

Friederike Malec (aka **Fredy/Frieda/Frida**), married name Koschitz, alias **Fredy Koschitz** (1914–2001)

Fredy Koschitz was born as Friederike Malec to father Zdenko, a captain, and mother Frida Obereigner. Friederike's grandfather Karl Kastl was an amateur painter, her aunt Elza Obereigner, later married name Kastl, was a sculptor, painter, and miniaturist. Her cousin Elisabeth Charlotte Obereigner, married name Hribar, was also a sculptor.

Friederike attended grammar school in Ljubljana and also evening art courses at the Probuda society (now Secondary School of Technical Professions), namely an evening nude drawing course with Saša Šantl and Mirko Šubic, a painting course with Henrika Šantel, and a sculpture course with Anton Sever. In 1936, she went to the Academy of Figurative Arts in Munich, where she attended four semesters. In the specialist class of professor Julius Hess (1876–1955), she studied nature painting in particular. After completing her studies in 1938, she spent the winter months in Sicily, and the next six months studying in Florence.

In 1940, she married journalist and publicist Otto Koschitz (also Oto Košič), and together they moved to Maribor in 1941. By 1943, she had become the mother of three daughters. During her years in Maribor, she devoted herself to painting and participated in group exhibitions in Graz, Leoben, and Maribor. These were exhibitions of German-oriented artists, however, it is not known if she herself was in favour of Nazism. Her preserved paintings are characterised by a fine sense of colour and light, but also reveal a knowledge of Paul Cézanne and his method of grading the painting surface, which is most likely the influence of her teacher at the Munich Academy, Julius Hess. In addition to the preserved paintings, the names of some other paintings (*Sicily Landscape I and II*, *Styrian Courtyard*, *Still Life*, *Under Piramida Hill XX*) are also known, but it remains uncertain whether they have been preserved.

At the end of the war, she fled to Austria with her three daughters. There was no more room for painting, so she made a living from carving and creating decorative items (religious images, chess figures, dolls, angels, and nativity scenes), painting farm furniture, and later mainly from restoration works. She painted about 50 chapels, mostly in Carinthia, but also in Slovenia, Lower Austria, South Tyrol, and Bavaria.