

## **Good art is always up-to-date**

Interview with Curator Dr. Uwe Wieczorek

### **How did the visitors respond to the first exhibition in the new building of the Hilti Art Foundation?**

Very good, I would say. There was much praise for the artworks and their variety and compilation, as well as for the colors of the walls and the extent of the exhibition. I think it did justice to the artworks and the visitors at the same time.

### **To which of the artworks did the visitors pay most attention?**

I heard a lot of appreciative and respectful comments about Beckmann's "Selbstporträt mit Glaskugel" (self portrait with a crystal ball). That little oil painting by George Seurat caused a lot of delighted reactions, and the viewers also really liked Gianni Colombo's „spazio elastico“. You see, three totally different pieces of art.

### **Which of the artworks in the second exhibition have the potential, in your estimation, to be a successor in that respect?**

Kirchner's "Stilleben mit Organen und Tulpen" (Still life with oranges and tulips) could really enthuse the visitors – a very gaudy painting that is a joy to look at. Klee's "Märchen" (Fairy tale) or Sonnier's „Lit Square“, a Poetry of glass and neon, also have the potential to become public favorites.

**Which artwork of the current exhibition is your personal favorite?**

I love Medardo Rosso's „Bambino ebreo“, a small head of a child made of gypsum and wax. Rosso is such a great observer with a keen sense for people and the right time for portraying them. But he is still underrated.

**What are you holding out for with the second exhibition?**

Quite frankly, lots of curious and attentive visitors. I would like to see them have the utmost pleasure with the exhibition.

**How much importance do you attach to visual art in your life?**

Since I have had the privilege to turn my passion into my profession, it has the highest priority in my life – other than my family, of course. I have no idea, who, what and where I would be without it.

**Why should every visitor buy the catalogue of the exhibition?**

Because the catalogue is literally the only thing you can grasp after the exhibition. Moreover, it is not just a nice picture book but also a reference work you can turn to for condensed information about each exhibit. I mean, nobody can mesmerise everything!

**What are you trying to convey to visitors who couldn't really connect to modern art yet?**

That there is no such thing like „modern“ art – but good and bad art. And that good art is always up-to-date, whether the artist is named Tizian or Picasso. I want the visitors to really envision that timeliness. You need enthusiasm to send that message home. I have that enthusiasm.

**How do you convince young people that art is important?**

In art there is a high degree of sensual and mental stimulus potential. Especially young persons need that to stay awake and stimulating themselves – for their own gain and the gain of their fellow men. That's what I keep telling them. Preferably in front of good pieces of art.

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**Dr. Uwe Wieczorek**

studied art history, classical archaeology and history of bookmaking at the University of Mainz. He worked for the Berlin State Museums, and from 1992 to 2003 he was director of The Collections of the Prince of Liechtenstein. Since 2003 he has been the curator of the Hilti Art Foundation in Schaan, Liechtenstein. He plans and mounts exhibitions on art from the Renaissance to the 20th century, as well as solo presentations of such artists as Franz Erhard Walther, Sean Scully, Gottfried Honegger and Gotthard Graubner.

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