

## Zachary Formwalt *Aber wo sind die Hundert-Armigen?*

Site-specific Video-Projektion in der Aula der Akademie am Schillerplatz zu dem Deckengemälde von Anselm Feuerbach.

9.10.2021 – 27.2.2022

Akademie der bildenden Künste Wien, Schillerplatz 3, 1010 Wien, Aula

Eine Figurengruppe glänzt durch Abwesenheit auf dem riesigen Deckengemälde in der neu restaurierten Aula der Akademie für bildende Kunst Wien. Diese Beobachtung war Ausgangspunkt für eine Reihe von Reflektionen über die anästhetischen Momente eines Raums dieser Art. Wer oder was fehlt sonst noch? Könnte man die Nichtanwesenheit der Hundertarmigen (der Hecatoncheiren) in der Darstellung der brutalen Schlacht, in der sie doch maßgeblich zum Sieg des Olymps beitrugen, als Metapher für andere Ausgrenzungen aus dem Raum der ästhetischen Bildung ansehen?

*Aber wo sind die Hundert-Armigen?* schöpft aus vielfältigen Quellen: Archivmaterial des Kupferstichkabinetts und der Glyptothek, Passagen aus Rosa Luxemburgs unvollendeter Einführung in die Nationalökonomie, Die Ästhetik des Widerstands von Peter Weiss, Friedrich Schillers Schriften Über die ästhetische Erziehung des Menschen, Briefe des Malers Anselm Feuerbach an seine Stiefmutter, sowie die Dokumentation der jüngsten Gemälderestaurierung in der Aula. Die detaillierte Auseinandersetzung mit den Deckenmalereien und der Architektur, die sie umgibt, lässt den Triumph der Kultur über die Natur (Feuerbach) bzw. des Denkens über die Gesetze der Zeit (Schiller) weniger gesichert erscheinen, als Fresko und Umgebung auf den ersten Blick vermuten lassen.

## Zachary Formwalt *But where are the Hundred-Handed Ones?*

Site-specific video-projection on the ceiling's painting by Anselm Feuerbach in the Aula of the Academy at Schillerplatz

9.10.2021 – 27.2.2021

Academy of Fine Arts Vienna, Schillerplatz 3, 1010 Vienna, Aula

A group of figures are conspicuously absent from the massive painting on the ceiling in the newly restored Aula of the Academy of Fine Arts Vienna. This observation is the point of departure for a series of reflections upon the anaesthetic moments of such a space. What else is missing? Might the exclusion of the Hundred-Handed Ones (the Hecatoncheires) from the battle scene in which they did most of the brutal work towards Olympian victory hint at other exclusions from the space of aesthetic education?

Drawing on archival material from the Academy's Graphic Collection and Glyptothek, passages from Rosa Luxemburg's unfinished Introduction to Political Economy, Peter Weiss's The Aesthetics of Resistance, Friedrich Schiller's letters On the Aesthetic Education of Man, letters from the painter Anselm Feuerbach to his stepmother, and documentation of the recent restoration of the paintings in the Aula, *But where are the Hundred-Handed Ones?* reconsiders details from the paintings, and the architecture in which they are situated, so that the triumph of culture over nature (Feuerbach) or of thought over the laws of time (Schiller) appears less secure than the painting and its surroundings might suggest at first glance.

1

Der Künstler ist zwar der Sohn seiner Zeit, aber schlimm für ihn, wenn er zugleich ihr Zögling oder gar noch ihr Günstling ist. Eine wohlthätige Gottheit reiße den Säugling bey Zeiten von seiner Mutter Brust, nähre ihn mit der Milch eines bessern Alters, und lasse ihn unter fernem griechischen Hiramel zur Mündigkeit reifen. Wenn er dann Mann geworden ist, so kehre er, eine fremde Gestalt, in sein Jahrhundert zurück; aber nicht,

May a benevolent divinity tear the infant from his mother's breast and nourish him with the milk of a better age, and allow him to grow into maturity under a distant Greek sky.

2

lius in seinem Buch der Denkwürdigkeiten zu den Weltwundern gezählt, ehe sie im Schutt eines Jahrtausends versank. Und ist diese Steinmasse, fragte Coppi, die dem Kult fürstlicher und religiöser Zeremonienmeister diente, die den Sieg der Aristokraten über ein erdgebundnes Völkergemisch verherrlichte, nun zu einem freistehenden Wert geworden, jedem angehörend, der davor hintritt. Gewiß waren es hochgezüchtete Gestalten, die hier barbarische Mischwesen niedertraten, und es waren nicht

And has this mass of stone, Coppi asked, which served the cult of princely and religious masters of ceremony, who glorified the victory of the aristocrats over an earthbound mix of nations—has this mass of stone now become a value in its own right, belonging to anyone who steps in front of it.

3



4

...no doubt, only the names of some of the master artists were handed down, Menecrates, Dionysades, Orestes, and not the names of those who had transferred the drawings to the ashlar, had defined the intersections with compasses and drills, and had practiced expertly on some veins and shocks of hair, and nothing recalled the peons who fetched the marble and dragged the huge blocks to the ox carts, and yet, said Heilmann, the frieze brought fame not only for those who were close to the gods but also for those whose strength was still concealed, for they too were not ignorant, they did not want to be enslaved forever, led by Aristonicus they rebelled at the end of the construction, rising up against the lords of the city.

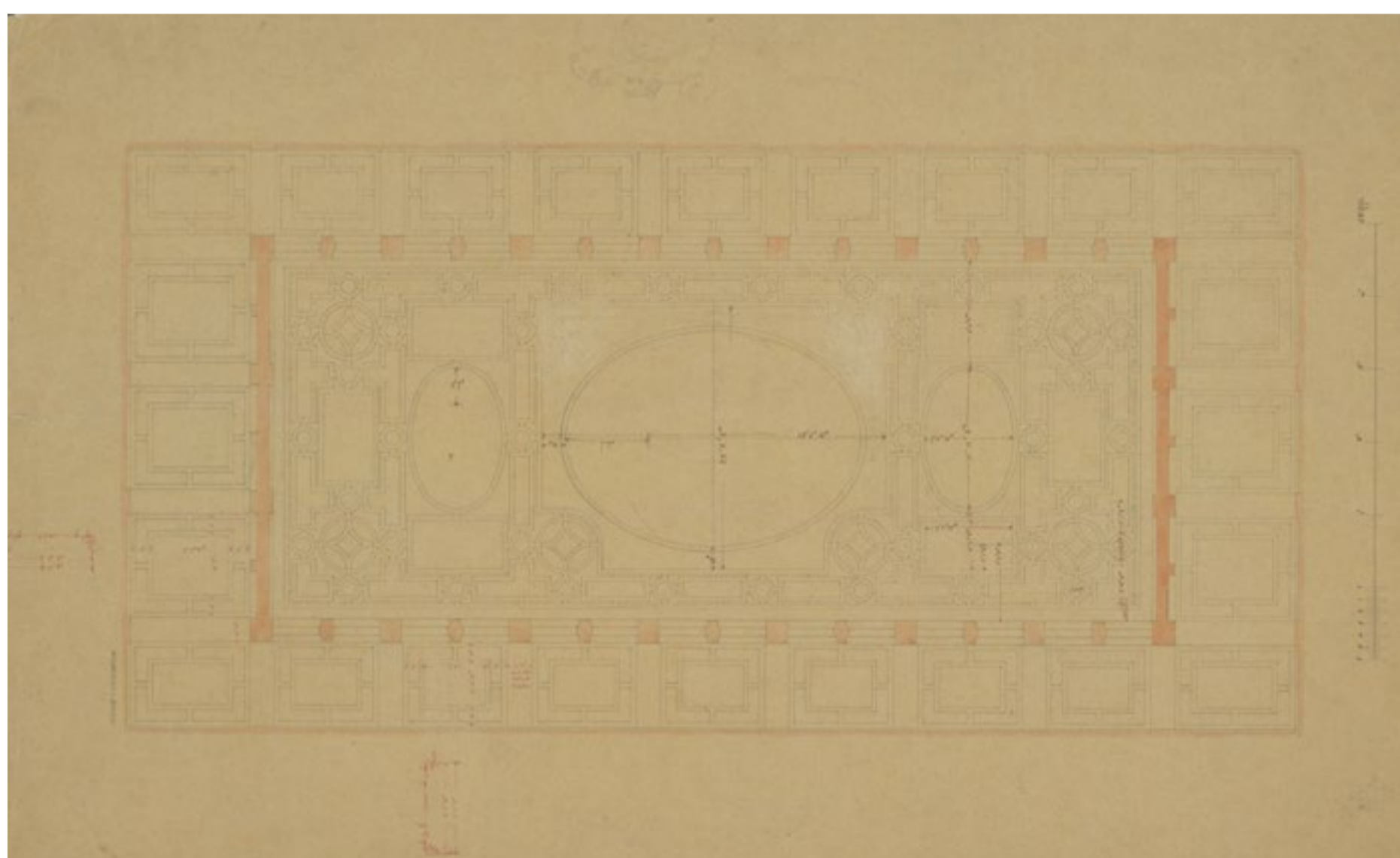
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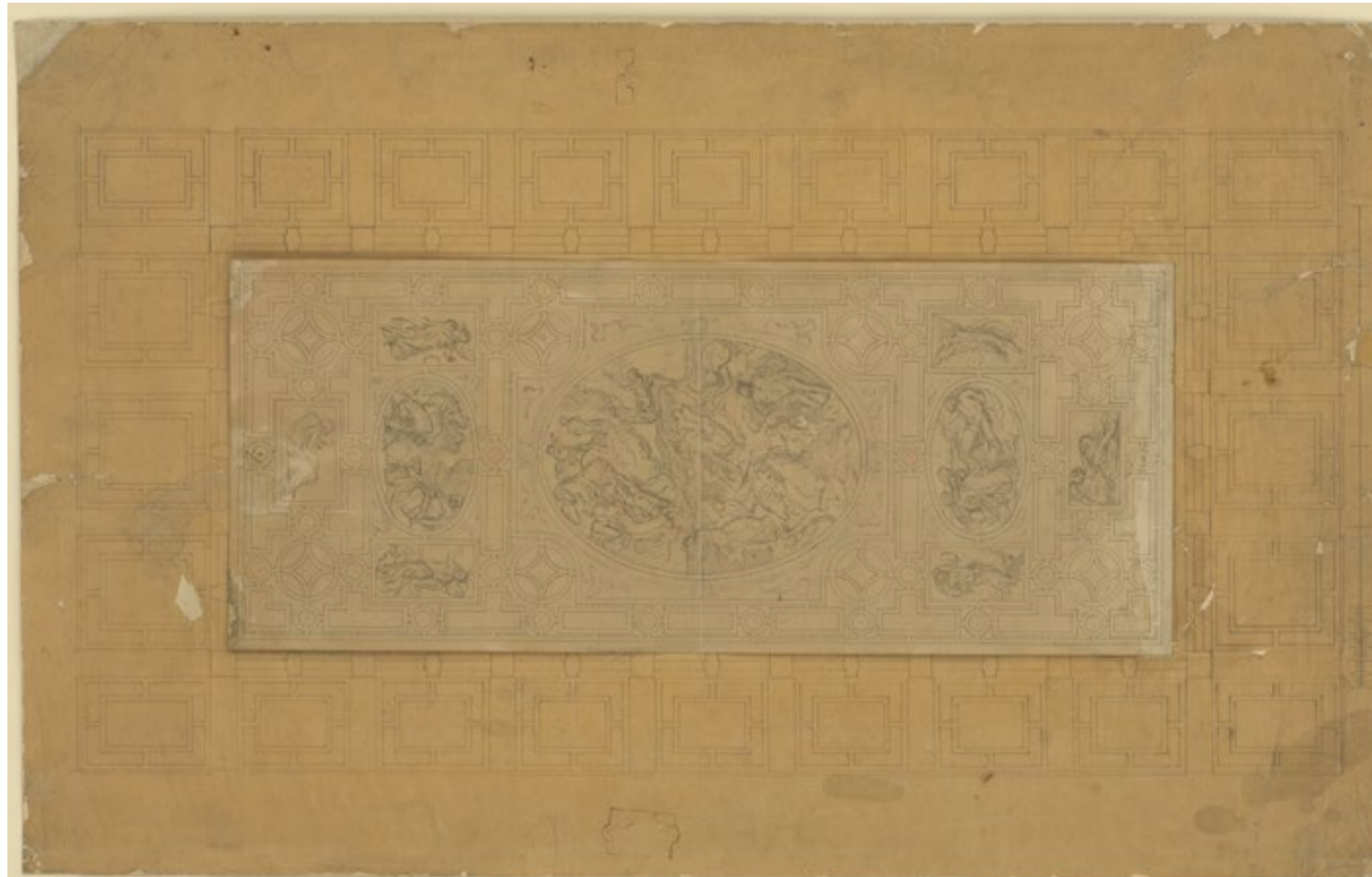
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7



8



9

Liebe Mutter!  
 Ich komme soe

10

Kolossales Bild: „Der Sieg der Kultur über die rohen Naturkräfte“. Oben auf Gold in Purpur: „Zeus schleudert Blitze, beschirmt von allen streitbaren Göttern“.

Kampf des obersten Titanen mit dem Adler.

Fäher Sturz von zehn Titanen, kopfüber.

Vierzig Titanen wälzen einen Fels herbei.

Unten nächtliches, anbrausendes Meer, links klagende

Weiber um Tote und Verwundete.

Colossal image: "The Victory of Culture over the Raw Forces of Nature".

11

Aus einem Sklaven der Natur, solange er sie bloß empfindet, wird der Mensch ihr Gesetzgeber, sobald er sie denkt. Die ihn vordem nur als Macht beherrschte,

Man was a slave to nature as long as he merely felt it; he became its sovereign once he began to think it.

finden Ruhe zwischen bleibenden Grenzen. Daher kein Wunder, wenn die uralten Dichtungen von dieser großen Begebenheit im Innern des Menschen als von einer Revolution in der Außenwelt reden, und den Gedanken, der über die Zeitgesetze siegt, unter dem Bilde des Zeus versinnlichen, der das Reich des Saturnus endigt.

It is thus no wonder that the ancient sagas talk about this great event within man as if it were a revolution in the external world, and sensuousize the thought that triumphs over the laws of time in the image of a Zeus who put an end to the reign of Saturn.

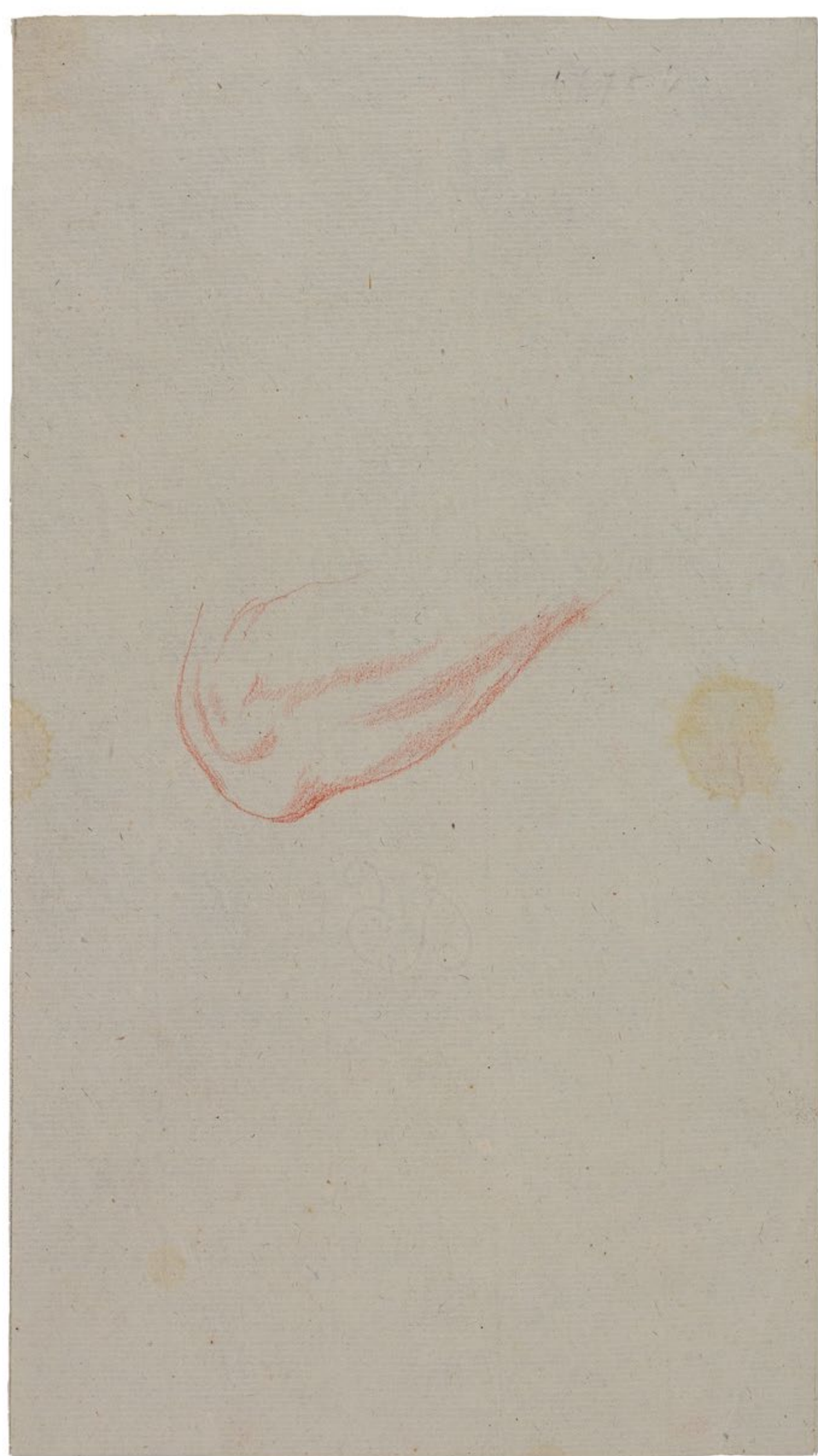
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13



14



PUNCH AMONG THE PLANETS.

VISIT TO SATURN.

"I AM glad to hear that, at any rate," said Saturn, welcoming the illustrious guests to his remote golden-ringed realm.

Saturn, however, did not look exactly comfortable, and his voice, how unlike "To that large utterance of the early gods," sounded quavering and querulous.

"It is customary," said he, "to talk, as the old Romans rather confusedly did, of 'the Saturnian reign' as the true 'Golden Age,' identified with civilisation, social order, economic perfection, and agricultural profusion. As a matter of fact, I've always been treated badly, from the day when Jupiter dethroned me to that when the Grand Old Man—who ought to have had more sympathy with me—banished hither the strife-engendering Pedant's hotch-potch called Political Economy."

"Be comforted, Saturn, old boy—I am here!" cried Mr Punch. "I am 'personally conducting' Father TIME in a tour of the Planets. Let's have a look round your realm!"

Mr Punch sums up much of what he saw in modern "Saturnian Verses."

Punch. Good gracious! my worthy old Ancient, who once held the sway of the heavens,

Your realm seems a little bit shaky; what mortals call "sixes and sevens"!

Saturn. That's scarcely god-lingo, my boy; but 'tis much as you say, and no wonder.

Free imports have ruined my realm—I refer to Bad-Temper and Blunder,

Two brutish and boobyish Titans—they've wholly corrupted our morals,

And taught us "Boycotting," and "Strikes," and "Lock-outs," and all sorts of mad quarrels.

I hope you don't know them down there, in your queer little speck of a planet,

These humbugging latter-day Titans?

Punch. That cannot concern you—now can it?

Saturn. Just look at the shindy down yonder!

Punch. By Jove, what the doose are they doing!

Saturn. Oh, settling the Great Social Question!

Father Time. It looks as though mischief were brewing.

Saturn. Sort of parody of the old fight, which was splendid at least, if tremendous,

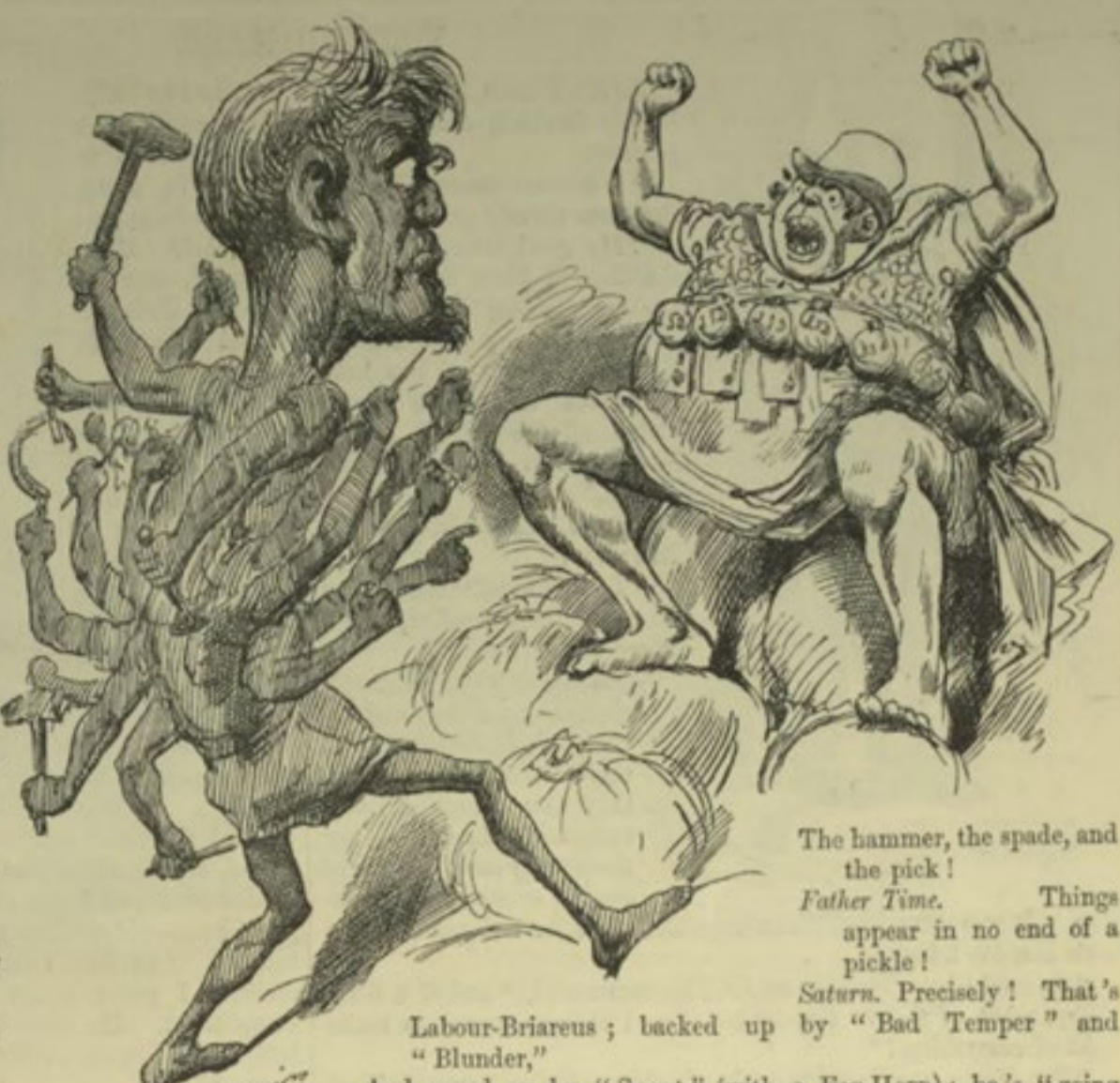
'Twixt Jove and the Titans of old.

That colossus, gold-armoured, stupendous,

Perched high on the "Privilege" ramparts, and bastioned by big bags of bullion,

Is "Capital"; he's the new Jove, and each Titan would treat as his scullion,

But look at the huge Hundred-Handed One, armed with the scythe and the sickle,



The hammer, the spade, and the pick! Father Time. Things appear in no end of a pickle!

Saturn. Precisely! That's Labour-Briareus; laced up by "Bad Temper" and "Blunder,"

And egged on by "Spout" (with a Fog-Horn); he's "going for" him of the Thunder,

And Gold ramparts headlong, à outrance.

Punch. But look at the spectres behind them!

Saturn. Ah! Terrors from Tartarus, those to which only Bad Temper can blind them.

Those spectres foreshadow grim fate; they are Lawlessness, Ruin, Starvation;

To the Thunderer dismal defeat, to the conquerors blank desolation.

The Sage looked serious. "These things, mused he, are an allegory, perhaps, but of a significance not wholly Saturnian."

"Saturn, old boy" said he, "cannot what sentimentalists call 'the Dismal Science,' which as you say has been banished hither, do anything to help you out of this hobble!"

"The Dismal Science," responded Saturn, whose panaceas of Unrestricted Competition, Free Combination, Cheap Markets, Supply and Demand, &c., have landed its disciples in Sweating Dens on the one side and Universal Strikes on the other, can hardly offer itself as a cure for the New Socialism. Like Rhea of old, when asked for food, it proffers a stone."

"Ah!" quoth Father TIME, "you manage these things much better on the Earth, doubtless."

"Doubtless," replied the Sage, drily, as he and Father TIME took their departure.



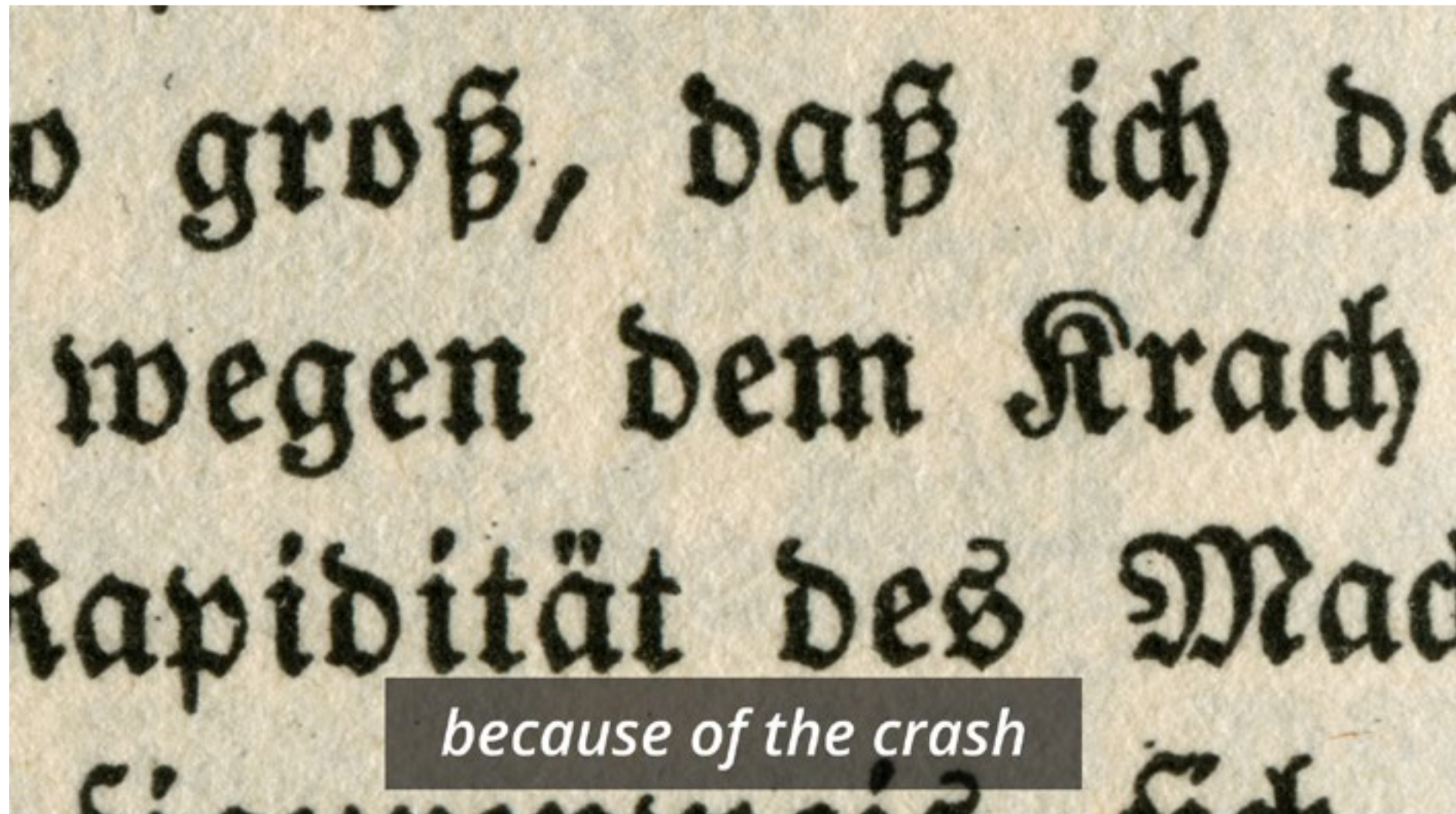


**19** Let us now leave trade and trade statistics completely aside, and turn directly to life, to the history of modern economic relations. Just a single small passage from the great colorful picture.

Here we have, in a few lines, 140 years in the history of a modern branch of industry, a history that winds its way through all five continents, hurls millions of human lives hither and thither, erupting in one place as economic crisis, in another as famine, flaming up here as war, there as revolution, leaving in its wake on all sides mountains of gold and abysses of poverty—a wide and blood-stained stream of sweat from human labor.

These are convulsions of life, actions at a distance, that reach right into the innards of nations, while the dry figures of trade statistics give only a pale reflection of them.

With steam and electricity, fire and sword, the capitalist world economy has obtained entry into the most remote corners of the earth, has torn down all Chinese walls, and through an era of world crises, periodic common catastrophes, it has initiated the economic interconnection of present-day humanity.



Soeben bin ich mit Eitelberger eine Stunde im Stadtpart spaziergegangen. Morgen sechs Uhr letzte Konferenz und schriftlicher Kontrakt auf vierzigtausend Gulden, übermorgen bringe ich es aufs Ministerium mit einem Schreiben an den Minister, der mir die Bestellung gegeben hat. Dies ist der schnellste Weg zu sofortiger Voranschuhlung.

Ich glaube nun doch, daß Kaiser und Fürst diese paar lumpigen Tage aushalten werden, da ja dieser Brief hier allein schon bares Geld ist. Beide Vauräte stehen auf meiner Seite, und das Ministerium wird auf das rascheste erledigen. Unnützes Drängen hätte die Sache nicht reif gebracht. Die Stunde des Geldabganges telegraphiere ich Dir.  
Dein Anselm.



Samstag.

Liebe Mutter!

Ich komme soeben vom Ministerium.

Danke für Deinen Brief. Dochtere nicht mit Dypenheimer zuviel an Deinem Kopf. Du bist nun sorgenfrei für alle Zukunft, und wenn Du bald auf eigenem Grunde gärten kannst, wird es besser werden. Das sind meine beiden Medizinen. Oberleutnant v. Wörmann ist entzückt, bei mir zu sein. Mit professor Tränkwald soeben gegessen, ich verschaffe einem seiner Schüler ein Etipendium. Findet mein Projekt prachtvoll und außer allem Zweifel. Bedeutende Vorstöße nach erfolgter Annahme selbstverständlich. — Sollte die Decke auch nicht gar so brillant bezahlt werden, so ist die Summe immerhin so groß, daß ich das Haus kaufen werde, nächstes Jahr. Da jetzt wegen dem Krach die Zeit günstig ist. Auch kommt bei meiner Rapidität des Wachens ein neuer Halter hinzu. Tränkwald hat figurenweis sich bezahlen lassen (sehr wenig, wie er selbst sagt, dreihundert Gulden). Nun habe ich nahezu hundert Figuren. Die Leinwand steht schon auf dem Atelier, und ich beginne morgen. Daß mein Bild im Museum, ist mir eine Verhöhnung, es könnte auch einmal photographiert werden.

Klosterneuburg ist vereitelt heute durch die Ministeriallösung. Es ist auch Oberbaurat Fersel darin, er baut die Universität. Ich rekommandiere diesen Brief, er ist zu wichtig.  
Freundliche Grüße.  
Dein Anselm.

Beschreibung des Plafonds.

1. Links in Rundform oben: „Iphigenie am Meer“.
2. Dann Grau in Grau, kleine Figuren: „Prometheus neben Altar mit dem Feuer, die Menschen entzündend ihre Fackeln daran, eine Alte ihr Lämpchen“.
3. Rechts in Rundform oben: „Medea stant über den Kindesmord“.
4. Kolossales Bild: „Der Sieg der Kultur über die rohen Naturkräfte“. Oben auf Gold in Purpur: „Zeus schleudert Blitze, beschützt von allen streitbaren Göttern“. Kampf des obersten Titanen mit dem Adler. Näher Sturz von zehn Titanen, sepfüber. Bierzig Titanen wälzen einen Fels herbei. Unten nächtliches, anbräusendes Meer, links Hagende Weiber um Tote und Verwundete. Im Wasser schwimmen Leichen, große Fische sperren den Nachen auf. Rechts Poseidon auf dem Walschweifwagen mit bäumenden Flussproffen und lähnem Rosselenker erlegt eine Hydra mit dem Dreijad. Dunkler Himmel, mit Brand an allen Enden. Einer schleudert Blitze nach oben.
5. Unten in Rundform: „Antigone führt den blinden Odyssus“.
6. Längsbild kleine Figur, Grau in Grau: „Prometheus am Felsen geschmiedet von den Oceaniden getrübet mit Mist“.
7. Rechtes Rundbild: „Ein Traumbild verkündet der schlafenden Penelope die Heimkehr Odyssus“.

Sieh' die nächste Seite auch an, da ist, wende dieses Blatt, starke Farbe.“)

Hast Du jetzt noch nicht genug?

Dein Anselm.

I should under no circumstances have published the second volume before the present English industrial crisis had reached its climax. The phenomena are this time singular, in many respects different from what they were in the past, and this—quite apart from other modifying circumstances—is easily accounted for by the fact that never before the *English crisis was preceded by tremendous and now already 5 years lasting crisis in the United States, South America, Germany, Austria, etc.*

It is therefore necessary to watch the present course of things until their maturity before you can 'consume' them 'productively', I mean 'theoretically'.

Aus einem Sklaven der Natur, solange er sie bloß empfindet, wird der Mensch ihr Gesetzgeber, sobald er sie denkt. Die ihn vordem nur als Macht beherrschte, bey jeder einzelnen Wahrnehmung eines Objekts unterscheiden, und sind mit einem Wort die nothwendigen Bedingungen jeder Erkenntniß, die wir durch die Sinne erhalten.

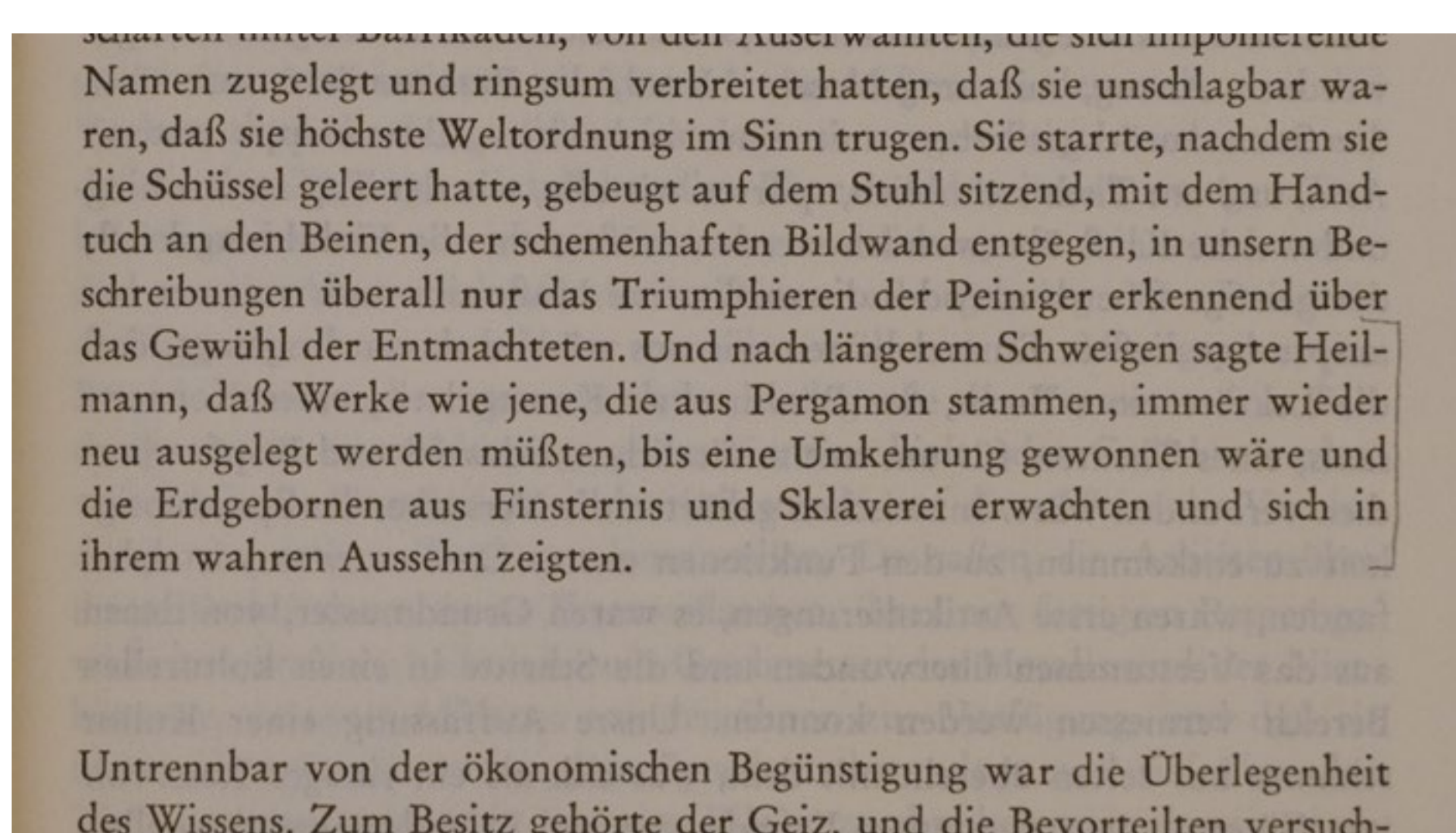
The three moments that I listed at the beginning of the Twenty-fourth Letter are on the whole three different eras in the development of the whole of humanity, and for the entire development of one single man; but they can also be distinguished in every single perception of an object, and so are in sum the necessary conditions for all knowledge received through our senses.

Thus in hearing nature hears itself, in smelling it smells itself, in seeing it sees itself. Human sensuousness is therefore the medium in which natural processes are reflected as in a focus and ignited into the light of appearance.





**26** How can we, she asked, ever get away from the fact that for our kind all that construction involved nothing but drudgery and deprivation, plus a pent-up rage toward the people who took the credit. And how can we then say that the salvaged ruins represent something that enriches our senses.



And after a lengthy silence, Heilmann said that works like those stemming from Pergamon had to be constantly reinterpreted until a reversal was gained and the earth-born awoke from darkness and slavery to show themselves in their true appearance.

- 1** Friedrich Schiller  
***Ueber die ästhetische Erziehung des Menschen, in einer Reyhe von Briefen***  
Originally published in *Die Horen*, January 1795.  
  
***On the Aesthetic Education of Man*** (Ninth Letter)  
Translated by Keith Tribe, 2016.
- 2** Peter Weiss  
***Die Ästhetik des Widerstands***, vols. 1-3  
Frankfurt am Main: Suhrkamp Verlag, 1988  
(vol. 1 originally published in 1975)  
  
***The Aesthetics of Resistance***, volume 1  
Translated by Joachim Neugroschel, 2005.
- 3** ***Great Altar of Zeus, Pergamon: embattled Giants***, detail of south frieze.  
Photograph taken in the Pergamon Museum, Berlin, March 1992  
University of Michigan Library Digital Collections  
CCO 1.0 Public Domain Dedication  
[https://quod.lib.umich.edu/a/aict/x-gas297/gas200\\_img0097](https://quod.lib.umich.edu/a/aict/x-gas297/gas200_img0097)
- 4** Peter Weiss  
***The Aesthetics of Resistance***, volume 1  
Translated by Joachim Neugroschel, 2005.
- 5** Rudolf von Alt  
***Akademie der bildenden Künste, Die feierliche Eröffnung***  
(*the festive opening of the new academy building on Schillerplatz*)  
watercolor and opaque white, pencil 638 x 975 mm  
Akademie der bildenden Künste, Kupferstichkabinett (Graphic Collection),  
inventory no. HZ 21356 15/111/2
- 6** Joseph Löwy  
***Akademie der bildenden Künste, Glyptothek in der Aula (die Deckengemälde und Medaillons, angebracht 1892, fehlen noch), 1892***  
(Glyptothek in the Aula of the Academy of Fine Arts before the paintings were installed in 1892)  
photograph, 205 x 255 mm  
Akademie der bildenden Künste, Kupferstichkabinett (Graphic Collection),  
inventory no. PH 7358 IV 22
- 7** Theophil Hansen  
***Wien, Kunstakademie, Abschlußprojekt, Deckenplan des Gipsmuseums (Aula)***  
(Vienna, Art Academy, Ceiling plan for the Plaster Cast Museum (Aula) )  
ink in black and red on transparent paper, 792 x 472 mm  
Akademie der bildenden Künste, Kupferstichkabinett (Graphic Collection),  
inventory no. HZ 20105 21/113/1
- 8** Anselm Feuerbach  
***Deckenplan für den Titanensturz in der Aula der Akademie (II), Deckenplan (von fremder Hand: Pause nach Deckenplan I), 1874***  
(ceiling plan for the Fall of the Titans in the Aula of the Academy (II), ceiling plan (by someone else: pause after ceiling plan I), 1874)  
pencil with traces of red pen (figural representations by Feuerbach in the new frame scheme drawn by Feuerbach (ink in black); light brownish paper, glued on vellum, 674 x 422 mm (vellum), 466 x 193 mm (glued sheet of paper)  
Akademie der bildenden Künste, Kupferstichkabinett (Graphic Collection),  
inventory no. HZ 17726 12/118
- 9** Anselm Feuerbach  
***Letter to his stepmother***, 1874  
G. J. Kern / Hermann Uhde-Bernays, *Anselm Feuerbachs Briefe an seine Mutter*, Berlin 1911, vol. II, p. 342.
- 10** Anselm Feuerbach  
***Letter to his stepmother***, 1874  
G. J. Kern / Hermann Uhde-Bernays, *Anselm Feuerbachs Briefe an seine Mutter*, Berlin 1911, vol. II, p. 343.
- 11** Friedrich Schiller  
***Ueber die ästhetische Erziehung des Menschen, in einer Reyhe von Briefen***  
Originally published in *Die Horen*, June 1795.  
  
***On the Aesthetic Education of Man*** (Twenty-fifth Letter)  
Translated by Keith Tribe, 2016.
- 12** Anselm Feuerbach  
***Der Titanensturz***, 1874  
(The Fall of the Titans)  
Oil on canvas, 217 x 90 cm  
Reproduction in *Anselm Feuerbach. 1829–1880. Gemälde und Zeichnungen. Ausstellung in der Staatliche Kunsthalle Karlsruhe*. 1976
- 13** Anselm Feuerbach  
***Studie eines muskulösen abgewinkelten rechten Armes***  
(study of a muscular bent right arm)  
red chalk, browned paper, 300 x 200 mm  
Akademie der bildenden Künste, Kupferstichkabinett (Graphic Collection),  
inventory no. HZ 17756 4/118

- 14** Anselm Feuerbach  
**Studie eines scharf abgewinkelten rechten Armes zu einem der stürzenden Titanen**  
(study of a sharply angled right arm of one of the falling Titans)  
red chalk on light brown, ribbed paper, 259 x 144 mm  
Akademie der bildenden Künste, Kupferstichkabinett (Graphic Collection),  
inventory no. HZ 17756 4/118
- 15** **Punch, or The London Charivari.**  
Christmas number, 1890, 'Punch Among the Planets'
- 16** Anselm Feuerbach  
**Studie zur Mutter mit Kind (2)**  
(study for mother with child)  
brown pen, preliminary pencil drawing, gray natural paper, 361 x 261 mm  
Akademie der bildenden Künste, Kupferstichkabinett (Graphic Collection),  
inventory no. HZ 17734 4/118
- 17** Anselm Feuerbach  
**Studie des bekleideten Oberkörpers einer Frau mit erhobenen abgewinkelten Armen (2)**  
(study of the clothed torso of a woman with raised angled arms)  
brown pen, preliminary pencil drawing, gray natural paper, 361 x 260 mm  
Akademie der bildenden Künste, Kupferstichkabinett (Graphic Collection),  
inventory no. HZ 17735 4/118
- 18** Anselm Feuerbach  
**Gruppe dreier sich umklammernder Frauen, eine davon mit einem kleinen Kind am Arm**  
(group of three clasping women, one of them with a small child on the arm)  
red chalk on light brown, ribbed paper, 301 x 220 mm
- 19** Rosa Luxemburg  
**Introduction to Political Economy**  
(unfinished manuscript, originally written in 1909-10)  
Translated from the German by David Fernbach, 2014.  
*The Complete Works of Rosa Luxemburg, volume 1: Economic Writings 1*
- 20** Anselm Feuerbach  
**Letter to his stepmother, 1874**  
G. J. Kern / Hermann Uhde-Bernays, *Anselm Feuerbachs Briefe an seine Mutter*, Berlin 1911, vol. II, p. 342.
- 21** Anselm Feuerbach  
**Letter to his stepmother, 1874**  
G. J. Kern / Hermann Uhde-Bernays, *Anselm Feuerbachs Briefe an seine Mutter*, Berlin 1911, vol. II, p. 342-3.
- 22** Karl Marx  
**Letter to Nikolai Danielson,**  
in St. Petersburg, from London 10 April 1879  
*Karl Marx and Frederick Engels Collected Works*, vol. 45, Letters 1874-79  
Lawrence & Wishart
- 23** Friedrich Schiller  
**Ueber die ästhetische Erziehung des Menschen, in einer Reyhe von Briefen**  
Originally published in *Die Horen*, June 1795.  
  
**On the Aesthetic Education of Man** (Twenty-fifth Letter)  
Translated by Keith Tribe, 2016.
- 24** Karl Marx  
**Difference Between the Democritean and Epicurean Philosophy of Nature**  
Originally written in 1840-41; first published in 1902  
Translation from the German by Dirk J. and Sally R. Struik  
*Karl Marx and Frederick Engels Collected Works*, vol. 1  
Lawrence & Wishart
- 25** **Great Altar of Zeus, Pergamon: Gaea, mother of the Giants**, detail of east frieze.  
Photograph taken in the Pergamon Museum, Berlin, March 1992  
University of Michigan Library Digital Collections  
CCO 1.0 Public Domain Dedication  
<https://quod.lib.umich.edu/a/aict/x-gas288/gas288>
- 26** Peter Weiss  
**Die Ästhetik des Widerstands**, vols. 1-3  
Frankfurt am Main: Suhrkamp Verlag, 1988  
(vol. 1 originally published in 1975)  
  
**The Aesthetics of Resistance**, volume 1  
Translated by Joachim Neugroschel, 2005.

# ACKNOWLEDGEMENTS

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For sharing the documentation and reports around the restoration of the Feuerbach paintings carried out by Atelier Thausig.

## **Andrea Domanig**

For a wonderful tour through the Glyptothek and a great interview for which I forgot to press record. A good reason to meet again.

## **Michaela Zach & Ann Kessler**

For facilitating access to the Aula when it was not particularly accessible.

## **Michael Niemetz**

For indulging my wishes for the perfect projection surface.

## **Barbara Mahlkecht**

For all the help in working through how exactly to situate the project within the space of the Academy, both practical and theoretical, which are of course inseparable.



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