

QUOTES

To be used in the exercise during workshop 3.

Preparation:

Print all quotes twice on A5 paper (cardboard?) doublesided → so that English and German translations of the quotes are on the front and back side of one card

NOTE:

Some of the quotes are originally in English and are not translated (= empty page).

Some quotes only exist in German. Disregard those quotes if German is not spoken in your group.

„The change becomes visible in the art of Vienna with the foundation of the Secession in 1896. At the same time, they were on the lookout, in all directions, for strength and vigor: Japan and China wielded their suggestions, one longed for primeval explosions, and took up the primitive art of the N* and other indigenous people, with the brightest flame of enthusiasm. In this time of continual struggles, which were conducted very vivaciously in regard to possessing new art values, Cizek also transported the works to the pioneers of the Secession, and referred to them as revelations of elementary creative power, as authentic, primordial art on new ground in one's own home country.” (Leopold Wolfgang Rochowanski, *Die Wiener Jugendkunst*, 1946)

Leopold Wolfgang Rochowanski, (1885 – 1961) was an Austrian (Vienna based and originally from today's Czech Republic) cross-over artist with inclinations to Expressionism, a poet, painter, playwright, art critic, librettist, and publisher. He studied philosophy and law in Vienna, founded a performance theater, organized exhibitions (e.g. 1908 Modern Austrian Art in Prague, featuring Schiele, Klimt and Franz Cizek's Youth Class, 1946 in Vienna) and performed as a dancer. He supported Franz Cizek's Child Art movement and published in 1946 (the year of Cizek's death) the book Die Wiener Jugendkunst. Franz Cizek und seine Pflēgestätte (Wien: Frick). This book is the 2nd revised edition of Dreiβig Jahre Jugendkunst from 1928 (Troppau: Heinz).

“In der Kunst Wiens wird die Änderung mit der Gründung der Sezession im Jahre 1896 sichtbar. Zugleich gab es ein Ausschauhalten nach allen Seiten, man suchte Bestärkung und Kräftigung, Japan und China übten ihre Suggestionen, man hatte Sehnsucht nach urtümlichen Explosionen, ergriff die primitiven Künste der N* und anderer Naturvölker mit der hellsten Flamme der Begeisterung. In dieser Zeit fortwährender Kämpfe, die mit höchster Lebendigkeit um den Besitz neuer Kunstwerte geführt wurden, trug Cizek die Arbeiten der Kinder auch zu den Vorkämpfern der Sezession und wies auf sie hin als Offenbarungen elementarer Schöpferkraft, als echte, urprimitiv Kunst, auf ein Neuland in der eigenen Heimat.”

„At this time the younger generation of Austrian artists in common with those in other countries, broke away from the traditions of the older generation, the so-called 'Akademiker', and founded the 'Secession' in 1896. They were searching for new art forms. Cizek was in close contact with the leaders of the Vienna 'Secession', particularly Otto Wagner, Olbrich, Moser, and Klimt. He showed these young painters and architects some of the work of his children. There was great rejoicing! Some went so far as to say that these were the foundations of the new art education. Why go back to the Chinese, Japanese, ancient Egyptians, Babylonians, and N*? Here, was that which they sought.“ (Wilhelm Viola, Child Art and Franz Cizek, Vienna, Austrian Junior Red Cross, cited from the 1946 edition)

Wilhelm Viola, a former teaching assistant of Franz Cizek (who later became a lecturer at the Royal Drawing Society) wrote an essay on Cizek's method, first published in 1936 by the Austrian Junior Red Cross (and in New York at Reynal and Hitchcock's) and receiving numerous revised editions in the following years. Wilhelm Viola was the first general secretary of the Austrian Junior Red Cross (founded in 1922) and the organization supported Franz Cizek's work financially. As Cizek himself did not publish a lot about his method, most of its international reception is based on publications of former students and followers such as Viola. Most Cizek quotes circulating internationally are citing from Viola's report.

Elisabeth Safer (1947-2008), a former primary school teacher re-discovered Cizek for gallery education in Vienna: She published and held lectures about Cizek. Much of her knowledge about Cizek derived from being the secretary of Ludwig Hofmann, counselor of the City of Vienna for the establishment of Open Painting Courses (Offene Malklassen), who considered himself the legitimate heir of Cizek. Safer, for her part, established painting events ('Malaktionen') for children in the Museum of Modern Art in Vienna in the 1970s-1980s and founded Lalibela, the 1st "children's gallery" in Vienna – both based on Cizek's ideas. In her 1996 essay about the gallery she explains where the inspiration for the name came from:

“Not only to care for the child's creativity – which can be considered a kind of self-realization, so to speak – was important to us, but we also wanted to evoke in the children a worldwide solidarity. Creativity, in our opinion, should not lead a life of its own, but must be geared towards experiencing and coming to terms with one's life. The name Lalibela supported this idea of solidary creativity. Many people thought the word was appropriate for children, and well-contrived. But that is not the case. There is a place in Ethiopia called Lalibela. An Ethiopian king, named Lalibela, founded this place and had beautiful monolithic churches built in this region. Living up to its name, our gallery work is geared towards a creative experience of the world. For all that interests children, an artistic expression can be found. ” (Safer, Elisabeth, LALIBELA – the 1st Viennese Child Art Gallery. A Report on Art Education as leisure time activity, in: Schulheft 81/1996)

“Nicht nur die Pflege der kindlichen Kreativität - sozusagen eine Art Selbstverwirklichung - war uns wichtig, sondern wir wollten in den Kindern auch eine weltweite Solidarität wachrufen. Kreativität darf - unserer Meinung nach - keine Eigenleben führen, sondern muß auf Lebenserfahrung und -bewältigung ausgerichtet sein. Zu dieser solidarischen Kreativität verhalf uns auch der Name Lalibela. Viele Leute meinen, das Wort sei für Kinder passend und gut erfunden. Dem ist aber nicht so. In Äthopien gibt es den Ort Lalibela. Ein Äthopischer König mit dem Namen Lalibela gründete diesen Ort und lies in dieser Gegend wunderschöne Monolithkirchen bauen. Name verpflichtet unsere Galeriearbeit ist auf kreative Welterfahrung ausgerichtet. Zu allem, was Kinder interessiert, kann ein bildnerischer Ausdruck gefunden werden.”

„I have extricated children from school in order to make a home for them, where they may really be Children. I was the first person to talk about ‘unschooling of the school’. School is good only when it commits suicide and transforms itself into active life. Parents and teachers should preserve the child from transforming creativeness into mannerism, or imitation. Among the old Egyptians the illusionistic was punished.” (Quote by Franz Cizek, in: Wilhelm Viola, Child Art and Franz Cizek, Vienna, Austrian Junior Red Cross, 1946)

Wilhelm Viola, a former teaching assistant of Franz Cizek (who later became a lecturer at the Royal Drawing Society) wrote an essay on Cizek’s method, first published in 1936 by the Austrian Junior Red Cross (and in New York at Reynal and Hitchcock’s) and receiving numerous revised editions in the following years. Wilhelm Viola was the first general secretary of the Austrian Junior Red Cross (founded in 1922) and the organization supported Franz Cizek’s work financially. As Cizek himself did not publish a lot about his method, most of it’s international reception is based on publications of former students and followers such as Viola. Most Cizek quotes circulating internationally are citing from Viola’s report.

Das Palmenbuch / The Palm Book was published 1991 as a collection of short essays and statements reflecting on basic methodological and theoretical attitudes for „visitor oriented work“ in museums. The editors were Heiderose Hildebrand and Eva Sturm, both co-founders of a new strand of gallery education, claiming artistic strategies for its working methods, and groups like Fly Hummingbird and StörDienst. The 2nd edition of the book was presented at Documenta XII in 2007; the report on the booklaunch reads:

„Due to its enduring popularity among experts, this teaching aid for museum education and art mediation from 1991 has just been reprinted in a revised edition. Virtually identical to the first Palm Book, the contents have lost nothing of their topicality and relevance in the intervening period. In simple, accessible language the books eruditely sets out its arguments and proposals for breaking down the usual inhibitions associated with the museum as an institution. It owes its title, *The Palm Book*, to Heiderose Hildebrand's and Eva Sturm's decision to leaven the rather dry text for readers with drawings of palms. The illustrations are part of a collection by the media theorist Christoph Eiböck who over a number of decades has been asking people he encounters in his daily life – be it on the tram, at the snack bar or at a concert – to draw palms for him. This collection of sketches perfectly reflects the various creative opportunities offered by the palm and also serves as a metaphor: The variety of visual concepts of a palm highlights the diversity of perspectives from which an art work can be viewed. As Heiderose Hildebrand commented insightfully: 'People often think that they are drawing THE palm, but, of course, there is no such thing as THE palm!'" (www.documenta12.de)

“Aufgrund seiner anhaltenden Beliebtheit bei den Fachleuten wurde das Handbuch zur Museumspädagogik und Kunstvermittlung aus dem Jahre 1991 gerade neu aufgelegt. [Heiderose Hildebrand und Eva Sturm erzählen] Die beiden erzählen, dass sie Angst davor hatten, das vor Jahren geschriebene Buch zur Überarbeitung nun noch einmal zu lesen. Und dass sie überrascht waren, festzustellen, dass nichts geändert werden muss. Der Inhalt der zweiten Auflage entspricht dem des ersten Palmenbuchs vollständig und hat damit nichts an Aktualität verloren. [...] Seinen Titel erhielt das Palmenbuch, weil Heiderose Hildebrand und Eva Sturm, der eigene, reine Text für den Leser zu trocken erschien und deshalb mit Palmenzeichnungen aufgelockert wurde. Die Illustrationen sind Teil einer Sammlung des Medienwissenschaftlers Christoph Eiböck. Jahrzehntlang hat er Passanten, die ihm im Alltag begegnet sind – ob in der Straßenbahn, an der Imbissbude oder beim Konzert – gebeten, ihm eine Palme zu zeichnen. Diese gesammelten Skizzen spiegeln vollkommen verschiedene Gestaltungsmöglichkeiten einer Palme und dienen als Metapher: Die Vielfalt der verbildlichten Vorstellungen von einer Palme verdeutlicht die Vielfalt von Blickwinkeln, aus welchen ein Kunstwerk betrachtet werden kann. Heiderose Hildebrand kommentiert sinnfällig: „Menschen glauben häufig, sie zeichnen DIE Palme, aber DIE Palme gibt es eben nicht!“

„SH: Why is the *Chinese Basket* called 'Chinese basket?' / HRH: I came up with the name. There's that saying: "It's Chinese to me," or "That's Greek to me." I picked up on this expression. I worked for a long time at the Museum of Modern Art, back then referred to as the Liechtenstein Palace. For many school classes, a visit to the museum was an impressive but also disconcerting experience. Among other things, the architecture of the Baroque building combined with the modern art could have an intimidating and confusing effect. I wanted to help the students overcome this, by offering them simple, stimulatingly familiar but also puzzling objects. With the help of these, they could associatively connect with the artwork. They choose these objects out of a basket that I bought in China in 1980. This was the birth of the 'Chinese basket.' [...] SH: Maybe you should re-name the Chinese basket now...hasn't the term 'It's Chinese to me' become obsolete today, because we live in a totally globalized world? / HRH: Yes. That's right. Times have changed. Now, the method is called *La Canasta Cubana*, 'the Cuban basket.' / SH: But why another country again? / HRH: We happen to be in Cuba at the moment. And, I also found objects for the new basket here. The new name indicates a new contextualization. But what's behind it is a changed understanding of 'familiar' and 'unfamiliar'." (Talk Sara Hossein and Heiderose Hildebrand, *A New Name*, in: *Palm Book II*, 2014, p. 22ff.)

Heiderose Hildebrand is one of the most relevant finding personalities of new gallery art education methods in Austria of the late 1980s/early 1990s. Especially art based methods of gallery education were created by her or inspired by her. The name of one of these methods (used in the Museum of Modern Art, Vienna until at least 2008) was the 'Chinese Basket'. In a recent publication on her methods (The Palm book II) she was interviewed by Co-author, art educator Sara Hossein on the name 'Chinese Basket'. As the talk took place in Cuba on the occasion of Hildebrand's and Hossein's gallery education program in Havana, the question is brought up whether to rename the method

...

“SH: Warum heißt der „Chinesische Korb“ eigentlich „Chinesischer Korb“?

HRH: Ich habe mir den Namen einfallen lassen. Es gibt die Redewendung „das ist mir chinesisch“ oder auch „Das kommt mir spanisch vor“. Diese Redewendung habe ich aufgenommen. Ich habe lange Zeit im Museum Moderner Kunst, damals noch Palais Liechtenstein gearbeitet. Für viele Schulklassen war der Besuch im Museum eine beeindruckende, jedoch auch befremdliche Erfahrung. Unter anderem konnte die Architektur des barocken Gebäudes in Zusammenhang mit moderner Kunst einschüchternd und verwirrend wirken. Ich wollte den SchülerInnen helfen, das zu überwinden, indem ich ihnen einfache, anregende bekannte aber auch rätselhafte Objekte anbot. Mit deren Hilfe sie sich assoziativ mit Kunstwerken in Verbindung setzen. Diese Objekte wählten sie sich aus einem Korb, den ich 1980 in China gekauft hatte. Das war die Geburt des „Chinesischen Korbes“. [...]

SH: Vielleicht solltest du den Chinesischen Korb jetzt anders nennen... ist diese Bezeichnung „das kommt mir Chinesisch vor“ nicht längst überholt, weil wir einer völlig globalisierten Welt leben?

HRH: Ja. Sehr gut. Die Zeiten haben sich geändert. Nennen wir die Methode jetzt La Canasta Cubana, „der kubanische Korb“!

SH: Warum schon wieder ein anderes Land?

HRH: Immerhin sind wir gerade in Kuba. Zudem habe ich hier auch Objekte für den neuen Korb gefunden. Der neue Name weist also auf eine neue Kontextualisierung hin. Aber eigentlich steht dahinter ein verändertes Verständnis vom „Bekanntem“ und „Unbekanntem“.

“In the DSCHUNGEL WIEN (Jungle Vienna), there are not only a lot of theater plays to be seen, with us children interested in theater and dance, adolescents and young adults between the ages of 6 and 26 can conquer the stage themselves and/or join in our numerous projects, overthrow, play and perform! Whether adventure nights, workshops or one of the *Theaterwild:Werkstätten* (“TheaterWildGame:Workshops”), in which children and teenagers, under the guidance of experienced directors and choreographers, once a week engage with dance, text, games and performance in a joyful manner and discover an access to most diverse forms of performing arts.” (Website DSCHUNGEL WIEN, www.dschungelwien.at, viewed January 2018, translation to English A.H.)

DSCHUNGEL WIEN (Jungle Vienna), Theater for Young Audiences exists since 2004 in the MuseumsQuartier Wien (MQ), Vienna. On the homepage of the MQ it describes itself as a "theater for young audiences, an open center for children, families, teens, and young adults. It is hub of art and culture for young audiences, offering productions for age groups ranging from nine months to young adult". As far as we know there is no self-explanation why it is named "jungle".

“Und will man selbst auf der Bühne stehen, gibt es die Open Stage Dschungel puts on the red shoes oder die Theaterwild:Werkstatt „Wildwechsel“, in der ein Jahr lang mit anderen 16- bis 22-Jährigen gemeinsam ein Stück entwickelt wird. Für alle ist etwas dabei - sei es als ZuschauerInnen oder als Partizipierende. Ob Abenteuernächte, Workshops oder eine der Theaterwild:Werkstätten, in denen Kinder, Jugendliche und junge Erwachsene sich unter der Leitung von erfahrenen RegisseurInnen und Choreografinnen einmal die Woche mit Tanz, Text, Spiel und Performance auf lustvolle und spielerische Weise beschäftigen und einen Zugang zu den unterschiedlichsten Formen von darstellender Kunst entdecken können.”



The "OCEAN" is the toddlers area of the ZOOM children-museum in the MuseumsQuartier Wien (MQ) in Vienna. This is how it is presented on the MQ homepage:

"ZOOM is a children's museum offering lots of cool things waiting to be discovered. It encourages kids to ask, touch, investigate, feel, and play to their heart's content. When kids come here, they use all of their senses to explore the world - either by themselves or in little teams. They zoom in on objects and situations in their own individual way and discover themselves and their abilities in the process".

On the ZOOM homepage the Ocean is described like this:

"A colorful and diverse realm for play and adventure for children from 8 months to 6 year. We take play seriously at ZOOM Children's Museum. That is why ZOOM offers a special place for young children with various play activities especially designed to stimulate young children's motor skills and cognitive and social abilities. Haptic stimuli, colorful objects,

inclined planes, a water mattress and a tunnel of mirrors hone the perception and differentiation skills of toddlers and young children".

'Fly Hummingbird' [Kolibri flieg] is the name of a group (active around 1986-1992) of young artists with relation to the gallerist Heiderose Hildebrand who conducted the first gallery education activities in the Museum of Modern Art, Vienna, that followed an experimental approach deploying artistic methods. In the group's publication Hildebrand explains what inspired the group's name.

„Why the name FLY HUMMINGBIRD [Kolibri flieg]? ‘Hummingbirds, those are the hot-colored words that fly around in the flaming jungle sun,’ says Vinzenz in Robert Musil’s *Vinzenz und die Freundin bedeutender Männer*. In the course of preparing for the project, we searched for a symbol for the concept of imagination, for the determined undetermined as well as the undetermined determined. To us, a hummingbird – this exotic, small, colorful bird, that performs whirling flights and feeds on delicate things – seemed a very fitting visual expression for our project.” (Fly Hummingbird. An Educational Project in the Framework of the Museum of Modern Art in Vienna, Liechtenstein Palace, Vienna, Pedagogical Service of the Federal Museums, 1987)

“Warum der Name KOLIBRI FLIEG? ‘Kolibri, das sind die heißfarbigen Worte, die in der flammenden Urwaldsonne herumfliegen.’ sagt Vinzenz in Robert Musils ‘Vinzenz und die Freundin bedeutender Männer’. Im Laufe der Vorbereitungsarbeiten für das Projekt suchten wir ein Symbol für den Begriff Phantasie, für das bestimmt Unbestimmte ebenso wie für das unbestimmt Bestimmte. Uns schien der Kolibri, dieser exotische, kleine, bunte Vogel, der den Schwirrflug übt und sich von delikaten Dingen nährt, ein recht passender bildlicher Ausdruck hierfür.”

„Every child in the Juvenile Art Class, whatever his profession may be later in life, has been given the opportunity to be creatively active. The child can use this creative faculty in every activity of his future life. In every profession we need today actively creative people, not imitators or automata. [...] To avoid misunderstanding: Cizek regards himself not as a psychologist, a sociologist, or an educationist, but as a creator. He is undoubtedly also an educator as is every great artist, and an artist as every real educator at least should be. Our whole school problem would be solved if all teachers were artists [...], instead of, often merely mechanical instructors: in other words, a teacher should not be a bureaucrat. It will be said that not every teacher can be a Cizek. I agree, Cizek is a unique creator, but he shows the world what an educator can be. [...] Cizek regards himself, as we have said, only as a creator. Since 1925 he has not painted a single picture; presumably because he believes that the artistic culture of the people is essentially more important than exhibiting a dozen or more pictures. He holds also that the present age is entirely unfavorable to art. In his opinion in the place of present-day art an entirely new art will come into being. [... F.C.:] 'The Juvenile Art Class is not a school, it is a work center to which the children come of their own free will and where they can work just as their talents and inclinations prompt them.'" (Wilhelm Viola, Child Art and Franz Cizek, 1946)

Wilhelm Viola, a former teaching assistant of Franz Cizek (who later became a lecturer at the Royal Drawing Society) wrote an essay on Cizek's method, first published in 1936 by the Austrian Junior Red Cross (and in New York at Reynal and Hitchcock's) and receiving numerous revised editions in the following years. Wilhelm Viola was the first general secretary of the Austrian Junior Red Cross (founded in 1922) and the organization supported Franz Cizek's work financially. As Cizek himself did not publish a lot about his method, most of its international reception is based on publications of former students and followers such as Viola. Most Cizek quotes circulating internationally are citing from Viola's report.

„By the way, another opinion of Cizek's is, that. there is a relationship, even an absolute parallel, between the art of the ancients and primitives and the art of the child. Only with the ancients and primitives there is no break in creative power at the age of puberty. Cizek believes that the unbroken art of the primitives is due to the fact that they are not spoiled by schools. It is a fact not to be denied that, many city children lose their creative ability in drawing and painting in the years of puberty. (Rural teachers have however, assured me that they have not noticed this phenomenon with peasant children.) Might it not be an explanation that puberty, that period of struggle, so absorbs the whole of the adolescent's being, that. nothing is left for creative activity?“
(Wilhelm Viola, Child Art and Franz Cizek, 1946)

Wilhelm Viola, a former teaching assistant of Franz Cizek (who later became a lecturer at the Royal Drawing Society) wrote an essay on Cizek's method, first published in 1936 by the Austrian Junior Red Cross (and in New York at Reynal and Hitchcock's) and receiving numerous revised editions in the following years. Wilhelm Viola was the first general secretary of the Austrian Junior Red Cross (founded in 1922) and the organization supported Franz Cizek's work financially. As Cizek himself did not publish a lot about his method, most of it's international reception is based on publications of former students and followers such as Viola. Most Cizek quotes circulating internationally are citing from Viola's report.

„The childhood of peoples and the childhood of art repeat atavistically in every human life. Carefully guided, they again become material art ['Materialkunst'], as with each native group of peoples, whose instinctive art production we admire in ethnographic museums. [...] With a variation on Rousseau's claim that humans are good from birth on, one could say that each human is born an artist. This is the true linchpin of a movement directed at general art education. The goal is to preserve, in each person for the later life, that original piece of an artist which is mostly stifled by schools. [...] The modern problem of art education has as its objective the finding of bridges that will lead to the understanding of High Art. We don't just need well-trained eyes, but also well-tuned souls, gifted at grasping fine works. We believe it is, above all, the task of girls and women, in the scope of their individual personalities and the domestic domain, to ensure the expression of an aesthetically enhanced culture and a disciplined sense of taste that is the precedent of every high-aiming nurturing of art." (Joseph August Lux, KUNSTSCHAU - WIEN 1908, in: Deutsche Kunst und Dekoration, Vol. XXIII, 1908/09)

Following a disagreement about the integration of decorative arts and crafts within the Secession, former founding member's of this crucial institution for the introduction and promotion of Fin de Siecle Modern Art ("Jugendstil") in Vienna left the house in 1905 and formed anew under the informal name "Klimt-Group" (venerating the most renowned artist of the time, Gustav Klimt). As a next spectacular public appearance they organized in 1908 an exhibition, the "Kunstschau" (Art Show), aiming to create a "Gesamtkunstwerk" – a synthesis of the arts – encompassing visual, applied and performing arts, stage design and – prominently positioned as first room of the exhibition – "Child Art" by pupils of Franz Cizek, as well as, in another room, (decorative and toy) "Art For The Child" designed by students of the "Art School for Women and Girls".

Die Kindheit der Völker und die Kindheit der Kunst wiederholt sich atavistisch in jedem Menschenleben. Vorsichtig angeleitet wird sie wieder Materialkunst, wie bei jenen ursprünglichen Völkern, deren instinktives Kunstschaffen wir im ethnographischen Museum bewundern. [...] Mit einer Variation des Rousseau'schen Satzes, der meint, daß jeder Mensch von Geburt aus gut sei, könnte man sagen, jeder Mensch sei als Künstler geboren. Das ist der wahre Angelpunkt einer Bewegung, die auf allgemeine künstlerische Bildung gerichtet ist. Dieses ursprüngliche Stück Künstler, das von der Schule meistens erstickt wird, in jedem Menschen für das spätere Leben zu erhalten, ist das Ziel. [...] Das moderne Problem der künstlerischen Bildung enthält als Ziel, die Brücken zu finden, die zum Verständnis der hohen Werke führen. Wir brauchen nicht nur gut erzogene Augen, sondern auch die gestimmten Seelen, die begabt sind, die feinen Werke zu ergreifen. Wir glauben, daß es vor allem die Aufgabe der Mädchen und Frauen ist, im Umkreis ihrer eigenen Persönlichkeit und der häuslichen Domäne den Ausdruck einer ästhetisch gesteigerten Kultur und eines disziplinierten Geschmacks zu sichern, der eine Vorbedingung jeder hochgerichteten Kunstpflege ist.

„The leitmotiv [of] the first ‘art show’ [‘Kunstschau’, 1908] was: to offer an art of living. To show that the barricades had fallen, that for decades had separated life from art. And that these no longer led a separate existence. A carnival of zest for life, the necessities had been situated by the art-exhibiting public. A splendidly enhanced authenticity, truth and beauty of once more turning towards life. [...] Art for the child, with works of ‘The Child’s’ according to Professor Cizek’s methods, which since then has conquered the world. That means the way the child draws, paints, models, forms, before the teacher has a chance to distort his natural perspective. [...] A little cabinet contained decorative paintings of a strange kind. Ludwig Hevesi christened it the ‘wild cabinet’. And within the art group itself there emerged warning voices, one should not irritate highly favorable critique and the public by such ‘savageness’.” (Berta Zuckerkandl, *Als die Klimtgruppe sich selbstständig machte. Erinnerungen anlässlich der Kunstschau*, Neues Wiener Journal, 10.IV.1927, S. 8)

Berta Zuckerkandl-Szepe (1864, Vienna – 1945, Paris) was an Austrian writer, journalist, and critic. From end of the 19th century until 1938, she led an important literary salon in Vienna. In the quoted newspaper article she recalls an exhibition from the year 1908 organized by a group of former Secession artists – called after their venerated leader, Gustav Klimt, the “Klimt-Group”. The exhibition with the title “Kunstschau” (Art Show) aimed at creating a “Gesamtkunstwerk” – a synthesis of the arts – encompassing visual, applied and performing arts, stage design and – prominently positioned as first room of the exhibition – “Child Art” by pupils of Franz Cizek, as well as, in another room, (decorative and toy) “Art For The Child” designed by students of the “Art School for Women and Girls”. The exhibition also was the public debut of Oskar Kokoschka, who showed gobelin designs and book illustrations alluding to fairy tales and dreamscapes and radically breaking with Art Nouveau style – dispraised by contemporary criticism as the art of a “Oberwildling” (the wildest one) and “enfant terrible” of a new Expressionist Avantgarde.

„Leitmotiv [der] ersten 'Kunstschau' [1908] war: Lebenskunst zu bieten. Zu zeigen, daß die Barrikaden gefallen waren, die Jahrzehnte hindurch das Leben und die Kunst trennten. Und daß diese kein Sonderdasein mehr führt. Einen Jahrmarkt der Lebensfreude, der Lebensnotwendigkeiten hatten die Kunstschauleute hingestellt. Eines festlich erhöhten, Echtheit, Wahrheit und Schönheit sich wieder zuwendenden Lebens. [... einheitlich dekoratives Gesamtkunstwerk ...] Die Kunst für das Kind, mit Arbeiten 'Des Kindes' nach Professor Czizeks Methode, die sich seither die Welt erobert hat. Das heißt, wie das Kind, ehe der Herr Lehrer ihm seine natürliche Anschauung verfälscht, zeichnet, malt, modelliert, formt. [...] Ein kleines Kabinett barg dekorative Malereien seltsamer Art. Das 'Wilde Kabinett' hatte es Ludwig Hevesi getauft. Und innerhalb der Kunstgruppe selbst kamen warnende Stimmen, man möge eine hochlöbliche Kritik und das Publikum nicht durch derlei 'Wildheiten' reizen.“

“A room with works ‘of the child’ (Professor Czizek) [...] The child, as s/he draws, paints, models, even builds, before the art teacher has driven these natural arts out of him. [...] Also, a ‘wild cabinet’ is not missing. The wildest of them all is Kokoschka, and one expects a great deal from him in the Vienna Workshop.” (Ludwig Hevesi, *Kunstschau 1908* (31. Mai 1908), in: *Altkunst - Neukunst - Wien 1894 – 1908*, Vienna, 1909)

“Oktoberfest fairgrounds, raw Indian art, ethnographic museum, Gauguin gone crazy—what do I know. And yet, I can 't help myself. I haven 't seen a more interesting debut in years. The thing is, this enfant terrible is a true child, absolutely not a poseur, no, he's a good boy. [...] There's something real and fresh here, something elemental that demands expression. . . . I'll have to remember the name Kokoschka. Because anyone who can be such a cannibal at twenty-two might be a very original, serious artist at thirty.”

(Richard Muther, *Die Kunstschau*, in: *Die Zeit*, Wien, Jg. 7, 1908, Nr. 2049 v.6. Juni, p. 1-2)

Two comments by – sympathetic – art critics on the 1908 "Kunstschau" (Art Show), an exhibition organized by the so called "Klimt-Group", former Secession artists associated around their most venerating contemporaries, Gustav Klimt. The exhibition aimed at creating a "Gesamtkunstwerk" – a synthesis of the arts – encompassing visual, applied and performing arts, stage design and – positioned as first room of the exhibition – "Child Art" by pupils of Franz Cizek, as well as, in another room, (decorative and toy) "Art For The Child" designed by students of the "Art School for Women and Girls". The exhibition also was the public debut of Oskar Kokoschka, who showed gobelin designs and book illustrations alluding to fairy tales and dreamscapes and radically breaking with Art Nouveau style.

“Ein Zimmer mit Arbeiten 'des Kindes' (Professor Czizek) [...] Das Kind, wie es zeichnet, malt, modelliert, ja baut, ehe ihm der Kunstlehrer diese natürlichen Künste ausgetrieben hat. [...] Auch an einem 'wilden Kabinett' fehlt es nicht. Der Oberwildling heißt Kokoschka und man verspricht sich viel von ihm in der Wiener Werkstätte.“

„Das *Enfant terrible* ist hier Kokoschka. Da ein verfrühter Erfolg (er hat alles, was er ausstellt, am ersten Tage verkauft) schon manchem Jungen geschadet hat, ist es pädagogisch richtig, zu bremsen. Also Herr Kokoschka, Ihre Gobelinentwürfe sind abscheulich: Oktoberfestwiese, rohe Indianerkunst, ethnographisches Museum, verrückt gewordener Gauguin – was weiß ich. Und trotzdem kann ich mir nicht helfen: Ich habe seit Jahren kein interessanteres Debüt erlebt. Dieses *Enfant terrible* ist nämlich wirklich ein Kind, absolut kein Poseur, nein, ein guter Junge. Er hat mir selbst mit einer Naivität, die gar nicht von heute ist, den Sinn seiner Bilder erklärt. Und während ich ihm zuhörte [...] sagte ich mir im stillen: Hier ist etwas Echtes und Frisches, etwas Elementares, das nach Ausdruck drängt [...] Den Namen Kokoschka aber muß ich mir merken. Denn wer mit zweiundzwanzig Jahren sich so kannibalisch gebärdet, kann möglicherweise mit dreißig ein sehr origineller, ernstzunehmender Künstler sein.“

“Children grasp the world and how it works through their own childlike discovery process. Children must be given the opportunity to rediscover and reinvent the world for themselves: understanding means inventing! [...] The children could express themselves as children – pursue their wishes, needs and tendencies, uninfluenced by the expectations and wishes of parents and teachers. We supervisors were left with the noble and delicate task of sensing the direction the child wanted to expand in, and then offering the related activities and materials, and as much as possible deactivating adult influences. [...] 'The hand sees more than the eye' refers to the painting, drawing, forming hand. The meaningful confrontation with an artwork enables the child an immediate, felt access to that artwork. The child engages in a nonverbal dialogue with the artwork and experiences the art with her/his body. [...] Letting kids discover, teaching them playfully to understand, giving them visual means of expression as an important form of language, in which the children, their curiosity and desire to explore the artworks and their message, is not buried, but to motivate them also as adolescents and adults for these sometimes demanding discoveries, should be the objective of everyone who does not view museums as merely storage places of artistic expression.” (Elisabeth Safer, *Begreifen heisst Erfinden*, Palais Liechtenstein – Museum of Modern Art (publisher.), Vienna 1991)

Elisabeth Safer (1947-2008), a former primary school teacher re-discovered Cizek for gallery education in Vienna: She published and held lectures about Cizek. Much of her knowledge about Cizek derived from being the secretary of Ludwig Hofmann, counselor of the City of Vienna for the establishment of Open Painting Courses (Offene Malklassen), who considered himself the legitimate heir of Cizek. Safer, for her part, established painting events ('Malaktionen') for children in the Museum of Modern Art in Vienna in the 1970s-1980s and founded Lalibela, the 1st "children's gallery" in Vienna – both based on Cizek's ideas.

“Kinder begreifen die Welt und ihre Zusammenhänge nur durch die eigene kindliche Erfindung. Kindern muss die Möglichkeit gegeben werden, die Welt für sich nochmals zu entdecken und zu erfinden: Begreifen heisst Erfinden! [...] Die Kinder konnten sich als Kinder artikulieren, ihren Wünschen, Bedürfnissen und Neigungen nachgehen, unbeeinflusst von den Erwartungen und Wünschen der Eltern und Lehrer. Uns Betreuern blieb die vornehme und heikle Aufgabe zu spüren, wohin die Kinder von sich aus wollten und dementsprechend das richtige Angebot und Material zur Verfügung zu stellen und die Einflüsse der Erwachsenen, soweit es ging, auszuschalten. Diese prägenden Kunstbegegnungen in der Kindheit tragen dazu bei, Kunst als eine menschliche Sprache und Ausdrucksmöglichkeit für das eigenen Leben zu erfahren und ein Koordinatensystem für Kunst in dem betreffenden Kind aufzubauen, zu dem es in späteren Jahren andere Kunstbegegnungen in Bezug setzen kann. [...] Die Hand sieht mehr als das Auge' - gemeint ist die malende, zeichnende, formende Hand. Die sinnenhafte Auseinandersetzung mit dem Kunstwerk ermöglicht dem Kind einen unmittelbaren, gespürten Zugang zu dem Kunstwerk. Es führt einen nonverbalen Dialog mit dem Kunstwerk und erfährt Kunst mit seinem Körper. [...] Kinder entdecken lassen, sie spielerisch verstehen lehren, ihnen bildnerische Ausdrucksmittel als wichtige Sprachform vermitteln, in den Kindern die Neugier und Lust, Kunstwerke und deren Aussage zu erarbeiten, nichts verschütten, sondern sie auch als Jugendliche und Erwachsene für diese manchmal anstrengenden Entdeckungen zu motivieren, muss allen Ziel sein, die Museen nicht nur als Aufbewahrungsorte künstlerischen Ausdruckes sehen wollen.”

”Das neue Volkstum kann nicht von obenher gelehrt, sondern es kann nur von untenher geschaffen werden in der Sprache und durch die Mittel des Volkes. In den unverbildeten Arbeitern, Bauern, Handwerkern und ihren Kindern ist die natürliche Formkraft, trotz der zerstörerischen Unterscheidung des Liberalismus zwischen ‘Gebildeten und Ungebildeten’ stärker wirksam, leichter zu lenken und zu führen als in ‘höheren Schichten’. Wir wollen wieder ein schaffendes Volk, in dem auch der einfachste Mensch Kraft und Mut findet zu seiner eigenen Aussage in allen Äußerungen seines Lebens. [...] Wir haben alles Fremde fallen lassen, alles Geglaubte, Gedachte und Erreichte in uns zurückverwandelt in rohe, unverbildete Materie. So stehen wir Erzieher im Volk wie Kolonisatoren. Wir erobern die Schätze unseres eigenen Landes. Wir erkennen den Weg und den Willen des Volkes, seine Bereitschaft, seine Sehnsucht, seinen Glauben, seine Verwirklichungen in Sprache, Bild, Bau, Musik. Wir erkennen seine leidenschaftliche Hingabe, sein Vergessen der eigenen Kraft: sein ewiges Werden.”

From Hans-Friedrich Geist (1901-1978, German graphic artist, writer and art educator), Die Wiedergeburt des Künstlerischen aus dem Volk. Ein Buch von der Kunst des Volkes und ihrer Bestätigung im Schaffen des Kindes als Beispiel praktischer Volkstumsarbeit, Verlag E. U. Seemann, Leipzig 1934

"Es ist eine schlimme Ausgeburt schon in unserer Zeit, wenn wir anfangen, unseren Kindern die Segnungen des Kunstgewerbes teilhaftig zu machen, wenn wir unsere Kinder auch nur mit ästhetisch einwandfreien Dingen umgeben wollen. 'Die Kunst im Leben des Kindes', ein entsetzliches Wort, da doch das Kind genug Phantasie besitzt, um sich eine Welt von Bildern und Gestalten selbst zu erzeugen und den dürftigen Gegenstand mit allem Glanz und aller Pracht auszustatten, da doch das Kind vor allem ungezogen, unästhetisch sein soll, um sich auszutollen, als kleiner Barbar aufwachsen soll und nicht als Ästhet. Je mehr 'schöne' Gegenstände ich ihm vor die Nase setze, desto mehr stumpfe ich die schöpferische Kraft seiner Phantasie." (Werner Sombart, Kunstgewerbe und Kultur, Berlin 1908)

Werner Sombart war Professor für Staatswissenschaft und Sozialkonservativer Wegbereiter der Nazis. Publikation, u.a. "Die Juden und das Wirtschaftsleben". Anhänger der Konservativen Revolution, später Distanzierung vom Nationalsozialismus, wegen Inkongruenz zu NS-Ideen (?), ab 1938.

