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© Werner Kaligofsky, 2009



© Johannes Stern, 2008



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37 Maria Theresia Litschauer

[transkription] 2010

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

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



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43 Peter Sandbichler

12 Töne 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, Unterpass Gertrude-Fröhlich-Sandner-Straße
■ U1 Hauptbahnhof; trams 1, 18, 0 Hauptbahnhof; busses 13A, 69A Hauptbahnhof



© Brigitte Kowanz



© Markus Hanamak, 2010



© Heike Langenbach



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© Lisa Rastl, 2013

49 Brigitte Kowanz

ein hundred und vier und zwanzig a 1998

The Austrian artist Brigitte Kowanz (*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 steel sheet wall. The project also comprises a dynamic orientation system for the various stairs and the day care center.

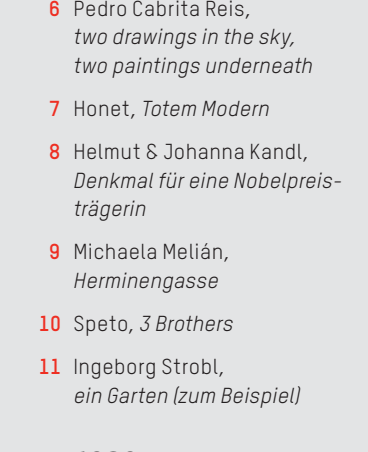
1160 Vienna, Hasnerstraße 124 a
■ U3, trams 46, 2 Ottakring



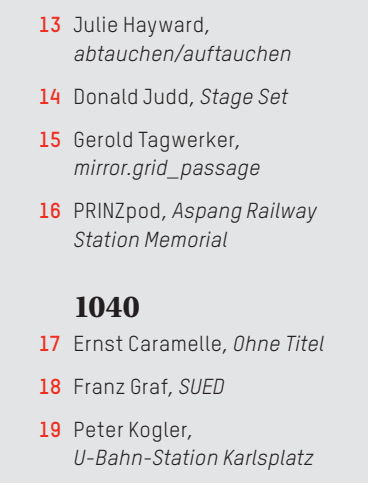
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© Manfred Wakolbinger



© Peter Sandbichler, 12 Töne



© Isabella Kresse, FÜR JOHANNA



© Isabella Kresse, FÜR JOHANNA



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55 Richard Deacon

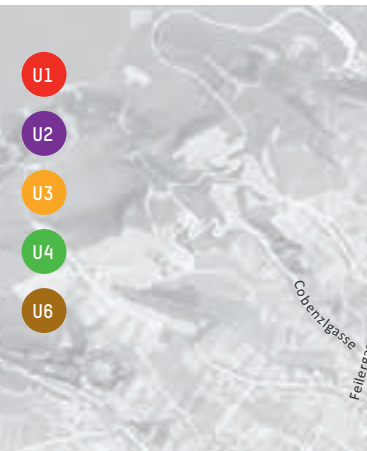
Zeitweise 1993

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.

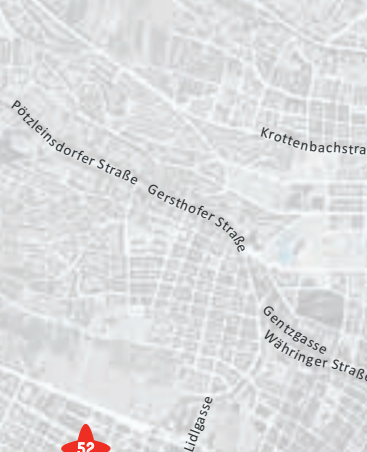
1220 Vienna, Donauintel, at Reichsbrücke
■ U1 Donauintel



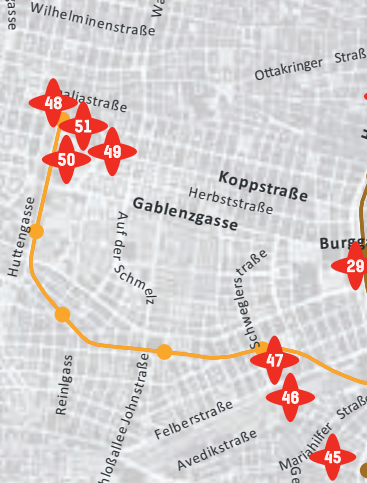
© Peter Fattinger, 2010



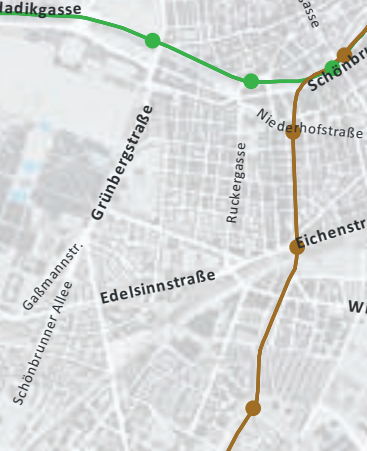
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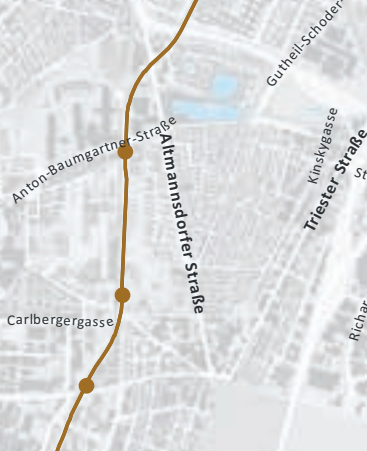
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56 Peter Fattinger

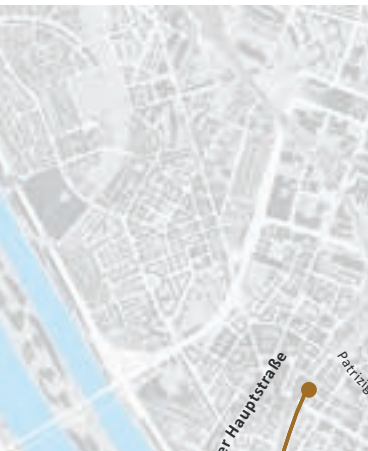
PARKLIFE 2010

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.

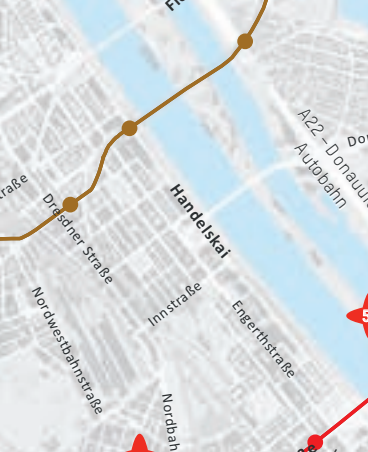
1220 Vienna, playground, Rennbahnweg 29
■ U1 Rennbahnweg; bus 27A Theodor-Kramer-Straße



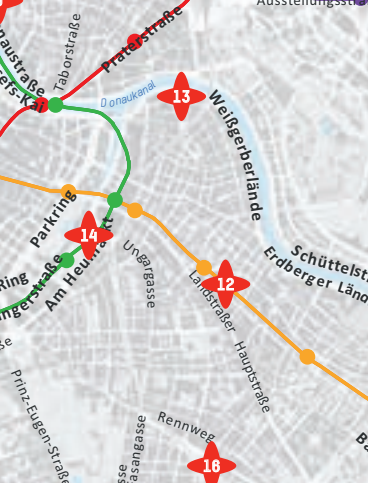
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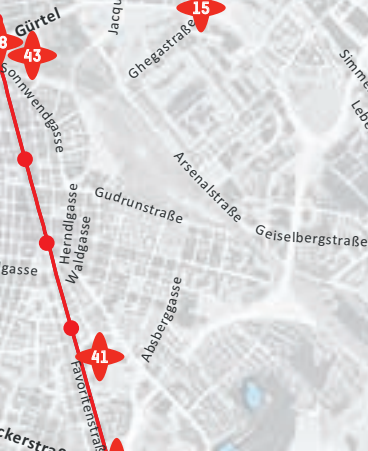
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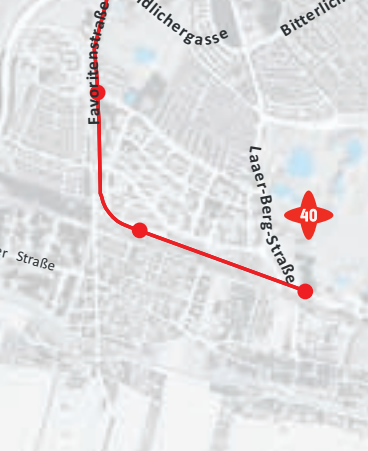
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57 Stephan Huber

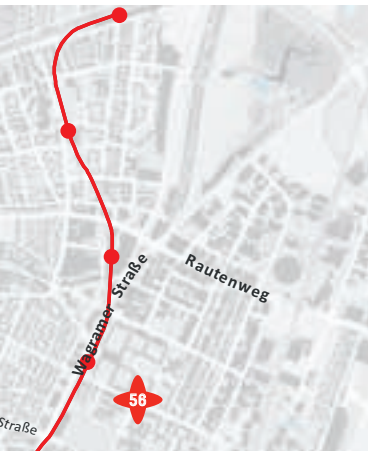
Aspern Affairs 2013

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



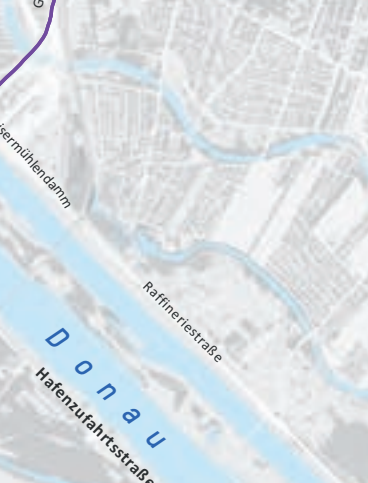
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58 Christian Jankowski

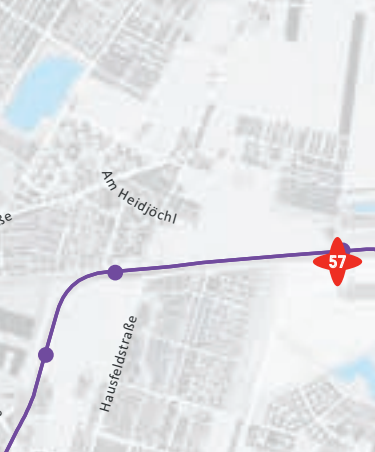
Die große Geste 2014

The German artist Christian Jankowski's (*1968) project for the subway station Donaustadt 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 Donaustadt
■ U2 Donaustadt



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