

**Kunstmuseum Liechtenstein with Hilti Art Foundation
A journey through 130 years of art history**

Kunstmuseum Liechtenstein is a museum of modern and contemporary art at the heart of Vaduz. The museum building, opened in 2000, a black cuboid with a subtly reflective façade, sends out a strong message to the outside world. Inside, spacious exhibition rooms stretch out over two levels, of which the upper one receives daylight through a glass ceiling.

The profile of the collection of Kunstmuseum Liechtenstein, which is at the same time the state art collection of the Principality of Liechtenstein, is specifically defined by three-dimensional artworks: sculptures, installations and objects. A particular emphasis is on Arte Povera and Post-Minimal Art. The collection is showcased in temporary presentations accompanying the major changing exhibitions of international 20th- and 21st-century art.

The new exhibition building of the Hilti Art Foundation, a high-calibre, internationally renowned private art collection, was added to the Kunstmuseum in May 2015. This important private collection from Liechtenstein comprises outstanding works of classical modernism and contemporary art. 130 years of art history are thus waiting to be experienced and discovered at Kunstmuseum Liechtenstein.

A double anniversary: 20 plus 5 years

2020 marks the twentieth anniversary of Kunstmuseum Liechtenstein and the fifth anniversary of the Hilti Art Foundation annexe. Along with three major exhibitions in the main building and two presentations in the exhibition building of the Hilti Art Foundation, there will be a range of events spotlighting additional topics in this anniversary year. On Saturday, 27 June, Kunstschule Liechtenstein in cooperation with Kunstmuseum Liechtenstein and the Hilti Art Foundation will organise a summer party and anyone interested is invited to come along. On 11 November, the Museum's "birthday", there will be an official ceremony for invited guests.



2020 EXHIBITION PROGRAMME (Highlights)

Epidermis – Conditio humana – Cosmos

Works from the Hilti Art Foundation

Through 11 October 2020

Steven Parrino

Nihilism Is Love

21 February—17 May 2020

Parliament of Plants

5 June—8 November 2020

Paul Neagu

27 November 2020—18 April 2021

Exhibition of the Hilti Art Foundation (tbd)

6 November 2020—October 2021

Permanent: Alexander Rodchenko's Worker's Club

Since 27 March 2015

Collection presentations

In addition to the changing exhibitions, there are also themed exhibition presentations of works from the museum's own collection. Thanks to the method of dialogue-based presentation, it is possible to interrelate the works in different ways, constantly forging new and illuminating links.

Valid January 2020. Subject to alteration.

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ANNIVERSARY

Epidermis – Conditio humana – Cosmos

Works from the Hilti Art Foundation

1 November 2019—11 October 2020

The current exhibition is the fifth presentation from the collection of the Hilti Art Foundation since opening its exhibition building in May 2015. The show features thirty-three paintings, sculptures, photographs and other pictorial works that revolve around the themes “Epidermis”, “Conditio humana” and “Cosmos” in what is an epoch-spanning display.

The focus in the first room is on the epidermis, the “skin” or surface of artworks consisting of materials including wax, cement, plastic foil, nylon, canvas or photographic paper used in different ways. Starting out from figured sculptures of Medardo Rosso and Wilhelm Lehmbruck, the exhibition goes on to feature works from the 1960s, e.g. by Lucio Fontana, Piero Manzoni and Otto Piene, in which the image does not depict representational or nonrepresentational elements, but rather itself as an autonomous object that draws attention to the reality of matter, space, surface, colour or light.

In the second room, paintings and sculptures from the classical modern period spotlight the circumstances of life as conditions of human existence. Georges Seurat depicts people at work in an anonymous form, while Pablo Picasso and Alberto Giacometti portray individuals in their corporeality linked by fate to space and time. The power of the Eros is illustrated in almost abstract forms in the work of Rudolf Belling and Julio González, albeit in such a way as not to relinquish the sensuous notion of lust and procreation, while Joan Miró and Paul Klee depict the conflict-laden meeting of the sexes.

The third room looks at the theme of “Cosmos” understood as a consideration and artistic interpretation of the world with regard to natural and abstract orders. In 1915, Ferdinand Hodler, for example, portrays the Swiss mountainscape in exquisite majesty, while Stéphane Kropf drafts images of these landscapes on the computer, transferring them onto canvas in a simplified form. Thomas Struth's photograph of a South Korean port visualises how the world is degenerating into an economic resource. And Gerhard Richter's painting of Capri and the Gulf of Naples presents a supposed idyll, with a destructive force of nature lying dormant below the changeable surface of the Earth.

The exhibition was curated by Uwe Wiczorek, curator of the Hilti Art Foundation.

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ANNIVERSARY

Steven Parrino

Nihilism Is Love

21 February—17 May 2020

Steven Parrino (1958–2005) was one of the most influential artists of the New York art scene since the late 1980s. Kunstmuseum Liechtenstein is mounting the first comprehensive retrospective of his work in the German-speaking world.

Predominantly a painter, in his oeuvre he developed a unique visual idiom that, on the one hand, draws on various subcultural movements and, on the other, displays clear references to the history of visual art of the twentieth century and beyond. Parrino's work is defined by an unconditional will to be free that stems from American biker culture and is also influenced by punk rock existentialism.

At the same time, Parrino contradicts the “anything goes” attitude of postmodern trends in the 1980s. Authenticity and the will to form combine in his artistic approach to create an innovative power of outstanding quality that is also manifested in his installations, music, films and writings. Borrowings from underground comics and the “Kustom Kulture” of the motorcycle world with its specific symbolic language are the main themes of his drawings in the early years. His monochrome painting in the tradition of “Radical Painting” evolved in parallel. After the mid-1980s, Parrino's artistic and ideological convictions began to gel into a characteristic method: the artist would first paint canvases in monochrome colour, take them off the stretcher and then remount them in some modified form (twisted, wound, crumpled, etc.) so as to create a new and usually three-dimensional “picture”.

Based on five sets of themes, *Steven Parrino. Nihilism Is Love* recontextualises the artist's work at Kunstmuseum Liechtenstein: a central narrative of the exhibition is the death of painting as a motif and its revival based on various social and subcultural themes. In the face of rapid upheavals in recent decades, painting has increasingly been deprived of its traditional role as a pre-eminent medium of the avant-gardes. For the first time, this show illustrates the significance of Parrino's multifaceted oeuvre for the further development of painting.

A production of Kunstmuseum Liechtenstein, curated by Friedemann Malsch and Fabian Flückiger. The exhibition will be accompanied by a comprehensive publication.



Opening

Thursday, 20 February 2020, from 6pm



Parliament of Plants

5 June—8 November 2020

What shall I learn of beans or beans of me?

—Henry David Thoreau, diary entry, 7 July 1845

In the twenty-first century scientists use the term “anthropocene” to describe the realisation that human beings profoundly change the ecology of the Earth. *Parliament of Plants* begins at this “threshold situation” to offer a new way of talking about the complex links when everything is connected to everything else.

The artists in this exhibition not only question the Aristotelian position that regarded plants as close to the inorganic world, but also the anthropocentric view that sometimes continues to define the Western world, even today. They illustrate principles of nature, give a voice to plants from a wide range of different perspectives and testify to the extraordinary nature of plants. Inextricably linked with our survival, a paradigm shift is taking place in the sciences regarding our understanding of plants. The exhibition is presented as an open structure. Aspects such as self-organisation, social relations and a different perception of time are reflected in the works, along with shame and sexuality, order and silence, cosmic knowledge and the fact that plants grow towards light.

Participating artists include Stefan Bertalan, Andrea Büttner, Edith Dekyndt, Jochen Lempert, Athena Vida and others. Additionally, there will be a “cabinet of curiosities” featuring historical books on botany, a selection of films, and further artworks as cross-references and as a field of associations.

Opening

Thursday, 4 June, from 6pm

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ANNIVERSARY

Paul Neagu

27 November 2020—18 April 2021

In his *Palpable Art Manifesto* of 1969, Paul Neagu writes that art must give up its purely visual aesthetic, demanding that any consideration of art be based upon all sensory perceptions, supplemented by touch, smell, taste and hearing.

Paul Neagu (1938–2004) was a universal artist who worked in sculpture, performance art and drawing in presentations uniting the different media. His aim was to develop a visual idiom that would be understood across cultures but which is complex in terms of demands and investigations. Born in Bucharest and settling in London in 1971, Neagu was inspired by the clash of systems in the Cold War to transcend political systems, historical eras, and geographical spaces as a communicator.

The exhibition is curated by Georg Schöllhammer, Magda Radu and Friedemann Malsch. A production of Kunstmuseum Liechtenstein in collaboration with the artist's estate. The exhibition will subsequently travel to the Camden Arts Centre, London, the Museum van Hedendaagse Kunst, Antwerp, and the Moderna Galerija, Ljubljana.

Opening

Thursday, 26 November 2020, from 6pm



Permanent:

Alexander Rodchenko's Worker's Club

since 27 March 2015

Alexander Rodchenko (1891–1956) is one of the formative figures in early 20th century art. A spokesman of the Russian constructivists, he was a pioneer in many spheres of design, his aesthetic innovations continuing to have an influence to the present day. Among them is the *Workers' Club* designed in 1925, a meeting place and educational facility designed to the state of the art in every detail.

The *Workers' Club* has been exhibited on several occasions in the past in the context of large themed and retrospective shows. It is now set to become a permanent facility in Vaduz – coordinated with the A. Rodchenko and W. Stepanova Archive, Moscow. Permanent and freely accessible, the *Workers' Club* can be used here in keeping with its original purpose, i.e. for talks, meetings, public discussions, performances, lectures or even for playing chess. It also features modern communication equipment for up-to-the-minute information and reading material for immersing oneself in various topics.

Press contact:

Franziska Hilbe, Press and Communications

franziska.hilbe@kunstmuseum.li or +423 235 03 17

