

## The Journey of the Paintings: Hitler's cultural policy, art trade and storage in the Salzkammergut during the Nazi era

### An exhibition project from the Lentos Kunstmuseum Linz in cooperation with the European Capital of Culture Bad Ischl Salzkammergut 2024

More than any other region in Austria, the Salzkammergut was a transit point and storage location for outstanding works of European art history during World War II, including art looted by the Nazis. The exhibition at the Lentos Kunstmuseum Linz, a collaborative venture between the Lentos and the European Capital of Culture Bad Ischl Salzkammergut 2024, presents more than 80 paintings and other objects that were transferred to the Salzkammergut for safekeeping and stored there during the war years. The critical installation "Ruinenwert" (2019) by German artist Henrike Naumann adds a contemporary perspective to the exhibition.

Under the project title "The Journey of the Paintings", the Lentos and the European Capital of Culture Bad Ischl Salzkammergut 2024 present three exhibitions as part of the "Power and Tradition" programme: "The Journey of the Paintings: Hitler's cultural policy art trade and storage in the Salzkammergut during the Nazi era" at the Lentos; "Wolfgang Gurlitt: Art dealer and profiteer in Bad Aussee" in cooperation with the Kammerhofmuseum in Bad Aussee (28 March–3 November 2024); and the exhibition "The Life of Things: Looted – "Displaced" – Salvaged" (27 April–1 September 2024) in the revitalised Altes Marktrichterhaus (Old Market Judge's House) in Lauffen near Bad Ischl. To accompany the exhibition, "The Journey of the Paintings: Hitler's cultural policy, art trade and storage in the Salzkammergut during the Nazi era", Hirmer Verlag, Munich has published a catalogue with 20 academic essays by contemporary historians, provenance researchers and art historians: M. Altrichter, A. Bambi, A. Büttner, A. Cedrino, W. G. Eckel, G. Hahn, K. Hyży, M. John, M. Kesting, B. Kirchmayr, M. Löscher, E. Nowak-Thaller, H. Rott, H. Schmutz, A. Schneider, B. Schwarz, F. Smola, S. Sykora and S. Wilson.

**Exhibition venue:** Lentos Kunstmuseum Linz, Großer Saal, Annexraum + 1. Raum Sammlungspräsentation, first floor

Ernst-Koref-Promenade 1, 4020 Linz

**Opening:** Tuesday 19 March, 2024, 7 pm

**Exhibition period:** 19 March–8 September 2024

**Opening hours:** Tue–Sun 10 am–6 pm, Thu 10 am–8 pm, Mon closed

**Special opening hours:** [www.lentos.at](http://www.lentos.at)

**All-inclusive ticket Linz and Salzkammergut:** The all-inclusive ticket for €35 allows admission to four exhibition venues: the three exhibitions of "The Journey of the Paintings" and the original venue: the Salzwelten in Altaussee ("Mountain of Treasures"). Available at Lentos Kunstmuseum Linz, Kammerhofmuseum Bad Aussee, Salzwelten Altaussee and [online](#)

**Information:** [www.lentos.at](http://www.lentos.at)

**Press enquiries, interviews:** Christina Werner, [c.werner@salzkammergut-2024.at](mailto:c.werner@salzkammergut-2024.at)

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**Photos**

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Linz | Bad Aussee | Lauffen near Bad Ischl, 19 March, 2024

Adolf Hitler caused the works of art earmarked for his planned “Führermuseum” in Linz to be stored in the salt mine at Altaussee. These had in part been looted, and in part purchased, during World War II. The famous Schack Collection was also transferred from Munich to Aussee. This meant that some of the most significant works of nineteenth-century German art ended up temporarily in the Salzkammergut. In 1944 and 1945, Austrian museums also made use of a mine, the Kaiser Franz Josef adit in Lauffen near Bad Ischl, as a place to store their artistic treasures. This is the narrative framework of the exhibition “The Journey of the Paintings” at the Lentos Kunstmuseum Linz, which criss-crosses the field of tension staked out by such explosive topics as looted art, “Aryanization”, restitution and the preservation of works of art. “The idea of an exhibition that traces the tortuous paths followed by the paintings in the Nazi era by means of selected examples of the artworks stored in the Salzkammergut during World War II came to me in 2019 during my research for an exhibition entitled ‘Wolfgang Gurlitt’. When the Salzkammergut was nominated European Capital of Culture 2024, it was a foregone conclusion for us that we would submit this idea,” says Elisabeth Nowak-Thaller, Curator.

“Bad Ischl Salzkammergut 2024, with its series ‘Macht und Tradition’ (Power and Tradition), builds landscapes of remembrance. The topic of the storage and safekeeping of artworks has a special place in this, and we are delighted to be able to realise this tripartite exhibition project with the Lentos as a competent partner. Another important aspect in addition to Hitler’s art heists is the looting of art, which is in full swing even today, and the destruction of cultural resources by the alleged victors. This is a task Europe urgently needs to confront.” These are the words of Elisabeth Schwegger, Artistic Director of the European Capital of Culture Bad Ischl Salzkammergut 2024.

Linz donned the mantle of European Capital of Culture in 2009, but 2024 is the first time an entire region has played host to the project. “I am particularly delighted that Upper Austria has been chosen yet again as the venue for European Capital of Culture. We know from experience in the context of Linz09 that such a project is capable of generating long-term positive effects. That the ‘Journey of the Paintings’ sparks a collaborative venture between the two Upper Austrian Capitals of Culture, causing the distance between city and region to shrink, speaks to the cooperative spirit in Upper Austria. And it is the continuation of our effort to come to terms with the Nazi era, which had been a significant aspect of Linz09. This exhibition is bound to attract a great deal of international attention,” says Thomas Stelzer, the Regional Governor of Upper Austria.

The Mayor of the City of Linz, Klaus Luger, insists that, “Art is a powerful form of remembrance, working-through and reflection. Back in 2009, Linz extensively confronted its responsibility as Adolf Hitler’s ‘Patenstadt’ in the exhibition ‘Kulturhauptstadt des Führers’. The exhibition ‘The Journey of the Paintings’ and building a bridge to the Salzkammergut follow logically from the effort of throwing light on the Nazi past and from painstaking research into the holdings of our museums.”

The synergetic cooperation between the European Capital of Culture Bad Ischl Salzkammergut 2024 and Upper Austria’s regional capital is enthusiastically welcomed by Linz’s Councillor of Culture, Tourism and the Creative Industries, Doris Lang-Mayerhofer: “The exhibition ‘The Journey of the Paintings’ is one of the great attractions both in terms of culture and tourism in a year that puts culture centre stage in Linz and the Salzkammergut. By virtue of its historic background, this much-noticed exhibition is bound to cause a great stir internationally, and there is no doubt that the Lentos as the venue of the exhibition will rise to the occasion, given its great experience and its competence as regards content. This collaborative venture will make Linz both an ideal starting point for visitors to the Capital of Culture and, as a former Capital of Culture in 2009, an example of how positively culture may affect the development of a region.”

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“The Journey of the Paintings” presents more than 80 paintings and other objects that were stored for safekeeping in the Salzkammergut during the war years. Masterpieces dating to between the eighth and the twentieth centuries by artists such as Arnold Böcklin, Lovis Corinth, Anthonis van Dyck, Francisco Goya, Jakob Jordaens, Max Liebermann, Edvard Munch, Jacob van Ruisdael, Moritz von Schwind, Giovanni Battista Tiepolo, Titian and Ferdinand Georg Waldmüller will be presented in Petersburg, hanging on the generously dimensioned walls of the Lentos’ Great Hall. A historic model of the Ghent Altarpiece, which has a complicated provenance between looting, repatriation and preservation, will also be on display. In 1919, the provisions of the Treaty of Versailles forced the Germans to return the altarpiece panels in their keeping to Belgium as compensation for the damage they had inflicted on Belgian cultural assets. This was viewed as an art heist in Germany. When the Wehrmacht invaded Belgium in 1940, Hitler had the panels evacuated to Neuschwanstein Castle. From there, they were transferred to the mine in Altaussee in 1944.

A key chapter in the conception of the exhibition is the “Führermuseum” Hitler planned for Linz and the “Sonderauftrag Linz”. Hitler issued a decree, the *Führervorbehalt*, to create a system that allowed him – and the staff of the “Sonderauftrag Linz” – to lay claim to any of the cultural treasures that had been “secured” or confiscated anywhere in the German Reich or the occupied territories. Before they reached their temporary destination in the salt mine at Altaussee, the paintings earmarked for the “Führermuseum” had, as a rule, already passed through as many as four transit points, such as Munich/“Führerbau”, Vienna/Zentraldepot, Gemäldegalerie Dresden, and Kremsmünster Monastery. As Lentos Director Hemma Schmutz points out, *“The need for ostentatious representation felt by totalitarian regimes has always served to cement their domination and to humiliate their vanquished enemies, whose art and culture were appropriated through looting and wanton destruction. For this purpose, a highly articulated apparatus was required. This becomes evident if one examines the ‘Sonderauftrag Linz’ and it justifies addressing this chapter of our history in this exhibition.”*

Birgit Schwarz, an internationally renowned expert on the Nazis’ cultural policy and guest curator of this exhibition, sums up her many years of research on the topic: *“Hitler collected – that is, he purchased and looted – works of art not only for Linz but for museums throughout the German Reich. There is no doubt that Hitler’s plans for Linz were out of all proportion, especially as far as his cultural projects were concerned. The fictitious ‘Übermuseum’, however, is a myth, both as regards the dimensions of its buildings and the volume of its content. This chimera upstages to this day a truly gigantic distribution programme of primarily looted art slated for Austrian and German museums and it depoliticises Hitler’s museum policy into the unrealistic, if not totally deranged project of a megalomaniac dictator.”* Hitler’s predilection for the artists represented in Munich’s Schackgalerie contributed significantly to 70 paintings from that collection (today the Schack Collection in the Bavarian State Painting Collections) being stored in the mine at Altaussee towards the end of World War II. The entire right-hand side of the Lentos’ Great Hall is devoted to this complex theme, with exemplary works by artists such as Arnold Böcklin, Antonis van Dyck, Anselm Feuerbach, Moritz von Schwind, Carl Spitzweg, and Ferdinand Georg Waldmüller.

This, however, does not mean that the only artworks stored in the mines of the Salzkammergut during World War II were those that were slated for “Führermuseum”. In 1944 and 1945, fear of bombing raids made Vienna’s museums decide to stash their masterpieces in a secret operation codenamed “Berg”. They chose a storage location in a mine in Lauffen near Bad Ischl, which is no longer accessible today. 1,428 paintings and 1,000 crates full of artistic treasures from Austrian museums such as the Kunsthistorisches Museum, the Österreichische Galerie (today: the Belvedere), the Albertina, the Liechtenstein Collections, the Völkerkundemuseum (today: Weltmuseum) and the Academy of Fine Arts were transferred in this way to a secure storage location. Some of the masterpieces stored at the time are presented by way of example on the north wall of the exhibition and include works by artists defamed as “degenerate” by the Nazi regime, such as

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Munch und Corinth.

The works of art on display at the exhibition include paintings originally looted by the Nazis that were later returned to their rightful owners (or to their heirs) and works whose provenance is still subject to ongoing research. The historical and present-day ownership structures of all paintings in the exhibition, all of which are on loan from renowned public museums in Germany, France, the Netherlands and Austria, are comprehensively documented. One example of the many odysseys of the paintings addressed in the exhibition is the cluster of ten paintings presented on the eastern wall. They travelled from one storage location in Austria to another prior to 1945. Via a detour, they ended up in the keeping of Upper Austria's Landesmuseen (today: Landeskultur GmbH), where they awaited transfer to the Munich collecting point. When that transfer failed to materialise, they remained in Linz for the time being. In the early 2000s, a research project was initiated to clarify their provenance and to check them for clues pointing to Nazi malfeasance. One painting was restituted, the provenance of several others was clarified and for some, the suspicion that they were looted cannot yet be definitively excluded.

In the Annexe, the exhibition puts the focus on the networks of the art trade during World War II, in particular on Bad Aussee and on two protagonists: Wolfgang Gurlitt and Johannes Hinrichsen. At the centre of attention here is one of the best-known works of art to have been restituted by the Lentos. After the end of the war, the painting *Female Portrait (Ria Munk III)* by Gustav Klimt was in the hands of art dealer Wolfgang Gurlitt, the founding director of today's Linz art museum, and the City of Linz purchased part of the latter's collection in 1956. The *Female Portrait* was put on display at the municipal museums – the New Gallery of the City of Linz and its successor, the Lentos Kunstmuseum Linz. It was finally restituted in 2009. What is on display at the exhibition are the original frame and several impressive reproductions of the Munk variants. In 1996, the City of Linz began to confront its Nazi heritage and to attempt to come to terms with its history. Today, 12 paintings from the Wolfgang Gurlitt Collection, which the City had purchased, have been restituted. One other painting has been restituted, which was originally bought from the Salzburg art dealer Friedrich Welz.

The critical installation "Ruinenwert" (2019) by German artist Henrike Naumann adds a contemporary perspective to the exhibition. Commanding a substantial amount of space and positioned in the middle of exhibition, the installation concretely addresses the German living room in the Nazi era as a figuration rife with power and ideology. The internal architecture of the living room morphs in Naumann's hands into a performative space suspended between intimate *gemütlichkeit* in private everyday life and an aesthetic-political staging of state affairs and hospitality.

So that the different strands of the narrative – the Salzkammergut, the places of origin of the paintings and the exhibition venue – may be intertwined, Nicole Six and Paul Petritsch have recorded the genesis of the exhibition in a film project that, on one hand, features the Salzkammergut locations mentioned in the historical narrative and, on the other, documents how specific paintings made their way from the lender institutions to the Lentos. In the design of the exhibition, a web of paintings in Petersburg hangs alternately on walls coloured in different hues, with the titles of paintings, provenance chains, leaning wall elements and monitors. Keeping a critical distance, this comprehensive all-round view links the Nazi-era history of the works to the post-war efforts to achieve restitution, which are still ongoing.

The Lentos is involved in two other exhibitions in the context of the European Capital of Culture Bad Ischl Salzkammergut 2024, which also refer to locations steeped in the history pertinent to the "The Journey of the Paintings". The exhibition "Wolfgang Gurlitt: Art dealer and profiteer in Bad Aussee" in two rooms of the Kammerhofmuseum in Bad Aussee, which opened on 28 March, 2024, throws a light on the turbulent lives of

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Berlin art dealer and avid collector Wolfgang Gurlitt and his partner Lilly Christiansen-Agoston. The exhibition “The Life of Things: Looted – “Displaced” – Salvaged” in the Altes Marktrichterhaus (Old Market Judge’s House) in Lauffen near Bad Ischl, which opened on 27 April, 2024, uses works by contemporary artists to discuss the fate of artworks and artefacts between looting, dislocation, restitution and reconstruction.

## Catalogue

To accompany the exhibition “The Journey of the Paintings: Hitler’s cultural policy, art trade and storage in the Salzkammergut during the Nazi era” a catalogue has been published by Hirmer Verlag, Munich.

Edited by Elisabeth Nowak-Thaller and Hemma Schmutz. Academic essays by contemporary historians, provenance researchers and art historians Maria Altrichter, Andrea Bambi, Annett Büttner, Alexandra Cedrino, Wolfgang G. Eckel, Gregory Hahn, Karolina Hyży, Michael John, Marietta Kesting, Birgit Kirchmayr, Monika Löscher, Elisabeth Nowak-Thaller, Herbert W. Rott, Anna Schneider, Birgit Schwarz, Franz Smola, Sandra Sykora and Stefanie Wilson. 368 pages, 70 illustrations in colour, 21.5 x 27.7 cm, brochure, ISBN: 978-3-7774-4307-2, € 39 Lentos-Shop / € 48 Hirmer Verlag.

## Curator CVs

### Dr.in Elisabeth Nowak-Thaller

Graduated with a degree in art history and journalism from the University of Salzburg, doctoral dissertation on Klemens Brosch (1894–1926). Since 1986, exhibition curator and organiser, art educator, Director of the Collection (Paintings & Sculptures) and Deputy Director of the New Gallery of the City of Linz / Lentos Kunstmuseum Linz. Curator and organiser of roughly 70 exhibitions in the Museums of the City of Linz (Lentos Kunstmuseum Linz / Nordico Stadtmuseum Linz), guest curator at the Belvedere, Vienna and curator/organiser of international exhibition tours and collaborative exhibition ventures in Austria and abroad. Author of monographs and catalogues on twentieth century art. 2021 OÖ. Landeskulturpreis für Kunst- und Geisteswissenschaften.

### Dr.in Birgit Schwarz

Graduated with a degree in art history from the University of Mainz and completed a course on museology at the Staatliche Kunsthalle Karlsruhe. She is an expert on twentieth-century painting and the art policy of the Nazis, and is the author of a great number of articles and books on Hitler’s art collections, the “Führermuseum” planned for Linz, the dictator’s self-image as artist and genius, his art lootings and museum policy and his special envoy Hans Posse. She was involved in the edition of Hans Posse’s travel diaries under the aegis of the Germanisches Nationalmuseum, Nürnberg (editionhansposse.gnm.de).

## Installation “Ruinenwert”, 2019

### Henrike Naumann

Henrike Naumann (b. 1984, Zwickau/GDR) lives and works in Berlin. The artist reflects on sociopolitical problems on the level of design and interiors and explores frictions between adversarial political opinions in terms of taste and individual everyday aesthetic. For her immersive installations, she arranges pieces of furniture and objects to form scenographic spaces and complements them with video and sound. Having grown up in East Germany, Henrike Naumann experienced the neo-Nazis in the 1990s as a dominant youth culture. In her practice, she reflects on mechanisms of radicalisation and the way they are linked to personal experience.

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## Exhibition design / video installations

### Nicole Six and Paul Petritsch

Nicole Six and Paul Petritsch have jointly realised films, photographs, displays, art books and site- and context-specific installations and projects in public space since 1997. They have set their sights on the limits of our existence and our perception in expeditions into everyday life, across oceans, polar regions, concrete deserts and lunar landscapes. With their experimental test assemblies, they reposition themselves and the observer in art spaces, architecture and landscapes. They live in Vienna.

## Lentos & European Capital of Culture Bad Ischl Salzkammergut 2024 Linz | Lauffen | Bad Aussee

### Wolfgang Gurlitt:

#### Art dealer and profiteer in Bad Aussee

**Venue:** Kammerhofmuseum Bad Aussee, Clumeckyplatz 1, 8990 Bad Aussee

**Exhibition period:** 28 March–3 November, 2024

**Curator:** Elisabeth Nowak-Thaller

**Press walk:** 27 March, 5.30 pm

**Opening:** 27 March, 7 pm

In two rooms of the Kammerhofmuseum in Bad Aussee, a visiting exhibition from the Lentos Kunstmuseum Linz sheds light on the eventful life of the passionate Berlin art dealer and collector Wolfgang Gurlitt (1888–1965) and his Jewish partner Lilly Christansen-Agoston (1894–1950). Both were involved in the trade of confiscated and “degenerate” art during the National Socialist era.

Gurlitt’s family bought a villa on the Lenauhügel in Bad Aussee in 1940. Following the bombing of his apartment and art gallery in Berlin in 1943, Gurlitt and his extended family adopted the Ausseerland region as their new home, where he also contributed to the vibrant cultural life in the immediate post-war period.

Over the course of his career, Gurlitt was involved in more than one hundred exhibitions in Linz, Salzburg, Alpbach and Munich. He also curated the 1949 festival week exhibition in Bad Aussee, in the course of which the New Gallery of the City of Linz / Wolfgang Gurlitt Museum was introduced to the Ausseerland region with graphic works by Oskar Kokoschka, Egon Schiele, Alfred Kubin and Gustav Klimt.

With this exhibition featuring around 60 originals from the former Gurlitt collection, the Lentos once again showcases top-class works of art in the Salzkammergut.

An exhibition of the Lentos Kunstmuseum Linz in cooperation with the Kammerhofmuseum Bad Aussee and the European Capital of Culture Bad Ischl Salzkammergut 2024

### The Life of Things:

#### Looted – “Displaced” – Salvaged

**Venue:** Altes Marktrichterhaus (Old Market Judge’s House), Lauffen near Bad Ischl

**Exhibition period:** 27 April–1 September, 2024

**Curators:** Hemma Schmutz (Director, Lentos Kunstmuseum Linz), Markus Proschek (Guest Curator)

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**Press walk:** 26 April, 4 pm

**Opening:** 26 April, 5 pm

Showcasing contemporary works of art, the exhibition focuses on the fate of works of art and artefacts between looting, displacement, restitution and reconstruction.

Approaches informing the show range from the discussion of colonial looting and questionable collecting activities to state-sanctioned theft and expropriation and cultural genocide through looting and the destruction of cultural objects. The exhibition's focus is deliberately directed at the objects' immaterial value and the memories and (hi)stories that have inscribed themselves upon them. With Said Baalbaki, Hera Büyüктаşçıyan, CATPC / Renzo Martens, Ines Doujak, Assaf Hinden, Moussa Kone, Oliver Laric, Markus Proschek, Anja Ronacher, Dierk Schmidt, Philip Topolovac and others.

Supported by The European Heritage Project by Peter Löw

### The Lentos Kunstmuseum Linz

The Lentos Kunstmuseum Linz, which opened in 2003, is an Austrian museum of modern and contemporary art. Its comprehensive collection comprises world-famous paintings, works on paper and photographs, spanning an arc from classical modernity – with masterpieces by such artists as Gustav Klimt, Oskar Kokoschka, Egon Schiele and Helene Funke – to contemporary works of the twentieth and twenty-first centuries by artists such as VALIE EXPORT, Haus-Rucker-Co, Andy Warhol and Maria Lassnig. In addition to the permanent presentation of its collection, the Lentos puts on special exhibitions that give an insight into the many themes and epochs of art or the work of specific artists.

### Programme

#### Events

#### Lecture: The Myth of the "Führer Museum"

Thu 11 April, 7–8 pm

In her lecture, art historian Birgit Schwarz explores the myth of the "Führer Museum Linz" as the largest museum in the world. She examines the origins of this myth and criticises the exonerating function it still has for Austrian and German museums today.

**Cost:** € 4 plus museum admission, or guided tour ticket from 11 April

**Registration requested\***

#### Dialogue: Rose Valland, a resistance fighter for art and justice

Thu 27 June, 6–7.30 pm

The Institut français d'Autriche and the Lentos invite you to a meeting with the French writer Emmanuelle Favier. Her latest novel *Le Livre de Rose* is about the art historian Rose Valland, who was instrumental in the repatriation of artworks stolen by the Nazis in France.

With translation into German

**Cost:** € 4 plus museum admission

**Registration requested\***

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### Exhibition: We open the box: Negotiating our own contemporary history

Thursdays 21 March, 25 April, 5 September, 7 pm

The exhibition poses challenging questions that are currently preoccupying our society: What does it mean for us today that Linz should have been a "cultural capital" back then? How does anti-Semitism continue to have an impact? This format enables an examination of contemporary history and National Socialism by means of moderated discussion rounds.

Invited guests from the context of contemporary historical research and questions from the exhibition open the discussion rounds.

**Programme:** [www.lentos.at](http://www.lentos.at)

**Cost:** museum admission

### Guided Tours

#### Public guided tours

Thu 6 pm; Sun 4 pm; Tue 4 pm

**Cost:** Guided tour ticket € 4 plus museum admission

**Duration:** 1 hour

#### Curator guided tours

Thu 11 April, 6–7 pm; Thu 16 May, 7–8 pm; Thu 6 June, 7–8 pm; Sun 8 September, 11–12 am

Elisabeth Nowak-Thaller and Birgit Schwarz guide you through the exhibition.

**Cost:** € 4 plus museum admission

**Registration requested\*** (limited group size)

#### Guided tour with sign language interpreter

Sat 13 April, 4–5 pm

Free admission and guided tour for deaf people

#### Guided tour in English

Every first Saturday of the month, 4 pm

This tour offers an insight into the Lentos. It looks at the museum's history and collection of art and includes highlights from the present special exhibition.

**Cost:** € 4 plus museum admission

**Duration:** 1 hour

#### Bookable group tours

**Duration:** 1 hour,

**Participants:** max. 25

**Cost and booking information:** [www.lentos.at](http://www.lentos.at)

### Children & Family

#### Thinking and reflection space for families, schools and adults

Equipped with an "open archive", a glossary to clarify difficult terms and plenty of introductory and in-depth literature (also suitable for children and young people) on the subject, we invite all interested parties to the

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open reflection room to delve deeper into contemporary historical issues.

### Baby Tour

**Tue 9 April, 10.30–11.30 am**

A relaxed tour of the exhibition, tailored to the needs of visitors with babies.

**Cost:** museum admission only

### Schools

#### Research workshop: Danube

**Upper school, for all school types from grade 8 onwards**

The workshop enables an examination of the cultural and political impact of National Socialism in Linz. We start with the respective level of knowledge of the pupils, clarify terms such as "restitution" or "anti-Semitism" and enable them to try out self-researching attitudes and ask critical questions.

**Duration:** optional – 1 hour, 1.5 or 2 hours

**Cost:** € 4, 5 or 6 per pupil

**Registration and information:** +43 732 7070 3614; kunstvermittlung@lentos.at

### Contributors

**Project sponsor:** Lentos Art Museum Linz, Vice-Director

**Curator and Project Manager Lentos Kunstmuseum:** Elisabeth Nowak-Thaller

**Expert on Nazi art policy; Guest Curator Lentos Kunstmuseum;** Birgit Schwarz

**Exhibition design; video installations Lentos Kunstmuseum:** Nicole Six and Paul Petritsch

**Guest Curator Lauffen:** Markus Proschek

**Director, Museums of the City of Linz; Curator Lauffen:** Hemma Schmutz

**Programme management Bad Ischl Salzkammergut 2024:** Lisa Neuhuber

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