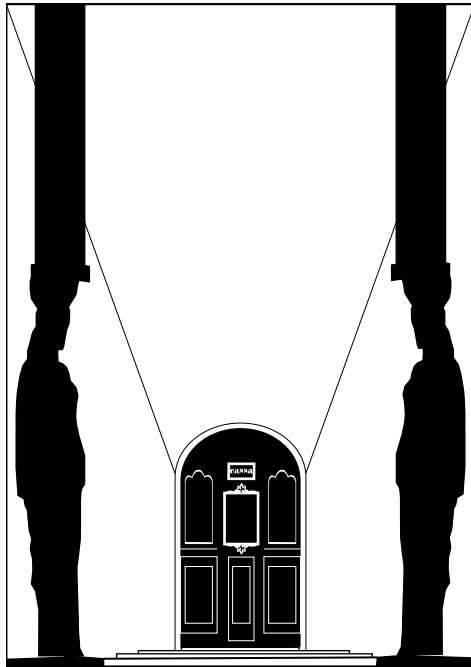


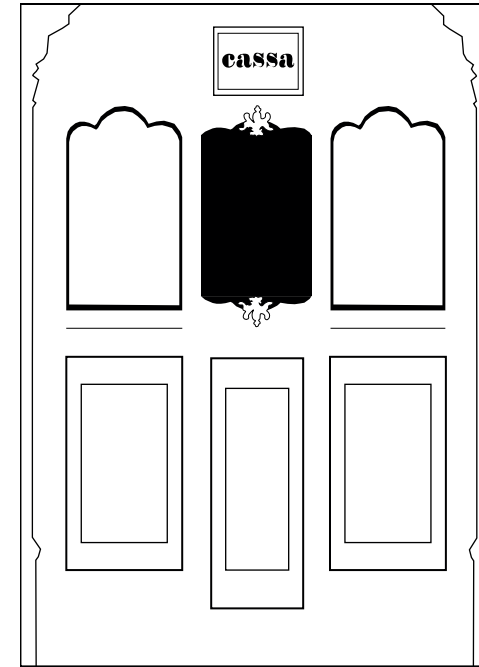
*Entrance from Johannesgasse 4.*

The myth of the Elysium is produced by the Habsburg Monarchy and its will to power. Nowadays it remains as a remnant of the colonial ideas, which were dominant in the 19th century.



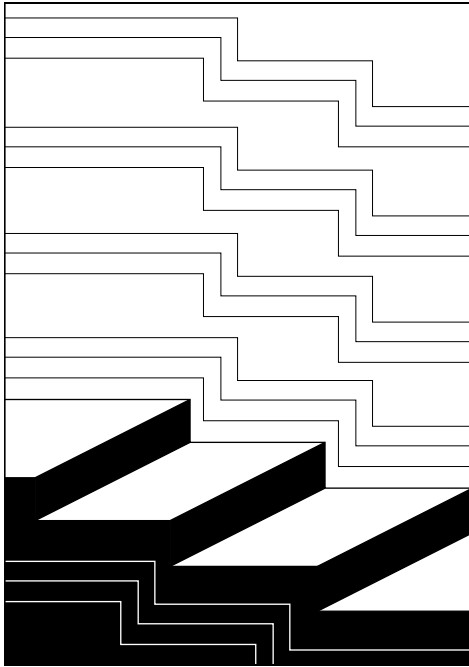
*An antique portal with more than 24 stairs down.*

Stepping down into the underground, world history could be formed and told as they wanted. The myth was justifying their dominion and at the same time reproducing the thoughts of the ruling class.



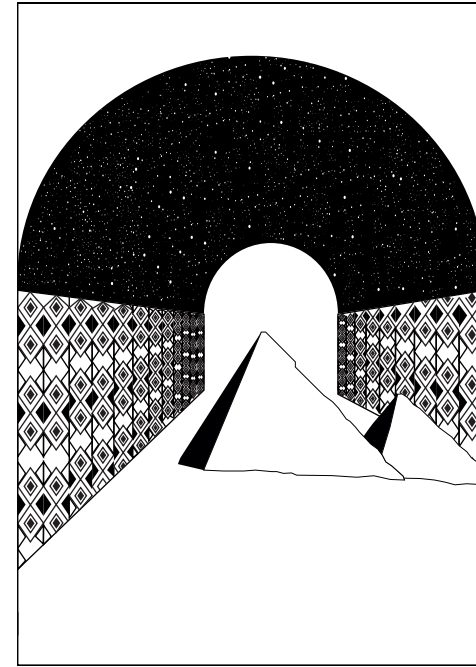
*Cassa.*

59 crowns please! The tailor-made world, created beneath the city told its story to the ones being able to afford it. It was the beginning of the phantasmagoria. The beginning of wonders and telling about the world in a mystical way. The picture created, formed how people viewed the world and their position as a seemingly superior 'culture'.



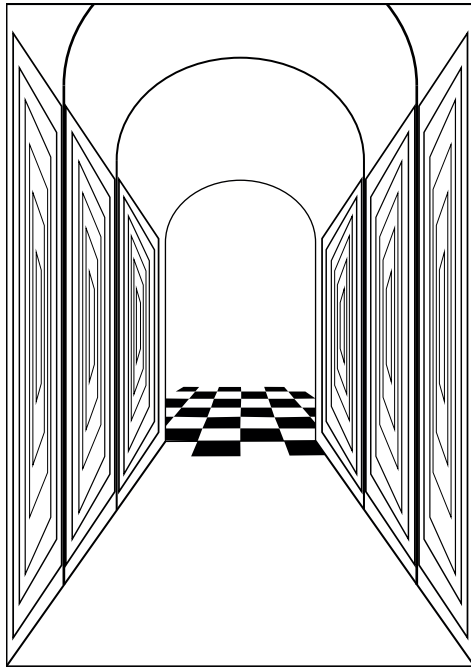
*Colorfully decorated stairs down.*

Step by step the told view of the world is determining how history is written. Controlled remembrance of certain moments in time is crucial to the point of development in which the society is standing and can be clearly seen as a sign of dominion and the usage, which the anthropological character history has in store for the subject in order to maintain and justify the rule.



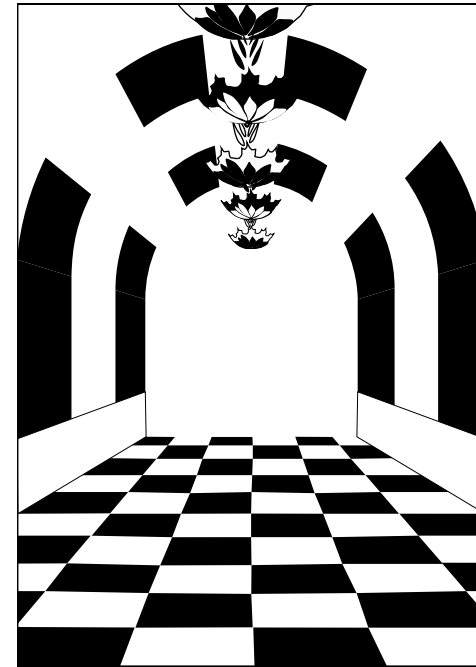
*"Afrika".*

With domination and rule and thus by political inequality heat, in Levi-Strauss' concept of hot and cold societies, is produced. A hot society is full of conflicts and struggle, it is evolving in history mainly because of a dialectical opposition of interests.



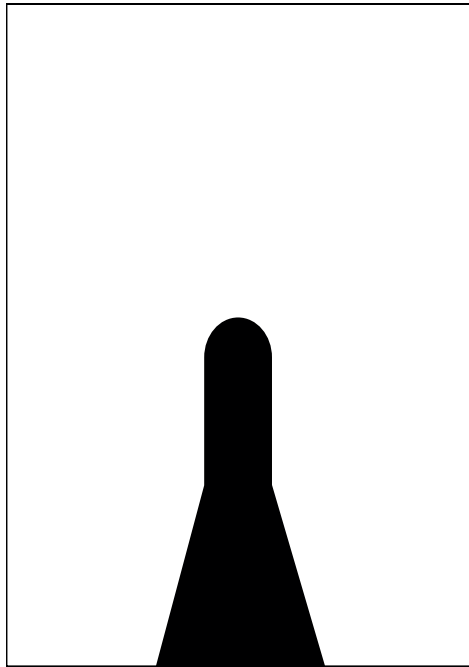
*Mirrored passage.*

Continuous progression is being made fundamentally with industrial capitalism. The desire for wealth and money is borderless, there is no absolute amount (MEW 23, S. 147). With the production of wealth, the development of all human forces as such, is being made as an end in itself. Wealth is producing the human totality without any given scale, it is the total movement, the totality of becoming. The accumulation of wealth is borderless.



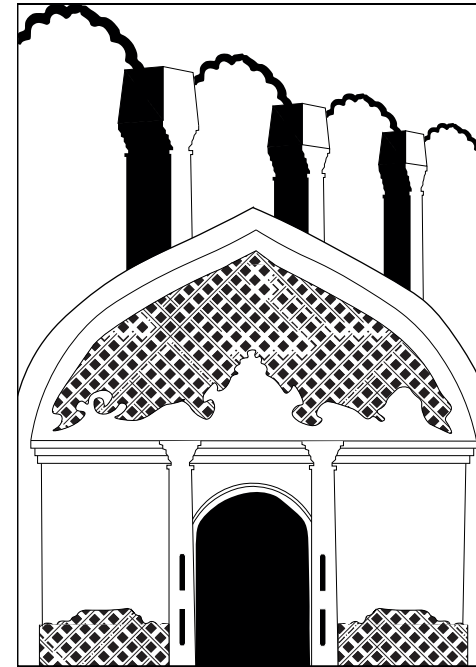
*"Europa"- ballroom.*

The differentiation between cold and hot societies is also of crucial importance in the creation of the Elysium in the sense that for instance African culture was represented as primitive next to the European Ballroom. A clear split between the regressive and progressive societies was made.



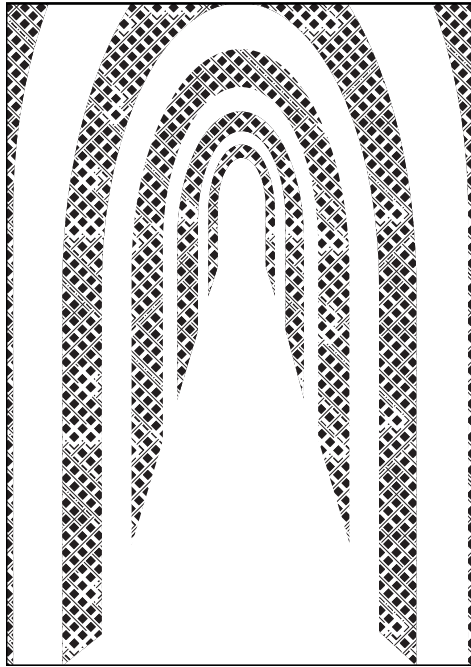
*Narrow aisle.*

The hot societies are viewing linear progress as positive. At the same time, arguing with Marx, what leads to the progress is class differences and division of labour which then produces heat. Levi-Strauss also writes, that through dominion and political inequality, heat is being produced.



*"Asia".*

If the humans do not want to lose the means to live, they have to, in a society formed by division of labour, stay in their field of work and stay e.g. hunters. Not only as much is produced as every single person needs to live, but instead a surplus, so they were able to exchange it afterwards. In the same way some people were freed of the production of the means for living in order to be scholars, who commenced writing down history.



*Long corridor.*

Myths, as they were produced in Elysium, are just like a long corridor channeling the historiography and a way of giving objects justification and background. History is not necessarily an objective reproduction of what has been. Those who rule history have legitimation and power. Myths can be deliberately controlled and thus be a direct mirror of power-structures, or are at least an expression of the material conditions of a social class.



*"America".*

A myth tells about a better past, a point to which society wants to return to. It is the notion of a re-revolution. The re-staurantion and circular movement of the moon and the stars. This was the goal of the French revolution, going back. The existing myth was an ideal, compared to the existing material conditions which seemed to be imaginable. But with class-struggle in the French revolution something newly was created. In the same way the meaning of the term 'revolution' changed. The existing myth became a dialectical tool.



*Horse drawn carriage.*

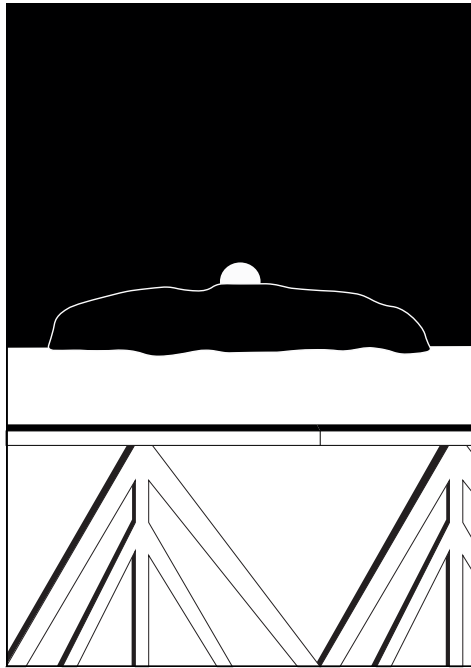
“The history of all hitherto existing society has been the history of class-struggles” – the myth as a dialectical tool lies inbetween all of this, in the middle of Elysium.



*Railroad with a view.*

The objects, which were shown in the Elysium were always linked to particular cultural notions. It was attempted to represent an image of these different continents through what was perceived as typical. The myth, which has to be viewed at in a relation to these objects can be described in terms of the “Fetischcharakter,” an expression coined by Karl Marx, which he utilised to depict the projection of a kind of myth onto an object.





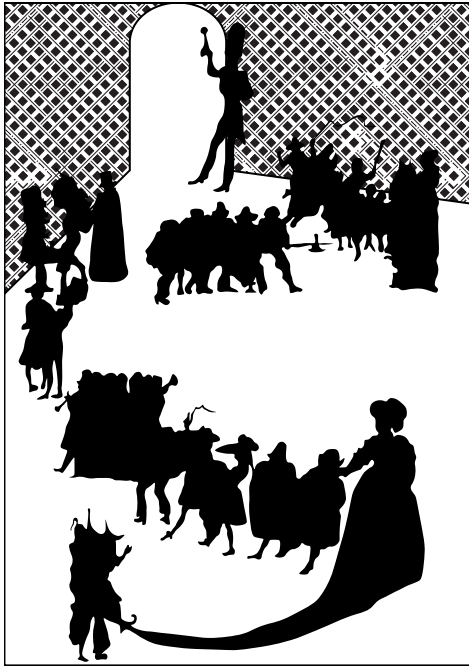
*"Australia".*

Fetish is thus in the cold, as well as in the hot societies, a form of clasification and semotics. It is attributed to ones own acting and therefore, becoming an own subject in relation to the actual object or nature. At the same time, humans are disempowering themselves in favor of the object. (see Levi-Strauss 1973, S. 257).



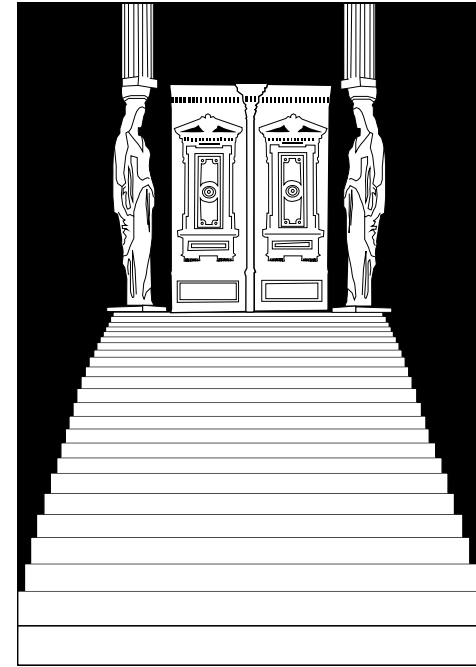
*"Alps".*

Crucial to the "Fetischcharakter" is the projection of a seemingly magical process, which the subject cannot understand in order to be able to explain the world to themselves.



*Faschingszug.*

The “Fetischcharakter” can be seen as a magical glow. An illusion created through the link between the myth and the object. The Faschingszug emphasises this effect strongly in the high velocity of its imagery.



*Exit.*

Our attempt is going to permeate terminologically the non-empirical conciliatory-relation, the ‘being’, which is appearing in the mystical fetish as upside-down empirical, by the means of a dialectic depiction and the production of our own myth, which is opposed to the existing myth of the Elysium. We want to revolutionize the myth!