

2024 EXHIBITIONS

ONGOING:

In the Context of the Collection:

Clemens von Wedemeyer

Until 4 February 2024

Liliana Moro

Andante con moto

Until 1 April 2024

The Whole Palette

Works from the Hilti Art Foundation

Until 27 October 2024

UPCOMING:

Artist's Choice:

Bethan Huws

1 March – 1 September 2024

Barry Le Va

In a State of Flux

26 April – 29 September 2024

Visarte Liechtenstein: Triennale 2024

2050: Changing View

25 August – 6 October 2024

In the Context of the Collection:

Georgia Sagri

Between Wars. Case_O

20 September 2024 – 9 February 2025

Ana Lupas

1 November 2024 – 16 March 2025

2024 PERFORMANCES AND PROJECTS

Project at the side-light gallery

kollabor

Art+space for small children

Until 15 August 2024

Performance

Olaf Nicolai

(Innere Stimme)

Friday, 23 February 2024

Performance

Simon Kindle

outlining

Wednesday, 3 July 2024

Project

Cloud Castle

In cooperation with Bündner Kunstmuseum Chur, Kunstmuseum St. Gallen and Kunsthaus

Bregenz

Valid December 2023. Subject to alteration.

Artist's Choice:

Bethan Huws

1 March – 1 September 2024

Opening: Thursday, 29 February 2024, 6pm

Kunstmuseum Liechtenstein, artificial light gallery

*Bethan Huws (*1961 in Wales) is the second artist, following Martina Morger, to participate in the Artist's Choice series launched in 2022. This format invites artists to "re-energise" the Kunstmuseum's collection.*

"Around a year ago, I was invited to curate a show based on the works by Marcel Duchamp at Kunstmuseum Liechtenstein, as part of the *Artist's Choice* series. I could also introduce some of my own works and borrow works from the general collection, as well as from the Hilti Foundation.

Four new videos will be produced specially for the show: the first is on *Fountain* (1917), which is what brought me to study Duchamp in the first place, twenty-three years ago; the second is on the *Ready-made*, a form which we all saw come into existence; the third is on Duchamp's relationship to the poet and art critic *Guillaume Apollinaire*, a subject that has never been addressed before; and finally, *General*, which is a synthesis of my past research work on Duchamp, as published in *Research Notes* (2014).

Each work in the exhibition, from Josef Albers to Lucio Fontana, is here to say something about Marcel Duchamp, rather than to serve its own purpose – except some of my own, which were originally intended as such. Works of art lend themselves to a wide range of interpretations; this is something we artists are used to, but it does not exclude our original aim. To a great extent, and in the spirit of Duchamp, the exhibition questions what we see.

The exhibition hall is roughly divided into two coloured parts. The first part, as you enter, is white. Here you encounter my work *Winter (or Reason)* (2018), a large acrylic snow globe housing a life-sized replica of *Fountain* (an upturned white porcelain urinal), which intermittently spins on its own axis, propelling particles of polystyrene (snow) into the air. Two white neon works are also here: *Riding Between the Lions* (2017), which takes its title from one of Duchamp's notes and is a word play on 'reading between the lines', and the humorous *Où sont les toilettes, s'il vous plaît?* (2018), with its obvious reference to the most famous toilet in art history. A white *Concetto Spaziale* (1966) by Lucio Fontana is also presented here, as a representation or image of a

‘decision’, which is probably the reason for its universal success. The *White Box* and *Sequence of Transparent Shadows* (1967) by Marcel Duchamp are also displayed here.

The second part is the green part, punctuated by both the *Boîte-en-valise*, which is a green version, and the *Green Box*, which contains the facsimile notes and sketches that accompany the *Large Glass* (1915–23), along with ready-mades. Thomas Struth’s magnificent *Paradise* (2005) – a photograph of the Peruvian jungle – is also here, as is my *Neon Queen* (2017), a large neon work based on Duchamp’s unrealised *Color-Coded Chess Set* (1920), where the queen, unusually, is taller than the king and is green. In Duchamp’s system of signs, green is aligned with language, and white – as you may imagine – is aligned with the immaterial spirit.

Four works – two paintings, a photograph and a sculpture – will be physically absent but conceptually present: present in the mind or spirit, but not in the flesh or body, so to speak, which reflects Duchamp’s thoughts on the original and the reproduction. Each will be represented by a drawn outline – the sculpture by a three-dimensional volume – that corresponds to their actual size. A reproduction will be pinned to each, as we see in museums when works are out on loan, and in the comprehensive visitor booklet they will be written about as if they were there.”

Bethan Huws

Barry Le Va

In a State of Flux

26 April – 29 September 2024

Opening: Thursday, 25 April 2024, 6pm

Press conference: Wednesday, 24 April 2024, 10.30am

Kunstmuseum Liechtenstein, skylight galleries

"I guess at that time the body was a new territory, and it had to be investigated."

—Barry Le Va

Barry Le Va (1941–2021) is regarded as a moderniser of sculpture in post-1960s art. In his cross-disciplinary oeuvre, which is seen as beginning in the early days of process art and postminimalism, he succeeded in expanding the concept of sculpture. Not only did he break up the unit of form into countless particles, he also incorporated the principles of change, instability, and disruption as constants in his art.

Kunstmuseum Liechtenstein presents the first retrospective since the artist's death, providing a survey of his work from the 1960s to his final groups of work. The thread running through this exhibition is the exploration of the relationship between the installations and the drawings.

Executed with care and following detailed plans, Barry Le Va's installations are defined by the principles of chance, chaos and order. All his life, the floor was the artist's "ground" and field for experimentation. First executed in 1966, his *Distribution Pieces*, scattered on the ground, gained him wide and instant public attention following a cover story in *Artforum* in November 1968.

Drawing is an integral part of Le Va's oeuvre. On the one hand, he saw it as part of his thinking process; on the other, he understood drawings as "diagrams that function almost like musical scores or compositions". In this sense they often pave the way for the sculptural work, sometimes serving as a kind of "plan view", while at the same time permitting interpretation and improvisation in situ. Other drawings are works in their own right.

From the outset, the relationship between viewer and artwork was of the utmost importance to Le Va. His installations, which he likened to crime scenes, challenge the viewers to search for clues so as to reconstruct the act and the underlying concept. This approach is based on Le Va's profound interest in the crime genre: "I became intrigued by the idea of visual clues, the way Sherlock Holmes managed to reconstruct a plot from obscure visual evidence."

Kunstmuseum Liechtenstein, together with Kunstmuseum St. Gallen and MMK Museum für Moderne Kunst Frankfurt, holds several key early works by Barry Le Va from the collection of Rolf Ricke, the first gallerist to show the artist in Europe in 1970. These works form a central starting point of the show.

A production of Kunstmuseum Liechtenstein curated by Christiane Meyer-Stoll.

The exhibition is accompanied by a comprehensive **publication** in which the artist's voice is heard in particular through his "Notes" (statements) and through the republication and first publication of interviews.

The exhibition will travel to Fruitmarket, Edinburgh (26 October 2024 – 2 February 2025), and Museum Kurhaus Kleve (spring 2025).

Barry Le Va was born in Long Beach, California, in 1941 and initially studied architecture and mathematics before switching to art. Spanning fifty years, his exhibiting career began in 1969 with a solo show at the Walker Art Center, Minneapolis, and ended with a long-term installation at Dia: Beacon (2019–2021), New York, where he re-enacted installations from the 1960s. He took part in various exhibitions, including documenta 5, 6, and 7 (1972, 1977, and 1982).

Visarte Liechtenstein

Triennale 2024

2050: Changing View

25 August – 6 October 2024

Kunstmuseum Liechtenstein, side-light gallery

Who knows how we will exist when there are roughly 9.7 billion people by 2050? What will the world look like by then?

As part of the Triennale 2024, the artist collective consisting of Katharina Bierreth-Hartungen, Dagmar Frick-Islitzer, Yoly Maurer, Toni Ochsner and Angelika Steiger is presenting an art project in the side-light gallery of Kunstmuseum Liechtenstein that includes research, an artistic design process, and a participatory display. They interviewed more than 80 people in and outside of Europe about their personal skills and attitudes and the effects on what will be important and what will no longer matter in 2050.

Why is it so hard for us to shape the future? Scientists have found out that we lack workable ideas about how we want to live. Yet it is possible to learn to think ahead again by moving away from narratives of impending doom towards narratives that focus on the opportunities. Only a future that people can imagine can be shaped. By imagining the world without certain things, by deliberately “unlearning” some of the things they have learned, they can create space in their minds and lives for what matters now and in the future. The artist collective focuses precisely on these aspects, filling these voids with innovative ideas by making room for their visions.

This gave rise to collaborative and individual works. Developed within a probing artistic process, their works arouse curiosity, prompt questions, initiate discourse about what things we will be able to do without, what habits we should abandon and what qualities will be needed in the future. They widen the perspective, stimulating and inspiring the audience to think outside the box.

The Triennale is an art project by Visarte Liechtenstein in collaboration with the municipal cultural institutions, Kunstmuseum Liechtenstein and Kunstraum Engländerbau.

In the Context of the Collection:

Georgia Sagri

Between Wars. Case_O

20 September 2024 – 9 February 2025

Opening: Thursday, 19 September 2024, 6pm

Press preview: Thursday, 19 September 2024, 5pm

Kunstmuseum Liechtenstein, artificial light gallery

Georgia Sagri's (*1979 in Athens) artwork is characterised by many years of performance practice. Sculpture, video and digital media, installation, text and drawing are important elements that evolve from this. At the same time, her commitment to social justice, emancipation and self-organisation are also reflected in her works.

For more than ten years, Georgia Sagri's research practice IASI (Recovery) has formed an integral component of her artistic activity. "ἰαση" in Greek means "recovery" or "healing" and implies several layers of meaning. Originally developed for the purpose of recovering after her physically and mentally demanding performances, IASI comprises breathing and movement techniques and serves to heal, to regain memory and to achieve political agency.

The exhibition *Between Wars. Case_O* continues the series of "Cases" that began with *Case_L* at Kunsthalle Friart in Fribourg in 2022. Among other things, the title of the show, *Case_L*, made reference to the state of a "panic attack", which Sagri describes as the most common and emblematic experience of people with whom she performed IASI sessions. The starting point for *Case_O*, that can be read as either the letter or zero, is an invitation from Kunstmuseum Liechtenstein to juxtapose her work with works of art informel from the Monauni collection that are on permanent loan to the Kunstmuseum. Emerging in Germany amidst the reconstruction in progress during the 1950s, art informel emphasised the gesture – as an act of liberation from the traumatic paralysis of the post-war era and the corruption brought about by the totalitarian system that had just been endured.

Assembling various works by Georgia Sagri, including some new creations, the exhibition is centred around her monumental sculpture *Dynamis | Soma in orgasm as sex* (2017) (2023) from the Kunstmuseum Liechtenstein collection, that the artist created in duplicate for documenta 14 (2017) (one for Kassel and one for Athens).

A production of Kunstmuseum Liechtenstein, curated by Christiane Meyer-Stoll and Letizia Ragaglia.

The exhibition is accompanied by the **publication** *Case_O* with texts by different authors and installation views.

Performance week

As part of the exhibition, Georgia Sagri will be staging a long-term performance on one weekend in November 2024. A score of this performance will be on show in the exhibition.

Georgia Sagri (*1979 in Athens) studied at the Conservatoire and at the Athens School of Fine Arts (ASFA) and at Columbia University in New York. From 1997 to 2001 she was a member of the anarchist collective "Void Network" in Athens; in 2011 she was one of the main organisers of the Occupy Wall Street movement in New York. She founded the audio magazine FORTÉ (since 2009) and the curatorial project SALOON (since 2007). Her work is on show in various renowned museums and institutions around the world, including: Portikus, Frankfurt (2018), Kunsthalle Wien (2019, 2020), Kunsthalle Basel (2020, 2014), Guggenheim, Bilbao (2011) or MoMA, New York (2011). She participated in documenta 14 (2017), Manifesta 11 (2016), the Istanbul Biennale (2015), the Whitney Biennale, New York (2012), and the Thessaloniki Biennale (2011), among others.

Ana Lupas

1 November 2024 – 16 March 2025

Opening: Thursday, 31 October 2024, 6pm

Press conference: Wednesday, 30 October 2024, 10.30am

Kunstmuseum Liechtenstein, skylight galleries

Experimental, profoundly spiritual and radically humanist – Ana Lupas (*1940 in Cluj-Napoca, Romania) has been an outstanding figure in Eastern European art since the 1960s. Her work has been shown in various group exhibitions in Europe and America since the 1990s. In 2024, Kunstmuseum Liechtenstein and the Stedelijk Museum Amsterdam are dedicating what will be the most comprehensive solo show so far to Ana Lupas, featuring works from the 1960s to the present.

In an environment characterised by unfreedom and oppression in Romania, Ana Lupas created an oeuvre that is as impressive as it is radical. Her early, experimental work comprises textile works, sculptures, environments, installations and action art. In addition to producing new works, reprising and reworking existing works is a key concern of the artist. Ana Lupas's impressive installations *The Solemn Process* (1962–2008) and *Humid Installation* (from 1966) were partly created over a period of several decades.

The exhibition at Kunstmuseum Liechtenstein places the emphasis on two as yet unpublished series of works: *Eyes* (1973–1991) and *Self-portrait* (1999–2000). The sculptural porcelain eyes betoken the climate of surveillance in Romanian society and in all totalitarian regimes, but can also be viewed beyond this context.¹ In Vaduz, more than twenty *Eyes* focus their gaze on works from the Kunstmuseum's collection selected by Ana Lupas.

In the series entitled *Self-portrait*, the eyes of the artist herself are trained on the exhibition space and the audience. The series consists of around 200 posters created in 1998 for an exhibition in Székesfehérvár (Hungary) and which depict a screen print of Lupas's portrait. Like diary entries, day by day the artist reworked and painted over one poster. The self-portraits not only testify to the artist's ongoing dialogue with herself but also to her will to overcome (state-) imposed standardisation by means of individuality.

Ana Lupas played a key role in creating the exhibition. At her request, the displays were tailored to the exhibition spaces and collections of the two museums. Complementing each other, together they convey a comprehensive picture of an extraordinary artist.

¹ From 1965 until 1989, Romania was under the totalitarian National Communist rule of Nicolae Ceaușescu. The regime was based on a system of censorship and surveillance enforced by the ubiquitous Securitate, the secret police, and strict rationing of resources and materials.

The exhibition is being developed by Kunstmuseum Liechtenstein in close collaboration with the artist and is a co-production with the Stedelijk Museum Amsterdam.

Curated by Letizia Ragaglia for Kunstmuseum Liechtenstein.

The exhibition is accompanied by a comprehensive **publication** with texts by Tanja Boon, Leontine Coelewijn, Ramona Novicov, Letizia Ragaglia, Christian Rattemeyer and Mechtild Widrich.

The exhibition at the Stedelijk will be on show from 9 May until 15 September 2024.

Ana Lupas (*1940 in Cluj-Napoca, Romania) studied at the Academy of Visual Arts “Ioan Andreescu” (today: Art and Design University) in Cluj-Napoca. As founder and director of the avant-garde collective *Atelier 35* (1980–1990) she influenced the generation of Romanian artists in the 1970s and 1980s. Deliberately shying away from the limelight of the gallery scene, she was always intimately rooted in her environment, particularly the villages in Transylvania and Bukovina. Her multidisciplinary oeuvre is currently being discovered by international audiences and acknowledged by renowned museums such as the Tate Modern London, the Centre Pompidou Paris, the Walker Art Center, Minneapolis or the Museion in Bolzano. She lives and works in Cluj-Napoca.

Performance

Olaf Nicolai

(Innere Stimme) [(Inner Voice)]

Friday, 23 February 2024, from 12 noon to 12 midnight

(Innere Stimme) is the title of a notation used as an instruction for a performance. In Robert Schumann's piano piece for two hands *Humoreske* Op. 20, in addition to the two notations for the hands one page of the score also gives a third notation that is not to be played.

Schumann referred to this as an "(Inner Voice)". For the performer this voice is present, while it remains unknown to the audience, who are unfamiliar with the score. The notation (*Innere Stimme*) was created by covering the notes for the piano on the page of Schumann's score. The performance consists of singers performing the melody of the "(Inner Voice)" without interruption for several hours, free to vary and improvise both their singing, movements and behaviour.

Olaf Nicolai (*1962 in Halle (Saale), Germany) studied Literary Studies and Linguistics in Leipzig and completed his PhD on the poetry of the Wiener Gruppe. Based in Berlin, the artist develops interdisciplinary projects in a range of media. Nicolai participated in documenta 10 (1997) and the Venice Biennale (2001 and 2005), among others.

Simon Kindle

outlining

Wednesday, 3 July 2024

Simon Kindle works at the interface between installation, sculpture and performance. His artistic work is characterised by an interrogation of site-specific contexts and questions of everyday life. In most cases, the viewers form part of the artist's reflection, and are sometimes even directly involved; at the same time, they are encouraged to explore complex questions.

Playfully and with subtle humour, he engages in both self-criticism and institutional critique. So too in his performance *outlining*, that he premièred in Lucerne for the 2022 Swiss Performance Art Award. Simon Kindle is now restaging the two-part performance at Kunstmuseum Liechtenstein. Affording an insight into a process of artistic production, the second part of the piece involves the artist skilfully performing with the seemingly identical hula hoops. Simon Kindle humorously reflects on the failure and success of the artist's existence. In collaboration with Kunstmuseum Luzern.

Simon Kindle (*1983 in Vaduz) is co-director of the exhibition and negotiation space for contemporary art *Redaktion* (redaktion.xyz). Since 2022, he has headed the Major in Art Teaching in the master's course in Art at HSLU – D&K (www.master-kunst-luzern.ch). Simon Kindle lives and works in Lucerne. Further information: simonkindle.li

Cloud Castle

A collaboration with Bündner Kunstmuseum Chur, Kunstmuseum St. Gallen and Kunsthaus Bregenz

The idea for the project *Cloud Castle* emerged from a collaboration of Bündner Kunstmuseum Chur, Kunstmuseum St. Gallen, Kunstmuseum Liechtenstein and Kunsthaus Bregenz. The institutions have been collaborating for some time now, among other things in the form of the *Kunstachse* (art axis) – a communication and marketing cooperation.

Cloud Castle marks the beginning of a new chapter: joining forces, the organisations are carrying out an international project with artists that focuses on the Rhine Valley region and the shared expertise in contemporary art.

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