

Exhibitions

The VERBUND COLLECTION, Vienna shows its works at museums and galleries in Austria and abroad. Simultaneously, temporary exhibitions are shown at the VERBUND headquarters in its eight-story Vertical Gallery.

Museums | Exhibition Spaces

- 2007 MAK Museum of Applied Arts, Vienna
- 2008 Museum of modern Art, Istanbul
- 2010 Galleria Nazionale d'Arte Moderna e Contemporanea, Rome
- Bank Austria Kunstforum, Vienna
- 2012 Museum der Moderne, Salzburg
- Centre de la photographie, Geneva
- 2013 Kunst Meran, Meran
- PHotoESPAÑA, Madrid
- 2014 Bozar – Palais des Beaux-Arts, Brussels
- Mjellby Konstmuseum, Halmstad
- 2015 Hamburger Kunsthalle
- Kunst Meran, Meran
- 2016 Bozar – Palais des Beaux-Arts, Brussels
- The Photographers' Gallery, London
- 2017 mumok – Museum moderner Kunst
- Stiftung Ludwig Wien
- ZKM | Zentrum für Kunst und Medien
- Karlsruhe
- 2018 Stavanger kunstmuseum, Stavanger
- Dům umění města Brno – House of Arts Brno
- 2019 CCCB | Centre de Cultura Contemporània de Barcelona
- 2020 Lentos Kunstmuseum, Linz
- 2021 Museum of Contemporary Art Vojvodina, Novi Sad
- 2022 Les Rencontres de la Photographie d'Arles

Vertical Gallery, Vienna

- 2008 Fred Sandback | Olafur Eliasson
- 2009 Double Face
- 2009 Birgit Jürgenssen
- 2010 Real Estates. Memories of Places / Traces of the Disappeared
- 2010 Loan Nguyen. The Principle of Sensitivity
- 2012 Cindy Sherman. The Early Works 1975–1977
- 2013 open spaces | secret places
- 2014 Francesca Woodman
- 2015 my private world
- 2016 Renate Bertlmann. AMO ERGO SUM
- 2019 SHE'S HERE. Louise Lawler
- 2020 Feministische Avantgarde made in austria
- 2023 ORLAN. SIX DECADES

20 YEARS VERBUND COLLECTION VIENNA

20 YEARS
VERBUND
COLLECTION
VIENNA

ALBERTINA

The VERBUND COLLECTION, Vienna

The collection was initiated in 2004 by VERBUND AG, Austria's leading electricity company and one of Europe's largest producers of electricity from hydropower. It is an exceptional corporate collection with a contemporary, international orientation.

Art since 1970

The VERBUND COLLECTION brings art from the 1970s into dialogue with contemporary art. During this period, many artists moved away from painting and created completely new forms of expression. They began to discover their own bodies as a medium. Concepts like feminism, post-modernism, the spatialization of art, the questioning of identities, and self-staging gained central importance. Photography, video, film and performance established themselves as independent art forms.

Feminist Avant-Garde

Since its founding in 2004, the VERBUND COLLECTION has focussed on the 'Feminist Avant-Garde of the 1970s'. For the first time in the history of art, these artists created a new 'image of the woman' from a female perspective. The collection also focuses on works dedicated to the conceptual, poetic and psychological 'Perception of Spaces and Places' as well as 'Gender, Identity and Diversity'.

Depth instead of breadth

Following the maxim 'depth over breadth', the collection strives to acquire entire groups of work by individual artists. The VERBUND COLLECTION includes over 1000 works by 200 artists. Its objective is to discover individual artistic perspectives that have been hidden until now and make them visible, thereby leaving a trace in our cultural memory.

20 YEARS VERBUND COLLECTION VIENNA

Exhibition
February 29th – May 5th 2024

Curated by
Gabriele Schor

Foreword

Klaus Albrecht Schröder

Director General, ALBERTINA

Anniversaries are an opportunity to look back over time and consider the broader picture. The *20 YEARS VERBUND COLLECTION* anniversary exhibition at the ALBERTINA features a magnificent selection of works that not only showcases significant female artists such as Cindy Sherman, VALIE EXPORT and Francesca Woodman from the collection, but also important Austrian discoveries by the director of the collection, Gabriele Schor, such as Birgit Jürgenssen, Renate Bertlmann and Auguste Kronheim. The orientation of the VERBUND COLLECTION, anchored as it is in conceptual art, evolves around the Feminist Avant-Garde of the 1970s; indeed, it is to Gabriele Schor that we owe its conceptual formulation. She has been instrumental in complementing and describing the canon of art history through the main focus of her activities. And the medium-based focus of the exhibition mirrors that of the collection. It revolves primarily around photography, but also the moving image and installations. The exhibition is also an opportunity for the viewing public in Vienna to enjoy works by many international icons such as Zanele Muholi, Simryn Gill and Ernesto Neto.

First and foremost, I wish to thank Gabriele Schor, the director of the VERBUND COLLECTION and curator of the exhibition; her achievements and professionalism are inspirational and greatly appreciated. Thanks to her tireless commitment to the Feminist Avant-Garde, she has succeeded in eclipsing even such great figures of contemporary art from the collection as Fred Sandback, Jeff Wall and Gordon Matta-Clark. And I would like to extend my gratitude to Michael Strugl, Chairman of the Board of Verbund AG, and the members of the Board Achim Kaspar, Peter F. Kollmann and Susanna Zapreva for their all-important support.

Foreword

Michael Strugl

Chairman of the Board, VERBUND AG

I am delighted that the VERBUND COLLECTION has had a cultural impact at both the national and the international level for two decades and now has the opportunity to showcase its anniversary exhibition at the renowned ALBERTINA in Vienna.

Some visitors may wonder why VERBUND chose to commit long-term to an art collection in the first place. As Austria's leading energy company, we see this commitment as part of our corporate culture and, by extension, as the assumption of social responsibility. We do so first and foremost by developing our core business. Generating almost 100% of our electricity from climate-friendly renewable energy, we ensure a secure and resource-efficient power supply on a daily basis. Our social remit also includes supporting and promoting projects in social, sporting and cultural realms. Committing to an art collection is synonymous with making an active contribution to 'cultural work'.

Our company is ever mindful of gender balance, equality and diversity, all of which is reflected not least in the orientation of our art collection. I would like to express my warmest thanks to Gabriele Schor, our founding director, for her pioneering commitment in successfully embedding the 'Feminist Avant-Garde of the 1970s in the art history canon, along with a 14-year European exhibition tour. In consolidating the collection content in this way, she has succeeded in establishing its unique proposition. I would also like to thank all our employees for their professional contributions, in particular Monika Riedel, head of corporate communications, and Ingun Metelko, our company spokesperson.

Last but not least, I would like to thank Klaus Albrecht Schröder, who has been running the ALBERTINA with such tremendous success for 25 years, for his appreciation of our art collection.

Collecting as a Cultural Technique

Gabriele Schor

Founding Director, VERBUND COLLECTION, Vienna

I can still recall it so vividly: it was in the summer of 1999 that I managed to catch a Francesca Woodman exhibition at The Photographers' Gallery in London. I was absolutely amazed at the time by the way the – mostly naked – female body was portrayed as a matter of course yet remained elusive at the same time. Flaking, peeling wallpaper; soft incident light; empty derelict rooms; an eel wriggling away inside a bowl. I was very much taken by this mysterious staging. Looking back, I have the feeling that the experience triggered something of a paradigm shift in me. Three years earlier, in 1996, I had curated an exhibition by Barnett Newman, an artist widely regarded as a major figure of Abstract Expressionism. In 2004, five years after this fascinating encounter with Francesca Woodman, I was asked to build up the VERBUND COLLECTION.

Walter Benjamin noted that the literal collection of objects was ultimately an exercise in futility. It is only through a critical awareness of one's own present and its social conditions that collecting becomes a cultural technique, a cultural self-affirmation, something that becomes visible and recognisable in society. For the VERBUND COLLECTION it was a matter of assuming a pioneering role and broadening the canon of art history through our focus on the 'Feminist Avant-Garde of the 1970s'.

Our anniversary exhibition offers an insight into the works of these female artists, who completely re-shaped the 'image of women' in that decade. It also features works that explore the conceptual, poetic and psychological 'Perception of Spaces and Places' as well as our third and new focal point, 'Gender, Identity & Diversity'. It is not often that one is able to recall a visit to a particular exhibition 25 years later. So I hope that you, as a visitor to our anniversary exhibition, will enjoy the same elemental experience I had back then.

An art collection is not something you build up on your own. Indeed, you are always operating within a network of relationships. So I would like to take this opportunity to thank all these people, all these artists who have helped to create the Collection with their wonderful and amazing works, all the authors, graphic designers, printers, publishers, gallery owners, estate administrators and all the art critics and journalists who have worked at the interface between art, science, commerce and the press over these past twenty years. I am also particularly indebted to my team, Eva Haberfellner and Sophie Rueger, whose enthusiasm has never waned despite the short preparation time available for this exhibition. I would like to thank Gottfried Ecker for his invaluable advice. And also Maria Anna Friedl for her insightful graphics. I am grateful to the entire Albertina team for their wonderful, intensive and professional co-operation, especially Mario Kiesenhofer, Elisabeth Wolfik and Lisa Huto, as well as the most capable installation team. And as always, my thanks to my son Adrian for his patience.

To all the previous members of the Advisory Board, my heartfelt thanks: Philipp Kaiser, Jessica Morgan, Camille Morineau, Sean Rainbird and Marc-Oliver Wahler, as well as the current Advisory Board members Jamillah James and Catherine Wood for their wise and unflagging advice. I also wish to extend my warmest thanks to Klaus Albrecht Schröder, Director General of the ALBERTINA, and to Angela Stief, Director of ALBERTINA modern, for their trust and their great appreciation of our Collection.

Finally, I would especially like to thank Michael Strugl, Chairman of the Board of VERBUND AG, and the members of the Board Peter F. Kollmann, Achim Kaspar and Susanna Zapreva, for their ongoing support and their receptiveness to the art that has made this extraordinary corporate collection possible.

‘The backlash is lurking around every corner.’

A Conversation with Founding Director Gabriele Schor

by Nina Schedlmayer

Nina Schedlmayer: The VERBUND COLLECTION was founded twenty years ago with you as its director. How do you concretely approach the task of building up such an important art collection?

Gabriele Schor: First of all, I asked myself a few questions: Which decade should the collection begin with? What focus should it have? Should we concentrate on a specific theme? If so, which one? At the time, I was interested in postmodernism, the feminist emancipation movement, the political awakening of the 1968 movement, and the newer media. So it quickly became clear to me that the collection should begin with the 1970s, a decade in which a change took place in art. It was also important to me to develop a distinguishing feature that would give the collection an unmistakable identity. It was great that VERBUND’s board of directors gave me complete freedom in my purchasing decisions right from the start. That is still the case today, and I am very grateful for that.

NS: Did you first research what other collections were doing?

GS: Starting an art collection in 2004 and having the resources to make acquisitions was a huge responsibility. You have to be strategic and do a lot of research beforehand. For example, Deutsche Bank bought large-format color photographs by the so-called ‘Becher students,’ such as Andreas Gursky and Thomas Ruff. That gave me the idea of going back to the time of Bernd and Hilla Becher themselves, to the 1970s, to the early years of artistic photography.

NS: What were your first acquisitions?

GS: The first works we acquired were four *Untitled Film Stills* (1977–1980) by Cindy Sherman from the gallery Metro Pictures in New York, which unfortunately recently closed after forty years. Soon after, we purchased Sherman’s *Untitled Bus Riders*, which she had staged as a student in Buffalo in 1976 before coming to New York City and

beginning her famous series of *Untitled Film Stills*. We then acquired early drawings and photographs by Birgit Jürgenssen that no museum collection was interested in at the time. I realized that I had touched on an area of artistic activity that represented a desideratum. The examination of female identities, the struggle for a different narrative in the representation of women, a theme whose collective beginnings go back to the 1970s. In this context, I also realized that much more research was needed in this area.

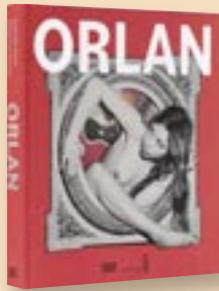
NS: Did you look at other corporate collections besides Deutsche Bank?

GS: Of course, in Austria, for example, EVN, Erste Bank, the BAWAG Foundation, Bank Austria, and the Generali Foundation. But I wanted to build something different for VERBUND. In the course of my research, I realized that there were other exciting early works by Cindy Sherman that were completely unknown. So, I asked her gallery, Metro Pictures, if we could compile the catalogue raisonné of her early work. After that, my fascination with Francesca Woodman began—long before her first major exhibition at the Guggenheim Museum in New York in 2012 and the prices of her works rose considerably.

NS: From the very beginning, in addition to feminist art, there was another focus, which was on spaces and places, as evidenced by the exhibition of the collection at the MAK – Museum of Applied Arts in Vienna in 2007. After that, through exhibitions and publications, the VERBUND COLLECTION became known primarily for the Feminist Avant-Garde.

GS: At the MAK, we showed both focuses, the ‘Perception of Spaces and Places’ and the ‘Feminist Avant-Garde,’ in equal measure. In addition to works by Sherman, Jürgenssen, and Woodman, we also acquired great works by Louise Lawler, Gordon Matta-Clark, Fred Sandback, and Jeff Wall. My appreciation for these artists is as high as my appreciation for the Feminist Avant-Garde. After the MAK, we did a similar show at İstanbul Modern. After that, I wanted to move away from collection presentations to thematic exhibitions. In 2010, I managed to convince both the curator and the director of the Galleria Nazionale d’Arte Moderna in Rome to focus on the artists of the Feminist Avant-Garde for the first time. The cover of the catalogue

Publications
**VERBUND
 COLLECTION,**
 Vienna



2023, Hatje Cantz



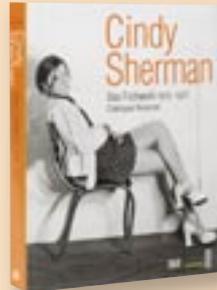
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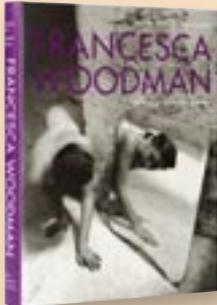
2018, Verlag der
 Buchhandlung Walther König



2016, Prestel



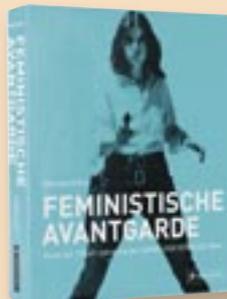
2015, Prestel



2014, Verlag der
 Buchhandlung Walther König



2013, Verlag der
 Buchhandlung Walther König



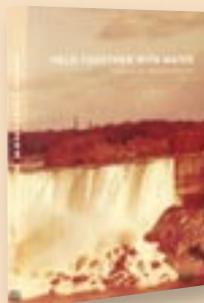
2015, Hatje Cantz



2010, Electa



2009, Hatje Cantz



2007, Hatje Cantz

featured a photograph by Francesca Woodman because, from the museum's point of view, she's an Italian artist. I thought that was nice. We were able to show the other focus, 'open spaces | secret places,' at the Museum der Moderne Salzburg and the Bozar in Brussels, after which it receded somewhat into the background.

NS: Rome was the kick-off of an exhibition tour that continues to this day, with stations in Madrid, Hamburg, London, Karlsruhe, Barcelona, Linz, and Arles, to name just a few cities. With the 'Feminist Avant-Garde,' you coined an art historical term that has since become established.

GS: It was about giving these women artists a place in art history, because they collectively represented the image of women in a completely new way for the first time in the history of art.

NS: But the term 'Feminist Avant-Garde' is also a label, isn't it?

GS: I'm glad that the term has established itself and is now accepted by the media and academic discourse. American and European universities now have their own courses on the Feminist Avant-Garde. I deliberately chose this genuinely art historical term. By bringing feminism and the avant-garde together, I wanted to give these women artists a proper place in art history.

NS: Photography, performance documentation, video: These are media that are not very present on the art market and on which the VERBUND COLLECTION concentrates very strongly. Were the low prices a motivation to focus on these media?

GS: No. It was a thematic decision to focus on feminist art. In the 1970s, these women artists broke away from the dominance of painting, which was traditionally a male domain, and discovered more spontaneous forms of expression, such as photography, performance, film, and video.

NS: There are a lot of photographic works in the collection, and often reprints are made for exhibitions. How do you deal with that in terms of conservation?

GS: Vintage photographs from the 1970s are indeed very delicate and require very special care. This has to do with the photographic paper used. In the 1970s, photographic paper coated with polyethylene (PE)

FEMINIST AVANT-GARDE of the 1970s. Works from the VERBUND COLLECTION, Vienna

Exhibition Tour

2010

Galleria Nazionale d'Arte Moderna e Contemporanea, Rome (Italy)
February 19th – May 16th, 2010

2013

PHotoESPAÑA, Círculo de bellas Artes, Madrid (Spain)
June 4th – September 1st, 2013

2014

Bozar – Palais des Beaux-Arts, Brussels (Belgium)
June 17th – September 2nd, 2014

2014/2015

Mjellby konstmuseum, Halmstad (Sweden)
September 21st, 2014 – January 11th, 2015

2015

Hamburger Kunsthalle, Hamburg (Germany)
March 13th – May 31st, 2015

2016/2017

The Photographers' Gallery, London (Great Britain)
Oct. 6th, 2016 – January 29th, 2017

2017

mumok – Museum moderner Kunst Stiftung Ludwig Wien (Austria)
May 6th – September 3rd, 2017

2017/2018

ZKM | Zentrum für Kunst und Medien Karlsruhe (Germany)
Nov. 18th, 2017 – April 8th, 2018

2018

Stavanger kunstmuseum, Stavanger (Norway)
June 15th – October 14th, 2018

2018/2019

Dům umění města Brna – House of Arts Brno (Czech Republic)
Dec. 11th, 2018 – Feb. 24th, 2019

2019/2020

CCCB – Centre de Cultura Contemporània de Barcelona (Spain)
July 19th, 2019 – January 6th, 2020

2021/2022

Lentos Kunstmuseum, Linz (Austria)
September 24th, 2021 – January 9th, 2022

2022

Museum of Contemporary Art of Vojvodina, Novi Sad (Serbia)
May 19th – June 21st, 2022

2022

Les Rencontres de la Photographie d'Arles, Photographic Festival, Arles (France)
July 4th – September 25th, 2022

2025

Staatsgalerie Stuttgart (Germany)
March 28th – June 29th, 2025

was new and popular because it could be fixed and washed much faster than the classic baryta paper. At that time, many artists set up a darkroom in their bathroom and used this plastic paper, which silvered out and yellowed decades later. Today, the goal is to preserve the quality of vintage photographs for as long as possible. In many cases, this is only possible after consultation with the artists, who agree to the production and use of Exhibition Copies.

NS: The exhibition on the Feminist Avant-Garde has already been shown at fourteen international venues. The collection is now well known in Vienna, but what is it like to show it in Rome, Barcelona, or Hamburg? What kind of feedback do you get from the public there?

GS: In 2019, we showed the Feminist Avant-Garde at the CCCB in Barcelona. There was a panel discussion at the opening, which was attended by over 300 people; there was a lot of interest. I liked the fact that the curators showed an exhibition of young feminist artists on the same level as our Feminist Avant-Garde. This allowed the public to see the historical and contemporary works side by side, which I thought was important. At the same time, there were demonstrations in Barcelona and throughout Spain against violence against women. These exhibitions were in tune with the times. The reactions were strong—in the sense that both exhibitions were very well received...

NS: ...so the reactions reflect what's going on in the host country?

GS: Absolutely. In 2017, the collection was a guest of The Photographers' Gallery in London. In 2021, this photography institution celebrated its fiftieth anniversary, having been founded in 1971. Reason enough for the director, Brett Rogers, to select one important exhibition per decade for this anniversary. For the last and fifth decade, it was the artists in our exhibition *Feminist Avant-Garde*. To quote Rogers in *The Art Newspaper* (No. 338, October 22nd, 2021): 'To younger photographers coming to our gallery, they may have heard their names but they had never seen their work,' Rogers says. '[It was] really radical, provocative, political work. And I really think it shook them up; it had a big impact.'

NS: You work together with an advisory board. Was that the case from the very beginning?

GS: Yes, the advisory board was particularly important in the early years, before the collection began to be shown in exhibitions in prestigious museums or in publications. Philipp Kaiser was a curator at the Kunstmuseum Basel at the time, and Sean Rainbird was a curator at the Tate Modern in London.

NS: So, the advisory board was a door opener to the galleries?

GS: Absolutely, to get the best works from the artists. I remember having conversations with the distinguished New York gallerist Marian Goodman. In 2005, we wanted to acquire Jeff Wall's lightbox *Boys Cutting Through a Hedge* and a second large-format photograph, *Forest*, and it helped a lot to have Philipp and Sean at our side.

NS: Who selects the members of the advisory board?

GS: I choose them myself. I knew Sean from my time as an intern at the Tate Gallery (now Tate Britain). I simply asked Philipp; he was curating a Louise Lawler exhibition at the Kunstmuseum Basel at the time. I thought that we shared similar passions. The collaboration was pleasant, based on mutual respect and the understanding that a corporate collection works differently from a museum collection. After seven years, the members changed. I then worked with Jessica Morgan, who was also a curator at the Tate Modern at the time and is now the director of the Dia Art Foundation in New York, and Camille Morineau, who was a curator at the Centre Pompidou in Paris and is now the director of AWARE (Archives of Women Artists, Research & Exhibitions). This collaboration was also very productive.

NS: How does the advisory board work? Do you make suggestions and then discuss them?

GS: The advisory board is made up of well-connected international curators from prestigious museums. We generally meet three or four times a year, depending on the size of the annual acquisitions budget. We present proposals for acquisitions from artists and discuss them in depth. Sometimes, further research is needed.

We are currently expanding the collection to include works by South African and African American artists. The board helps tremendously.

NS: Jamillah James from the Museum of Contemporary Art Chicago, and Catherine Wood, Program Director at the Tate Modern, London, are currently on the advisory board. Wouldn't it also be interesting to have someone from a non-Western country on board?

GS: In Jamillah James, we have a curator who is very sensitive to diversity and to South African and African American artists, as is Catherine Wood. Both have an eye for art from non-Western countries.

NS: And you follow the board's suggestions—no ifs, no buts?

GS: There are intense discussions and arguments, and I find the discussions very valuable. I wouldn't agree to a purchase if both Jamillah and Catherine rejected a particular work.

NS: The international board helps to develop the collection. Conversely, does it also take it out into the world?

GS: No, not directly. As a corporate collection, we can't exhibit at the Tate Modern or at the MCA Chicago.

NS: But in the sense that board members talk about the collection to other important players in the art world?

GS: Absolutely. I would also like to mention Francis Morris, who I also met during my internship at the Tate. She went on to become director of the Tate Modern. She was always very supportive of female positions.

NS: The exhibition at the ALBERTINA also features new acquisitions under the heading 'Gender, Identity & Diversity,' including artists such as Zanele Muholi, Frida Orupabo, and Sin Wai Kin. Were these also recommended by the advisory board?

GS: Partly. I had already been passionate about Zanele Muholi and Frida Orupabo for several years before we made the acquisitions. I find Muholi's staged self-portraits fascinating—the direct gaze aimed at the viewer. I also find it noteworthy that Muholi is an active advocate for LGBTQIA+ rights in South Africa. The large-format, multi-layered collages by the Norwegian Nigerian artist Orupabo are

very impressive, especially when they hang unframed on the wall. They reflect colonial history, racism, and sexism. I was not familiar with Sin Wai Kin before. In their case, we chose the queer video *It's Always You* (2021), which subtly and ironically deconstructs common expectations of masculinity.

NS: Is the collection now being recalibrated thematically? In the exhibition now on view at the ALBERTINA, the focus has been expanded to include diversity, while the aspect of spaces and places is once again playing a role.

GS: Absolutely. The conceptual, poetic, and psychological perception of spaces and places has been deepened. In addition to the existing works by Gordon Matta-Clark, Joachim Koester, David Wojnarowicz, and Ernesto Neto, works by the South African artist Lebohang Kganye and the Kazakh artist Alexander Ugay have been added. Both reflect in their own way on their spaces of memory. The artists' origins have not only become more geographically diverse, their works also reflect gender, queerness, and identities in a variety of ways.

NS: What is the relationship between the collection's focus on spaces and their perception, on the one hand, and the Feminist Avant-Garde, or gender, identity, and diversity, on the other?

GS: There are certainly overlaps, for example in VALIE EXPORT's *Körperkonfigurationen*. As a feminist artist, she draws attention to the relationship between the female body and male monumental architecture. The forty-four-part photo series *Arthur Rimbaud in New York* (1978–1979) by David Wojnarowicz shows run-down places and spaces on the Lower East Side that no longer exist, tells of the emerging identity politics of the homosexual movement, and enables queer visibility in contemporary art.

NS: The world has changed a lot since the collection was founded in 2004; the art world has become much broader, especially in terms of diversity. Also, no one can afford to put on exhibitions of contemporary art with a low percentage of women without attracting a veritable shitstorm. The VERBUND COLLECTION has certainly played its part in this. In your opinion, what has improved, and what has gotten worse?

GS: I think a lot of things have developed positively. Women artists are well networked, and galleries are including them in their programs. Compared to the past, there are many more women artists on the market today. There are also more female professors at universities and art academies. That's very important. And in museums in particular, there are more and more female chief curators and directors who are in positions of power and can bring their gender sensitivity to bear. But this status has to be constantly fought for and defended. The backlash is lurking around every corner.

Nina Schedlmayer is an art critic, editor-in-chief of the cultural magazine *morgen*, runs her Artemisia.blog on art and feminism and published a biography of the artist Margot Pilz in 2020.

The interview took place on December 11th, 2023 at the VERBUND COLLECTION office in Vienna. A longer version of the interview was published in EIKON – International Magazine for Photography and Media Art, issue 125, February 2024.

Role Play

Marcella Campagnano | Aneta Grzeszykowska | Suzy Lake |
Tomoko Sawada | Cindy Sherman | Martha Wilson

In the 1970s, female artists began to turn to role playing as an aesthetic strategy. With clothes, wigs and make-up, with facial expressions and poses, they assumed various female identities. These staged photographs demonstrate the restrictive roles that society held ready for women at that time, simultaneously they also created an artistic space within which to rebel.

The first works acquired by the VERBUND COLLECTION were four *Untitled Film Stills* (1977–80) by Cindy Sherman. Thereafter, its collection activities focused on her early work, which preceded the *Untitled Film Stills*. Sherman had enrolled as a student at the State University College in Buffalo from 1975 to summer 1977. Alongside the College, the self-run Hallwalls Contemporary Art Center was similarly instrumental to her artistic development, providing opportunities for performance, body art and conceptual art. Artists such as Vito Acconci, Lynda Benglis, Suzy Lake, Martha Wilson and Chris Burden attended the centre as visiting artists. In 2012 VERBUND COLLECTION published the Catalogue raisonné of Sherman's unknown early work.

The exhibition shows Sherman's early work accompanied by contemporaries such as Martha Wilson, Suzy Lake and Marcella Campagnano. They too engaged in various transformations of female identities in the 1970s, unaware of Sherman's works. Aneta Grzeszykowska and Tomoko Sawada, two more recent artistic positions, have now revisited staged role plays as they reflect on social norms and stereotypes of female identities in the 21st century.



Cindy Sherman

Untitled Film Stills (#17, #18, #19, #20)
1978



Cindy Sherman

Untitled (ABCDE)

1975/1985

Murder Mystery

1976



Cindy Sherman

Untitled (Murder Mystery People)

1976/2000





The Goddess
 She is dressed in silk as well as her hair, and she is wearing a long, flowing, light-colored dress. The dress is made of silk and has a high slit. She is standing against a dark background.



The Goddess
 She is dressed in a dark jacket and a light-colored skirt. She is standing next to a chair.



The Goddess
 She is dressed in a dark, patterned top and a light-colored skirt. She is sitting on a chair.



The Goddess
 He is dressed in a dark suit and hat. He is sitting on a stool.



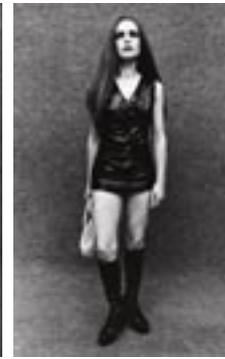
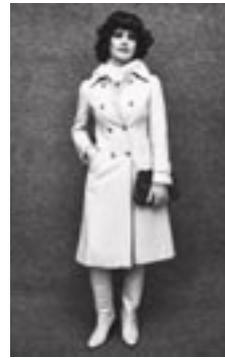
The Goddess
 She is dressed in a long, dark, patterned dress. She is standing.



The Goddess
 He is dressed in a dark jacket and pants. He is standing.

A MESSAGE TO WOMEN
 These are the models wearing the new line of clothing. They are wearing the new line of clothing. They are wearing the new line of clothing. They are wearing the new line of clothing.

with
 Martha Wilson

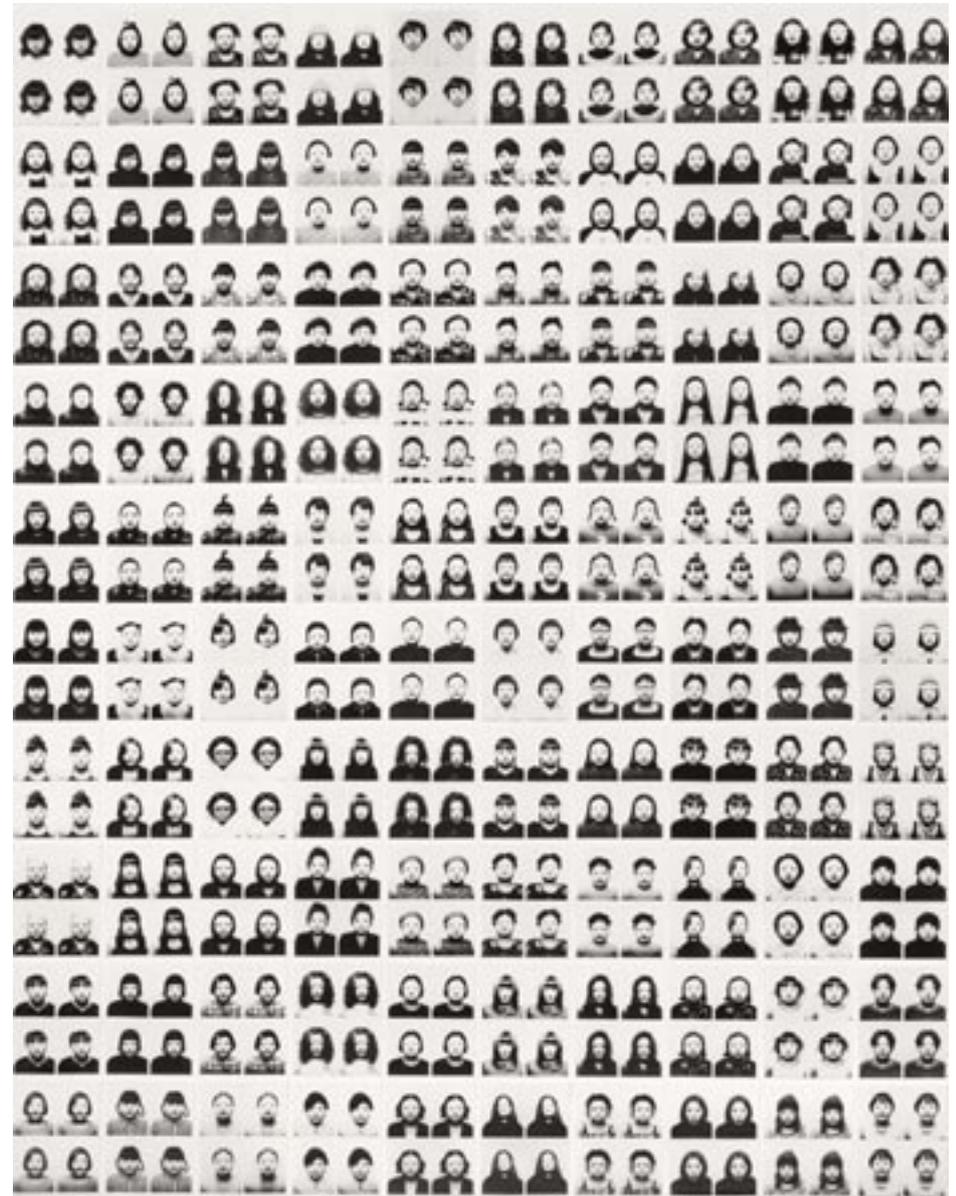


Martha Wilson
 A Portfolio of Models
 1974/2009

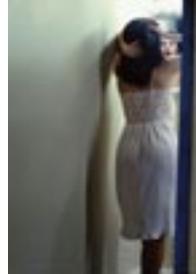
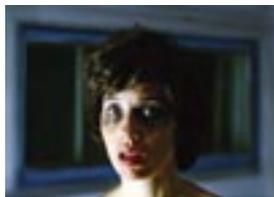
Marcella Campagnano
 L'invenzione del Femminile: RUOLI
 1974



Suzy Lake
Miss Chatelaine
1973/1998



Tomoko Sawada
ID400
1998-2001



Aneta Grzeszykowska

From the 70-part series
Untitled Film Stills
2006

Francesca Woodman

Over the period of nine years Francesca Woodman (1958–1981) produced an extraordinary photographic oeuvre. She once explained that her aim was to use photography to capture what could not be captured any other way.

She grew up bilingual, in the US and Italy. While studying at the Rhode Island School of Design in Providence from 1975 to 1978, she spent a year in Rome, where she discovered her love of surrealism and literature through the Libreria Maldoror bookshop and took up André Breton's invocation to 'pratiquer la poésie!', i.e. practise poetry. In 1979, she moved to New York and began to take photographs in various rooms of her apartment, earning a living with odd jobs in fashion photography, among others.

Some of her photographs feature the female figure as a fleeting apparition. Her skilful use of light, her subtle formal reflections, her poetic play with props, and her passionate staging of the female body within the space elevate her black-and-white photographs to the status of masterpieces.

The VERBUND COLLECTION acquired works by Francesca Woodman early on, long before her retrospective at New York's Guggenheim Museum in 2012, which brought her international renown. The collection holds the largest number of her photographs outside of the artist's estate, with 79 photographs, 20 of which are vintage; in 2014, it published the first German-language monograph on the artist.



1st row: A woman. A mirror. A woman is a mirror for a man, Providence, Rhode Island 1975–1978/1997–1999 | Untitled, New York 1979–1980/2001 | Untitled, Providence, Rhode Island 1975–1976/1997–2000 | Untitled, Providence, Rhode Island 1976/1999 house #3 1975–1976/2001 | 2nd row: house #4, Providence, Rhode Island 1976/2005 | polka dot, Providence, Rhode Island 1976/2000 | Space 2, Providence, Rhode Island 1976/2000–2001 | Untitled, New York 1979/2001 | my house, Providence, Rhode Island 1976/2008 | 3rd row: Self deceit #1, Rome, Italy 1978/1979 | Untitled, Rome, Italy 1977–1978 | Self portrait talking to vince, Providence, Rhode Island 1977/1999 | Face, Providence, Rhode Island 1975–1976/1997–1999 | self-portrait at thirteen, Antella, Italy 1972/2001 | 4th row: Untitled, Providence, Rhode Island 1975–1976 | Untitled, Providence, Rhode Island 1976/2010 | Untitled, Providence, Rhode Island 1975–1976 | Untitled, Providence, Rhode Island 1975–1978/2000–2001 | Eel, Rome, Italy 1977–1978/1997–2001 | 5th row: Untitled, Providence, Rhode Island 1976/2001 | On being an angel #1, Providence, Rhode Island 1977/2004 | Untitled, Providence, Rhode Island 1975–1976 | Untitled, Providence, Rhode Island 1975–1976 | Benjamin, Rome, Italy 1977–1978 | 6th row: i could no longer play. i could not play by instinct, Providence, Rhode Island 1977/2002 | Untitled, Providence, Rhode Island 1975–1978/2010 | Untitled, Boulder, Colorado 1972–1975/1999 | Untitled, Rome, Italy 1978



Francesca Woodman
Untitled, Providence, Rhode Island
1975-1978/1997



Kirsten Justesen

PORTRAIT IN ARCHIVE WITH COLLECTION
Little old bits of drafts and pedestals
(after Claude Cahun)
2013

Birgit Jürgenssen

Birgit Jürgenssen (1949–2003) ranks among the internationally outstanding female artists of the feminist avant-garde. As early as the mid-1960s, during an extended stay in Paris, she was absorbing French literature, Surrealist art and Sigmund Freud's psychoanalysis. It was from that period onwards that, over the course of four decades, she evolved a multi-layered and stylistically diverse oeuvre.

Birgit Jürgenssen created outstanding drawings and was a master of detail. Her kaleidoscopic approach to art moved freely from one medium to the next, with little regard for recognisability: lithographs and drawings were succeeded by photographs, Rayograms, Polaroids, collages, paintings, sculptures and objects. Her oeuvre is characterised by enactments of the female body in the light of masquerade, disguise, fragmentation and 'animalisation'. Her critique of society is expressed in razor-sharp yet ironic reflections. 'For me, self-irony is a form of autobiographical strategy that makes it easier to convey subversive and deconstructive potential.'

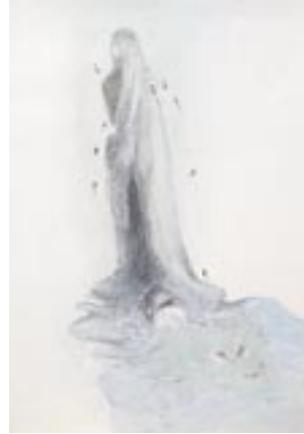
Birgit Jürgenssen began her teaching activity in the master class of Arnulf Rainer at the Academy of Fine Arts Vienna in 1982, establishing the first photography class, which she went on to teach for 20 years. The VERBUND COLLECTION has acquired around 50 works from each decade of her creative output; in 2009, the collection published the first monograph on her oeuvre.



Birgit Jürgenssen

Gladiatorin [Gladiatrix]

1980



Birgit Jürgenssen

f. l. t. r.
 Ich möchte hier raus!
 [I Want Out of Here!] 1976
 Hausfrauen-Küchenschürze
 [Housewives' Kitchen Apron] 1972
 Hausfrau [Housewife] 1974
 Ohne Titel (Brautkleid)
 [Untitled (Wedding Dress)] 1979–1980
 FRAU [WOMAN] 1972
 Nest 1979

Birgit Jürgenssen

f. l. t. r.
 Ohne Titel (Selbst mit Fellchen)
 [Untitled (Self with Fur)] 1974
 Gretchen von Faust [Gretchen from Faust] 1988
 Ohne Titel (Frontispiz)
 [Untitled (Frontispiece)] 1997
 Ohne Titel (Huflattichblatt)
 [Untitled (Coltsfoot leaf)] 1988
 Ohne Titel (Konkavspiegel)
 [Untitled (Concave Mirror)] 1979
 Ohne Titel (Sputnik) [Untitled (Sputnik)] 1988



Birgit Jürgenssen

Ohne Titel (Engel) [Untitled (Angel)]
1996-1997



Gillian Wearing

Me as Cahun Holding a Mask of My Face
2012

Feminist Avant-Garde

The Private is Political – Mother | Housewife | Wife

Veronika Dreier | Renate Eisenegger | VALIE EXPORT | Birgit Jürgenssen |
Auguste Kronheim | Brigitte Lang | Karin Mack | Florentina Pakosta |
Margot Pilz | Ulrike Rosenbach | Martha Rosler | Elaine Shemilt |
Annegret Soltau

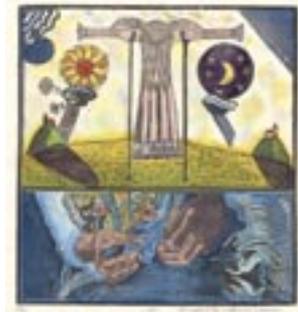
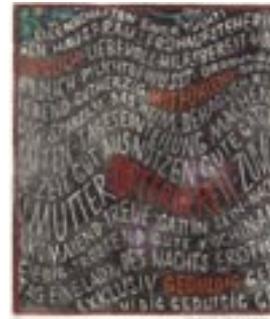
After the Second World War, conservative values continued to disseminate an ideal of the woman as the sole person responsible for the home, for raising children, for attending to her husband and adhering to moral principles. The second wave of feminism fought hard against these constraints, deeply rooted as they were both politically and socially. It campaigned for equal pay for equal work, and the legalisation of abortion. A particular concern was to make publicly relevant – and political – various subjects considered private, i.e. violence against women, pregnancy, childbirth, housework, raising children, and pension provisions.

Many female artists addressed these conditions with irony and rage. They felt that irony was their weapon of choice against the oppressive mechanisms of patriarchal society. They used their art to confidently step out of invisibility and into the public eye, making themselves the subject of their works. An aesthetically stunning trope of 1970s feminist art was to render visually a sense of anxiety, along with the liberation hoped for as a result. Some female artists therefore chose to render visually the feeling of being locked up inside and out by tying up their faces and bodies. What is remarkable is that even though most of the artists did not know one another, they performed this feeling with similar forms of expression.



VALIE EXPORT

Die Geburtenmadonna [The Birth Madonna]
1976



Auguste Kronheim
 Frau + Mutter [Wife + Mother]
 1969-1970

Morgen bist du Hausfrau
 [Tomorrow You Are A Housewife]
 1978-1979/2018



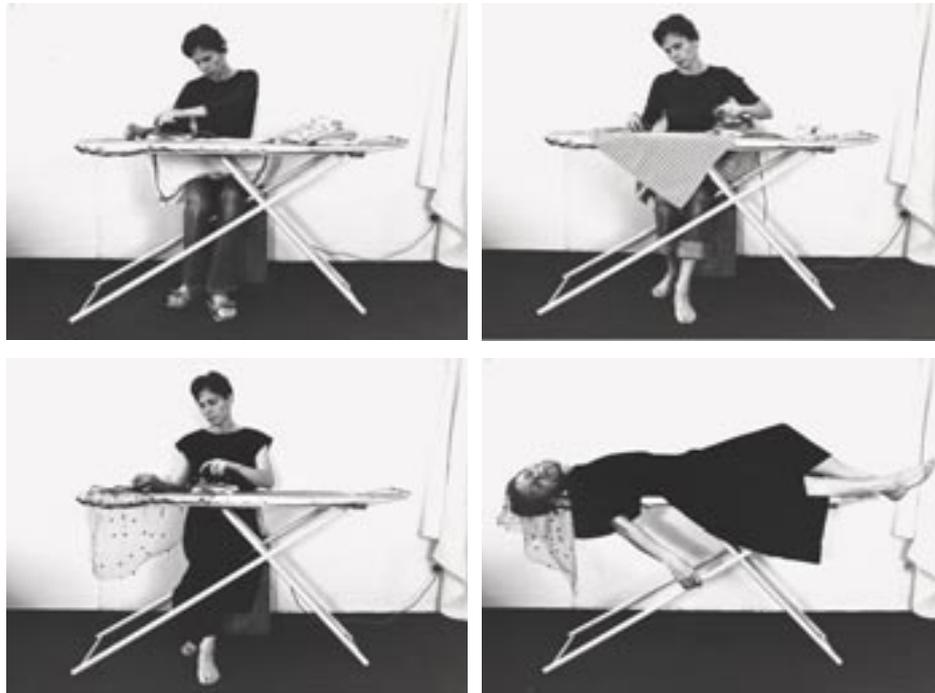
Ulrike Rosenbach

Hauben für eine verheiratete Frau
[Hats for a married woman]
1970



Martha Rosler

Semiotics of the Kitchen
1975



Karin Mack
 Bügeltraum [Iron Dream]
 1975/2019



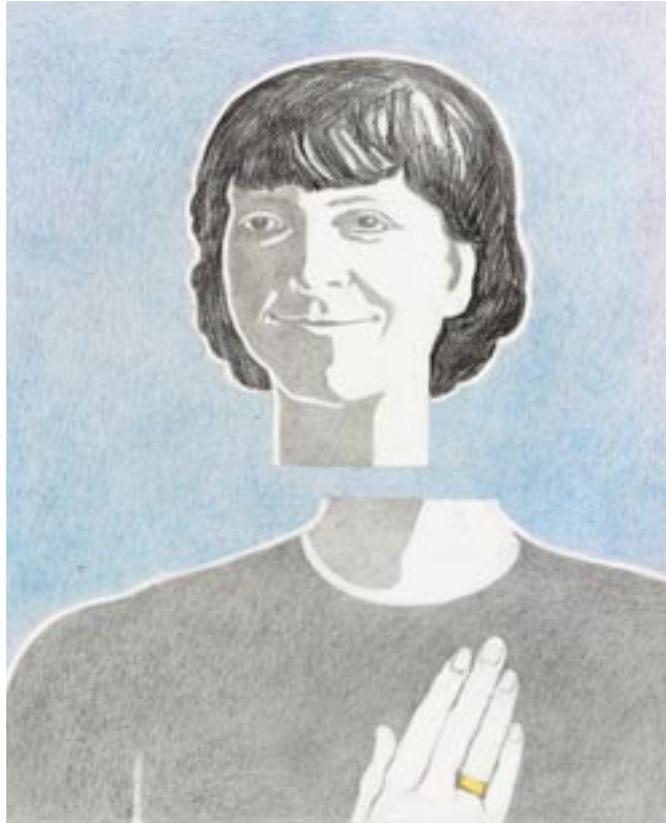
Karin Mack
 Zerstörung einer Illusion
 [Demolition of an Illusion]
 1977



Renate Eisenegger
Hochhaus (Nr. 1) [High-Rise (No. 1)]
1974

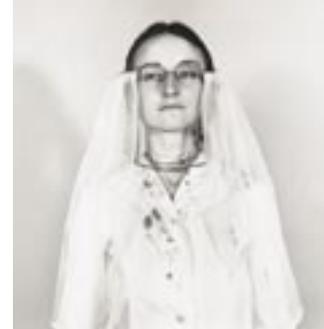


Margot Pilz
Ohne Titel (Hände) [Untitled (Hands)]
1978/2003



Florentina Pakosta

Der Ehering und seine Folgen
[The Weeding Ring and Its Consequences]
1970



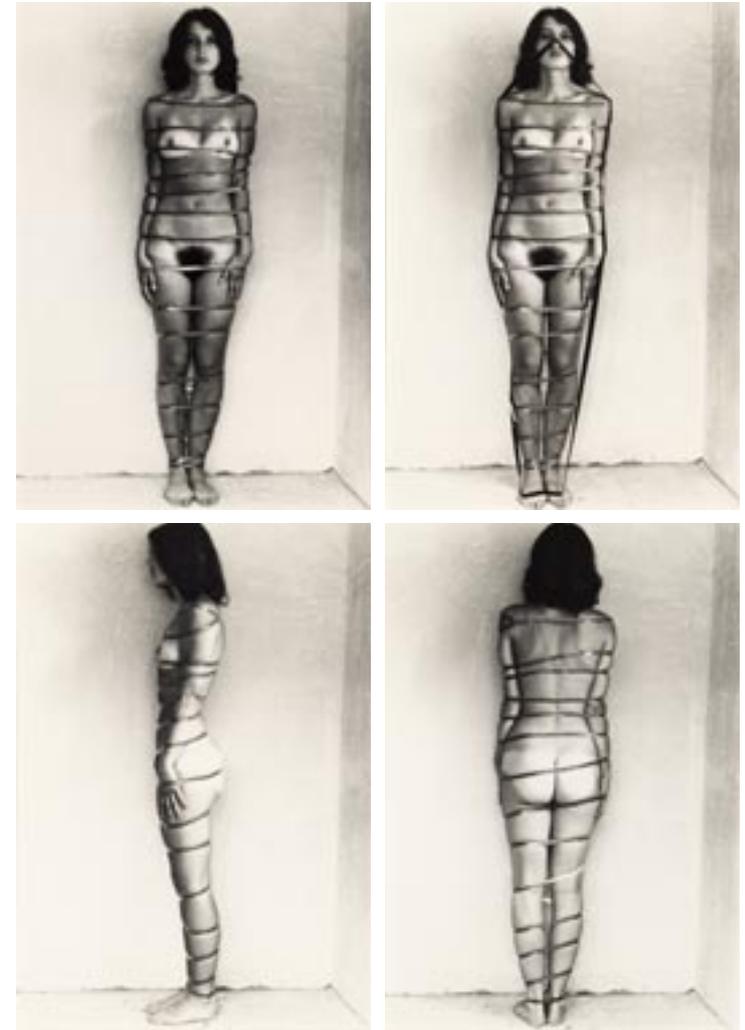
Brigitte Lang
Abwehrreaktionen
[Defense reactions]



Frauenkopfschmuck (Schleier, Mund)
[Women Headdress (Veil, Mouth)]
1984



Veronika Dreier
Vernähungen [Restichings]
1978



Elaine Shemilt
Constraint
1976



Annegret Soltau
Umschlossene [Enclosed] 1973



Selbst [Self]
1975

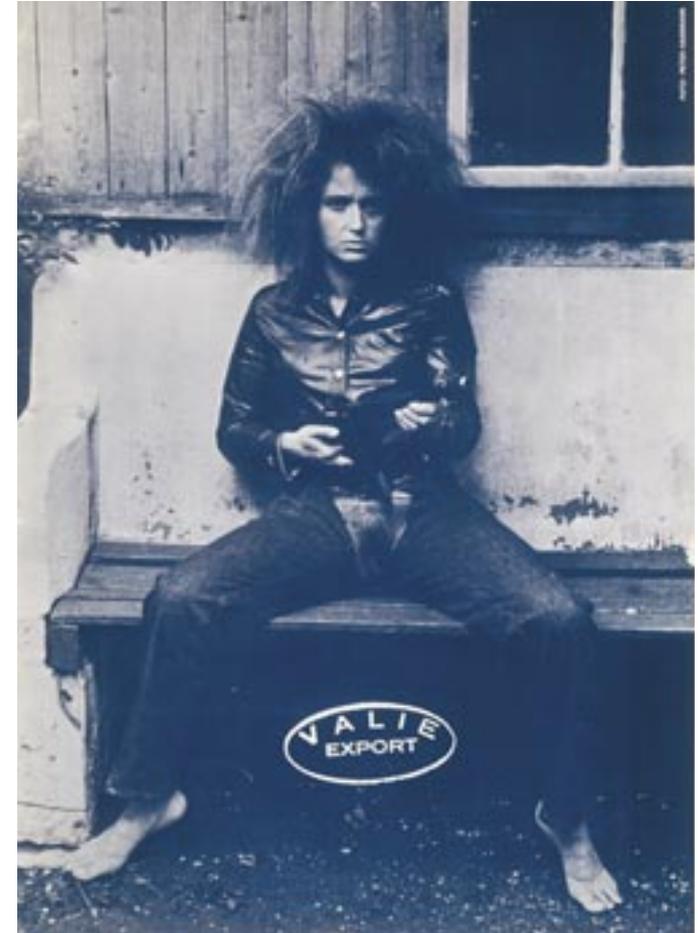
Feminist Avant-Garde

Female Body | Female Sexuality

Renate Bertlmann | VALIE EXPORT | Gerda Fassel | Anne Marie Jehle | Anita Münz | ORLAN | Ingeborg G. Pluhar | Élodie Pong | Penny Slinger | Hannah Wilke

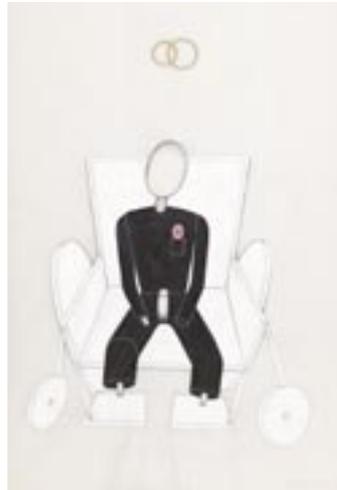
The booming advertising industry of the post-war era circulated a standardised ideal of the flawless beauty of the female body, which feminist artists looked upon askance. The medium they opted for in order to do so was their own bodies, often in naked form. Voyeuristic outside gazes were deflected back with self-assurance and defiance using photography and public performances. They did so with a determination to empower, explore and stage the representation of the female body from a woman's perspective. Female artists used their bodies as the main aesthetic means of expression to convey their narrative to society, under their own terms.

One of the primary concerns of the feminist movement in the West was the sexual liberation of women; indeed, there was no such thing as a public understanding of any self-determined female sexuality. The emergence of the contraceptive pill gave women the possibility of birth control and the freedom to live out their sexual self-determination unfettered by religiously conditioned moral concepts. In their works, female artists opposed the quotidian reduction of women to mere objects of sexual desire as well as the male voyeuristic gaze which, for centuries, had dominated the depiction of naked women in art. They countered a phallogentric world view with irony, addressed yearnings, feelings and physical needs from a female perspective, and rebelled against sexualised violence against women in publicly staged 'actions'.



VALIE EXPORT

Aktionshose: Genitalpanik
[Action Pants: Genital Panic]
1969



Renate Bertlmann

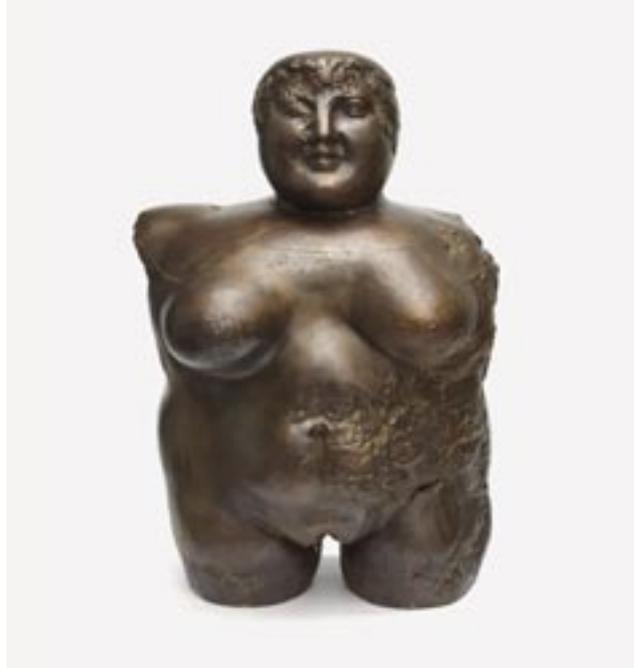
Die Hochzeitsgesellschaft
[The Wedding Guests] 1974
Rosemary's Baby
[Rosemary's Baby] 1975

Bräutigam im Rollstuhl
[Bridegroom in Wheelchair] 1975
Braut im Rollstuhl
[Bride in Wheelchair] 1975

Renate Bertlmann

f. l. t. r.

Messer-Schnuller-Hände
[Knife-Pacifier-Hands] 1981/2021
Zärtliche Pantomime [Tender Pantomime] 1976
Ausstülpung [Protrusions] 1982/2021
Zärtlicher Tanz [Tender Dance] 1976/2021



Gerda Fassel
Titti de la Mancha
1979



Hannah Wilke
Super-T-Art
1974



Penny Slinger

Bride and Groom – Ceremonial
Cutting of the Cake 1973

Wedding Invitation – 2
(Art is Just a Piece of Cake) 1973

Promised a Bed of Roses 1973

ICU, Eye Sea You, I See You 1973

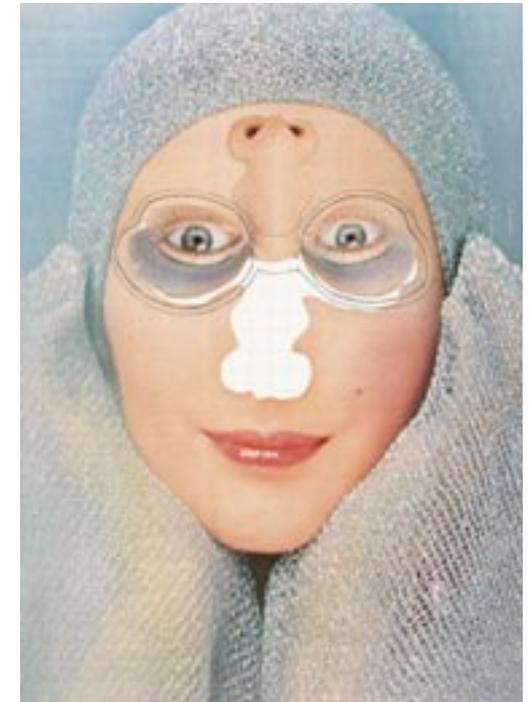




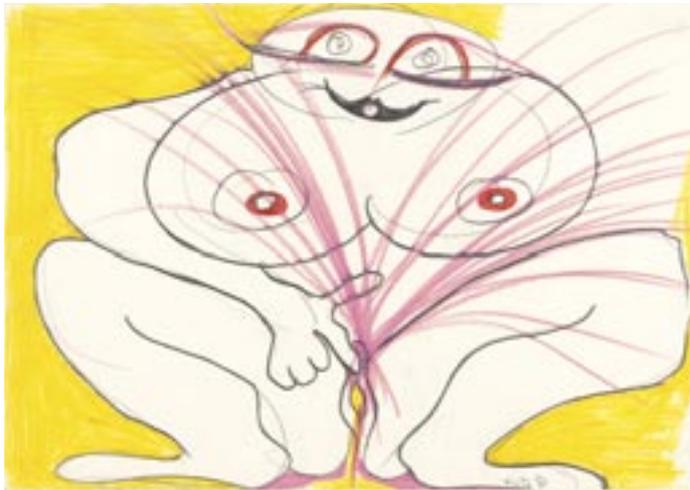
Anne Marie Jehle
2 Eisbecher [2 bowls of ice cream]
1975



Ingeborg G. Pluhar
Zustand [Condition]
1974



Brillen-Nase [Spectacled Nose]
1970



Anita Münz

Schön brav sein [Be nice and good] 1981

Mein bestes Stück [My best piece] 1981



Élodie Pong

Je suis une bombe

2006

Spaces | Places

Barbara Bloom | Simon Fujiwara | Nan Goldin | Lebohang Kganye | Ernesto Neto | Gabriel Orozco | Alexander Ugay | David Wojnarowicz | Nil Yalter

Against the backdrop of the spatialisation of art in the 1970s, the VERBUND COLLECTION – founded in 2004 – has dedicated itself to another main area of emphasis alongside its focus on the 'Feminist Avant-Garde'. It includes works that explore the conceptual, poetic and psychological 'Perception of Spaces and Places'.

Ernesto Neto is known for his open space-defining installations. Here the artist presents an enclosed and psychologically charged space. Some artists create spaces of recollection through their works. And in those imagined spaces, they return to their childhood or recall their family. British artist Simon Fujiwara encounters himself as a child as he revisits the 'primal scene' of his emergence as an artist. South African artist Lebohang Kganye retrospectively reconnects with her deceased mother while Alexander Ugay, who was born in Kazakhstan, retraces the footsteps of his ancestors in the Korean diaspora.

David Wojnarowicz poetically associates his life in New York with that of French poet Arthur Rimbaud as he tells of abandoned and unloved places that no longer exist in his city. The artist Nil Yalter speaks of the dreams and longings of migrant workers as they journey from their place of work to their homeland.

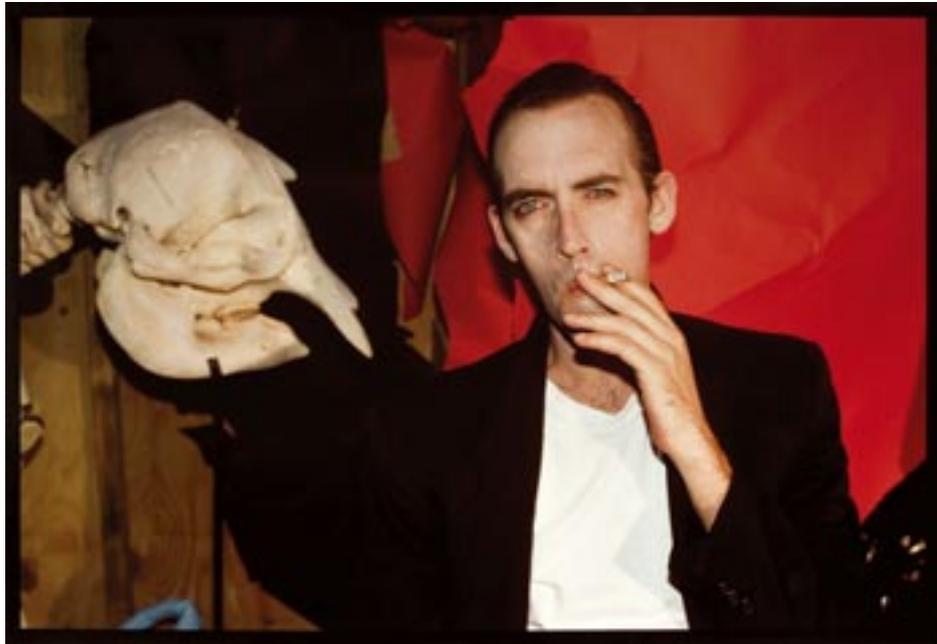


Gabriel Orozco

La isla de Simón
2005



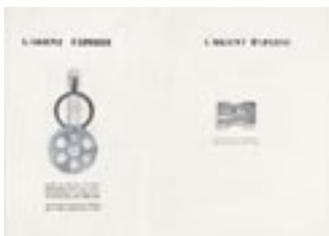
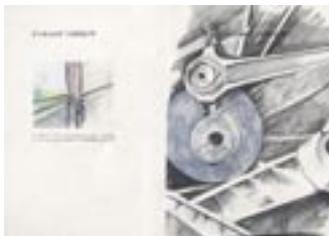
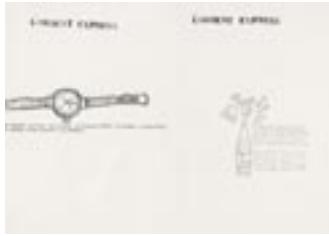
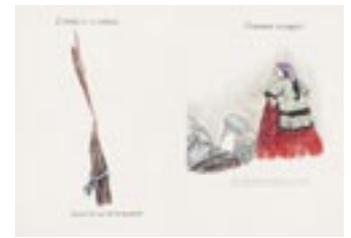
Ernesto Neto
Tractatus IDEuses
2005



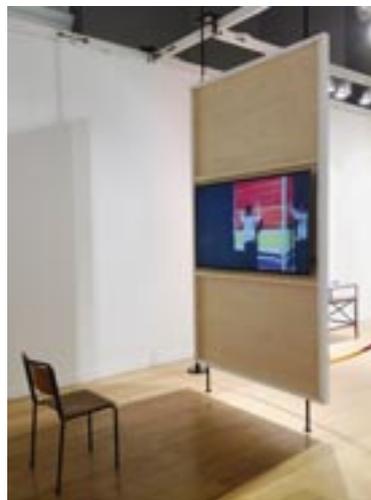
Nan Goldin
David Wojnarowicz at Home
1990

David Wojnarowicz
Arthur Rimbaud in New York
1978-1979/2004





Nil Yalter
Orient Express (Paris-Istanbul)
1976



Simon Fujiwara

The Mirror Stage
2013



Lebohang Kganye

f.l.t.r.

Setshwantso Le Ngwanaka I

Ka Mose Wa Malomo Kwana 44 I

Ka Mose Wa Malomo Kwana 44 II
ke eme ka diaparo II

Lenyalong la thobi II

From the series *Ke Lefa Laka (Her-Story)*
2013





Barbara Bloom
Girls' Footprints
2008



Alexander Ugay
Unknown Return
2023

Spaces | Places

Simryn Gill | Joachim Koester | Louise Lawler | Gordon Matta-Clark | Senga Nengudi | Jeff Wall

Since the 1960s, the visual arts have been marked by an emergent collective awareness characterised by an approach along spatial lines. More and more, artists were abandoning the two-dimensional plane as painting lost its supremacy as a genre.

Since 2008 for instance, the stunning intervention *Yellow fog* by Olafur Eliasson has been on display in the public space at dusk every evening, along the 40 m façade of the VERBUND headquarter (Am Hof 6a, 1010 Vienna).

Gordon Matta-Clark took a chainsaw to a house scheduled for demolition and split it into two parts over weeks of physical toiling, then tilted one half by a few degrees thereby deconstructing the predefined spatial structure. In doing so, he created his 'Anarchitecture' as a critique of conventional architecture. Jeff Wall has been interested in places that exist on the periphery of the urban, where people find their way beyond the predetermined urban topography. Simryn Gill sketches out the discrepancy between man-made living space and nature.

Many artists document places that no longer exist in their original form, linking transience and memory in the process. Joachim Koester has followed in the footsteps of Immanuel Kant. Indeed, it is said that the philosopher of the Enlightenment always took the same paths on his daily stroll in Königsberg, the present-day Kaliningrad.



Jeff Wall

Boys Cutting Through a Hedge

2003



Olafur Eliasson

Yellow fog

1998/2008

Installation view VERBUND headquarter, Am Hof 6a, Vienna

The intervention was installed together with the artist in 2008 and has been on display for an hour every day at dusk ever since. The work transforms the square and the building into a stage of fog, light and wind.



Joachim Koester
The Kant Walks
2003-2004



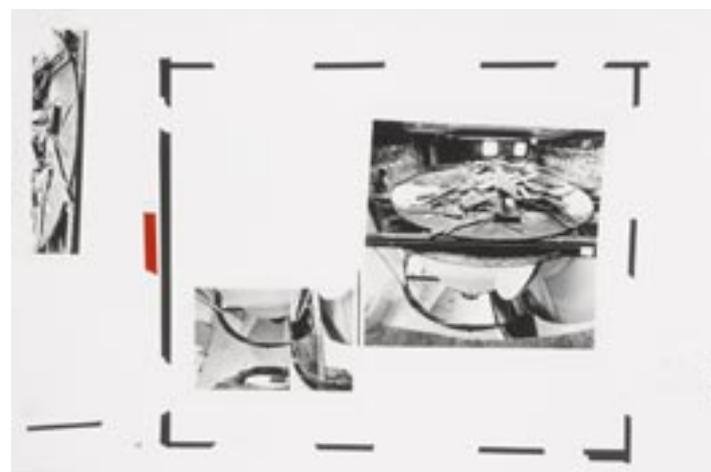
Gordon Matta-Clark

Splitting: Exterior 1974

Splitting 1974 Bingo/Ninths 1974 Substrait (Underground Dailies) 1976



Gordon Matta-Clark
Artpark
1974



Gordon Matta-Clark
Untitled (Cut Drawing) 1975
Circus No. 14 (From Circus Book) 1978



Gordon Matta-Clark
Office Baroque
1977



Senga Nengudi
Rapunzel
1981



Simryn Gill

My Own Private Angkor #5, #28, #41, #48
2007-2009

Louise Lawler

Cities (Not yet titled)
2004-2005

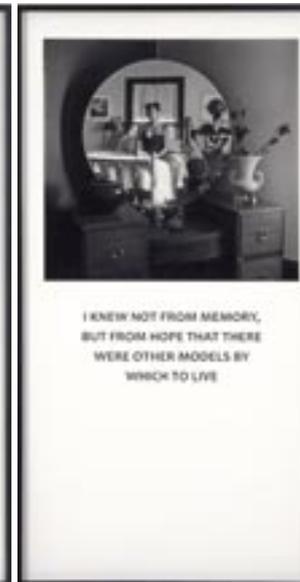
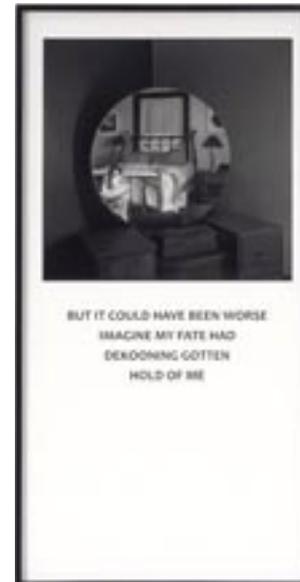
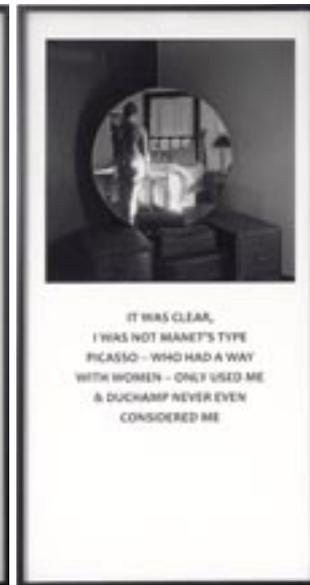
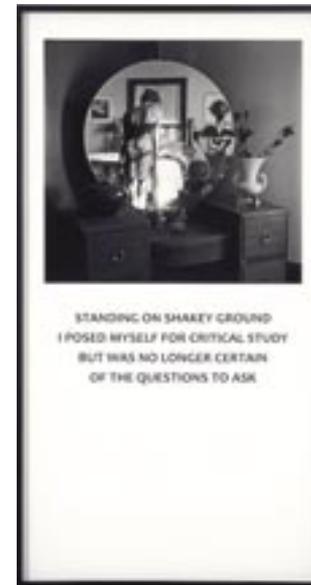
Gender | Identity | Diversity

Angelika Loderer | Frida Orupabo | Paul Mpagi Sepuya |
Lorna Simpson | Sophie Thun | Sin Wai Kin | Carrie Mae Weems

The anniversary exhibition marking twenty years of the VERBUND COLLECTION presents here recent acquisitions on the theme of 'Gender, Identity & Diversity'. Some are on show in Austria for the first time ever.

The 1980s and the early 1990s saw the emergence of a new generation of African-American artists who grew up under the impact of the civil rights movement. Certain concessions to equality between black and white people notwithstanding, ethnic and racial prejudices have continued to prevail in the US. In their works, a number of artists such as Carrie Mae Weems and Lorna Simpson pose the deep-rooted question: can art counteract the spread of stereotypical and racial prejudices? Both artists subversively combine photography with text in their works.

With her large-format collages, Norwegian-Nigerian artist Frida Orupabo represents the younger generation addressing colonial history, slavery, racism and sexism from a black artist's perspective. Sophie Thun and Paul Mpagi Sepuya for their part reflect erotic desire in their photographs while Sin Wai Kin subverts narratives and the binary gender order of the patriarchal system.



Carrie Mae Weems

Not Manet's Type
1997/2010

Zanele Muholi

Zanele Muholi was born in Umlazi, South Africa, in 1972. As a non-binary person, they are actively committed to LGBTQIA+ rights in their home country. Muholi themselves experienced the racism of the apartheid system. 'Like many black women, my mother served as a domestic worker for white people for decades. These women,' recalls Muholi, 'were often instrumental in raising the country's future white bosses. But they never saw their own children.'

Some 80 photographs for the series *Somnyama Ngonyama* were taken between 2012 and 2016. The title in Zulu, Muholi's mother tongue, translates as 'Hail The Dark Lioness'. The self-portraits convey a sense of pride and dignity. They take a stand against disrespect, racism and controversial representations of the black body.

Muholi's piercing gaze is directed straight at the camera. The self-portraits often involve the use of props. With a leather bag on their head, the artist evokes associations with the black street vendors selling fashionable bags in tourist spots. In the richness of traditional African masks, Muholi's portrait seems to disappear in the undertow of a clichéd collection of African culture. Muholi feels that the mirror sometimes reflects the image of a family member, a reflected identity, as it were, based on resemblance. In the case of *Mfana*, which means *young boy* in the Zulu language, Muholi reveals themselves with their deep sense of loss. Their brother died when he was 20.

#IAM_AN_ACTIVIST_BEFORE_AM_AN_ARTIST

#PROUD_TO_BE_BLACK

#RESPECT_FOR_WOMEN

#BLACKLIVESMATTER

#SEEING_SELF

#GAZE

#SELFPORTRAITS

#SHARING_KNOWLEDGE_IS_MY_PASSION

#ART_IS_LIFE

#VISUAL_ARCHIVE

#CHANGINGTHENARRATIVE



Zanele Muholi

Mfana, London 2014 *Cebo II*, Philadelphia 2018 *Thabile*, Johannesburg 2014

BONA II, ISGM, Boston 2019 *Sasa Bleecker*, New York 2016

Isililo XX 2014 *Zonk'izwe*, Green Market Square, Cape Town 2017

From the series *Somnyama Ngonyama* – *Hail the Dark Lioness*



not



not



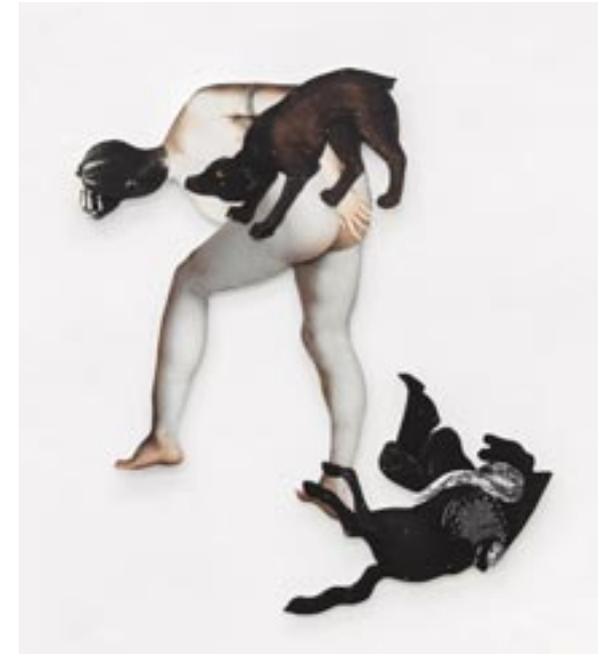
noose

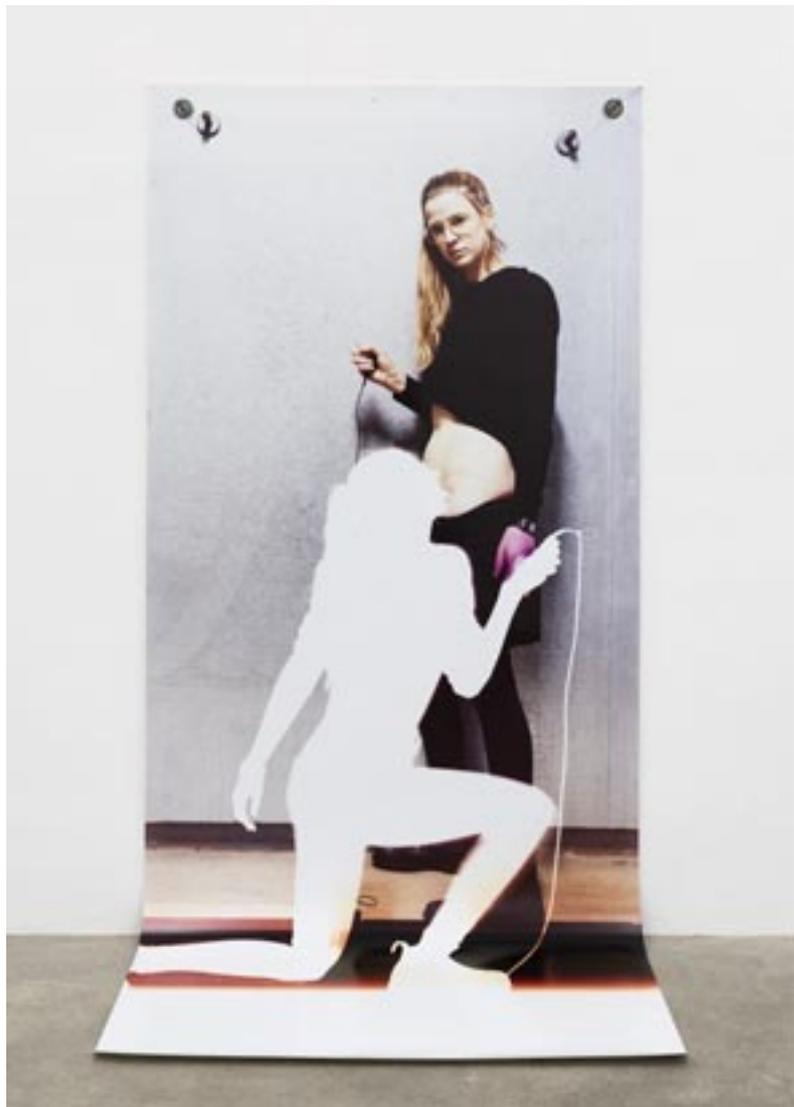


Lorna Simpson
Double Negative
1990



Frida Orupabo
Spagaten 2022
Burden 2022





Sophie Thun

Double Release / autocunnilingus /
the letting go
(Y93M7D+56F8m18,002CA3b100I180)
2018

Paul Mpagi Sepuya

Studio Mirror (_DSF6207)
2022





Angelika Loderer
Counterpart (10)
2023



Sin Wai Kin
It's Always You
2021

VERBUND COLLECTION, Vienna



Gabriele Schor
Founding Director
VERBUND COLLECTION,
Vienna

Advisory Board since 2023



Jamillah James
Senior Curator, Museum
of Contemporary Art
Chicago



Catherine Wood
Director of Programme,
Tate Modern, London

Advisory Board 2004–2016

Philipp Kaiser
2004–2011
Curator at the Museum of Contemporary Art,
Basel
Afterwards curator at the Museum of
Contemporary Art, Los Angeles; director of the
Museum Ludwig, Cologne; currently President
of the Marian Goodman Gallery, Paris, New
York, Los Angeles

Jessica Morgan
2012–2016
Curator at the Tate Modern, London
Currently director of the Dia Art Foundation,
New York

Sean Rainbird
2004–2008
Curator at the Tate Modern, London
Afterwards director of the Staatsgalerie Stuttgart;
director of the National Gallery of Ireland, Dublin

Marc-Olivier Wahler
2008–2011
Director of the Swiss Institute, New York
Director of the Palais de Tokyo, Paris
Currently director of the Musée d'Art et
d'Histoire, Geneva

Camille Morineau
2012–2016
Curator at the Musée National d'Art Moderne,
Centre Pompidou, Paris
Currently founder and director of the AWARE –
Archives of Women Artists, Research and
Exhibition, Paris

Artists of the VERBUND COLLECTION

Vito Acconci	Simryn Gill	Robert Mapplethorpe	Mario Sala
Helena Almeida	Kate Gilmore	Gordon Matta-Clark	Fred Sandback
Francis Alÿs	Gorilla Girls	Ursula Mayer	Suzanne Santoro
Emma Amos	Nan Goldin	Július Koller	Tomoko Sawada
Sonia Andrade	Eulàlia Grau	Anthony McCall	Ashley Hans Scheirl
Eleanor Antin	Aneta Grzeszykowska	Dindga McCannon	Melanie Schiff
Monika Baer	Hervé Guibert	Ana Mendieta	Markus Schinwald
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