

Conference

Empire, Socialism and Jews V: The Postwar Years

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Abstracts

PANEL I

Alfred Pfoser

Lord of the Hyenas. The Imperial Memory from Red Vienna to the Postwar Years

With the disastrous end of the First World War and the Dual Monarchy's dissolution, Social Democracy's commitment to the Empire ended, too. Castigating the Habsburgs was part of the Socialists' self-understanding in the First Republic and of their cultural struggle with the Christian Socialists and, more specifically, with the Legitimists. Negative commemoration of the Habsburgs gave grounds to new intellectual alliances, but distorted historical memory. It was not until Bruno Kreisky's great conciliatory gesture towards the Habsburgs, grounded in multifaceted reasons, that Social Democratic castigation of the Habsburgs ceased.

Dieter A. Binder

Pietas Austriaca? The Imperial Legacy in Post-War Austria

Closely associated with the imperial dynasty until 1918, *Pietas Austriaca*, the idea of Austrian Monarchy's unique devotion to Catholic ideals, came, in the interwar years, under fire from the Liberal German Nationalist and Social Democratic camps. The national divisions created by the Counter-Reformation, viewed as tragic by nationalists during the second half of the 19th century, served as the legitimation for the anti-clerical and anti-Catholic interwar milieux. In 1918 and 1919, the Christian Social camp largely distanced itself from the dynasty in view of the War and its consequences, transforming its idea of *Pietas Austriaca* into an envisioned Catholic, German, anti-modernist and rural homeland. *Pietas Austriaca* re-emerged, however, as a partial reception of the Habsburg legacy in the "authoritarian Corporate State" (*Ständestaat*) as an antithesis to both "heathen" National Socialism and "godless" Marxism.

PANEL II

Charlotte Natmeßnig and Andreas Weigl

Broken Links? Austrian Economic Networks across the Iron Curtain

This paper will show the manifold economic intertwining of the former Hapsburg Empire restored in part after World War II. The Empire's economic links survived throughout much of the interwar period and, to a lesser extent, in the immediate postwar years. Czechoslovakia is one example: Communist rule was only established in 1948, and the country's proximity to eastern Austria meant easier access to transportation between these two regions. In general, however, the successor states to the Hapsburg Empire became part of Eastern Europe, satellite

states of the Soviet Union. A new relationship emerged between Austria and its neighbors. For ten years, Austria was occupied and divided into four zones. The economic ties of the Soviet zone, including Vienna and the Eastern Bloc countries, were faltering but not completely cut, whereas the western parts of Austria were integrated into the western economies. During the 1950s, the share of foreign trade with the successor states decreased substantially, but Austrian foreign trade policy still aimed at re-establishing the broken links.

Werner Michael Schwarz

Galician Traces in Postwar Poland

Galicia has not existed since 1918. And yet, in a constantly shifting geopolitical situation Galicia remains present as an imaginary space. Wars, forced migrations and ethnic cleansing have shaken the region. A world of diversity was annihilated in the Second World War; the Jewish population was almost completely wiped out.

In 1939, during the first Soviet occupation, and again after 1945, Poles were expelled in huge numbers. The former eastern Galicia was part of the Soviet Union until 1991. In this period the region largely disappeared from consciousness; almost all connections to central Europe were cut off.

On the one hand, remembrance of the Holocaust and the vanished Jewish life led to a rediscovery of Galicia. On the other, and especially in Poland, Habsburg Galicia became an anchor for identification with central Europe. In Ukraine, the former Galicia became a transitional space of yearning for Europe.

Cristina Florea

Empire as a Way of Life and its Aftermath in Bukovina

The Bukovinian writer Josef Burg – the so-called ‘last Mohican of Yiddish literature’ – wrote all of his work in Yiddish. He was a product of the interwar years in Bukovina, when Jewish writers and intellectuals who moved there from Bessarabia created a new literary scene in Czernowitz, radically opposed to the German assimilationist culture that had prevailed under Austrian rule. Even though Burg had spent his formative years in Romanian Cernauti and set foot in Vienna only once, after 1991 he was proclaimed an Austrian writer. In 2002, this fierce defender of the Yiddish language even received a medal for his ‘contributions to Austrian culture.’ This paper argues that Burg’s peculiar literary trajectory reflected the disconnect between Bukovina’s cultural and political geography in the postwar period. By 1991, northern Bukovina – including Chernivtsi – had been under Soviet rule for almost half a century. Yet its cultural ties with Vienna had still not vanished from the memory of Bukovinians and Austrians. The result was a new cultural rapprochement between Austria and Bukovina after the collapse of the Soviet Union, fostered by disenchantment with the postwar national order and a desire to fashion new identities out of usable pasts. After 1991, Austrians looked eastwards with nostalgia, for a past when Austria had been home to many nationalities and religions. They saw this ‘greater’ Austria reflected in Burg’s vanished world of the Jewish *shtetl*. In turn, freshly independent Ukraine sought to dissociate itself from its Soviet past and assert a non-Soviet Ukrainian identity defined by diversity and cosmopolitanism. Burg brought Austria’s and Ukraine’s nostalgias for a multicultural past together, and reconnected Chernivtsi with Vienna. For all his literary success, however, Burg lost the only thing that truly mattered to him: the Yiddish language. His most enthusiastic audiences read his work in German translation and his efforts to revive the Yiddish cultural scene in Chernivtsi faltered.

PANEL III

Anson Rabinbach

From Telegraph Avenue to the Ringstrasse: Carl Schorske's Vienna and the American Imagination

This paper traces the genesis of Carl Schorske's *Fin-de-Siècle Vienna* from his early career at Wesleyan University to his engagement and disillusion with the tumultuous student rebellion at Berkeley during the 1960s. Just as Schorske's Freud was shaped by mid-century Vienna's "clear and confident mid-century liberalism," Schorske was shaped by the paper-thin liberalism that issued from the wartime experience of the OSS, the after-shock of McCarthyism, and the student revolt. Like his Viennese aesthetes, Schorske understood the new cultural activism as the "the beginning of a sort of revolution of the body, a return of the repressed." At Wesleyan, and then at Berkeley, he worried that the political and cultural revolt could become a threat to the world of learning if it was incapable of generating a new and imaginative response. In his *Fin-de-Siècle Vienna* he integrated politics and culture, historical and formal analysis. During the political upheavals of the 1960s he tried to reconcile academic autonomy and antiwar activism. His solution was a kind of displacement; If the University is always threatened by those who would instrumentalize it, what "crystallized for me at Berkeley," he wrote, was the conviction that the "university has to take the tensions of society into its own. It doesn't resist them, it accepts them. But it insists that once inside its walls, the social tensions be intellectualized. You have to convert the poison of social discord into the sap of intellectual vitality."

Heidemarie Uhl

Traum und Wirklichkeit: The Austrian Invention of Vienna 1900

The history of exhibitions in Vienna provides a paradigmatic example of the ways in which a museum is literally able to invent new identities. The art and culture of the Viennese Modern Age, which is now deeply rooted in the canon of Vienna's image, did not establish itself as a new trademark of the city until the mid 1980s. This development owed its success to the exhibition "Traum und Wirklichkeit. Wien 1870-1930" (Dream and Reality: Vienna 1870-1930), which was displayed as *Sonderausstellung* (special exhibition) of the Historical Museum of the City of Vienna in the Künstlerhaus from March to October 1985. It was this major historical exhibition that made the icons of the Viennese Modern Age – Gustav Klimt, Egon Schiele, Arthur Schnitzler, Sigmund Freud, Ludwig Wittgenstein, Adolf Loos, and Otto Wagner – into a fixed part of Viennese cultural memory. Unprecedented use of tourism marketing strategies gave the capital city of a small neutral country on the edge of the iron curtain the shine of its former glamour as imperial capital of the Habsburg Empire.

PANEL IV

Andreas Weigl

Kreisky's Central Europe: Foreign Policy and Austrian Imperial Management

The „Kreisky era“ (1970-1983) is well known as a decisive period in the history of the second Austrian Republic. It stands for social reform, an „opening“ of the country to internationalization and an active role of Austria as an agent between east and west. This turning point in Austrian foreign policy was strongly determined by Bruno Kreisky himself as the minister of foreign affairs and later on as chancellor. The question is, if beside his strong

connections with social democrats in Western Europe (like Olof Palme, Willi Brandt and Felipe Gonzales) and other parts of the free world, Kreisky's way of making international politics had some „old Austrian“ roots too. It is not a coincidence that Kreisky's dominance was ironically stated by contemporary journalists and caricaturists, most of them from the bourgeoisie press, by calling him the “Sun-King”. He was the only politician of the Republican period in Austrian history who was honoured by such an “imperial” nick-name. And he was the only chancellor who belonged to the former Jewish upper classes of the Habsburg Empire. This is not to say that Kreisky felt any sympathy for the Habsburgs and the semi-feudal political system of the late Habsburg Monarchy. Several times he refused any glorification of the Habsburg Monarchy. Nevertheless he represented to some extent a “Greater Austria” and this was part of his success. The question discussed in this paper is, if Kreisky's foreign policy owed some elements to the Central European heritage of the former monarchy in relation to neighboring countries and in the broader context of international politics. This will be analysed by taking up Kreisky's role in the South Tyrol question, his somehow mental distance to Western Germany and the more or less tense relations to some former successor states.

Oliver Rathkolb

From Revolutionary Socialism to the Imperial Legacy: Bruno Kreisky as a Jewish Remigré

Bruno Kreisky, Chancellor of Austria, 1970-1983, was in the 1930s a Revolutionary Socialist of Jewish origin. He had left the *Israelitische Kultusgemeinde* in 1931, was imprisoned under Fascism, and tortured and forced out of Austria by the Gestapo in 1938. He returned from his Swedish exile only in 1950. Yet, in 1967, he became Chairman of the Austrian Socialist Party and, three years later, the Austrian Chancellor, overcoming the unwritten law of Austrian politics that a politician of Jewish origin could never become his party chairman. This paper explains the reasons for this “political accident,” and, in turn, Kreisky's resistance to Austria's acknowledgement of its Nazi past and his opposition of Jewish solidarity. Kreisky viewed himself for many years as “*der beste zweite Mann*” (the best second man). The metaphor highlights his acceptance of Austrian Anti-Semitism, and his effort to distance himself from other remigrés after 1945. But, whereas the Austrian Social Democrats moved, after 1945, to the center, transforming, and even erasing, many past ideological and cultural traditions (including those of Vienna 1900), Kreisky unearthed these traditions and overcame the hostility of the Austrian Social Democrats towards the Habsburg Empire. Kreisky disliked the Monarchy as a political system but he used the central European cultural sphere as a basis for international and national political agenda setting.

Curricula Vitae and Publications

Jakub Beneš is Departmental Lecturer in Modern History at University College, Oxford. He has degrees from Middlebury College (BA) and the University of California, Davis (MA, PhD) and has lived and worked in the UK since 2012. He has published articles on the social movements of workers and peasants in Habsburg central Europe in *Strěd/Centre* (2012), *Slavic Review* (2013), and *Forum Historiae* (2015). His monograph *Workers and Nationalism: Czech and German Social Democracy in Habsburg Austria, 1890-1918* was published in 2016 with Oxford University Press.

Dieter A. Binder is Professor for Austrian History and Austrian Contemporary History at the University of Graz and Chair of Cultural Studies at the Andrassy University of Budapest.

Matti Bunzl is Director of the Wien Museum, Vienna's municipal museum. Before assuming the position in 2015, he was Professor of Anthropology and History at the University of Illinois (1998-2014) and Artistic Director of the Chicago Humanities Festival (2010-2014). A scholar of Vienna, Austria, and Central Europe's history and culture as well as the institution of the modern museum, Bunzl is the author of three books: *Symptoms of Modernity: Jews and Queers in Late-Twentieth-Century Vienna* (University of California Press, 2004; in German: *Symptome der Moderne. Juden und Queers im Wien des späten 20. Jahrhunderts*, Rombach Verlag, Edition Parabasen 2004) and *Anti-Semitism and Islamophobia: Hatreds Old and New in Europe* (Prickly Paradigm Press/University of Chicago Press, 2007), and *In Search of a Lost Avant-Garde: An Anthropologist Investigates the Contemporary Art Museum* (University of Chicago Press, 2014).

Erhard Busek has served as Vice-Chancellor of the Republic of Austria, Minister for Science and Research, Minister for Education, Special Representative of the Austrian Government for the Enlargement of the European Union, and Special Coordinator of the Stability Pact for Southeastern Europe.

Now, among other positions, he serves as Chairman of the Institute for Danube Region and Central Europe in Vienna, Coordinator of the "Southeast European Cooperative Initiative", President of the Vienna Economic Forum and as Jean Monnet Professor ad personam.

Barbara Coudenhove-Kalergi is a renowned Austrian journalist. Since the 1950s, she worked for several Austrian Newspapers and magazines, among them, from 1967 onwards, for the Socialist "Arbeiter Zeitung". Since the 1970s she was a correspondent and reporter for the Austrian Public Television ORF in several central European countries. As a member of the Coudenhove-Kalergi family, she is the niece of Richard Coudenhove-Kalergi, the founder of the Paneuropa-movement.

Peter Eigner is Associate Dean of the Faculty of Art and Cultural Studies at the University of Vienna. His main areas of research are the economic development of the Habsburg Monarchy and Austria from the eighteenth to the twenty-first century, Vienna's urban and economic development, and industrialization in the nineteenth and twentieth centuries. Selected publications include: *Sozialgeschichte Wiens 1740-2010: Soziale und ökonomische Ungleichheiten, Wanderungsbewegungen, Hof, Bürokratie, Schule, Theater* (2015); *Boom und Krach: Österreichs wirtschaftliche Entwicklung um 1873* (2014); and *Rudolf Sieghart and the Boden-Credit-Anstalt: A Case Study of the Austrian Banking Crisis of the 1920s and 1930s* (2013).

Lisa Fischer holds a PhD from the University of Vienna. Fischer is a freelance historian with a focus on Gender Studies, biographies, and Fin de siècle Vienna. Her many publications include *Lina Loos, Wenn die Muse sich selbst küsst* (1994/2007), *Die Frauen der Wiener Moderne* (1997), *Schattenwürfe in die Zukunft, Kaiserin Elisabeth und die Frauen ihrer Zeit* (1998), *Anna Lülja Praun, Möbel in Balance* (2001), *Die Riviera an der Donau* (2003), *Sigmund Freud, Wiener Schauplätze der Psychoanalyse* (2005), *Irgendwo, Wien Theresienstadt und die Welt. Die Sammlung Heinrich Rieger* (2008), *Wiederentdeckt, Margarete Depner, Meisterin des Porträts der Siebenbürgischen klassischen Moderne* (2011), *Liebe im Grünen, Kreative Sommerfrischen in Reichenau und am Semmering* (2014), *Komm mit nach Terezin. Musik in Theresienstadt* (2015), and *Marsch der Frauen. Ungehörige Komponistinnen zwischen Aufbruch Bruch und Exil* (2016).

Fischer's numerous prizes include the Golden Award of Honor for the Republic of Austria, the Käthe Leichter Prize 2012, the prize of Education of the City of Vienna 2015.

Cristina Florea is a historian of East-Central Europe and Modern Europe in the late 19th and 20th centuries. She completed her PhD at Princeton University, where she wrote a dissertation entitled *City of Dreams, Land of Longing: Czernowitz and Bukovina at the Crossroads of Empires*. She received a B.A. with highest honors in History and graduated summa cum laudae from Williams College in 2010. She is currently an Academy Scholar at the Weatherhead Institute for International Affairs at Harvard University, working on a book manuscript based on her dissertation research, which explores the changing relationship between people, culture, and place in a mobile and politically unstable world through the story of Bukovina – a multilingual, multiethnic province between states and cultural spheres.

Malachi Hacoen is Bass Fellow, Associate Professor of History, Political Science and Religion, Slavic, German and Jewish studies. He is also the Director of the Center for European Studies at Duke University and Religions and Public Life at the Kenan Institute for Ethics. His *Karl Popper – The Formative Years, 1902–1945: Politics and Philosophy in Interwar Vienna* (Cambridge, 2000) has won the Herbert Baxter Adams Prize of the AHA and the Victor Adler State Prize. He has published essays on the Central European Jewish intelligentsia, Cold War liberalism, and cosmopolitanism and Jewish identity in *The Journal of Modern History*, *The Journal of the History of Ideas*, *History and Theory*, *History of Political Economy*, *Jewish Social Studies*, and other journals and collections. His *Jacob & Esau: Jewish European History Between Nation and Empire* is forthcoming with Cambridge University Press.

Deborah Holmes is Assistant Professor of Modern German Literature at the Paris Lodron University Salzburg and Senior Lecturer in German at the University of Kent.. She studied Modern Languages at Oxford (New College), Pavia and Salzburg, and held postdoctoral fellowships at Oxford (The Queen's College), the Ludwig-Maximilians-Universität in Munich (Alexander von Humboldt Fellow) and the IFK in Vienna. She was College and University Lecturer in German at New College, Oxford 2003-2004, and researcher at the Ludwig Boltzmann Institute for the History and Theory of Biography in Vienna 2005-2010, working primarily on a biography of the philanthropist, pedagogue and journalist Eugenie Schwarzwald. Her research focuses on late nineteenth and early twentieth century Austrian literature and culture. She has also worked on German and Italian antifascist exile literature of the 1930s and 1940s. Other interests include Viennese Modernism, the cinema of Michael Haneke, the history of feuilleton journalism in German and literary translation. Deborah Holmes is co-editor of the MHRA journal *Austrian Studies*.

Roman Horak is a professor and Head of the Department of Cultural Studies at the University of Applied Arts Vienna. From October 1988 to March 1989 he was an Honorary Visiting Fellow at the Department of Sociology, University of Leicester.

He is currently on the editorial committee of 'Culture Unbound' and the 'European Journal for Cultural Studies' and he was a board member of the 'Association for Cultural Studies'(ACS) from 2008 – 2016. His research focuses on the politics of the popular. He has published 19 books and about 150 articles in academic journals and books.

His latest international publication is *About Raymond Williams* (ed. with L. Grossberg & M. Seidl), Routledge 2010. An edited German version *Über Raymond Williams. Annäherungen. Positionen. Ausblicke* (ed. with Ingo Pohn-Lauggas and Monika Seidl) Argument Verlag 2017, came out this spring.

Helmut Konrad is Professor of Contemporary History at the University of Graz and Director of the Ludwig Boltzmann Institute for Cultural History, Linz-Graz. He has previously served as Dean of the Faculty of Humanities and Rector of the University of Graz. He received his PhD from the University of Vienna with highest distinction, in 1973, and his habilitation at the University of Linz in 1980. He has been a Visiting Professor at Yale University and Cornell University (USA), the University of Waterloo (Canada), and the European University Institute (Italy), and received an honorary degree from the University of Shkodra (Albania) in 1996. He is a member of the Board of *Austriaca*, Paris, and of the *Austrian History Yearbook*, Minneapolis. He has published seven books, 41 edited volumes, and 250 articles. He has received various awards, including the Theodor Koerner Prize, the Victor Adler Prize, the Vienna Award 2002 for Humanities, and the Verkauf-Verlon Prize for antifascist literature in 2008.

Thomas Macho is Director of the IFK International Research Center for Cultural Studies | University of Art and Design Linz in Vienna. 1993-2016 he was Professor of Cultural History at Humboldt-University Berlin. He was co-founder of the Hermann von Helmholtz-Centre for Cultural Techniques, has served as Dean of the Philosophical Faculty III and as Director of the Institute for Cultural Theory and History at Humboldt-University, Berlin, as associate Director of the Center for Literary and Cultural Research, Berlin, and was Fellow at the International Research Institute for Cultural Technologies and Media Philosophy of the Bauhaus University, Weimar. His publications include *Vorbilder* (Munich 2011).

Wolfgang Maderthaner, General Director of the Austrian State Archives, was previously the Head of the Association for the History of the Labour Movement (VGA) for many years. His research and publications, which have appeared in many languages, focus on Austrian working-class and social history, modern European cultural history, Urban Studies and Cultural Studies, history of political economy and historical methodology. Some of his publications include: *Unruly Masses. The Other Face of Fin de Siècle Vienna* (with Lutz Musner, 2008); *L'autoliquidation de la raison. Les sciences de la culture et la crise du social* (2010); *Neoliberalismus und die Krise des Sozialen* (with Andrea Grisold 2010); "Untergang einer Welt. Der Große Krieg 1914-1918" in *Photographien und Texten* (2013) and *Der Wiener Kongress. Die Erfindung Europas* (editor, 2014).

Michaela Maier specialized in theater studies, social and cultural anthropology, philosophy and comparative literature at the University of Vienna. She is Director of the Association for the History of the Labour Movement in Vienna (VGA) since 2012. Since 2011 she has been active in the VGA-management of the EU project "Hope. Heritage of the People's Europe", <http://www.peoplesheritage.eu/>. Since 2012 management of "Plattform zeithistorischer politischer Archive": www.zeithistorische-archive.at. She is the 2005 award winner of "Bruno-Kreisky-Award for the Political Book": Wolfgang Maderthaler, Michaela Maier (eds.), *"Der Führer bin ich selbst" Engelbert Dollfuß – Benito Mussolini. Briefwechsel*, Vienna 2004. Other selected Publications: *Acht Stunden aber wollen wir Mensch sein. Der 1. Mai. Geschichte und Geschichten*, (ed. with Wolfgang Maderthaler); *Im Bann der Schattenjahre. Wien in der Zeit der Wirtschaftskrise 1929 bis 1934* (ed. with Wolfgang Maderthaler); *Julius Deutsch. Kriegserlebnisse eines Friedliebenden. Aufzeichnungen aus dem Ersten Weltkrieg* (ed. with Georg Spitaler); *Friedrich Adler vor dem Ausnahmegericht. Das Attentat gegen den Ersten Weltkrieg* (ed. with Georg Spitaler).

Sylvia Mattl-Wurm, historian and art historian, has been the Director of the Vienna Library (Wienbibliothek im Rathaus) since 2004. Before, she had served as the Curator for many exhibitions at the Wien Museum. She has published profusely on Viennese cultural history and Viennese collections. Most recently, she has edited *"Jeder sei sein eigener Dekorateur": Zur Geschichte der Loos-Räume in Wien I., Bartensteingasse 9* (Vienna 2013), and, with Alfred Pfoser, *Die Vermessung der Stadt: Die Lehmannschen Adressbücher 1859 – 1942* (Vienna 2011) and *10 Jahre Wienbibliothek* (Vienna 2016).

Gerhard Meißl is an economic and social historian. He has been co-editor of *Historischer Atlas von Wien* (Vienna 1981-2015) and of *Metropole Wien. Texturen der Moderne* (Vienna 2000). Besides Vienna, his main areas of research are comparative regional economic and social history, labour history and environmental history.

Maria Mesner teaches at the Institute of Contemporary History and is co-editor of the *Austrian Journal for Historical Studies*. She heads the Kreisky Archives, Vienna, and is a historian of gender relations and political culture in Europe as well as the US. Her current research deals with the political journal of Josef Staribacher, state secretary for commerce and energy in Austria from 1970 to 1983, and the transformations of political culture during the 1970s.

Charlotte Natmeßnig is Lecturer at the Vienna University of Business and Administration. Her fields of research are banking history, Austrian and European economic history of the 19th and 20th centuries, media history and business history.

Alfred Pfoser majored in German Studies, History and Journalism in Salzburg. He was Head of the Vienna Libraries from 1998 to 2007, and from 2007 to 2016, Head of Printed Collections and Deputy Director of the Wienbibliothek im Rathaus. Multiple publications on Austrian cultural and literary history, most recently: *Zur Eleganz des runden Leders: Wiener Fußball 1920-1965* (Göttingen 2008); *Die Vermessung Wiens: Lehmanns Adressbücher 1859 – 1942* (Vienna 2011); and *Wien im Ersten Weltkrieg* (2013). He is presently engaged in a book project on Austria from 1918 to 1920.

Anson Rabinbach is a specialist in modern European history with an emphasis on intellectual and cultural history. He has published extensively on Nazi Germany, Austria, and European thought in the nineteenth and twentieth centuries. In 1974 he co-founded the premier journal of German studies in the United States, *New German Critique*, which he continues to co-edit. In 1979 he published *The Crisis of Austrian Socialism: From Red Vienna to Civil War 1927-1934*, a study of Austrian culture and politics between the wars. *The Human Motor*, an investigation of the metaphor of work and energy that provided modern thinkers with a new scientific and cultural framework to understand the human body, appeared in 1991 and has since been translated into several languages. His study of 20th century German intellectuals, *In the Shadow of Catastrophe: German Intellectuals between Enlightenment and Apocalypse*, was published in 1997. *The Third Reich Sourcebook* (with Sander L. Gilman), a collection of more than 400 documents with critical introductions, appeared in July 2013. His current research is on concepts invented in the 20th century, including "totalitarianism" and genocide. It emphasizes World War II exchanges between European and American intellectuals. He also writes and reviews widely for journals of opinion including *The New York Times*, *The Times Literary Supplement*, *Dissent*, and *The Nation*. He received the Victor Adler State Prize in 1987. Professor Rabinbach has also been the recipient of Guggenheim, ACLS, and NEH fellowships.

Doron Rabinovici, a novelist, essayist, and historian, was born in 1961 in Tel Aviv. He has lived in Vienna since 1964. His novel, *Andernorts*, was short-listed for the German Book Prize in 2010. His non-fiction study of the Jewish Council in World War II Vienna, *Instanzen der Ohnmacht* was published by Polity Press in 2011 as *Eichmann's Jews*. From 2013 to 2015 Doron Rabinovici and Matthias Hartmann produced the performance "The Last Witnesses". The production staged the memory of seven survivors and was set on the main stage of the Viennese Burgtheater. In 2016 he published together with Natan Sznaider: *Herzl Reloaded*. His numerous awards include the Anton Wildgans Prize, the Clemens Brentano Prize or the Austrian Book Trade Honorary Award for Tolerance in Thought and Action.

Oliver Rathkolb is Professor at the Department of Contemporary History at the University of Vienna. He is author of several books focusing on contemporary history as well as editor and co-editor of several studies concerning interdisciplinary questions of contemporary history and communications/media history, including his prize-winning study *The Paradoxical Republic. Austria 1945-2005* (Oxford 2010). He is the managing editor of *zeitgeschichte* (Contemporary History) and member of the advisory board of the 'House of European History' (European Parliament, Brussels) and of the Jewish Museum Vienna. He is also the chairman of the international advisory board of the 'House of Austrian History'.

Werner Michael Schwarz is *Dozent* at the University of Klagenfurt, and a curator at the Wien Museum. He holds a PhD in history from the University of Vienna. His main research interests include urban studies, media studies, and film studies. He has recently edited, with Susanne Winkler, the Exhibition Catalogue of *Romane Thana. Orte der Roma und Sinti* (2015) and, with Wolfgang Kos, *Mythos Galizien* (2015). He has made additional publications in urban, film and media history.

Georg Spitaler is Researcher at the Association for the History of the Labour Movement (VGA) in Vienna. He studied political science and history at the University of Vienna and was a junior fellow at the IFK (2002-3) and Duke University (2004). He held a post-doctoral position at the Department of Political Science of the University of Vienna and served as a Lecturer at the

University of Applied Arts. He is recipient of the Victor Adler State Prize for younger scholars for his book *Authentischer Sport – inszenierte Politik?* He has published widely in cultural studies and football history and is a research partner of the FWF project “Jewish sports officials in Vienna between the wars,” and has recently co-edited books on Friedrich Adler and Julius Deutsch.

Saskia Stachowitsch is a Senior Research Fellow (Elise-Richter-Grant of the FWF Austrian Science Fund) and Lecturer at the Department of Political Science, University of Vienna. Her research focuses on feminist theories in international relations, security studies, and global political economy as well as on Jewish political history, parliamentarianism, and anti-Semitism in Austria. Recent publications include *Jüdische Identitäten und antisemitische Politiken im österreichischen Parlament 1861 bis 1933* (with Eva Kreisky), Böhlau 2017; *Everyday Matters in Global Private Security Supply Chains: A Feminist Global Political Economy Perspective on Gurkhas in Private Security* (with Amanda Chisholm), in *Globalizations* 13(6), 2016.

Martina Steer has studied history and economics in Berlin, Rotterdam and Munich and has earned her PhD at the University of Vienna. She has been a research fellow at the Simon Dubnow Institute in Leipzig, the University of Wrocław, the German Historical Institute in Washington, the European University Institute in Florence, and the Institute for Human Sciences in Vienna. She now teaches as assistant professor at the University of Vienna. Her work includes the broader fields of European history, collective remembrance, Jewish and intellectual history, gender studies and the theory of history with a focus on cultural transfers and comparative history. She is currently working on a project about the transnational memory of the philosopher Moses Mendelssohn.

Leslie Topp is Senior Lecturer in the History of Architecture at Birbeck, University of London. She is author of *Architecture and Truth in Fin-de-Siècle Vienna* (Cambridge UP, 2004) and co-editor of *Madness, Architecture, and the Built Environment* (Routledge, 2007). She co-curated the exhibition *Madness and Modernity: Mental Illness and the Visual Arts in Vienna 1900* (Wellcome Collection, London and Wien Museum, 2009-10). Her book *Freedom and the Cage: Modern Architecture and Psychiatry in Central Europe, 1890-1914* comes out with Penn State University Press in May 2017.

Heidemarie Uhl is a senior researcher at the Austrian Academy of Sciences in Vienna and lecturer at the University of Vienna and the University of Graz. She holds a PhD in Contemporary History from the University of Graz. She was a guest professor at Strasbourg University, Hebrew University Jerusalem, Strasbourg University, AUB Andrassy University Budapest and Stanford University. Uhl is a member of the Austrian Delegation to the International Holocaust Remembrance Alliance and member of the scientific board of the *Haus der Geschichte Österreich* (vice chairperson), the *Militärhistorische Denkmalkommission* at the Austrian Ministry of Defence (vice chairperson) and the Fachkommission der Stiftung Brandenburgische Gedenkstätten. She is member of the editorial board of *Zeitgeschichte* and of *Contemporary Austrian Studies*. She is currently directing the project *Neugestaltung des Österreichischen Heldendenkmals in Vienna* (Reconceptualisation of the Austrian Hero's Monument).

Andreas Weigl is an assistant professor at the University of Vienna's Department of Economic and Social History, and a member of the scientific staff of the Municipal and Provincial Archives

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