

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.

Doubt, play and commitment

The artists assembled in this room are part of an avant-garde dating from the mid-1940s, whose works had begun to include everyday objects, language and writing, artistic research and experimentation.

The French artist Marcel Duchamp may have been seen by all of these artists as a pioneer, who, introducing the ready-made, an object chosen and declared to be art by the artist, fundamentally changed the parameters of art from artwork to utility object elevated into the context of art. No longer the (painted, modelled or photographed) work of an artist was art per se, but rather the setting in which it was shown was key to its value as art. Breaking down these boundaries panned out an open field of artistic practices: experimenting with materials previously not found in art, playing with chance, arranging objects, and questioning the artistic original.

Duchamp’s influence is felt in the notes of George Brecht, when the latter writes in 1972 of the “Inevitable relationship GB/ MD” (George Brecht / Marcel Duchamp) that Marcel Duchamp plays chess and he (merely) jackstraws.

Writing already featured as an artistic device at the beginning of the 20th century. Cubists, surrealists and above all dadaists incorporated single or multiple (sometimes) unconnected words in their works so as to reunite and demonstrate the absurdity of art and life. The symbolism of this real material always referred to reality outside of the image.

The Romanian artist **Isidore Isou** was the founder and most important theorist of the Letterist movement. While still a young man, he published a literature magazine in Romania, which was, however, banned by the Romanian regime. With Letterism (French *lettre* = letter) he founded a literary and artistic movement founded on dadaism and surrealism. The Letterists saw text and graphical elements as expressive, artistic devices. Dissecting the separate words and reassembling the letters corresponds to the compositional principle of Isou’s painting, that was based on the painterly qualities of signs. In his pictures he not only made use of real letters, but also made-up signs, thus turning them into mere ornaments resembling writing (12–16).

The meaning that writing may have is perhaps best illustrated by the signature. It is regarded as an official certification and decides as to value and worthlessness particularly in art.

An arrangement of objects in a vitrine is entitled **La signature de l'artiste (18)** (The artist's signature). Created for **Marcel Broodthaers'** solo exhibition of the same name at the Karlsruhe Grafikmeyer gallery, this is one of several works dealing with the artist's signature.

By signing a work, an artist completes it, witnessing his own authorship and the authenticity of the work. But since the early twentieth century, signing has also served the purpose of declaring something to be a work of art, for example when objects from originally non-art contexts are exhibited in museums. By dint of its power of definition, the signature is thus connected with the museum institution to which the showcase, a classical exhibition fixture, refers, as only the inclusion of a (signed) artwork in a museum guarantees its recognition as art.

In this case, however, the handwritten characters of the signature are replaced by a number of objects, each alluding to the artist in its own special way: not by means of marks written by the hand that renders linguistic signs, but by putting together a number of personally selected objects to create a sculpture. This occupation with different sign systems is characteristic of Broodthaers' entire oeuvre. Having worked previously as an author and poet, he moved into visual art in 1964.

La signature de l'artiste does not do completely without linguistic devices either. Broodthaers listed the inventory of the showcase on the first page of the address book: "(a) 1 Chapeau noir (1 black hat), b) 1 Tuyau vieux (1 old pipe), c) 4 petites bombes fumigènes (4 small smoke-bombs, d) 1 répertoire (1 address book)". He then summarises: "(a, b, c, d) MB, octobre 72", continuing on the next line: "+ e) f) g) 3 carnets signés". Strangely duplicated, the signature recurs in the work with which it coincides.

In his **Ardoises magiques (19)** Broodthaers also plays with the significance of the artist's signature by writing his initials on "magic slates", that can theoretically be effaced.

"Ben reçoit ici" (Ben receives here) is written on a picture painted black (7). The paint of the writing is applied pastily, the frame elevated in the style of a relief with the same paint. To what does the "ici" refer? Where does Ben receive? Whom does Ben receive? Where is Ben? The painted arrow points down, to the seat of a simple wooden chair, that exhibits distinct traces of use. Its placement is reminiscent of signs used to reserve seats.

Ben Vautier counts among the outstanding members of the FLUXUS movement, who radically broke down the border

between art and life since the end of the 1950s. With actions, events and festivals they embarked on new ways of expanding the traditional concept of the work.

A living sculpture sitting on a chair during actions of this kind, Ben had invited people to discuss with him. The chair seen here is one of those used for his actions. It is the relic of a past event, that is now translated into a new dimension in the exhibition space. The aspect of transience inherent in these actions is now captured. The chair, an ordinary chair, is charged with meaning. The writing, a photo frame painted black, becomes a memory image. It replaces the photograph, that would testify to Vautier's action.

For Vautier, language is a central means of expression. It became the motif of the picture itself when he began to write simple sentences, questions or requests in white paint on a monochrome ground (6).

"I try to keep abreast in all spheres, but my research is of an intuitive nature..."

George Brecht

The American artist **George Brecht** developed the **Land Mass Translocation Project (20–29)** after coming to England in 1968. The idea of translocating land masses, for example England to the equator, was based on a geological forecast predicting that the southern part of Great Britain would sink to well below sea level within the next 1500 years. For this purpose, detailed meticulously on an information sheet, he founded "Brecht & MacDiarmid Research Associates", explaining in scientific detail with several diagrams the possibility of translocating the Isle of Wight to the vicinity of the Canary Islands (22). Brecht knows no boundaries between genres or disciplines. He investigates phenomena at a very fundamental level, allowing him to represent them in very different spheres.

Jochen Gerz began as a writer and author before devoting himself increasingly to the visual arts. However, his work exhibits an intimate marriage of writing and visual art as well as the conceptual nature of his approach, that was already demonstrated in his concrete poetry. His extensive oeuvre comprises photo/text works, installations and performances captured on video. The piece with the words **Diese Worte sind mein Fleisch und mein Blut, die hier auf einem Bildschirm zu sehen sind (2)** (These words are my flesh and my blood that you see here on a screen) also exists as a performance, in which Gerz wrote these words on the wall of a house with his bare finger until he actually left traces of blood. In its on-screen form, this literalness is now inverted into the complete opposite, with the words – their content referring to the most fundamental components of human

corporeality – now conveyed by a machine and referring to their meaning in a purely visual sense.

The reconstruction of the **Porte Gradiva (30)** forges a link to the works of **Marcel Duchamp**. The Porte Gradiva was a doorway that Duchamp installed for the entrance to André Breton's "Gradiva" gallery in Paris in 1937. The cut-out opening is the silhouette of the shadow of a couple. Passing through the door, the shadow is perceived as an incision through space. As in the Paris gallery towards the end of 1930s, a collection of Duchamp's works opens up behind the door here too.

A fold-open green box **(35)** contains a collection of all of Duchamp's major works: coloured reproductions of drawings and paintings and models of the readymades *Air de Paris*, *Traveler's Folding Item* and *Fountain* are presented in a portable miniature museum. Carefully labelled, they are arranged around a reproduction of the *Large Glass*, one of Duchamp's main works. Duchamp selected and arranged the heterogeneous host of his artistic approaches and products himself, with their physical arrangement, in turn, ingeniously reflecting cross-references and intersections in the artist's overall oeuvre. With the title *de ou par MARCEL DUCHAMP ou RROSE SELAVY* Duchamp published the first version of the *Boîte-en-valise* in 1941, adding his own name and the name of a fictitious female figure based on a pun. For five years he had worked on making the reproductions, investing such technical finesse and care as to blur the boundary between original and mechanical reproduction. Another 300 copies were made in a total of seven editions until the year of Duchamp's death in 1968, each differing in terms of the number of objects and design of the container.

Jochen Gerz

* 1940 in Berlin

1

Das, worüber sie sich jeweils aufhielten, 1973

2 b/w photographs, handwritten text in ink on board, typescript on paper, mounted on board, wooden frame
40 × 50 × 3.5 cm

2

Diese Worte sind mein Fleisch und mein Blut, 1971/1997

Computer configuration with monitor

3

So, wie es ist, und sonst nichts, 1984

4 b/w photographs, text, wooden frame, typescript on paper in grey frame
2 b/w photographs, framed, 14 × 19 cm each
Donation from the artist

Nancy Wilson-Pajic

* 1941 in Peru, Indiana

4

How Do Men Turn into Dogs?, 1975

Table, chair, lamp, notebook with 93 laminated pages,
5 poster-drawings
Poster-drawings 76 × 56 cm each
Artphilein Foundation/Kunstmuseum Liechtenstein, Vaduz

Ben Vautier

* 1935 in Naples

5

Proposition pour quatre tiroirs, 1966

Wooden chest of drawers, brass handles, varnish, oil
88 × 59 × 43.5 cm
Francis and Josiane Merino Collection/Kunstmuseum Liechtenstein, Vaduz

6

Apprenez à voir le beau partout dans chaque détail, 1958

Paint on wood
37 × 47.5 × 2.8 cm
Francis and Josiane Merino Collection/Kunstmuseum Liechtenstein, Vaduz

7

Ben reçoit ici, 1962/1970

Acrylic on photo-frame, chair, varnished wooden base

Chair 87 × 38 × 40 cm

Robert Watts

* 1923 in Burlington, Iowa, † 1988 in Martins Creek,
Pennsylvania

8

Marcel Duchamp, 1966 [?]

Neon tubing mounted on acrylic, aluminium box, transformers

15 × 102 × 13 cm

Private collection/Kunstmuseum Liechtenstein, Vaduz

André Thomkins

* 1930 in Lucerne, † 1985 in West Berlin

9

Astronauten, 1962

Lackskin on paper

50 × 51.5 cm

10

Untitled (Napoleon), 1955

Wood

22.5 cm high

11

nevroarmozon, 1956

Coloured ink on paper

21 × 14.8 cm

Isidore Isou

* 1925 in Botosani, Romania, † 2007 in Paris

12

Untitled, 1952

Oil on canvas

65 × 54 cm

Donation of Robert Altmann, Viroflay

13

Double Réseau, 1961

Oil on canvas

73 × 60 cm

Donation of Robert Altmann, Viroflay

14

Untitled (Incrustations en blanc), 1961

Oil on canvas

73.2 × 60.2 cm

Donation of Robert Altmann, Viroflay

15

Untitled, 1961

Oil on canvas

80.9 × 65.1 cm

Donation of Robert Altmann, Viroflay

16

Untitled (La Vérité), 1961

Oil on canvas

60 × 120 cm

Donation of Robert Altmann, Viroflay

Marcel Broodthaers

* 1924 in Brussels, † 1976 in Cologne

17

Untitled (Bottle Protector), 1966

Board, cement

7 parts, each approx.: 32 × 10.5 cm

Rheingold collection, formerly Speck Collection

18

La Signature de l'artiste, 1972

Wood and glass vitrine, address book, hat, cardboard roll,

4 smoke-bombs, 3 exercise-books

Vitrine: 150 × 80 × 55 cm

19

Ardoises magiques, 1972

8 magic slates, plastic, board, paper

4 slates: 15 × 11 cm

1 slate (pulled out): 12 × 8 cm

3 slates: 20 × 15 cm

George Brecht

* 1926 in New York, † 2008 in Cologne

20

Land Mass Translocation Project: Blackboard Map of Europe, 1970

Chalk on card blackboard

91.5 × 114 cm

21

**Land Mass Translocation Project: Landeshauptstadt
Düsseldorf, 1970**

Ink on map mounted on board
61 × 51 cm

22

Land Mass Translocation Project: Isle of Wight, 1969–1970

Map mounted on board
51 × 75.5 cm

23

**Land Mass Translocation Project: Isle of Wight Moves
Westward on the Seabed, 1969**

Indian ink on map mounted on board
71 × 101.5 cm

24

**Land Mass Translocation Project: Mont Blanc – Grand
Combin, 1970**

Collage on map mounted on board
75.6 × 102 cm

25

**Land Mass Translocation Project: Project to Stratify the
Matterhorn (Zermatt und Umgebung), 1970**

Ink and coloured ink on map mounted on board
57 × 77.5 cm

26

**Land Mass Translocation Project: Super Resort of Western
Europe, 1970**

Paper, felt-tip pen and ink on map, wooden support rods
84 × 94.5 cm

27

**Land Mass Translocation Project: Detail of Super Resort
Map (Barcelona-Nice-Palma de Mallorca), 1970**

Collage, coloured pen, correction fluid on map mounted on
board
74.5 × 113.4 cm

28

**Land Mass Translocation Project: Untitled (Each Language
Is a Note in the Harmony of Man's Universal Nature, Ernst
Cassirer), 1970**

Altered map mounted on board
99 × 112.5 cm

29

Land Mass Translocation Project: Untitled, 1970

Felt-tip pen, ink on map, wooden support rods
133 × 119 cm

Marcel Duchamp

* 1887 in BlainvilleCrevon, † 1968 in NeuillysurSeine

30

Porte Gradiva, 1937

(Original destroyed), reproduction 2013

Aluminium, acrylic

233.5 × 185 × 5 cm

Reconstruction based on the 1968 replica in the Hessisches
Landesmuseum, Darmstadt, executed with the artist's
permission,

and photographs of the original door from 1937,

with permission of the Succession Marcel Duchamp

31

Note pour Kiesler with sketch of *The Green Ray*, 1947

Pencil on paper

20 × 12.2 cm

Only surviving sketch of the lost work *Le Rayon vert* (*The
Green Ray*)

Denise Bellon

* 1902 in Paris, † 1999 in Paris

32

View of the “Hall of Superstition” at the exhibition

“Exposition internationale du surréalisme”, 1947

Silver gelatin print, authorised print, 1981

24 × 17.7 cm

The photo shows Frederick Kiesler next to Marcel Duchamp's
The Green Ray.

33

View of the “Hall of Superstition” at the exhibition

“Exposition internationale du surréalisme”, 1947

Silver gelatin print, authorised print, 1981

24 × 17.8 cm

Marcel Duchamp's *The Green Ray*, is partially visible at the
left.

Marcel Duchamp

* 1887 in BlainvilleCrevon, † 1968 in NeuillysurSeine

34

Le Rayon vert (The Green Ray), 1947 (1981)

B/w photograph by Denise Bellon, authorised print, 1981

17.7 × 18 cm

35

Boîte (La Boîte-en-valise), 1968

Cardboard box, covered in leather and canvas, containing 80 replicas and reproductions of Duchamp's works (Series G)

9.9 × 38.5 × 41.9 cm

Series G comprises 47 copies, edition nos. 296–311 were fabricated during Duchamp's lifetime.

Jacques Villon (born Emile Méry Frédéric Gaston Duchamp)

* 1875 in Damville, † 1963 in Puteaux, Paris

36

Untitled (Menu for the First Communion of Magdeleine Duchamp), 1909

Etching and aquatint on paper

10 cm ø

One of unknown number of copies

John D. Schiff

* 1907 in Cologne, † 1976 in New York

37

Portrait of Marcel Duchamp, 1957

B/w photograph, vintage print

25.4 × 20.7 cm

Marcel Duchamp at the "Exposition internationale du surrealism."

38

Portrait of Marcel Duchamp, 1957

B/w photograph, vintage print

20.6 × 13 cm

Marcel Duchamp

* 1887 in BlainvilleCrevon, † 1968 in NeuillysurSeine

39

Self-portrait, 1959

Screenprint on board

65 × 50 cm

Ed.: 36/50

40

Twin-Touch-Test, 1943

Cover of *VVV*, Almanac for 1943, nos. 2–3, March 1943

28 × 21.5 cm

41

La Septième Face du dé, 1936

Embossed print. Book cover of: Georges Hugnet, *La*

Septième Face du dé

29 × 21 cm

Ed.: 196/250

42

Allégorie du genre, 1944

Die-cut photolithograph on embossed print, in *VVV*, Almanac for 1944, no. 4, February 1944

28.5 × 21.8 × 1.1 cm

Marcel Jean

* 1900 in La CharitésurLoire, † 1993 in Louveciennes

43

Untitled (Chocolate Grinder, from Marcel Duchamp's Large Glass), 1958

B/w photograph

23 × 17.3 cm

44

Untitled (verso of Marcel Duchamp's Large Glass), 1958

B/w photograph

21.4 × 17.3 cm

Marcel Duchamp

* 1887 in BlainvilleCrevon, † 1968 in NeuillysurSeine

45

La Mariée mise à nu par ses célibataires même (La Boîte verte),

1934

Cardboard box, covered in velvet, containing 94 reproductions of drawings and notes for the *Large Glass*

33.3 × 28 cm

Ed.: 256/300

46

Untitled, 1967

Screenprint on plastic foil

Special edition of Octavio Paz, *Marcel Duchamp ou le chateau de la pureté*, book and screenprints on dust jacket

16 sheets, each 24 × 18 cm

Ed.: 68/100

47

À L'Infinitif (White Box), 1967

Plastic box with 79 facsimiles of notes for the *Large Glass*,
bottom of box covered with canvas

33 × 28.5 cm

Ed.: 141/150

48

Untitled, 1968

Etching on vellum on the subject of "The Lovers"; originally
issued unframed in a canvas-covered box

9 sheets, each 41.6 × 50.6 cm

Ed.: 64/95

49

Rotoreliefs, 1935

Offset lithographs on board in plastic case, instructions for
use on aluminium foil

6 sheets, each 20 cm ø; sleeve: 25 cm ø; instructions for use:

4.8 × 14 cm

First edition: 500

Text

Kunstmuseum Liechtenstein team

Photographer unknown

50

Marcel Duchamp Presenting the Rotoreliefs, 1948

B/w photograph

20.5 × 7.6 cm

Editor

Christina Lehnert

Copy-editor

Gila Strobel

51

Anémic Cinéma, 1925–1926

6 min.

MoMA Film Library

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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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