

INDEX

- 1 RACHEL WHITEREAD, *MAHNMAL FÜR DIE ÖSTERREICHISCHEN JÜDISCHEN OPFER DER SHOAH*
- 2 TONY CRAGG, *FERRYMAN*
- 3 OLAFUR ELIASSON, *YELLOW FOG*
- 4 KUNSTPLATZ GRABEN
- 5 PHILIP JOHNSON, *WIENER TRIO*
- 6 HEIMO ZOBERNIG, *FEUERMAUER*
- 7 IRIS ANDRASCHEK, *DER MUSE REICHT'S*
- 8 LOIS UND FRANZISKA WEINBERGER, *DACHGARTEN WIENBIBLIOTHEK*
- 9 FRITZ WOTRUBA, *GROSSE STEHENDE FIGUR*
- 10 KURT HOFSTETTER, *N.I.C. – NATURE IS COOL*
- 11 ALFRED HRDLICKA, *MAHNMAL GEGEN KRIEG UND FASCHISMUS*
- 12 FRANZ WEST, *GERNGROSSÄULE*
- 13 LAWRENCE WEINER, *IN THE STILL OF THE NIGHT*
- 14 KEN LUM, *PI*
- 15 KUNSTPLATZ KARLSPLATZ
- 16 HENRY MOORE, *HILL ARCHES*
- 17 DONALD JUDD, *STAGE SET*
- 18 MICHAEL KIENZER, *STYLIT*
- 19 JAMES TURRELL, *MAKLITE*
- 20 FRANZ WEST, *LEMURENKÖPFE*
- 21 JOSEF BERNHARDT, *WARTEN AUF VÖGEL IV*
- 22 JULIE HAYWARD, *ABTAUCHEN/AUFTAUCHEN*
- 23 FRITZ WOTRUBA, *GROSSE SKULPTUR*
- 24 INGEBORG STROBL, *EIN GARTEN (ZUM BEISPIEL)*
- 25 KURT ALMIR & SAMIR PLASTO, *OPEN THE DOOR PLEASE*
- 26 HELMUT & JOHANNA KANDL, *DENKMAL FÜR EINE NOBELPREISTRÄGERIN*
- 27 RICHARD DEACON, *ZEITWEISE*
- 28 ROBERT ADRIAN, *DAS AUGE PICASSOS*
- 29 HANNAH STIPPL, *WORK IN PROGRESS*
- 30 W.M. PÜHRINGER, *HIC ET NUNC*
- 31 ULRIKE LIENBACHER, *INTERVENTION AN GEMEINDEBAUFASSADE*
- 32 PETER SANDBICHLER, *TRANS/FORM*
- 33 MANFRED WAKOLBINGER, *DREI STELEN MIT VERSCHIEDENEN KOPFTEILEN*
- 34 MATT MULLICAN, *8 GARDENS AND 2 SIGNS*
- 35 CHRISTINE UND IRENE HOHENBÜCHLER, *WAND DER SPRACHEN*
- 36 HEINZ GAPPMAYR, *RAUMTEXTE*
- 37 LEO ZOGMAYER, *JETZT*
- 38 BRIGITTE KOWANZ, *EINHUNDERTUNDVIERUNDZWANZIG A*
- 39 MANFRED WAKOLBINGER, *ENERGIE, DIE AUS DEM INNEREN KOMMT*
- 40 GUSTAV DEUTSCH & HANNA SCHIMEK, *SIGNAL*
- 41 VALIE EXPORT, *KUBUS EXPORT – DER TRANSPARENTE RAUM*
- 42 INES LOMBARDI, *GARTEN MIT BRUNNEN*
- 43 MARIA THERESIA LITSCHAUER, *[TRANSKRIPTION]*
- 44 JULIA SCHULZ, *GEDENKSYMBOL SERVITENGASSE 1938*
- 45 GOTTFRIED BECHTHOLD, *LICHT-STEINE*

Imprint:
editor:
KÖR Kunst im öffentlichen Raum GmbH
Bettina Leidl, Gerald Matt
Museumsplatz 1 | Stiege 15 | 1070 Vienna |
www.koer.or.at
concept: Andrea Huemer, Bettina Leidl

graphic design: Beatrix Bakondy
© city maps: Magistrat der Stadt Wien, MA 41
printed by: Druckerei Placsek Ges.m.b.H.
September 2010
All rights reserved / information provided
without engagement / subject to change.



© Foto: Stephan Wyckoff, 2008



© Foto: Heinz Hofmann, 2009

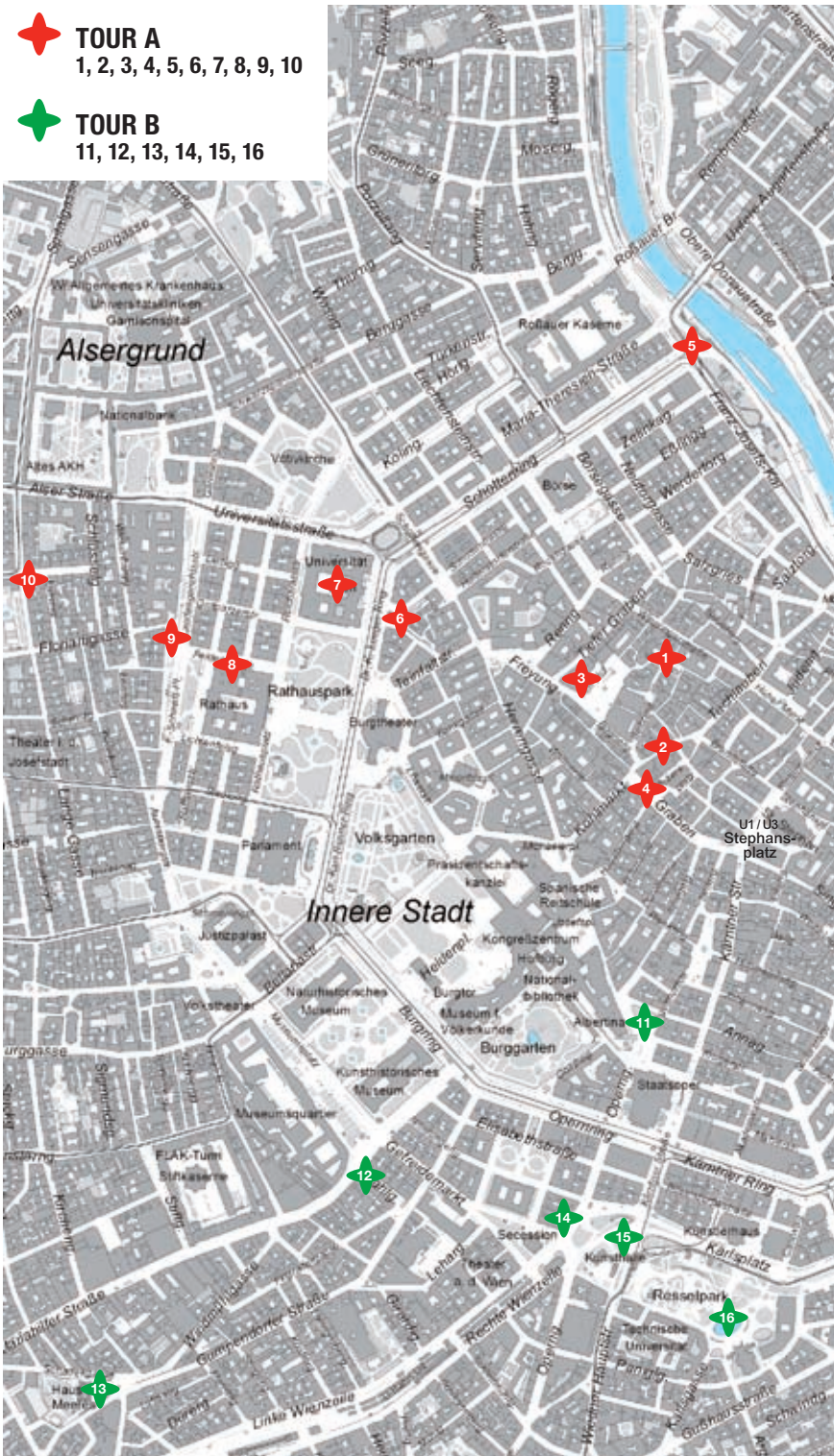
- 1 RACHEL WHITEREAD
MAHNMAL FÜR DIE ÖSTERREICHISCHEN JÜDISCHEN OPFER DER SHOAH, 2000
The Memorial to the Austrian Jewish Victims of the Shoah on Judenplatz reminds us of the 65,000 Jews murdered under the Nazi regime. The outer sides of the reinforced concrete cube conceived by the British artist Rachel Whiteread (*1963) present themselves as library shelves.
1010 Vienna, Judenplatz
- U3 Herrergasse



© Foto: Heinz Hofmann, 2009



© Foto: Rupert Steiner



© Foto: Ulrike Wagnendorfer, 2010



© Foto: Markus Hanakam, 2010



© Foto: Archive Heimo Zobernig



© Foto: Heide Nussba, 2009 (GG Art Project)



© Foto: Jörg Ausberger, 2006



© Foto: Markus Hanakam, 2010

- 4 KÖR – KUNSTPLATZ GRABEN
Presentation: April – October
Since 2010 the Kunstplatz Graben is a location dedicated to contemporary art. Once a year *KÖR Kunst im öffentlichen Raum Wien* invites an international artist to develop a temporary intervention (a sculpture or installation) for the Kunstplatz Graben.
1010 Vienna, in front of the building Graben Nr. 21
- U1, U3 Stephansplatz

- 5 PHILIP JOHNSON
WIENER TRIO, 1996
The three-part object *Wiener Trio* was developed by the US architect Philip Johnson (1906–2005) for his exhibition *Turning Point* (1996) in the Museum of Applied Arts in 1996 and was installed in the first district in 1998. The three elements combine sculptural and architectural structures and unfold a play of light and shadow that continuously changes in the course of the day.
1010 Vienna, Franz-Josefs-Kai / Schottenring
- U2, U4 Schottenring

- 6 HEIMO ZOBERNIG
FEUERMAUER, 2002
The eponymous lettering for the firewall developed by the Austrian artist Heimo Zobernig (*1958) translates the visible into the system of language. The Minimalist postulate *You get what you see* finds its literal conversion here. Because of its unambiguous significative relation, the light gray neutral lettering against its pink background rejects all possible attempts at enigmatization.
1010 Vienna, Schreyvogelgasse 2
- U2 Schottentor / trams: 1, D, 37, 38, 40, 41, 43, 44 Schottentor

- 7 IRIS ANDRASCHEK
DER MUSE REICHT'S, 2009
The concept of the work *Der Muse reicht's* (The Muse has had enough) developed by the Austrian artist Iris Andraschek (*1963) captivates us with the formal simplicity of its idea of a floor design in the form of silhouette in the University's Arched Courtyard. This silhouette of a combative woman stands as a synonym for female scientists in the shadow of their institutions.
1010 Vienna, Dr.-Karl-Lueger-Ring 1, Arched Courtyard, Vienna University
- U2 Schottentor / trams: 1, D, 37, 38, 40, 41, 43, 44 Schottentor

- 8 LOIS UND FRANZISKA WEINBERGER
DACHGARTEN WIENBIBLIOTHEK, 2005
The Austrian conceptual artists Lois (*1947) and Franziska (*1953) Weinberger joined forces in 1999. The ostensibly abstract drawing designed for the roof of the underground depot of the Vienna City Library is inspired by natural processes. The ramifying lines resemble larval galleries of the bark beetle *Ips typographicus*.
1082 Vienna, City Hall, Hof Nr. 6 (visible from the elevator)
Mo–Fr: 9:00–18:30
- U2 Rathaus

- 9 FRITZ WOTRUBA
GROSSE STEHENDE FIGUR, 1962
Fritz Wotruba's (1907–1975) *Große Stehende Figur* (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



© Foto: Markus Hanakam, 2010



© Foto: Fabio Costa



© Foto: Ulrike Wagnendorfer, 2009



© Foto: Heinz Hofmann, 2009



© Foto: Jörg Ausberger, 2006



© Foto: KÖR, 2007

- 10 KURT HOFSTETTER
N.I.C. – NATURE IS COOL, 2009
N.I.C. – nature is cool is an sculpture of the Austrian artist Kurt Hofstetter (*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

- 11 ALFRED HRDLICKA
MAHNMAL 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 that time, the representational ensemble shows suffering, pain, and humiliation as consequences of fascism, war, and anti-Semitism.
1010 Vienna, Albertinaplatz
- U1, U2, U4 Karlsplatz / trams: 1, 2, D Oper

- 12 FRANZ WEST
GERNGROSSÄULE, 2007
The Austrian artist Franz West (*1947) dedicated this column to the architect, exhibition organizer, and journalist Heidulf Gerngross (*1939). The work is intended as a metaphor of an exhibition organizer's Herculean task. The egg with the mirror image of Gerngross's name on top of the garbage can tower is to be read as a symbol of the city's growth from inside.
1060 Vienna, Rahlgasse
- U2 Museumsquartier

- 13 LAWRENCE WEINER
IN THE STILL OF THE NIGHT, 1991
At the invitation of the Wiener Festwochen, the US conceptual artist Lawrence Weiner (*1942) mounted the poetic comment *ZERSCHMETTERT IN STÜCKE (IM FRIEDEN DER NACHT) / SMASHED TO PIECES (IN THE STILL OF THE NIGHT)* on the Esterházy park flak tower. The text reminds us of the threat of Vienna's destruction through nightly air raids in World War II. The work also thematizes the incompatibility of violence and peace, of war and calm.
1060 Vienna, Esterházypark, Flakturm
- busses: 13A, 14A, 57A Haus des Meeres

- 14 KEN LUM
PI, 2006
The Canadian artist Ken Lum (*1956) has created the permanent media installation *Pi* for the underground pedestrian passageway on Karlsplatz, which was recently reopened. In the middle of the passageway there is a representation of the transcendental number pi (π) with 478 decimal places, with the most recently calculated figures being shown on the display.
1010 Vienna, west passage Karlsplatz / Friedrichstraße
- U1, U2, U4 Karlsplatz

- 15 KÖR – KUNSTHALLE WIEN
PUBLIC SPACE KARLSPLATZ
Two presentations a year:
May – October and November – April
Twice a year *KÖR Kunst im öffentlichen Raum Wien* invites an international artist to develop a temporary intervention (a sculpture or installation) for the Kunsthalle Wien public space Karlsplatz.
1040 Vienna, Treitlstraße 2
- U1, U2, U4 Karlsplatz



© Foto: Heinz Hofmann, 2009

- 16 HENRY MOORE
HILL ARCHES, 1978 raised
The British sculptor Henry Moore (1898–1986) donated his work *Hill Arches* (dating from 1972–1973) to the City of Vienna on the occasion of the redesigning of Karlsplatz in 1975. 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 *empty spaces* are as important as their forms.
1040 Vienna, Karlsplatz
- U1, U2, U4 Karlsplatz



© Foto: Markus Hanakam, 2010

- 17 DONALD JUDD
STAGE SET, 1996 raised
The US artist Donald Judd (1928–1994) developed the object *Stage Set* for an exhibition at the MAK – Austrian Museum of Applied Arts / Contemporary Art in 1991 and donated it to the City of Vienna in 1995. Judd mounted six bands of differently colored fabric at different heights in a steel framework.
1030 Vienna, Stadtpark (between bridge and passage Heumarkt)
- U4 Stadtpark



© Foto: Wolfgang Weisser

- 18 MICHAEL KIENZER
STYLIT, 2005
The Austrian artist Michael Kienzer (*1962) condenses everyday finds and observations for his unusual and often ironic compositions. In antiquity, the word stylite described a pillar-saint, somebody who spent his life on top of a pillar as proof of his radically ascetic attitude. Referring to this tradition, tongue in cheek, Kienzer constructed a pillar from a well pipe and positioned a draw well on it, on a level with the street lighting.
1010 Vienna, corner Weiskirchnerstraße / Stubentring
- U3 Stubentor / tram: 2 Stubentor



© Foto: Markus Hanakam, 2010



© Foto: Hans Niedham, 2009



© Foto: Klaus Gahr, 2009 (Felix Raus)



© Foto: Julie Hayward, 2009



© Foto: Markus Hanakam, 2010



© Foto: Christian Wachter, 2006



© Foto: Jörg Auer, 2006

19 JAMES TURELL
MAKItte, 2004
In 1998 the US artist James Turrell (*1943) developed a light installation for the MAK – Austrian Museum of Applied Arts / Contemporary Art, which can be seen from when dusk falls to one o'clock each night since 2004. The lighting pulsates, changing from deep blue to crimson, and, emphasizing the effect conveyed by the façade, makes the building radiate from within like a magic place.
1010 Vienna, Stubenring 5
☞ U3 Stubentor / tram: 2 Stubentor

20 FRANZ WEST
VIER LEMURENKÖPFE, 2001
Mounted above the Wienfluss, the lemur heads of the Austrian artist Franz West (*1947) symbolize the ghosts of the past. Yet, as the artist says, there are always new talents on the other bank from that of the deceased and forgotten.
1010 / 1030 Vienna, Stubenbrücke
☞ U3 Stubentor / tram: 2 Stubentor

21 JOSEF BERNHARDT
WARTEN AUF VÖGEL IV, 2009
The artificial character of the installation *Warten auf Vögel IV* (Waiting for birds IV) by the Austrian artist Josef Bernhardt (*1960) creates in combination with the nesting boxes (potential homes for birds) an ambivalent relationship between constructed material and living nature.
1030 Vienna, Kundmannsgasse 30
☞ U3 Rochusmarkt

22 JULIE HAYWARD
ABTAUCHEN / AUFTAUCHEN, 2009
The Austrian artist Julie Hayward (*1968) has designed the short passage *Abtauchen / Auftauchen* (submerge/emerge) from here to there and vice versa as a place of switching from one to the other. People coming from the city go underground in the direction of the river.
1030 Vienna, passage Löwengasse, Löwengasse 1
☞ trams: 1, 0 Radetzkyplatz

23 FRITZ WOTRUBA
GROSSE SKULPTUR, 1972
Große Skulptur (Large Sculpture) is a work by the Austrian artist Fritz Wotruba (1907–1975), who exercised a decisive influence on Austrian postwar art both as a sculptor and as a professor at Vienna's Academy. Wotruba devoted himself to the representation of man throughout his life, yet increasingly broke up the figurative in favor of geometric abstraction after the war.
1020 Vienna, Lilienbrunnengasse 7–9
(in front of the Diana Pool)
☞ U1, U4 Schwedenplatz / tram: 2 Gredlerstraße

24 INGEBOURG STROBL
EIN GARTEN (ZUM BEISPIEL), 2008
The title of this enamel work *Ein Garten (zum Beispiel)* / A Garden (for Example) of the Austrian artist Ingeborg Strobl (*1949) refers to previous names for Novaragasse (Garden Lane from 1797 to 1812 and Gardener's Lane until 1862). The models used for the plant images are woodcuts from the nineteenth century, which in turn also allude to the Novara Expedition (1857–1859), the first large-scale scientific expedition of the Austrian navy.
1020 Vienna, Novaragasse 8
☞ U2 Taborstraße, exit Novaragasse

25 ALMIR KURT & SAMIR PLASTO
OPEN THE DOOR PLEASE, 2006
The Bosnian artist duo Almir Kurt (*1971) and Samir Plasto (*1970) created a collage with 240 door bell panels from intercom systems for the façade of the youth center. Door bell panels are to be found at the threshold between public space and private sphere and sometimes tell us something about the residents' origin.
1020 Vienna, Volkertplatz
☞ tram: 2 Taborstraße-Heinestraße / bus: 80A Volkertplatz



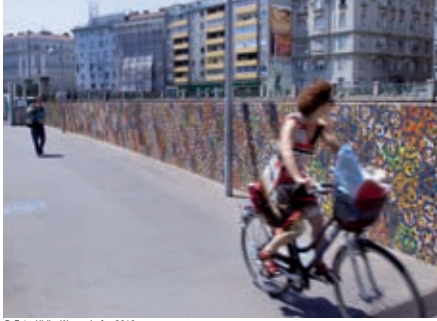
© Foto: Andrea Hummer, 2009



© Foto: Markus Hanakam, 2010



© Foto: Markus Hanakam, 2010



© Foto: Ulrike Wapendorfer, 2010



© Foto: Markus Hanakam, 2010



© Foto: Rainer Igler



© Foto: Gertie Grita Hean

26 HELMUT & JOHANNA KANDL
DENKMAL FÜR EINE NOBELPREISTRÄGERIN, 2006
Working as an artist duo since 1997, Johanna (*1954) and Helmut (*1953) Kandl have mainly devoted themselves to economic and social contexts. Their *Monument to a Nobel Prize Winner* is based on extensive research in the Volkertplatz neighborhood in Vienna's Leopoldstadt. After collecting stories and anecdotes for years, the Austrian artists condensed this material to the fictitious biography of a woman who will be awarded the Nobel Prize for Economics in 2045.
1020 Vienna, Volkertplatz
☞ tram: 2 Taborstraße-Heinestraße / bus: 80A Volkertplatz

27 RICHARD DEACON
ZEITWEISE, 1993
For his monumental sculpture *Zeitweise* (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.
1020 Vienna, Mexikoplatz, Donau riverside
☞ U1 Vorgartenstraße

28 ROBERT ADRIAN X
DAS AUGE PICASSOS, 1993
Crossing the Reichsbrücke in the direction of the inner city, passengers find themselves confronted with a gigantic eye on the wall of a house. The Austrian artist Robert Adrian X (*1935) has blown up a picture of Pablo Picasso's left eye and reconstructed it from 576 square pictures painted gray.
1020 Vienna, Handelskai / Wachaustraße 28
☞ U1 Vorgartenstraße

29 HANNAH STIPPL
WORK IN PROGRESS, 2010
The Austrian artist Hannah Stippl (*1968) uses the retaining walls of the Ernst-Arnold-Park as grounds for her paintings which take the form of a dialogical artistic intervention. Reacting to the sprayer and graffiti scene, Stippl will make artistic use of the walls within the next four years.
1050 Vienna, the retaining walls of the Ernst-Arnold-Park
☞ U4 Pilgramgasse

30 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 sculpture is an eleven-meter-high metal object that breaks through public space. "The sculpture resembles the materialized ray of a remote galaxy" (W. M. Pühringer).
1050 Vienna, Margaretenstraße / Grohngasse
☞ busses: 12A, 59A Bacherplatz

31 ULRIKE LIENBACHER
INTERVENTION AN GEMEINDEBAUFASSADE, 2002
The facade of a building in Vienna's Fifth District shows a wall picture by the National Socialist painter Rudolf Böttiger which unfolds a family idyll of the Nazi era. Awarded the first prize in a competition for her project, 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 Margarethengürtel / Arbeitergasse / bus: 59A Reinprechtsdorfer Straße / Arbeitergasse

32 PETER SANDBICHLER
TRANS/FORM, 1997
The sculpture *TRANS/FORM* by Peter Sandbichler (*1964) consists of a number of identical yellow and red aluminum parts that form an open circle. The objects of the Austrian artist explores the relationship between the private sphere and the realm of the public: positioned right in the middle of a shopping street, *TRANS/FORM* offers a refuge from the hustle and bustle of its urban environs.
1120 Vienna, Meidlinger Hauptstraße / corner Zeleborgasse
☞ U6 Philadelphiabrücke, U6 Niederhoferstraße



© Foto: Markus Hanakam, 2010



© Foto: Heinz Niedham, 2009



© Foto: Franz Wimmer, 2004



© Foto: Manfred Seib, 2006



© Foto: Markus Hanakam, 2010



© Foto: Brigitte Kowan

33 MANFRED WAKOLBINGER
DREI STELEN MIT VERSCHIEDENEN KOPFTEILEN, 1991
It is his personal relationship to the physical world which the Austrian artist Manfred Wakolbinger (*1952) explores in his sculptural works. The ensemble *Three Stelae with Different Head Parts* fathoms the tensions resulting from the combination of various materials and form elements – a three-dimensional venture that takes up traditional structures and reduces them to the absurd at the same time.
1100 Vienna, Otto Probst-Straße 5
☞ tram: 67 Otto-Probst-Platz

34 MATT MULLICAN
8 GARDENS AND 2 SIGNS, 2003
Taking inventory of today's reality is a key element in the art of US sculptor and conceptual artist Matt Mullican (*1951). For *8 Gardens and 2 Signs* he incorporated objects of everyday use from occupants of the housing project *hängende gärten* (hanging gardens) into sculptures.
1100 Vienna, Hertha Firnbergstraße 7
☞ busses: 7B Maria-Kuhn-Gasse, 63A Gesundheitszentrum Süd, 65A Maria-Kuhn-Gasse

35 CHRISTINE UND IRENE HOHENBÜCHLER
WAND DER SPRACHEN, 2004
More than eighty meters long, the work *Wand der Sprachen* (Wall of Languages) by the Austrian twin sisters Christine and Irene Hohenbüchler (*1964) visualizes the linguistic variety of Vienna's fifteenth district. Based on aphorisms, poems, and contents, the project highlights the Schwendermarkt as a multicultural place of encounter and exchange. The graffiti-like wall painting was realized by the artists in cooperation with various schools in the neighborhood.
1150 Vienna, Schwendermarkt
☞ tram: 52, 58 Rustengasse

36 HEINZ GAPPMAYR
RAUMTEXTE, 2006
From 1961 on the Austrian artist Heinz Gappmayr (1925–2010), a proponent of Concrete Poetry, devoted himself to language at the interface between the realm of concepts and that of fine art. In the case of *Raumtexte* (Space 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, Cental Library Vienna – Gürtel, Urban-Loritz-Platz 2a
☞ U6 Urban-Loritz-Platz / trams: 9, 18, 49

37 LEO ZOGMAYER, JETZT, 1998
The text sculpture in concrete was conceived by the Austrian artist Leo Zogmayer (*1949) and realized together with the landscape architects Ivancsics & Langenbach in 1998. The artist chose the word *JETZT* (NOW) for the area in front of the former Austria Tabak factory, which now accommodates a polytechnical school. The work is a *negative print* of the word: it does not show its letters, but the spaces in between.
1160 Vienna, Thaliastraße 125
☞ U3 Ottakring / trams: 46, 2 Ottakring

38 BRIGITTE KOWANZ
EINHUNDERTUNDVIERUNDZWANZIG A, 1998
The Austrian artist Brigitte Kowan (*1957) 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 9.5-meter-long steel sheet wall.
1160 Vienna, Hasnerstraße 124a
☞ U3 Ottakring / trams: 46, 2 Ottakring



© Foto: Markus Hanakam, 2010



© Foto: Markus Hanakam, 2010



© Foto: VIEW – Vision Entwicklung Westpark, 2010



© Foto: Werner Kalogitsky, 2009

TOURS THROUGH VIENNA

- TOUR A
1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- TOUR B
11, 12, 13, 14, 15, 16
- TOUR C
17, 18, 19, 20
- INDIVIDUAL WORKS

