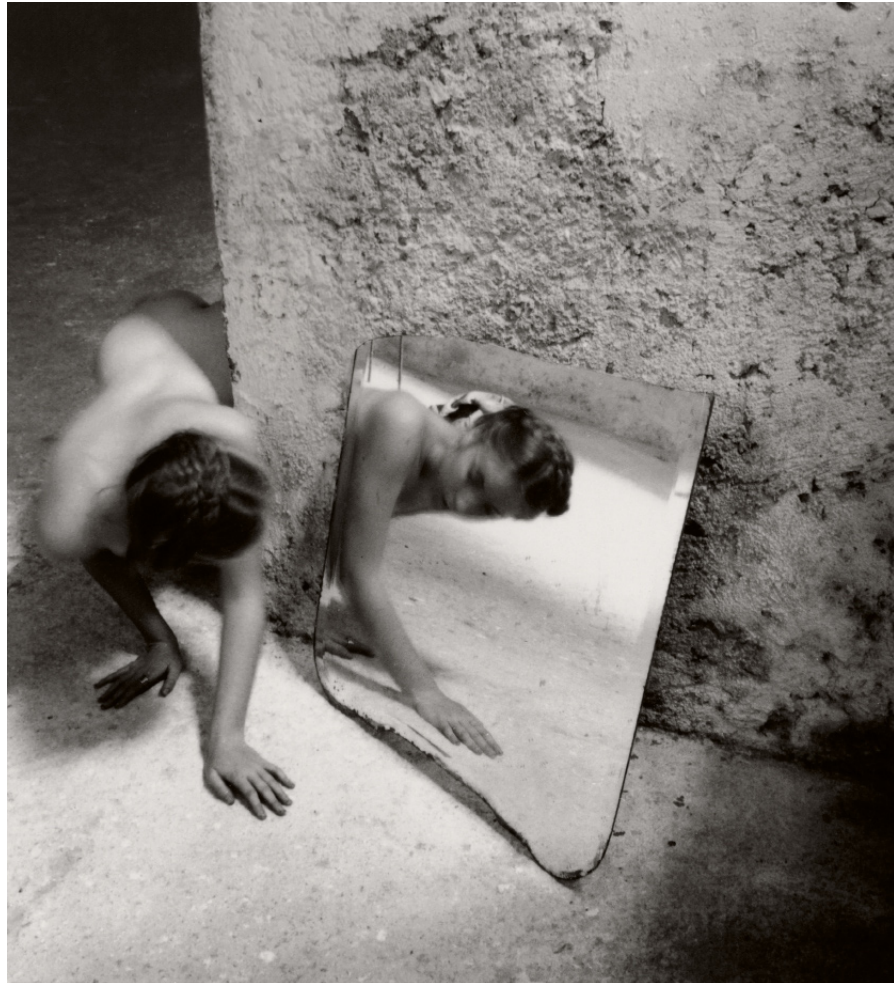




Francesca Woodman, *Self-deceit #1*, Rome, Italy, 1978/1979
© Courtesy George and Betty Woodman, New York / SAMMLUNG VERBUND, Wien



Press Information

FRANCESCA WOODMAN
Works from the collection SAMMLUNG VERBUND
Exhibition and book presentation

Francesca Woodman

Works from the collection

SAMMLUNG VERBUND

- Exhibition:** *Francesca Woodman*
Works from the collection SAMMLUNG VERBUND
- Opening:** January 29, 2014, 7:00 pm (by invitation only)
- Duration:** January 30 – May 21, 2014
Open to the public via guided tours
each Wednesday, 6:00 pm, free admission
- Information:** Tel: +43 (0)50313-50044 or email sammlung@verbund.com
- Location:** Vertical Gallery
VERBUND-Zentrale, Am Hof 6a, 1010 Vienna
- Monograph:** *Francesca Woodman*
Works from the collection SAMMLUNG VERBUND
Edited by Gabriele Schor (SAMMLUNG VERBUND) and
Elisabeth Bronfen (Zurich University)
Featuring essays by Betsy Berne (USA),
Johannes Binotto (Zurich University), Elisabeth Bronfen,
Gabriele Schor, Beate Söntgen (Leuphana University
Lüneburg), Abigail Solomon-Godeau (Paris).
German and English edition (January 2014)
Price: 48 EUR
Artbook | D.A.P., New York
Verlag der Buchhandlung Walther König
- Press Download Service:** <http://presse.artphalanx.at/sammlung-verbund-woodman>

Exhibition and Book Presentation

The collection SAMMLUNG VERBUND shows 80 photographs by Francesca Woodman (1958-1981) from its holdings. 20 of these have never been presented to the public before. This is the first exhibition of the artist in Austria, who is little-known in Europe.

The exhibition is complemented by a comprehensive monograph on Francesca Woodman, edited by Gabriele Schor, Director of the collection SAMMLUNG VERBUND, together with Elisabeth Bronfen, a professor at Zurich University and Global Distinguished Professor at New York University. Since its founding in 2004, the collection has regularly purchased photographs by the artist, now owning the largest collection of her works apart from the artist's estate. Francesca Woodman's works with their extraordinary sense of performance, in which she redefines the "female image", are part of the thematic focus on "Feminist Avant-Garde of the 1970s" (encompassing 400 works by 27 female artists today). Most recently, Francesca Woodman's oeuvre received special attention in the USA due to her exhibitions at the San Francisco Museum of Modern Art (2011/12) and at the Guggenheim Museum in New York (2012).

The Exhibition

Francesca Woodman's works were created over an nine-year creative period from 1972 to 1980 in the context of female subjectivity, conceptual photography, performance art and the discovery of the body. Most photographs are black and white, have a small, square format and were taken with a large-format camera. The artist places her own body, often naked, in a surprisingly unconventional relation with her studio space, exploring her curiosity about the female ego. Her photographs pose questions, suggest answers and reflect a specific ambivalence about what it means to be a woman. So far, her works' reception has focused on Francesca Woodman's tragic suicide at the age of 22. The disappearing act of the female figure in Woodman's photographs is often read as an aesthetic anticipation of her suicide. The collection SAMMLUNG VERBUND's new publication and exhibition, however, seek to set this widely held interpretation aside and open up new perspectives on Woodman's art with contributions by internationally distinguished scholars and critics.

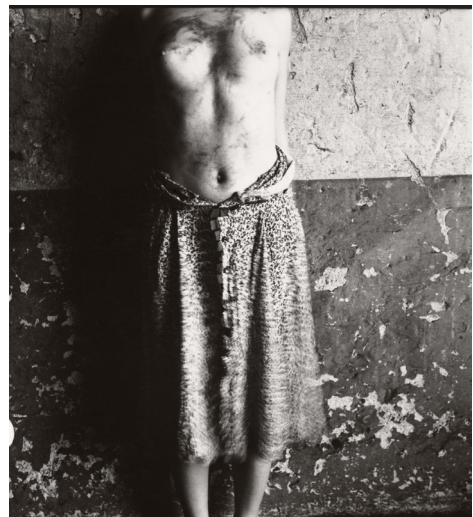
The Book

Renowned authors were commissioned for the publication: Elisabeth Bronfen (Zurich University), Gabriele Schor (Director, SAMMLUNG VERBUND, Vienna), Beate Söntgen (Leuphana University Lüneburg), Abigail Solomon-Godeau (Paris), Johannes Binotto (Zurich University) and Betsy Berne (New York). The monograph is published by Verlag der Buchhandlung Walther König (in German) and Artbook D.A.P. in New York (in English) and contains 193 images.

Elisabeth Bronfen's essay sketches a productive side to the disappearance of the female body behind wallpapers, mantelpieces, and glass cases, discovering a theatrical mise-en-scène of the artist that conceives the work as a rigorously formal intervention into diverse genres such as the self-portrait, the still life, and the melodramatic tableau vivant. The essay by Gabriele Schor examines the use of props (mirror, glove, plastic sheeting, wallpaper, fish, etc.) in Woodman's pictures to bring out how these objects help her unfold a metaphoric language of poetic-emblematic enactment. Abigail Solomon-Godeau undertakes a critical revision of the literature of the past three decades, outlining a "criticism of criticism" and offering new arguments to anchor Woodman's work in a feminist and art-historical context.



Untitled, Providence, Rhode Island, 1976/1999
© Courtesy George and Betty Woodman, New York /
SAMMLUNG VERBUND, Vienna



Untitled, Rome, Italy, 1977–1978/2008
© Courtesy George and Betty Woodman, New York /
SAMMLUNG VERBUND, Vienna

Johannes Binotto analyzes the ways in which Woodman disrupts our wonted ways of perceiving spaces by creating situations in which the laws of geometry and statics seem suspended. Beate Söntgen discusses the inner energies of the female body, which Woodman visualizes in its interaction with the room and its interior.

A personal essay by Woodman's friend Betsy Berne and the first detailed and illustrated biography of the artist, compiled by Katarina Jerinic, round out the book.



Untitled, Rome, Italy, 1977–1978/2006
© Courtesy George and Betty Woodman, New York /
SAMMLUNG VERBUND, Vienna

Francesca Woodman Biography

Francesca Woodman grew up bilingually in a family of artists in the USA and Italy. Her parents were passionate about Italy, gave her an Italian first name and the family spent almost every summer at their old farmhouse in Antella (near Florence). Woodman was familiarized with art history and modern art very early during her museum visits. Her first art photograph, *Self portrait at thirteen* (1972) was created at an early age; three years later she had her first solo exhibition in Andover, Massachusetts.

Between 1975 and 1979 she attended the Rhode Island School of Design (RISD) in Providence, where she rented her own studio, a room in a former textile factory in Providence, at an unusually young age. From 1977 to 1978 she spent a foreign study year in Rome, where she took photographs in a former pasta factory, among other venues, and had her first solo exhibition in 1978. The dilapidated and outmoded aesthetics of these spaces seem to have corresponded with Francesca Woodman's predilection for the Victorian era.

From 1979 onwards, she lived and worked in New York, making a living as a secretary, nude model and photographer's assistant. Some of her photographs demonstrate her attempts to be a fashion photographer. On January 19, 1981 she took her life at the age of 22. Woodman left behind an extraordinary body of work consisting of photographs, videos, art books and drawings.



Untitled, New York, 1979–1980/2008
© Courtesy George and Betty Woodman, New York /
SAMMLUNG VERBUND, Vienna



The collection SAMMLUNG VERBUND

The collection was initiated in 2004 by the VERBUND AG, Austria's leading electricity company and one of the largest hydrodynamic electricity producers in Europe. It is a corporate collection with a contemporary, international orientation. In 2014 it celebrates its 10-year anniversary.

The collection is guided by the maxim "depth instead of breadth" and therefore tends to acquire groups of works as a whole, enabling in-depth exploration of individual artists and their oeuvre.

Two thematic focuses, "Feminist Avant-Garde of the 1970s" and "Spaces/Places", give the collection its unmistakable identity. Gabriele Schor explains: "The two 'focus points' are to be understood less as 'points' than as lines of flight, a concept developed by Gilles Deleuze – such lines offer us two directions, and we have been pursuing their traces in the art world from 1970 to our time." The focus on Feminist Avant-Garde includes works by Eleanor Antin, Renate Bertlmann, VALIE EXPORT, Brigit Jürgenssen, Ana Mendieta, Hannah Wilke and Francesca Woodman; the focus on spaces / places includes works by Gordon Matta-Clark, Fred Sandback, Jeff Wall, Loan Nguyen, Teresa Hubbard/Alexander Birchler and others.

The collection's director, Gabriele Schor, has determined the orientation and the special focus of the SAMMLUNG VERBUND from the very beginning. Purchases are decided upon with the help of a revolving international advisory board. Currently, its members are Jessica Morgan, a curator at London's Tate Modern and at the 2014 Gwangju Biennial, and Camille Morineau, a curator at the Centre Pompidou in Paris.

The corporation's board of directors has given the Collection's board a free hand in purchase decisions.

Since 2008 the installation *Yellow fog* by Olafur Eliasson has been the first and permanent intervention in the Viennese public space. Every day at dusk, yellow fog rises up along the façade of the VERBUND headquarters, transforming the square and the building into a stage of fog, light and wind.

Exhibitions

Upcoming Exhibition

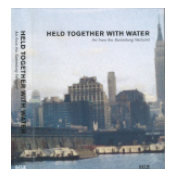
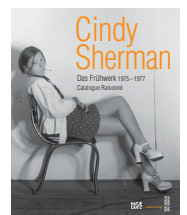
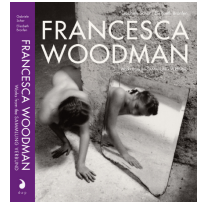
- 2014 ***WOMAN. The Feminist-Avantgarde from the 1970s.***
Works from the collection SAMMLUNG VERBUND
BOZAR, Brussels
- WOMAN. The Feminist-Avantgarde from the 1970s.***
Works from the collection SAMMLUNG VERBUND
Mjellby Konstmuseum, Halmstad

Past Exhibitions

- 2013 ***MUJER. La vanguardia feminista de los años 70***
PHotoEspaña, Madrid
- Cindy Sherman. The Early Works 1975-1977***
Merano Arte, Merano
- 2012 ***open spaces / secret places. Works from the collection***
SAMMLUNG VERBUND
Museum of Modern Art, Salzburg
- Cindy Sherman. The Early Works 1975-1977***
Centre de la photographie Genève, Switzerland
- 2010/2011 ***Birgit Jürgenssen - First posthumous retrospective***
Cooperation between Kunstforum Bank Austria, Vienna and
SAMMLUNG VERBUND
- 2010 ***DONNA. Avanguardia femminista negli anni '70***
Galleria nazionale d'arte moderna e contemporanea, Rome
- 2008 ***Suyun Bir Arada Tuttugu. Verbund Koleksiyonu'ndan Sanat.***
HELD TOGETHER WITH WATER. Art from the collection
SAMMLUNG VERBUND
Museum Istanbul Modern, Istanbul
- 2007 ***HELD TOGETHER WITH WATER. Art from the Collection***
SAMMLUNG VERBUND
MAK - Museum of Applied Arts, Vienna

Publications

- 2014 **Francesca Woodman.**
Works from the collection SAMMLUNG VERBUND
 Artbook | D.A.P., New York (English edition)
 Verlag der Buchhandlung Walther König, Cologne (German edition)
- 2012 **open spaces / secret places**
Works from the collection SAMMLUNG VERBUND
 Exhibition Catalogue, Walther König Bookstore & Publishers, Cologne
- 2012 **Cindy Sherman. The Early Works 1975-1977**
 Catalogue Raisonné, Hatje Cantz Verlag
 German and English edition
- 2010 **Birgit Jürgenssen**
 Cooperation between Kunstforum Bank Austria, Vienna
 and SAMMLUNG VERBUND
 Exhibition Catalogue, Prestel Verlag Vienna
- 2010 **DONNA: AVANGUARDIA FEMMINISTA NEGLI ANNI '70**
dalla SAMMLUNG VERBUND di Vienna
 Galleria nazionale d'arte moderna e contemporanea, Rome
 Exhibition Catalogue, Electa Mondadori (Italian and English edition)
- 2009 **Birgit Jürgenssen**
 First monograph
 Hatje Cantz Verlag, German and English edition
- 2008 **Suyun Bir Arada Tuttugu. Verbund Koleksiyonu'ndan Sanat.**
HELD TOGETHER WITH WATER. Art from the SAMMLUNG VERBUND
 Museum Istanbul Modern / SAMMLUNG VERBUND, Vienna
 Exhibition Catalogue (Turkish and English edition)
- 2007 **HELD TOGETHER WITH WATER.**
Kunst aus der SAMMLUNG VERBUND
 Collection Book, published for the first collection presentation at MAK
 Hatje Cantz Verlag
 German and English edition



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