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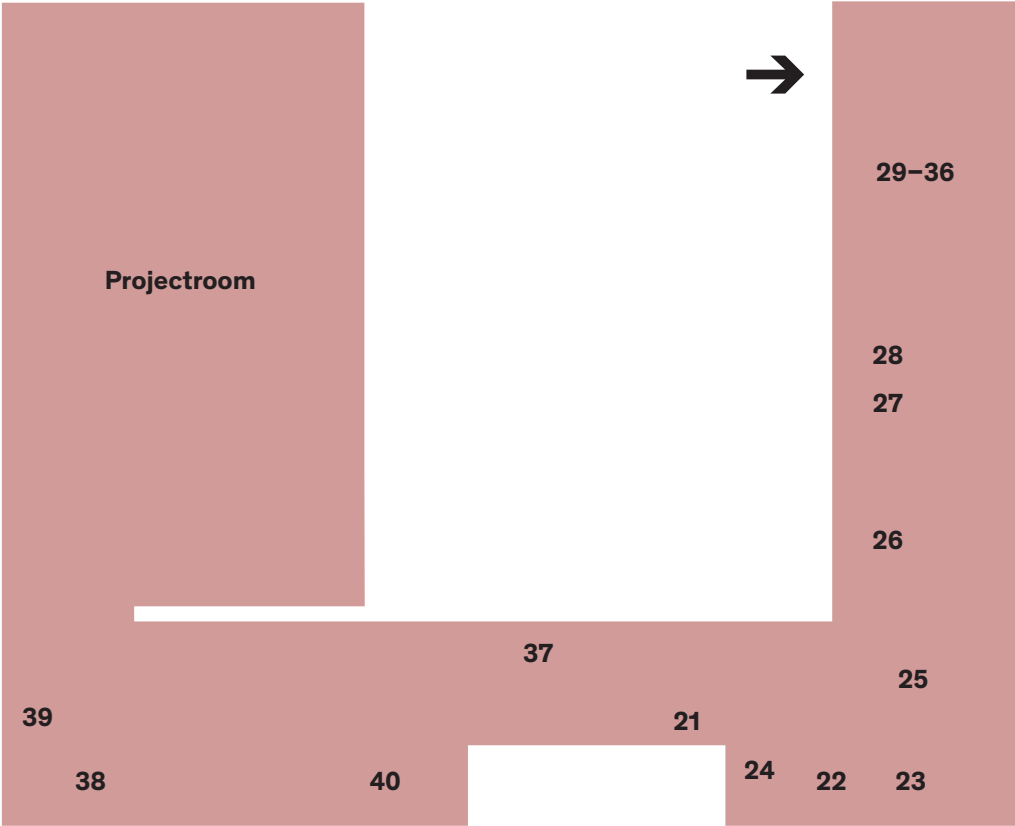


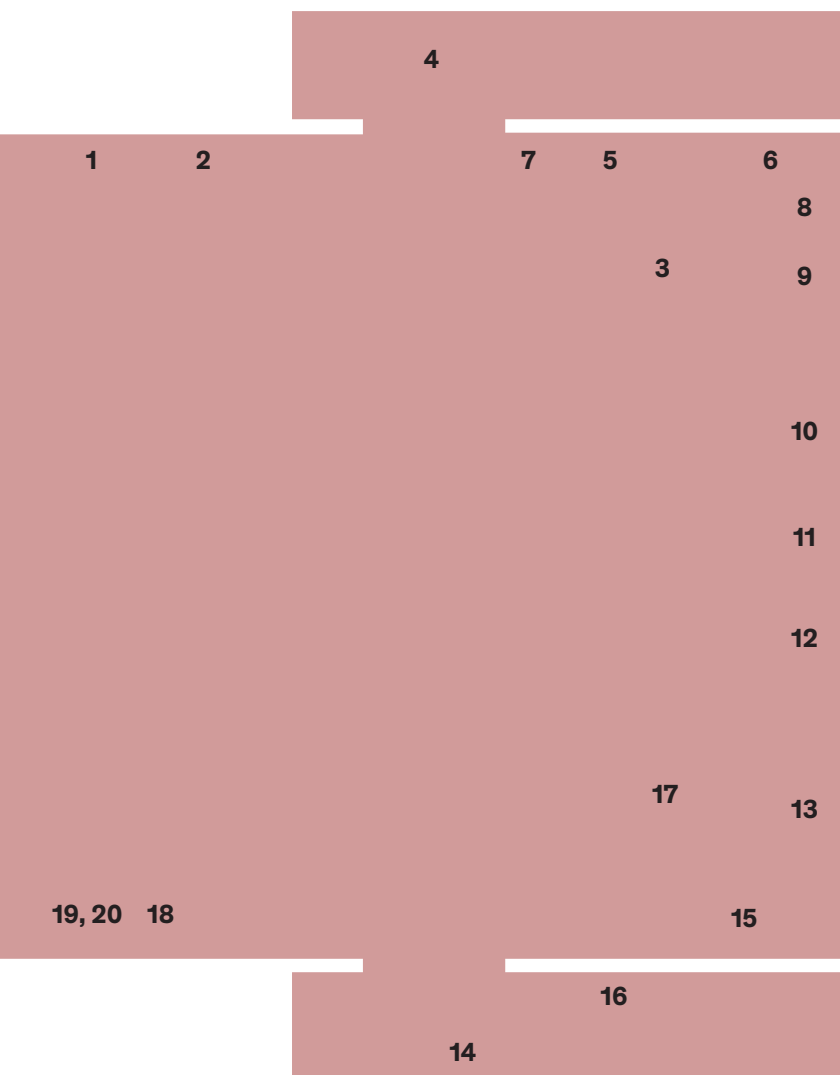
ÖL-Stg 1/0	L 52/6	ÖL-Stg 100/0	ÖL-Stg 127/0	ÖL-Stg 158/0	ÖL-Stg 170/54	ÖL-Stg 172/28	ÖL-Stg 173/3	ÖL-Stg 180/13
ÖL-Stg 1/1	L 52/7	ÖL-Stg 100/1	L 127/0	ÖL-Stg 159/0	ÖL-Stg 170/55	ÖL-Stg 172/29	ÖL-Stg 173/4	ÖL-Stg 180/2
ÖL-Stg 1/2	L 52/8	ÖL-Stg 100/2	ÖL-Stg 128/0	ÖL-Stg 160/0	ÖL-Stg 170/56	ÖL-Stg 172/3	ÖL-Stg 173/5	ÖL-Stg 180/3
ÖL-Stg 2/0	L 52/9	ÖL-Stg 100/3	L 128/0	ÖL-Stg 161/0	ÖL-Stg 170/57	ÖL-Stg 172/30	ÖL-Stg 173/6	ÖL-Stg 180/4
ÖL-Stg 3/0	ÖL-Stg 53/0	ÖL-Stg 100/4	ÖL-Stg 129/0	ÖL-Stg 162/0	ÖL-Stg 170/58	ÖL-Stg 172/31	ÖL-Stg 173/7	ÖL-Stg 180/5
ÖL-Stg 4/0	L 53/0	ÖL-Stg 100/5	ÖL-Stg 129/1	ÖL-Stg 163/0	ÖL-Stg 170/59	ÖL-Stg 172/32	ÖL-Stg 173/8	ÖL-Stg 180/6
ÖL-Stg 5/0	ÖL-Stg 54/0	ÖL-Stg 101/0	ÖL-Stg 129/2	ÖL-Stg 164/0	ÖL-Stg 170/6	ÖL-Stg 172/33	ÖL-Stg 173/9	ÖL-Stg 180/7
ÖL-Stg 6/0	ÖL-Stg 55/0	ÖL-Stg 101/1	ÖL-Stg 130/0	ÖL-Stg 165/0	ÖL-Stg 170/60	ÖL-Stg 172/34	ÖL-Stg 174/0	ÖL-Stg 180/8
ÖL-Stg 6/1	L 55/0	ÖL-Stg 101/10	ÖL-Stg 130/1	ÖL-Stg 166/0	ÖL-Stg 170/61	ÖL-Stg 172/35	ÖL-Stg 175/0	ÖL-Stg 180/9
ÖL-Stg 6/2	L 55/1	ÖL-Stg 101/11	ÖL-Stg 130/2	ÖL-Stg 167/0	ÖL-Stg 170/62	ÖL-Stg 172/36	ÖL-Stg 176/0	ÖL-Stg 181/0
ÖL-Stg 6/3	L 55/2	ÖL-Stg 101/12	ÖL-Stg 130/3	ÖL-Stg 168/0	ÖL-Stg 170/63	ÖL-Stg 172/37	ÖL-Stg 177/0	L 181/0
ÖL-Stg 6/4	L 55/3	ÖL-Stg 101/13	ÖL-Stg 130/4	ÖL-Stg 169/0	ÖL-Stg 170/64	ÖL-Stg 172/38	ÖL-Stg 178/0	L 181/1
ÖL-Stg 6/5	ÖL-Stg 56/0	ÖL-Stg 101/14	ÖL-Stg 131/0	L 169/0	ÖL-Stg 170/65	ÖL-Stg 172/39	ÖL-Stg 178/1/0	L 181/10
ÖL-Stg 6/6	ÖL-Stg 57/0	ÖL-Stg 101/15	ÖL-Stg 131/1	ÖL-Stg 170/0	ÖL-Stg 170/66	ÖL-Stg 172/4	ÖL-Stg 178/2/0	L 181/11
ÖL-Stg 7/0	L 57/0	ÖL-Stg 101/16	ÖL-Stg 131/10	ÖL-Stg 170/1	ÖL-Stg 170/67	ÖL-Stg 172/40	ÖL-Stg 178/3/0	L 181/12
ÖL-Stg 9/0	ÖL-Stg 58/0	ÖL-Stg 101/17	ÖL-Stg 131/11	ÖL-Stg 170/10	ÖL-Stg 170/68	ÖL-Stg 172/41	ÖL-Stg 178/4/0	L 181/13
ÖL-Stg 10/0	L 58/0	ÖL-Stg 101/18	ÖL-Stg 131/12	ÖL-Stg 170/100	ÖL-Stg 170/69	ÖL-Stg 172/42	ÖL-Stg 178/5/0	L 181/14
ÖL-Stg 11/0	ÖL-Stg 59/0	ÖL-Stg 101/19	ÖL-Stg 131/2	ÖL-Stg 170/101	ÖL-Stg 170/7	ÖL-Stg 172/43	ÖL-Stg 178/6/0	L 181/15
ÖL-Stg 12/0	ÖL-Stg 60/0	ÖL-Stg 101/2	ÖL-Stg 131/3	ÖL-Stg 170/102	ÖL-Stg 170/70	ÖL-Stg 172/44	ÖL-Stg 179/0	L 181/16
ÖL-Stg 13/0	ÖL-Stg 61/0	ÖL-Stg 101/20	ÖL-Stg 131/4	ÖL-Stg 170/103	ÖL-Stg 170/71	ÖL-Stg 172/45	ÖL-Stg 179/1	L 181/17
ÖL-Stg 14/0	ÖL-Stg 62/0	ÖL-Stg 101/21	ÖL-Stg 131/5	ÖL-Stg 170/104	ÖL-Stg 170/72	ÖL-Stg 172/46	ÖL-Stg 179/10	L 181/18
ÖL-Stg 15/0	ÖL-Stg 63/0	ÖL-Stg 101/22	ÖL-Stg 131/6	ÖL-Stg 170/105	ÖL-Stg 170/73	ÖL-Stg 172/47	ÖL-Stg 179/11	L 181/19
ÖL-Stg 16/0	L 63/0	ÖL-Stg 101/23	ÖL-Stg 131/7	ÖL-Stg 170/106	ÖL-Stg 170/74	ÖL-Stg 172/48	ÖL-Stg 179/12	L 181/2
ÖL-Stg 17/0	ÖL-Stg 64/0	ÖL-Stg 101/24	ÖL-Stg 131/8	ÖL-Stg 170/107	ÖL-Stg 170/75	ÖL-Stg 172/49	ÖL-Stg 179/13	L 181/20
ÖL-Stg 18/0	ÖL-Stg 65/0	ÖL-Stg 101/25	ÖL-Stg 131/9	ÖL-Stg 170/108	ÖL-Stg 170/76	ÖL-Stg 172/5	ÖL-Stg 179/14	L 181/21
ÖL-Stg 19/0	ÖL-Stg 66/0	ÖL-Stg 101/26	ÖL-Stg 132/0	ÖL-Stg 170/109	ÖL-Stg 170/77	ÖL-Stg 172/50	ÖL-Stg 179/15	L 181/22
ÖL-Stg 20/0	ÖL-Stg 67/0	ÖL-Stg 101/27/0	ÖL-Stg 133/0	ÖL-Stg 170/11	ÖL-Stg 170/78	ÖL-Stg 172/51	ÖL-Stg 179/16	L 181/23
ÖL-Stg 21/0	ÖL-Stg 68/0	ÖL-Stg 101/27/0	ÖL-Stg 134/0	ÖL-Stg 170/110	ÖL-Stg 170/79	ÖL-Stg 172/52	ÖL-Stg 179/17	L 181/24
M 21/0	ÖL-Stg 69/0	ÖL-Stg 101/3	ÖL-Stg 135/0	ÖL-Stg 170/111	ÖL-Stg 170/8	ÖL-Stg 172/53	ÖL-Stg 179/18	L 181/25
ÖL-Stg 22/0	ÖL-Stg 70/0	ÖL-Stg 101/4	ÖL-Stg 136/0	ÖL-Stg 170/112	ÖL-Stg 170/80	ÖL-Stg 172/54	ÖL-Stg 179/19	L 181/26
ÖL-Stg 23/0	L 70/0	ÖL-Stg 101/5	ÖL-Stg 137/0	ÖL-Stg 170/113	ÖL-Stg 170/81	ÖL-Stg 172/55	ÖL-Stg 179/2	L 181/27
ÖL-Stg 24/0	L 70/1	ÖL-Stg 101/6	ÖL-Stg 138/0	ÖL-Stg 170/114	ÖL-Stg 170/82	ÖL-Stg 172/56	ÖL-Stg 179/20	L 181/28
ÖL-Stg 25/0	L 70/2	ÖL-Stg 101/7	ÖL-Stg 139/0	ÖL-Stg 170/115	ÖL-Stg 170/83	ÖL-Stg 172/57	ÖL-Stg 179/21	L 181/29
L 25/0	L 70/3	ÖL-Stg 101/8	L 139/0	ÖL-Stg 170/116	ÖL-Stg 170/84	ÖL-Stg 172/58	ÖL-Stg 179/22	L 181/3
ÖL-Stg 26/0	ÖL-Stg 71/0	ÖL-Stg 101/9	ÖL-Stg 140/0	ÖL-Stg 170/117	ÖL-Stg 170/85	ÖL-Stg 172/59	ÖL-Stg 179/23	L 181/30
L 26/0	ÖL-Stg 72/0	ÖL-Stg 102/0	ÖL-Stg 141/0	ÖL-Stg 170/12	ÖL-Stg 170/86	ÖL-Stg 172/6	ÖL-Stg 179/24	L 181/31
ÖL-Stg 27/0	ÖL-Stg 73/0	ÖL-Stg 103/0	L 141/0	ÖL-Stg 170/13	ÖL-Stg 170/87	ÖL-Stg 172/60	ÖL-Stg 179/25	L 181/32
L 27/0	ÖL-Stg 74/0	L 103/0	ÖL-Stg 142/0	ÖL-Stg 170/14	ÖL-Stg 170/88	ÖL-Stg 172/61	ÖL-Stg 179/26	L 181/33
L 27/1	ÖL-Stg 75/0	ÖL-Stg 104/0	L 142/0	ÖL-Stg 170/15	ÖL-Stg 170/89	ÖL-Stg 172/62	ÖL-Stg 179/27	L 181/34
L 27/2	B 75/2	ÖL-Stg 105/0	ÖL-Stg 143/0	ÖL-Stg 170/16	ÖL-Stg 170/9	ÖL-Stg 172/63	ÖL-Stg 179/28	L 181/35
L 27/3	ÖL-Stg 76/0	ÖL-Stg 106/0	L 143/0	ÖL-Stg 170/17	ÖL-Stg 170/90	ÖL-Stg 172/63/1	ÖL-Stg 179/29	L 181/36
ÖL-Stg 28/0	L 76/0	ÖL-Stg 106/1	ÖL-Stg 144/0	ÖL-Stg 170/18	ÖL-Stg 170/91	172/63/1	ÖL-Stg 179/3	L 181/37
ÖL-Stg 29/0	ÖL-Stg 78/0	ÖL-Stg 106/2	L 144/0	ÖL-Stg 170/19	ÖL-Stg 170/92	ÖL-Stg 172/63/10	ÖL-Stg 179/30	L 181/4
ÖL-Stg 30/0	ÖL-Stg 79/0	ÖL-Stg 106/3	ÖL-Stg 145/0	ÖL-Stg 170/2	ÖL-Stg 170/93	172/63/10	ÖL-Stg 179/31	L 181/40
L 30/0	L 79/0	ÖL-Stg 107/0	L 145/0	ÖL-Stg 170/20	ÖL-Stg 170/94	ÖL-Stg 172/63/11	ÖL-Stg 179/32	L 181/41
ÖL-Stg 31/0	ÖL-Stg 80/0	ÖL-Stg 108/0	ÖL-Stg 146/0	ÖL-Stg 170/21	ÖL-Stg 170/95	172/63/11	ÖL-Stg 179/33	L 181/42
ÖL-Stg 32/0	ÖL-Stg 80/1	ÖL-Stg 109/0	ÖL-Stg 147/0	ÖL-Stg 170/22	ÖL-Stg 170/96	ÖL-Stg 172/63/12	ÖL-Stg 179/34	L 181/43
M 32/0	ÖL-Stg 80/2	ÖL-Stg 110/0	ÖL-Stg 148/0	ÖL-Stg 170/23	ÖL-Stg 170/97	172/63/12	ÖL-Stg 179/35	L 181/44
ÖL-Stg 33/0	ÖL-Stg 80/3	ÖL-Stg 111/0	L 148/0	ÖL-Stg 170/24	ÖL-Stg 170/98	ÖL-Stg 172/63/13	ÖL-Stg 179/36	L 181/46
L 33/0	ÖL-Stg 80/4	L 111/0	ÖL-Stg 149/0	ÖL-Stg 170/25	ÖL-Stg 170/99	172/63/13	ÖL-Stg 179/37	L 181/47
ÖL-Stg 34/0	ÖL-Stg 80/5	ÖL-Stg 112/0	ÖL-Stg 149/1	ÖL-Stg 170/26	ÖL-Stg 171/0	ÖL-Stg 172/63/4	ÖL-Stg 179/38	L 181/48
L 34/0	ÖL-Stg 81/0	ÖL-Stg 113/0	ÖL-Stg 149/10	ÖL-Stg 170/27	ÖL-Stg 171/1	172/63/2	ÖL-Stg 179/39	L 181/49
ÖL-Stg 35/0	L 81/0	L 113/0	ÖL-Stg 149/2	ÖL-Stg 170/28	ÖL-Stg 171/2	ÖL-Stg 172/63/3	ÖL-Stg 179/4	L 181/5
ÖL-Stg 36/0	ÖL-Stg 82/0	ÖL-Stg 114/0	ÖL-Stg 149/3	ÖL-Stg 170/29	ÖL-Stg 171/3	172/63/3	ÖL-Stg 179/40	L 181/50
L 36/0	ÖL-Stg 83/0	ÖL-Stg 114/1	ÖL-Stg 149/4	ÖL-Stg 170/3	ÖL-Stg 171/4	ÖL-Stg 172/63/4	ÖL-Stg 179/41	L 181/51
ÖL-Stg 37/0	ÖL-Stg 84/0	ÖL-Stg 114/2	ÖL-Stg 149/5	ÖL-Stg 170/30	ÖL-Stg 171/5	172/63/4	ÖL-Stg 179/42	L 181/52
L 37/0	ÖL-Stg 85/0	ÖL-Stg 114/3	ÖL-Stg 149/6	ÖL-Stg 170/31	ÖL-Stg 171/6	ÖL-Stg 172/63/5	ÖL-Stg 179/43	L 181/53
ÖL-Stg 38/0	ÖL-Stg 86/0	L 114/0	ÖL-Stg 149/7	ÖL-Stg 170/32	ÖL-Stg 171/7	172/63/5	ÖL-Stg 179/44	L 181/54
ÖL-Stg 39/0	ÖL-Stg 87/0	ÖL-Stg 115/0	ÖL-Stg 149/8	ÖL-Stg 170/33	ÖL-Stg 171/8	ÖL-Stg 172/63/6	ÖL-Stg 179/45	L 181/6
ÖL-Stg 40/0	ÖL-Stg 88/0	L 115/0	ÖL-Stg 149/9	ÖL-Stg 170/34	ÖL-Stg 171/9	172/63/6	ÖL-Stg 179/46	L 181/7
ÖL-Stg 41/0	ÖL-Stg 89/0	L 115/1	ÖL-Stg 150/0	ÖL-Stg 170/35	ÖL-Stg 172/0	ÖL-Stg 172/63/7	ÖL-Stg 179/47	L 181/8
ÖL-Stg 42/0	ÖL-Stg 90/0	L 115/2	ÖL-Stg 151/0	ÖL-Stg 170/36	ÖL-Stg 172/1	172/63/7	ÖL-Stg 179/48	ÖL-Stg 182/0
ÖL-Stg 43/0	ÖL-Stg 90/1	ÖL-Stg 116/0	ÖL-Stg 151/1	ÖL-Stg 170/37	ÖL-Stg 172/10	ÖL-Stg 172/63/8	ÖL-Stg 179/49	ÖL-Stg 182/1
ÖL-Stg 44/0	ÖL-Stg 90/2	L 116/0	ÖL-Stg 151/10	ÖL-Stg 170/38	ÖL-Stg 172/11	172/63/8	ÖL-Stg 179/5	ÖL-Stg 182/2
ÖL-Stg 45/0	ÖL-Stg 91/0	L 116/1	ÖL-Stg 151/2	ÖL-Stg 170/39	ÖL-Stg 172/12	ÖL-Stg 172/63/9	ÖL-Stg 179/50	ÖL-Stg 182/3
ÖL-Stg 46/0	ÖL-Stg 92/0	L 116/2	ÖL-Stg 151/3	ÖL-Stg 170/4	ÖL-Stg 172/13	172/63/9	ÖL-Stg 179/51	L 182/1
ÖL-Stg 47/0	L 92/0	ÖL-Stg 117/0	ÖL-Stg 151/4	ÖL-Stg 170/40	ÖL-Stg 172/14	ÖL-Stg 172/7	ÖL-Stg 179/52	L 182/2
L 47/0	ÖL-Stg 93/0	ÖL-Stg 118/0	ÖL-Stg 151/5	ÖL-Stg 170/41	ÖL-Stg 172/15	ÖL-Stg 172/8	ÖL-Stg 179/53	L 182/3
ÖL-Stg 48/0	L 93/0	ÖL-Stg 118/1	ÖL-Stg 151/6	ÖL-Stg 170/42	ÖL-Stg 172/16	ÖL-Stg 172/9	ÖL-Stg 179/54	L 182/4
ÖL-Stg 49/0	L 93/1	ÖL-Stg 118/2	ÖL-Stg 151/7	ÖL-Stg 170/43	ÖL-Stg 172/17	ÖL-Stg 173/0	ÖL-Stg 179/55	L 182/5
ÖL-Stg 50/0	L 93/2	ÖL-Stg 119/0	ÖL-Stg 151/8	ÖL-Stg 170/44	ÖL-Stg 172/18	ÖL-Stg 173/1	ÖL-Stg 179/56	ÖL-Stg 183/0
ÖL-Stg 51/0	ÖL-Stg 94/0	ÖL-Stg 120/0	ÖL-Stg 151/9	ÖL-Stg 170/45	ÖL-Stg 172/19	ÖL-Stg 173/10	ÖL-Stg 179/57	ÖL-Stg 184/0
L 51/0	L 94/0	L 120/0	ÖL-Stg 152/0	ÖL-Stg 170/46	ÖL-Stg 172/2	ÖL-Stg 173/11	ÖL-Stg 179/6	ÖL-Stg 184/1
ÖL-Stg 52/0	ÖL-Stg 95/0	ÖL-Stg 121/0	L 152/0	ÖL-Stg 170/47	ÖL-Stg 172/20	ÖL-Stg 173/12	ÖL-Stg 179/7	ÖL-Stg 184/10
L 52/0	ÖL-Stg 96/0	L 121/0	ÖL-Stg 153/0	ÖL-Stg 170/48	ÖL-Stg 172/21	ÖL-Stg 173/13	ÖL-Stg 179/8	ÖL-Stg 184/11
L 52/1	ÖL-Stg 97/0	ÖL-Stg 122/0	ÖL-Stg 154/0	ÖL-Stg 170/49	ÖL-Stg 172/22	ÖL-Stg 173/14	ÖL-Stg 179/9	ÖL-Stg 184/12
L 52/10	L 97/0	ÖL-Stg 123/0	ÖL-Stg 155/0	ÖL-Stg 170/5	ÖL-Stg 172/23	ÖL-Stg 173/15	ÖL-Stg 180/0	ÖL-Stg 184/13
L 52/2	L 97/1	L 123/0	L 155/0	ÖL-Stg 170/50	ÖL-Stg 172/24	ÖL-Stg 173/16	ÖL-Stg 180/1	ÖL-Stg 184/14
L 52/3	L 97/2	ÖL-Stg 124/0	ÖL-Stg 156/0	ÖL-Stg 170/51	ÖL-Stg 172/25	ÖL-Stg 173/17	ÖL-Stg 180/10	ÖL-Stg 184/15
L 52/4	L 97/3	ÖL-Stg 125/0	L 156/0	ÖL-Stg 170/52	ÖL-Stg 172/26	ÖL-Stg 173/18	ÖL-Stg 180/11	ÖL-Stg 184/16
L 52/5	ÖL-Stg 98/0	ÖL-Stg 126/0	ÖL-Stg 157/0	ÖL-Stg 170/53	ÖL-Stg 172/27	ÖL-Stg 173/2	ÖL-Stg 180/12	ÖL-Stg 184/17

ÖL-Stg 184/18	L 205/0	P 243/5	P 275/1	G 323/0	L 393/0	G 431/0	G 460/2	G 496/0
ÖL-Stg 184/19	L 206/0	P 244/0	P 275/2	G 324/0	G 394/0	G 432/0	G 460/20	G 497/0
ÖL-Stg 184/2	L 211/0	P 245/0	P 275/3	G 325/0	G 395/0	G 433/0	G 460/21	G 498/0
ÖL-Stg 184/20	L 215/0	P 245/1	P 275/4	L 325/0	G 396/0	G 435/0	G 460/22	L 498/0
ÖL-Stg 184/21	L 218/0	P 245/2	P 275/5	G 326/0	G 397/0	G 436/0	G 460/23	G 499/0
ÖL-Stg 184/22	L 222/0	P 245/3	P 275/6	L 326/0	G 398/0	G 437/0	G 460/24	G 500/0
ÖL-Stg 184/23	L 223/1	P 245/4	G 275/0	G 327/0	G 399/0	L 437/0	G 460/25	G 501/0
ÖL-Stg 184/24	L 223/2	P 245/5	P 276/0	G 328/0	G 400/0	L 437/1	G 460/26	G 502/0
ÖL-Stg 184/25	L 224/0	P 245/6	G 276/0	G 329/0	L 400/0	L 437/10	G 460/27	G 503/0
ÖL-Stg 184/26	L 225/0	L 245/0	P 277/0	G 330/0	G 401/0	L 437/11	G 460/28	G 504/0
ÖL-Stg 184/27	L 225/1	P 246/0	G 277/0	G 331/0	G 401/1	L 437/12	G 460/29	G 505/0
ÖL-Stg 184/28	L 225/10	P 247/0	P 278/0	G 332/0	G 401/2	L 437/13	G 460/3	G 506/0
ÖL-Stg 184/29	L 225/11	P 248/0	G 278/0	G 333/0	G 401/3	L 437/14	G 460/30	G 507/0
ÖL-Stg 184/3	L 225/12	P 249/0	G 279/0	G 334/0	G 401/4	L 437/15	G 460/31	G 508/0
ÖL-Stg 184/30	L 225/13	P 250/0	P 280/0	G 335/0	G 401/5	L 437/16	G 460/32	G 509/0
ÖL-Stg 184/31	L 225/14	ÖL-Stg 250/0	G 280/0	G 336/0	G 401/6	L 437/17	G 460/33	L 509/0
ÖL-Stg 184/32	L 225/15	P 251/0	P 281/0	L 336/0	G 401/7	L 437/18	G 460/34	G 510/0
ÖL-Stg 184/33	L 225/16	P 252/0	G 281/0	G 337/0	G 401/8	L 437/2	G 460/35	G 511/0
ÖL-Stg 184/34	L 225/17	P 253/0	G 282/0	L 337/0	L 401/0	L 437/3	G 460/36	G 511/1
ÖL-Stg 184/35	L 225/18	G 253/0	P 283/0	L 337/1	G 402/0	L 437/4	G 460/37	G 511/10
ÖL-Stg 184/36	L 225/19	P 254/0	G 283/0	L 337/2	G 402/1	L 437/5	G 460/38	G 511/11
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ÖL-Stg 184/38	L 225/20	G 254/1	G 285/0	G 338/0	G 402/2	L 437/7	G 460/4	G 511/13
ÖL-Stg 184/39	L 225/21	G 254/2	G 286/0	L 338/0	G 402/3	L 437/8	G 460/40	G 511/14
ÖL-Stg 184/4	L 225/22	G 254/3	G 287/0	G 339/0	G 402/4	L 437/9	G 460/41	G 511/15
ÖL-Stg 184/40	L 225/23	G 254/4	G 288/0	L 339/0	G 402/5	G 438/0	G 460/42	G 511/16
ÖL-Stg 184/41	L 225/3	G 254/5	P 289/1	G 340/0	G 402/6	L 438/0	G 460/5	G 511/17
ÖL-Stg 184/42	L 225/4	G 254/6	G 289/0	L 340/0	G 402/7	L 438/1	G 460/6	G 511/18
ÖL-Stg 184/43	L 225/5	P 255/0	G 290/0	G 341/0	G 402/8	L 438/2	G 460/7	G 511/19
ÖL-Stg 184/44	L 225/6	G 255/0	G 291/0	G 342/0	G 402/9	L 438/3	G 460/8	G 511/2
ÖL-Stg 184/45	L 225/7	P 256/0	P 292/0	G 343/0	G 404/0	G 439/0	G 460/9	G 511/20
ÖL-Stg 184/46	L 225/8	G 256/0	G 292/0	G 344/0	G 405/0	L 439/0	G 461/0	G 511/21
ÖL-Stg 184/47	L 225/9	L 256/0	P 293/0	G 345/0	L 405/0	G 440/0	G 462/0	G 511/22
ÖL-Stg 184/48	L 231/0	L 256/1	G 293/0	G 346/0	G 406/0	G 441/0	G 464/0	G 511/23
ÖL-Stg 184/49	P 232/0	L 256/2	P 294/0	G 347/0	G 407/0	G 442/0	G 465/0	G 511/24
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L 189/0	P 232/18	G 258/0	G 297/0	G 357/0	G 413/11	G 444/4	G 471/0	G 511/33
L 190/0	P 232/19	P 259/0	G 298/0	G 358/0	G 413/12	G 444/5	G 471/1	G 511/34
L 190/1	P 232/2	G 259/0	P 299/0	G 359/0	G 413/13	G 444/6	G 471/2	G 511/35
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ÖL-Stg 200/0	P 234/0	P 267/0	G 305/0	G 375/0	G 414/2	G 455/0	G 483/0	G 511/6
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L 201/1	L 235/0	G 268/0	G 308/0	G 378/0	G 419/0	G 458/0	G 486/0	G 511/9
L 201/2	P 236/0	P 269/0	G 309/0	G 379/0	G 420/0	L 458/0	G 487/0	G 512/0
L 201/3	L 237/0	G 269/0	G 310/0	G 380/0	G 421/0	G 459/0	L 487/0	G 512/1
L 201/4	L 237/1	P 270/0	G 311/0	G 381/0	G 422/1	L 459/0	G 488/0	G 512/10
L 201/5	L 237/2	G 270/0	G 312/0	G 382/0	G 422/2	G 460/0	G 489/0	G 512/11
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ÖL-Stg 204/2	P 243/2	P 274/0	G 320/0	G 391/0	G 428/0	G 460/17	G 494/2	G 512/9
ÖL-Stg 204/3	P 243/3	G 274/0	G 321/0	G 392/0	L 428/0	G 460/18	G 495/0	G 513/0
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Exhibition Overview





# List of Artworks

**1**

**Aeppli, Eva**

ÖL-Stg 1/0

**Les Juges/L'Aube**

1960

Velvet, silk, cotton, kapok, wood

Oil on canvas

**2**

**Twombly, Cy**

ÖL-Stg 278/0

**Untitled**

1968

Oil based wall paint, wax crayon on  
canvas

**3**

**Beuys, Joseph**

ÖL-Stg 160/0

**Basisraum Nasse Wäsche**

1979

Galvanized iron gutters, tables, one of  
them written on with chalk, chair, soap,  
aluminum bucket, light bulb, laundry

**4**

**Gilbert & George**

ÖL-Stg 72/0

**Dead Boards No. 6 Sculpture**

1976

Mixed media

**5**

**Bechtle, Robert**

ÖL-Stg 10/0

**Berkeley Pinto**

1976

Oil on canvas

**6**

**Eddy, Don**

ÖL-Stg 237/0

**Untitled (Volkswagen)**

1971

Acrylic on canvas

**7**

**Tillim, Sidney**

ÖL-Stg 145/0

**Lamentation (for Kate Houskeeper)**

1969

Oil on canvas

**8**

**Cruz-Diez, Carlos**

ÖL-Stg 62/0

**Physichromie Nr. 417**

1968

Oil, plastic on wood

**9**

**Uecker, Günther**

ÖL-Stg 146/0

**Nagelrelief**

1969

Nails on wood, paint

**10**

**Frankenthaler, Helen**

ÖL-Stg 67/0

**Salome**

1978

Acrylic on canvas

**11**

**Broodthaers, Marcel**

B 347/0

**Ohne Titel (Projet pour un texte.**

**Idée pour un mot)**

1964

Two papier-mâché bottles in black  
painted cardboard



**12**

**Rotella, Mimmo**

B 502/0

**Lo Schermo**

1965

Photo emulsion on canvas

**13**

**Spoerri, Daniel**

B 515/0

**Hahns Abendmahl**

1964

Various objects mounted on wooden board

**14**

**Schwarzkogler, Rudolf**

ÖL-Stg 165/0

**Ohne Titel (Sigmund-Freud-Bild)**

1965

Lacquer, string, cork stopper, razor blade on particle board

**15**

**Nitsch, Hermann**

B 614/0

**Kleiner Existenz-Altar**

1960/1981

Acrylic on wood

**16**

**Brus, Günter**

B 634/1

**Cipresse d'Asolo**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**Brus, Günter**

B 634/2

**Kardinal des Südens**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**Brus, Günter**

B 634/3

**D'Annunzios Grabmal**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**Brus, Günter**

B 634/4

**Bischofsmusik 1**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**Brus, Günter**

B 634/5

**Villa Armena**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**Brus, Günter**

B 634/6

**Bischofsmusik 2**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**Brus, Günter**

B 634/7

**Duses Grabmal**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**Brus, Günter**

B 634/8

**Kardinal des Nordens**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**Brus, Günter**

B 634/9

**Fortezza d'Asolo**

**aus der Serie: La Croce del Veneto**

1973

Mixed media on wood

**17**

**Saint Phalle, Niki de**

ÖL-Stg 139/0

**Tea Party, ou Le Thé chez Angelina**

1971

Painted polyester

**18**

**Lassnig, Maria**

B 638/0

**Pfingstselbstporträt**

1969

Oil on canvas

**19**

**Ursula**

B 570/0

**Bei den Phäaken**

1974

Oil on canvas

**20**

**Provisor, Janis**

ÖL-Stg 260/0

**Glen Park**

1981

Mixed media on canvas

**21**

**Joos, Hildegard**

B 635/0

**Narrative Geometrismen Nr. 49**

1984

Acrylic on canvas

**22**

**Aycock, Alice**

G 694/0

**The St. Gall Pantomime**

1985

Watercolor, fiber pen, pastel crayon  
over pencil, on paper, framed

**23**

**Jungwirth, Martha**

L 271/0

**A.S. lesend**

1982

Watercolor on paper

**24**

**Kowanz, Brigitte**

P 291/0

**Ohne Titel**

1987

Steel, acrylic glass, lighting system,  
glass bottles

**25**

**Tandon, Rini**

P 297/0

**Ohne Titel**

1988

Iron, wood, lacquer, plastic

**26**

**Dick, Inge**

G 599/0

**10 Tage Licht-Wand I**

1984

100 polaroids on chipboard

**26**

**Sherman, Cindy**

G 695/0

**Untitled # 120**

1983

C-print on RC-paper

**Sherman, Cindy**

G 696/0

**Untitled # 128**

1983

C-print on RC-paper

**27**

**EXPORT, VALIE**

G 409/0

**Aufhockung 2**

1972 (2015)

Copy authorized by the artist, B/W  
photograph

**EXPORT, VALIE**

G 410/0

**Aufhockung**

1972 (2015)

Copy authorized by the artist, B/W  
photograph

**28**

**Fleischmann, Trude**

G 703/0

**Aktstudie Claire Bauroff**

1925

Silver bromide print, toned

**29**

**Itten, Johannes**

B 66/0

**Vogelthema**

1918

Oil on canvas

**30**

**Itten, Johannes**

B 687/0

**Der rote Turm**

1917

Oil on canvas

**31**

**Kandinsky, Wassily**

B 35/0

**L'Elan tranquille**

1939

Gouache on paper

**32**

**Kandinsky, Wassily**

ÖL-Stg 185/0

**Trotzig**

1933

Oil on canvas

**33**

**Kupka, František**

B 123/0

**Nocturne**

1910

Oil on canvas

**34**

**Kupka, František**

ÖL-Stg 161/0

**Der gelbe Fleck**

1918

Oil on canvas

**35**

**Klee, Paul**

B 168/0

**Vogelscheuche**

1935

Mixed media on canvas

**36**

**Klee, Paul**

ÖL-Stg 174/0

**Boote und Klippen**

1927

Oil on cardboard

**37**

**Boltanski, Christian**

P 284/0

**Le Lycée Chases en 1931**

1987

Installation: Reproductions of  
18 photos in metal frames, 18 lamps

**38**

**Kirkeby, Per**

B 652/0

**Aften**

1983

Oil on canvas

**39**

**Kocherscheidt, Kurt**

B 633/0

**Gran Buffo**

1984

Oil on canvas

**40**

**Tschirtner, Oswald**

G 629/0

**Menschen**

1979

Permanentmarker on wallpaper on soft  
fiberboard

**Projectroom**

**Graves, Nancy**

P 138/0

**Fifty Hair Bones and Sun Disk  
(To the students of the Aachener  
Werkkunstschule)**

1971

Various objects

# Exhibition Tour

The exhibition *Never Final! The Evolving Museum* presents works that came into the museum's possession between 1978 and 1989. The arrangement of the works largely follows the structure of the holdings: it begins with a representative selection of those pieces that arrived in Vienna in 1979 as loans from the Ludwig Collection, followed by works from the Wolfgang Hahn Collection – acquired the previous year – and then by purchases made under the directorship of Dieter Ronte, who led the museum from 1979 to 1989. This display highlights both the breadth of the two collections, through which the museum's holdings were suddenly expanded, and the strategic decisions and thematic emphases set by Ronte, which shaped the acquisition policy of the Museum moderner Kunst during his tenure as director.

# **The Ludwig Collection**

The diversity and scope of the works from the Ludwig Collection are enormous. They span from conceptual photography to American Hyperrealism and the European postwar avant-gardes, all the way to abstract painting, while also including many individual artistic positions. The exhibition fittingly starts with the work that holds inventory number 1 in the Ludwig Collection at the museum: **Les Juges (The judges)/L’Aube (Daybreak)** (1960/1967–68) by **Eva Aeppli** → **No. 1**. This expansive piece consists of two parts: on the one hand, the painting **L’Aube** from 1960, which, against a gray sky, shows a formation of gloomy figures with enlarged heads and dark, cavernous eye sockets; on the other, the installation group of figures that the artist lined up in front of the canvas in 1967/68—seven life-size, clothed marionette-like dolls representing the “group of seven judges” referred to in the title. They appear to be seated on chairs, administering judgment and wielding power as though they have stepped out of the painting. In this conspicuously dark work—as so often in her oeuvre—Aeppli addresses violence and trauma, specifically the horrors of National Socialism and its reverberations in the postwar era. It is a theme that reappears near the other end of the exhibition in **Christian Boltanski’s** photo cycle **Le Lycée Chases en 1931** from 1987.

Right next to Aeppli’s sculptural work is **Cy Twombly**, who, with his often large-format tableaux—oscillating between abstraction and figuration, painting and drawing—became one of the most important and singular painters of the postwar period. Twombly, who in the late 1950s at the age of 29 turned his back on what was then the art capital, New York, and moved to Rome, engaged intensively with European past and intellectual history. Like scarcely anyone else, he merged the painterly tendencies then prevalent in the United States—such as Abstract

Expressionism—with the conceptual, almost mythological depth of Europe’s past. **Untitled** (1968) shows dynamically progressing circular motions in chalk on a yellowish-white background → **No. 2**. On the one hand, these have remarkable tactility, as Twombly applied them to a still-wet surface so that the visible furrows of the chalk carves furred into the canvas. On the other hand, their uniformity and alignment in rows are reminiscent of a sort of dummy text – the act of painting here appears as writing reduced to signs without any concrete content, simultaneously pointing to its material character and, given the large format of almost four square meters, testifying to a dynamic physicality.

Obliquely set before Twombly’s work is the space-consuming environment **Basisraum Nasse Wäsche** by Joseph Beuys, created in 1979 for an exhibition at the Viennese art gallery Nächst St. Stephan → **No. 3**. Although this piece is not part of the holdings that came to the museum from the Ludwig Collection at that time (even though works by Beuys are included in both the Ludwig Collection and the Hahn Collection), it directly references the first presentation of those collections in Vienna in the new exhibition rooms of the museum in the Baroque Palais Liechtenstein. After visiting the location, Beuys was unimpressed by these new rooms – he believed they were far from suitable for displaying modern art. His casual remark was that one could hang wet laundry here rather than art. In **Basisraum Nasse Wäsche**, where three clotheslines are hung with wet fabrics, he quite literally enacts this ironic comment.

Their partnership is at the core of Gilbert & George’s artistic practice, encompassing their everyday life and sexuality. **Dead Boards No. 6 Sculpture** (1976) → **No. 4** shows them isolated in



empty rooms. Their portrait images, and the fragmentary wooden floorboards, form a colorless and sober yet simultaneously ornamental whole. The artistic and the mundane slide into one another here, just as Gilbert & George, in their claim to be “living sculptures,” seek to merge art and life. George: “We do not want our work to shout ‘art’ to everyone. We want it to become art only gradually.” Gilbert: “We want it to shout ‘life.’”

Hyperrealism of the late 1960s and 1970s – one focus of the Vienna holdings from the Irene and Peter Ludwig Collection – is represented in the exhibition by two exemplary works. In both cases, the focal point is the paradigmatic product of American postwar society: the automobile. In **Robert Bechtle’s Berkeley Pinto** (1976), what seems like a typical middle-class family (the family of Bechtle’s fellow artist John de Andrea) leans against a Ford Pinto, a prevalent model at the time → **No. 5**. In this respect, Bechtle’s painting makes the conformity of American consumer society – centered on the white, middle-class nuclear family – particularly apparent. **Don Eddy’s Untitled (Volkswagen)** from 1971, by contrast, adopts a different focus → **No. 6**. He likewise shows a mundane detail in a random setting: the shiny body of a simple VW Beetle in a nondescript parking lot. While Bechtle’s work conveys Hyperrealism through precise attention to everyday life, Eddy emphasizes the painterly challenge of rendering the distorted reflections in the car’s chrome as lifelike as possible. More explicitly than Bechtle’s painting, Eddy’s work alludes to the media discourse between painting and the increasingly dominant photographic culture of everyday life. On the painting’s surface, Photorealism captures an analytical tension between literal realism and formal abstraction. It acknowledges that any image can only be a repetition of an

existing image (from art history or immediate visual experience). There is no difference between the original and the copy.

For Photorealism, the entire history of art is available in reproduction. From Raphael, Botticelli, and Leonardo through the 20<sup>th</sup> century, the trove of references is fully exploited – similar to Pop Art, which used art as a source for imagery. **Sidney Tillim**, who sought to theoretically ground the classical references in his figurative tableaux by imbuing them with symbolism and narrative elements, was among those who pursued this approach. As a regular art critic writing for publications like Artforum, he emerged as a leading figure in new figurative painting, effectively grounding his creative practice with theoretical reflections. In his works, Tillim repeatedly references the history of painting; as he once said, he wanted “to bring lost ideals back to life and lost quality back to art.” **Lamentation (for Kate Houskeeper)** (1969) exemplifies this approach → **No. 7:** To depict the accidental death of a student in Berkeley, where he taught, Tillim drew on the iconography of the lamentation of Christ, utilizing a triangular composition reminiscent of Raphael and thus employing the visual language of the early Renaissance.

**Carlos Cruz-Diez**’ **Physichromie Nr. 417** from 1968 moves in the opposite direction → **No. 8:** The Venezuelan artist is considered one of the key figures of Kinetic Art and Op Art – forms of art that attempted to “exit the picture” by emphasizing perception and optical properties, always relating to the viewer’s standpoint. Cruz-Diez worked in several major series, each focusing on a different aspect of seeing and color. His “Physichromies,” for example, investigate varying light effects in relation to movement. Depending on the angle of incidence and the viewer’s position in the room, different color elements

and forms emerge in this work. For Cruz-Diez, color is thus less substance than “situation.” By contrast, **Günther Uecker’s** famous “nail paintings” – with which he gained renown from the second half of the 1950s – may appear markedly rougher and more direct, but they too draw attention to questions of perception and viewpoint (**Nagelrelief**, 1969, → **No. 9** ).

Uecker’s paintings consistently vary a similar principle: onto a monochrome white-primed wooden panel. The artist belonged to the ZERO group founded by Otto Piene and Heinz Mack – hammers numerous long nails, which cast ever-changing shadows on the surface depending on the viewing angle. Here, too, the image is given spatiality and set in motion: the figure that emerges in the background not only casts shadows but, with its protruding nails, rises up from it, changing its appearance according to position and lighting.

Another large-format painting from American abstract art—which dominated the mid-20<sup>th</sup> century – concludes the presentation of the works from the Ludwig Collection that arrived in the museum in 1979: **Helen Frankenthaler’s Salome** from 1978 → **No. 10**. Spanning more than four meters in width, Frankenthaler – one of the few women to succeed in the notoriously male-dominated realm of Abstract Expressionism in the 1950s, later leaning more toward Color Field Painting—unfurls a play of color in rust red, blue, and beige. Applied primarily in horizontal strokes, the color surfaces shift in a grid-like pattern across the canvas.

# **The Wolfgang Hahn Collection**

Before the Ludwig Collection came to the Museum moderner Kunst in 1979, Wolfgang Hahn – then the head conservator at the Wallraf-Richartz-Museum in Cologne – had already transferred significant parts of his collection to Vienna. However, the Hahn Collection’s holdings of European postwar avant-garde are extensive, *Never Final! The Evolving Museum* only shows three representative works here, as the collection presentation *Mapping the 60s* on level -4 simultaneously features many essential pieces from these holdings in the sections devoted to “Nouveau Réalisme” and “Fluxus.”

This portion of the display begins with a work by Belgian artist **Marcel Broodthaers**, who navigated the threshold between poetry and conceptual art and is regarded as one of the pioneers of institutional critique in Europe. This approach that often scrutinized the institutional conditions of the art world. His wall object **Ohne Titel (Projet pour un texte. Idée pour un mot)** from 1964 shows two paper-mâché models of bottles—an ironic reference to objecthood itself, which makes use of simple materials and drifts on the boundary between idea, artwork, and placeholder → **No. 11.**

**Mimmo Rotella** is considered one of the central exponents of the “Décollage” method associated with Nouveau Réalisme. This approach involved working with torn posters from the urban environment that were then recontextualized on the canvas and in the art space. Like American Pop Art, it strove to open up what was perceived as the hermetically sealed and elitist sphere of fine art to everyday life. Yet this everyday life increasingly shaped and disseminated by mass media. **Lo Schermo** (1965) reflects this fundamental insight into the coexistence of various image cultures → **No. 12.** Using screen

printing, Rotella transferred a film still of Jean Seberg and Jean-Paul Belmondo from Jean-Luc Godard's Nouvelle Vague icon *À bout de souffle* (*Breathless*) (1960) onto the canvas. In the washed-out darkness of the background, the image seems to flicker almost ghost-like across the "schermo" (Italian for the screen, monitor, canvas) – that captivating yet simultaneously connecting membrane on which images appear and then vanish again.

The central focus of this brief overview of the Hahn Collection is **Hahns Abendmahl**, a work by Swiss artist Daniel Spoerri from 1964 → **No. 13**. Spoerri was one of the main representatives of the Nouveau Réalistes. These so-called "new realists" sought to reactivate art – which they believed was a formalist rut – by using predominantly humble materials to reintroduce everyday life, directing their gaze "outwards" to life. Spoerri became famous for his Happenings in the form of collective dinners, the remains of which he then fixed in place, rotating them from a horizontal table surface into the vertical plane, thereby creating dense arrangements reminiscent of panel paintings. **Hahns Abendmahl** captures the traces of an evening meal that took place in Wolfgang Hahn's apartment along with friends from the Rhineland art scene of the time. As such, it reflects the traces of life and the social networks in which art can fully come into being.

In connection with the works on display here, which all feature rather "sparse" materials, it is worth revisiting the criticisms that arose in the Austrian press regarding the state's acquisition of the Wolfgang Hahn Collection. Whereas protests against integrating the Ludwig Collection focused on the fact that a German (and hence foreign) industrial magnate could buy

a particular influence on Austrian cultural policy, the Hahn Collection was repeatedly disparaged for allegedly lacking artistic value: it was supposedly junk and rubbish that people had been conned into accepting—an allegation that took its cue directly and with little reflection from the modest, everyday nature of the materials themselves.

# **Dieter Ronte's Aquisitions**



During his directorship from 1979 to 1989, **Dieter Ronte's** acquisition policy helped to expand upon existing holdings, fill gaps, and establish new thematic emphases. He could draw on three different sources: acquisitions could be financed directly from the museum's budget; from 1981 onward, funds became available from the Austrian Ludwig Foundation for new acquisitions; or one could propose purchases by the Collection of the Artothek des Bundes, which were then on loan to the museum.

Ronte can be credited, for instance, with ensuring that the mumok now houses such an extensive collection of works and materials from the **Vienna Actionism**. During his tenure, the estate of **Rudolf Schwarzkogler**—one of the key figures of this art movement in 1960s Vienna, pivotal for the history of Austrian postwar art yet controversial due to its sexual transgressions, violent excesses, and thoroughly masculine bias—came to the museum. In the exhibition, early painted wall pieces by Schwarzkogler are on display, including **Ohne Titel (Sigmund-Freud-Bild)** from 1965, a starkly two-part composition → **No. 14**. The razor blade embedded in a cork at the lower edge of the painting exudes a threatening aggressiveness. Next to Schwarzkogler's wall pieces is **Hermann Nitsch's Kleiner Existenz-Altar** → **No. 15**. Known as the creator of the **Orgien Mysterien Theater**, Nitsch arranged in 1981 seven small “pour paintings” created in 1960 as a cross to form a wall installation.

In the adjoining side aisle of the gallery space, the exhibition takes a deeper look at the museum's **Vienna Actionism** focus, with additional items from Schwarzkogler's estate—such as photographic documentation of his actions—and some of Nitsch's manuscripts, which also came into the museum under

Dieter Ronte. Nitsch's meticulous notes show, for example, how thoroughly he planned and set out his large-scale **Orgien Mysterien Theater** in written form – cathartic, expansive, passion-play-like performances that frequently involved working with pig's blood and animal carcasses. Alongside Nitsch and Schwarzkogler, Günter Brus's La Croce del Veneto cycle from 1973, also known as the **“Kardinäle der Unzucht“** → **No. 16** is on display. By this time, Brus had concluded his Actionist work and had begun focusing on his so-called **“Bild-Dichtungen”**, works hovering between literature and the visual arts. The nine panels of the **“Kardinäle der Unzucht”** openly borrow from Christian symbolism and iconography. As often in the realm of Vienna Actionism, the Catholic Church's hypocrisy is addressed here with stark and violent imagery.

Today, Vienna Actionism is still highly controversial, but not so much for challenging the taboos of a strictly Catholic, stifling postwar society in favor of a cathartic, often violent liberation of body and mind (as it was then). Instead, it was because of the subsequent crimes of the former Actionist Otto Mühl whether these were foreshadowed in the Actionist program and its works and whether a work of art can be separated from the behavior of its creator. In 1970, Mühl founded a so-called commune, which named itself Aktionsanalytische Organisation (AAO), to abolish couples and the nuclear family. In this commune, which Mühl led in an authoritarian way, there were repeated instances of abuse of power, sexual assault, and sexual abuse of minors. In 1991, Mühl was convicted of rape, among other charges. Against this backdrop, the exhibition project team is addressing precisely these questions. The members of the group MATHILDA, who examine power structures and abuse in art

and culture – taking as a point of departure the evolution and violent dimensions of the so-called “Mühl-Kommune” – are working with the mumok collections and education team to facilitate discourse. During the exhibition, MATHILDA will create an open meeting zone in the adjacent project room from May to July, where visitors can discuss dealing with these artworks and their problematic legacy.

Before the entrance to the side aisle, one sees another work that came to the museum through the Ludwig Collection: **Niki de Saint Phalle’s Tea Party, ou Le Thé chez Angelina** from 1971 → **No. 17.** This sculpture, featuring the artist’s characteristic female figures, was on display for a long time in the café at the Palais Liechtenstein, effectively forming part of the “furnishings” of the museum’s former location. Saint Phalle was also close friends with Eva Aeppli, whose work opened the exhibition. For a period, the two women even shared an apartment in Paris. Saint Phalle became widely known at the latest through her “Nanas”, many of which—always opulent in form—have populated numerous public squares and parks, particularly in France, since their creation in the mid-1960s. Her exploration of the female body continued with the series of “mères dévorantes” (devouring mothers), which she situates in **Tea Party** within one of Paris’s most famous tea salons, “Angelina”, where the two sprawling female figures bristle with all the complexity of the situation, simultaneously inviting and unsettling, laced with dark humor. Within the exhibition context, Saint Phalle’s powerful women stand as a counterpoint to the male-aggressive world of Vienna Actionism. Saint Phalle herself was abused by her father and engaged with that trauma through her art. Unlike Otto Mühl, who externalized experiences of violence and inflicted harm on others, Saint

Phalle remained focused on herself and sought ways to process her experiences within her work.

What you see on the wire-mesh wall to the right of the side aisle entrance will change several times throughout the exhibition: first, the museum's security staff will select artworks from Ronte's period and display them there; then the team from the mumok shop; then adult visitors, and finally children. Each of these four groups will choose a small set of works from Ronte's era, each remaining on display for three months. With this wall, the exhibition aims to spotlight how collectively shaping a collection at mumok, through strategically interwoven relationship-building and simultaneous openness in the museum's practice, enters into dialogue with previously separate perspectives and thus substantially expands the museal and cultural narrative. Indeed, the mumok cannot be imagined without the people who work there—even in the less publicly visible areas—nor without its visitors.

Beyond this wire wall, the tour presents more works that found their way into the museum during Dieter Ronte's time as director. At the same time, female positions were seriously underrepresented among the works initially acquired by Werner Hoffmann, the institution's founding director, which began to change slowly now – although equality is still far from being achieved. *Never Final!* places particular emphasis on female positions in the largely male-dominated field of painting in these years – above all, **Maria Lassnig**, one of the most important Austrian artists of the second half of the 20<sup>th</sup> century. Lassnig's career, which continued until her death in 2014, only gained broader momentum in her later years – like many women artists. When Lassnig returned to Vienna for good in

1980, after more than a decade in New York (and would soon take on a professorship at the Hochschule für angewandte Kunst – as one of the first female painting professors in Europe), she was already over 60 years old. That same year, she represented Austria with **VALIE EXPORT** at the Venice Biennale; in 1982, her work was shown at documenta in Kassel. In addition to a piece from the mid-1970s, the exhibition features a key painting by Lassnig: the **Pfingstselbstporträt** from 1969 → **No. 18**. It is one of her first works dealing with her bodily perception, rendered in what she called “Körperempfindungsbilder”. By acquiring these works, Ronte was building on the existing holdings begun under his predecessor, Alfred Schmeller, who had started collecting Lassnig’s works for the museum in the 1970s.

The German painter **Ursula** also gained recognition later in her career. In **Bei den Phäaken**, a 1974 painting purchased in 1980, she examines her state of mind through the lens of Greek mythology → **No. 19**. The other works on display, representing female perspectives, illustrate the wide range of painting in the 1980s—from the raw style oscillating between abstraction and figuration, as in **Glen Park** (1981) by the American painter **Janis Provisor** → **No. 20**, to the painstaking geometric abstractions of **Narrative Geometrismen Nr. 49** (1984) by **Hildegard Joos** → **No. 21**. The estate of Joos – an artist whom Ronte had begun collecting for the museum – came into the museum holdings a few years ago through the collection of Gertraud und Dieter Bogner.

Viennese painter **Martha Jungwirth** like her American colleague **Alice Aycock** → **No. 22** – is represented here by a work on paper: **A.S. lesend** from 1982 shows Alfred Schmeller,

Jungwirth's husband and Ronte's predecessor, in a strongly abstracted form rendered in Jungwirth's typically dense clusters of color → **No. 23**. Set up in front of this wall is an untitled work by **Brigitte Kowanz** from 1987, a type of light box → **No. 24**. Kowanz's career, built around questions of energy and light as well as translation processes, also gathered momentum in the 1980s.

The sculpture on display in this space is by **Rini Tandon**, who moved from India to Vienna in 1978 and has lived and worked there ever since. Tandon's rarely exhibited, untitled 1988 piece – consisting of three upright blocks containing an amorphous mass filled with tubes – entered the collection in 1989 → **No. 25**. It is thus one of the last works acquired under Dieter Ronte.

Ronte was additionally responsible for building up the photography collection at mumok – under his leadership, the museum began viewing photography as an art form, in its own right, going beyond documentary value and acquiring relevant works. The exhibition features, for instance, Austrian artists such as **Inge Dick**, whose **10 Tage Licht-Wand I** from 1984 poetically and unassumingly captures the changing light and moods over a day in 100 small Polaroid images → **No. 26**. **VALIE EXPORT** – a significant figure in Austrian contemporary art – is represented by **Aufhockung 2** from 1972, in which the artist later inserted her crouching body into a semi-circular shape that she had drawn onto the path → **No. 27**. EXPORT, alongside Lassnig, a preeminent Austrian artist of the 1980s, was also the main driving force behind *Kunst mit Eigen-Sinn*, a large-scale exhibition featuring only female artists, held at the museum in 1985 and co-curated by VALIE EXPORT, Silvia Eiblmayr, and Heidi Grundmann.

A 1925 photograph by Austrian photographer **Trude Fleischmann**, displayed between EXPORT's **Aufhockung 2** and Ronte's acquisitions related to classical modernism, serves as a bridge. Fleischmann's **Aktstudie Claire Bauroff** shows the eponymous dancer in an elegant, frame-filling pose  
→ **No. 28**. Because Inge Dick's Polaroids are extremely light-sensitive, they will be replaced after several months by two works by the American artist **Cindy Sherman** → **No. 26** – one of the central protagonists of the so-called Pictures Generation. Beginning in the late 1970s, this group of artists examined the circulation of media images, often spotlighting the constraining and standardized roles they enforce.

Next, the exhibition provides a small selection of Dieter Ronte's acquisitions of works from classical modernism. Even in the 1980s, very few such works were left on the market – they were expensive and already posing challenges for a public institution. Nonetheless, Ronte succeeded in augmenting the existing collection: alongside **Johannes Itten's Vogelthema** (1918) → **No. 29** purchased by Werner Hoffmann back in 1962, the museum now has Itten's **Der rote Turm** (1917) → **No. 30** and another work by Itten from his time in Vienna. **Wassily Kandinsky's L'Elan tranquille** (1939) → **No. 31** was joined by the formally much more angular **Trotzig** (1933) → **No. 32**. Likewise, the holdings of **František Kupka** → **No. 33** or **Paul Klee** → **No. 35** were enhanced by additional acquisitions → **No. 34** and → **No. 36**, so that at least two works by each artist are now in the collection. Expanding an existing collection in such a measured way, within realistic constraints, is generally essential to maintaining collections.

In the hallway leading to the rear gallery, the exhibition draws a thematic arc back to Eva Aeppli's work at the beginning. Here, Christian Boltanski's photographic series **Le Lycée Chases en 1931** from 1987 is on display → **No. 37**. The French artist enlarged photographs of students from the Jewish Lycée Chases in Vienna, taken in 1931, mounting them in stark format and illuminating them with desk lamps. Many children appear shyly smiling or uncertain as they face the camera. The fate of these children remained largely unknown. An extended version of the work was presented in the exhibition *Menschlich* (1995) at the Kunsthalle Wien. As part of a broader campaign, *museum in progress* launched an appeal in the Austrian and international press, seeking information about the individuals portrayed. While a few valuable leads emerged from abroad, the response within Austria was marked primarily by a wave of hostility and insults. Beyond its continuing relevance to the present day, Boltanski's piece, in the context of the exhibition, also stands for the shift in commemorative culture and the renewed questioning of a (traumatic) past that began in the 1980s.

Several specially invited participants will use the rearmost gallery on this level over the exhibition's one-year run. Besides the group as mentioned earlier MATHILDA, which critically examines the work and person of Otto Mühl, the project **Embodied Histories** in March and April will invite two artists to present performative responses to a key piece from the Hahn Collection, Nancy Graves' Fifty Hair Bones and Sun Disk (To the students of the Aachener Werkkunstschule) (1971) – a kind of tent structure made of bones and other materials. In July and August there is also the **ImPulsTanz – Vienna International Dance Festival**, which takes place annually in the MuseumsQuartier Wien and dates back to the 1980s –



the very era at the heart of *Never Final!*. The mumok's art education department will use this project room in the remaining months. The institutionalized form of museum art education also has its roots in the 1980s.

This rear gallery contains additional works from the museum's collection, for example, **Per Kirkeby's large canvas *Aften*** from 1983 → **No. 38** and **Kurt Kocherscheidt's *Gran Buffo*** from 1984 → **No. 39**. Both demonstrate the major painting boom of the 1980s, during which this medium—previously deemed “dead”—returned prominently to the spotlight. With **Oswald Tschirtner's *Menschen*** from 1979, the exhibition then features a work acquired from the former Niederösterreichisches Landeskrankenhaus für Psychiatrie und Neurologie Klosterneuburg in Gugging initiated by Dieter Ronte → **No. 40**. Under the psychiatrist Leo Navratil, **Gugging** became a center for artistic output in psychiatric care in the 1980s.



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Exhibition

**Never final!**

**The Evolving Museum**

March 28, 2025 – April 12, 2026

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G 515/0	G 528/157	G 528/23	G 528/53	G 543/0	G 554/1	G 568/9	G 575/0	G 596/0
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L 518/0	G 528/159	G 528/231	G 528/55	G 545/0	G 555/0	G 569/1	G 576/0	G 597/0
G 519/0	G 528/16	G 528/232	G 528/56	G 546/0	G 557/0	G 569/10	B 577/0	B 598/0
L 519/0	G 528/160	G 528/233	G 528/57	G 547/0	G 558/0	G 569/11	G 577/0	G 598/0
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L 520/0	G 528/162	G 528/235	G 528/59	G 548/2	G 560/0	G 569/13	G 578/0	G 599/0
B 521/1	G 528/163	G 528/236	G 528/6	G 548/3	G 560/1	G 569/14	B 579/0	B 600/0
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G 522/0	G 528/165	G 528/238	G 528/61	G 549/0	G 560/3	G 569/16	B 580/0	G 600/1
G 523/0	G 528/166	G 528/239	G 528/62	G 549/1	G 561/0	G 569/17	G 580/1	G 600/2
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G 528/0	G 528/171	G 528/244	G 528/68	G 550/1	G 561/14	G 569/22	B 583/0	B 602/2
G 528/1	G 528/172	G 528/245	G 528/69	G 550/10	G 561/15	G 569/23	G 583/0	B 602/3
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G 528/110	G 528/184	G 528/257	G 528/80	G 550/22	G 563/2	G 569/35	B 587/0	G 602/16
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G 528/15	G 528/222	G 528/46	G 540/2	G 551/5	G 568/22	G 571/0	G 593/7	G 607/0
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G 528/154	G 528/227	G 528/50	G 541/4	B 552/0	G 568/6	B 574/0	B 595/0	G 607/13
G 528/155	G 528/228	G 528/51	G 541/5	G 552/0	G 568/7	G 574/0	G 595/0	G 607/2
G 528/156	G 528/229	G 528/52	G 542/0	G 553/0	G 568/8	B 575/0	B 596/0	G 607/3

G 607/4	G 615/144	G 615/217	G 615/290	G 615/59	B 627/0	G 650/15	B 678/0	G 714/4
G 607/5	G 615/145	G 615/218	G 615/291	G 615/6	G 627/0	G 650/16	B 678/1	G 714/5
G 607/6	G 615/146	G 615/219	G 615/292	G 615/60	B 628/0	G 650/17	B 678/2	G 715/0
G 607/7	G 615/147	G 615/22	G 615/293	G 615/61	G 628/0	G 650/18	B 678/3	G 716/1
G 607/8	G 615/148	G 615/220	G 615/294	G 615/62	B 629/0	G 650/19	B 678/4	G 716/2
G 607/9	G 615/149	G 615/221	G 615/295	G 615/63	G 629/0	G 650/2	B 678/5	G 716/3
B 608/0	G 615/15	G 615/222	G 615/296	G 615/64	B 630/0	G 650/20	G 678/0	G 716/4
G 608/0	G 615/150	G 615/223	G 615/297	G 615/65	G 630/0	G 650/21	B 679/0	G 716/5
B 609/0	G 615/151	G 615/224	G 615/298	G 615/66	B 631/0	G 650/22	B 679/1	G 716/6
G 609/0	G 615/152	G 615/225	G 615/299	G 615/67	G 631/0	G 650/23	B 679/2	G 716/7
B 610/0	G 615/153	G 615/226	G 615/3	G 615/68	B 632/0	G 650/24	B 679/3	G 717/0
G 610/0	G 615/154	G 615/227	G 615/30	G 615/69	G 632/0	G 650/25	B 679/4	G 718/0
B 611/0	G 615/155	G 615/228	G 615/300	G 615/7	B 633/0	G 650/26	B 679/5	G 719/0
G 611/0	G 615/156	G 615/229	G 615/301	G 615/70	G 633/0	G 650/27	B 679/6	G 719/1
B 612/0	G 615/157	G 615/23	G 615/302	G 615/71	B 634/0	G 650/28	B 679/7	G 719/2
G 612/0	G 615/158	G 615/230	G 615/303	G 615/72	B 634/1	G 650/29	B 679/8	G 719/3
B 613/0	G 615/159	G 615/231	G 615/304	G 615/73	B 634/10	G 650/3	G 679/0	G 719/4
G 613/0	G 615/16	G 615/232	G 615/305	G 615/74	B 634/2	G 650/30	B 680/0	G 719/5
G 613/1	G 615/160	G 615/233	G 615/306	G 615/75	B 634/3	G 650/4	G 680/0	G 719/6
G 613/2	G 615/161	G 615/234	G 615/307	G 615/76	B 634/4	G 650/5	B 681/0	G 720/0
B 614/0	G 615/162	G 615/235	G 615/308	G 615/77	B 634/5	G 650/6	G 681/0	G 721/0
B 614/1	G 615/163	G 615/236	G 615/309	G 615/78	B 634/6	G 650/7	B 682/0	G 721/1
B 614/2	G 615/164	G 615/237	G 615/31	G 615/79	B 634/7	G 650/8	G 682/0	G 721/2
B 614/3	G 615/165	G 615/238	G 615/310	G 615/8	B 634/8	G 650/9	B 683/0	G 722/0
B 614/4	G 615/166	G 615/239	G 615/311	G 615/80	B 634/9	B 651/0	G 683/0	G 723/0
B 614/5	G 615/167	G 615/24	G 615/312	G 615/81	G 634/0	G 651/0	B 684/0	G 724/0
B 614/6	G 615/168	G 615/240	G 615/313	G 615/82	B 635/0	G 651/1	G 684/0	G 725/0
B 614/7	G 615/169	G 615/241	G 615/314	G 615/83	G 635/0	G 651/2	B 685/0	G 725/1
G 614/0	G 615/17	G 615/242	G 615/315	G 615/84	B 636/0	G 651/3	G 685/0	G 725/10
B 615/0	G 615/170	G 615/243	G 615/316	G 615/85	G 636/0	G 651/4	B 686/0	G 725/11
G 615/0	G 615/171	G 615/244	G 615/317	G 615/86	G 636/1	G 651/5	G 686/0	G 725/12
G 615/1	G 615/172	G 615/245	G 615/318	G 615/87	G 636/2	B 652/0	B 687/0	G 725/13
G 615/10	G 615/173	G 615/246	G 615/319	G 615/88	G 636/3	G 652/0	G 687/0	G 725/14
G 615/100	G 615/174	G 615/247	G 615/32	G 615/89	G 636/4	G 652/1	B 688/0	G 725/15
G 615/101	G 615/175	G 615/248	G 615/320	G 615/9	G 636/5	G 652/10	G 688/0	G 725/16
G 615/102	G 615/176	G 615/249	G 615/321	G 615/90	G 636/6	G 652/11	B 689/0	G 725/2
G 615/103	G 615/177	G 615/25	G 615/322	G 615/91	G 636/7	G 652/12	G 689/0	G 725/3
G 615/104	G 615/178	G 615/250	G 615/323	G 615/92	B 637/0	G 652/2	B 690/0	G 725/4
G 615/105	G 615/179	G 615/251	G 615/324	G 615/93	G 637/0	G 652/3	B 690/1	G 725/5
G 615/106	G 615/18	G 615/252	G 615/325	G 615/94	B 638/0	G 652/4	B 690/2	G 725/6
G 615/107	G 615/180	G 615/253	G 615/326	G 615/95	G 638/0	G 652/5	G 690/0	G 725/7
G 615/108	G 615/181	G 615/254	G 615/327	G 615/96	B 639/0	G 652/6	G 691/0	G 725/8
G 615/109	G 615/182	G 615/255	G 615/328	G 615/97	G 639/0	G 652/7	G 692/0	G 725/9
G 615/11	G 615/183	G 615/256	G 615/329	G 615/98	B 640/0	G 652/8	G 692/1	G 726/0
G 615/110	G 615/184	G 615/257	G 615/33	G 615/99	G 640/0	G 652/9	G 692/2	G 728/0
G 615/111	G 615/185	G 615/258	G 615/330	B 616/0	B 641/0	B 653/0	G 692/3	G 729/0
G 615/112	G 615/186	G 615/259	G 615/331	G 616/1	G 641/0	B 654/0	G 693/0	G 730/0
G 615/113	G 615/187	G 615/26	G 615/332	G 616/2	B 642/0	B 655/0	G 694/0	G 731/0
G 615/114	G 615/188	G 615/260	G 615/333	B 617/0	G 642/0	B 656/1	G 695/0	G 731/1
G 615/115	G 615/189	G 615/261	G 615/334	G 617/0	B 643/0	B 657/0	G 696/0	G 731/2
G 615/116	G 615/19	G 615/262	G 615/335	G 617/1	G 643/0	B 658/0	G 697/0	MD 233/0
G 615/117	G 615/190	G 615/263	G 615/336	G 617/10	B 644/0	B 659/0	G 698/0	L 637/0
G 615/118	G 615/191	G 615/264	G 615/337	G 617/11	G 644/0	B 661/0	G 699/0	L 637/1
G 615/119	G 615/192	G 615/265	G 615/338	G 617/12	B 645/0	B 662/0	G 699/1	L 637/2
G 615/12	G 615/193	G 615/266	G 615/34	G 617/2	G 645/0	B 665/0	G 699/10	L 637/3
G 615/120	G 615/194	G 615/267	G 615/35	G 617/3	B 646/0	B 667/0	G 699/11	L 637/4
G 615/121	G 615/195	G 615/268	G 615/36	G 617/4	G 646/0	B 668/0	G 699/2	G 1443/0
G 615/122	G 615/196	G 615/269	G 615/37	G 617/5	G 646/1	B 669/0	G 699/3	G 1443/1
G 615/123	G 615/197	G 615/27	G 615/38	G 617/6	G 646/10	B 670/0	G 699/4	G 1443/2
G 615/124	G 615/198	G 615/270	G 615/39	G 617/7	G 646/2	B 671/0	G 699/5	G 1443/3
G 615/125	G 615/199	G 615/271	G 615/4	G 617/8	G 646/3	B 672/0	G 699/6	G 1443/4
G 615/126	G 615/2	G 615/272	G 615/40	G 617/9	G 646/4	G 675/0	G 699/7	G 1443/5
G 615/127	G 615/20	G 615/273	G 615/41	B 618/0	G 646/5	G 675/1	G 699/8	G 1443/6
G 615/128	G 615/200	G 615/274	G 615/42	G 618/0	G 646/6	G 675/2	G 699/9	G 1443/7
G 615/129	G 615/201	G 615/275	G 615/43	B 619/0	G 646/7	G 675/3	G 700/0	G 1443/8
G 615/13	G 615/202	G 615/276	G 615/44	G 619/0	G 646/8	G 676/0	G 703/0	G 1443/9
G 615/130	G 615/203	G 615/277	G 615/45	B 620/0	G 646/9	EX B 677/0	G 704/0	G 1443/10
G 615/131	G 615/204	G 615/278	G 615/46	G 620/0	B 647/0	G 677/0	G 705/0	G 1443/11
G 615/132	G 615/205	G 615/279	G 615/47	G 621/0	G 647/0	G 677/1	G 706/0	G 611/1
G 615/133	G 615/206	G 615/28	G 615/48	B 622/0	B 648/0	G 677/10	G 707/0	G 611/2
G 615/134	G 615/207	G 615/280	G 615/49	G 622/0	G 648/0	G 677/11	G 708/0	G 611/3
G 615/135	G 615/208	G 615/281	G 615/5	B 623/0	B 649/0	G 677/12	G 709/0	G 611/4
G 615/136	G 615/209	G 615/282	G 615/50	G 623/0	G 649/0	G 677/13	G 710/0	G 611/5
G 615/137	G 615/21	G 615/283	G 615/51	B 624/0	B 650/0	G 677/2	G 711/0	G 611/6
G 615/138	G 615/210	G 615/284	G 615/52	G 624/0	G 650/0	G 677/3	G 712/1	G 611/7
G 615/139	G 615/211	G 615/285	G 615/53	G 625/0	G 650/1	G 677/4	G 712/2	G 611/8
G 615/14	G 615/212	G 615/286	G 615/54	B 625/0	G 650/10	G 677/5	G 713/0	G 611/9
G 615/140	G 615/213	G 615/287	G 615/55	B 625/1	G 650/11	G 677/6	G 714/0	G 611/10
G 615/141	G 615/214	G 615/288	G 615/56	B 625/2	G 650/12	G 677/7	G 714/1	G 611/11
G 615/142	G 615/215	G 615/289	G 615/57	B 626/0	G 650/13	G 677/8	G 714/2	P 289/0
G 615/143	G 615/216	G 615/29	G 615/58	G 626/0	G 650/14	G 677/9	G 714/3	P 289/2

P 289/3	ÖL-Stg	178/2/13	ÖL-Stg	178/3/47	ÖL-Stg	178/5/18	ÖL-Stg	178/6/66	ÖL-Stg
G 568/24	178/1/35	ÖL-Stg	178/3/7	ÖL-Stg	178/4/39	ÖL-Stg	178/6/26	ÖL-Stg	173/8/9
G 568/25	ÖL-Stg	178/2/14	ÖL-Stg	178/3/48	ÖL-Stg	178/5/19	ÖL-Stg	178/6/67	ÖL-Stg
ÖL-Stg 139/1	178/1/36	ÖL-Stg	178/3/8	ÖL-Stg	178/4/40	ÖL-Stg	178/6/27	ÖL-Stg	173/8/10
ÖL-Stg 139/2	ÖL-Stg	178/2/15	ÖL-Stg	178/3/49	ÖL-Stg	178/5/20	ÖL-Stg	178/6/68	ÖL-Stg
ÖL-Stg 139/3	178/1/37	ÖL-Stg	178/3/9	ÖL-Stg	178/4/41	ÖL-Stg	178/6/28	ÖL-Stg	173/8/11
B 656/2	ÖL-Stg	178/2/16	ÖL-Stg	178/4/1	ÖL-Stg	178/5/21	ÖL-Stg	178/6/69	ÖL-Stg
B 656/3	178/1/38	ÖL-Stg	178/3/10	ÖL-Stg	178/4/42	ÖL-Stg	178/6/29	ÖL-Stg	173/8/12
B 656/4	ÖL-Stg	178/2/17	ÖL-Stg	178/4/2	ÖL-Stg	178/5/22	ÖL-Stg	178/6/70	Rep. ÖL-Stg
B 656/0	178/1/39	ÖL-Stg	178/3/11	ÖL-Stg	178/4/43	ÖL-Stg	178/6/30	ÖL-Stg	173/8/5.1
G 568/26	ÖL-Stg	178/2/18	ÖL-Stg	178/4/3	ÖL-Stg	178/5/23	ÖL-Stg	178/6/71	Rep. ÖL-Stg
ÖL-Stg	178/1/40	ÖL-Stg	178/3/12	ÖL-Stg	178/4/44	ÖL-Stg	178/6/31	ÖL-Stg	173/8/6.1
172/63/14	ÖL-Stg	178/2/19	ÖL-Stg	178/4/4	ÖL-Stg	178/5/24	ÖL-Stg	178/6/72	Rep. ÖL-Stg
ÖL-Stg	178/1/41	ÖL-Stg	178/3/13	ÖL-Stg	178/4/45	ÖL-Stg	178/6/32	ÖL-Stg	173/8/7.1
178/1/1	ÖL-Stg	178/2/20	ÖL-Stg	178/4/5	ÖL-Stg	178/5/25	ÖL-Stg	178/6/73	Rep. ÖL-Stg
ÖL-Stg	178/1/42	ÖL-Stg	178/3/14	ÖL-Stg	178/4/46	ÖL-Stg	178/6/33	ÖL-Stg	173/8/8.1
178/1/2	ÖL-Stg	178/2/21	ÖL-Stg	178/4/6	ÖL-Stg	178/5/26	ÖL-Stg	178/6/74	Rep. ÖL-Stg
ÖL-Stg	178/1/43	ÖL-Stg	178/3/15	ÖL-Stg	178/4/47	ÖL-Stg	178/6/34	ÖL-Stg	173/8/9.1
178/1/3	ÖL-Stg	178/2/22	ÖL-Stg	178/4/7	ÖL-Stg	178/5/27	ÖL-Stg	178/6/75	Rep. ÖL-Stg
ÖL-Stg	178/1/44	ÖL-Stg	178/3/16	ÖL-Stg	178/4/48	ÖL-Stg	178/6/35	ÖL-Stg	173/8/10.1
178/1/4	ÖL-Stg	178/2/23	ÖL-Stg	178/4/8	ÖL-Stg	178/5/28	ÖL-Stg	178/6/76	Rep. ÖL-Stg
ÖL-Stg	178/1/45	ÖL-Stg	178/3/17	ÖL-Stg	178/4/49	ÖL-Stg	178/6/36	ÖL-Stg	173/8/11.1
178/1/5	ÖL-Stg	178/2/24	ÖL-Stg	178/4/9	ÖL-Stg	178/5/29	ÖL-Stg	178/6/77	Rep. ÖL-Stg
ÖL-Stg	178/1/46	ÖL-Stg	178/3/18	ÖL-Stg	178/4/50	ÖL-Stg	178/6/37	ÖL-Stg	173/8/12.1
178/1/6	ÖL-Stg	178/2/25	ÖL-Stg	178/4/10	ÖL-Stg	178/5/30	ÖL-Stg	178/6/78	Rep. ÖL-Stg
ÖL-Stg	178/1/47	ÖL-Stg	178/3/19	ÖL-Stg	178/4/51	ÖL-Stg	178/6/38	ÖL-Stg	173/8/1.2
178/1/7	ÖL-Stg	178/2/26	ÖL-Stg	178/4/11	ÖL-Stg	178/5/31	ÖL-Stg	178/6/79	Rep. ÖL-Stg
ÖL-Stg	178/1/48	ÖL-Stg	178/3/20	ÖL-Stg	178/4/52	ÖL-Stg	178/6/39	ÖL-Stg	173/8/2.2
178/1/8	ÖL-Stg	178/2/27	ÖL-Stg	178/4/12	ÖL-Stg	178/5/32	ÖL-Stg	178/6/80	Rep. ÖL-Stg
ÖL-Stg	178/1/49	ÖL-Stg	178/3/21	ÖL-Stg	178/4/53	ÖL-Stg	178/6/40	ÖL-Stg	173/8/8.2
178/1/9	ÖL-Stg	178/2/28	ÖL-Stg	178/4/13	ÖL-Stg	178/5/33	ÖL-Stg	178/6/81	Rep. ÖL-Stg
ÖL-Stg	178/1/50	ÖL-Stg	178/3/22	ÖL-Stg	178/4/54	ÖL-Stg	178/6/41	ÖL-Stg	173/8/12.2
178/1/10	ÖL-Stg	178/2/29	ÖL-Stg	178/4/14	ÖL-Stg	178/6/1	ÖL-Stg	178/6/82	L 485/1
ÖL-Stg	178/1/51	ÖL-Stg	178/3/23	ÖL-Stg	178/4/55	ÖL-Stg	178/6/42	ÖL-Stg	L 485/2
178/1/11	ÖL-Stg	178/2/30	ÖL-Stg	178/4/15	ÖL-Stg	178/6/2	ÖL-Stg	178/6/83	P 244/1
ÖL-Stg	178/1/52	ÖL-Stg	178/3/24	ÖL-Stg	178/4/56	ÖL-Stg	178/6/43	ÖL-Stg	P 244/2
178/1/12	ÖL-Stg	178/2/31	ÖL-Stg	178/4/16	ÖL-Stg	178/6/3	ÖL-Stg	178/6/84	P 244/3
ÖL-Stg	178/1/53	ÖL-Stg	178/3/25	ÖL-Stg	178/4/57	ÖL-Stg	178/6/44	ÖL-Stg	ÖL-Stg 129/3
178/1/13	ÖL-Stg	178/2/32	ÖL-Stg	178/4/17	ÖL-Stg	178/6/4	ÖL-Stg	178/6/85	ÖL-Stg 129/4
ÖL-Stg	178/1/54	ÖL-Stg	178/3/26	ÖL-Stg	178/4/58	ÖL-Stg	178/6/45	ÖL-Stg	G 423/1
178/1/14	ÖL-Stg	178/2/33	ÖL-Stg	178/4/18	ÖL-Stg	178/6/5	ÖL-Stg	178/6/86	G 423/2
ÖL-Stg	178/1/55	ÖL-Stg	178/3/27	ÖL-Stg	178/4/59	ÖL-Stg	178/6/46	G 570/1	G 423/3
178/1/15	ÖL-Stg	178/2/34	ÖL-Stg	178/4/19	ÖL-Stg	178/6/6	ÖL-Stg	G 570/2	G 423/4
ÖL-Stg	178/1/56	ÖL-Stg	178/3/28	ÖL-Stg	178/4/60	ÖL-Stg	178/6/47	G 570/3	G 423/5
178/1/16	ÖL-Stg	178/2/35	ÖL-Stg	178/4/20	ÖL-Stg	178/6/7	ÖL-Stg	G 570/4	G 423/6
ÖL-Stg	178/1/57	ÖL-Stg	178/3/29	ÖL-Stg	178/4/61	ÖL-Stg	178/6/48	G 570/5	G 423/8
178/1/17	ÖL-Stg	178/2/36	ÖL-Stg	178/4/21	ÖL-Stg	178/6/8	ÖL-Stg	G 570/6	G 423/9
ÖL-Stg	178/1/58	ÖL-Stg	178/3/30	ÖL-Stg	178/5/1	ÖL-Stg	178/6/49	G 570/7	G 423/10
178/1/18	ÖL-Stg	178/2/37	ÖL-Stg	178/4/22	ÖL-Stg	178/6/9	ÖL-Stg	G 570/8	G 423/11
ÖL-Stg	178/1/59	ÖL-Stg	178/3/31	ÖL-Stg	178/5/2	ÖL-Stg	178/6/50	G 570/10	G 423/12
178/1/19	ÖL-Stg	178/2/38	ÖL-Stg	178/4/23	ÖL-Stg	178/6/10	ÖL-Stg	G 570/9	G 423/13
ÖL-Stg	178/1/60	ÖL-Stg	178/3/32	ÖL-Stg	178/5/3	ÖL-Stg	178/6/51	ÖL-Stg 181/1	G 423/14
178/1/20	ÖL-Stg	178/2/39	ÖL-Stg	178/4/24	ÖL-Stg	178/6/11	ÖL-Stg	ÖL-Stg 82/1	G 423/15
ÖL-Stg	178/1/61	ÖL-Stg	178/3/33	ÖL-Stg	178/5/4	ÖL-Stg	178/6/52	ÖL-Stg 82/2	G 423/7
178/1/21	ÖL-Stg	178/2/40	ÖL-Stg	178/4/25	ÖL-Stg	178/6/12	ÖL-Stg	ÖL-Stg 82/3	ÖL-Stg 160/1
ÖL-Stg	178/1/62	ÖL-Stg	178/3/34	ÖL-Stg	178/5/5	ÖL-Stg	178/6/53	ÖL-Stg 82/4	ÖL-Stg 160/2
178/1/22	ÖL-Stg	178/2/41	ÖL-Stg	178/4/26	ÖL-Stg	178/6/13	ÖL-Stg	ÖL-Stg 82/5	ÖL-Stg 160/3
ÖL-Stg	178/2/1	ÖL-Stg	178/3/35	ÖL-Stg	178/5/6	ÖL-Stg	178/6/54	Rep. ÖL-Stg	ÖL-Stg 160/4
178/1/23	ÖL-Stg	178/2/42	ÖL-Stg	178/4/27	ÖL-Stg	178/6/14	ÖL-Stg	173/8/1.1	ÖL-Stg 160/5
ÖL-Stg	178/2/2	ÖL-Stg	178/3/36	ÖL-Stg	178/5/7	ÖL-Stg	178/6/55	Rep. ÖL-Stg	ÖL-Stg 160/6
178/1/24	ÖL-Stg	178/2/43	ÖL-Stg	178/4/28	ÖL-Stg	178/6/15	ÖL-Stg	173/8/2.1	ÖL-Stg 160/7
ÖL-Stg	178/2/3	ÖL-Stg	178/3/37	ÖL-Stg	178/5/8	ÖL-Stg	178/6/56	Rep. ÖL-Stg	ÖL-Stg 160/8
178/1/25	ÖL-Stg	178/2/44	ÖL-Stg	178/4/29	ÖL-Stg	178/6/16	ÖL-Stg	173/8/3.1	ÖL-Stg 160/9
ÖL-Stg	178/2/4	ÖL-Stg	178/3/38	ÖL-Stg	178/5/9	ÖL-Stg	178/6/57	Rep. ÖL-Stg	ÖL-Stg 160/10
178/1/26	ÖL-Stg	178/2/45	ÖL-Stg	178/4/30	ÖL-Stg	178/6/17	ÖL-Stg	173/8/4.1	ÖL-Stg
ÖL-Stg	178/2/5	ÖL-Stg	178/3/39	ÖL-Stg	178/5/10	ÖL-Stg	178/6/58	ÖL-Stg	184/27/1
178/1/27	ÖL-Stg	178/2/46	ÖL-Stg	178/4/31	ÖL-Stg	178/6/18	ÖL-Stg	173/8/1	ÖL-Stg
ÖL-Stg	178/2/6	ÖL-Stg	178/3/40	ÖL-Stg	178/5/11	ÖL-Stg	178/6/59	ÖL-Stg	184/27/2
178/1/28	ÖL-Stg	178/2/47	ÖL-Stg	178/4/32	ÖL-Stg	178/6/19	ÖL-Stg	173/8/2	ÖL-Stg
ÖL-Stg	178/2/7	ÖL-Stg	178/3/41	ÖL-Stg	178/5/12	ÖL-Stg	178/6/60	ÖL-Stg	184/28/1
178/1/29	ÖL-Stg	178/3/1	ÖL-Stg	178/4/33	ÖL-Stg	178/6/20	ÖL-Stg	173/8/3	ÖL-Stg
ÖL-Stg	178/2/8	ÖL-Stg	178/3/42	ÖL-Stg	178/5/13	ÖL-Stg	178/6/61	ÖL-Stg	184/28/2
178/1/30	ÖL-Stg	178/3/2	ÖL-Stg	178/4/34	ÖL-Stg	178/6/21	ÖL-Stg	173/8/4	ÖL-Stg
ÖL-Stg	178/2/9	ÖL-Stg	178/3/43	ÖL-Stg	178/5/14	ÖL-Stg	178/6/62	ÖL-Stg	184/28/3
178/1/31	ÖL-Stg	178/3/3	ÖL-Stg	178/4/35	ÖL-Stg	178/6/22	ÖL-Stg	173/8/5	ÖL-Stg
ÖL-Stg	178/2/10	ÖL-Stg	178/3/44	ÖL-Stg	178/5/15	ÖL-Stg	178/6/63	ÖL-Stg	184/28/4
178/1/32	ÖL-Stg	178/3/4	ÖL-Stg	178/4/36	ÖL-Stg	178/6/23	ÖL-Stg	173/8/6	G 407/1
ÖL-Stg	178/2/11	ÖL-Stg	178/3/45	ÖL-Stg	178/5/16	ÖL-Stg	178/6/64	ÖL-Stg	G 408/1
178/1/33	ÖL-Stg	178/3/5	ÖL-Stg	178/4/37	ÖL-Stg	178/6/24	ÖL-Stg	173/8/7	G 409/1
ÖL-Stg	178/2/12	ÖL-Stg	178/3/46	ÖL-Stg	178/5/17	ÖL-Stg	178/6/65	ÖL-Stg	G 410/1
178/1/34	ÖL-Stg	178/3/6	ÖL-Stg	178/4/38	ÖL-Stg	178/6/25	ÖL-Stg	173/8/8	G 411/1

Inventory numbers, objects acquired from 1979 to 1989.

