

INSTANT MEMOIR
bei michèle didier gallery

INSTANT MEMOIR ist meine retrospektive.
meine revu vergangener momente aus dreissig privatlebensjahren, meine
zeitsammlung aus chronologie und wiederholung und relativität, mein
ich-panoptikum.

30 jahre familienroman aus 30'000 sofortbildern, einmalige schnellentwickler
ohne negativ in 33 verschlossenen alben.
erlebtes.

das private ist politisch und es ist privat.
ein bildroman aus geburten und hochzeiten und begräbnissen, aus geburts-
tagen, weihnachten und sommerferien, aus freundschaften und lieben und
trennungen, aus selbst und wir und ein paar anderen.
banale frauengeschichte. banale private frauengeschichte.

und 33 videominuten aus 30'000 schonungslos unzensierten sofort und hier
und jetzt bildern montiert zu einem kompakten sofortbildeinlauf in
endlosschleife. das gibt es nur im kopfokino und nicht im hier
und jetzt.

unkenntlich schonungslos.
das kann kein selfie. das kann keine pornografie.
die erotik des banalen unterwirft sich keinem dictat öffentlicher privatheit.

Michaela Spiegel, Ercourt, 2024

INSTANT MEMOIR
at michèle didier gallery

INSTANT MEMOIR is my private retrospective.
my review of passed moments, 30 years of private life, my time
collection consisting of chronology, and repetition, and relativity. my
very own private panopticum.

30 years of family novel out of 30'000 instant images, fast developed
uniques without negatives inside 33 sealed albums.
lived moments.
the private is political, and it is private.

a picture novel of childbirth, and marriages, and funerals, birthdays,
Christmas dinners, and summer vacations, of friendships and loves and
separations, of self and we and some others.
trivial female stories. trivial private female history.

and 30'000 instant – *here and now* - pictures ruthlessly and uncensored
edited onto a video timeline of 33 minutes in an endless loop. this only
exists *im kopfkino* – the cinema inside your head.
unrecognizably ruthless.
a selfie wont do that trick. neither will pornography.
the erotic of trivialities doesn't subject to the dictate of public privacy.

Michaela Spiegel, Ercourt, 2024

INSTANT MEMOIR from September 12 to November 16, 2024

Instant Memoir is the title of **MICHAELA SPIEGEL**'s exhibition, but it is also the eponymous title of the book published by Éditions Kehrer in 2023.

This exhibition at the gallery will present all of the artist's instant photos for the first time in Paris.

Michaela Spiegel has been working with paint, collage, pastel, photomontage and video for over four decades, but it was precisely in 1993 that she began a series of instant photos. To date, this series contains more than 30,000 images taken over more than thirty years.

In the preface to *Instant Memoir*, Rubén Gallo says « *In the age of Instagram and social media, Michaela Spiegel has chosen a medium that harks back to a pre-digital age. For over thirty years, she has documented aspects of her affective life using a Polaroid camera. These snapshots convey the texture of a different era: if Super-8 home movies evoke the 1970s, these evoke the ambience of life in the 1980s. Already in the 1990s, when the earliest of these were taken, Polaroids were a slightly nostalgic medium, a dated technology that pointed to the past. Seen from the vantage point of the 2020s, the 1990s were a simple and happy time, blissfully devoid of Internet, computers, social media, smartphones. Also absent were anxiety and without the sense of being lost in a hostile Metaverse.* »...

...« *Instant Memoir is about pleasure, the senses, adventure, fantasy, play, and so many other things that seem to have gone missing in our digital age.* » According to the artist, they are also about happiness.

Rubén Gallo also says « *Then come the boys... not too many of them. First, Puppele, a doll-like Austrian in his twenties who appears out of nowhere. Blond, blue-eyed, sexually creative and erotically motivated, this boy appears over the years, from 1994 to the 2000s, posing in various states of dress and undress, in-and-out of bed. The Polaroids show how this boy ages and becomes an older, worn man, but with the same blue eyes.*

Next came the white-collar masochist: a tall, handsome, elegant man who seems to have stepped out of a central bank. Through the Polaroids we see how this character—too serious and stiff—learns to relax in bed, to take off his shirt, and to learn the language of romance and sensuality.

The third man is not a man but a French bulldog. He also traveled the world and stayed in hotels and learned to kiss women. In general, the canine companion seems more relaxed than the banker, and perhaps this could be one of the morals of the story.

And then there are the hotels: all sorts of hotels, from fancy to hourly (including the Dutch-sounding Hotel Neutraal, which reviewers dismiss as dirty and smelly, except one who writes: "the best thing about this place was a lovely cat. Without her I would give one star!").

There are also other feminisms, with more photos of travel, hotels, bulldogs... and a few inflatable dolls dressed up and ready to please. »

PRESS RELEASE
MICHAELA SPIEGEL

In the exhibition, the artist will show all of these 30,000 snapshots, but they will all be consigned to 33 large, black, closed albums that no one will be able to open or consult. And yet these images and moments will all be there, meticulously arranged in chronological order.

Each snapshot has its own code, depending on the protocol established by the camera manufacturer who, like Polaroid or Instax, places a 10- or 11-digit code on the image. For example, the 10-digit codes are broken down into 5 blocks. Each block of 2 digits gives us specific information:

Numbers 1 & 2: month of production

Numbers 3 & 4: year of production

Numbers 5 & 6: machine used for production

Numbers 7 & 8: type of film

Numbers 9 & 10: day of production

These codes become, by extension, the very titles of Spiegel's snapshots.

This precise numbering system, given to each snapshot by the manufacturers, is at odds with the presumed immediacy of the moment captured and the presumed fragility and vulnerability of the image medium. But what exactly is it?

For the sake of accuracy, or perhaps to allow himself a possible return to history, the artist has noted the names of the cameras used, here they are: Polaroid 600; Polaroid SX-70; Polaroid Vision; Fuji Instax Wide; Fuji Instax Mini.

It's worth noting, however, that the term 'instant' at the time brings to mind today's 'ephemeral' photos or videos sent in discussions on social networks...

Instantaneous, ephemeral. Had the artist already considered the relative durability of these images? Had she also considered their disappearance?

Recently, Michaela Spiegel has isolated certain snapshots and put them together in groups. These groups of images are named, even titled, as if to invite us to read the moment captured in association with other moments in a different way, and to create a story for it. This was the birth of cinema (kopfkino).

Then she will digitise these selected snapshots and print them on Fuji Crystal Archive Paper, the equivalent of Baryta paper. Each photographic print will then be framed and take on its own photographic status. More than twelve sets of snapshots, composed and transformed into as many photographs, will be presented on the gallery walls.

As a preview, the 30-minute film containing the complete set of 30,000 snapshots will be shown in the centre of the exhibition, like a condensed memory of 30 years of work, 30 years of life.

PRESS RELEASE
MICHAELA SPIEGEL

Born in Vienna, Austria, in 1963, Michaela Spiegel lives and works in Vienna and Paris.

In 1995, Spiegel founded there the *Institut für Heil & Sonderpädagogik*, which functions as both an informal and institutional module for neo-feminist creation. Its French branch, the *Centre Pompadour*, a neo-feminist laboratory, opened in 2012 in Picardie. The artist writes: 'Neo-feminism, is the opposite of sexism. Neo-feminism is the contemporary version of feminism in a multi-gendered world.'

A full biography of the artist can be found at the end of this dossier.

Several meetings will take place during the exhibition, and we'll let you know about them as they happen.

Don't hesitate to ask us for HD visuals, we'll be delighted to send them to you.

Michaela Spiegel's exhibition will run from September 12 to November 16, 2024.

Open by appointment from Thursday to Saturday, 2pm to 6pm.

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Auf Wiedersehen La Madeleine by Gohar Homayounpour - Paris/July 2024

Living in Paris, I have been astonished at the absolute Kitschification (In the worst sense of the word kitsch) of Proust's Madeleine. From very peculiar gift boxes containing stale and horrible-tasting Madeleines, and an uncomfortable-looking Proust plastered all over the box, one can just hear him politely contemplating: "Par quelle affabulation en suis-je arrivé là?" These packages are aplenty, whatever or whomever your object of desire may be, there is a Madeleine awaiting for you in Paris, or elsewhere for that matter.

Then there are the forever-romantic and -delicate connotations of our little Madeleine, the ideal image of a woman for patriarchy, small, delicate, easy on the digestion, let me tell you the drama of digestion is a signifier that is crucial for Michaela Spiegel throughout her book. Meals and Males as she puts it are the main protagonists of Instant Memoir: M&M if you will, which takes one's associations to a colorful and vibrant box of chocolate M&M's, delicious, exciting and indeed reminiscent of the too often lost playfulness and unforbidden pleasures of childhood. This celebration of pleasure, with its own set of triumphs and laments is very much the soul of "Instant Memoir".

Let's get back to Madeleines; there is even a perfume "Accident A` La Vanille, Madeleine de Proust le Parfume", Ahhhh and there are Madeleine cake towers, and necklaces, and the most terrifying cake I saw on the internet was called, "Clam cookies with Pearls", I can go on and on...

La Madeleine of our collective projections is the epitome of the ideal woman on behalf of the dominant ideology of patriarchy, she would be quiet, but well spoken and knows when to be silent, delicate on the stomach but filling enough, not sexual but would make a lovely mother one day. Somehow one imagines Madeleine picking flowers and singing to The Sound of Music all day, while literally soaking in milk or tea. Not that anything is wrong with any of that, if that is what you fancy.

So you can imagine my delight upon receiving Instant Memoir, where I right away encountered on the back cover of the book a polaroid of the Wiener Schnitzel, (there are many more varied and delightful polaroids of the Schnitzel throughout the book) in all its glory: greasy, with its inelegant shape, and a few oversized pieces of yellow lemon just thrown on the side of the dish.

Ruben Gallo humorously writes in his foreword to Instant Memoir: "One can imagine what a nymphomaniac could do with a sausage, but it would require a greater anatomical creativity to find an appropriate erotic use for the Schnitzel."

*Yes, the Wiener schnitzel has an exceptionally bizarre shape and form.
But the most brilliant part is Michaela Spiegel's caption of the Schnitzel:*

"My Madeleine has always been a Wiener Schnitzel".

Right away this line does something visceral to the reader, just like a good psychoanalytic interpretation, it dislocates you, it interrupts, and disturbs your various levels of signification. Because nothing about our collective fantasies of the Madeleine, can even remotely resemble nor be in the realm of the Schnitzel. There is also nothing about the unconscious that is Madeleine-like, as the unconscious is full of all that is unofficial, refutable, forbidden, unacceptable, all our deeply conflictual and ambivalent wishes, fears and desires. As such the Schnitzel is much closer to such signifiers and to the land of the unconscious. I think Instant Memoir both in the medium that it chooses (polaroid) and the ethos of the book, is the work of its creator's mind against the force of repression.

If the psychoanalyst is a witness to one's story, Michaela Spiegel instantly becomes herself the witness to her own story via this book, as she puts it at the beginning of the book: "this self developing discovery tour in progress has helped me to not lose myself along the way".

PRESS RELEASE
MICHAELA SPIEGEL

Instant Memoir, in the manner of Mikhail Bakhtin's notion of the Carnavalesque, continuously disrupts one's notion of time and space. For me the Carnavalesque genre is the closest one gets to the unconscious. The language of the unconscious is the language of the margin: it is subversive and it must remain so. For example, the moment that psychoanalysis becomes solely a mainstream discourse, a discourse of the center, we are normalizing it, we are assimilating it; and it is no longer the discourse of the unconscious.

Instant Memoir, representing a superb example of this genus, becomes an ideal text to search and re-search for what has been lost in our more mainstream consciousness, especially for women but certainly not just for women. This book just like the unconscious is an ongoing work in the margin tirelessly fighting clichés, as a witness to all parts of ourselves and the Other that we cannot find words for or bear to face.

But this is just a metaphor I am using about Michaela Spiegel's book, which I appreciated very much and was delighted to be asked to write a text on.

I love many things about the book, the nostalgic medium of the polaroid she uses, her sense of esthetics, her playfulness, intimate knowledge of pleasure, her absolute desire for freedom. Her feminism that feels fresh and mischievous, her sense of curiosity and adventure. Her fragility, and her authentic pain and pleasure that comes through every single polaroid and text throughout the book.

In order to attempt to summarize the magic of the book, I can say that for me it is in the realm of the Carnavalesque, it is subversive, it is in the territory of Scheherazade and One Thousand and One Nights. It is carnivalesque because it attracts the very characters that would otherwise be banned or suppressed according to the contemporary Zeitgeist. In a sense it is a collection of the many forbidden images, those considered marginalized or improper, that are not allowed to enter and disrupt the big pervasive image presented by more "official" works. Magnificently encapsulated in this line:

"My Madeleine has always been a Wiener Schnitzel".

This assertion disrupts the banality of clichés, and right away you feel it opens something up. Michaela Spiegel is saying farewell to the imaginary Madeleine of our psyches, for in her world the Schnitzel reigns supreme, and via this she paradoxically rescues Madeleine and all that she can authentically symbolize, claiming back Madeleine's fallen fantasies, allowing her the fluid process of her becoming, not stuck, static in the prison of our collective illusions, but to begin to breakout of her shell, so to speak. For Michaela gently reminds Madeleine to familiarize herself with her internal Schnitzel and integrate it within her Madeleine core, for just being a woman à la fin is a subversive act.

Milan Kundera writes in The Unbearable lightness of Being:

"Though touched by the song, Sabina did not take her feeling seriously. She knew only too well that the song was a beautiful lie. As soon as kitsch is recognized for the lie it is, it moves into the context of non-kitsch, thus losing its authoritarian power and becoming as touching as any other human weakness. For none among us is superman enough to escape kitsch completely. No matter how we scorn it, kitsch is an integral part of the human condition."

Just like Scheherazade of One Thousands and One Nights, Michaela is all of these archetypes and none of them at the same time, there is a refusal to be named or categorized for her, she takes a stand in the name of difference and not that of sameness. Yes, Michaela does not reject anything or anyone, not even the Kitsch (here in the best sense of the word), because the last polaroid of the book is a picture of roses. Michaela, just like Kundera's Sabina, has been touched by the Rose but she knows only too well that the Rose is a splendid lie. This surely does not get in the way of her march towards the ethics of the erotic, of life and nothing else, but fuels it.

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
pol 20029/4
Polaroid original

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
pol 050/3
Polaroid original

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
pol 012/1
Polaroid original

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
pol 14008/1
Polaroid original

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
pol III 20_3/8
Fuji Instax wide original

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
pol 25084/1
Fuji Instax wide original

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
Composition of 7 prints on Fuji Crystal Archive Paper
310 x 380 mm ; 310 x 310 mm ; 310 x 310 mm ; 310 x 380 mm ;
310 x 310 mm ; 310 x 310 mm ; 310 x 380 mm.
Limited to 6 copies
2024

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
Composition of 3 prints on Fuji Crystal Archive Paper
310 x 490 mm ; 310 x 490 mm ; 310 x 490 mm.
Limited to 6 copies
2024

PRESS RELEASE
MICHAELA SPIEGEL



Michaela Spiegel
Composition of 5 prints on Fuji Crystal Archive Paper
101 x 161 cm (VI 22_2/2) ; 101 x 161 cm (*empty plate*) ;
101 x 101 cm (*pol 6.104*) ; 101 x 101 cm (*empty plate 2*) ; 101 x 101 cm (*pol 2.041/1*).
Limited to 6 copies
2024

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michaela spiegel

is an interdisciplinary artist and feminist activist who's practice includes studio work, video, writing, curating and individual and collaborative projects. she is the founder of the living feminist art project *Centre Pompadour*, the neo-feminist laboratory.

1963 born in Vienna - Austria

2012 foundation of *Centre Pompadour* – the neo-feminist laboratory

2019 großes Goldenes Ehrenzeichen/Brustdekoration for services rendered to the Republic of Austria

selected solo shows

2024 GALERIE MICHÈLE DIDIER, Instant Memoir, Paris, FR

2022 CHANDELIRS, BALLS & BOUQUETS, Kugelmühle Feldbach, A

2014 PRISES DE VUE, analix forever & galerie Vanessa Quang, Paris, FR

2014 EMMANUELLE KANT vidéo projection, Palais de Tokyo, Paris, FR

2014 STANDBILDER, Galerie Steinek, Vienna, A

2012 PSYCHE, Galerie Steinek, Vienna, A

2010 Konversationslexikon in the FREUD'S MUSEUM, Vienna, A

2009 Female facets in FREUD'S DREAM MUSEUM Sankt Petersburg, RU

2009 GALERIE STEINEK, Vienna, A

2008 SCHOOL GALLERY, Paris, FR

2007 LUSTSPIEL AUS FREIWILD AN REHBEIN, Hundsturm, Volkstheater, Vienna, A

2006 WIENER DAMENHAFT, Filmcasino, Vienna, A

2005 WIENER DAMENHAFT, (Film) project space Kunsthalle, Vienna, A

2005 WIENER DAMENHAFT, Urania, Vienna, A

2003 FREUD'S DREAM MUSEUM, Sankt Petersburg, RU

2002 MUSEUM KÜNSTLERHAUS, Klagenfurt, A

2000 HOTEL ANGST, Galerie Steinek, Vienna, A

1997 GALERIE STEINEK, Vienna, (5 films in 5 cinemas of Vienna), A

1996 FÊTE FOREIGNE, Galerie Nikki Diana Marquart, Paris, FR

1995 FOUR ROOMS, Foundation, Vienna, A

1993 Symposium über Frauen und Neokonservativismus, Vienna, A

1992 LIFE BALL, town hall of Vienna, A

selected group shows

2022 Rendez-vous mit der Sammlung, Landesgalerie Niederösterreich, A
2021 ...is the new punk...30 years gallery analix forever, Geneva, CH
2018 TALKING ABOUT A REVOLUTION, curated by Paul Ardenne, Paris, FR
2017 JAKOB LENA KNEBL OH?JA!, Mumok, Vienna, A
2017 dance with me - MAISON EUROPÉENNE DE LA PHOTOGRAPHIE, Paris, FR
2016 sex in wien, Wien Museum, Vienna, A
2015 À l'ombre d'éros, MONASTÈRE ROYAL DE BROU, FR
2014 MOTOPOETIQUE, Mac Lyon, FR
2013 GRUPPENBILD MIT DAMEN, Literaturmuseum Strauhof, Zürich, CH
2013 Château Rivau, FR
2013 ART IS HOPE, Palais de Tokyo, Paris, FR
2012 ALBERTINA CONTEMPORARY, Vienna, A
2012 THE KING, Analix forever, Geneva, CH
2011 HET GEWICHTIGE LICHAAN, MUSEUM BOERHAAVE, Leiden, NL /
MUSEUM DR. GUISLAIN, Gent, BE / SAMMLUNG HARTMANN,
LITERATURHAUS, Vienna, A / Linz, A / ALBERTINA CONTEMPORARY, A
2009 STARK BEWÖLKT, Musa, Vienna, A
2008 SCHNITZLER - AFFAIRES UND AFFECTE, Triest, I / Berlin, D
Strauhof, Zürich, CH / Hauptbücherei und Theatrumuseum, Vienna, A
2007 WANN IMMER VORERST, Kunstforum, Vienna, A
EXITUS, Künstlerhaus, Vienna, A
2006 ANNA & LOU, film performance, Nestroyhof, Vienna, A
EINBLICKE, Frankfurt, D
2004 freudmuseum bratislava SIEBEN FRAUEN, Albertina, Vienna, A
1999 DAS JAHRHUNDERT DER FRAU, kunstforum Bank Austria, Vienna, A
CORPORE-CASA-CUORE, Museum Moderner Kunst, Vienna, A / Museum Moder-
ner Kunst, Prag, CZ / Museum Moderner Kunst, Barcelona, ES
1994 EUROPE REDISCOVERED, Copenhagen, DK

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publications . monographies

- 2023 INSTANT MEMOIR / kehrer.verlag / ISBN 978-3-96900-116-5
2022 CHANDELIRS, BALLS & BOUQUETS, exhibition catalogue
2020 BLACK PASTELS - catalogue
2010 Institutsbuch II des Instituts für Heil und Sonderpädagogik / vice versa verlag / ISBN 978-3-932809-67-5
2009 Konversationslexikon des Instituts für Heil und Sonderpädagogik / vice versa verlag / ISBN 978-3-932809-64-4
2005 Wiener Damenhaft / verlag turia + kant / ISBN 3-85132-438-2
2002 Institutsbuch für Heil und Sonderpädagogik / schlebrügge.editor / ISBN 3-85160-025-8
- 2022 Rendez-vous mit der Sammlung (Niederösterreichische Landesgalerie)
daisyworld magazine #5 dangerous depths
2016 dictionnaire du bdsm, by Gala Fur, La Musardine
2016 sex in wien, catalogue to the show «sex in wien», Wien
2014 MOTOPOETIQUE, catalogue de l'exposition de groupe au MAC Lyon
2013 ART IS HOPE, 80 artistes contre le sida, Palais de Tokyo, Paris
2010 Künstler der österreichischen Nationalbank in Wort und Bild, Verlag Brandstätter, Wien
2010 Het gewichtige lichaam, ausstellungskatalog, Museum Dr. Guilain, Gent
2009 Clouds up high / ausstellungskatalog / MUSA (museum auf abruf, Wien)
2008 Exitus / ausstellungskatalog/ Künstlerhaus, Wien
2008 «Johanna Dohnal - Innensichten österreichischer Frauenpolitiken: Innsbrucker Vorlesungen» , Edition Studienverlag GmbH, Tome 1
2007 Culinary cultures of europe / mit einem text von Rainer Metzger «nahrung in der zeitgenössischen kunst - anrichten – michaela spiegel's Schmitzler & Freud », Edition Europarat, google book
2007 Wann immer vorerst / ausstellungskatalog BA-CA
2003 All about female sex / ausstellungskatalog/Galerie Academia Salzburg
2000 Madonna – Medusa / ausstellungskatalog / Musée d'art contemporain de Klagenfurt
1999 La casa-il corpore-il cuore / ausstellungskatalog Fondation Ludwig, Museum Moderner Kunst, Wien
1999 das jahrhundert der frau / ausstellungskatalog kunstforum, Wien

films - videos

2024 GENEVIÈVE FRAISSE
2023 MARTHA WILSON, SUZY LAKE, FRANZISKA SCHUTZBACH
2019 JOAN SEMMEL
2018 NOEL BURCH
2018 JUDY NYLON
2016 LE MANUEL, AVEC GALA FUR - 8:07 MIN
SINCE 2017 /WORK IN PROGRESS / MORE THAN 100 VIDEO INTERVIEWS
WITH THE FEMINIST CENTRE POMPADOUR RESIDENTS 2015 TIME - 7 MIN
2015 LADY CHATTERLY'S CONFESSIONS - 12:38 MIN
2014 MULTIPLE.ORG - 8 MIN. 2014 JE MONTE JE VALIDE - 4:33 MIN
2013 EMMANUELLE KANT - CA - 30 MIN
2011 DIE PSYCHE DER FRAU - A WOMAN'S VANITY - 26 MIN
COLLAGE OF LEGENDARY MOVIE SCENES IN FRONT OF A VANITY MIRROR
2011 THE GAME OF LIFE - 66 MIN. COLLAGE OF CORONET INSTRUCTIONAL
FILMS AND COMMERCIALS OF THE 1950S AND 1960S
2010 ON A COUCH WITH MR. KEZSLER - 40 MIN. INTERVIEW
2010 JOHANNA DOHNAL - 45 MIN. INTERVIEW WITH THE FIRST AUSTRIAN
MINISTER FOR WOMEN
2009 SCHULUNGSHEFTE DES INSTITUTS FÜR HEIL & SONDERPÄDAGOGIK
2007-2010 FEMALE FACETS, SHORT IMAGINARY VIDEO PORTRAITS OF
ALMA MAHLER-WERFEL, ANNA FREUD, JOSEPHINE BAKER, MARIE
BONAPARTE, WALLIS SIMPSON, GALA-GRADIVA DALI, ESTHER WILLIAMS,
CONCHITA CINTRON
2005 HANDMADE BY ANNA FREUD - 60 MIN. VIDEO PROJECTION, THEATRE
NESTROYHOF, VIENNA
2005 WIENER DAMENHAFT - 78 MIN. OF IMAGINARY DISCUSSIONS
BETWEEN JOHANNA DOHNAL, LOTTE INGRISCH-EINEM, EDITH KLESTIL,
FREDA MEISSNER-BLAU, DR. MARIA SCHAUMAYER, LOTTE TOBISCH-
LABOTYN UND EMMY WERNER ABOUT FEMALE WAYS OF LIFE IN THE
20TH CENTURY
2004 DAS PRIVATE IST POLITISCH - JOHANNA DOHNAL
2002-2006 WIENER FRAUENPREIS" / „PRIZE FOR WOMEN OF THE CITY
OF VIENNA - 10 PORTRAITS
2002 CAN'T HELP FALLING IN LOVE / ELVIS PRESLEY REVISITED