

Press Release

Vaduz, 14 December 2023

Director's Statement

*"Performativity as curatorial strategy"*¹

This year we presented the museum as a place where temporality, processuality, the handling of space, and constantly imagining the presence of an audience are matters of great importance. *Parliament of Plants II* exemplified how an exhibition only comes alive on opening day, that it is not a fixed construct but rather proceeds along its path as the result of continuous, individual interactions. Harald Szeemann once likened his work to that of a dramaturg. At Kunstmuseum Liechtenstein we wish to emphasise a curatorial mode of thinking that concentrates on the processual and the performative as a stance. This also applies to the dialogue with the collection, that always remains an essential consideration for us: artworks are not sequestered, "lifeless" objects – they have a life of their own, their own rights and they change depending on the particular context.

The title of the exhibition **Barry Le Va. In a State of Flux** (26 April – 29 September 2024) already hints that the American artist's oeuvre is concerned with a dimension of change and instability. Expanding the concept of sculpture and incorporating process, chance, chaos and order as defining elements of his work, Barry Le Va (1941–2021) is regarded as a moderniser of sculpture in post-1960s art. Together with Kunstmuseum St. Gallen and MMK Museum für Moderne Kunst Frankfurt, Kunstmuseum Liechtenstein holds various key works by the artist from the collection of Rolf Ricke. These works form a central starting point of the show. Curated by Christiane Meyer-Stoll, the exhibition is the first comprehensive retrospective following the artist's death and presents a survey of his radical sculptural and drawing work since the 1960s. It will later travel to the Fruitmarket Gallery in Edinburgh and Museum Kurhaus Kleve.

From many different perspectives, performativity is also an important part of the production of **Ana Lupas** (*1940 in Cluj, Romania, where she lives). Kunstmuseum Liechtenstein and the Stedelijk Museum in Amsterdam are dedicating the most comprehensive solo show so far to the artist (1 November 2024 – 16 March 2025). Ana Lupas has held a central place in Eastern European art since the 1960s. In a sociopolitical climate marked by unfreedom and oppression,

¹ *Empty Stages, Crowded Flats. Performativity as Curatorial Strategy* is a book edited by Florian Malzacher and Joanna Warsza and published in 2017.

she created an oeuvre that is as impressive as it is radical. Her early, experimental work comprises textile works, sculptures, environments and action art. In addition to producing new works, reprising and reworking existing works has become a key concern for the artist. Given that the experience of space is an essential aspect for Ana Lupas, the artist wanted to conceive a display that engaged with the place – tailored in each case to the premises and collections of the two museums.

Artist's Choice is a format that we launched in 2022 and that invites artists to “re-energise” the Museum’s collection. Next year, **Bethan Huws** (*1961 in Wales) will be curating a show (1 March – 1 September 2024) that explores works by Marcel Duchamp and also includes a selection of works from the Hilti Art Foundation. A number of pieces by Bethan Huws, who has devoted her attention to the iconic artist for decades, will also be on show. For the show, the artist has challenged herself and created four new videos that afford an insight into her research.

In her exhibition **Between Wars. Case_O** beginning on 20 September 2024, **Georgia Sagri** (*1979 in Athens) will be giving a “placeholder” to works of art informel from the **Monauni collection** that are on permanent loan to the Kunstmuseum. Performativity is a defining theme in her work. Over the years, Georgia Sagri has developed a “practice of care” which she refers to as IASI, echoing the Greek word *ἰαση*, meaning recovery. For the artist, IASI has become an ongoing research into the states of the body: by means of eclectic methods of recovery and reinvention, Sagri explores processes of injury and healing.

Parallel to the exhibitions, our programme also offers various opportunities for dynamic moments of gathering.

The art education team are creating a new project for small children in the side-light gallery. The centrepiece of this space is the sculpture **Civilian Defense Vaduz** by artist **Dan Peterman** (*1960 in Minneapolis). The **kollabor Art+Space for small children** is available during the Museum’s opening hours and invites children to encounter art and to engage in free creative play.

On 23 February 2024, **Olaf Nicolai** (*1962 in Halle (Saale)) will be staging his sound performance (**Inner Voice**), for which singers will transform the side-light gallery into a resonating chamber over a period of several hours.

With his performance **outlining** in July, that premièred in Lucerne in 2022, **Simon Kindie** (*1983 in Vaduz) is giving an insight into artistic processes and skills, reflecting humorously on failure and success. In collaboration with Kunstmuseum Luzern.

Cloud Castle is an international art project initiated in collaboration with Bündner Kunstmuseum Chur, Kunsthaus Bregenz and Kunstmuseum St. Gallen that is being launched in 2024.

We are pleased to announce that the Museum's successfully established **free Wednesday** is also set to continue.

We look forward to being able to join you in experiencing the vitality of art in 2024!

Letizia Ragaglia

Director of Kunstmuseum Liechtenstein