

● **Competition for female visual artists*: to create an artwork commemorating women in the resistance against the Nazi regime**

● **Awarding authority:**

The OÖ Landes-Kultur GmbH (OÖLKG), on behalf of the Province of Upper Austria and in collaboration with the University of Art and Design Linz, is holding an international competition for the design of an artwork commemorating women's resistance during the Nazi era while also doing justice to current debates on the issue of memorials.

● **Participation requirements:**

The competition is explicitly aimed at Austrian and international female visual artists (individuals or groups) who have experience working in the field of memorial culture and are familiar with the current discourse on this topic.

In view of today's lively discussions regarding memorials, the artist and her work should take an independent artistic stance on this issue. A title for the work should therefore also be proposed.

● **Background:**

The artwork should honor the deeds, attitudes, actions, and ideas of women in the Upper Austrian resistance during the Nazi era and recognize their relevance for present-day issues.

Because active resistance has for decades been defined as or equated with armed or military action, little attention has been devoted in society to the role played by women. Furthermore, memorial culture in Austria is lacking a site dedicated exclusively to resistance on the part of women. Such a site is to be created in Upper Austria.

We are looking for an exciting artistic examination of resistance by women during the Nazi regime that does justice to women's broad, contradictory, and heterogeneous scope of action.

* including all individuals who identify as female

The activities of women who opposed the ideology of the Nazi regime or its political and social practices covered a wide range, including supporting persecuted people in hiding, distributing leaflets, fundraising to support politically persecuted persons, providing assistance to prisoners of war and forced laborers, holding forbidden prayer meetings, expressing criticism of the war, and refusing to give the Hitler salute. Resistance to the Nazi regime thus means, especially in the gender-specific context of female resistance, active or passive rejection of at least some aspects of that regime. The central idea here would be to use the example of female forms of resistance to highlight the impact that even small, everyday acts could have.

The importance of democratic values such as moral courage and solidarity with those who are persecuted, marginalized, or discriminated against can be demonstrated based on women's acts of resistance as manifestations of a resolute democratic attitude.¹

● Objectives of the competition:

The aim of this engagement with forms of resistance practiced by women during the Nazi era in Upper Austria is to produce one or more artworks that can then be displayed at the OÖ Kulturquartier as "objectified memory."

Proposals are to be made for the site of the Kulturquartier of the OÖLKG² – located on the grounds of the former Ursuline Convent and thus at an early site for girls' and women's education.

The medium and the exact positioning of the work have deliberately been left up to the artist, who can make use of the public outdoor space or interior areas inside the Kulturquartier. It is possible to intervene in several places at once, to install a permanent work, to propose a participatory action, to develop a media installation, etc. The listed status of the historical buildings and the current use of the site must be taken into account. The intention of the work should be readily recognizable and comprehensible. A title suggestion is expressly desired.

The winning design will be chosen in a competition.

● Jury & two-stage judging procedure:

The members of the jury will evaluate the ideas submitted and select proposals for further elaboration. Rejections will not be accompanied by a written justification but there is the possibility to receive verbal feedback.

● Jury:

- Gudrun Blohberger (educational director of the Mauthausen Memorial)
- Claudia Büttner (art historian, curator of projects including kunstprojekte_riem in Munich and Skulptur Projekte in Münster, historical reappraisal for the Federal Office for Building and Regional Planning/ DE)
- Martina Gugglberger (Associate Professor, Institute of Modern and Contemporary History, Johannes Kepler University Linz)

¹ See Appendix 1

² See Appendix 2

- **Luzenir Caixeta** (philosopher and feminist theologian, co-founder of MAIZ – Autonomous Integration Center by & for Migrant Women in Linz)
- Anna Jermolaewa (Professor of Experimental Design at the Institute of Fine Arts and Cultural Studies, University of Art and Design Linz, artist)
- Angela Koch (Professor of Aesthetics and Pragmatics of Audiovisual Media, Co.Lab | Memory Work • Aesthetic-Political Practices, University of Art and Design Linz)
- Brigitte Podgorschek (artist and part of the artist group PRINZpod)
- Genoveva Rückert (curator for contemporary art at the OÖLKG, university lecturer at the University of Art and Design Linz)
- Kathleen Reinhardt (curator at the Albertinum, Dresden State Art Collections, art historian)

The decision will be based on the following criteria:

- artistic quality
- content (resistance, memory, memorial)
- visibility in public space

The jury will reach its decision by a vote, with minutes taken.

Phase 1: Open competition

International female visual artists are invited to submit ideas for the design of a work. The proposals may take the form of an exposé and do not have to be fully formulated. A rough cost estimate should be provided.

Please submit proposals digitally. There is no financial compensation for this phase.

Phase 2: Invited competition

The selected artists will be invited to develop their ideas into draft designs and present them to the jury. As a general rule, all documents necessary for understanding the design must be submitted.

The design must be:

- visualized adequately for the finished project to be readily imagined (drawing, model, sketch, plan, photo). Please include a short explanatory text.
- technically feasible (explanatory report on the material and how it will age, the construction, technical execution, structural measures, etc.) and a budget submitted.
- capable of being completed within the budget and the specifications of the respective site (cost calculation: external services incl. taxes, material costs, ancillary costs).

In addition, the costs of maintenance and servicing of the work must be indicated and should be kept as low as possible.

● Budget & realization

Budget: up to EUR 85,000

The prize money awarded by the Province of Upper Austria is to be used for the realization of one or more projects and will be paid out to the winners on the basis of bids submitted by third parties (e.g. companies commissioned to carry out the work). Contracts are awarded via the OÖLKG, which will also assist with implementation.

● Deadlines, fees, submission, contact

Competition: May 2021

Phase 1: Entry deadline: July 4, 2021

Jury session: July 9, 2021

Announcement of finalists: July 26 (or August 2), 2021

Phase 2: Entry deadline: September 2, 2021

Presentation of the submissions at the University of Art and Design Linz:

September 16 – October 1, 2021

Roundtable discussion on the memorial at the University of Art and Design Linz:

September 30, 2021

Jury session: October 1, 2021

Announcement: after the jury session

Opening: March to May 2022

Fees

- Those submitting proposals during the first phase will not receive a fee.
- The artists invited to the second phase whose designs are not realized will receive a design fee of EUR 3,000 each (incl. VAT).
- The fees for the winners of the competition are included in the respective total budget. This comprises a production budget for the realization of the artwork as well as overhead costs (travel and accommodation) and the included fee. The fee may not exceed 25 percent of the total costs.

● Submission:

All design documents must be submitted in digital form.

For the presentation of the detailed draft designs during phase 2, we currently assume that a digital meeting will be held (Jitsi/Zoom or similar). If a three-dimensional model is to be assessed, please submit it in advance.

An upload area (with max. 1 GB) is available on request. Please send all data by email or a file transfer service (such as WeTransfer) to:

Genoveva.Rueckert-Sommerauer@ooelkg.at

Deadline: July 4, 2021

● **Contact:** OÖ Landes-Kultur GmbH, Genoveva Rückert-Sommerauer

● **Location:** Kulturquartier, OK Platz 1 | 4020 Linz | Austria,

Phone: +43 (0)732 / 7720 52426, Mobile: +43 (0)664 / 600 7252426

Granting of rights

a) Rights to the projects

The copyright to the submitted project proposals belongs exclusively to the competition participants. By sending in project documents, the artists grant the OÖLKG the right to forward them to the jury members and to exhibit them at the University of Art and Design Linz in the run-up to the final jury meeting.

b) With respect to the winning projects, the competition participants grant the following rights: By sending in the project documents, the competition participants irrevocably grant the OÖLKG the right to use the work in a way that is unrestricted in terms of subject matter, location, and time. The OÖLKG is entitled to make use of the projects itself or through third parties and to publicize them through publications, and in particular to reproduce, distribute, transmit, or broadcast them by wire or wireless means and to make them available to others ("right of use"). Every time a work is thus used, the competition participant must be cited as author. In particular, the OÖLKG is entitled, without any obligation to make payment, to broadcast, distribute, reproduce, or publish the submitted projects in whole or in abridged form in reports on the competition, whether in its own publications or those of third parties, and to use the projects for advertising purposes. Any further financially profitable or promotional use of the projects for purposes other than the presentation of the competition or the activities of the OÖLKG is excluded from this right of use and requires a separate agreement.

(c) Declaration by the competition participant

The competition participant declares that she is the sole author of the project idea and owns the copyright to the materials required, and/or that she has the necessary rights for submitting the project as well as for transferring the rights to the work to the OÖLKG and, in particular, that she has not taken any parts unlawfully from the content of other works within the meaning of the Copyright Act. The participant declares furthermore that she has all the necessary authorizations and consents from persons or works of art depicted. The competition participant shall indemnify and hold the OÖLKG harmless against any claims by third parties due to alleged infringements of rights resulting from the use of the projects within the scope of the granting of rights, including lawyers' fees and court costs.

APPENDIX 1

● Background: Women in the resistance

In parallel with the call for proposals for an artwork on women in the resistance against the Nazi regime, a publication is being prepared under the direction of the historian Martina Gugglberger that illustrates the results of scholarly research on Upper Austria using case studies.

Women's resistance to the Nazi regime only rarely meant participation in armed resistance. In many cases, acts of resistance took place in the course of everyday life based on charitable, religious, and political motives. The historical scope of action differed for women and men in accordance with traditional gender roles and the spaces customarily assigned to them.

In order to do justice to the whole spectrum of acts of resistance, terms such as opposition, protest, and dissent have come into use in research alongside "resistance." Women's resistance is divided into three areas: political resistance, religiously motivated resistance, and everyday resistance. The three levels denote forms of resistance that differ in terms of their goals, possibilities, chances of success, and limits. This categorization is organized along the lines of motivation for oppositional action by women, although such lines are often fluid.

Political resistance denotes explicit opposition to National Socialism that was motivated primarily by political convictions. This included individual acts as well as organized actions in a collective. Political resistance was practiced by the Social Democratic Workers' Party and the Revolutionary Socialists, as the clandestine Social Democracy called itself during the period of the Austrian corporative state, as well as by the Communist Party, whose supporters were persecuted immediately after Hitler's invasion of Austria. Also threatened with political persecution were exponents of the Christian Social Party and the Vaterländischer Front, whose Austrian consciousness and traditionalism made them political opponents of the National Socialists. Political socialization played a major role in party-political organization. Many women in the political resistance in Upper Austria had been members of the Socialist Workers' Youth, workers' sports clubs, or the Communist Youth League, i.e., groups with an established identity and tradition that consolidated political consciousness. Examples of political resistance by women can be found in both communist and social democratic resistance groups in Linz, Wels, and the Salzkammergut, among other areas.

An ideological conviction based on Christian values, religiosity, and church commitment very often formed the driving force behind women's dissent. In contrast to political resistance, religiously motivated resistance was primarily directed against restrictions on religious practice, and only in a few cases against the National Socialist state as such. One example was the religious community of the Bible Students, who maintained networks and activities in Upper Austria despite the ban. Religious resistance was principally opposed to the hegemonic ideological aspirations of National Socialism and was often expressed in protest against personnel changes in schools, kindergartens, and parishes.

Women's everyday resistance depended on where and how they were living. The settings were those of daily life: the household, the laundry room of an apartment building, the

stairwell, the general store in a village, the living room of acquaintances, the workplace, or the street. One reason why women felt compelled to express opposition to the regime was the absence due to the war of sons, husbands, or other men close to them. This triggered expressions of discontent about the war and its duration, as well as a need to receive information about the war's progress via foreign broadcasters. Most of the expressions and actions that can be described as everyday dissent were neither planned nor conspiratorially organized by the women but instead arose spontaneously or even unintentionally when those concerned were not aware of the prohibition. What the multifaceted and diverse oppositional opinions and actions of everyday resistance had in common was that they undermined the ideological monopoly of the Nazi Party. This category includes violations of the so-called *Heimtücke-gesetz* (Treachery Act), offences against the *Rundfunkverordnung* (Broadcasting Regulations), charges of *Wehrkraftzersetzung* (subversion of the war effort), and the *Verbotene Umgang* (forbidden fraternizing) with forced laborers.

The will to act and help others "humanely" in the name of charity was a motivation for many women to assist foreign workers or prisoners. But this kind of active and conscious engagement on behalf of others entailed a major risk that very few took on. This everyday resistance with its assessment of National Socialism as a fundamentally inhuman and anti-democratic system is related to political resistance.



left: The farmer's wife Maria Langthaler from Schwertberg hid two escaped Russian prisoners from the Mauthausen concentration camp on her farm in February 1945. Michael Ryabshinsky and Nikolai Zemkalo survived thanks to the help of the whole family. The picture shows Mr. and Mrs. Langthaler with the two Russians on a later visit to Schwertberg.

right: Gisela Tschofenig was active in the communist resistance in Linz. She was murdered in the Schörghenhub labor training camp on April 27, 1945. The picture shows her with her son in 1944, a few months before her arrest.

Appendix 2

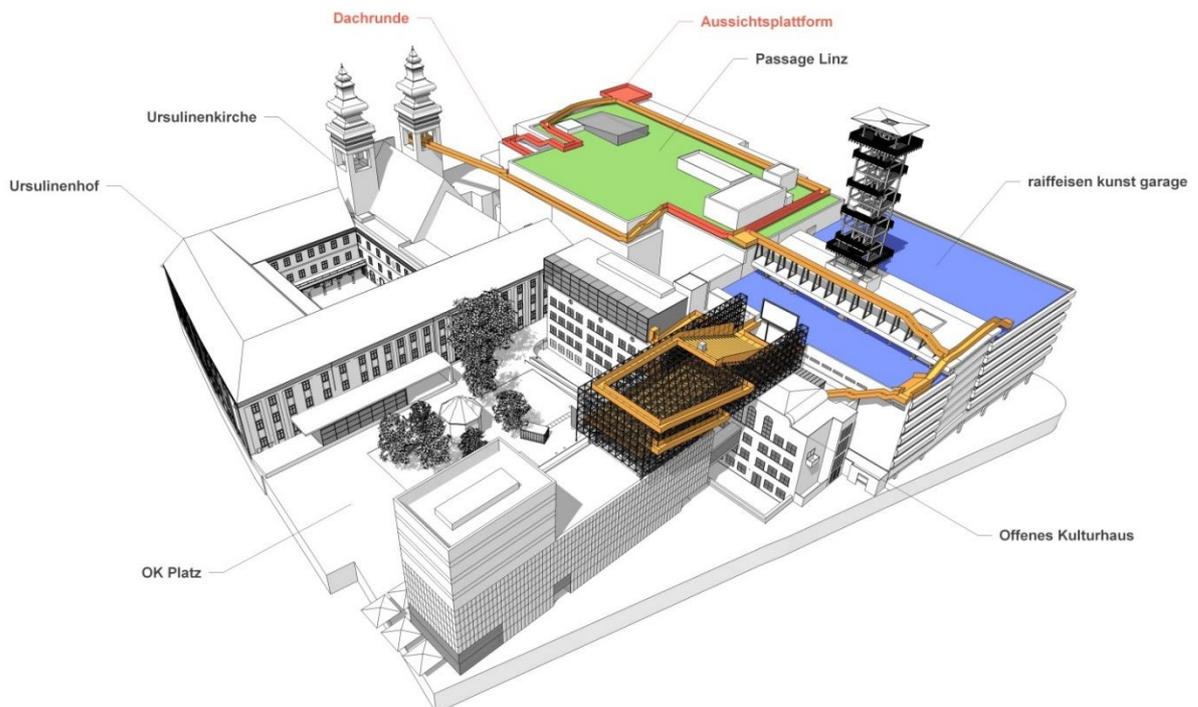
● About the Kulturquartier

The arts complex in the former Ursuline Convent

The Kulturquartier, part of the Oberösterreichische Landes-Kultur GmbH (OÖLKG – Upper Austrian Provincial Culture Ltd), founded in 2020, occupies the former premises of the Ursuline Convent in the provincial capital of Linz. The complex comprises the Ursulinenhof and the OK, a center for contemporary art, centrally located on Landstraße, as well as the partners Movimento, Presseclub, a number of art associations, and the cafés and restaurants surrounding the well-frequented OK Platz square. As home to 13 museums and institutions, the OÖLKG forms a setting for experimental regional culture as well as international art and festival highlights.



The latest trends in contemporary art are presented here under the aegis of the OÖLKG, which is supported by the Province of Upper Austria. The institution is distinguished by its very contemporary, comprehensive concept of art and its many years of experience in the production of art with a focus on installation and media art, as well as its exhibition series taking place across the rooftops of Linz under the name *Höhenrausch*.





For nearly 300 years (from 1679 to 1968), and thus long before public compulsory schooling was established under Maria Theresa in 1774, the Baroque school convent of the Ursuline order was the center for girls' education in Upper Austria.

The Ursuline School was forced to close its doors in July 1938 under the Nazi regime. The Wehrmacht confiscated the facility for use as a remand prison. Today, a memorial plaque commemorates the Catholic conscientious objector Franz Jägerstätter, who was imprisoned here. After reconstruction began in 1943, the school, which was built in the 1930s, could open again.

In 1968, the Ursuline School Convent moved out of its location on Linz's Landstraße due to a lack of students and for economic reasons. The run-down monastery complex was in need of a buyer and a new purpose. The original convent building (built 1692–1712) was finally purchased in 1972 by the Province of Upper Austria and completely renovated by 1977 with the aim of establishing a provincial cultural center there.

The school building, which was built by the last master cathedral builder, Matthäus Schlager, was initially used as alternate school premises after the Ursulines had departed. In the late 1980s, the Province of Upper Austria used the narrow building as a studio house. In the early 1990s, the Offenes Kulturhaus (OK) was then repositioned as an internationally oriented institution for contemporary art under the direction of Martin Sturm.

Finally, in 2012, the OK, as a production location and laboratory for contemporary art, was merged with the Ursulinenhof cultural center and event venue to form the OÖ Kulturquartier, which has formally been part of the OÖLKG since 2020.

The Kulturquartier cooperates with regional and international art institutions and festivals and has expanded its radius in recent years, conceiving and producing numerous art projects for public space. The institutional space has for example been extended outdoors – all around OK Platz – into the cellars and attics of the Baroque convent but also up onto the roofscape reaching all the way to the Passage department store, opening up these areas for art projects.

