

The background of the entire image is a dense field of small, irregular red particles, resembling confetti or falling petals, scattered across a white background. The density of these particles is higher in the lower right quadrant, where they appear to be falling towards the text.

2020

AN UP-TO-DATE INVENTORY OF THE CULTURE
OF MEMORY IN LANDSBERG AM LECH

1945

ONLINE EXHIBITION

www.LandsbergHistory.de

2020

EINE AKTUELLE BESTANDSAUFNAHME
DER LANDSBERGER ERINNERUNGSKULTUR

1945

NAVIGATION

Click on these panels
in the rooms to switch to
the exhibition rooms.

2020 LL	5705 1945
UN ORTE	49842 STUNDEN
ZER ZU FALL	WWW

Click on the icons,
Photos, to take pictures, videos,
Sound recordings or
to open web pages.



Navigate in the panorama:
Zoom in, zoom out, rotate or
full screen.

**An up-to-date inventory of the
Culture of memory in
Landsberg am Lech in the year 2020**

**The exhibition shows the
Non-visible
and yet present**

**The virtual exhibition
by Wolfgang Hauck
shows the transformation
the exhibition hall in Landsberg.
Come in!**

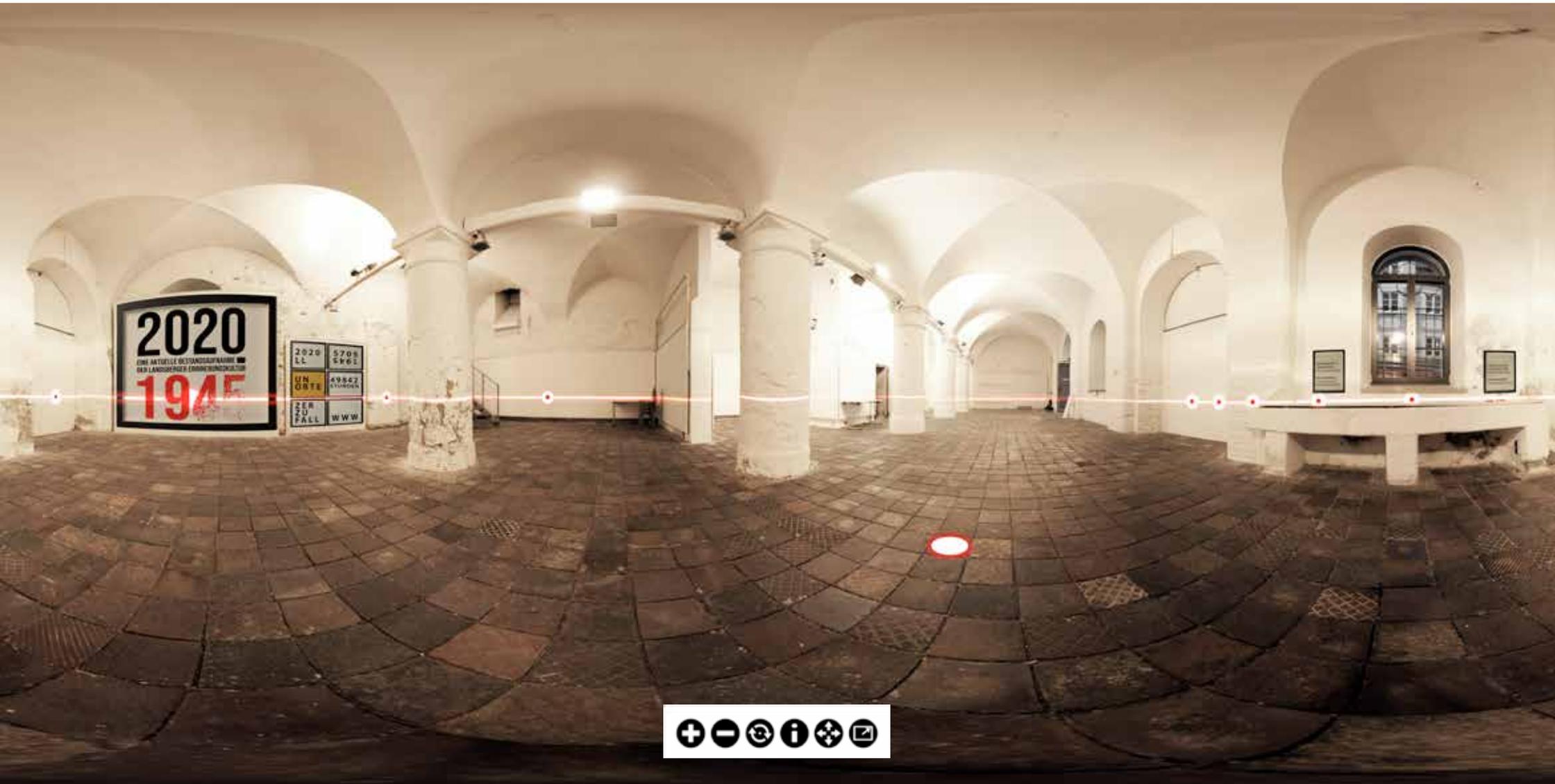
**2020@LandsbergHistory.de
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ROOM 1 2020 LL



NO LOCATION

ROOM 4

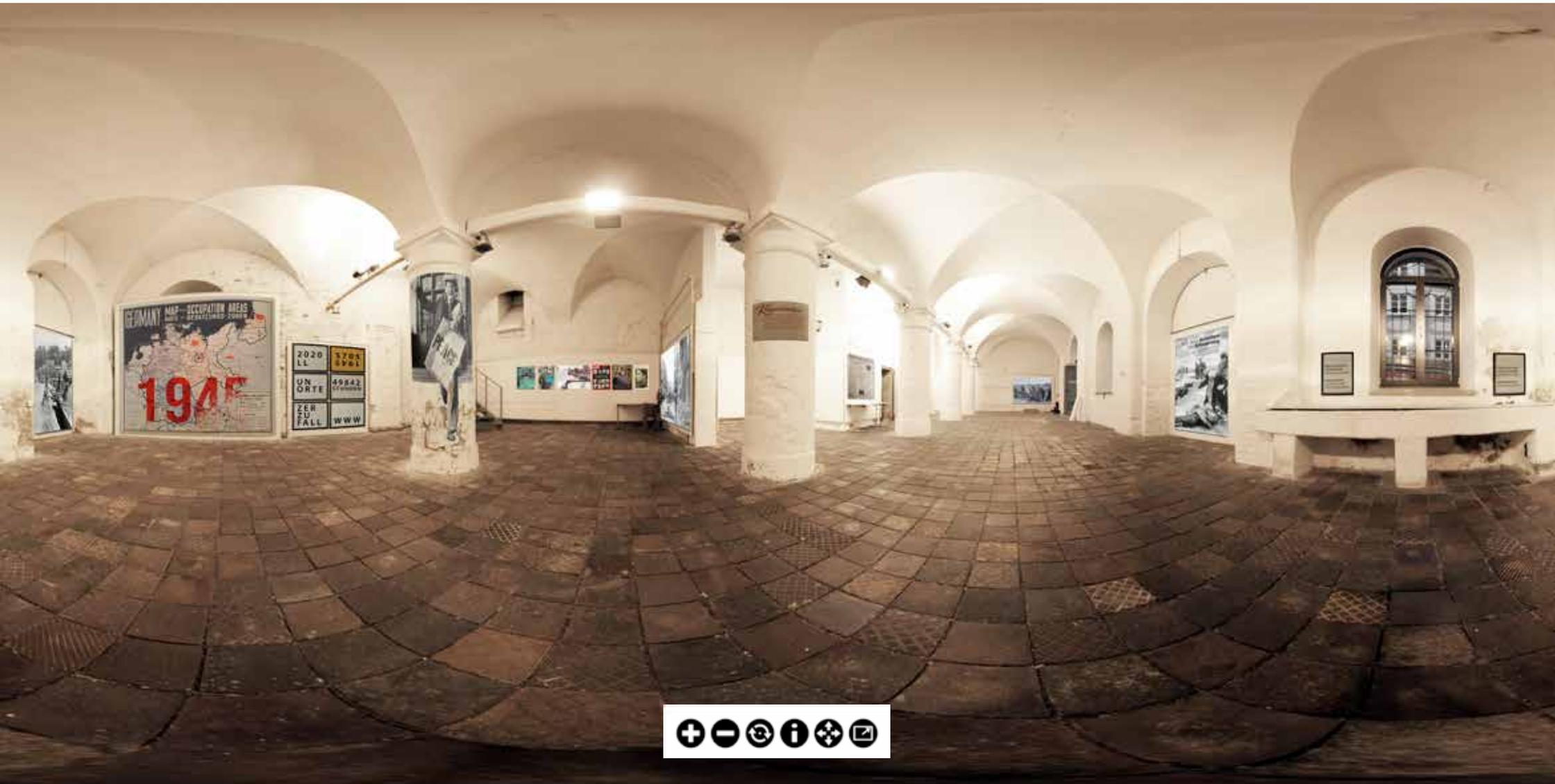


ROOM 3 RANDOM FRAGMENTATION



5705 5761

ROOM 5

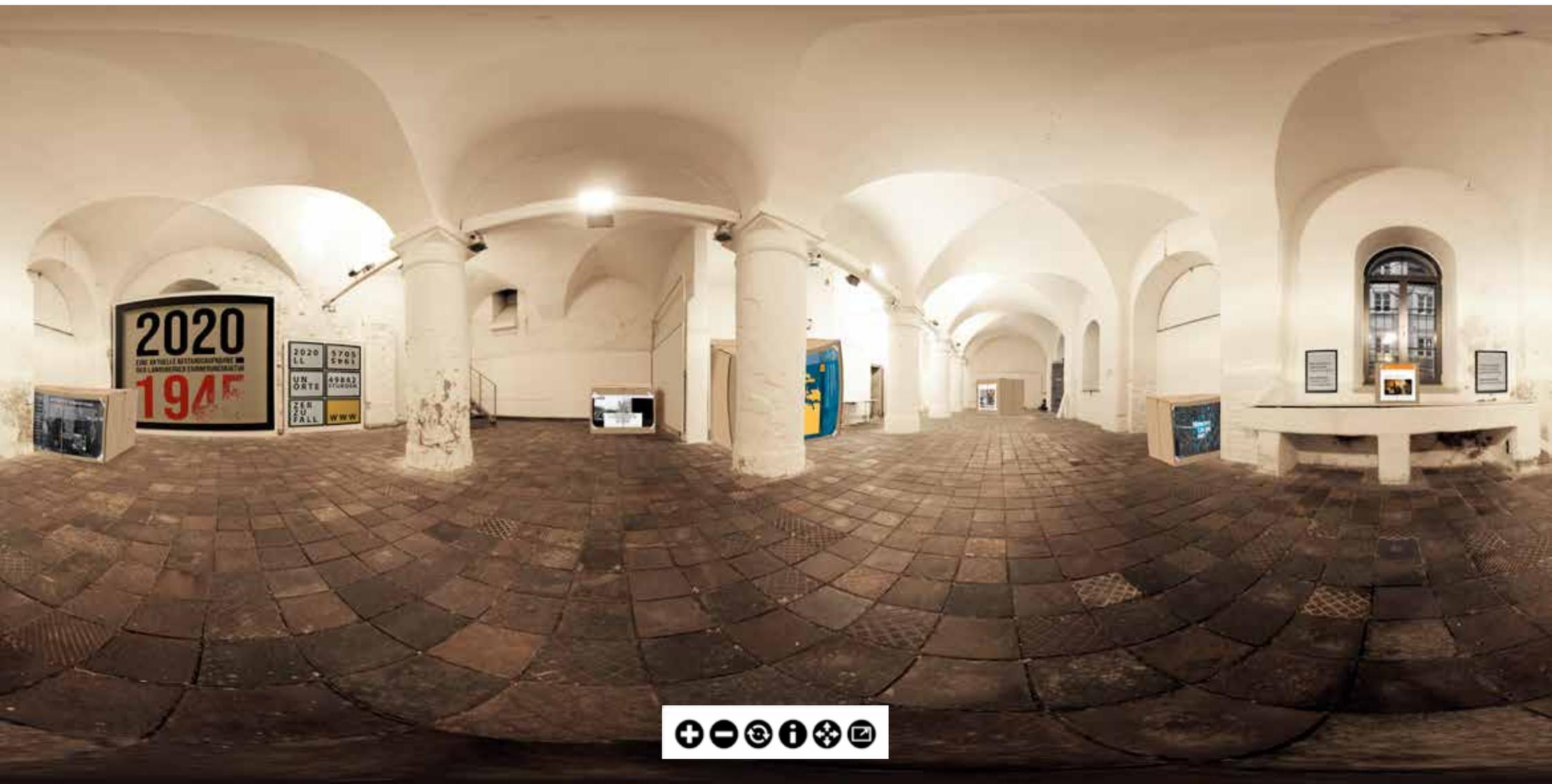


ROOM 4 49842* HOURS

Calculated with 1.9.1939, 5:00 am to 8.5.1945, 11:00 pm



WWW ROOM 6



Transcription of the opening speech on 27.3.2020, 6:30 pm Wolfgang Hauck



A very nice good evening here in Landsberg am Lech with a live streaming, which serves to open an exhibition that can be seen online and virtually. The opening is announced for 18:30.

We still have a minute, or two left and I would like to use these two minutes so that my staff can dial in here for testing, you at home too. Make yourself comfortable, cozy. No one has to leave. We can launch in a safe environment today.

If you should have problems with the transmission: This can happen at the moment because of the Corona pandemic, because there are some bandwidth problems because many people at home are now online. As you can see, there is already a small setup here (in the room) with monitor and the poster for the exhibition. I will of course provide you with further details. As with television, of course, it is a matter of seconds. And now it is 6:30.

Of course, we are taking it easy, because this is also the first time, I am opening an exhibition in this form. I've been conducting training courses for many years, which are also conducted online - but via YouTube - and with this combination it is now the first time. Normally, of course, speakers here today would also introduce this exhibition. I had also asked some very prominent people for this. One was Hanno Loewy from the Jewish Museum of Hohenems, the other was Aleida Assmann. Of course, due to the Corona pandemic, among other things, such a presence of our guests is not possible at present. However, you will find something in the exhibition and in the virtual exhibition rooms where you will still have access to such information on such speeches and sound documents and you can certainly spend some time there to get into the mood on the subject.

The topics I am now presenting to you for this exhibition are on the one hand the „how“, how did the exhibition come about, the second, the „what“, what does it contain technically and what is the reason for this in terms of content? First of all: what you see on the monitor here on the website is the “Säulenhalle” in Landsberg am Lech. It is the coveted, also the only and currently prominent exhibition space that the city of Landsberg has at its disposal. It is used intensively and in 2019 it was already clear to me that we would also have to deal with it for 2020, when we have 75 years at the end of the Second World War as a theme.

The questions of how to deal with it and what actions to take there are manifold. On the one hand, there are cultural initiatives by civil society groups,

including those who have been working on remembrance work with great intensity and tremendous commitment for many decades, and who actually made this work possible in the first place in order to build up and continue with what we have available to us today. The other is, of course, the official dates that are regularly scheduled, such as the celebration of 27 January, which always includes the laying of a wreath at the death march memorial in Neue Bergstrasse.

For me it was clear: On the one hand, this pause is something that we ourselves will also be able to place ourselves in the history of history, because it simply has to do with how a city, an urban society deals with the topic of memory, especially when it concerns a time that is decisively determined by atrocities, crimes, war, suffering, fear, anxiety, and from which millions of people have suffered, died, and many still suffer afterwards. When one thinks of post-traumatic stress disorders, but also of many other wounds, this continues to this day into the generation of even the grandchildren and great-grandchildren.

The columned hall was initially intended to provide a space in which I wanted to show where the culture of remembrance stands today, especially in the example of Landsberg. Of course, there are other cities that are connected with this history, just like Munich, Berlin, Augsburg, Ingolstadt, Pfarrkirchen or Feldafing in Germany. Landsberg, of course, because in Landsberg we find a tremendous focus and density of historical events that are difficult to classify even for the city itself. Which one is given which priority? And for those who don't know Landsberg at the moment, here are just a

few short keywords to show how broad this range is.

It begins with Hitler's imprisonment in a fortress in 1924, where he wrote the book „Mein Kampf“. It continues later in the elevation of the city of Landsberg to the „City of Youth“, a place of pilgrimage to which young people and youth groups from Nuremberg made a pilgrimage in 1937/38. It also continues in a pilgrimage site of the Hitler cell, which is glorified in a very special way and contributes to the rise of the city.

In 1944 it was started to set up external concentration camps as work camps in order to build underground production facilities for aircraft, the ME 262, and then, in 1945, of course, the end of all these construction measures, including the dissolution of these concentration camps and the corresponding death marches, which served to evacuate these camps, but also to exterminate all the forced laborers.

But this is not yet the end in Landsberg. It continues with the „Displaced Persons Camp Number One“, which will be set up here and is one of the largest in Bavaria, which will also become very prominent through the visitors, through the events. Parallel to this there is the „War Criminal Prison Number One“ in Landsberg, which is also historically significant up to the post-war period. But this is not the end of the story, because there are also different moods in this debate about the executions that take place in this War Criminal Prison, which then escalate in a demonstration in Landsberg in 1951. As a continuation of this whole theme, one can even mention the musician Johnny Cash, who was one of the top-secret people



involved in bugging operations at the Penzing airbase.

Even these events, still tied to wartime, are not the last thing that Landsberg associates with it. Of course, it goes much further in that it either deals with post-war history, suppresses it, assures itself of it or deliberately does not want to perceive it anymore. Various initiatives, especially from a civil society sector, the citizens' group that has formed here, the Kaufering Memorial, the European Holocaust Memorials Foundations, have done significant work here, with a personal commitment. At present, the question is also arising in Landsberg of how this remembrance can be continued and developed, and not just as a ritualized act, by dealing with certain dates in accounting terms, and thus also in a way that does not really serve to reconstruct them or to transfer this remembrance into a tradition of remembrance.

Aleida Assmann, the Nobel Peace Prize Laureate of the German Book Trade, has made some very important and outstanding contributions to this topic. In the exhibition, in this virtual exhibition, you will find a link to a conference that took place in Berlin this year on 28 January. I met her there and talked to her - also about the opening and contributions to it. You will find many topics in this examination of the culture of remembrance, which are of course also relevant for Landsberg, as well as exemplary for other cities. It is about becoming aware of what we are actually dealing with when we talk about memories. Remembrance means remembering something you know and things we don't know fall out of memory. That's our own point. But this memory now has other dimensions.

There is the collective memory, which we can cer-

tainly find located on the Internet. And this collective memory on the Internet has many possibilities. This will be part of the exhibition that I'm showing you. But the possibilities are also such that they overwhelm you. We have a room in which you will find more pictures that you will certainly not all look at. This is only a fragment of the large collection of pictures that you will find. You will also find very well-prepared documentary films. But you will also find feature films. You will find documents of the survivors, testimony reports, which, however, cannot be recorded in total for the individual.

For all those who have been very active in locating such commemorative themes in Landsberg, for example, be it the erection of the death march memorial in Neue Bergstrasse alone, or the big celebration in the DZG (Dominikus Zimmermann Gymnasium) in 1995, as well as the „Wolf Durmashkin Composition Award“, which we hosted in 2018.

But also the annual invitations of the Kaufering Memorial to survivors and the youth exchange are important points. Only to some of them you will do research on the Internet, you will not find any discount. This means that for those who took part there ten 15, 20 years ago, it is of course still present. They know about the impact and significance of such events. But when I talk about them in my workshops in which we work with young people, these topics are so far away ten or 15 years ago that they were not even born. In other words, the point is actually to transfer the question of this memory into a tradition of remembrance. This includes periodic occasions that one takes up. This is comparable to Christmas or Easter, which have the same period at a certain distance, but of course annually. There are, however, traditional traditions of a different kind. Especially when you think of the time of the plague, of Oberammergau and the festival that follows every ten years, a commemoration that had to do with a very great social crisis. These periodizations of commemoration are important on the one

hand because they allow us to connect with the past.

Of course, we use it to bring special events from the past into our present, giving them space and time so that they can have an effect, so that one can deal with them and determine a new relationship to them. This means that we don't simply take these periods to say,



Photo Peter Allgaier: Wolfgang Hauck with VR glasses in the exhibition hall in Landsberg am Lech

stereotypically, as in an accounting system, that we have done something again, but to say that these are new points at which we specifically deal with them, but which also have this conclusion. We do not celebrate Christmas all the time, but it also has its end and its beginning. This also applies to such acts of remembrance and all the more so because such memories are also emotionally loaded with many topics. On the one hand, there are memories that are not necessarily made out of joy when they have to do with flight, expulsion, rape, murder, the loss of relatives, or the fact that the family itself was a victim of the Shoa, or memories that have to do with the fact that survival afterwards was determined by very big problems for everyone. These periodicities, which could enable us to pass on this tradition to young people and grow together in it, are the interface at which we also think about the future. For us, they form the identity-forming anchor points from which we project the past

into the future. This remembrance is all the more important, as is the awareness that one must do it and not always the same and always new. And this exhibition or art project can make a contribution to this.

So far, this exhibition hall here on the screen is still empty - as you can see on the monitor. It would not have looked any different if we had had the opportunity to show the exhibition there in reality. You would now have found these empty walls in this exhibition space, about which I will explain something later. But above all, you would have found five chairs, and these five chairs would have contained glasses, so-called VR glasses. Glasses with which one can see a virtual reality. As a preview, I'll show you what these glasses look like.

This is not a product advertisement now. This is a short demonstration. Note: Wolfgang Hauck puts on VR glasses. That means you put on such glasses. Then I see the columned hall in front of me in these glasses. That means I can look up, I can look down, I can see the floor below. I also see the walls, the columns, as if they were really in front of me. There is another special feature. Note: Wolfgang Hauck shows a small handpiece.

This is what's called a controller. With this controller I can then select and enlarge certain objects within these rooms, which I see here now, or start a film. In the same way I can also see pictures, objects, which are not visible in this room and this invisible, but nevertheless constantly present, is the best medium to visualize this.

It's like the Internet. You enter a search term: 1945 Landsberg, end of the Second World War or similar topics and you will find a wealth of material that is always ready to be retrieved. This is also realized in this exhibition. We have virtually enlarged this portico, which means that this round one, I think about 300 square meters, has been extended into six additional rooms. These extended rooms have a completely different design and look different. I will now show you the first room

here on the monitor to explain something about it.

This is the room as the columned hall now looks like - Note: Picture of the empty hall - if you would go into the columned hall. Now you would see exactly this room in this way with the VR-Glasses. The image Room 1 is displayed. That means we have little plaques here. We have different visual elements here. At the back you see „**2020-1945**“, the title of the exhibition and next to it you see six fields. These are the virtual doors to these six different rooms. If a room is shown in yellow, that is the hint, you are now in room number one with the title 2020. Then there is a room called „**LOCATION**“ or „**NO LOCATION**“, as a play on words. Then there is a room that is called „**TO BE**“.

One room is called „**49 842 HOURS**“, I will explain the number later. Below as the last panels we have this room „**WWW**“, which now appears here statically as a picture, but it is also accessible via the Internet. That means you do not have to use VR glasses, you can. With these VR glasses the direct experience space expands in a tremendous way. If you do not know it, you cannot explain it, you have to try it. If you would like to, you can rent such VR glasses from us. We have appropriate disinfectants and exchangeable pads. At a time when we have overcome the Corona pandemic, we will gladly offer this again, because it is really incredible how directly you can stand in such a room and switch it over at the push of a button, so to speak.

Sowedon'tneedto rent 2 000 square meters of exhibition space, but we actually just created this photograph and worked it out into a virtual tour. Virtual means 360 degrees. So, you can look up, you can look down, you can look left and you can look right - and you will then experience this space from the angle where you are.

The point of view is, who knows the columned hall, here on the picture in the middle of the hall. This is, so to speak, the viewpoint and from there you can move

in any direction. The year 2020 has a part in this portfolio that is, so to speak, here on the far right. There you will find a poster. It is related to the conference in Berlin, which Deutschlandfunk Kultur organized there, on January 28, with a very prominent cast. You will find a link to the conference website where you can listen to all the lectures and contributions, even the discussion and workshops. I can only recommend it to you.

Especially now, when the time with the corona output restriction forces us more to a home, it is quite reasonable and possible to listen to such recordings more intensively. You will find this link there, which leads you directly to the impulse speech of Aleida Assmann. You will also find other speakers on this website.

With one link, with one click you can get there. When you are on the website of the exhibition that has now been unlocked, you have an interactive panorama in front of you in which you can move around. I will demonstrate this briefly later, for all those for whom this is a new way of using the Internet. That means they can and should click on markers in the picture. Then a window will open, in which the sound recording will start. You can stop the recording completely listening earlier and return to this room.

In the next figure you can see the motif „2020-1945“. I will explain this number 1945, which is in the background and is falling apart into splinters. This is also to be understood programmatically and thematically and there is an extra room that will consist of such a fragmented world. Then comes the field on the right with the selection menu of the six rooms. A note about this room „**49 842**“. There will be an update, there are not all documents linked yet, it will take some time. It will probably be ready in the morning. The other rooms are all complete. But we will also, and this is the advantage of this medium, upgrade them. That means, if there would be complaints that we for-

got or did not mention important things, it is not an issue at all, we can add and insert everything here. And update it daily and hourly, but also let it grow.

We can always expand these six rooms with three more rooms. That wouldn't be possible in a real exhibition, to say we have another 900 square meters of exhibition space. We can do that now! This format is much more than a video installation, also more than a photo exhibition and something completely different than a reproduction of an existing exhibition.

That's actually the new thing. That means that these things we show do not exist in reality and they would not be conceivable. We will see later on, using an example, how we leave this room and walk to Penzing to the air base. Of course, that would not be conceivable at all with the possibilities we have as human beings.

Remark: In the picture on the right-side title „City Landsberg am Lech“. On this page there is a lot of white space. This would have been the place I had thought for events that the city of Landsberg might do. That is, commemorations, invitations, theming, a different perspective on 75 years at the end of World War II. You will find here the references to an art action „Art keeps watch“ in the Frauenwald. I have seen them now, they will also try to find a virtual solution first. You can get to the website with one click to get more information. There is also the info about the wreath-laying ceremony, which took place on 27 January.

But then, unfortunately, there is nothing more that can be found in Landsberg as a work of remembrance. That is a little sad at first. It is also like when you imagine you are standing in this hall and you expect a big exhibition and then you have empty walls in front of you. That is quite strange. It's meant to be, because it allows us to say, okay, how do we deal with this? Could something like that be? Are they just empty spaces? Do we only find the strength to do this every five year?

I think we have the possibilities and also the obligation to take up this task annually, in other forms of course not always with the same reference. But this history and this anchor point that we form with our present between the past and the future should really be understood as a task. This is not something you do all year round, but there must be very special, cyclically recurring events that enable precisely this memory function as a cultural achievement. So here, first of all, there are empty spaces.

Then there is a section on the left side of the page called „Institutions, Organizations“. Here you will find the links to Facebook pages, for example, Gedenken Kaufering, but also to the European Holocaust Memorial Foundation, which had certainly planned events that are now not feasible at present because of the Corona pandemic and for the safety of the health of the survivors who would have come there. But they were planned!

That is to say, there was and still is the social impulse to want to do something here and to see oneself as a duty, although it can certainly be said that the city has a duty to actively involve us as a city community in this issue of social cultural memory and remembrance. This cannot always be done in a permanent form by civil society organizations, just as the ope-

ration of schools, hospitals and other facilities is not left to the private sector but must be taken care of. In the same way as one takes care of the economy, one must also take care of social, cultural and historical awareness and develop this further in a city.



A possible version of the pictures 1945?

On the left side you will see two more signs to the imprint. Here you will find two names, if you click on them. One is mine as the initiator and creator of the idea and the second is Gonzalo Orce. He is here with me but does not want to come into the picture. He is from Argentina and has been working in Landsberg for almost ten months now and has played a major role in the project.

To give you a brief idea, I will show you our de-

sign drawing of the room with the particles. So that there's a little bit of action in our improvised studio. And I think you can visualize it here quite well.

That was now the side you already know. Yes, I think it might be visible, but of course it might be too small.



2020: What remains. Fragments, particles, splinters

But the explanation is very simple and very straightforward. You have a date in the title from 1945, which breaks up into splinters, and in this room, which has the title „ZUFALL ZERFALL“ [random decay], which is littered with particles that arise from this date, we have tried to visualize an idea that consists in the fact that this woman has made these rooms, which are still white this year, for example, actually red - simply as an ex-



ample of a color red. It is now called pictures that contain a portrait, historical images. That is, so to speak, what we had in 1945, and since that time this picture or these pictures on the individual walls have been falling apart into more and more particles. They dissolve. Nothing remains, except fragments and then we will have. You'll find that in this one in this room. Individual particles which, of course, if you click on them, that's over 75, no exactly 75 such splinters, which hide within themselves and form materials from the most diverse connections with the theme and focus on 1945.

These fragments that we find here come from a wide variety of sources - some from structured thematic treatments of this historical aspect. But some of them are also rather accidental finds that have been found there. And it is quite typical that historiography, and also our memory of it, clings to these fragments and tries to make connections. An animation tries to say how this red area might have looked once, without us getting a final certainty about it.

And there are also new fragments added again and again, through places of discovery, through findings and, what is even more interesting, of course there are also more and more cross connections

between these individual memory relics. These are documents, sound recordings, contemporary witness documents of more recent times, the statistical evaluation of numerical material from the war documents, which allow new conclusions to be drawn and an attempt to develop an understanding.

For me, this has been a picture in which precisely this balancing act, this challenge is reflected, namely, are we able to preserve these fragments for as long as possible without taking them as pars pro toto for everything, but to be aware that there are a lot of empty spaces and the empty spaces are larger than what we find. Of course, there are also many ways of interpreting these connections. It is focused academically, it is focused in private research, it is focused in journalism, but it is also focused in the fact that there are interpretations which today are again going in the direction of being antisemitic or right-wing. Interpret and change such contexts. That is why it is all the more important to train these relics and how to deal with them.

With which I would like to take up again the periodic culture of remembrance, which we need in order to be able to deal with it in a serious and meaningful way and also in a historical consciousness.

That was, so to speak, the design, the plan of this room. To realize this is a technical undertaking and I will then briefly introduce this room to you and a second one that has to do with the locations, because it makes it very clear what is at stake. The other rooms, I think, you can then discover for yourself.

Then we put the glasses aside again. Now I would like to invite you to take a look into such a virtual space to see how it is handled. And for this I am now on the website of the exhibition. And if what we've done works, you'll find online access to the exhibition down here. In front, you see „Loading“.

This means that the website consists of a lot of data material and it has to load itself first. Please be patient. As you can see here, this can take a while - depending on how fast your Internet is and whether you are viewing it via mobile phone. Whether you have a WLAN connection or are using mobile Internet. If it looks like this (on the monitor) then everything went well. Then you have the page in front of you and I will now navigate in this page.

You probably see this mouse pointer now. With which you could press here on these fields, which I do not do yet. You see three dots down here. With these three dots you can show a menu, the menu to navigate on this website.

Here you see now (on the screen) probably only the mouse? But don't you see? Doesn't matter. You see „plus“ and „minus“ signs down here. Plus is close. Minus is far away. It works, but it takes time. I'm being told it's going to take a little time until you see this on the screen, because we're naturally pushing a lot of data back and forth, downloading, uploading. We do everything very slowly.

Then there is a button, I press it and you will see, the picture starts to rotate. Then this panorama rotates automatically and then stops again. You can also move it manually. Now (during the live broadcast) you always have to expect a delay of a few seconds. Now you can see for example here (left of the Fenster in the frame) these two posters of the imprint. I click on the right one. Then you have to wait a little bit online again at the moment and see for example the poster for the promotion of the Heinz Heinrich Martin Foundation.

I close it again and move a little further. So far so good. Back here (on the wall to the left) is the impulse talk by Aleida Assmann. You can download it as audio right here if you like. This will be provided specially from the internet or you can first visit the website with the further explanations. This is now room one, where you can discover a few things, not too many yet. I will now enlarge again so that you can see the selection menu. Now we are moving to the page I just mentioned, namely „TO FALL“.

When I press this button, the room changes. That is, what is the other section of the portico that was previously unknown and not yet visible? In my case, 75 percent is now charged, 92 percent, so just be patient. After all, we have tried to provide the documents in the highest possible quality. You don't need them if you look at it on your mobile phone, but if you want to look at it on other computers and read something then that is of course helpful. Yes, and in this example it is the same hall. But you see: The walls have changed here.

There is for example (at the column) a picture. I click on it and now you see the picture as it might have been in 1945. An assumption that in 1945, so to speak, these lost particles and memory remnants formed red areas, or perhaps they were portraits in red. We do not know.

What we now find, so to speak, are individual fragments. You can now, for example, if you go to these individual particles - I'll do that - then you come to websites or images on the Internet, which all have a connection. There are very many of them. You can go through them and see how they are connected.

What we do not have here is, of course, the red thread that belongs to these particles. This is exactly what memory culture should, could and should be able to achieve and by which we must measure it. In other words, let's find a red thread that in a meaningful way provides explanations, possibilities, empathic possibilities for entering this history, but also again possibilities for exiting, personal points of reference. These anchors of memory, which we have now defined photographically, represent this as a virtual space and you can undertake a voyage of discovery through various aspects of this year 1945 in photographs.

Then I'll walk back. Just bring the magnification back up. And now I'm going to move to rooms that we have designated as „UN“ or „PLACES“. Before I go there, because I want to finish the opening there as well, a short note about what you will find in the other places.

Under „1945“ you will find certain visual materials and documents, sound documents, which have to do with the year 1945. These are video links of various kinds. Go on a little journey to discover this for yourself.

„49842 HOURS“ reflects in this number the hours between the time of 1939, the beginning of the war, and the effective date of the surrender on May 8, 1945, as the surrender document was documented and dated. This is the number of hours. Here we will link a

large number of sound recordings of contemporary witnesses. We are not quite finished with that yet. You will find it there in the next few days and under (the room with the title) „WWW“ we have provided you with ready-made website packages which offer the topic in a bundled form for exploration. That means, these are complete websites, which for example on the occasion of 75 years end of World War II or a larger context provide material in a well prepared form.

All these documents are not final. They are neither complete nor systematic nor combined with any intention, but they are places of discovery, such as these red particles of memory that we encounter on the Internet and in public media. But first of all, we are going to go back to a room that I have called „ORT UN ORT“.

It also requires a short charging time. This room has to do with the locations that we want to integrate into the exhibition starting from the columned hall. Here I show an example of how this could look like. For this purpose, I will now move towards the east as seen from the columned hall. If you click on these small dots, then „Dachau“ appears here, for example. Here you will find materials about Dachau, and if we click on the point with „Penzing“ here, you will find



„Penzing“. I would like to invite you very briefly to just get an impression of where we are going in Penzing when we go this way. That's what we're going to do. You see: A new picture appears and it loads up.

In Penzing it takes longer, because Penzing is a bit further away. And here the panoramas are also only made with a higher resolution, so that you can see something live, which you can't see at the moment, because the access is of course limited there. I'm still waiting until this has loaded and is fully visible on your computer. We only have a few percent that are missing. But I'm moving in the other direction for a moment. You will find a virtual door here, which is in the middle of the landscape, it is not there, of course. But we can use this door to get back to the columned hall later - or whenever you like. We don't want that yet, but we enter now via this virtual door, which we find on the runway. A room in Penzing that hardly anyone of you might know.

Even now it is not as attractive, but it belongs to the history of Penzing. And it is probably similar to what it was in 1945, but I still move around in the panorama, even if it is only in black and white. Here we are in the basement of a building in Penzing. Via this label „next room“ you and we will get to the next room. And via

the label on the other side we get into a room in front of it. This means that we now have the opportunity to take a virtual tour through Penzing. Of course you also have the possibility to take a very close look at certain areas. That depends in each case on the recording. I enter the next room, which is also in the basement.

You can then do all this in peace and quiet at home and without the risk of getting dusty. But I'm also going to the next room, where it might be more interesting. This room is unlikely to be familiar to any of you. What you're about to see here is going to keep me going until the color fades. This is a basement room in Penzing where the strategic planning took place.

I'm sure there are some members of the German Armed Forces who could give more detailed information than I could, who was only there as a photographer. But this is a sandbox in this room, so to speak. We have a ceiling here. You can take a look at all this. This way back. And in this room, on this sandbox, strategic considerations, games, positions were made. This is what it looks like here. But that's not all. In Penzing, of course, we're going to make progress here.

There are other rooms waiting for you. Some may or may not be familiar to you. But this is what

we can make possible. I'm going back to the portico. You'll see how fast we're back on the airfield. And here somewhere should be our door. It's gone. And now the panorama of the column hall should be reloading. You've been seeing loading times for a long time, it takes a little longer straight, if you move through these rooms as fast as we are now.

If you do this in peace and quiet at home, it will naturally work more comfortably and with greater stability of the connection. Now I think we're through. You've seen, the exhibition is here. The portico is open, so to speak. I'm happy about all the feedback that has been received, including on this new format. I am also grateful for every suggestion to improve and expand something, and I hope above all that this approach will also provide an impulse to periodically anchor a culture of remembrance in order to perceive and internalize it as part of our present.

If this succeeds, then a lot would already have been achieved and I say goodbye in this sense to all of you who are at home or who will watch this video at a later date. In this sense, goodbye and see you soon.

Wolfgang Hauck

IMPRINT

IDEA, CONCEPT AND PRODUCTION

Wolfgang Hauck

REALISATION

Golzalo Orce, Wolfgang Hauck

VIDEO EDITING, ANIMATION, VR

Golzalo Orce

PANORAMIC IMAGES AND EDITING

Wolfgang Hauck, Ita Pritsch, Julio Reis,
Stefan Arndt, Leandra Krah, Olivia Motley

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OPENING

27. März 2020, 18:30 als Live Streaming auf YouTube
<https://youtu.be/JVKQTwWNc0I>

EXHIBITION ROOM

Säulenhalle, Landsberg am Lech

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