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BODY MISSING

This work on the nature of memory and theft considers Adolf Hitler's plan for a vast art museum in the town where he went to school, Linz, Austria. Works plundered by the Nazis from European collections, intended for the Hitlermuseum, were temporarily stored in the salt mines of Altaussee nearby. After the fall of the Reich, when the mines were opened by the Allies, it was discovered that a body of work was missing.

Originally produced in 1994 as a six-channel video installation and then as a website, **Body Missing** includes commemorative works by a dozen artists who contribute their speculations on the lost works, thereby shaping the information gathered and participating in the interpretive act upon which all information depends for its meaning.

The point of entry into the website is the **Transit Bar**, a cyber version of the videodisk installation and functional piano bar first built by Frenkel for documenta IX in Kassel. When the Transit Bar was later installed in Canada, the re-programming and orchestrating of the multi-channel video narratives was carried out at the McLuhan Program in Culture and Technology.

The **Body Missing** video installation formed the centrepiece of the 1998 international video festival at the Centre d'art contemporain Basse-Normandie, in Caen, France, and the basis for a symposium and public discussion on the issues raised in the work. Combining the strategies of story teller, detective and archaeologist, the **Body Missing** project uses new technology to both deepen and call into question the riddles of history. This and related works were presented in the context of the Video Viewpoints Series at the Museum of Modern Art, New York in October of that year.

More recently, the full **Body Missing** project was installed at the large Georg Kargl Gallery in Vienna, coinciding with the discovery of an archive of 5400 negatives of artworks misappropriated in Austria during World War II.