

Schön euch zu sehen

160 works from the collection

13. February – 23 August 2015

**KUNSTMUSEUM
LIECHTENSTEIN**

Introduction

When Kunstmuseum Liechtenstein opened to the public on 11 November 2000, the inaugural exhibition provided the first comprehensive overview of Liechtenstein's national art collection. Fifteen years later, to mark its fifteenth anniversary, there is to be another overview of the collection running for the same period, focusing this time around primarily on the development of its structure, scope and main emphases. Thus the show also renders an account of collecting activities in recent years, the main focal points within the overall codified collecting policy, and thus the development of the collection's special, unique profile in terms of content. In pursuing these efforts, the Museum has always followed the tradition of the Liechtenstein State Art Collection, that had laid out the cornerstones of the collection's profile as early as 1968.

Kunstmuseum Liechtenstein is a museum of modern and contemporary art actively engaged in collecting artworks from the beginning of the 20th century. Within the scope of its basic emphasis on three-dimensional art (sculpture, objects, installation) it pursues two guidelines in terms of content: on the one hand rational trends and, on the other, anthropological methods. Particular attention is given also to the contribution of the Italian-speaking world to the development of art, accentuated most clearly by the significant holdings of *arte povera* works.

The Museum's purchasing activities have in the past benefited repeatedly from the generosity of private sources (particularly the Foundation of Friends of Kunstmuseum Liechtenstein since 2006) and extraordinary state donations. Acquisition of the Rolf Ricke collection in 2006 (in cooperation with Kunstmuseum St. Gallen and MMK Museum für Moderne Kunst Frankfurt am Main) was a ground-breaking example in Europe in this respect. Moreover, Kunstmuseum Liechtenstein has been engaged for many years in a cooperation based on trust with private collections that have led to a number of important long-term loans. These works are the ideal complement to the Museum's own purchasing activities and add special highlights to the collection. Alongside anonymous international lenders, mention can be made of the collections of the Hilti Art Foundation, Schaan, and the Contemporary Art Foundation, Triesen, collections established in the Principality of Liechtenstein that greatly enrich the Museum's holdings with their very individual focus in terms of content.

In keeping with the structure of the collection in terms of content and maintaining the basic practice of presenting the Museum's holdings on the basis of a particular theme, this show also follows a thematic structure. It refers back to

complexes involving certain contents rather than forms in connection with 20th and 21st century art. In a non-discursive, loose sequence of themed rooms the overall panorama of topics covered by the collection is revealed along with the wide variety of developments in art since the advent of the “avantgardes” at the beginning of the 20th century.

Each of the five exhibition rooms (four on the top floor and the “Kunstlichtsaal” on the ground floor) follows a thematic heading. On the top floor these are (clockwise): “The human being and the world/environment”, “Form, rule and freedom”, “Art, life and society”, and “New beginning and modernism”. The Kunstlichtsaal on the ground floor, finally, is dedicated to the theme of “Doubt, play and commitment”.

Within the scope of this thematic structure, attention was given in selecting the works to showcasing individual artist figures in larger groups of works. Each of these figures plays an outstanding role for the structure of Kunstmuseum Liechtenstein’s collection in terms of content and constitutes a beacon in the overall collection. Particular mention in this respect can be made of Absalon, Marcel Duchamp, Leiko Ikemura, François Morellet, Matt Mullican, Dan Peterman and Rosemarie Trockel. These artists play a crucial role in terms of the thematic density of this show.

The human being and the environment/world

The first room of the exhibition is devoted to “The human being and the world/environment”. Art here is a method of analysing the world, the environment, and the social fabric in which we dwell.

On a very subjective level, the “human being” may imply the artist himself, his ways of seeing things and methods of self-placement in the world. On the other hand, the observation of the human being in general and the society in which we live. “World”, on the one hand, is a metaphor of humanity as a whole, with which every individual is both confronted and of which he also forms a part. On a very real level, however, it may be seen as the globe and the environment in the sense of ecological questions. The world as a home to human beings and animals echoes in most of the works on show, ranging from individual accommodations for people (12) to the imprint of the inside of a rathole (17).

At the centre of this room is the human being, embodied by a bust of the sculptor **Wilhelm Lehmbruck**. The human being is the starting point around which sculptural architectures, wall hangings and images are grouped. The **Small female torso (7)**, also known as the *Hagen Torso*, is a key work in the oeuvre of this most important German sculptor at the beginning of the 20th century.

The piece marks the start of a development of his own, modern vocabulary of form. The rounded forms of the torso contrast with the already reduced forms of the head and neck. In this sculpture it becomes clear that interior life already played a role for Lehmbruck in his study of ancient sculptures. Whereas the gentleness of the inclined head corresponds to the classical shaping of the body, the demure, averted gaze hints at Lehmbruck’s major theme in later days: man’s being lost in the world.

The human being comes up against the “world” in its most elementary form in **Gloria Friedmann’s** piece **Urahnen der Zukunft (3)**. The sphere, slightly larger than a human being, appears to have rolled into the room, initially blocking the view upon entering this first room of the exhibition. It consists of wood and loam, the most original and oldest of building materials. Its surface is completely unfinished, covered only with the impressions of shaping hands. Although it betrays no traces of civilisation, the form and considerable size are immediately reminiscent of the globe. The blankness of the work prompts us to reflect on the earth, our relationship to it and our handling of it; at the same time, it provides a projection screen upon which to ask questions about ourselves on this earth. The German-French artist (5, 9, 14) engages in her works in a critical examination of the human being’s relationship

to nature. They draw attention to people's responsibility for our planet.

"My work is a method of decoding the world."

Matt Mullican

From Birth to Death (1) is the title of a piece by the American artist **Matt Mullican** right next to the entrance that enumerates all the different points in the lifetime of an imaginary woman on a long list. Starting with the words "Her Birth" and ending with "Her Death", it lists in nonhierarchical order such events as "Going to the movies" and more significant ones including "Getting married in the afternoon", one above the other, thus allowing the viewer to experience and visualise the passing of (life)time and life in its entirety in the form of major and minor occurrences.

The whole exhibition room is framed on the walls by Mullican's works, several of which are held in the Kunstmuseum's collection. Life and death, living space and society, perception of the world – these are the topics which Mullican generates on the basis of his experience of the world. In order to arrange and explain societal structures and phenomena for himself, he creates his own, highly individual cosmology, rendered in drawings, collections of images, and imaginary urban structures whose central motifs run through the entire work. Colours, forms, signs and models constitute his visual stock in trade. His oeuvre thus comprises painting, screen print, drawing, computer graphics, rubbing and sculpture. His cosmology is divided into spheres, with heaven and hell forming the outer layers. In between we find god, the time before birth, life, fate, the demons and angels associated with the world of matter and meaning, sense. Before hell comes death. These spheres are articulated in abstract portrayals by means of five fundamental levels of consciousness consisting of colours and signs.

The first level is associated with matter and the elements. It is embodied by the basic geometric shapes, triangle, circle, square, and the colour green, representing nature. Above lies everyday life, depicted by a stylised globe and the colour blue. The centre is formed by the world of ideas and thoughts in bright yellow. Black and white stand abstractly for the sphere of language, informed by subjective experience. The human head and the intensity of the colour red appear as the supreme instance of the intellectual and spiritual.

With his cosmological model, Matt Mullican affords a symbolic glimpse of the fundamental conditions of human existence (**5, 9, 14**).

"All of the spaces around us are different. There are many spaces. The specific space surrounding us acts on the human psyche."

Mario Merz

The igloo as a place of shelter, a nomadic domicile, is the main theme in the works of the Italian artist **Mario Merz**. In ever-changing variations and with the aid of different materials, the artist has been creating these symbolic abodes since 1968, combining in them nature – in the form of such materials as wood, brushwood and stone – and culture, embodied by rows of numbers and geometric shapes.

The Fibonacci sequence, extending in the form of neon digits over the igloo (**6**) from 1978, is a mathematical formula which states that the sum of two adjacent numbers always equals the following number. This rule is also found in natural structures of organisation. This is consonant with the theory that all processes are based on laws that may be reduced to simple formulae by means of numbers. The igloo is the simplest form of a dwelling that, existing only as a structure in the museum space, raises advanced questions of accommodation and nature and the concord of culture and nature. The power of nature is symbolised by a wax-sheathed branch at the entrance to the igloo, penetrating the interior like an energy-charged flash of lightning and thus symbolically imbuing the domed space with energy, verticality, growth and warmth.

One of six prototypes of sculptural architectures, **Cellule No. 5 (12)** by the Israeli artist **Absalon** forms part of the Kunstmuseum Liechtenstein collection. These living-cells, called "Cellules", were made in 1992 and 1993. They were part of a housing project for which the artist planned to install the *Cellules* in New York, London, Paris, Zürich, Frankfurt am Main and Tokyo for use as accommodation. These "houses" were developed based on the artist's individual needs and were also influenced by the city in which they were to be installed. In a lecture Absalon explains **Cellule No. 5** as follows:

"The next house is the tower, that's the house for Frankfurt. It takes the form of a watchtower, something between a watchtower and bunker, that corresponds perfectly to my feelings towards Germany. It has two storeys, it is the largest of all, inside it has a diameter of 2m, outside 2.20m, so I can practically touch the walls when I stretch out my arms. With outstretched arms I am constantly touching the walls. In this house I can practically touch every single point, with a ladder used to get from one floor to the next.

The windows are at eye-level, allowing me to watch everything that is happening outside at any time (...)." The individual design of the *Cellules* geared to the artist's proportions

contrasts with the objectivity of the clear vocabulary of form and the white of the material. The round forms and geometric cross-sections are reminiscent of the architecture of Bauhaus and recall memories of the "White City" Tel Aviv in his home country Israel, whose buildings were erected in the Bauhaus style in the 1930s, 40s and 50s. Here, home and accommodation are transformed into a highly individual and yet modular system that provides what seems to be the smallest possible unit of housing.

The American artist **Dan Peterman** works at the intersection of art and ecology. **Untitled (16)** consists of 121 posts of recycled plastic. A basic element of architecture, posts in this case are not rammed into the ground but rather stacked up to form a tower. Peterman makes the theme of recycling visible by working with reused plastic, thus bringing things that were thrown away back into the loop. At the same time he suggests that the piece could potentially be reproduced ad infinitum by recycling the constant flow of new waste.

Form, rule and freedom

The following two exhibition rooms showcase positions in art whose beginnings go back to the 1960s and 1970s. Painting and sculpture were followed at the end of the 1950s by conceptions of art that no longer saw it in terms of its depictive function; instead, the works of these artists were intended to depict nothing but themselves by making materiality, form and the production process the focal points of the works. The materials were no longer classical ones such as bronze, oil paint or plaster, but rather industrial objects and materials such as neon tubes and steel were used to "construct" the works.

"Otherwise, thinking about the nature of place, or a place – my being there with or in it – and the nature of the interaction between the two was interesting."

Fred Sandback

Length, width, height and ceiling, wall and floor form the basis for our perception of three-dimensional space. While artists had previously sought to explain the living-space and their world view by means of their artistic spaces, to make themselves at home, **Fred Sandback's** sculptures explore existing three-dimensional space in those places where they are installed. Space is literal space and gives way to perspective-based construction.

In **Untitled (29)** Sandback examines and explores the spatial situation of the corner. The linocuts **(28)** demonstrate the different ways of using three-dimensional structures in three-dimensional corners so as to create situations that can illuminate each other.

The American artist **Donald Judd** also worked with literal space and our perception of space. In his seminal essay *Specific Objects* (1965) he talks about artistic illusionism "as one of the most salient and most objectionable relics [...]" To him, the meaning of art lay in the perception structures of reality, for example how we experience a space and how we move through a space.

Following his aversion to the visible artistic style of an artwork, he had his works industrially manufactured from geometric modules, that he joined together to create wall or floor sculptures. His piece **Untitled (27)** is also a body on the wall, something between a piece of furniture and sculpture. Open rectangles, in attractive black, grey, pink and white, are composed in the form of an elongated cuboid, the centre of which is left open so that you can look through it from the side.

The weighty **Duplicate (Cut Piece) (30)** by the American artist **Richard Serra** lies diagonally across the room. In Serra's concept of art, it is always material that defines form. In the mid-1960s he experimented with industrial materials such as lead and rubber, that he placed in relation to space. Gravity is often the centre of attention in his work, the mutual balancing of objects and the dialogue of his sculptures with the space around them. The very title **Duplicate (Cut Piece)** reveals the two main components of the work: something has been cut, something has been duplicated. First, a thin "slice" was cut away from the three-dimensional, elongated steel cuboid with a square front face. The remaining part was then divided into two equal halves by means of another vertical cut. The severed "slice" now lies right next to the two-part cuboid, forming a counterbalance to it and creating an optical balance between the unequal parts. Mass, weight and equilibrium intermesh here as physical variables and are not merely the theme of this work of sculpture but also part of the artwork itself.

The next exhibition room is framed by works of the French artist **François Morellet**. The bright neon tubes of his works **(31, 37)** protrude into space, assimilating it with their dynamic composition.

In his installations Morellet draws on the traditional media and genres of canvas, drawing and sculpture, but also opens up the parameters newly formulated in the 20th century, for example the significance of the wall, light, the effect on the viewer, and revealing the composition.

Lunatique neonly No. 7 (31) is part of the *Lunatique neonly* group from 1996.

In this installation semicircular neon tubes spin out from a centre into space. A regularly spreading spiral is drawn in pencil on the circular canvas. On closer inspection, one sees that the numbers 00 to 99 are noted at regular intervals along

the spiral originating from the centre. Semicircular neon tubes, affixed flat on the wall, are attached to eight of these numbers. As a result, the starting points of the circle segments do not obey any subjective formal intention but instead a quasi-arbitrary rule: the arrangement of numbers on the page of a phone book. This approach is characteristic of Morellet's work and puts him in the realm of concrete art, for instance that of **Max Bill (35)**, with whom he had close ties since the 1960s. Mathematics, geometry or random arrangements were to be key, but not his own aesthetic sense: a departure from the traditional image of the artist as the ingenious intellectual and versed originator of an artwork: "I can say with conviction that I have always tried to limit my subjective considerations and my craftsmanship to an absolute minimum in order to give free rein to my simple, plausible and specifically absurd systems."

The apparent dynamics of the neon tubes contrasts with actual motion in **Heinz Mack's** piece **Black Rotor (33)**. It consists of a black wooden box on a plinth containing a rotating rotor behind a refractive corrugated plastic disk. The rotor is covered with little white polystyrene balls and mirror elements which, by means of light inside the box and the movement of the rotor, seem to float weightlessly in a black square. The two immaterial media, light and motion, transform the industrial plastic surface with its regular elevations and depressions into a constantly changing structure. Mack himself speaks of the "immaterial manifestation of objects". And indeed, *Black Rotor* makes deliberate reference to **Marcel Duchamp's Rotoreliefs (Disques Optiques)** from 1935 (on show on the ground floor of the Kunstmuseum), in which Duchamp explores the perspective of the fourth dimension. Optical three-dimensional effects, triggered by the movement taking place in time, arise solely in the eye of the beholder. Together with Otto Piene, Mack founded the group of artists known as ZERO in Düsseldorf in 1958, with Günther Uecker joining shortly afterwards. The group had undertaken to work out "new answers to new questions" in the traditional art system, starting from scratch. Among other things, this involved composing works whose presence was geared to dynamics, light, space and time. Integrating technical elements with the aim of keeping the works in perpetual motion was often a constitutive element of Heinz Mack's kinetic art.

Thirty-six stones lie on the floor (34). The arte povera artist **Jannis Kounellis** dipped each of them half-way in black oil paint. The other half retained its natural colour. The stones differ in terms of shape and size, from smaller oval ones to wedge-shaped or almost cuboid ones that can only be held in both hands. They form an open field. Art and nature engage in a close relationship in this work. The stones passed through several different stages. In a geological process

lasting millions of years, the molten rock crystallised, with the deep rock eventually reaching the surface of the earth, where it became weathered, crushed and polished round by the water of streams and rivers. Kounellis selected the stones, processing them and placing them in a new context. "I did a piece in Genoa in 1967 for which I dipped stones in black paint. Painting is something entirely different. This is a language and a method of depicting a subject." The stones were subjected one after another to a work process, a work process based on knowledge of the material's properties: when immersed, the paint forms an abstract line, the horizon. A synthesis of nature and culture. A synthesis of abstraction and realism. A profoundly poetic gesture which creates an image, a mood, a narrative.

Art, life and society

How does a person act in society? To what extent does it influence him consciously and unconsciously? What are the norms to which we submit? How can we influence and change society?

The works on show here raise and analyse these questions. They address unconscious and conscious aspects so as to engage in a fascinating interaction with the ideas, ideals and memories of the viewer.

Time plays a key role, both in the form of the present and, in the past, in the form of memory, as time is in constant motion, switching to and fro between the present and the past, a yardstick of our earthly existence embodying the now and the past.

Joseph Beuys – action artist, sculptor, graphic artist and art theorist – focused in depth in his work on humanism, social philosophy and anthroposophy, resulting in the development of an "extended concept of art". He applied the social dimension of art associated with this to his concept of sculpture as "social sculpture" with the potential to transform society. Beuys understood social sculpture as a synthesis of the arts, advocating creative participation in society and politics at the end of the 1970s.

The installation *Raum 3, die ganze deutsche Nachkriegslyrik bestehend aus: "Ausgerutscht!" "Partitur aus: der ganze Riemen" d.h. (ausgerutschter Raum)*, (44) was made in Room 3, Beuys's personal studio at the Düsseldorf State Art Academy.

A red wooden chair commonly found in gardens, folding and lightweight, stands in front of a white wall in the museum space. Fallen flat on the floor in front of it, a green easel with paint stains, flanked by two green blackboards also lying flat

on the floor, constituting together with the easel a set of forms that gives direction. A pair of scissors lies on the chair, ready to cut. Alongside, sheets of paper, with handwriting on them and cut into pieces, giving the impression that something has just been cut in this setting. White chalk drawings can be seen on the blackboards. On the easel's crossbar, usually designed to hold canvases for painting, a fat corner filling the angle. The adjustable, folding, lightweight wooden easel structure has fallen out of the perpendicular, as if having slipped ("ausgerutscht"), as the title suggests. Something appears to have gone awry here.

Chalk drawings can be seen on the boards on the floor: relics of a lecture given by the artist and close friend of Beuys Johannes Stüttgen in Essen in 1981.

This lecture discussed "The German question!", as indicated on the board to the right. We also see a wall, drawn in the form of a wedge, with the word "Grenze", or border, on top. A shadowy figure is seen leaning on each side, both in an unstable, inclined position. To the left and right, sweeping arrows end in a kind of bubble in front of the figure leaning on the wall, accompanied on the left by the word "West", and on the right by the word "Ost" (East).

The works of the artist **Rosemarie Trockel** also operate in a sphere profoundly informed by social issues. She too works with different media, for instance drawing, collage, installation and, above all, knitting pictures, for which she has become well-known since the mid-1980s.

Her works interrogate ingrained gender roles in society, the relationship between human beings and animals, and the history of human culture. The starting point is the human being, whose influence and effect she analyses in her work. (58) The canvas of the rectangular picture was replaced by two pieces of knitted fabric spanned over a stretcher. The larger area consists of black loose-knit material, while the smaller area consists of grey, close-knit material. The title **The Beauty and the Beast** echoes this division. The monochrome areas are reminiscent of colour field painting and such artists as Barnett Newman and Mark Rothko in 1950s' America. The subtitle *Homage to Kazimir Malevich* makes reference to the Russian painter's most famous work, the *Black Square*, that he created in his quest for a way of painting a total voidness of objects. This work pointed the way for minimal art since the 1950s. Transformed into a knitted picture, this is a comment by Trockel on the history of art and culture and, at the same time – substituted with the craft of knitting with its predominantly female connotations – a comment on the mainly male dominated world of art.

The gender issue, particularly in terms of art reception on the art market, is a recurrent theme in Trockel's work, one which

also features in the sculptures of the Franco-American artist **Louise Bourgeois (68, 69).**

Rapsodie inepte (52) is a sweeping wall installation by the arte povera artist **Pier Paolo Calzolari**. It consists of tobacco leaves and neon writing that, in duplicate, once in blue, once in pink, spells out the title **Rapsodie inepte** (foolish or silly, but also interrupted rhapsody). The tobacco leaves are affixed to the wall in the form of an infinite loop, although circle and triangle form a contrast. Although aligned in one direction of flow, some of them appear unexpectedly in the opposite direction, giving rise to subtle dissonances. The rhythm jumps, the rhythm bumps, catches itself, and starts again with its lilting rhythmic run-up, that is pervaded with playfully recalcitrant movements in the opposite direction. One stumbles over the contrast in material of the neon writing and tin rods, that in some places seem to hold the tobacco leaves together like branches.

The movement of the loop and the luminance of the sweeping neon writing lend to the work a liveliness echoed in the title of the rhapsody (freely recited poems and pieces of music with loose musical themes).

Therefore, the piece embodies the enjoyment of life, the light-heartedness of being "silly or foolish for once" instead of the constant search for deeper reasons: "I want to proclaim that I do not want any moments of discovery, that I want to be alive to the utmost extent to which one can be alive (...) I want to emphasise and proclaim how important it is that the smile which frames the face and skull of the cat is more important (...)"

The detachment from reality and the creation of a completely new one was performed by the American artist **Joseph Cornell** in the shelter of his little boxes, for example in **Metaphysique d'Ephemera: NOVALIS (51).**

A white feather, fragments of a silver pocket-watch, a folded page of text – objects of different material make-up are presented in this little wooden box like pieces of jewellery on velvet. The coloured glass lends them a mysterious appearance. This arrangement may induce us to understand the objects as symbols conveying a meaning beyond that of the material – for instance the "Blue Flower", which embodied the spirit of an entire epoch.

The Romantic period was characterised by a yearning for a perfect world, expressed by a tendency to embrace religion and mysticism and also by a new awareness of history. Novalis (Friedrich von Hardenberg, 1772–1801), writer and important theorist of German Romanticism, introduced the allegory in a novel with which it is still associated. Under his name, we see a collection of objects that stand individually for volatility and transience – the ephemeral. But "Ephemera" also denotes a

category of collector's items. As utility objects destined for one-off or brief use, they become fragmentary documents of everyday life in the collection. One collector of such objects was Joseph Cornell. In antiquarian bookshops and junk-shops he dug up the material for his collages and the display cases that form a seemingly bizarre conjunction of different objects. Cornell referred to them as "constructions", thus emphasising the deliberate arrangement of selected elements. This also makes the box dedicated to Novalis a kind of three-dimensional still life that resists the passing of time.

Time is also a theme of the following two works, that are concerned not only with the present and its sociological, cultural peculiarities, but also with past time in the form of memory.

The Polish artist **Paweł Althamer** is engaged in a constant reflection of himself in sculptural self-portraits. In **Self-Portrait (Sorcerer) (67)** from 2009 he represents himself as an almost life-sized figure made up of rods and wire mesh rotating mechanically around its own axis. The artist has furnished his alter ego with his own worn and mended clothes – a T-shirt, knee-length cargo trousers, and brand trainers. The feather on his head and the posture give rise to associations with an Indian, reinforced by the title of the work (*Sorcerer*), but the hard, cool materiality negates the exclusively shamanic aspect. The gesture with the raised hammer in his right hand recalls a ritual dance, while also having something of brute force. The chain of Nokia mobiles around his neck places the figure in the context of our everyday lives. It makes us aware of the cultic nature of this gesture, along with its delusional aspect, in our globalised society.

The human being and his fragility play a key role in Althamer's work. The artist multiplies his identity so as to challenge boundaries. He uses his body as a tool to recreate his relation to the world again and again and to probe its socio-economic fabric in different contexts. Althamer's artistic strategies play with the principle of shifting meaning and explore human relationships. For this purpose he uses objects of everyday culture (for instance mobile phones), placing them in unusual and new contexts. By shifting levels of meaning he enhances our awareness of our everyday environment.

Past time lives on in memory: a theme picked up by the French artist **Christian Boltanski** by means of space-embracing installations and atmospheric enactments and translated into works of "memory culture". With the aid of his images he creates a complex effect. Boltanski's aim is not to erect permanent monuments but rather "active remembrance", i.e. a culture of memory that always emphasises the living in the face of the lost.

In **Monument Rouge (67)** from the series of the same name

the portrait of a child from the artist's own class at school is presented in an arrangement reminiscent of a reredos. Coming across a group photo of the class as an adult, Boltanski could not remember a single child. The children's faces in the photo were those of strangers, although he knew that he had gone to school with these young people. The lack of memory motivated the artist to design monuments to these people, without looking for their biographies. Instead, Boltanski accentuated his theory that every photo only depicts "dead" people as it always records a moment in the past whereas the people continue to develop. This applies particularly to longer periods of time, and on condition that the frame of reference is not the outward appearance but rather the person's life as it changes on a daily basis. In this respect, on the one hand the *Monuments* celebrate memory (in this case possible memory), which implies a significant act of affection. On the other hand, in view of the fact that memory in this case is not possible, the *Monuments* refer to the factual impossibility of conserving memory by means of such devices as photographs or documents.

New beginning and modernism

The last two exhibition rooms are devoted to the theme of "New beginning and modernism", showcasing European art from the period after the Second World War that looks into the question of how to come to terms with these events and how to start afresh. In addition, the room also examines painterly positions from 1950s' America, that was not as hard hit by the war, for example the painter **Willem de Kooning (97)**, who left behind the figuration of painting and the confines of the picture frame so as to create artworks set in the realm between the genres of painting, relief and sculpture. The works in the small exhibition room were all done in roughly the same decade, the 1950s, in Switzerland and Germany. It was the postwar years and the new war years that had a distinct influence on the artists' works and, as a result of their flight from war, on their biography.

The sculptor **Hans Josephson** from Zürich is known for his voluminous sculptures and heavy reliefs, that he made since the 1950s. In these works he focused on the pertinent artistic issues of modernism such as abstraction, surface and volume. In **Relief (90)** the motif is abstracted to the point that it seems to stand for something only symbolically. The dynamics of the forms, however, that result from the dialogue between the surface of the ground and the elements positioned upon it, permit an interpretation that, in this case, points to the Korean War.

At the same time as Hans Josephson, the graphic artist, painter, interior designer and designer **Camille Graeser (87–89)**, who also fled Nazi rule in Germany, was also living in Zürich. He is one of the most important exponents of concrete art in Switzerland. Since 1938 Graeser was a member of the Zürich School of Concrete Art, a group of famous Swiss artists to which Josephson never had a feeling of belonging. Themes and motifs in Graeser's pictures since this time have included two-dimensional geometric constructions, rhythmic additions of form and colour, mathematical relations, and "moving" elements. Experiments with contrasting and juxtaposing colours and forms gives rise to a lively, colourful visual effect. In 1944 Graeser defined his goal as a designer in his essay *abstract + concrete*: "concrete is strictly logical creation and design of artworks possessed of their own laws. concrete is a game with the dimension and value of colour, form and line."

The American artist **Robert Rauschenberg (97)** began his *Combine Paintings* at the beginning of the 1950s. Rauschenberg added to the gestic painting of abstract expressionism photographs and everyday objects, thus creating another visual plane from within the image and thus a bridge between the world of the image and the real world.

When the American artist **David Reed (95)** moved to New York in 1971 to study painting at the Studio School, he encountered the grand traditions of abstract expressionism on the one hand and the works of minimalism and postminimalism on the other.

The titles of his series of *Horizontal Paintings*, *Vertical Paintings* or *TV-Size Paintings* already refer to the formats that dominate the images, most of which are not, however, accessible at first glance. Instead the eye glides up and down or moves to and fro on the horizontal. David Reed talks about "peripheral vision". The eye is easily lost in the artificial, sensory gestures, that spread out like loops or folds on the surfaces. Reed's paintings possess depth and volume, they are object-like, but their surface is surprisingly smooth. His pictures are based upon a complex process often lasting several years. With speedy gestures the artist transfers his loop-like forms onto the extremely elongated rectangular support. Liquid alkyd paint mixed with oil is applied with a pallet knife or wide brush in a spontaneous and flowing process. Other layers are added over long periods of time. The layers are partially polished off, with the artist inserting rectangular forms like inserts. These inserts form empty spaces or serve as disconcerting interruptions in the complex flow of the image.

When **Steven Parrino** began work as an artist at the end of the 1970s, art had begun to explore questions of processuality, time and space following the innovations in painting in the 1950s and 1960s. Parrino consciously falls in with this tradition when he says: "My idea of painting came out of this performance mentality".

In **Candy Stevens (Pink Disaster) (91)** Parrino began by painting a large-format, monochrome painting in bright pink. He placed the canvas face down on the floor and released the wedges holding the canvas on the stretcher, vigorously pulling the canvas apart to change the way it was draped over the frame. He then fastened the resultant random form to the stretcher. Two-dimensionality, a fixed criterion of painting, was relinquished in favour of the third dimension: "I'm still very conservative in my approach", says Parrino, "I still make paintings even if they are three-dimensional".

Fabian Marcaccio also makes use of the format of large paintings, although his works have little in common with the material of classical painting. The fine-woven canvas support has given way to a rough mesh of thick ropes, that now serves as a base for the pasty application of the coloured mass consisting of alkyd and silicone. The viscous application of paint and the loose connection of the ropes only reveal the motif of the picture from a distance, much as in impressionist painting.

Lorraine Motel (92) is from the series of *American Stories*, that depict major events in American history. Here he makes reference to the motel in Memphis, Tennessee, in which Martin Luther King was shot dead in 1968.

Matt Mullican

* 1951 in Santa Monica, California

1

Untitled (Details from an Imaginary Life from Birth to Death/Birth to Death List), 1973–2005

Typescript on overlapping and glued sheets of paper

7 sheets, each: 29.5 x 17.5 cm; overall: 188 x 17.5 cm

Purchased with funds from the Foundation of Friends of Kunstmuseum Liechtenstein

2

Untitled (Chart of Cosmology), 1983

Pencil on paper

223 x 107 cm

Purchased with funds from the Foundation of Friends of Kunstmuseum Liechtenstein

Gloria Friedmann

* 1950 in Kronach, Germany

3

Urahn der Zukunft, 1989

Wood, loam

210 cm ø

Matt Mullican

* 1951 in Santa Monica, California

4

Untitled (Performance/Vintage Bulletin Board), 1973–2007

Bulletin board with 81 photos

248 x 125 x 8 cm

Purchased with funds from the Foundation of Friends of Kunstmuseum Liechtenstein

5

Untitled (Indian Banner: World), 1982

Printed and sewn cotton

248.5 x 224.5 cm

Purchased with funds from the Foundation of Friends of Kunstmuseum Liechtenstein

Mario Merz

* 1925 in Milan, † 2003 in Milan

6

Senza titolo, 1978

Steel construction, wood, wire mesh, wax, neon tubing

(numbers from 1 to 21), wood and wax lance

Overall incl. platform: 164 x 320 x 320 cm; platform: 320 cm ø

Private collection/Kunstmuseum Liechtenstein, Vaduz

Wilhelm Lehmbruck

* 1881 in Meiderich/Duisburg, † 1919 in Berlin

7

Kleiner weiblicher Torso (Hagener Torso), 1910–1911

Patinated cast stone

69.5 x 25.5 x 23.2 cm

Donation of the Ars Rhenia Foundation, Vaduz

Matt Mullican

* 1951 in Santa Monica, California

8

Untitled (Head and Body), 1974–1975

Wood, acrylic paint, nails

90.5 x 16 x 4.7 cm

Purchased with funds from the Foundation of Friends of Kunstmuseum Liechtenstein

9

Untitled (Roundhouse of the Arts), 1989/2001

Acrylic and oilstick on canvas

5 parts, each: 301.5 x 121 x 2.5 cm;

overall: 301.5 x 605 x 2.5 cm

Purchased with funds from the Foundation of Friends of Kunstmuseum Liechtenstein

Giovanni Anselmo

* 1934 in Borgofranco d'Ivera, Italy

10

Senza titolo, 1968–1972

Lithograph and lettuce-leaf mounted on board

100 x 70 cm

Ed.: 33/45

11

Trespolo, 1969

Granite, iron, sugar, water, bread

8.8 x 44 x 32.3 cm

Absalon

* 1964 in Ashdod, Israel, † 1993 in Paris

12

Cellule No. 5, 1992

Wood, board, cushion, paint, fluorescent tubes

405 x 240 cm ø

13

Disposition, 1990

Board, wood, dispersion paint

41 parts, overall: 30 x 130 x 50 cm

Matt Mullican

* 1951 in Santa Monica, California

14

Untitled (Computer Project), 1989–1990

Inkjet print on paper

18 sheets, each: 76 x 101 cm

Purchased with funds from the Foundation of Friends of
Kunstmuseum Liechtenstein

Dan Peterman

* 1960 in Minneapolis, MN

15

Mobile Castings (American Auto), 1987–1993

Cast iron

5 parts, each: 10 x 40 x 17 cm

Series of 9 unique castings

16

Untitled, 1997

Recycled plastic

121 parts, each element is 141 cm

17

Pig Iron on Plastic Base, 2006

Iron, recycled plastic

Base 16 x 92 x 51.5 cm

Matt Mullican

* 1951 in Santa Monica, California

18

**Untitled (City Chart with Elements, World Unframed and
World Framed), 1992**

Acrylic and oilstick on canvas

181 x 121 cm

Purchased with funds from the Foundation of Friends of
Kunstmuseum Liechtenstein

Rita McBride

* 1960 in Des Moines, Iowa

19

Split-Level Parking, 2003

Steel

76 x 76.5 x 114 cm

Ed.: 3/3

20

Chair (Smoked), 2003

Murano glass, plastic film

90 x 42 x 53 cm

Ed.: 3/3

Gloria Friedmann

* 1950 in Kronach, Germany

21

Nocturne, 1990

Raven feathers, wood

180 x 110 x 5 cm

Keith Sonnier

* 1941 in Mamou, Louisiana

22

Lit Square, 1969

Smooth and ribbed glass, fluorescent tubes

152 x 152 x 60 cm

Kunstmuseum Liechtenstein, Vaduz

Former Rolf Ricke collection at Kunstmuseum Liechtenstein,
Vaduz, Kunstmuseum St. Gallen, MMK Museum für Moderne
Kunst Frankfurt am Main

Purchased with funds from the Ars Rhenia Foundation

Fred Sandback

* 1943 in Bronxville, New York, † 2003 in New York

23

Untitled, 1967

Acrylic yarn

Ceiling height x 10.2 cm

Bill (William) Bollinger

* 1939 in New York, † 1988 in Pine Plains, New York

24

Wire Piece, 1970

Wire mesh

298 x 204.5 cm

Kunstmuseum Liechtenstein, Vaduz

Former Rolf Ricke collection at Kunstmuseum Liechtenstein,
Vaduz, Kunstmuseum St. Gallen, MMK Museum für Moderne
Kunst Frankfurt am Main

Richard Serra

* 1939 in San Francisco, California

25

Duplicate (Cut Piece), ca. 1970

Pencil on paper

35.5 x 43 cm

Donation of Rolf Ricke, Berlin

Study for floor sculpture KML 2006.44

26

Duplicate (Cut Piece), ca. 1970

Pencil on paper bag

20.2 x 30.3 cm

Donation of Rolf Ricke, Berlin

Study for floor sculpture KML 2006.44

Donald Judd

* 1928 in Excelsior Springs, Missouri, † 1994 in New York

27

Untitled, 1987

Aluminium, stove-enamelled

30 x 150 x 30 cm

Kunstmuseum Liechtenstein, Vaduz

Former Rolf Ricke collection at Kunstmuseum Liechtenstein,
Vaduz, Kunstmuseum St. Gallen, MMK Museum für Moderne
Kunst Frankfurt am Main

Fred Sandback

* 1943 in Bronxville, New York, † 2003 in New York

28

Untitled, 1975

Linocut on Japanese paper

8 sheets, each: 35 x 35 cm

Ed.: 20, A.P.

29

Untitled, 1969

Acrylic paint on steel and elastic cord

3 parts, each: 76.5 x 20.5 x 10 cm;

overall: 243.8 x 20.5 x 10 cm

Richard Serra

* 1939 in San Francisco, California

30

Duplicate (Cut Piece), 1970

Rolled steel

2 parts: 30.2 x 300 x 13.5 cm; 1 part: 30.2 x 300 x 3 cm;

overall: 30.2 x 300 x 63 cm

Kunstmuseum Liechtenstein, Vaduz

Former Rolf Ricke collection at Kunstmuseum Liechtenstein,
Vaduz, Kunstmuseum St. Gallen, MMK Museum für Moderne
Kunst Frankfurt am Main

François Morellet

* 1926 in Cholet, France

31

Lunatique neonly No. 7, 1998

Pencil on acrylic on canvas on wood, 8 fluorescent tubes, 2
transformers

150 x 235 cm; canvas: 120 cm ø

32

Carrés 0°–90° 20°–110° 45°–135°, 1991

Acrylic on canvas on wood

2 parts, overall: 204 x 175 x 8.5 cm

Private collection, courtesy Artphilein Foundation, Vaduz/
Kunstmuseum Liechtenstein

Heinz Mack

* 1931 in Lollar, Germany

33**Black Rotor, 1965**

Plastic, aluminium, mirror, wood, glass, motor, wooden base

Object: 153.4 x 153.6 x 34 cm; base: 60 x 121 x 38.2 cm

Jannis Kounellis

* 1936 in Piraeus, Greece

34**Senza titolo, 1969**

Oil paint, stones

36 parts, variable dimensions

Max Bill

* 1908 in Winterthur, † 1994 in Berlin

35**unendliche fläche in form einer säule, 1953**

Gilded brass, wooden base

Brass column: 216 x 12 x 12 cm (height without base)

Purchased with funds from the Lampadia Foundation, Vaduz

There are several later versions with varying heights.

Julije Knifer

* 1924 in Osijek, Croatia, † 2004 in Paris

36**JK Tü I-XII, 1988**

Acrylic on canvas

2 parts, each: 190 x 160 cm

François Morellet

* 1926 in Cholet, France

37**Cercle à demi libéré n°1, 2013**

2 argon tubes, cables, transformer

Ed.: 2/3

Purchased with funds from the Foundation of Friends of

Kunstmuseum Liechtenstein

38**Répartition aléatoire de 40,000 carrés suivant les chiffres pairs et impairs d'un annuaire de téléphone, 1961**

Screenprint and oil on acrylic on wood

80 x 80 cm

39**Climbing Beam 30°–30°–30°, 2003**

MDF

103 x 103 x 60 cm

Regina Marxer

* 1951 in Vaduz

40**wir, 2003–2006**

Oil on canvas

6 parts, each: 79 x 79 cm; variable dimensions

Andreas Christen

* 1936 in Bubendorf, Switzerland, † 2006 in Zürich

41**Untitled, 2001**

Spray paint on MDF

40 x 140 cm

Purchased with funds from the Foundation of Friends of
Kunstmuseum Liechtenstein

Günter Fruhtrunk

* 1923 in Munich, † 1982 in Munich

42**Grosse Kadenz, 1972**

Acrylic and casein on canvas

190.4 x 265.6 cm

Purchased with funds from the Foundation of Friends of
Kunstmuseum Liechtenstein

Joseph Beuys

* 1921 in Krefeld, † 1986 in Düsseldorf

43**Filzanzug, 1970**

Felt, stamped

approx. 170 x 60 cm

Ed. 91/100 + 10 H.C.

44

Raum 3, die ganze deutsche Nachkriegslyrik bestehend aus: "Ausgerutscht!" "Partitur aus: der ganze Riemen" d.h. (ausgerutschter Raum), 1981

Easel, 2 blackboards with chalk drawings, chair with score
collage, scissors, fat corner
Variable dimensions

Ute Klophaus

*1940 in Wuppertal, † 2010 in Wuppertal

45

Untitled, 1981

8 photos of Beuys's work Raum 3 (KML 2005.01)
7 photos: 31 x 21 cm; 1 photo: 21 x 31 cm

Richard Artschwager

* 1923 in Washington, D.C., † 2013 in New York

46

Blp, 1969

Paint on wood
30 x 11 x 4 cm
Donation of Rolf Ricke

Giulio Paolini

* 1940 in Genoa

47

Copia dal vero, 1976

Pencil on canvas, wood
4 parts, overall: 60.2 x 120.5 x 2 cm

Leiko Ikemura

* 1951 in Tsu/Mie, Japan

48

Nada, 2009

Oil and tempera on jute
240 x 180 x 6.7 cm
Purchased with funds from the Foundation of Friends of
Kunstmuseum Liechtenstein

49

Hase dunkelbraun, 1995

Glazed and fired clay
84.5 x 29 x 29 cm

50

Rosa Hase, 1995

Fired clay with underglaze
81 x 30 x 26.5 cm

51

Aufwachen, 2000–2001

Oil on jute
100 x 120 cm

Pier Paolo Calzolari

* 1943 in Bologna

52

Rapsodie inepte, 1969

Tobacco leaves, tin, neon tubing, transformer
316 x 525 x 3 cm

Michelangelo Pistoletto

* 1933 in Biella, Italy

53

Mica, 1966

Mica on cotton
150 x 150 cm

Joseph Cornell

* 1903 in Nyack, New York, † 1972 in Queens, New York

54

Metaphysique d'Ephemera: NOVALIS, 1941

Wooden box, glass, velvet, feather, watch-glass, paper, thread
6.6 x 20.5 x 11.3 cm

Emilio Prini

* 1943 in Stresa

55

Foglio da un taccuino di legno, 1968

Chalk on wood
250 x 200 cm

Hans Arp

* 1886 in Strasbourg, † 1966 in Basel

56

Groupe méditerranéen, 1941–1942

Plaster with finishing

25 x 26 x 17 cm

Purchased with funds from the Lampadia Foundation, Vaduz

1 of 3 plaster casts; there also exists 1 version in marble, 5 bronze casts and 1 large-format cast, 1963.

Rosemarie Trockel

* 1952 in Schwerte, Germany

57

Untitled, 1987

Wooden chair, mallet, dispersion, wooden base

129 x 53 x 53 cm

Purchased with funds from the Lampadia Foundation, Vaduz

58

The Beauty and the Beast (Hommage an Malewitsch), 1990

Knitted wool on stretcher

2 parts, each: 150 x 115 cm

Purchased with funds from the Lampadia Foundation, Vaduz

59

Falling Blue, Rising Red, 1998

Screenprint on handmade paper

2 sheets, each: 50 x 34.4 cm

Ed. 13/60

60

Untitled, 1987

Plaster, wood, glass, dispersion

30 x 17 x 17 cm

Private collection/Kunstmuseum Liechtenstein

61

Untitled, 1984

Gouache

29 x 21 cm

62

Untitled, 1984

Gouache

20.1 x 11.4 cm

63

Untitled, 1984

Gouache

29 x 21 cm

64

Untitled, 1984

Gouache over ink over pencil on paper

18.1 x 12.7 cm

65

Bezugspunkt, 2008

Acrylic on stained wood, b/w photograph, staples, acrylic cover

66 x 55.9 x 4.8 cm

Contemporary Art Foundation/Kunstmuseum Liechtenstein, Vaduz

Paweł Althamer

* 1967 in Warsaw

66

Self-Portrait (Sorcerer), 2009

Metal grid, feather, hammer, trousers, T-shirt, pair of trainers, reflector, mobile phones, metal frame, motor

270 x 100 x 100 cm

Christian Boltanski

* 1944 in Paris

67

Monument Rouge, 1985

1 b/w portrait photo, 99 colour photos in metal frame, 5 light bulbs with holder

Each photo: 20.5 x 15 cm; overall approx.: 217 x 180 cm

Louise Bourgeois

* 1911 in Paris, † 2010 in New York

68

Nature Study, 1996

Porcelain

71.7 x 43.8 x 15.8 cm

Ed.: 1/6 + 2 A.P.

Private collection/Kunstmuseum Liechtenstein, Vaduz

69

The Fingers, 1968 (cast 1984)

Bronze

2 parts, overall: 7.8 x 32.7 x 20.3 cm

Ed.: 1/6

Purchased with funds from the Lampadia Foundation, Vaduz

Kimsooja

*1957 in Taegu/Korea

70

Epitaph, 2002

Digital C-print

116.8 x 154.2 cm

6 + 4/4 A.P.

Private collection/Kunstmuseum Liechtenstein, Vaduz

Imi Knoebel

* 1940 in Dessau, Germany

71

DDR, 1988

Hardboard, stretcher, acrylic on plywood

287 x 202 x 65 cm; red wooden cube: 10.8 x 10 x 6.8 cm

Cady Noland

* 1956 in Washington, D.C.

72

Celebrity Trash Spill, 1989

Newspaper, magazines, broken camera equipment, camera tripods, microphone, shirt, sunglasses, carpet, rubber mats, cigarette box

approx. 25 x 196 x 276 cm

Purchased with donated funds

Jack Goldstein

(*1945 in Montreal, † 2003, San Bernadino, California)

73

Untitled (Diptych), 1980

Acrylic on canvas

2 parts, overall: 127 x 268 cm

Jochen Kienzle Collection, Berlin

74

Untitled, 1990

Acrylic on canvas

245 x 230 x 15.5 cm

Jochen Kienzle Collection, Berlin

Ketty La Rocca

* 1938 in La Spezia, Italy, † 1976 in Florence

75

Senza titolo, JAHR

B/w photograph and ink on board

23.5 x 53.8 cm

Jochen Kienzle collection, Berlin/Kunstmuseum Liechtenstein, Vaduz

76

Margaritha Gauthier, 1967

Film poster and 4 ink drawings on board

46.7 x 66.8 cm each

Jochen Kienzle collection, Berlin/Kunstmuseum Liechtenstein, Vaduz

A.R. Penck (born Ralf Winkler)

* 1939 in Dresden

77

Tskrie (Strike), 1984

Acrylic on canvas

250 x 300 cm

Marcel Odenbach

* 1953 in Cologne

78

Die Norm ist geschafft, 1982–1984

Collage, ink, dispersion, pencil on board

157 x 202 cm

79

Die Norm ist geschafft, 1982–1984

Video installation: 3 monitors, bath-towel, plaster mask

11:30 min., variable dimensions

Anne Marie Jehle

* 1937 in Feldkirch, † 2000 in Vaduz

80

Ich bin daheim, undated

Sanitary ceramic with fittings, tiles, spray paint on canvas

Canvas 41 x 50 cm; overall: 153 x 76 x 44 cm;

Franz-Erhard Walther

(*1939 in Fulda)

81

Nesselgrund IV, 1962

Gesso glue-ground on hessian on wooden frame in glazed wooden box

131.5 x 71 x 8 cm

82

Grundierung I, 1961

Gesso glue-ground and paint on canvas on wooden frame

69.5 x 79 cm

Herbert Zangs

* 1924 in Krefeld, † 2003 in Krefeld

83

Reliefgemälde (Verweissung), 1953

Dispersion paint, pebbles on board

98 x 48 cm

84

Objekt/Faltung (Nr. 904), 1953

Acrylic on board

43.8 x 65 cm

Contemporary Art Foundation/Kunstmuseum Liechtenstein, Vaduz

Meret Oppenheim

* 1913 in Berlin, † 1985 in Basel

85

Gespenst mit Leintuch (Spectre au drap), 1962

Wood, fabric soaked in polyester, oil

129.8 x 28 x 19.2 cm; board: 140 x 42 x 4.5 cm

Louise Nevelson

* 1899 in Kiev, † 1988 in New York

86

Night Plant Case I, 1959

Painted wood

116 x 38.5 x 10.2 cm; base: 90 x 38.5 x 10.2 cm

Purchased with funds from the Lampadia Foundation, Vaduz

Camille (Louis) Graeser

* 1892 in Carouge/Geneva, † 1980 in Zürich

87

Vertikal bewegte Komplementärstufen mit Schwarz-Weiss Schaltung, 1959–1960

Oil on canvas

120 x 32 cm

Loan of the Camille Graeser Foundation, Zürich

88

Dynamische Räume, 1953

Oil on canvas

70 x 105 cm

Loan of the Camille Graeser Foundation, Zürich

89

Gestoppte Rotation, 1943

Oil on canvas

65 x 65 cm

Loan of the Camille Graeser Foundation, Zürich

Hans Josephsohn

* 1920 in Königsberg, formerly East Prussia, † 2012 in Zürich

90

Relief, 1952

Bronze

118 x 118 x 13 cm

Ed.: 2/6

Contemporary Art Foundation/Kunstmuseum Liechtenstein, Vaduz

Rütjer Rühle

* 1939 in Leipzig

91

Mühlsteine II, 1994/1995

Oil and mixed media on canvas

237 x 312 cm

Steven Parrino

* 1958 in New York, † 2005 in New York

92

Candy Stevens (Pink Disaster), 1988

Oil on canvas

280 x 280 x 6 cm

Purchased with the support of the Foundation of Friends of
Kunstmuseum Liechtenstein

Fabian Marcaccio

* 1963 in Rosario de Santa Fe, Argentina

93

Lorraine Motel, 2012–2013

Alkyd and silicone on hand-woven support, wood

239 x 203 x 19 cm

Purchased with the support of the Ars Rhenia Foundation

Pino Pascali

* 1935 in Bari, † 1968 in Rome

94

Baco da setola, 1968

Acrylic, brushes, metal

40 x 28 x 305 cm

95

Baco da setola, 1968

Acrylic, brushes, metal

40 x 28 x 305 cm

David Reed

* 1946 in San Diego, California

96

#611, 2010–2011

Alkyd on canvas

61 x 305 cm

Purchased with funds from the Foundation of Friends of
Kunstmuseum Liechtenstein

Willem de Kooning

* 1904 in Rotterdam, † 1997 Springs, New York

97

Untitled XVII, 1976

Oil on canvas

150.8 x 139.4 cm

Donation of Stiftung zur Errichtung eines Kunstmuseums

Robert Rauschenberg

* 1925 in Port Arthur, Texas, † 2008 in Florida

98

Pantomime, 1961

Acrylic, oil, two fans, various small objects on canvas

213 x 152.5 cm

Private collection/Kunstmuseum Liechtenstein, Vaduz

Otto Freundlich

* 1878 in Stolp, Pomerania, † 1943 in Lublin-Majdanek, Poland

99

Composition, 1933 (cast 1970)

Bronze, patinated

220 x 107 x 100 cm

Ed.: 4/6

Purchased with funds from Stiftung zur Errichtung eines
Kunstmuseums

Alighiero Boetti

* 1940 in Turin, † 1994 in Rome

100

Legno e ferro, 1967

Wood, iron

5.6 x 160 cm ø

Martin Frommelt

* 1933 in Schaan

101

Untitled, 2008

Acrylic on canvas

125 x 320 x 4 cm

Andy Warhol

* 1928 in Pittsburgh, Pennsylvania, † 1987 in New York

102

Cherry Marilyn, 1962

Silkscreen and polymer paint on canvas

50.8 x 40.5 cm

Aldo Walker

* 1938 in Winterthur, † 2000 in Luzern

103

**Education Suisse: Die Verbesserung der Dreifaltigkeit,
1983**

Dispersion on hardboard

5 parts, overall: 182 x 226 cm

Alighiero Boetti

* 1940 in Turin, † 1994 in Rome

104

Fortuna e sfortuna, 1991

Cotton embroidery on canvas

16.5 x 18.5 cm

Contemporary Art Foundation/Kunstmuseum Liechtenstein,
Vaduz

Text

Kunstmuseum Liechtenstein team

Editor

Christina Lehnert

105

Normale e anormale, 1987

Cotton embroidery on canvas

18.5 x 18.3 cm

Copy-editor

Gila Strobel

106

Sciogliarsi come neve al sole, 1988

Cotton embroidery on fabric on stretcher

21.4 x 22.2 cm

Private collection/Kunstmuseum Liechtenstein, Vaduz

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Sylvia Fröhlich

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Opening

Thursday, 12 February 2015, 6 pm

Public guided tours

Thursday, 19 February 2015, 6 pm

Thursday, 5 March 2015, 6 pm

Thursday, 7 May 2015, 6 pm

Take-away, short guided tours

Thursday, 26 February 2015, 12.30 pm

Thursday, 26 March 2015, 12.30 pm

Events

Sunday, 1 March 2015, 11 am (one hour)

The Human Being and His Worlds. Works by Absalon, Friedmann, Merz and others

with Christina Jacoby

Sunday, 1 March and 26 April 2015, 2–5 pm

Family afternoon

A Sunday excursion into the world of art

Tuesday, 3 March and 5 May 2015, 2–4 pm

Art 60 plus

with Barbara Redmann

Thursday, 12 March, 30 April, 18 June and 20 August 2015, 6 pm

Favourite work

Guest talks about works from the collection

Wednesday, 15 April and Thursday, 16 April 2015, 2–5 pm

Holiday studio

for children aged 6–12

Thursday, 23 April 2015, 6 pm

Book presentation and discussion

Collector's Luck

with Anna Ospelt and others

Sunday, 3 May 2015, 11 am (one hour)

Artworks are picnic sites. Works by Knifer, Marxer, Morellet and others

with Christiane MeyerStoll

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