of grey ceramic tiles for

the walls of the pedestrian underpass.

Vertically and horizontally arranged mirror

iles ornamentally rhythmize the walls.

1030 Vienna, pedestrian underpass

tram 18 Heinrich-Drimmel-Platz

Adolf-Blamauer-Gasse/Ghegastraße





24 Henry Moore Hill Arches 1973



St. Charles's Church. Its softly flowing lines describe two rhythmically moving bodies, whose gaps are as important as

🚇 U1, U2, U4 Karlsplatz



auptweg und Nebenwege 2017

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 /ienna's rail network, the sculptures evoke maps, paths, or routes.

1040 Vienna, Südtiroler Platz 🚇 U1 Südtiroler Platz – Hauptbahnhof: trams 18, 0 Hauptbahnhof

© Michael Strasser, 2017

Aspang Railway Station Memorial

In 1939 and 1941/42, a total of 47,035

ustrian Jews, men and women, were

deported from Aspang Railway Station to

lazi-established ghettos, extermination

camps, and killing sites. The memorial by

the Austrian artist duo PRINZpod (*1955

and 1943) consists of two converging

concrete rails as a reference to the rail

tracks of the station, which was demol-

Sculptures at Esteplatz 2012/2022

he group of sculptures of Austrian

artist Franz West (1947-2012), set up

posthumously at Esteplatz square,

seem to be growing right out of the

ground—precisely where the artist's

workshop studio used to be for many

years. Cast in epoxy resin, the sculp-

1030 Vienna, corner Esteplatz,

€ U3, U4 Wien Mitte/Landstraße

With a seventy-meter fresco painting

* 1952) responds to the transitory

between the Opera House and Karls-

character of the underground passage

platz. Asymmetric color fields and indi-

vidual mirror strips on the opposite wall

of the passage create a strong sense of

The Austrian artist Franz Graf (*1954) has

selected a variety of pictorial motifs from

is art archives for his four-part installa-

ion 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

U-Bahn-Station Karlsplatz 2011

ne Austrian artist Peter Kogler's

* 1959) solution for the intermediate

evel of the subway station Karlsplatz is

aimed at virtually extending its real spa-

with its dynamically intertwined shapes,

alludes to the level's transfer function

1040 Vienna, subway station Karlsplatz,

at the same time.

U1/U2 intermediate level

🚇 U1, U2, U4 Karlsplatz

tial structure. A network of computer-

Station/U1 Südtiroler Platz - Central Station

S-Bahn, U1 Südtiroler Platz - Hauptbahnhof

1040 Vienna, subway station Karlsplatz

the Austrian artist Ernst Caramelle

1 Ernst Caramelle

chatiusgasse

Untitled 2013

spatiality.

main passageway

22 Franz Graf

🙀 U1, U2, U4 Karlsplatz

tures with their strong colors provide a

vely contrast to the surrounding urban

1030 Vienna, Leon-Zelman-Park

tram 71 Kleistgasse

O Franz West

ished in 1977.



IDYLLE 2002

A mural on the facade of a municipal housing estate shows a Nazi-era family idyl. The only thing removed from the painting in 1945 was the swastika. Austrian artist Ulrike Lienbacher (* 1963) contextualized the picture by mounting a glass pane with the word IDYLLE in mirror writing in front of it. 1050 Vienna, Brandmayergasse 27

🚆 tram 6 Margaretengürtel/Arbeitergasse; bus 59A Reinprechtsdorfer Straße/ Arbeitergasse



underneath her portrait reads, "Spaces constantly affect, consciously or unonsciously, people's sense of life."

1050 Vienna, Franzensgasse 14 🤶 Bus 59A Schönbrunner Straße/Ketten-



© Marianne Greber, 2010





1050 Vienna, Stefan-Weber-Park 🚇 U4 Margaretengürtel

latter's size.



comprises three interventions in the lienna cityscape. Highest Building in the World has the house participate in a worldwide competition of the highes onstructions and ironically refers to a global superstructure delusion. .060 Vienna, Gumpendorfer Straße 40–44,

Buildings on Buildings #2 2017

Flak Tower in Esterházypark 2020

n the initiative of the district council

hich contextualizes the flak tower ir

he Esterházypark. It addresses both

the history of its construction, which

was carried out by forced laborers and

orisoners of war, and the approach to

other flak towers in Vienna and their

problematic history up to the present

1060 Vienna, Esterházyparl

🔋 U3 Neubaugasse

2 Aldo Giannotti

administration, a plaque was erected

Bruno-Marek-Hof 1150 Vienna, Grangasse 6 ₩ Bus 57A Stiegengasse

3 Ronald Kodritsch

Reason to Believe 2009

eason to Believe by the Austrian artist

Ronald Kodritsch (*1970) is a life-size

grey suit carrying an attaché case,

which was mounted on the edge of

economic crisis is viewed from a new

perspective from above. Where does

1060 Vienna, rooftop Getreidemarkt 17/

one step further get me?

corner Mariahilfer Straße

Gerngross-Säule 2000/2007

The Austrian artist Franz West (1947–

2012) dedicated this sculpture to the

architect, exhibition organizer, and

journalist Heidulf Gerngross (*1939).

metaphor of an exhibition organizer's

image of Gerngross's name caps the

.060 Vienna, Rahlgasse 5 (traffic circle)

Tell these people who I am 2011/2012

garbage can tower.

U2 Museumsquartier

5 Iris Andraschek

The Gernaross Column is intended as a

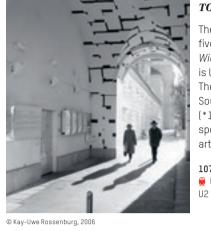
'Herculean" task. An egg with the mirro

🔋 U2 Museumsquartier

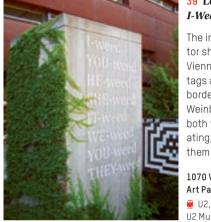
figure of a man with glasses and a plain

the roof ledge of a corner building. The











VALIE EXPORT Kubus EXPORT - Der Transparent

Cube EXPORT – The Transparent Room is glass volume designed by the Austrian nedia artist VALIE EXPORT (* 1940) and installed under an arch of the elevated track of the city's former metropolitar ailway. 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 Josefstädter Straße



Hofstetter Kurt



© Nora Höglinger/KÖR GmbH, 2015

This arrangement conveys a feeling of hovering lightness.



🧝 tram 5 Laudongasse



Dachgarten Wienbibliothek 2005 The Austrian artist couple Franziska

(*1953) and Lois (1947-2023, Weinberger designed an installation with plants for the roof of the under ground depot of the Vienna City Library, which, though inspired by natural processes, strikes us as abstract. The amifying lines of Roof Garden of the Vienna Library recall larval galleries of the bark beetle Ips typographicus. 1082 Vienna, City Hall, Hof Nr. 6 (visible from

📁 🥫 U2 Rathaus



he Austrian artist Iris Andraschek's *1963) work comprises three "carpets" nilled into different sidewalks of Vienna's seventh district. The patterns of the carpets carry information on three female personalities (Gisela von Camesina Wieselthier). 1070 Vienna, Lerchenfelder Straße 131

> 1070 Vienna, Augustinplatz 1070 Vienna, Stiftgasse 2 🤶 U6, trams 5, 46 Thaliastraße



© Mischa Erben, 2011

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.

trams 9, 18, 49 Urban-Loritz-Plat

36 Heinz Gappmayr Raumtexte 2006

42 Lois & Franziska Weinberger

1070 Vienna, Central Library -Gürtel, Urban-Loritz-Platz 2 a 🚇 U6 Burggasse – Stadthalle;

the elevator), Mon-Fri 9 am to 6:30 pm

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

Wiener Bankett der Menschenrechte

1070 Vienna, Platz der Menschenrechte

📔 U2, bus 57A Museumsquartiei

Esther Stocker

TONSPUR_passage 2006 he SOUNDTRACK passage is one of

Françoise Schein

und ihre HüterInnen 2018

ve passages in the MuseumsQuartier *Nien* dedicated to a certain theme. It s located between courtyards 7 and 8 The vault design was developed by the South Tyrolean artist Esther Stocker *1974). quartier21 presents sitespecific sound works by international artists there on a temporary basis.

2 Museumsquartier

e installation designed for the eleva or shaft of the Street Art Passageway ienna forges an artistic link to the ags and graffiti that mark the streets ordering Vienna's seventh district.

em into the MuseumsQuartier. .070 Vienna, elevator shaft of the Street t Passageway in the MQ, Museumsplatz



Große stehende Figur 1962

ne *Große stehende Figur* (Large tanding Figure) of Austrian sculptor z Wotruba (1907–1975) is a work om the artist's late oeuvre in which he ndered human figurations in terms of a metricizing vocabulary of forms. After turning from his exile in Switzerland in .945, he increasingly dissolved the representational in geometric abstraction.

1082 Vienna, Friedrich-Schmidt-Platz 6



[transkription] 2010 Relating to Alfred Crepaz's sculpture

44 Maria Theresia Litschauer

(1939), the Austrian artist Maria Theresia Litschauer's (*1950) installation [transcription] is aimed at a contextualization of National Socialist art. It not nly critically thematizes the ideological background of this statue by means of sign, concrete band, and text panel, ut also highlights a partly visible Hitler uotation from 1933.

1090 Vienna, Thury-Hof, Marktgasse 3-7 etrams 5, 33, 37 Nußdorfer Straße/ Alserbachstraße

Ohne Titel (Projekt "Garten

The Brazilian artist Inés Lombardi

(*1958) relates to the district's local

"Garden with a Well" is comprised of an

apparently overgrown piece of garden in

which a well object made of bronze and

ragments of a fence are to be found.

Schlüssel gegen das Vergessen 2008 *Keys Against Oblivion* by the Austrian

artist Julia Schulz (*1979) was realized

as a commemorative symbol for the Ver-

ein Servitengasse 1938. The glass dis-

play case in the ground accommodates 62 keys with the name tags of Jewish

esidents who lived in this neighborhood

1090 Vienna, corner Servitengasse/

🤶 U4 Roßauer Lände; tram D Schlickgasse

A neon sign, conspicuous from afar, on

the facade revives the earlier designa-

ion of the cultural center and allows

s utopian integrative potential to

radiate into the present. The Austrian

artist Andreas Fogarasi (*1977) brings

the world of today and illuminates the

facade with his typographical-sculp-

Grünentorgasse

47 Andreas Fogarasi

Haus der Begegnung 2020

history and topographical context.

1090 Vienna, Zimmermannplatz

🕽 U6, tram 43 Alser Straße

5 Inés Lombardi

mit Brunnen") 2009





48 Maria Hahnenkamp Ornament-Vorhang 2008/2012

tural composition.

Ada-Christen-Gasse 2

🚇 U1 Alaudagasse

1100 Vienna, Olof Palme-Hof,

Originally, the Austrian artist Maria Hahnenkamp (*1959) had realized the installation Ornamental Curtain in Kabelverkpark in 2008 in collaboration with he architect Willi Frötscher. The work vas 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.

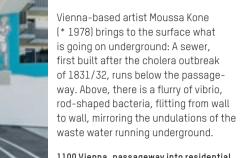
.100 Vienna, Kurpark Oberlaa 🔋 U1, tram 67 Oberlaa – Therme Wien



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

.100 Vienna, subway station Troststraße train platform direction Oberlaa)

The Great Vibration 2022



1100 Vienna, passageway into residential building "Schöne Aussichten", Maria Lassnig-Straße 38–40 Straßenbahn 6, 11, D Absberggasse



he work *Face Surveillance Snails* by the Swiss artist Yves Netzhammer (*1970) eflects 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

he relief-like wall installation by the

ants to be perceived as one passes

concave and convex ceramic modules

n twelve colours create constantly

₩ U1, trams 1, 18, 0, busses 13A, 69A

Lukas Maria Kaufmann, OT 2018

As a reminder of the November pogrom in

nagogues and prayer houses fell victim,

1993) designed a luminous sign for 25

constructions of the synagogues. All

he 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 consid-

living in municipal housing and generally

erations. This "in-between" addresses

living together in interstices.

1120 Vienna, Wildgarten-Hof,

58B Schluckergasse

corner Wildgartenallee/Benyastraße

bus 63A Wildgartenallee; busses 58A,

ocations. The interwoven Star of David

only reveals itself when approached;

locations: koer.or.at/en/projects/ot.

1110 Vienna, Simmeringer Tempel,

U3 Simmering; trams 11, 71

4 Anna Khodorkovskaya

Braunhubergasse 7

raunhubergasse

Wir sind DA! 2021

.938, to which almost one hundred sv-

ne Austrian artist Lukas M. Kaufmann

nrough the passage. Alternating

Peter Sandbichler

hysical experience.

Sandner-Straße

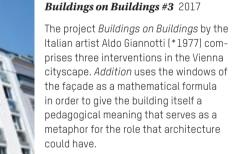
12 Töne 2019





fruits and plants from the Torah. 1150 Vienna, Turnerg./Dingelstedtg. 🚇 U6, bus 57A Gumpendorfer Straße





UNDERGROUND SYSTEMS WILL

The lettering of the French artist L'Atlas

and white, celebrates through the use

Jules Dedet, *1978), kept in black

of the term "underground" not only

he Viennese subway, but also those

art movements that will always exist

140 Vienna, supporting wall to the east of

eyond the mainstream.

6 Oktavia Schreiner

Der größere Wald 2022

ing stacked cylindrical ceramic

Schreiner (*1991) picks up on the

açades and the spatial nexus of

U6, bus 57A Gumpendorfer Straße

57 Iris Andraschek & Hubert

Lobnig / Atelier Auböck + Kárász

Iris Andraschek (* 1963) and Hubert

Lobnig (* 1962) created, with landsca-

pers Auböck + Karas, a site of comme-

moration for the Turnertempel, destro-

yed on the night of November 9, 1938.

Its central elements are black concrete

beams representing the charred broken

roof truss of the burnt-down synago-

Turnertempel Erinnerungsort 2011

nterwoven in the sculpture.

140 Vienna, Levserstraße 4A

elements, the Austrian artist Oktavia

specific characteristics of the site: The

nighty trunks of the surrounding trees

are reflected in her work, as are building

architecture and forest, metaphorically

adikgasse 312

U4 Hütteldorf

NEVER DIE 2020

1150 Vienna, Grangasse 6 1060 Vienna, Gumpendorfer Straße 40-44 🗎 trams 52, 58 Staglgasse

he sculpture Tele-Archeology by the

Nam June Paik

Tele-Archäologie 1994

Austrian artist Peter Sandbichler (* 1964) changing optical effects and lead to a 1100 Vienna, Underpass Gertrude-Fröhlich-

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

1150 Vienna, subway station Schweglerstraße/exit Märzstraße 🚇 U3 Schweglerstraße





60 Brigitte Kowanz einhundertundvierundzwanzig a

levelopment are screened on monitors.



U3, trams 2, 46, busses 45A, 46A, 46B,

48A Ottakring

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 eopoldsberg. 1220 Vienna, Donauinsel, at Reichsbrücke

© Stadt Wien - MA 7, 2014

400 metres upstream Ul Donauinsel



ng wave-like forms inside. 1160 Vienna, Paltaufgasse 🗎 U3, trams 2, 46, busses 45A, 46A, 46B,



he text sculpture in concrete was onceived by the Austrian Leo Zogmayer *1949) and realized together with he landscape architects Ivancsics & angenbach. The artist chose the word etzt" ("now") for the area in front of the hool building. The work is a negative nprint of the word: it does not show its letters, but the spaces in between. 1160 Vienna, Thaliastraße 125

U3, trams 2, 46, busses 45A, 46A, 46B,

Memorial Persecution, Resistance

and Struggle for Freedom 2015

he memorial is dedicated to people

from Hernals who made a stand against

the terror of National Socialism between

1934 and 1945. To commemorate these

& Ruben Aubrecht

Manfred Wakolbinger



persons their names are shown on flip dot displays. They came from different political, ethnic, ideological and religious backgrounds. 1170 Vienna, Park der Freiheit, forecourt of the municipal railway station Hernals S45, tram 43 Hernals

memory of Johanna Dohnal (1939

2010) the Austrian artist Isabella Kresse

lienna. The birch trees FOR JOHANNA are

o remind us of Austria's first Minister

or Women's Issues and to inscribe her

*1976) had 23 trees planted in public

Isabella Kresse



ctivities and endeavors into the collective memory. All locations: koer.or.at/ en/projects/fuer-johanna 1200 Vienna, Anton-Kummerer-Park



55 Pedro Cabrita Reis two drawings in the sky,

(losterneuburger Straße

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 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

6 Richard Deacon

Zeitweise 1993



III THINK YOU WIND HE E.

THE PERSON NO. P.

Stephan Huber Aspern Affairs 2013

67 Peter Fattinger

Realized in the context of a course at

Fattinger (*1972), the building provides

and presents itself as a multifunctional

of the housing estate's massive apart-

PARKLIFE 2010

ment blocks.

Rennbahnweg 29

1220 Vienna, playground,

🚇 U1 Rennbahnweg; bus 27A

eodor-Kramer-Straße

spern 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



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images that are placed throughout the its conceptual precision and its highly hantasmatic content.



The public square design of artist duo Doris Krüger (* 1974) and Walter Pardeller (* 1962) takes up the history of the site—formerly a part of the Aspern airfield—interlacing past, present, and future. The erstwhile orientation of the runways defines the alignment of the work and imbues the newly created urban open space with the dream of flying.

Seestadt 🚇 U2 Seestadt

21 Ernst Caramelle 22 Franz Graf

2 Ken Lum 3 Olaf Nicolai 4 Plattform Geschichtspolitik 5 Rachel Whiteread 1020

7 Motoko Dobashi

1030

14 Dvora Barzilai

15 Josef Bernhardt

16 Julie Hayward

18 Gerold Tagwerker

17 Donald Judd

19 PRINZpod

20 Franz West

1220 Vienna, subway station Donauspital

Krüger & Pardeller Zukunft einer Vision 2020

69 Christian Jankowski

The German artist Christian Jankowski's

*1968) project for the subway station

Donauspital deals with general ques-

tions of art commissioning. *The Great*

Gesture consists of 18 text and sign

Die große Geste 2014

1220 Vienna, forecourt of the U2-station

23 Peter Kogler

24 Henry Moore

1050

27 PRINZpod

25 Michael Sailstorfer

26 Ulrike Lienbacher

1 Alfred Hrdlicka

6 Pedro Cabrita Reis

28 W. M. Pühringer 8 Honet 9 Helmut & Johanna Kandl 29 Toni Schmale 10 Michaela Melián 30 Heimo Zobernig 11 Speto 1060 12 Steinbrener/Dempf & Huber 13 Ingeborg Strobl

31 Info Board to Contextualize the 50 Moussa Kone

Flak Tower in Esterházypark 32 Aldo Giannotti 33 Ronald Kodritsch

34 Franz West 1070

38 Esther Stocker

39 Lois Weinberger

35 Iris Andraschek 36 Heinz Gappmayr 37 Françoise Schein

43 Fritz Wotruba

42 Lois & Franziska Weinberger

40 VALIE EXPORT

41 Hofstetter Kurt

45 Inés Lombardi

46 Julia Schulz

1100

1160 44 Maria Theresia Litschauer **60** Brigitte Kowanz 61 Manfred Wakolbinger

Basemap: Vienna City Administration

57 Iris Andraschek & Hubert

Kárász

58 Aldo Giannotti

59 Nam June Paik

Lobnig / Atelier Auböck +

Department of Surveying and Mapping

62 Leo Zogmayer 1170

47 Andreas Fogarasi 63 Maria Anwander & Ruben 48 Maria Hahnenkamp Aubrecht 49 Michael Kienzer

1200 64 Isabella Kresse

1220

66 Richard Deacon

54 Anna Khodorkovskaya

51 Yves Netzhammer

52 Peter Sandbichler

53 Lukas Maria Kaufmann

1110

1120

67 Peter Fattinger

65 Pedro Cabrita Reis

1140 55 L'Atlas

68 Stephan Huber 69 Christian Jankowski 70 Krüger & Pardeller

56 Oktavia Schreiner

