

NUDNIK Forgetting Josef Ganz
Rémy Markowitsch



Maikäfer (From the Photo Archive of Josef Ganz, 1930-1933)

Rémy Markowitsch

Nudnik: Forgetting Josef Ganz

Combining sculptural and multimedia works and archival materials, the spatially expansive installation *Nudnik: Forgetting Josef Ganz* by Swiss artist Rémy Markowitsch deals with the Jewish engineer and journalist Josef Ganz. The artist presented his works in a cabinet space with two connecting corridors at the 2016 exhibition *Wolfsburg Unlimited: A City as World Laboratory*, the first show curated by Ralf Beil at Kunstmuseum Wolfsburg. The work consists not just of an aesthetic transference of Ganz's photographic negatives and written documents to a presentation of large prints or as a video, but by way of the artist's associative approach represents, as it were, the transillumination and "defoliation" of the history of a major figure in the automobile industry of the twentieth century, a figure barely known until now.

The processes of defoliation and transillumination, exposing hidden narratives, (material) conditions, and webs of relations, are defining aspects of Rémy Markowitsch's artistic approach. Driven in his work by certain stories, biographies, and literatures, since 1993 the artist has revealed the results of his research in photographic transilluminations. Just as the term from the realm of radiology describes, the relevant motif is penetrated, x-rayed, and superimposed with a different motif. At the very moment when the photographic images shift from an opaque to a lucid state, they overlap one another. In

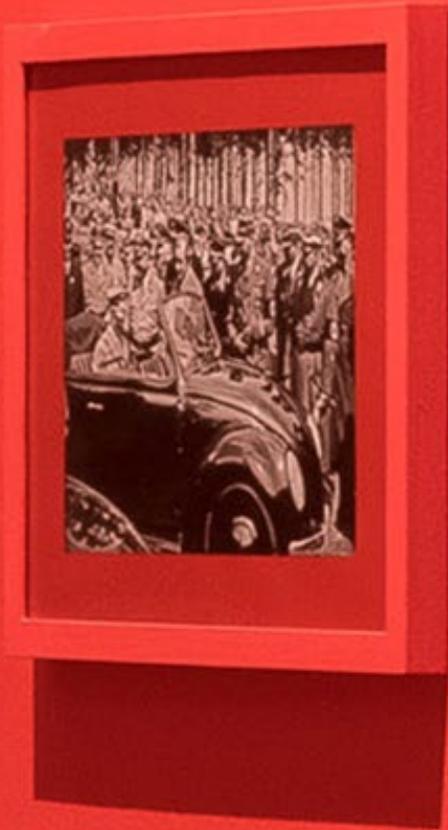


so doing, the support material moves to the foreground, matrix dots become visible as grains and the representation is no longer focused on the act of illustration, but encourages simultaneous examination. Beginning with plant images in the 1993 cycle *Nach der Natur* (*After Nature*), Markowitsch has explored the use of photographs in books and forms of representation using this technique. In the project *Bibliotherapy*, which the artist worked on from 2001 to 2003, he appropriated the books *Bouvard et Pécuchet* by Gustave Flaubert, *Robinson Crusoe* by Daniel Defoe and *Der grüne Heinrich* by Gottfried Keller with the help of many reading participants. This work “x-rayed” the books not in a literal sense, but by reading them aloud analyzed the novels and their reception as spaces of cultural knowledge. In the exhibition and book project *On Travel* from 2004, he combined the technique of transillumination with reading quotations from literary and academic publications and added an audio component to the multilayered visual quotations. By way of this project of compilation, he illuminates the theme of the tropics, which for writers and anthropologists are described by the white traveler exploring exotic landscapes and peoples.

In his biography projects, Markowitsch undertakes these transilluminations in an especially extensive way: he penetrates the literature and documents of authors such as Gustave Flaubert, who has repeatedly inspired him in this work, or artist figures like Ernst Ludwig Kirchner. Here, he defoliates



Joseph Ganz, ein zwölfjähriger Gymnasiast in Wien, hat eine Schutzvorrichtung für elektrische Straßenbahnwagen erfunden, auf welche ihm vom österreichischen Patentamt ein Patent erteilt wurde. Fachmänner versichern, daß es sich um eine ganz vorzügliche Erfindung handelt. Der junge Techniker hat schon mehrere andere beachtenswerte Erfindungen gemacht und verspricht somit ein berühmter Mann zu werden.



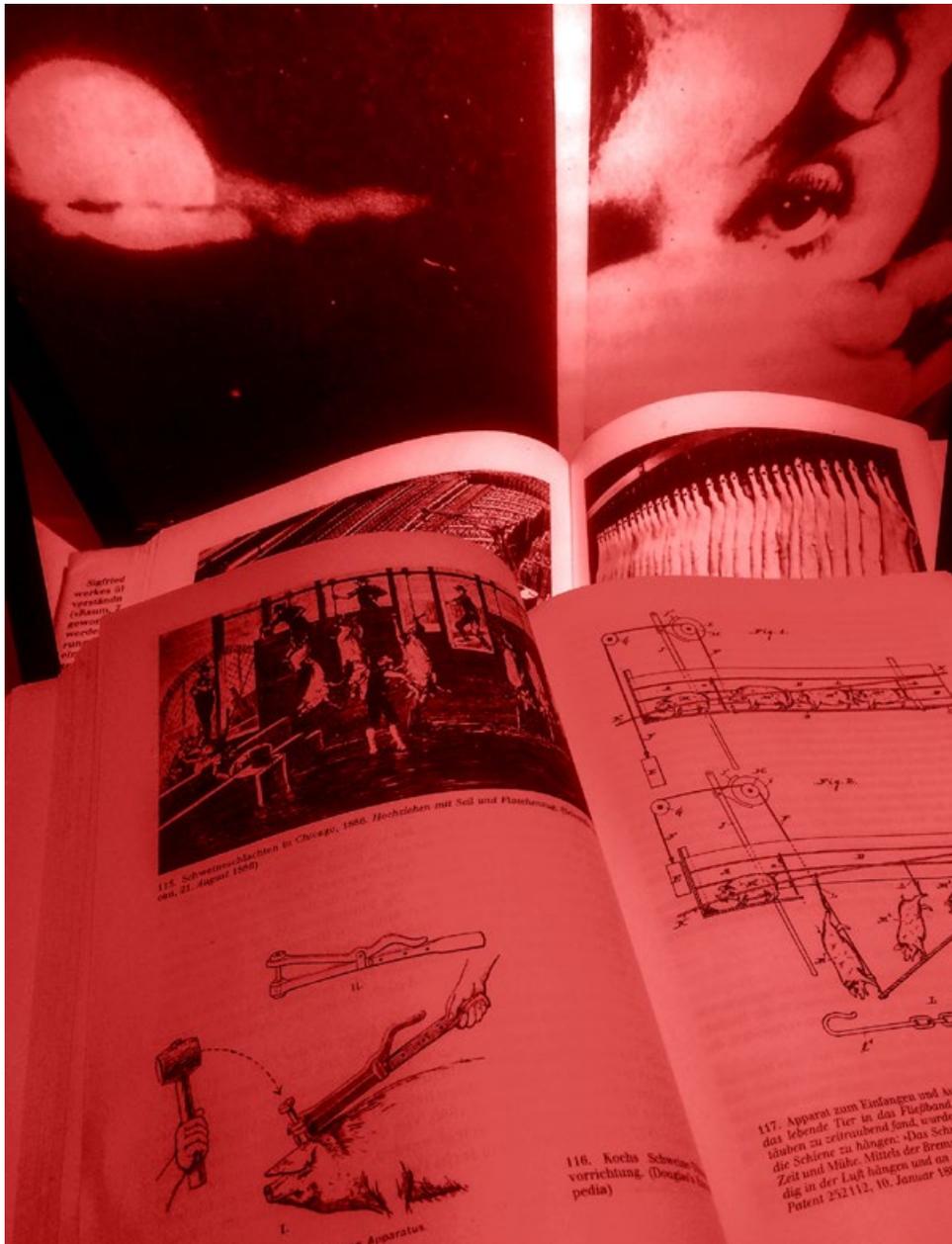
HITLER / KDF WAGEN, 1938



Monkey Talk



Henry Ford Receives the Grand Cross of the German Eagle , 1938



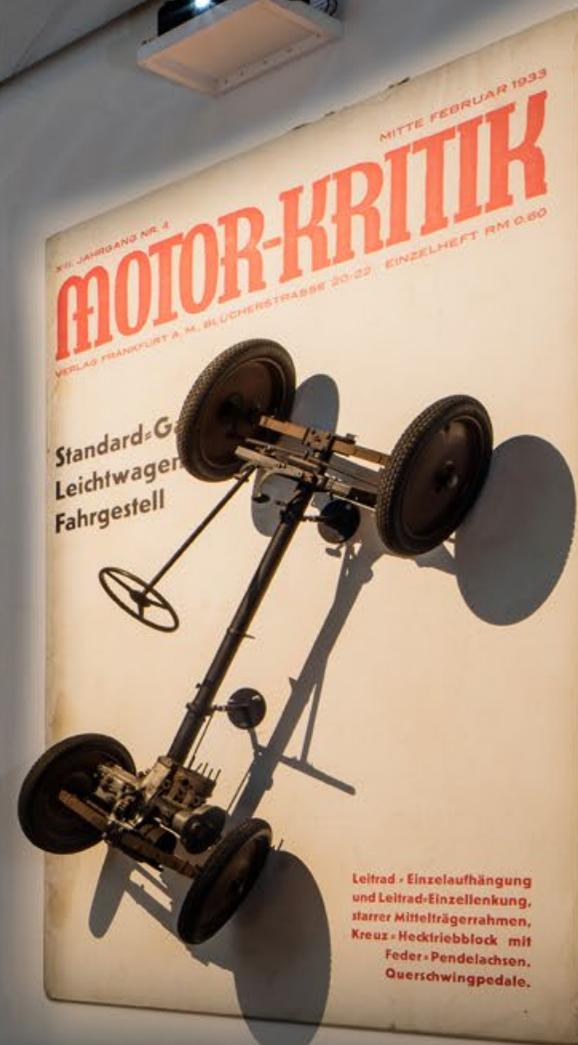
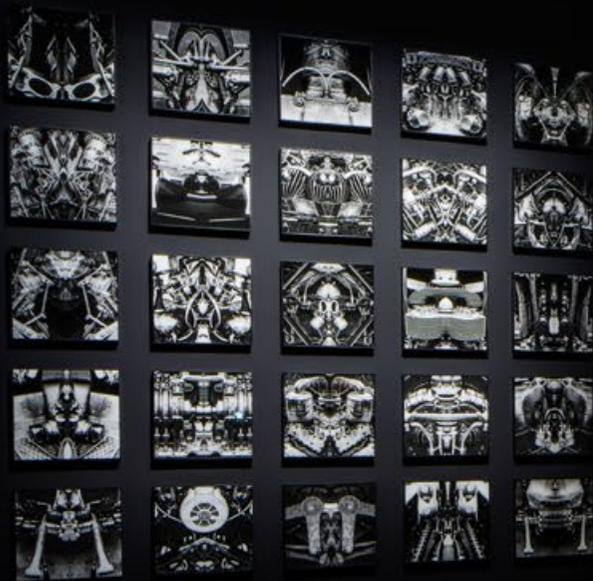
Giedion in Red



Motor-Kritik 1931 & 1933



NUDNIK Forgetting Josef Ganz, The Inner Beauty >

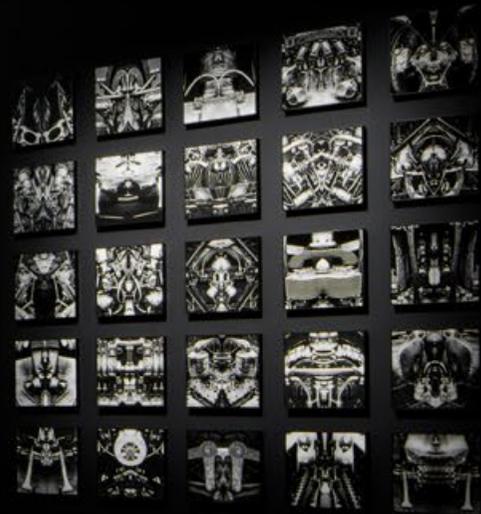


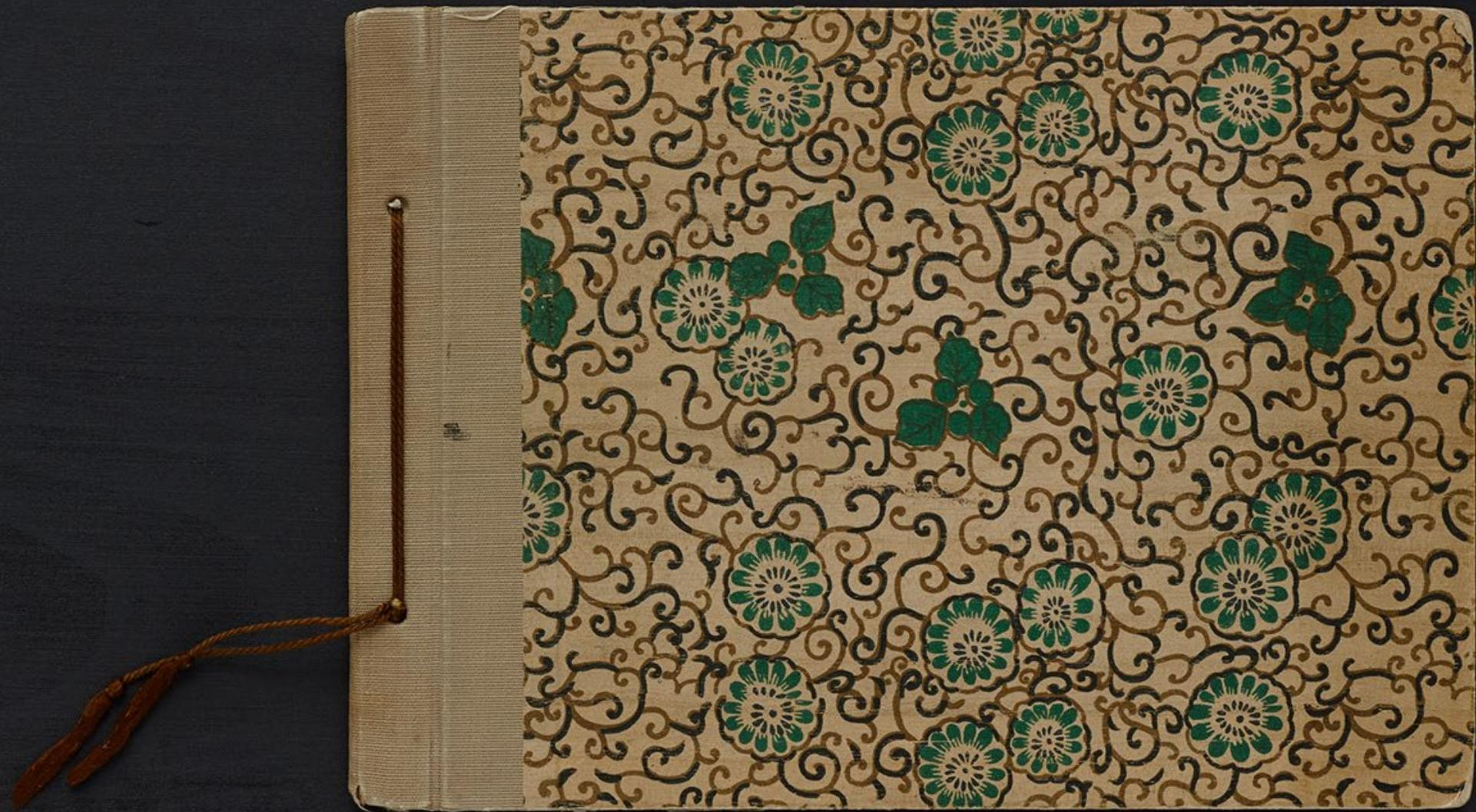
layers and levels of written stories or visual narratives surrounding these personalities, exposing them. The most complex and at the same time densest defoliation of this kind is the work *Nudnik*, which deals with the life of Josef Ganz.

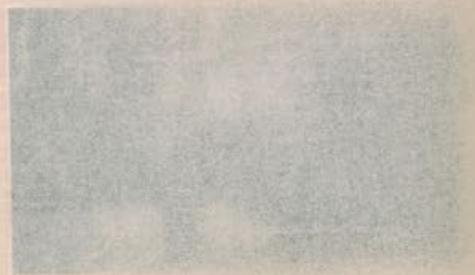
2005, the year marking the publication of an article by Dutch engineer and journalist Paul Schilperoord, was the first time Josef Ganz received any widespread attention since his death in 1967. In the article, Schilperoord described Ganz as the actual inventor of Volkswagen or the “Beetle.” With the publication of this article in the Netherlands, various members of Josef Ganz’s family contacted the author; in this way, he acquired part of the original archive of Ganz’s photographs. A further large part of the archive was discovered in Kanada. The extent of information and materials allowed Schilperoord to write the book *The Extraordinary Life of Josef Ganz, the Jewish Engineer Behind Hitler’s Volkswagen*, published first in Dutch in 2009 and in English in 2012. When Markowitsch contacted Paul Schilperoord in the framework of his research for the exhibition *Wolfsburg Unlimited: A City as World Laboratory* curated by director Ralf Beil at Kunstmuseum Wolfsburg, he was given the possibility of viewing the extensive archive of images and texts of the Jewish engineer, which documented his work and the many test drives that he undertook for Adler and Mercedes-Benz or for the magazine *Motor-Kritik* in many negatives and microfiche. This material showed the artist how interesting Josef Ganz’s life was and how cruel fate was to him.

Thanks to the access to the textual and visual archive, I could see Josef Ganz driving all across Europe in various cars as if in a time lapse, restive in temperament, subjected to a professional ban and lawsuits, full of the illusory hope to be able to promote the Swiss Volkswagen “Silberfisch” successfully in Switzerland, and permanently in fear of Nazi killers and his arch-enemy Paul Ehrhardt¹.

As a Jewish engineer of Hungarian descent, Ganz worked for various automobile makers before the Second World War, including Adler, Mercedes-Benz, and BMW, and served as editor in chief for the trade magazine *Motor-Kritik*. In articles and in the 30 models of small automobiles he created, he promoted efforts towards developing an affordable small car. In 1931, Ganz presented the automobile prototype Maikäfer, which combined many aspects of the later VW Beetle. In the years to come, he received a great deal of recognition for his inventions and critical presentations for the trade audience at automobile fairs and was actively in contact with other colleagues. We can assume that the cover of *Motor-Kritik* from November 1931 shows Ferdinand Porsche’s son Ferry² sitting at the wheel of the Maikäfer, Ganz’s invention, while on a test drive (the passenger is probably Adolf Rosenberger, a Jewish racecar driver and friend/co-worker of Ferdinand Porsche). With the Nazis’ rise to power, his career was brought to an abrupt conclusion. When Hitler took hold, Ganz was forced to flee despite his fame, since both the Gestapo and Paul Ehrhardt, who wanted

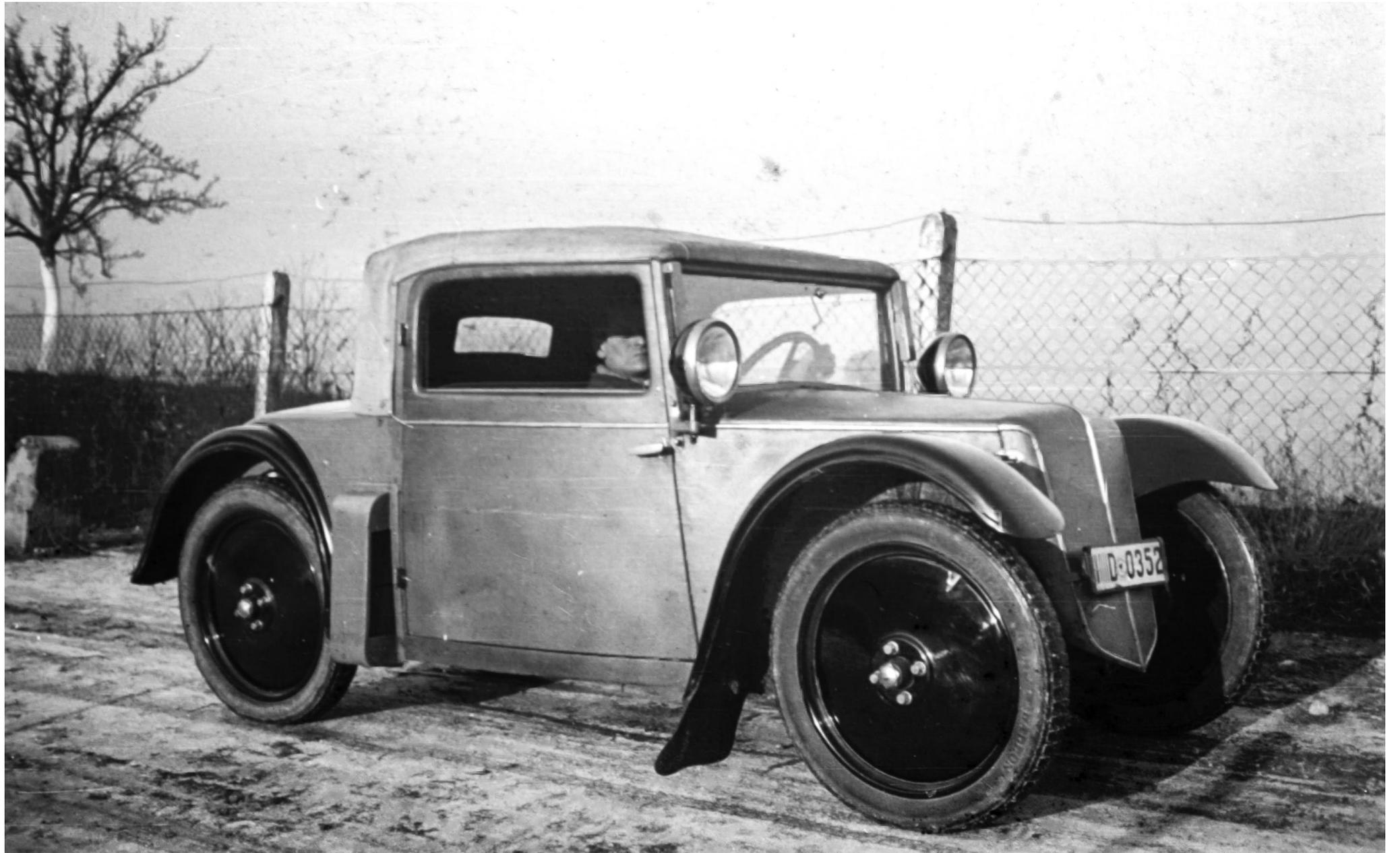




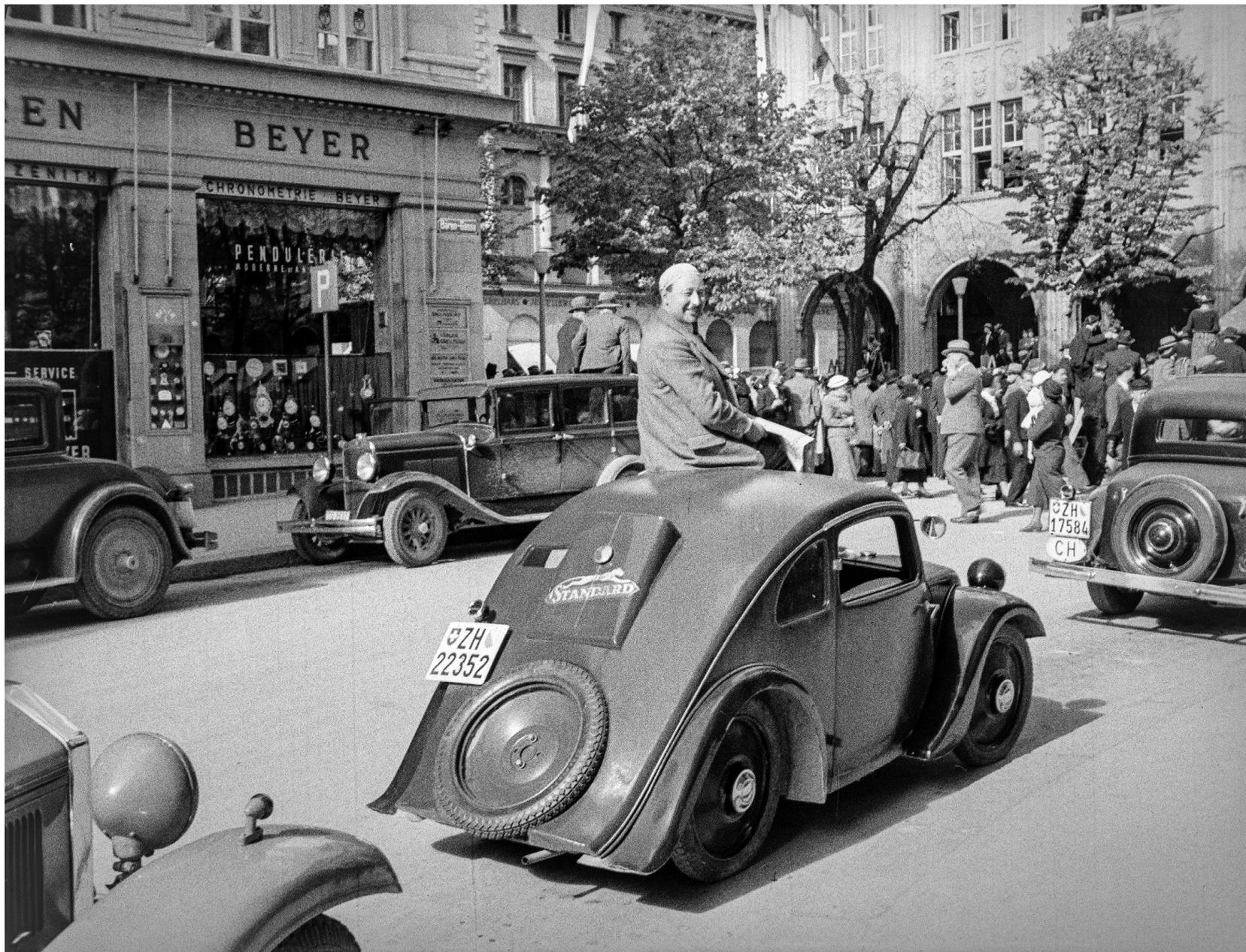








Standard Superior (Prototyp 1932)



Standard Superior (Bahnhofstrasse Zürich, 1935/36)



Swiss Volkswagen (1937- 1945)



Rapid Silberfisch (1937- 1945)

to pilfer Ganz' ideas, were at his heels. In 1934, Jakob Werlin, Hitler's confidant and advisor in automotive matters, decreed a total ban on writing for or about Ganz to keep his name from being associated with the development of Volkswagen. At this point in time, Josef Ganz was already on the run and found his first exile in Switzerland. "Immediately after the war ended, the Swiss authorities threw him out of the country with only 24-hours notice." His "motor" had reached its limit, heart attacks followed in Paris and later in Australia in 1951, and even there Josef Ganz was still confronted with intrigues from the Nazi period," as Markowitsch sums up³.

The artist deals with this story, this knowledge, in his installation *Nudnik*, Yiddish for a so-called "malcontent" or "troublemaker," but also a "bore." The events and developments around Josef Ganz were hidden as images in an archive full of negatives and microfiche, and are uncovered in this work layer by layer.

The three works *Giedion in Red*, *Ford Mustang* and *Moving Forward* preceded this work as a kind of preamble. They consist of color prints selected by Markowitsch based on photographs, publications, and a film. In walking along the walls, painted blood red, the beholder is presented with an associative selection of images that in *Moving Forward* shows on one wall the young, gifted Wunderkind Josef Ganz and next to that official press photographs of Adolf Hitler with the so-called

"KdF-Wagen" or Henry Ford receiving a medal. On the opposite wall, pages from the 1982 German translation of Sigfried Giedion's *Mechanization Takes Command* are hung as red-tinted prints with various illustrations, directing our gaze more at the illustrations than the text. In his treatise, Giedion treated not only mechanization in manufacturing and in scientific management, but above all how it is changed people and their surroundings, for example assembly line production represented by Markowitsch, which had its origins in the slaughterhouses of Cincinnati and was perfected in Chicago.

By combining these photographs from newspaper articles and book publications with official press and propaganda photographs, visual worlds are linked that were once quite distant from one another: as an introduction to the work complex *Nudnik*, Markowitsch contrasts the young Josef Ganz with the spotlighting of significant industrial impacts from the twentieth century. With this introductory history, the artist alludes to the terrain on which Josef Ganz moved in his inventions:

Thanks to Henry Ford's idea, inspired by Chicago's slaughterhouses, to move automobiles like animals along a conveyor belt and to assemble cars instead of butchering the animal carcasses, Henry Ford, his adamant admirer Adolf Hitler and his car maker Ferdinand Porsche were the ghoulish godfathers of the automobile industry. Hitler also admired Ford for his anti-Semitism, and to mark Ford's 75th birthday in 1938 he awarded the automaker the *Adlerschild des Deutschen Reiches* (Order of the German Eagle), the most prestigious award for



foreigners under the Nazi regime, for his 1920 book the *The International Jew: The World Foremost Problem*. The invention of the automobile industry is thus shaped by its anti-Semitic forefathers and automatically links mass production to mass extermination⁴.

This consortium of the automobile industry is revealed in the field of associations that fans out here and shows the political barriers with which the Jewish engineer was confronted as of 1933, due to which he was never able to profit from the mass success of the Volkswagen.

The film sequence *Ford Mustang* shown in this corridor, stained blood red, takes the mass production initiated by Ford's assembly line to a new extreme when the main figure in the American made-for-TV movie *Tribute* says that he is named Ford because he was conceived on the backseat of a Ford Mustang. This closes this circle, from meat processing to assembly line production. This in turn promoted the burgeoning of Fordism because a large number of employees not only produced but also consumed the cars, even siring their offspring in them.

At the end of the corridor, magazine covers laminated on the walls with illustrations and depictions of various car models lead the beholder inside the installation. The two-part assemblage *The Inner Beauty* stretches between various covers of

Motor-Kritik along a wall on which the Standard Superior chassis on a wallpaper of the magazine seems like a trompe l'oeil effect become real. The chassis of a beetle-like car that was produced by the manufacturer Ludwigsburger Standard-Fahrzeugfabrik as the Standard Superior decorated the cover page of the magazine edited by its inventor that same year. The simple design not only shows an aesthetic of technological construction, but also emphasized Ganz's interest in a critical engagement with the development of automobiles. But he did not intend to infuriate major figures in the automobile industry with his critical comments. "His intention was to start using the latest available technologies instead of continuing to make old-fashioned cars," as Paul Schilperoord puts it⁵. The *Inner Beauty* stands for Ganz's achievements in the 1930s and also presents the inner drive behind his creations.

The chassis thrusts into the large cabinet space, which shows part of Josef Ganz's photographic estate on the three interior walls: the photographs *Psychomotoren*, the video work *From The Archive of Josef Ganz*, and the two transillumination works *Mannheim 1933 – Moabit 1933* and *KDF 1938 – Silberfisch 1948*. The compositionally superimposed and defamiliarized motifs are the product of the artist's engagement with the photographic material that he discovered in the American edition of Schilperoord's book *The Extraordinary Life of Josef Ganz*. Here, he literally x-rayed the pages of the books, which in the process revealed a visual layout finely placed on the context. In the story that Schilperoord tells about Ganz, he



KdF 1938 - Silberfisch 1948



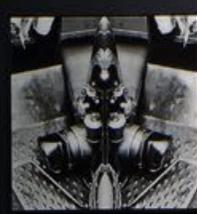
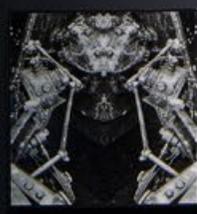
Mannheim 1933 - Moabit 1933

distills the links of the engineer to various people from politics and the automobile industry not only in his writing, but also in the aptly chosen illustrations. The photographs he refers to in his book had been stored for decades as negatives or on microfiche by various family members and was compiled and archived by Paul Schilperoord. In his approach to these photographs, Markowitsch dealt with the strange visual world of the Jewish inventor, who photographed test drives in the mountains for car manufacturers and events like automobile fairs and presentations, featuring the protagonists and pioneering figures at such events. Ganz paid special attention to the interiors of the cars: many series of photographs focus on various kinds of motors, showing what is hidden under the hood in narrowly framed shots. The artist animated these motors in his *Psychomotoren* to amorphous-technical appearing “beings” by reflecting them back on themselves like a Rorschach test. The 25 barite prints are arranged in a 5 by 5 square and emphasize the aesthetic potential of these motors by foregrounding abstract and organic-ornamental shapes.

In the video *From the Photo Archive of Josef Ganz*, Markowitsch processed various visual and audio sources. The apparent leafing through of a photo-album is filmed, showing framed photographs in alternating *passé partout* sizes. At irregular intervals, this display is covered by the large photographs that take up the entire frame, showing Ganz sitting in cars or standing next to them. Like small slide shows, the slides pass through the sections of *passé partouts* across the pages of the

albums and increase in speed as the video goes on. Markowitsch’s sense that by viewing the pictorial material he could imagine Josef Ganz travelling in various cars all over Europe in time-lapse—“restive in temperament”—is given not just a visible equivalent with the constant overlapping of photographs, but an audible equivalent as well. The sound recording of the original Maikäfer two-stroke engine further intensifies the staccato-like and ever faster sequence of images, although no moving images are used, the beholder perceives test drives at breakneck speeds and powerful, blaring engines in the rigid frame of the photograph album. Markowitsch’s selection also shows that Ganz judged and tested these cars not just as a qualified engineer, but as an avid photographer also knew to document their aesthetic in his shots. In his wide-ranging photographic oeuvre, which includes over 5000 negatives, as a chronicler of his time he captured the developments and changes in the automobile and the figures in the world of automobile manufacturing.

The two transilluminations *Mannheim 1933–Moabit 1933* and *KDF 1938–Silberfisch 1948* that frame *The International Jew* from 2007 reveal the relationships and power constellations among the key players in the Volkswagen myth. Practically emanating from the person in the center of the photograph, a complex network is spun linking politics, industry, anti-Semitism, and the war: in the x-ray *The International Jew* a portrait of the car manufacturer Henry Ford is superimposed on the



aerial photograph of an oil field with drilling rigs belonging to the Standard Oil Company, founded by John D. Rockefeller. The profound link between Ford and the Nazis, alluded to at the beginning of *Moving Forward* by fields of association, is here clearly revealed. Just as Ford dominates the American automobile industry in his superimposition, Adolf Hitler and Ferdinand Porsche together with Jakob Werlin inspecting a model of the KdF car along with the 1938 car version in the lower part of a photograph is superimposed onto a picture that shows Josef Ganz on a drive through the Alps with the Silberfisch. Denied any part of the success as one of the developers of the Volkswagen in 1938, in 1948 he tried to establish the Silberfisch, a Swiss version of the Volkswagen, before leaving for Australia after being sued and having problems with the Swiss authorities. The photographic layers in Mannheim 1933–Moabit 1933 compile two shots to a dense transillumination. One of the photographs shows a view of the corridors of Moabit prison that Josef Ganz took secretly when leaving the prison.

The other photograph, which seems more rich in contrasts and shines through more strongly, shows Franz Freiherr von Ringhoffer, the managing director of the Czech automobile manufacturer renamed Ringhoffer-Tatra AG in 1935 in the right part of the image with the company's engineer Hans Ledwinka in the middle and a background of a cheering crowd and Nazi symbols at a celebration in Mannheim in 1933 unveiling a monument to Carl Benz. Both men look directly at the beholder or photographer, exuding confidence and presence. Markowitsch

here introduces other characters in the complex patent dispute around the development of the Volkswagen prototype that Ferdinand Porsche called the V1 in 1935. The V1 already included key design characteristics that were also used by the Czech car manufacturer Tatra in the car Tatra V570 designed by Hans Ledwinka. At the same time, Paul Ehrhardt, also an engineer at Tatra, made it his task to patent Josef Ganz's ideas for the construction of a more affordable and efficient Volkswagen for his employer, as Paul Schilperoord explains:

At the time, Ehrhardt also worked for *Motor-Kritik*. This was at the time when Ganz was making the first prototypes. He got wind of what Ganz was doing and thought that this highly interesting car design could have a great future. For this reason, he decided to patent the design for the automobile manufacture Tatra. A dirty trick, eased by the Nazis' rise to power^p.

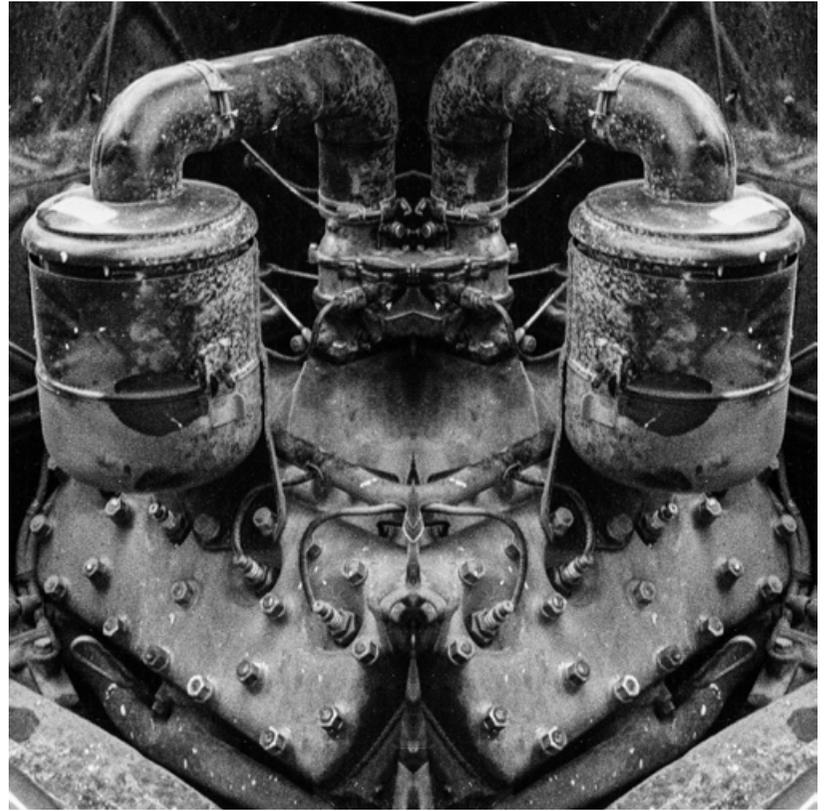
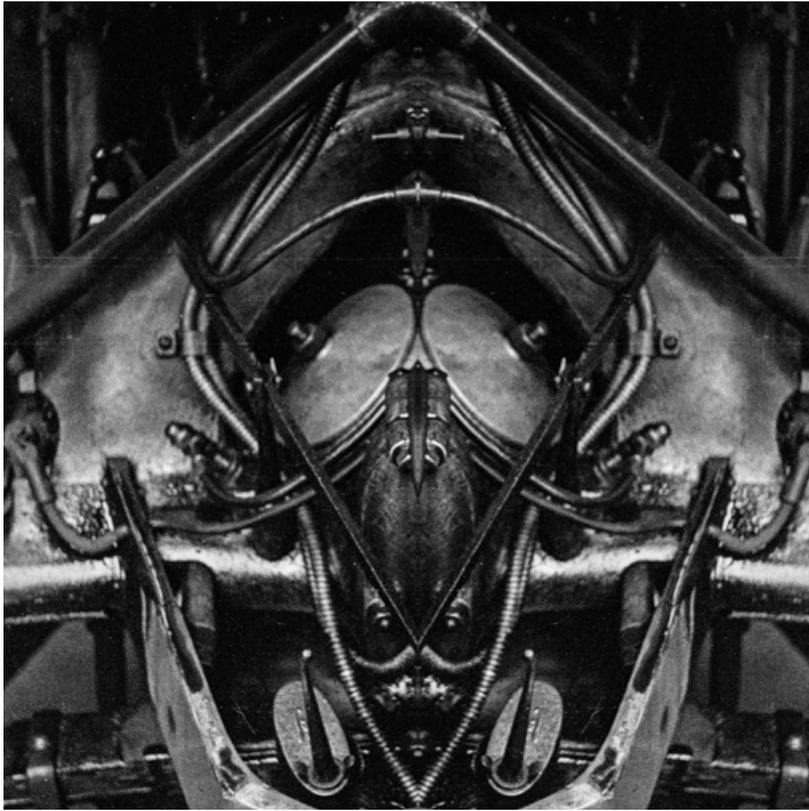
By way of Markowitsch's technique of transillumination, individual layers of an intricate history are made visible without completely revealing the other layers, although one almost seems to pale. Josef Ganz's attempt to market his idea successfully in exile failed against the backdrop of the Nazis' coming to power and the patent claims made by the Nazis and other rivals.

These three complex photographic components of the installation frame the sculpture *Entwurf für ein Josef Ganz Denkmal* (1:2,15 / Deutsche Legegans) (Design for a Josef Ganz Mo-





Psychomotor

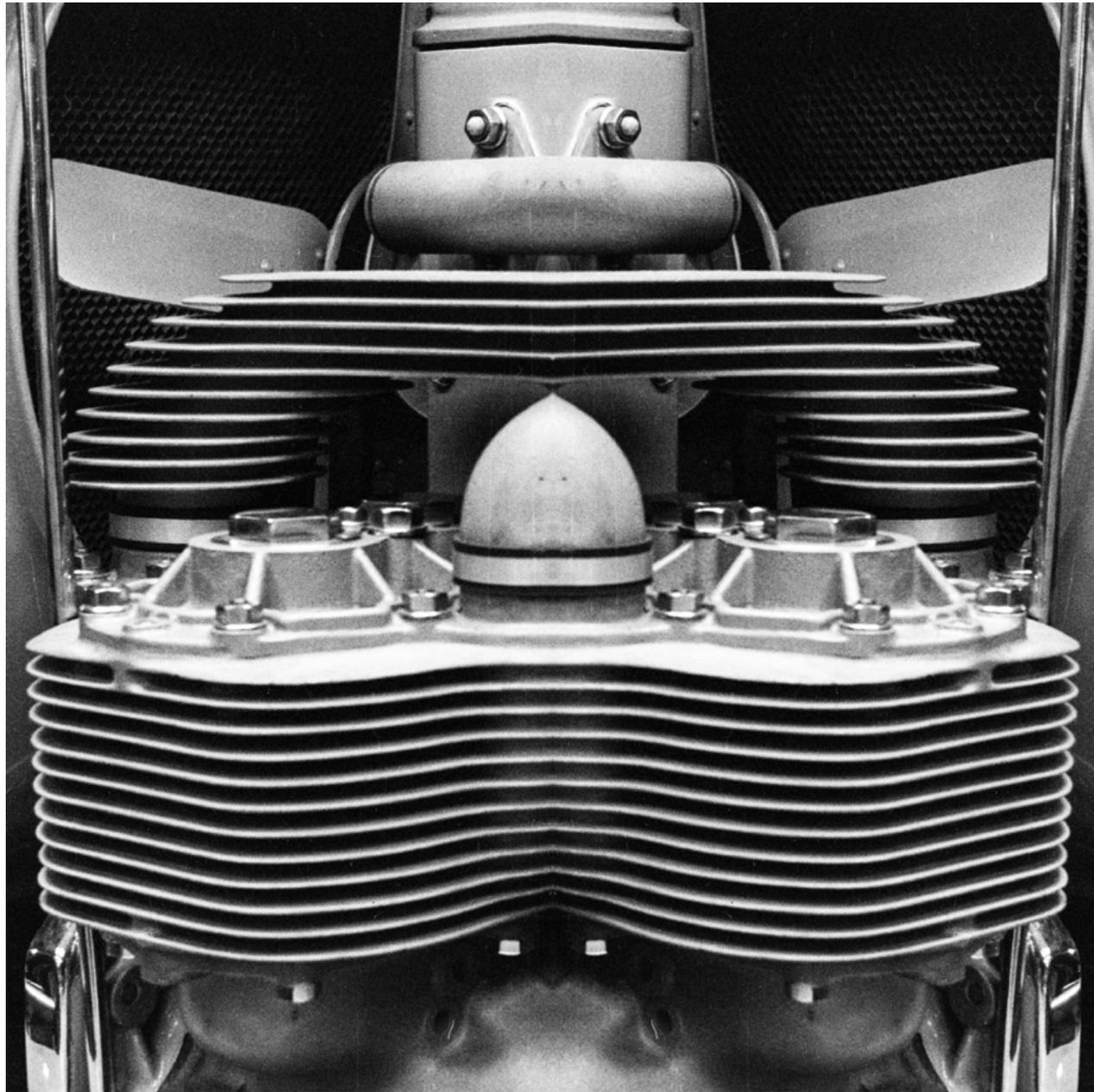


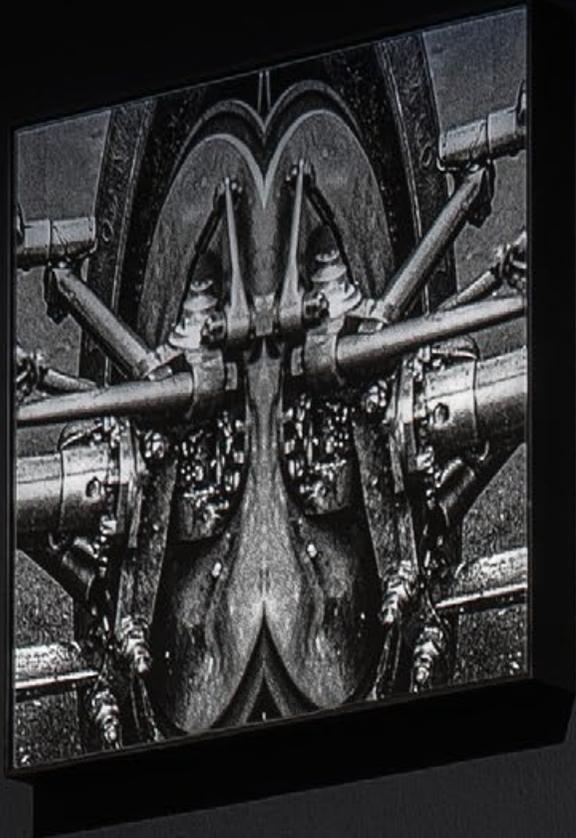
Psychomotor

nument[1:2.15, German Domestic Goose]) in the middle of the room. On a black, structured pedestal that narrows like an obelisk towards the top, a golden globe is placed with a white goose standing on it. At the side of the globe, the shape of a German Federal medal of service rises as a relief. The stuffed goose, in addition to its doomed fate, has had its neck twisted. The work as a “monument” is modeled after the gravestone of Heinrich Nordhoff that the artist viewed at Wolfsburg’s Westfriedhof for his research. The gravestone consists of a large globe on a similar pedestal that is crowned by a cross; a tomb slab placed before reads “RIP.” That the dimensions are more those of a monument than a gravestone, Markowitsch finds quite fitting. VW’s general director Heinrich Nordhoff wrote to “Joe” Ganz in the 1960s for help in the patent dispute with Tatra, which VW lost in 1961 and had to pay 3 million DM in damages to Tatra due to patent violations involving the design and construction of the VW Beetle. Although Nordhoff tried to support Josef Ganz in exile and publicly gave him a great deal of credit in Volkswagen’s success, Ganz was forgotten as the inventor of the first Volkswagen. Ganz, who spent the rest of his life in and out of the hospital in Australia until his death in 1967, never found out that the German Embassy in Australia wanted to honor his service for the German automobile industry with the Federal Medal of Honor. But the Australian authorities rejected the honor for legal reasons. The sculpture undertakes the attempt to set a monument and places its hero with its neck twisted on a golden globe that in

its reflection on the metal surfaces reproduces the photographs, the chassis and the magazine covers that represent his achievements as a critical journalist and creative engineer. Despite the outer form of the monument and “tributes” like the Federal Medal of Honor placed over Australia on the globe, we are left with a reference to an abstruse, extremely difficult life story with the stuffed goose: at regular intervals, the goose turns on its axis with the globe to the music box melody of the German children’s song “Fuchs du hast die Gans gestohlen.”

It seems almost as if the writer of the following letter summed this melody happily while making a dark joke about Ganz: in the next corridor, a letter is exhibited that makes mention of a “goose,” or in German Gans. In the letter from Prof. Georg Schlesinger, a German professor of machine engineering, to Dr. Fuchs, Josef Ganz’s lawyer, the former, also of Jewish descent and a refugee, uses the homophone of his name to develop an ironic, cruel joke about Ganz that reflects the “mood” of the period that shaped the Jewish engineer, making him more and more into a Nudnik. Above all, the animal comparison suggests that Ganz was endangering his future prospects in Germany with his sharp criticism of automobile makers and their products. “Geese generally gabble, but when it turns into a ceaseless gabble someone will try to wring the goose’s neck” (Schlesinger to Fuchs, Brussels, April 15, 1936). This document is hung next to other framed letters from Josef Ganz’s life in exile from 1934 in Switzerland to the 1950s in







Australia. These letters document in written form what the photographs, graphics, and the sculpture all show. Each individual letter attests to Ganz's life story, which that did not undergo a turn for the better in exile. The letters reflect his problems with the Swiss authorities, the state of his health after his heart attack, and his relations with his family. He wrote to his grand-niece Maja:

If this letter were perchance to survive, someone will have to explain to you who wrote it. A great uncle, an engineer like your father, who has wound up on the other side of the planet, because he tried to insert his hand into the wheel of technological history and made a great deal of enemies in the process. Josef Ganz (St. Kilda/Melbourne, Sept. 11, 1963)

The striking letters dating from 1961 to 1964 exchanged between Ganz and Heinrich Nordhoff that Markowitsch selected from the Volkswagen corporate archives show the constant worsening of his physical and psychological condition. But they also represented Nordhoff's last attempt to include Ganz in the history of the VW Beetle and to offer the engineer some form of compensation.

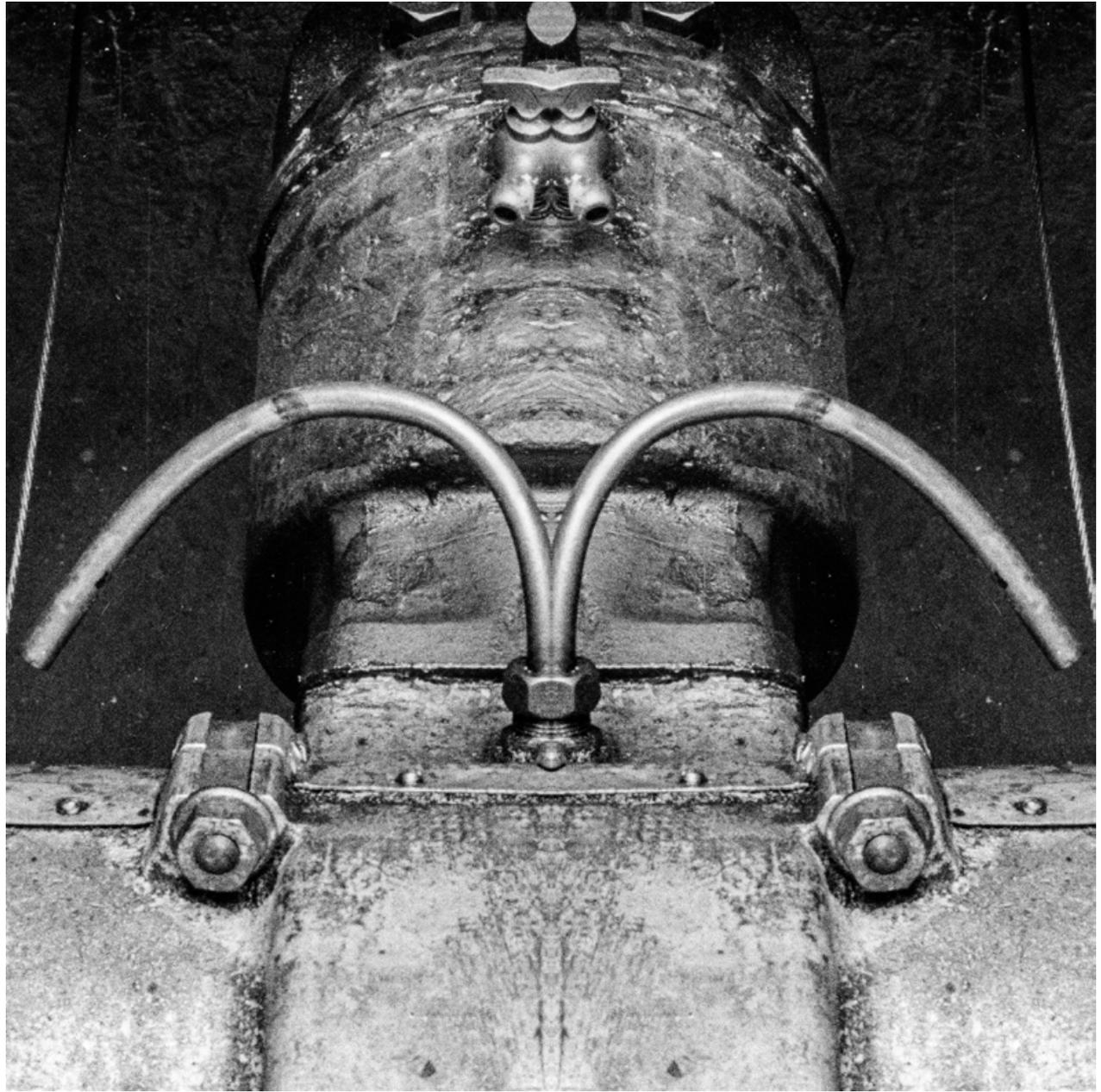
The stations and experiences of his biography attested to in these letters are hung against long strips of wallpaper that repeat the shape of a beetle drawing in a seemingly flickering pattern. The work *Bugs and Holes* is not just a dynamic back-

ground for the letter documents but with large openings in the wall allows views of the permanently installed work *20 Jahre Einsamkeit* by Anselm Kiefer. These cut outs in their outlines take up the shape of the beetle that at the end of the corridor is blended in a video loop with the photograph of two children sitting in a Maikäfer. There in a girl's voice sings the old children's folk song "Maikäfer Flieg!", which despite the carefree, sweet melody of a lullaby condenses the complex composition of the installation with its macabre text. May bug, fly away: an appeal that comes from the pastime of young children to capture May bugs and let them fly off again. In the video transillumination, *Maikäfer Flieg*, with an eye on this layered history that Rémy Markowitsch brings together, exaggerates, superimposes, and defoliates with the collection of photographs, archival material, magazines, and publications makes clear that the inventor of the automobile of the same name was never allowed the moment of flight. With this melody, so profoundly anchored in the cultural German memory, this work marks the conclusion of a condensation, a layering of history that seeks to prevent the renewed forgetting of Josef Ganz.

Text: Franziska Wilmsen

Translation: Brian Currid

Franziska Wilmsen (b. in Hamm in 1987) served from 2014 to 2016 as a curatorial trainee at the Kunstmuseum Wolfsburg, where she was responsible for the exhibitions *Dark Mirror: Latin American Art since 1968* (2015),



Wolfsburg Unlimited: A City as World Laboratory (2016) and This Was Tomorrow: Pop Art in Great Britain (2016/17). Nominated for the curatorial fellowship 2017 at Schloss Ringenberg within the Euregio-project plugin, in October 2017 she will begin work on her doctorate at Loughborough University.

¹Rémy Markowitsch, “Journalist, Ingenieur, Unruhestifter: Interview mit Paul Schilperoord und Ralf Beil,” in: Wolfsburg Unlimited. Eine Stadt als Weltlabor, ed. Ralf Beil, exh.-cat. Kunstmuseum Wolfsburg 2016 (Berlin, 2016), 300.

²Ibid., 299 f.

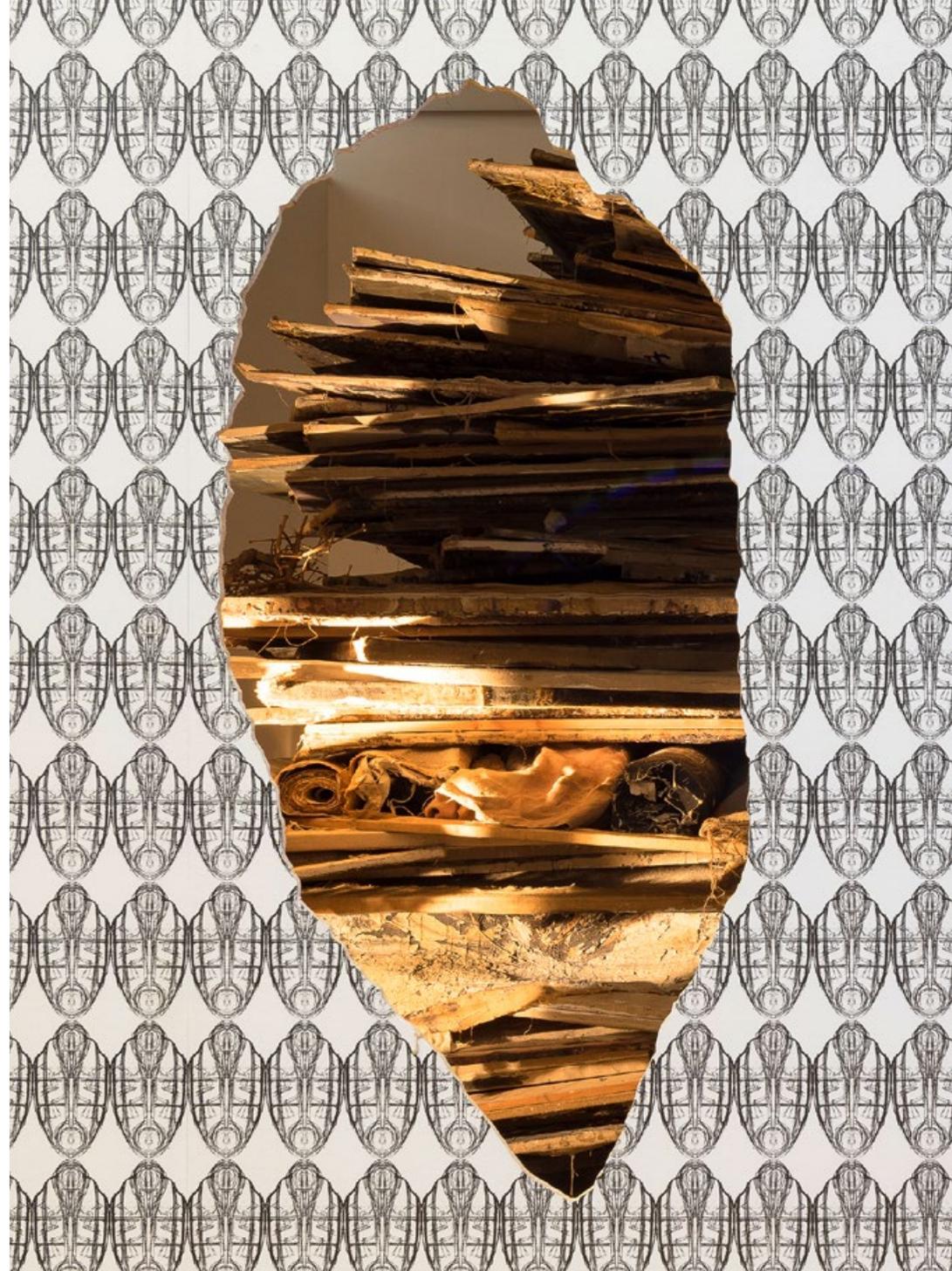
³Ibid., 300 f.

⁴Ibid., 299 f.

⁵Paul Schilperoord, in Rémy Markowitsch, “Journalist, Ingenieur, Unruhestifter,” 306.

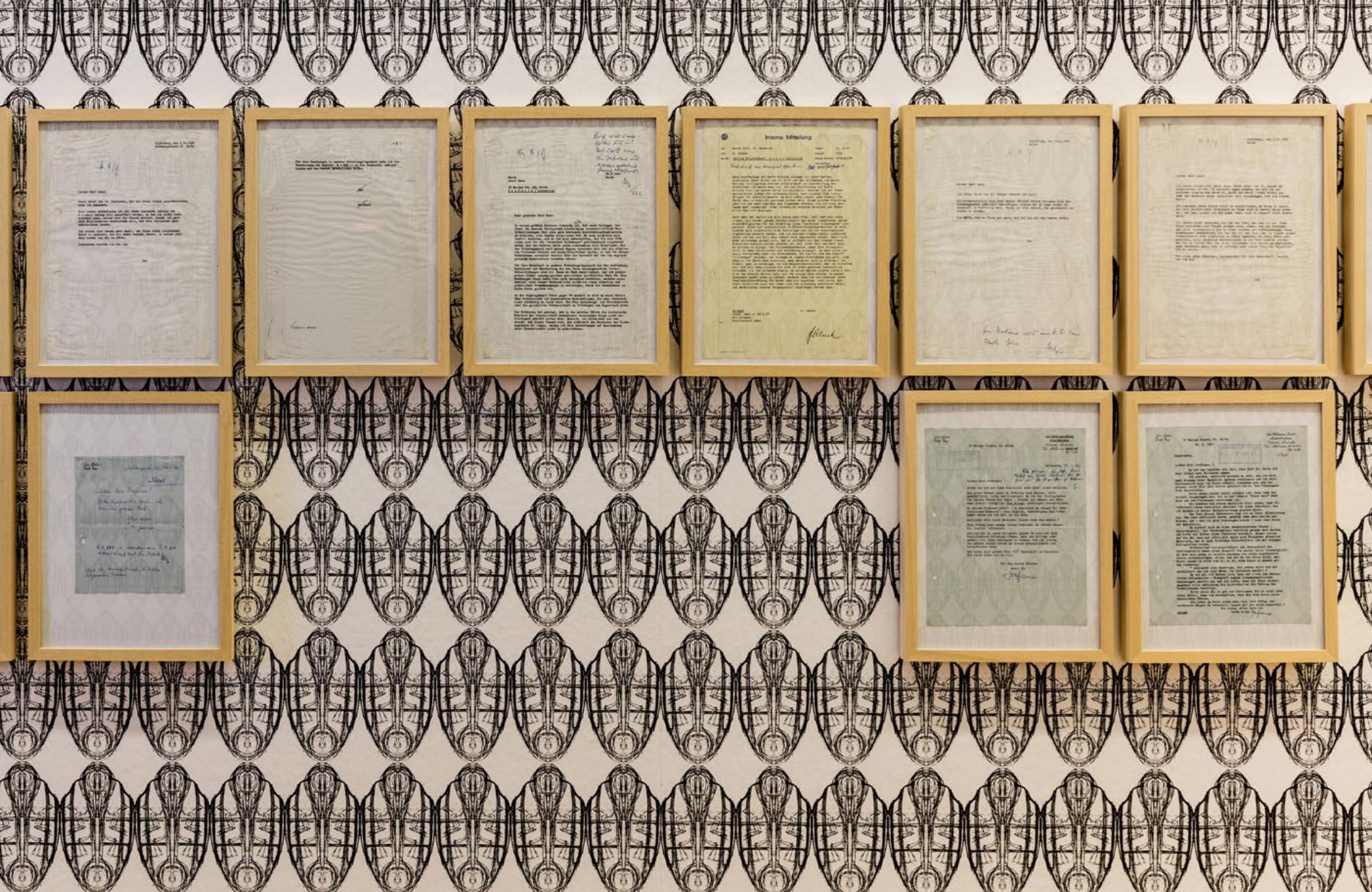
⁶Ibid., S. 30.

Bugs and Holes (Kunstmuseum Wolfsburg) >









Handwritten notes and printed text on a document, possibly a letter or report, with some illegible handwriting.

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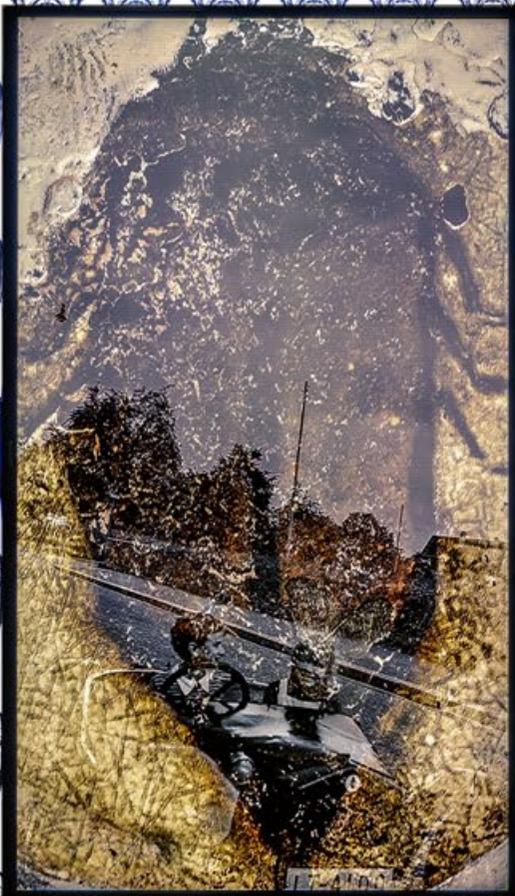
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417





Maikäfer (1931)



Swiss Volkswagen



Rapid Silberfisch (1937/45) >

NUDNIK Forgetting Josef Ganz

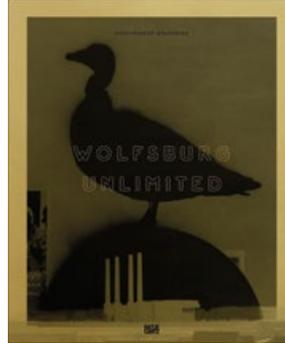
Rémy Markowitsch

KUNSTMUSEUM WOLFSBURG

24.04.2016 – 11.09.2016

Insitu-Installation for „Wolfsburg Unlimited: A City as World Laboratory“, Kunstmuseum Wolfsburg, curated by Dr. Ralf Beil.

Wolfsburg Unlimited Eine Stadt als Weltlabor
Hrsg. Ralf Beil, Gestaltung von KOMA AMOK Deutsch, 2016
350 Seiten, 236 Abb., gebunden, ISBN 978-3-7757-4129-3
Hatje Cantz Verlag



Plates:

Moving Forward, 2016

Josef Ganz, published 1910 in “Stadt Gottes” magazine, Vienna. Hitler / KdF Wagen, 1938

Hitler inspects the prototype of the KdF- [Strength Through Joy] Wagen at the groundbreaking ceremony, with Ferdinand Porsche in the center Mary Evans Picture Library, London. Monkey Talk, 1920

Source: Henry Ford, “The International Jew. The World’s Foremost Problem,” abridged edition, 2011. Reprint of a series of articles published in “The Dearborn Independent,” a weekly newspaper published from 1920 by Henry Ford.

Ford Mustang, 2016

Video loop

Giedion in Red, 2016

Colorprint, source: Sigfried Giedion, *Mechanization Takes Command*, Oxford: University Press, Inc. 1948)

The Inner Beauty, 2016, Two-part assemblage with Standard Superior Chassis, 1933

A. A. Schilperoord Collection, The Hague, and Motor-Kritik, 1933, Wallpaper. Josef Ganz was editor-in-chief of automotive magazine Motor-Kritik from January 1, 1928 to June 1, 1933. He was arrested by the Gestapo in 1933 and on April 1, 1934 the Nazis banned Josef Ganz from publishing.

Psychomotor, 2016

25-parts, baryta paper

Draft for a Josef Ganz Monument[1:2.15, German Domestic Goose]

Stuffed animal, metal, paint, audio equipment, mechanics, wood

KdF 1938 - Silberfisch 1948, 2016 and *Mannheim 1933 - Moabit 1933*, 2016, Colorprint

From the Photo Archive of Josef Ganz, 2016

Video, 26:43, Sources: Josef Ganz Archive, Paul Schilperoord, The Hague; Dieter Klüpfel, Canada, for photo album Josef Ganz; Dieter Dressel, Bad Homburg, for sound recordings of the original Maikäfer motor

Bugs and Holes, 2016

Wallpaper and cut-outs with view of the Anselm Kiefer installation *Years of Solitude*, wallpaper with doublings based on a 1933 Volkswagen sketch attributed to Adolf Hitler.

Josef Ganz (1898–1967) – Heinrich Nordhoff (1899–1968),

Correspondence 1961-1964

Volkswagen Aktiengesellschaft, Historische Kommunikation

Maikäfer flieg, 2016

Video loop, 45 sec., voice: Lucie Schönefeld

Photos:

Marek Kruszewski and Jörg von Bruchhausen

Sources unless otherwise indicated:

Paul Schilperoord

The Extraordinary Life of Josef Ganz: The Jewish Engineer Behind Hitler’s Volkswagen, New York: RVP Publishers 2011.

Josef Ganz Archiv, Paul Schilperoord, Den Haag; <http://josefganz.org/>

Dieter Dressel, Bad Homburg (May bug signet).
Central Garage Automuseum

