
Constanze Schweiger

To make objects, to write, and to work with typography are coexisting activities to me that interact with each other. There are no habits for how to start or what comes first but usually all finds into one artwork. The writings related to the works are available on the blog: constanzeschweiger.blogspot.com



«Für Ballgasse 6, nr. 1», 2021, paper and cardboard, 400 × 272 cm

4–7	«Finished and begun in the next one»	Related Writing
8–9	«Doodle Hands»	A BLUE COAT. 12
		«Now Is» and «I Know» 20
10–13	«A blue coat is guided»	Continuous Composition 30
14–17	«Red Wine Dye for Studio 1528»	Our limbs leave invisible pollen on the pages 35
18–21	«Now Is I Know» «Now Is I Know Walk»	All texts are available on constanzeschweiger.blogspot.com
22–23	«12 Dyes for Face Masks»	
24–27	«Pflanzenfärbungen für Per-Albin-Hansson-Siedlung»	
28–31	«Curcuma Dye for 1137 South Cochran Ave.» «Continuous Composition Series» «Color Swatch (Curcuma)»	
32–35	«Kurkumafärbung für Jägerstraße 56» «Kurkuma Edition» «Schreiben in convey» «Constanze Schweiger: Alison Knowles, Gertrude Stein, Friedericke Mayröcker, Yoko Ono, Tavi Gevinson, Hannah Black, convey Regular, convey Regular Italic»	
37	On work & short bio	

«Finished and begun in the next one»

1 The textile material for the exhibition «Finished and begun in the next one» originates from a previous exhibition, «Kurkuma, convey. Our limbs leave invisible pollen on the pages» at New Jörg in 2017. The reuse of material from works presented as finished works in 2017 corresponds to Constanze Schweiger’s understanding of her practice as the ongoing writing of a story whose material is constantly fed by all her various activities and subjective experiences.

Here, «Eisenblaufärbung für Naufahrtweg 14» and «Eisenblaufärbung für Ballgasse 6», 2023 are two cyanotype-dyed blue fabrics hanging from steel wires stretched across the gallery space. In their case, both sculptures originate from «Kurkumafärbung für Jägerstraße 56», a fabric formerly dyed yellow with curcuma, hung from the ceiling of New Jörg in 2017. Over the duration of the 2017 exhibition, the dye had changed color due to the exposure to sunlight. Six years later, visitors to the «Finished and begun in the next one» exhibition encounter lengths of fabric dyed iron blue. As part of a residency at the Kulturverein Salettl, part of the Kleine Stadt Farm association in Vienna’s Lobau, Constanze Schweiger moved into a studio near the water, surrounded by nature and numerous civil society initiatives. She took the curcuma yellow textile there and designated the content of the previous exhibition as the material for the upcoming one.

The proximity to the river and the adjacent grasslands made it possible to bleach the fabric in preparation for a new dyeing process: Schweiger used a centuries-old method to spread the cotton on the grass, soaking it in the river water once a day. The peroxides formed under the influence of light and oxygen, together with substances produced during the photosynthesis of the grass, caused the gradual fading of the yellow color. Following a traditional recipe for cyanotype, she dipped the now bleached fabric into a solution of iron salts, which together react sensitively to light. The subsequent exposure resulted in a dye called iron blue, Prussian blue or Berlin blue, depending on the emphasis of the chemical structure or the historical background.

Related Writing

«Our limbs leave invisible pollen on the pages», 2017

«1966 Alison Knowles», 2017

«1984 Friederike Mayröcker», 2017

«1935 Gertrude Stein», 2016

«1964 Yoko Ono», 2016

«2014 Tavi Gevinson», 2016

«2015 Hannah Black», 2016

«Untitled (convey Regular, convey Regular Italic)», 2016

Exhibitions

Constanze Schweiger. Featuring a collaboration with WIENER TIMES: «Finished and begun in the next one», Wonnerth Dejaco, Vienna 2023–24

Constanze Schweiger: «A blue coat is guided», Kunstverein Salettl, Vienna 2023



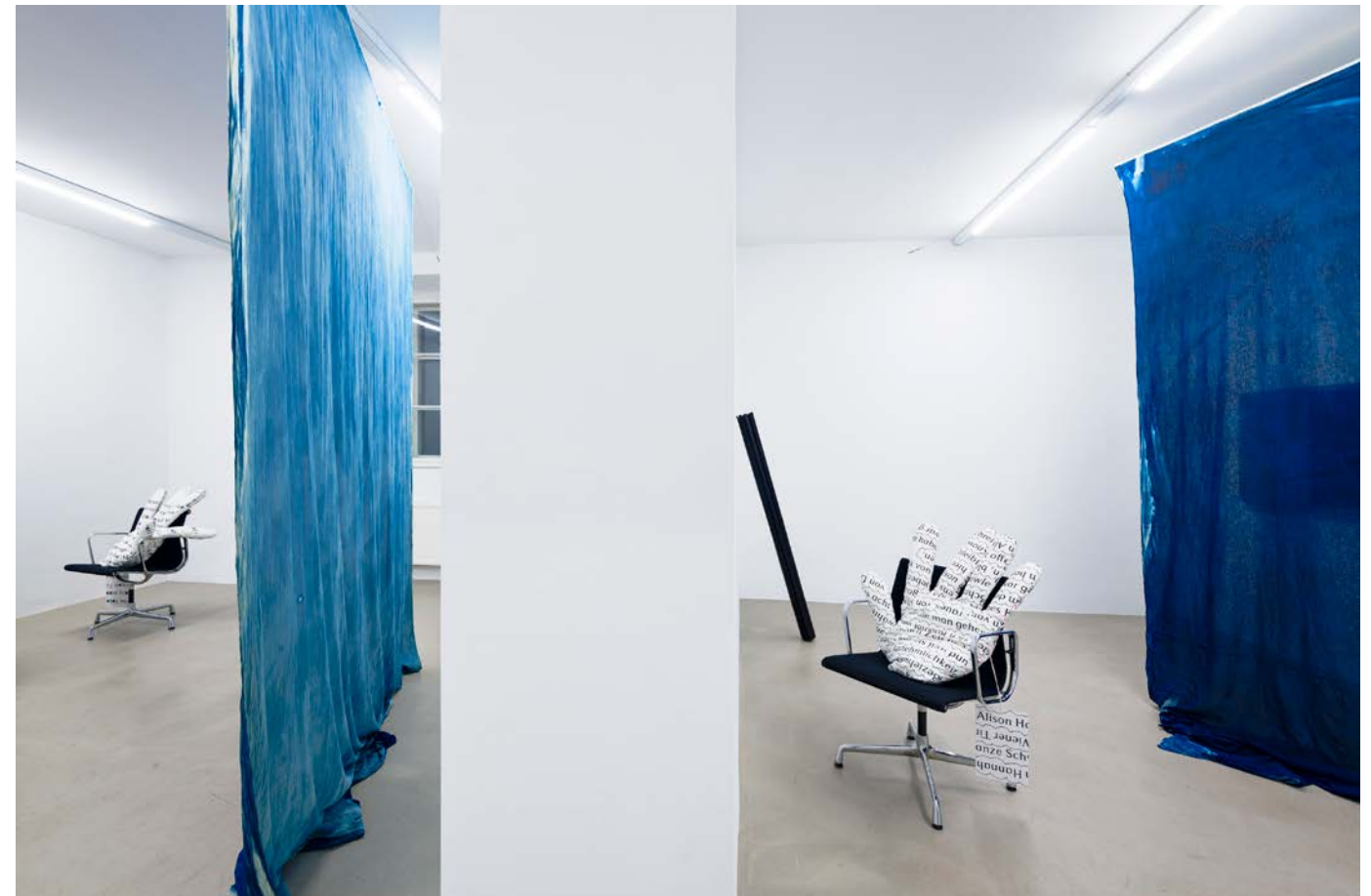
Photos: Peter Mochi
«Finished and begun in the next one» at Wonnerth Dejaco, 2023

«Eisenblaufärbung für Naufahrtweg 14» (in the front) and «Eisenblaufärbung für Ballgasse 6» (at the back), 2023
Cyanotype on grassed cotton muslin, each 400 × 300 cm



«Finished and begun in the next one, 3», 2023
Cyanotype on grassed cotton muslin, artist frame, 76 × 108 × 5 cm

«Eisenblaufärbung für Ballgasse 6», 2023



Reverse side of «Eisenblaufärbung für Naufahrtweg 14», 2023



«Finished and begun in the next one, 1» (at the back) and «Finished and begun in the next one, 2» (in the front), 2023

«Doodle Hands»

2 Is a series of 12 objects produced in collaboration with the designer duo WIENER TIMES, Susanne Schneider and Johannes Schweiger. As in «Finished and begun in the next one», the textile material for these soft sculptures also originates from the past «Kurkuma, convey.» exhibition.

Another defining component of the 2017 exhibition was the textile installation «Schreiben in convey»: a 12-meter-long panel of white cotton poplin, digitally printed with texts that Schweiger had written for her scrollwork blog constanzeschweiger.blogspot.com. The poplin displays writings about her own impressions while reading six publications on the topics of reading, writing and publishing.

In the 2017 installation, the writings could still be read. Now cut and reassembled for the «Doodle Hands», they figure as fragments, supplemented by ornamental markings, which Schweiger understands as an act of appropriation in a chain of appropriations.

Related Writing

- «Our limbs leave invisible pollen on the pages», 2017
- «1966 Alison Knowles», 2017
- «1984 Friederike Mayröcker», 2017
- «1935 Gertrude Stein», 2016
- «1964 Yoko Ono», 2016
- «2014 Tavi Gevinson», 2016
- «2015 Hannah Black», 2016
- «Untitled (convey Regular, convey Regular Italic)», 2016

Exhibitions

Constanze Schweiger. Featuring a collaboration with WIENER TIMES: «Finished and begun in the next one», Wonnerth Dejaco, Vienna 2023–24



«Hannah Tavi», 2023

«Gertrude Tavi», 2023

«Tavi Yoko» (top) and «Tavi Gertrude» (bottom), 2023

Photos: Georg Petermichl, 2023

«Alison Hannah» (top) and «Friederike» (bottom), 2023
Digital print and textile paint, marker, crayon on cotton poplin, polyester filling, each object 90 x 70 x 10 cm

«A blue coat is guided»

3 One evening in July, a large piece of cotton muslin was set on the grass to dry overnight. Before, the fabric had been bleached by the sun in reaction to the chlorophyll of the grass and the water in the fibers in order to be subsequently coated with a solution of iron salts. On the following morning, the salts reacted chemically due to sunlight and the incidents within the surrounding landscape. When submerged in the nearby river, they form an iron-blue dye on the textile, also known as the first synthetically produced blue pigment and the dye that is developed in the light-sensitive cyanotype printing process. The coating became a recording of the time at the meadow behind the community farm in Lobau.

The title «A blue coat is guided» refers to a poem by Gertrude Stein, which reminds Constanze Schweiger of making and contemplating painting.



Production view of the material processing on site

Related Writing

«On Blue», 2023

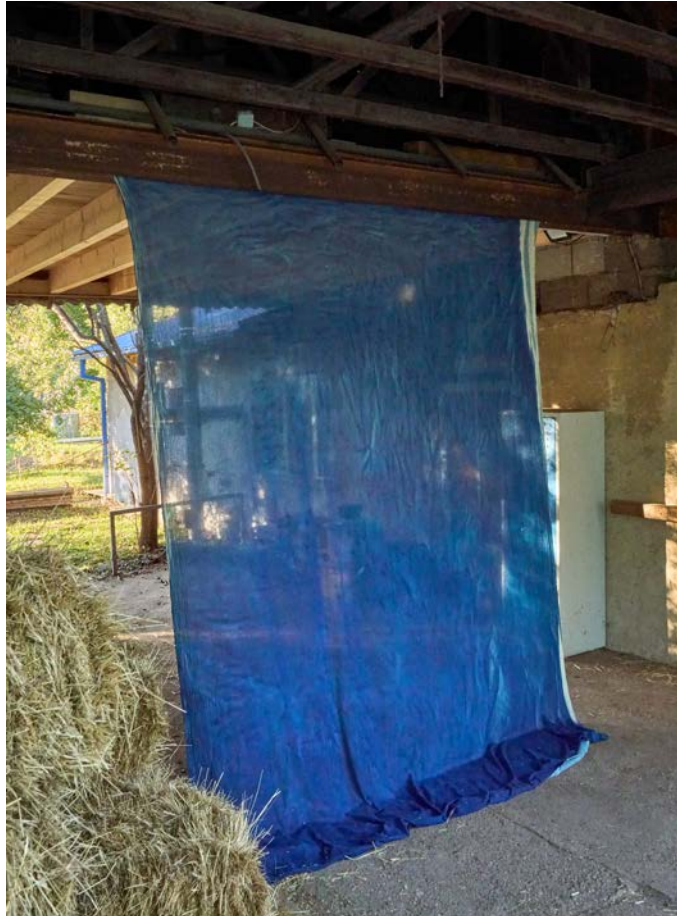
Exhibitions

Constanze Schweiger: «A blue coat is guided», artist residency at Kleine Stadtfarm, followed by exhibition at Kunstverein Salettl, Vienna 2023



Photos: Jennifer Gelardo, 2023

«Eisenblaufärbung für Naufahrtweg 14», 2023
Cyanotype on grassed cotton muslin, 400 × 300 cm



A BLUE COAT.

A blue coat is guided guided away, guided and guided away, that is the particular color that is used for that length and not any width not even more than a shadow.

By Gertrude Stein, in *Tender Buttons*, 1914



«A blue coat is guided» exhibition at Kleine Stadtfarm, Lobau, 2023



Detail of «Eisenblaufärbung für Naufahrtweg 14», 2023

«Red Wine Dye for Studio 1528»**4 An environmental sculpture applying red wine as a plastic medium.**

The main colorants of red wine are anthocyanins and tannins. Fresh tannins come from grape stems, seeds and skins. They taste astringent, bitterly dry, producing a tingling, pasty sensation on the tongue. They have very little color on their own but they can blacken over time in reaction to oxygen or iron. Also, anthocyanins come from fruit skins. They give wine a bright red to deep purple color depending on the pH value; the more acidic wine tastes, the brighter it is tinted.

For this installation, Constanze Schweiger folded a 12-meter-long sheet of fabric into the size of the shower tub at her studio, which she filled with many bottles of red wine. The wine dried into the fibres, the foldings formed a pattern and the remains of the dye staff added a firm body to the textile. The work was mounted on the facade of the building by hanging it from the studio window into the yard, where it connected with the people and processes of the locale.

Related Writing

«Tannines and Iron», 2022

Exhibitions

Open studio at Cité internationale des arts, Paris 2022



Photos: Constanze Schweiger
Installation at Cité Internationale des Arts Paris, 2022

«Red Wine Dye for Studio 1528», 2022
Plant dyes on cotton poplin, 12 m × 150 cm



Installation at the studio window
Detailed view

View from the studio into the courtyard
Dye process at the studio



Reverse side of the installation at Cité International des Arts Paris

«Now Is I Know»

5 With the limitations related to COVID-19 in 2020, Constanze Schweiger spent more time outdoors. In that year she picked all kinds of plant parts, tested their dye colors, documented the results in a journal, and developed a series of plant dyes on canvas.

The following year, Schweiger folded the dyed linen pieces into liquid gypsum plaster and let the two materials consolidate into sculptural compositions. By matching the colors of the textiles, she tinted the plaster with earth pigments from distant places like Verona in Italy, Mels in Switzerland, or the Troodos mountains in Cyprus. While minerals are chemically stable and therefore lightfast, the organic plant dyes continue to react with their environment and continuously change over time, comparable to our skin.

The title of the exhibition «Now Is I Know» is composed of the text fragments «Now Is» by Gertrude Stein and «I Know» by Walt Whitman. The literature the artist reflects on in her own writing is often the starting point for her sculptures. In the case of Stein and Whitman, it is the understanding of the human subject as part of a dynamic network of relationships in space and time with the natural and social environment that provides a strong point of reference for Schweiger’s work.

«Now Is I Know Walk»

4 During the exhibition, the artist took visitors on a walk to places in Vienna where some of the plants she had used for «Now Is I Know» were growing. She spoke about her observations and the dye processes with barberry, nettle, dandelion, elderberry, walnut, and attich.



«Now Is I Know Walk», 2021 Photo: Michael Part, 2020

Related Writing

««Now Is» and «I Know»», 2021

«Explaining «Now Is I Know» to Ariane Müller», 2021

«Now Is I Know,» interview for Trebuchet, 2021

Exhibitions

Constanze Schweiger: «Now Is I Know,» Wonnerth Dejaco, Vienna 2021



Photos: Peter Mochi
«Now Is I Know» at Wonnerth Dejaco, Vienna 2021

«Now Is I Know (Cherry Wood)», 2021
Plant dyes on linen, earth pigments, gypsum plaster,
42 × 28 × 1,5 cm



«Now Is» and «I Know»

In her 1926 essay „Composition as Explanation,“ Gertrude Stein talks about the methods she applies to writing – continuous present, beginning again and again, using everything, everything being alike and naturally different at the same time. Stein also talks about time after the First World War, that peace will make time take new forms. She talks about the relationship between time and composition, especially the relationship between time, composition, and perspective. Stein’s two concluding sentences „And afterwards. Now that is all.“ could read, „I have spoken, here I finish my lecture,“ like a rhetorical formula at the end of a story or, if you know the lecture, „The only certainty is the present, a continuous now.“

In *Leaves of Grass* Walt Whitman describes himself as the poet of the body and the soul. He celebrates sensuality and the joy of immediate physical life. Part of Whitman’s inclusiveness of vision is that the entire body is crucial and that we are the same in death. „For every atom belonging to me as good belongs to you.“ We arise from nature, and to nature, the grass, we return. By affirming ourselves as leaves of grass, we become more than individual leaves. We become part of the unity that is the field of green blades in the sun.



«12 Dyes for Face Masks»

6 A series of plant dyes by Constanze Schweiger for face masks by Anna Schwarz.

During the first lockdown in March 2020, Anna Schwarz acquired one hundred meters of Austrian-produced cotton poplin for the project «masken.wien» to produce face masks for protection against COVID-19 transmission.

At the same time, I collected local dye plants on my walks through Vienna. With some of these plants I dyed a few meters of Anna's poplin and Anna converted each of these dyes into six face masks.

The objects created in the process capture a moment and will change over time. Each mask is sealed in a thermoplastic polyurethane case that has been inflated with air. You can store them sealed in the case, or hang them like a painting via the magnet, or cut open the case, let the air escape, and wear the mask. The case can then be used as a bag for the face mask.

Related Writing

Exhibitions



«Dye 11, Dwarf Elder» with a framed dye sample in cardboard box

Photos: Constanze Schweiger



«Dye 5, Privet», 2020

Plant dyes, face mask from mercerized cotton, thermoplastic polyurethane, magnet, 12 × 27 × 3 cm. 12 dyes, each in edition of 6.

Above: Face mask from the edition dyed with privet leaves and iron

Below: Face mask sealed in thermoplastic polyurethane

«Pflanzenfärbungen für Per Albin-Hansson-Siedlung»

7 In 2019 Constanze Schweiger dyed 13 pieces of cotton muslin with leaves, twigs, flowers, bark, and berries she had picked during summer in the area of the Per Albin Hansson Settlement. In the exhibition "I Like / Ich mag" Schweiger placed those textiles in City Light showcases along Bergtaidingweg, a way running through this public housing settlement in the tenth district of Vienna.

«I Like/ Ich mag» was a public art project initiated by Doris Krüger and Ilse Lafer for KÖR.

«The plants included nettle tips, birch leaves, oak bark or elderberries, which produced mixed colors such as golden green yellow or pink gray. The dyes resulted in monochromes, which record the manual act of dyeing.

Mounted like billboards in showcases, the textiles develop an art object like status in the context of the exhibition. At the same time, the colors of the works relate to their surroundings and in this way also to the viewer. They cross the registers of applied and visual arts, of non-art and art, of shared personal entanglement and participation in art via aesthetic expressions of «I like».» Ilse Lafer, 2019

Related Writing

«I Like/ Ich mag», 2019

Exhibitions

Constanze Schweiger with Justine Kurland, Michael Part and Roland Rauschmeier: «Per Albin 4: I Like / Ich mag», KÖR project for Per-Albin-Hansson-Siedlung, Vienna 2019



Dye 8 with goldenrod



Dye 10 with oakbark



Photos: Peter Mochi
«Per Albin 4: I Like / Ich mag» at Per-Albin-Hansson-Siedlung, 2019

«Färbung 12 (Für Per-Albin-Hansson-Siedlung)», 2019
Cotton muslin dyed with buckthorn bark, 210 x 140 cm.
Mounted in vitrines



Dye 2 with nettle and iron salts



Dye 5 with birch leaves and iron salts



Dye 6 with nettle and birch leaves



Dye 7 with goldenrod

«Curcuma Dye for 1137 South Cochran Ave.»
7 is a 3 x 12 meter big cotton muslin dyed with curcuma in the bathtub of one of Rudolph Schindler's Mackey Apartments on South Cochran Avenue, Los Angeles. The cloth was installed for hang drying at the Gallery of MAK Center for Art and Architecture.

«Continuous Composition Series»
8 is a series of dye swatches cast in gypsum plaster. The textiles are test samples which have been dyed with curcuma or indigo during the preparation of the exhibition. Always two swatches in contrasting colors were arranged in a repetitive fashion in order to assemble a continuous composition.

«Color Swatch (Curcuma)»
9 A sample of the dyed fabric was framed behind UV filtering Plexiglass. Through filtering sun light on a sample of the exhibited muslin fabric next to its installation, one could observe the change of the turmeric color in relation to the swatch framed on the wall.

Related Writing
«Continuous Composition», 2019
«After Composition as Explanation», 2013

Exhibitions
Constanze Schweiger. Featuring works by 69: «Continuous Composition», MAK Center for Art and Architecture, Los Angeles 2019



«Continuous Composition 1–4», 2019



Photos: Constanze Schweiger
«Continuous Composition» at MAK Center for Art and Architecture, Los Angeles 2019

«Continuous Composition 3», 2019
Curcuma, indigo, cotton muslin, plaster, 28 × 42 × 1,5 cm



Photos: Esteban Schimpf, 2019

Continuous Composition 2019

Once, before there was a gallery on top of the garages at Schindler's Mackey Apartments, there had been only a rooftop lined with gravel. Unofficially, someone had assembled a washing line on there which was temporarily used by the coming and going residents at the apartments. For some years, the different people would repeatedly and interchangeably hang dry their sheets and clothing.

Borrowing from Gertrude Stein's 1926 lecture *Composition as Explanation*, Constanze Schweiger remembers this act as making «a natural composition in the world as it has been.» For Continuous Composition Schweiger dyes a 39 × 9 feet (12 × 3 m) roll of cotton muslin with turmeric powder at the Mackey Apartments to hang for drying on a steel wire spanned across the length of the Garage Top Gallery. The dyed material will remain installed at the gallery for the duration of the exhibition, where it will be exposed to sunlight. Day by day, the sun will cause the infused dyestuff to change color from bright yellows to pale beiges.

Aside from being a spice for cooking, turmeric is one of the earliest dye plants along with madder and indigo. Dyeing with turmeric has since become outmoded while indigo is still common today in the mass production of denim, at least in its synthetic form.

Schweiger has invited the Los Angeles fashion house 69 to collaborate for this iteration, where they will extend their ongoing use of denim with a large-scale installation involving letter-shaped pillows forming the sentence «Everything is contemporary.» Further exploring this experiment in impermanence, 69 has created the entire alphabet in the same material for visitors to arrange as they wish.

In Portraits and Repetition, another lecture from 1935, Gertrude Stein states, «each time there was a difference just a difference enough so that it could go on and be a present something.» Stein was inspired by film where no two pictures repeat exactly the same, in turn combining in the memory to create one object persisting through time.



View from the Mackey Apartments into the gallery space

In the front: «Letter Pillows» by 69, 2019, denim, polyester filling, nylon.

Behind: «Curcuma Dye for 1137 South Cochran Ave.», 2019
Plant dyes on cotton muslin, steel wire, 155 × 1100 cm

10 **«Kurkumafärbung für Jägerstraße 56»**
is a 3 meters wide and 15 meters long cotton panel which was treated with curcuma and citric acid. These plant dyes make a vivid color, due to the exposure to sun light they change and bleache out rapidly. This process was to be followed over the runtime of an exhibition. The work was installed next to «Writing in convey Regular and convey Regular Italic».

11 **«Kurkuma Edition»**
is made of textile samples treated with curcuma and citric acid. Each textile is placed between two sheets of UV-filtering glass, fixed with an archival lacquer.

12 **«Schreiben in convey»**
are ten meters of heavy cotton satin fabric with six texts printed on: all writings are made from reflections on reading materials by Alison Knowles, Gertrude Stein, Friederike Mayröcker, Yoko Ono, Tavi Gevinson, and Hannah Black. Each of these authors had repeatedly discussed the processes of reading, writing, and publishing within their writing practices. The title of the work derives from the two applied typefaces: convey Regular and convey Regular Italic which were designed 2008 by Gabriele Lenz.

13 **«Constanze Schweiger: Alison Knowles, Gertrude Stein, Friedericke Mayröcker, Yoko Ono, Tavi Gevinson, Hannah Black, convey Regular, convey Regular Italic»**

An artist book, which presents the text and design used in «Schreiben in convey».

Related Writing
«Our limbs leave invisible pollen on the pages», 2017
«1966 Alison Knowles», 2017
«1984 Friederike Mayröcker», 2017
«1935 Gertrude Stein», 2016
«1964 Yoko Ono», 2016
«2014 Tavi Gevinson», 2016
«2015 Hannah Black», 2016
«Untitled (convey Regular, convey Regular Italic)», 2016

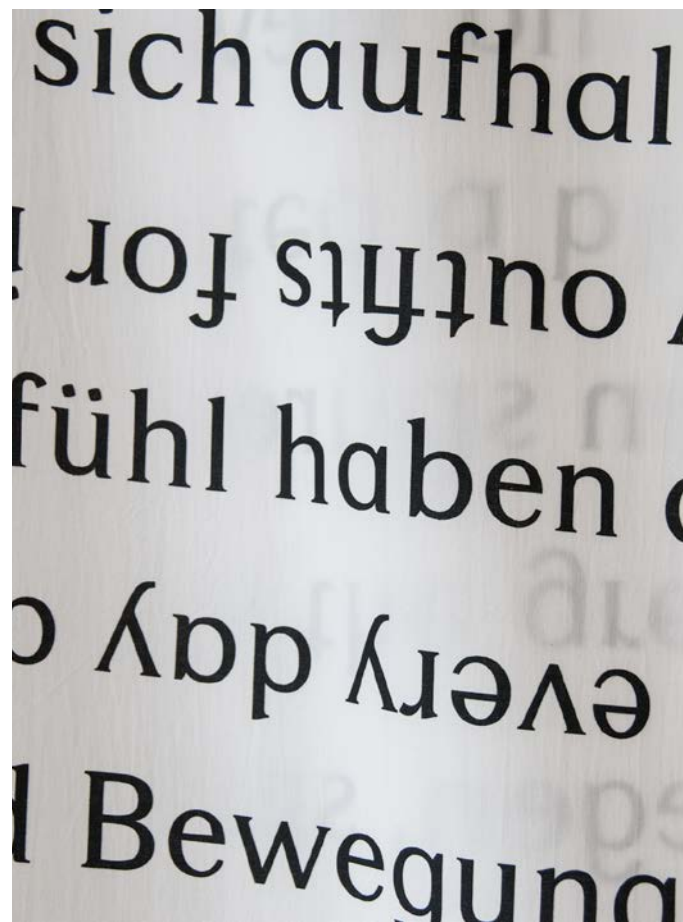
Exhibitions

Constanze Schweiger: «Kurkuma, convey. Our limbs leave invisible pollen on the pages», Kunstverein New Jörg, Vienna 2017



Photos: Constanze Schweiger
«Kurkuma, convey. Our limbs leave invisible pollen on the pages» at Kunstverein New Jörg, Vienna 2017

«Kurkumafärbung für Jägerstraße 56», 2017
Plant dyes on cotton muslin, steel wire, 300 × 1500 cm



Detail of «Kurkumafärbung für Jägerstraße 56»

Detail of «Schreiben in convey», 2017
Digital print on cotton (satin weave), 150 × 1000 cm



«Kurkuma Edition», 2017
Plant dyes on cotton, Zapon laquer, museum glass, 18,6 × 28 cm

Artist book «Alison Knowles, Gertrude Stein, Friederike Mayröcker, Yoko Ono, Tavi Gevinson, Hannah Black, convey Regular, convey Regular Italic», 2017, 18,6 × 28 cm, ed. of 50



Our limbs leave invisible pollen on the pages 2017

«The night «The Book of Bean» opened in New York was the night of the blackout. Remember? It happened two hours before things were going to begin.» recalls Alison Knowles in an interview with George Quasha. One night in July 1977, in the middle of a bitter heat wave, when the city was facing a severe financial crisis, electric power failed all over New York City. Looting, vandalism and arson were rampantly taking place until late in the following day. The whole city was in a state of dissolution and pervasion. On the evening of that dark night, Allison Knowles released one of her book sculptures; a book in the size of a very small house, with ultralarge moveable pages. You could walk around the sculpture, step or leave through its pages, and spend some time in the different spaces created between the pages.

The impulse to make «Untitled (convey Regular, convey Regular Italic)» came last year in March from Gabriele Lenz who has designed the typeface convey. In order to have material to print with her typeface on 10 meters of sateen, I produced text made of observations and ideas on reading materials by Alison Knowles, Gertrude Stein, Friederike Mayröcker, Yoko Ono, Tavi Gevinson, Hannah Black, in which the writers discuss the processes of reading, writing and publishing. In the meantime the design for the sculpture is ready for production. Another type but equally long panel of cotton cloth was dyed with turmeric and hanged up to dry in the exhibition space. Until the end of the show, by exposure to sunlight the dyed cloth will change its color. When the text is printed on fabric and the work is delivered to the exhibition space, it will be installed next to this other fabric dyed with turmeric. After the show «Untitled (convey Regular, convey Regular Italic)» will be cut up into pieces in order to produce objects that can be used differently, as for example tote bags into which you can put anything such as books you want to carry with you.

Since March 2016 many things have happened and clearly some things feel different. Here around me and out in the world critical changes are taking place which are not completed yet and which are affecting me continuously. During reading for this exhibition text, I come across a sentence from a version of the interview with Alison Knowles and George Quasha which is missing in the copy I hold. In this sentence Quasha means that we would leave marks with our bodies, „invisible pollen on the pages“ for those who come after.



Reverse side of *Eisenblaufärbung für Naufahrtweg 14*, 2023
Cyanotype on grassed cotton muslin, 400 × 300 cm

Photo: Jennifer Gelardo, 2023

Constanze Schweiger works in the fields of visual arts, literature, graphic design and publishing. Her practices enable and inform each other, and the results of her production relate to each other on a material, content-related, formal, conceptual and economic level. In her works, the artist uses textiles and textile processes to produce sculptures that address the relationship between time and composition as well as time and individual perspective. A central point of reference is an understanding of the human subject as part of a dynamic network of relationships with the natural and social environment, in space and time.

Constanze Schweiger was born in 1970 in Salzburg and studied art at University of Applied Arts Vienna and Van Eyck Academie Maastricht as well as book design at New Design University St. Pölten. She was artist in residence at Cité International des Arts in Paris, MAK Schindler Scholarship Program in Los Angeles, International Studio Program PS1 in New York a.o. and she received the State Scholarship for Visual Arts by the Federal Ministry of Austria.

Her work was shown at Zina Gallery (Cluj, Romania), Pina (Vienna), Wonnerth Dejaco (Vienna), MAK Center for Art and Architecture (Los Angeles), Belmacz Gallery (London), MO-DEM Center for Modern and Contemporary Art (Debrecen), Galerie Charim (Vienna), Kunstverein New Jörg (Vienna), Austrian Cultural Forum (London), One Work Gallery (Vienna), KM– Künstlerhaus, (Graz), Krinzinger Projekte (Vienna), Belvedere 21. Museum für Gegenwartskunst (Vienna), Museum der Moderne (Salzburg), Galerie Meyer Kainer (Vienna), Pro Choice (Vienna), Galerie Art:Concept (Paris), Priska Juschka Fine Art (Brooklyn), PS1 (New York), Foxy Production (Brooklyn) a.o.

Constanze lives currently in Vienna. She is represented by Wonnerth Dejaco and runs the publishing house *Two to 200*.

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