

SETUP INSTRUCTIONS

Exhibition: "Ingeborg Bachmann – Writing against war"

Time required: approx. 3-4 hours, 2 persons

Tools: 2 x Allen wrenches

The complete set of exhibition material is supplied packed as follows:



20 x textile panels

consisting of:

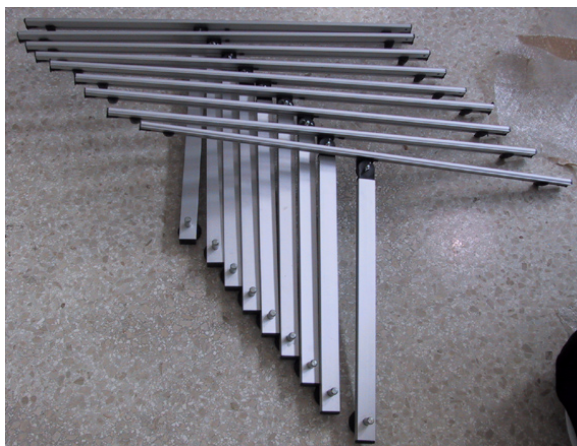
1. Folding bottom section of clamping system, to be secured with a butterfly nut:



Loosen the butterfly nut



Unfold

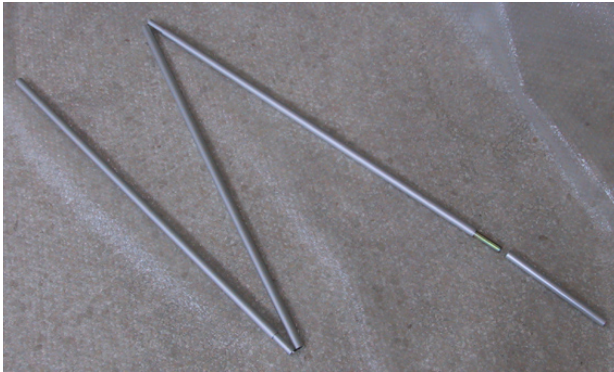


Fix support in place, pointing backwards and at an angle of 90 degrees

2. Upper clamping rails



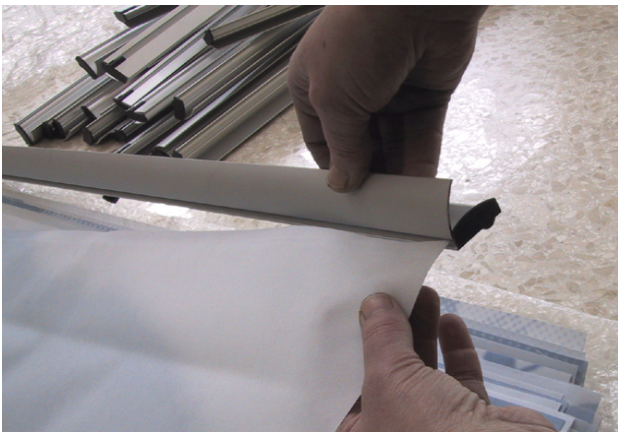
3. Vertical stand element with small extension-piece, designed to keep the textile panels upright



4. 20 x rolled-up textile panels

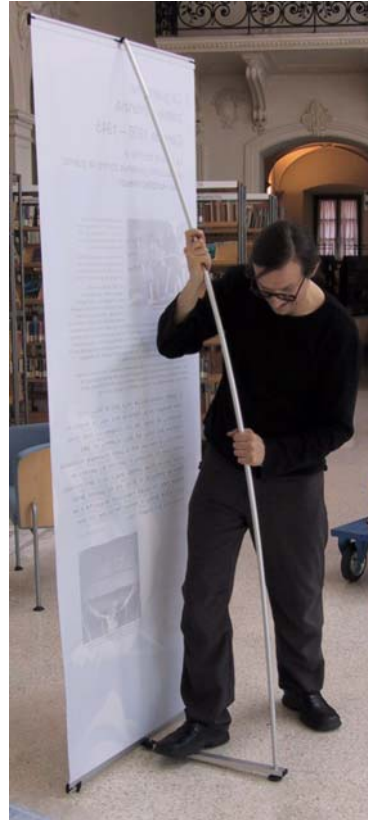
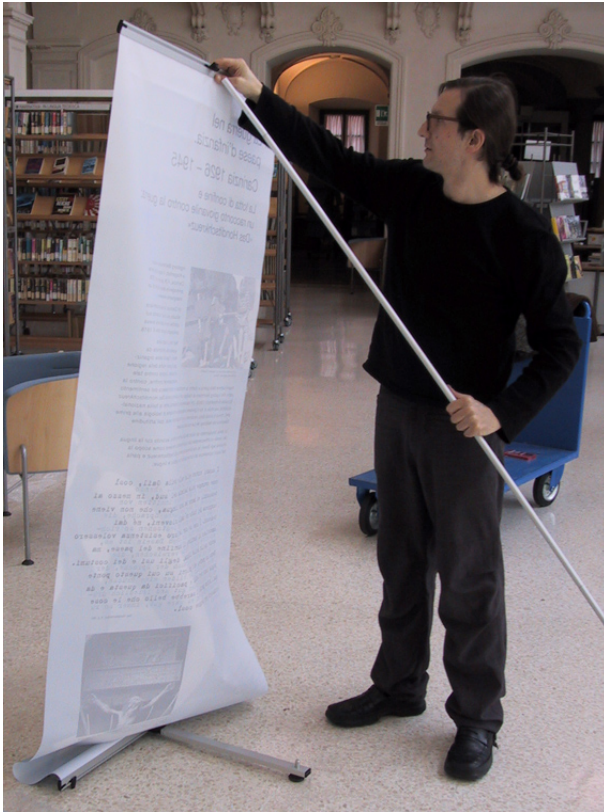


Two persons are required when fixing the printed textile panels to the stand system:



Working together, insert the material along the entire length of the slot. Don't loose hold of both panel and clamping rail, tension the panel and secure it in position by closing the rail. Start with securing the upper rail, then insert the panel in the bottom section the same way.

The 20 text panels can now be set up.



Insert the stand element at the top, gently bending the aluminium tube into position, hold the base extension with your foot and insert the stand element at the bottom.

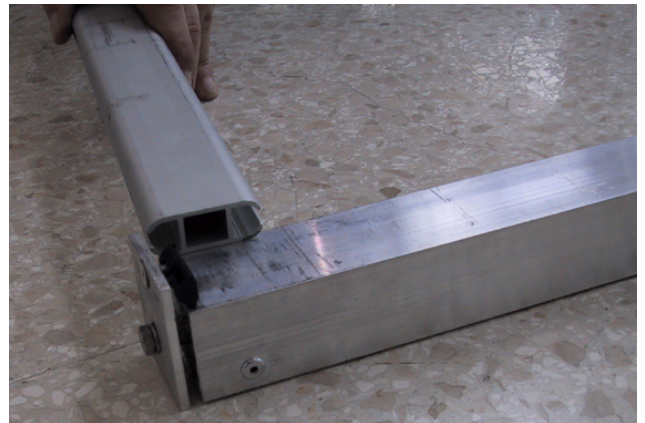
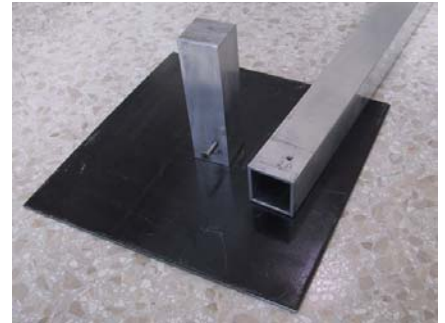
When all 20 textile panels have been assembled, they shall be ordered according to the corresponding chapter numbers and as they belong together with the background design, and arranged in a clockwise direction (i.e. left-to-right direction of reading). **See page 7 for details of panel-setup order.** When setting up the groups of elements, ensure that the background design of each group **convey a sense of unity** with respect to the main direction of viewing/walking direction, while at the same time giving a dynamic and airy impression. The individual panels should be “terraced” at a depth of about 5-15 cm and at an angle, in accordance with the space available, and in slightly zigzag alignment.



(as, for example, in the Rome Cultural Forum)

Three large background panels

Assign the correspondingly marked base plate to each of the three vertical stand elements.



With the base plate at the bottom, screw together the stand element and guide rail for the printed textile panel, then push in the upper guide rail from the side.

With the elements still lying on the floor, push in the textile section (which is stiffened by metal bars in its horizontal borders), sliding them in at the top and bottom at the same time.

Put the panel upright and place it in its correct position (see page 7), slightly more backwards than the panels carrying the exhibition text.



Projection screen for the script animation (freestanding two-way screen)



Lay the components out on the floor.



Push the angle-pieces in at the corners, and screw into place.



Push the edges of the projection screen (stiffened by metal bars) into the guide rails at the top and bottom, and place upright in a suitable part of the room. The screen should be immediately visible from the entrance to the exhibition room, wherever possible, but not subject to excessive light.



Three listening points

- Insert new batteries into the CD players
- Insert CDs
- Fix each CD player to its stand element with two strips of double-sided adhesive tape, connect the headphones and hang in place. Check for correct functioning.
- If aesthetically acceptable, provide a stool for each listening point.



The CD stops automatically, and starts again at the beginning of the recording when “Play” is pressed.

Video screen showing the film by Gerda Haller



The VHS or DVD player, video screen (with corresponding stand) and seating, which are to be supplied by the event organiser, should be set up in a suitable place at the edge of, or a little away from, the main exhibition area. It should be possible to watch the film without disturbance from surrounding room noise, and the volume should in turn be kept at a level that does not disturb visitors who wish to read the text panels.

SETUP ORDER OF THE PANELS

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LISTENING POINTS

panel 1	Writing against war. Ingeborg Bachmann 1926 – 1973	
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I panel 2	I War in the land of childhood. Carinthia 1926 - 1945	
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I panel 3	Borderland	
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I panel 4	„Shouting, singing and marching“ – first „deadly fear“ The year of 1938	
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I panel 5	Galicia – The myth of people and languages meeting each other	
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II panel 6	II For me it's peace, peace. Carinthia 1945	
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II panel 7	War Diary-typescript (continuation)	
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Background panel 1: Robert Capa (fleeing people)

III panel 8	III „After the war – this is the beginning of an era“. Vienna 1946 -1953 „Daring to recall the night“	
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III panel 9	The Vienna of The Third Man	
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III panel 10	Poetics of the star	Gedichte, 5m50s Die gestundete Zeit, Nachtflug, Alle Tage, Herbstmanöver
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IV panel 11	IV „Safe passage (Aria II)“ Italy 1953 – 1957 Sun and stars of the night	
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IV panel 12	„The Earth does not wish to wear a mushroom cloud“	
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IV panel 13	Martial law and „the light shed by language“	
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Background panel 2: Robert Capa (fearful glance to the sky)

V panel 14	V „Lay down your arms!!“ Munich, Zurich, Rome 1958 - 1962 Political engagement against war and nuclear armament	
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V panel 15	Problems of contemporary poetry Frankfurt Lectures	Frankfurter Vorlesungen, 5m48s Ö1 Fragen und Scheinfragen (25.4.1960)
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VI panel 16	VI German twists of fate / Bohemia Lies on the Sea. Berlin 1963 – 1965	
VI panel 17	„conditio sine qua non“	

Background panel 3: Huynh Cong Ut (Napalm attack in Vietnam)

VII panel 18	VII „Haus Österreich“ in Rome. 1966 -1973 „Ways of Death“	
VII panel 19	„there will come a day“	Malina, 7m52s
VII panel 20	Working on peace, „in every area“	