



For
Milein Cosman



















Lichtzeichnungen:
Mileins Landschaft
und *Reenacting*
Mileins Tanzskizzen
von Anja Manfredi

Am 31. März 2021 wäre Milein Cosman 100 Jahre alt geworden. Anlässlich dieses Jubiläums sollte dieser richtungsweisenden Zeichnerin, deren Teilnachlass *Dancers Collection Milein Cosman* seit 2017 an der Abteilung Musik- und Tanzwissenschaft der Universität Salzburg situiert ist, ein künstlerisches Geschenk gemacht werden: eine Gabe zur Vergegenwärtigung von ihr als Künstlerin und ihres Oeuvres.

Anja Manfredi, gegenwärtig eine der profiliertesten Positionen im Feld der künstlerischen Fotografie in Österreich und persönlich wie professionell seit mehr als einer Dekade der Tanzwissenschaft und den Derra de Moroda Dance Archives verbunden (mehrere Projekte sind in Kooperation entstanden), konnte für das Reenacting Milein Cosman begeistert werden. Das frühe Oeuvre von Anja Manfredi zeichnet sich durch eine intensive intellektuelle und künstlerische Auseinandersetzung mit der Sammlung von Gesten und deren Reenactment aus: stetig in emanzipatorischer Geste und den Zeitgeist (künstlerisch, kulturell, politisch) seismographisch erspürend, hat sie im intimen, ‚richtigen‘ Moment auf den Auslöser der meist analogen Kamera gedrückt, eine Vielzahl von Gesten und Posen mit Licht auf Papier geritzt, unter der ‚künstlichen Sonne‘ der Dunkelkammer in Erscheinung gebracht und teils collagiert. Ihre künstlerischen Arbeiten sind poetische Artefakte des performativen Seins in der Welt. Während ihr frühes Oeuvre von figurativer Anordnung und Collage bestimmt gewesen ist, sieht man in den letzten Jahren eine Hinwendung zur Abstraktion (und zur Installation). Kuratorisch und künstlerisch haben Anja Manfredi und ich uns schließlich für zwei Ausformungen des Reenactments entschieden: (1) ein abstrahiertes Reenactment bezogen auf Milein Cosman als Künstlerin mit jüdischer Herkunft, die geprägt war von ihrer Kindheit im Rheingebiet und ihrer erzwungenen Emigration nach England, und (2) ein tanzbezogenes, performatives Reenactment von Posen aus der *Dancers Collection Milein Cosman*.

Mileins Landschaft

21. März,
Tag-und-Nacht-Gleiche und
Frühlingsbeginn

Astronomisch gesehen beginnt in den späten Märztagen mit dem Äquinoktium, der Tag- und Nachtgleiche, der Frühling. Helligkeit und Dunkelheit, Licht und Schatten sind gleich verteilt auf Tag und Nacht: Dies sei hier in eine poetische Metapher für Milein Cosmans Künstlerinnenbiographie transferiert. In einem berührenden filmischen Interview aus dem Jahr 2013 mit Christoph Böll¹ spricht sie über ihre Kindheit in Deutschland in der Zeit, als die Schatten der „Scheiß-Nazis“ (Milein Cosmans Wortlaut) stetig immer länger und schwärzer wurden, bis sie schließlich „weg musste aus [ihrem] geliebten Land, dem Rheinland“² und mit ihrer Familie nach England emigrierte. Eine Erinnerung an ihre Kindheit und Jugend wird wiederholt aufgerufen: Die Flusslandschaft und die Wälder des Rheins, die sie stundenlang durchwandert hat. Die Liebe zur Landschaft und ihrer Flora – „flach, schön, Riesenhimmel“ – war schließlich das erste ‚Punctum‘ des Reenactment Projekts.

Anja Manfredi fertigte in einer eigenständigen künstlerischen Arbeit Photographien und Photogramme an, in denen im

¹ <https://www.youtube.com/watch?v=tJ2Raz9Z5s8>

² Alle direkten Zitate sind Ö-Töne aus der filmischen Dokumentation über Milein Cosman.

Ruhrgebiet vorkommende Zweige, Blätter, Gräser und Bäume als Motive aufgegriffen und aus gegenwartsbezogener Perspektive als ‚beleuchtete‘ Erinnerung ins Papier geritzt wurden. Die Knospen auf den Zweigen können als Milein Cosmans Möglichkeit der Existenz gedeutet werden, tief geprägt von der „Nazi-Bande“, den Gräueln des Nationalsozialismus, der erzwungenen Emigration ihrer Familie und dem „Glück, nicht in den Gasofen“ gekommen zu sein. Milein Cosman hat sich trotz aller Widernisse emanzipiert von eindimensionalen Identitätskonstruktionen, sich nie nur auf ein Opfer-Narrativ bezogen, sondern, im Gegenteil, ihre künstlerische Position in großer Offenheit formuliert und artikuliert.

Mileins Tanzskizzen

Eine beinahe vergessene
Facette im Oeuvre Cosmans: Gesten und Posen
aus verschiedensten Tanzkulturen

Milein Cosman war eine zeichnende und skizzierende Chronistin ihrer Zeit. Sie ist hauptsächlich wegen ihrer ‚lebendigen‘ Portraits und Zeichnungen von wichtigen kulturellen Persönlichkeiten und Leitfiguren des 20. Jahrhunderts wie Igor Stravinsky, Francis Bacon, von deutschen Politikern der Nachkriegszeit wie Konrad Adenauer oder ihrem Ehemann,

dem Musiker, Komponisten, Kritiker Hans Keller ins kulturelle Gedächtnis eingegangen.³ Nicht unwichtig war dabei ihre Position im Londoner künstlerischen Zirkel der Nachkriegszeit. Doch sind ihre Bilder viel bekannter geworden als die Künstlerin Milein Cosman selbst, die diese signiert hat. Eine außergewöhnliche Facette ihres vielfältigen Oeuvres sind eine Vielzahl von Zeichnungen zu Tanzphänomenen ihrer Zeit, die sie in den späten 1940er und 1950er Jahren mit Conté-Stift in der Dunkelheit der Londoner Theater angefertigt hat: „Es war für mich eine Obsession, das Zeichnen“. Im Warburg’schen Gestus war Milein Cosman eine Sammlerin von Posen aus verschiedenen Tanzkulturen, sei es Indien, Kambodscha, Japan, China, seien es afroamerikanische, spanische oder südamerikanische Bewegungsmotive. In ihrer ‚Kollektion‘ von Tänzen und ihrer ‚befreiten‘ Skizzierung von motorischen Aktionen ist eine allesdurchdringende Gleichwertigkeit der tänzerischen Ausdrucksformen evident. Beinahe kindlich und zugleich technisch präzise überträgt sie ihre ästhetische Wahrnehmung von Bewegung aufs Papier. Schließlich wählten wir diesen Aspekt zur künstlerischen und kuratorischen Leitfigur und verflochten ihn in der Realisierung des Projekts mit einer wiederholt aufgerufenen Erinnerung von Milein Cosman: das unzerbrechliche Band der Freundschaft. Im filmischen Interview thematisiert sie die „Liebe“ zu ihren vier Freundinnen in ihrer Jugend in Deutschland, als ob sie „vier wunderbare Schwestern“

3 Ines Schlenker: *Milein Cosman. Capturing Time*. Munich, London, New York, 2019.

gehabt hatte. In der Hochzeit des nationalsozialistisch formatierten Bund deutscher Mädchen gründet sie mit ihnen als „Gegenkraft zur Nazi-Bande“ einen „Indianerbund“, eine „Blutsschwesterschaft in der Gartenlaube“, in der die religiöse oder ‚genetische‘ Herkunft ohne Bedeutung ist: Retrospektiv wird Milein Cosman diese Aktion als „unbewusst gescheit“ benennen.

Unser kleines Ensemble für den zweiten Teil des Reenactments, das heißt ihrer Tanzskizzen, wurde – beinahe selbstverständlich – um Linda Samaraweerová erweitert. Sie choreographiert erstens selbst transmedial an der Nahtstelle von Skulptur, Installation, Performance, Tanz, Theater, Video und Film. Zweitens konnte sie, die in Wien lebt und arbeitet, sich durch ihre zwei Kulturen verknüpfende Biographie (Tschechien/Sri Lanka) unmittelbar mit dem facettenreichen tanzbezogenen Oeuvre von Milein Cosman identifizieren. Und schließlich verbindet das Band der Freundschaft uns drei, Anja Manfredi, Linda Samaraweerová und mich, seit unserem gemeinsamen Reenactment-Projekt zu Grete Wiesenthals Walzer-Tänzen der Moderne (2008).

Das tanzbezogene Reenactment zu Milein Cosman ist durch die assoziative Bildauswahl unseres ‚kleinen‘ Ensembles bestimmt, die einerseits auf dem Phänomen des von Roland Barthes epochal für die Photographie beschriebenen ‚Punctums‘, der unmittelbaren Betroffenheit,⁴ der Affiziertheit beruht. Andererseits folgt die Auswahl einem spezifischen

kuratorisch gesetzten Selektionskriterium: Es galt Skizzen auszuwählen, die auf partikulären Posen und Bewegungen von Tänzer*innen aus unterschiedlichen kulturellen Kontexten basieren. Die gegenwartsbezogene Reenactment-Perspektive ist methodisch ganz entscheidend davon geprägt, genau nicht zu tun, was Jorge Louis Borges in seiner Erzählung *Pierre Menard, Autor des Don Quijote* (1939) so unglaublich treffsicher beschrieb und als ‚unsinnig‘ evident macht. Er spricht von der Geschichte eines Mannes, der es sich am Beginn des 20. Jahrhunderts zur Aufgabe gemacht hatte, den Don Quijote erneut zu schreiben, ohne ihn einfach mechanisch zu kopieren: „Die Methode, die er sich ausdachte, war relativ einfach. Gründlich Spanisch zu lernen, den katholischen Glauben wiederzuerlangen, gegen die Mauren oder die Türken zu kämpfen, die Geschichte Europas zwischen 1602 und 1918 zu vergessen. Miguel de Cervantes zu sein.“⁵ Der künstlerische und kuratorische Prozess ist weder auf eine mechanische Kopie der Skizzen, noch auf eine Rekonstruktion im Sinne der möglichst großen Nähe zum ‚Original‘ ausgerichtet.⁶ Dies wird durch diverse Medientransfers akzentuiert: Vom Bühnentanz in die Skizzen von Milein Cosman, von den Skizzen in die performative Bewegung von Linda Samaraweerová, die wiederum im gewählten Ausschnitt, im Setting und im intimen Moment der *Lichtzeichnung* durch

4 Vgl. Roland Barthes: *Die helle Kammer, Bemerkung zur Photographie*. Frankfurt am Main: Suhrkamp, 1985.

5 Jorge Louis Borges: *Pierre Menard, Autor des Don Quijote* (1939). In: Haefs Gisbert (Hg.): *Fiktionen*. Frankfurt am Main: Suhrkamp, 1994, S. 35–45, hier S. 39.

6 Vgl. dazu: Nicole Haitzinger: *Re-Enacting Pavlova, Re-Enacting Wiesenthal*. In: Christina Thurner, Julia Wehren (Hg.): *Original und Revival. Geschichts-Schreibung im Tanz*. Zürich: Chronos Verlag, 2010, S. 181–192.

Anja Manfredi in künstlerische Photographie übersetzt wird. Der besondere Zauber in dieser Serie liegt darin verborgen, dass die Posen und Gesten in all ihrer analogen, schwarz-weißen Strahlkraft erscheinen und als ‚Punctum‘ eine unmittelbare Ähnlichkeit mit Milein Cosmans Tanzskizzen evozieren, obgleich sie sich in ihrer Ästhetik beinahe um das Ganze unterscheiden.

Die beiden Reenactments, *Mileins Landschaft* und *Mileins Tanzskizzen*, sind als eigenständiges künstlerisches Werk von Anja Manfredi zu verstehen, in dem Aspekte der Biographie und eine beinahe vergessene Facette im Oeuvre von Milein Cosman, ihre leidenschaftliche und ohne Logik der Hierarchisierung angelegte Sammlung von Gesten und Posen, zum Leuchten gebracht werden.

Alles Gute zum Geburtstag, Milein ...

Light Drawings:
Milein's Landscape
and *Reenacting*
Milein's Dance Sketches
by Anja Manfredi

Nicole Haitzinger

Translation: Jason Heilman

On March 31, 2021, Milein Cosman would have been 100 years old. To mark this jubilee, an artistic gift should be given to this trailblazing illustrator, whose partial archive, the Milein Cosman Dancers Collection, has been located at the Department of Music and Dance Studies of the University of Salzburg since 2017: an offering to visualize her as an artist and her oeuvre.

Anja Manfredi, currently one of the most prominent figures in the field of artistic photography in Austria, who has been personally as well as professionally connected to dance studies and the Derra de Moroda Dance Archives for more than a decade (several projects have been developed in cooperation), is enthusiastic about reenacting Milein Cosman. Anja Manfredi's early oeuvre is characterized by an intensive intellectual and artistic engagement with the collection of gestures and their reenactment: immersed in emancipatory gesture and seismographically sensing the (artistic, cultural, political) zeitgeist, she has pressed the shutter of her usually analog camera at the intimate, 'right' moment to inscribe a myriad of gestures and poses onto paper with light, causing them to appear under the 'artificial sun' of the darkroom and partly collaging them. Her artistic works are poetic artifacts of the performative being in the world. While her early oeuvre was dominated by figurative arrangement and collage, in recent years, there has been a move towards abstraction (and installation).

Curatorially and artistically, Anja Manfredi and I ultimately decided on two forms of reenactment: (1) an abstracted reenactment related to Milein Cosman as an artist with Jewish origins, who was shaped by her childhood in the Rhine region and her forced emigration to England, and (2) a dance-related, performative reenactment of poses from the Milein Cosman Dancers Collection.

Milein's Landscape

21 March,
Equal Day and Night
Beginning of Spring

Astronomically, spring begins in late March with the equinox. Brightness and darkness, light and shadow, are equally distributed between day and night: this is transferred here into a poetic metaphor for Milein Cosman's biography as an artist. In a touching cinematic interview from 2013 with Christoph Böll,¹ she talks about her childhood in Germany, during the time when the shadows of the "Scheiß-Nazis" (her wording) steadily grew longer and blacker until she finally "had to leave [her] beloved country, the Rhineland"² and emigrated with her family to England. A memory of her childhood and youth is recalled: The river landscape and the forests of the Rhine, where she spent hours wandering. The love of the landscape and its flora – "flat, beautiful, giant sky" – was ultimately the first 'punctum' of the reenactment project.

In an independent artistic work, Anja Manfredi took photographs and photograms in which branches, leaves, grasses and trees found in the Ruhr area became motifs and were etched into the paper as 'illuminated' memories from a present-day perspective.

The buds on the branches can be interpreted as Milein Cosman's possibility of existing, deeply marked by the "Nazi gang," the horrors of National Socialism, her family's forced emigration, and the "luck" of not being put "in the gas oven." Despite all obstacles, Milein Cosman emancipated herself from one-dimensional identity constructions; she never merely adopted a victim narrative, but on the contrary, formulated and articulated her artistic position with great openness.

Milein's Dance Sketches

An almost forgotten facet in Cosman's oeuvre:
gestures and poses from various dance cultures

Milein Cosman was a drawing and sketching chronicler of her time. She is mainly known for her 'vivid' portraits and drawings of important cultural personalities and leading figures of the 20th century, such as Igor Stravinsky and Francis Bacon, of German politicians of the postwar period such as Konrad Adenauer, or her husband, the musician, composer and critic Hans Keller.³ No less important was her position in the London artistic circle of the postwar period. Yet Milein

¹ <https://www.youtube.com/watch?v=tJ2Raz9Z5s8>

² All direct quotes are from the film documentary about Milein Cosman and have been translated from the original German.

³ Ines Schlenker: *Milein Cosman. Capturing Time*. Munich, London, New York: Prestel, 2019.

Cosman's pictures have become much better known than the artist herself who signed them. An extraordinary facet of her multifarious oeuvre is a large number of drawings of the dance phenomena of her time, made with Conté pencils in the darkness of London theaters during the late 1940s and 1950s: "It was an obsession for me, drawing." In Warburg's manner, Milein Cosman was a collector of poses from various dance cultures, be it India, Cambodia, Japan, China, be it African American, Spanish or South American movement motifs.

In her 'collection' of dances and her 'free' sketching of motor actions, an all-pervading equivalence of dance forms of expression is evident. Almost childlike and at the same time technically precise, she transfers her aesthetic perception of movement to paper. Ultimately, we chose this aspect as our artistic and curatorial figurehead and intertwined it into the realization of the project with one of Milein Cosman's repeatedly invoked memories: the unbreakable bond of friendship. In the film interview, she speaks of the "love" she had for her four friends during her youth in Germany, as if she had had "four wonderful sisters." In the heyday of the Nazi-founded League of German Girls, she formed an "Indian band" with them as a "counterforce to the Nazi gang," a "blood sisterhood in the garden arbor" in which religious or 'genetic' origins are irrelevant: in retrospect, Milein Cosman called this initiative "unconsciously clever."

For the second part of the reenactment – that is, of her dance sketches – our ensemble was, almost as a matter of course, expanded to include Linda Samaraweerová. Firstly, she herself choreographs transmedially at the interface of sculpture, installation, performance, dance, theater, video and film. Secondly, living and working in Vienna, she was able to identify directly with Milein Cosman's multifaceted dance-related oeuvre through her biography linking two cultures (Czechia/Sri Lanka). And finally, the bond of friendship has connected the three of us – Anja Manfredi, Linda Samaraweerová and me – ever since our joint reenactment project on Grete Wiesenthal's *Waltz Dances of Modernity* (2008).

The dance-related reenactment of Milein Cosman is determined by the associative image selection of our 'small' ensemble, which, on the one hand, is based on the phenomenon of the 'punctum' described epochally for photography by Roland Barthes: the direct concern,⁴ the affectedness. On the other hand, the selection follows a specific curatorial criterion: the aim was to choose sketches based on particular poses and movements of dancers from different cultural contexts. The present-oriented reenactment perspective is rather decisively characterized methodologically by not doing exactly what Jorge Louis Borges described so incredibly aptly in his story "Pierre Menard, Author of the Quixote" (1939) and makes evident as 'nonsensical'.

4 See Roland Barthes: *Die helle Kammer, Bemerkung zur Photographie*. Frankfurt am Main: Suhrkamp, 1985.

He tells the story of a man who, at the beginning of the 20th century, made it his mission to rewrite Don Quixote without merely copying it mechanically: “Menard’s method was to be relatively simple: Learn Spanish, return to Catholicism, fight against the Moor or Turk, forget the history of Europe from 1602 to 1918—be Miguel de Cervantes.”⁵ The artistic and curatorial process is geared neither towards a mechanical copy of the sketches nor a reconstruction in the sense of the closest possible proximity to the ‘original’.⁶ This is accentuated by various media transfers: From staged dance to the sketches by Milein Cosman; from the sketches to the performative movement by Linda Samaraweerová, which in turn is translated into artistic photography in the chosen detail, setting and intimate moment of light drawing by Anja Manfredi. The special magic in this series is hidden in the fact that the poses and gestures appear in all their analog, black-and-white radiance and, as a ‘punctum,’ evoke an immediate resemblance to Milein Cosman’s dance sketches, even though they differ in their aesthetics almost entirely.

The two reenactments, Milein’s Landscape and Milein’s Dance Sketches, are to be understood as independent artistic works by Anja Manfredi in which aspects of the biography and an almost forgotten facet in Milein Cosman’s oeuvre, her passionate collection of gestures and poses, laid out without any logic of hierarchization, are brought to light.

Happy Birthday, Milein ...

5 Jorge Louis Borges: “Pierre Menard, Author of the Quixote” (1939). In: *Collected Fictions*, trans. Andrew Hurley. New York: Penguin, 1999, pp. 88-95; here p. 91.

6 See also Nicole Haitzinger: “Re-Enacting Pavlova, Re-Enacting Wiesenthal.” In: Christina Thurner, Julia Wehren (eds.): *Original und Revival. Geschichts-Schreibung im Tanz*. Zürich: Chronos, 2010, pp. 181–192.

















Kishmay
Flute.



Tree



Nothing.





Copman

Drawing Against
Adversity
Democratizing
Movement:
The Dancers Collection
Milein Cosman

Milein Cosman (1921–2017) described her love for drawing as “a great piece of luck”¹ and “a shield against all adversity.”² In the face of the seismic disruptions in her youth, drawing remained an element of continuity in Cosman’s eventful life and a way of contemplation and creative expression ever since her childhood.³ Cosman’s drawings of dancers in the Dancers Collection Milein Cosman are a testament to her great passion for movement, but also reveal her democratic and emancipated artistic approach.

The collection first and foremost impresses by its very extent, but also with numerous works of great artistic value. Cosman’s brisk and refined line captures the movement of a dancer with virtuosic ease and impressively conveys the energy, tension and character of the performing body. Here and there, her swift sketches convey the temperament of a dance and the emotional engagement and artistic approach of a dancer with such great sensitivity, that the elusive moment becomes tangible in the viewer’s mind.

One thing that stands out about the present collection is just how multifaceted an assemblage of human dance cultures seems to be represented. The mostly black-and-white sketches reflect a crisscross of classic, modern, experimental and

folk-dance traditions from all around the globe. The depiction of dancers nevertheless always follows the same egalitarian principles: Cosman carves out the moving body with speedy, but confident, lines against the neutral backdrop of a plain page of her sketchbook. A refined technique of stronger and weaker contours accentuates focal points and creates a vivid impression of the captured motion. The illustration of the dancers’ garments, accessories and requisites appears secondary and serves rather to complement and emphasize the movement depicted. Here, the body of a male Flamenco dancer, in characteristic tight garments and under uttermost bodily tension, seems to come to a halt in a void of air, there, the meditation of two whirling dervishes’ is increased by a rotative play of their dresses and shadows. While cultural attributes aren’t exempted in Cosman’s drawings, they seem to take a back seat and make space for her true artistic interest: the attempt to capture movement. For instance, her sketches of Birgit Åkesson (1908–2001), a student of Mary Wigman (1886–1973), and her drawings of Ananda Shivaram (1916–2001), a famous dancer of the Indian Kathakali, surprise with their similarity rather than difference. Driven by a sincere interest in the portrayal of bodily expression and motion, Cosman’s drawings of dancers offer, as a whole, a breath-taking and touching journey through the diversity of human movement repertoire.

Born in Gotha (Germany) in 1921, Cosman was raised in Düsseldorf, where she lived until 1937. A liberal, stimulating,

1 Milein Cosman, “Memories,” in Ines Schlenker, *Milein Cosman Capturing Time* (Munich: Prestel, 2019), 180. Milein Cosman’s “Memories” were first published in German as “Erinnerungen” in the 1988 Düsseldorf exhibition catalogue of her paintings and drawings *Milein Cosman. Gemälde und Zeichnungen*. The text published in *Milein Cosman Capturing Time* is Cosman’s own translation from 2012.

2 Milein Cosman, “Memories,” 180.

3 The biographic information about Cosman in this text follows the explanations by Ines Schlenker; in: Ines Schlenker, *Milein Cosman Capturing Time* (Munich: Prestel, 2019).

indulgent and art-loving spirit prevailed in Cosman's parental home. Her mother Helene (1891–1976), was a member of the local branch of the Women's International League for Peace and Freedom. Cosman's father Hugo (1879–1953), himself something of an artist manqué, was a steel manufacturer, a veteran and pacifist. Cosman's parents often entertained fellow members of the local artists' club and her father's Masonic brethren at their house. Cosman's childhood, which she recalled as extremely happy, was abruptly and prematurely ended in 1933 by the seizure of power in Germany by the National Socialist Party. All over a sudden Cosman, who was raised in a non-religious environment, found herself confronted with an animus and external attribution of Jewishness, which ultimately forced her and her family to leave their home. After a period of about two years at Swiss boarding schools, the Odenwaldschule and the École Internationale de Genève, Cosman enrolled at the Slade School of Fine Art in London in 1939. Britain became her family's new home. There Cosman met her Viennese-born husband, the musician, writer, broadcaster and teacher Hans Keller (1919–1985), and there she built her career as an artist.

Cosman considered England, her adopted country, as her home and understood herself as “a European, a British citizen who was born in Germany.”⁴ The fact that Cosman came to clear terms about her identity is an achievement and proof

of great flexibility and a tremendous ability to adjust. While drawings of her beloved Rhineland, its vast open sky, the river and surrounding woods, might carry nostalgic associations, Cosman didn't directly express her own challenging and drastic biographic disruptions in her work.⁵ A prolonged stay in Jerusalem in 1979, gave her the opportunity to confront her own Jewish roots.⁶ However, Cosman undertook her drawings of these unfamiliar surroundings, of the city and its religious and cultural diversity, in an “egalitarian manner.”⁷ Ines Schlenker described Cosman's artistic practice, her choosing of models and motives, as “most democratic.”⁸ “Specialised in documenting contemporary life,” Cosman captured whatever “appearance caught her attention by being visually exciting and full of character.”⁹ Her artistic approach reflects a professional stance that overcame challenging adversities and was emancipated from ideologically tinted identity politics and small-mindedness. Cosman's work is never cynical and her representations of cultures strange to her are never voyeuristic or judgmental. Every sketch and every drawing equally join the democratic canon of her motion studies and add to the dizzying, but compelling mélange. The abundance contained in this collection, Cosman's always respectful and touching veracity, as well as her truly unique eye, manifest Cosman's radiant artistic integrity.

5 The lithograph *Flight* (1941) is exceptional in Cosman's oeuvre, as Ann Rau Dawes has pointed out. The image is a representation of people who appear to be running for their lives. While *Flight* also might reflect inner trauma, it is the only Holocaust-related item of this nature in Cosman's work. See: Ann Rau Dawes, “Milein Cosman: A Critique of the Biography and Representation of the Jewish Émigré Artist between 1939-1959,” MA(R) thesis (Kingston University, London, 2013), 21, 47, 84.

6 Schlenker, 151.

7–9 Schlenker, 6.

ANJA MANFREDI (1978) lives and works as an artist in Vienna. Graduated at the Academy of Fine Arts Vienna with Eva Schlegel and Josephine Pryde (1999–2005) and at School of Artistic Photography, directed by Friedl Kubelka (1998/99), she became the Director in 2010. Since 2016 a member of the Association of Visual Artists Wiener Secession. Historical and cultural constructions and forms of gestures and poses are a continual topic in Anja Manfredi's work. Local and international exhibitions, including solo exhibitions at the Museum der Moderne Salzburg (2013) and at the House of Art, Budweis (2015). Artist-in-residence in Rome, in Paris, in New York City and planned in Herzliya near Tel Aviv. Manfredi is the winner of the Outstanding Artist Award for Artistic Photography (2017). Her publications are in the photo-book collections of MoMA, MUMOK and Albertina.

NICOLE HAITZINGER is Professor at the Department of Art History, Musicology and Dance Studies of the University of Salzburg. International teaching and research activities and guest lectures, e.g. in Paris, Oxford, Mexico City, Moscow, Shanghai, Beijing, London, Belgrade, etc. Co-convenor of the university course Curating in the Performing Arts (with Sigrid Gareis); Since 2019 she is part of the leading team of the FWF-funded project *Border Dancing across Time* (<https://project-nyota-inyoka.sbg.ac.at>); since 2019 scientific direction of the transdisciplinary and inter-university doctoral program Science and Art (Mozarteum/

Paris-Lodron University). She lives and works in Salzburg and Paris. Selected Publication: *Resonanzen des Tragischen*. Wien/Berlin: Turia und Kant, 2015.

LINDA SAMARAWEEROVÁ graduated from the contemporary dance and performance training school P.A.R.T.S. in Belgium. Between 2005 and 2017, she worked with visual artist Karl Karner on an expanded concept of choreography. Together they developed choreographic works from sculpture, installation, performance, dance, theatre, video and film, which have been performed in theatres, museums and galleries internationally. She is currently exploring cultural practices that deal with the expansion of human consciousness.

LUKAS CZECH is a PhD student at Tel Aviv University and at the University of Salzburg. He studied Theatre, Film, and Media Studies at the University of Vienna and theatre directing at Tel Aviv University. He participated in theatre productions in Europe and Israel and was a guest lecturer at Zurich University of the Arts. In his research he explores questions of transculturality and individual creativity in the Hebrew dance of Mandatory Palestine through the artistic practice of the dancer-choreographer Lea Bergstein (1902–1989). Since 2011, he lives and works in Tel Aviv, where he teaches at Tel Aviv University and researches at The Israeli Center for the Documentation of the Performing Arts.

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