

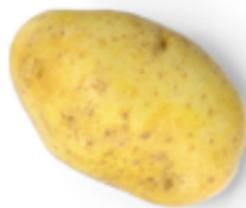
20 May – 4 September 2022

NAZGOL ANSARINIA

INVERNOMUTO



**MERCEDES
AZPILICUETA**



DIAMOND STINGILY

**KUNSTMUSEUM
LIECHTENSTEIN**

Dear Visitors,

In recent years, museums have engaged continuously in an interrogation of history. Partly out of a sense of duty, partly out of conviction, art museums are questioning the official, objective character of historiography and giving more space to subjective, experimental forms of storytelling.

Kunstmuseum Liechtenstein has invited artists to engage with the museum's collection. Nazgol Ansarinia, Mercedes Azpilicueta, Invernomuto and Diamond Stingily take their personal view of the museum's collection and have chosen at least one work to treat in their own solo presentation.

The invited 'community' of artists shares a special mode of storytelling: by reactivating memories, blending facts and reconstructions, questioning images and events, the works on show open up a new perspective on historical time so as to take an active role in interpreting the present.

In the course of their various careers, these artists have dealt with themes of difference, marginalisation, the history of subcultures, and the effects of urban transformations on mental and physical space. Biographical elements, situations connected with their own history, are interwoven with collective, social memory.

I hope you will find the exhibition stimulating and thought-provoking.

Letizia Ragaglia
Curator of C⁴ and Director of Kunstmuseum
Liechtenstein

NAZGOL ANSARINIA

1979 in Tehran, Iran



The Inverted Pool, 2019–2022

Wood, plaster, pigment, expanded polystyrene, steel
320 × 360 × 600 cm

Ed. 2/3

Courtesy of the artist

Nazgol Ansarinia (b. 1979) grew up in Tehran, returning there after studying in London and the United States for several years. Intensely aware of the rapid changes in the city brought about by demolition and new construction, she makes reference to this in her artistic work. Where gaps arise, they are filled with new forms. Spaces linked to personal and collective memories disappear. 'You feel lost when you can't relate to a space', says the artist in one video.

The Inverted Pool (2019–2022) plays with the experience and conception of space. While looking for a place to live, Ansarinia gained access to buildings in the city which she usually only saw from the outside. She bought a little house. In the course of renovating, the plans appeared to her to resemble a swimming pool. The volume of the house, inverted and recessed into the ground, creates the space of a swimming pool without water with a deep and a shallow end. We now see this pool in the exhibition, scaled down by a good fifty percent. On the inside walls of the pool we can make out window structures. The sculpture opens up a realm of imagination that merges physical, built, outer spaces with psychological, intellectual, inner spaces.



Absalon

1964 in Ashdod, Israel – 1993 in Paris, France

Cellule no. 5, 1992

Wood, fibreboard, cushion, dispersion paint,
fluorescent tubes

Height: 405 cm

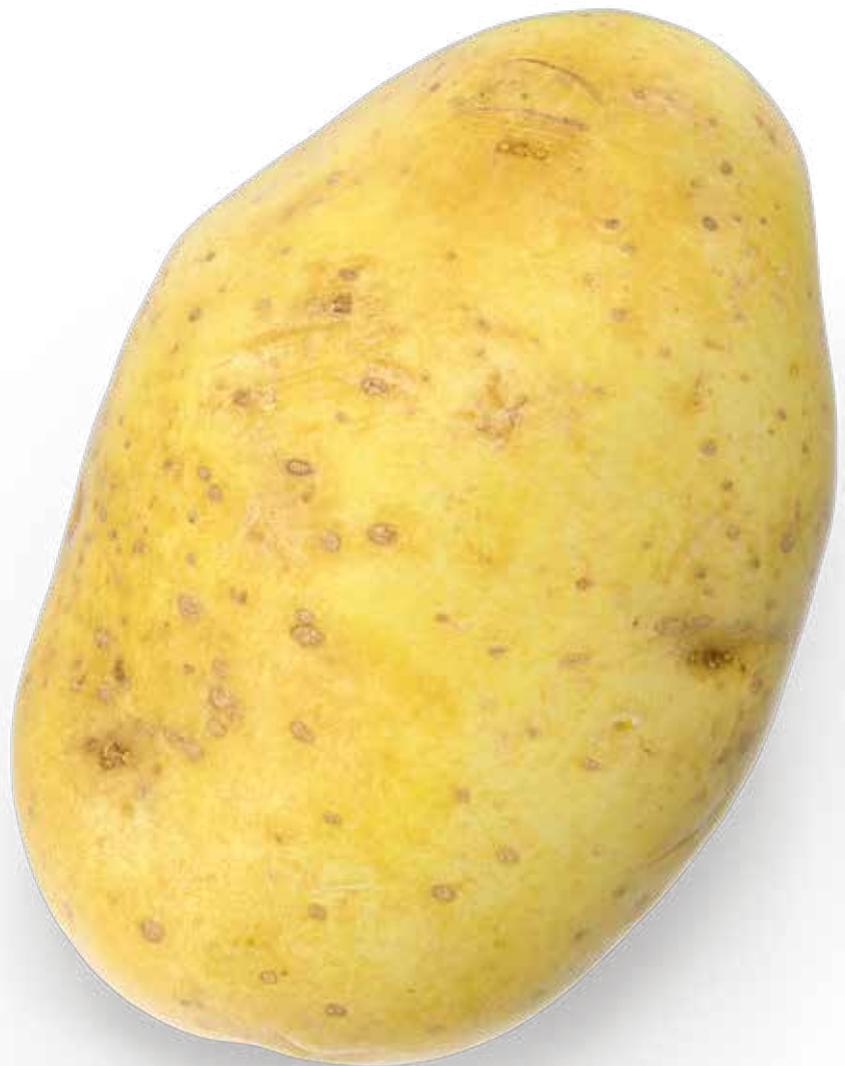
Diameter: 240 cm

Kunstmuseum Liechtenstein, Vaduz

Ansarina's monumental work is juxtaposed and engages in a dialogue with *Cellule no. 5* (1992) by Absalon. At the beginning of the 1990s, the Israeli-French artist designed six inhabitable cells. They were intended as site-specific dwelling units in Frankfurt, New York, Paris, Tel Aviv, Tokio and Zurich, and they exist as various sketches, models, and life-size, albeit non-functional prototypes. *Cellule no. 5* is part of the Kunstmuseum Liechtenstein collection. It was conceived for Frankfurt am Main and in terms of its form makes reference to two-storey watchtowers built in mediaeval times to protect against attacks. The cool white and strict geometric shape are also reminiscent of modernist forms of housing, uto-pian ideas, and minimalism in art. The cells are based on Absalon's own physical proportions, with a height of 190 cm. The artist's untimely death prevented him from ever living in them. None of the cells were set up. The prototype of *Cellule no. 5* in the exhibition space can be entered but is not functional. The idea of individuality is extremely abstract and non-narrative in Absalon's work. Nevertheless, it may also be seen as comprising intellectual spaces that oscillate between a real and an imagined situation.

MERCEDES AZPILICUETA

1981 in La Plata, Argentina





On the Dignity of Codpieces [1, 6, 7, 10, 13], 2021

Wool felt, merino wool, cotton, viscose, lurex, holographic paper, acrylic yarn, cord
Dimensions variable

A rather unusual garment is observed in the series *On the Dignity of Codpieces* (2021). Ostentatious codpieces were an item of men's fashion in the fifteenth and sixteenth centuries. The padding and protuberances both protected and emphasised the male genitalia. Azpilicueta uses fabric remnants, crocheted, embroidered, and shiny elastic materials that prompt a wide range of associations, from cleaning rags to erotic accessories.

Not illustrated

The Wise Octopus, 2022

In collaboration with Dasha Golova
Vintage leather jacket, copper, shoes, wild silk, leather strings
200 × 270 × 70 cm

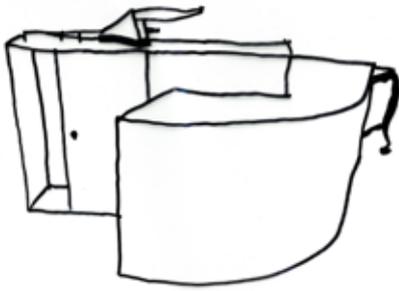
Not illustrated

The Spicy Kangaroo, 2022

In collaboration with Dasha Golova
Vintage leather skirt, vintage leather belt, copper
100 × 100 × 20 cm



For the presentation of her choice of works by Anne Marie Jehle (1937–2000) from the Kunstmuseum's collection, Mercedes Azpilicueta fashioned islands out of elements made of furniture. They make reference to the kitchen, living-room, and bedroom. Jehle lived in a house in Feldkirch that she locked up and left in 1989. The living space and work environment were inextricably interwoven. 1628 works were recovered from the whole 'installation' after her death. In terms of form and content, the collages of materials and objects examine 'aspects and things of everyday life (social criticism), social roles (gender) and phenomena of power, questions of identity, and later grey areas and borderline experiences'.



The Magic Kitchen, 2022

In collaboration with Katharina Kasinger
Wood, metal, glas, acrylic
Dimensions variable



The Tasty Quote, 2022

In collaboration with Katharina Kasinger
Wood, metal, acrylic
64 × 50 × 28 cm

Anne Marie Jehle

1937 in Feldkirch, Austria – 2000 in Vaduz,
Liechtenstein

6 Eisbecher, 1975 | 6 Ice Cream Sundaes

Plaster, nickelled brass cups, tray
(Prototype for a multiple, unrealised)
Cups each c. 16 × 6 × 6 cm; tray 1.3 × 28 × 15.4 cm
Kunstmuseum Liechtenstein, Vaduz / donation
Anne Marie Jehle Stiftung, Vaduz (originally donated to
Anne Marie Jehle Stiftung by Wolfgang Feelisch)

Anne Marie Jehle

Untitled, n.d.

Cut-out on paper on cardboard
16.8 × 8.5 cm
Kunstmuseum Liechtenstein, Vaduz / donation
Anne Marie Jehle Stiftung, Vaduz

Untitled, n.d.

Porcelain cup, plaster, paint
8.8 × 11 × 8 cm
Kunstmuseum St.Gallen

Untitled, c. 1977

Spoon, leather purse, tin
19.5 × 11 × 7 cm
Kunstmuseum Liechtenstein, Vaduz / donation
Anne Marie Jehle Stiftung, Vaduz

Untitled, c. 1977

Wood
5 × 27 × 24 cm
Kunstmuseum Liechtenstein, Vaduz / donation
Anne Marie Jehle Stiftung, Vaduz

Io sono allegra, n.d. | I am cheerful

Acrylic on canvas
60.5 × 80 × 2.1 cm
Kunstmuseum St.Gallen



The Quick Foyer, 2022

In collaboration with Katharina Kasinger

Wood, metal, acrylic

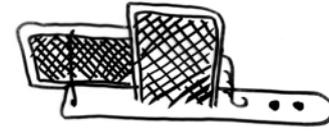
Dimensions variable

Anne Marie Jehle

Verschiedene Schuhe, n.d. | Various shoes

Wooden box, string, parcel tag, pencil and coloured pencil, photo chemically processed

43.8 × 24.8 × 3.8 cm



The Shy Quote, 2022

In collaboration with Katharina Kasinger

Wood, metal, rattan, acrylic

80 × 25 × 14 cm

Anne Marie Jehle

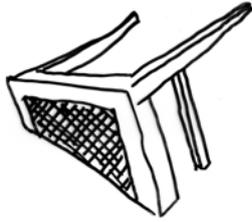
Untitled, n.d.

Envelope, adhesive tape, fibre pencil

33 × 22.7 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz



The Resting Quote, 2022

In collaboration with Katharina Kasinger

Wood, rattan, acrylic

80 × 46 × 31 cm

Anne Marie Jehle

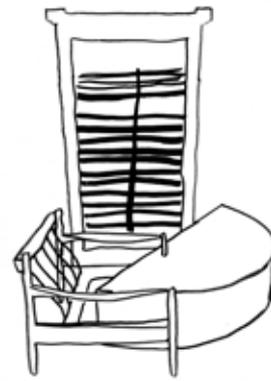
perfect, n.d.

Wall installation: wire, wool, kitchen towel, wooden shutter, chalk, wire coat hanger, wood, ring

c. 180 × 220 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz



The Gone Bedroom, 2022

In collaboration with Katharina Kasinger

Wood, metal, synthetic materials, acrylic

Dimensions variabel

Anne Marie Jehle

Untitled (Red Breast Hat), n.d.

Wool

20 × 25 cm, diameter: 15 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz

Untitled (Genius Machine), 1977

Cardboard (detergent pack, brand: 'Genie'), shoe heels, black-and-white photograph

14 × 15.5 × 21 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz

Untitled (Table and Bed), n.d.

Cut-out on paper on cardboard

30 × 17 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz

Untitled, n.d.

Metal sheet, cut and welded

93.5 × 88 × 21 cm

Kunstmuseum Liechtenstein, Vaduz / donation of the Anne-Marie Jehle Stiftung

Exhibition credits:

Project research and coordination: Angeliki Tzortzakaki
Exhibition design: Katharina Kasinger
Costume design and production: Dasha Golova and Guillermina Baiguera
Design advice: Vanina Scolavino
Studio Assistant: Lisa Collin

With special thanks to: Yeal Davids, Judith Peskens (TextielLab), Anik Fournier and Ohad Ben Shimon.

All works courtesy of the artist and NoguerasBlanchard, Madrid/Barcelona

Potatoes, Riots and Other Imaginaries was part of Prix de Rome 2021, commissioned and produced by Mondriaan Fonds and Stedelijk Museum Amsterdam.

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Coordination: Angeliki Tzortzakaki
Research: Sjoerd Kloosterhuis, Mieke Krijger, Laura Kneebone
Costume design: Lucile Sauzet
Exhibition design: Katharina Kasinger
Graphic design: Toni Brell
Sound design: Constanza Castagnet
Technical assistance: Guillermina Baiguera, Darya Golova and Alyssa Reiziger

On the Dignity of Codpieces was part of the exhibition *Bondage of Passions*, commissioned and produced by Gasworks, London.

Project coordination: Angeliki Tzortzakaki
Archival research: Verónica Rossi
Costume assistance: Darwin Winklaar and Laura Fernández Antolín

DIAMOND STINGILY
1990 in Chicago, IL, USA



dead Daughter, 2021

Carpet, five arrangements of artificial flowers with vases, five lacquered plinths, sixteen bronze casts, eight wax casts

550 × 550 cm (carpet)

Dimensions variable

Kunstmuseum Liechtenstein, Vaduz

Diamond Stingily grew up in Chicago and lives in New York. In a museum talk in 2018 she described herself as 'the first daughter in a Black household', discussing the strength, resilience and endurance of her mother, aunt, great-aunts, and grandmothers. Female (elective) affinity, forms of mourning rituals, and handing down knowledge play a central role in the artist's work.

The installation *dead Daughter* was created in 2021 and is based on Stingily's encounter with Colette Thomas's novel *Le Testament de la fille morte* (The Testament of the Dead Daughter), published under the pseudonym René in 1954. The book is a diary and an anthology of poems about the cruelty of love in which past and present are entwined, a novel of death and resurrection. In another piece from 2014, Stingily staged her own funeral in a gallery display window, with artificial flowers and the Bible of her great aunt twice removed. The lush pink mise-en-scène set against the backdrop of walls covered with waste paper celebrates the memory of people who have passed away, embedded in the contemporary history of the exhibition venue.



How Did He Die, 2016

Video, black-and-white, sound, chain-link fence

Duration: 8' 38"

Ed. of 3 + 1 A.P.

Dimensions variable

Courtesy of the artist

Looking through a piece of wire mesh, we see footage of girls at play. The title of this installation *How Did He Die* (2016) features in the lyrics of one of the recorded songs. Bess Lomax Hawes, a musician and folklorist, documented traditional singing games in the playground of an elementary school in Los Angeles in 1967. In the booklet accompanying the DVD on which the material was released in 2003, the author writes that it was deeply disturbing to discover that these same children are also expert street fighters. Singing, they upheld a tradition that had almost vanished within the white community but which was still active in the Black community. In this way, the piece refers to an acknowledgement of the cultural contribution of Black people in the late 1960s, while at the same time highlighting the aspect of exclusion and segregation.



Entryways, 2019

Door, bat, hardware
205.7 × 71.1 × 121.9 cm
Collection Maaß-Lukas, Munich

Entryways, 2019

Door, bat, hardware
101.5 × 25.5 × 25.5 cm
Mackert Collection, Munich

Entryways, 2019

Door, bat, hardware
220 × 81 × 66 cm
SMAKE Berlin

Entryways, 2021

Door, bat, hardware
220 × 81 × 66 cm
Private Collection, Berlin

Entryways, 2021

Door, bat, hardware
208 × 86 × 97 cm
Collection Thiess, Munich

Entryways (2019–2021): the run-down doors with a baseball bat allude to childhood memories of the artist, whose grandmother Estelle would always keep a baseball bat by the apartment door. They point to the menace faced by Black people but also to the aspect of security in the family setting. The braided hair in *Elephant Memory* (2019) speaks of a matriarchal society of cohesion and protection, but also of chains and violence.

Not illustrated

Elephant Memory, 2019

Synthetic hair, galvanised steel chain, galvanised steel hook
400 × 25 × 5.5 cm; 400 × 5 × 5.5 cm
Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin



From the collection, Diamond Stingily chose *Still Life of Fruit and Flowers* by the painter Franz Werner von Tamm. Painted around 1700, it is typical of the lavish compositions of the period. Similar to artificial flowers, they keep what they represent perennially fresh and reflect the wealth of their owners.

Franz Werner von Tamm

1658 in Hamburg, Germany – 1724 in Vienna, Austria

Stilleben mit Früchten und Blumen, 1698 | Still Life with Fruits and Flowers

Oil on canvas

Image size: 66 × 50 cm

Frame Size: 68 × 85 × 11 cm

Kunstmuseum Liechtenstein, Vaduz



Clay's Beauty Salon, 2022

34 × 25.6 cm

Ed. 1/30 + 5 A.P.

Kunstmuseum Liechtenstein, Vaduz

In the mirror of the hair salon in the little photograph *Clay's Beauty Salon* (2022) we see the picture of a black woman in a double pink frame. Her hair is straight. The hair tongs take up a lot of space in the arrangement on the table. The photo was taken in the salon of Stingily's great aunt, where she and her mother spent a lot of time. With the aid of personal memories and stories, the artist draws attention to social conditions and aspects of Black identity.

INVERNOMUTO

active since 2003

Simone Bertuzzi, 1983

Simone Trabucchi, 1982

in Piacenza, Italy



The artists Simone Bertuzzi (b. 1983) and Simone Trabucchi (b. 1982) have been collaborating as Invernomuto since 2003. They live in Milan and Vernasca. For *C⁴* they have juxtaposed three of their own works with *Ponte levatoio* (Drawbridge) (1968) by Pino Pascali (1935–1968).

Pino Pascali

1935 in Bari, Italy – 1968 in Rome, Italy

Ponte levatoio, 1968 | Drawbridge

Steel wool, plywood

221 × 118 × 10 cm

Kunstmuseum Liechtenstein, Vaduz

Pascali uses simple materials that refer to a playful aspect from childhood and domestic experiences. His installation is woven of steel wool, a material familiar from cleaning. He turns it into a 'defensive structure', the drawbridge (Ital.: *ponte levatoio*), and something which might also be taken for a washboard (Ital.: *lavatoio*). The artist leaves it to the viewers to decide which castle lies concealed behind the bridge and to continue to tell the story in their imagination.



Wax, Relax, 2011–2022

Wax, expanded polystyrene, original soundtrack:

Hieroglyphic Being

Dimensions variable

Courtesy of the artists and Pinksummer, Genova

Invernemuto's works may also be seen as magical fragments of a narrative that hark back to other places and other times: *Wax, Relax* (2011–2022) is a wax grotto made from a cast of one of the innumerable replicas of the grotto at Lourdes that have been made all over the world since the end of the nineteenth century. The artists' birthplace, Vernasca, is also home to such a grotto, which has become part of popular culture and is among the things that define the collective perception. A new replica of the grotto has been made for the exhibition: a monument of wax, the quintessential material of replicas that demonstrates and questions the character of the place and the rituals associated with it.



Zion, Paesaggio, 2014

Wood, iron, inkjet print on wood, tropical plants
(Catleia, Phalaenopsis, Oncidium, Dendrobium,
Monstera, Rhipsalis)

235 × 170 × 200 cm

Courtesy of the artists and Pinksummer, Genova

Zion, Paesaggio (2014) consists of the reproduction of an object steeped in history; it replicates a staircase-like monument erected by the Italian army in Addis Ababa during the occupation of Ethiopia. The fourteen steps of the sculpture represent the fourteen years from the takeover of power by the fascists in Italy in October 1922 to the capture of Addis Ababa in 1936. When the fascist rule came to an end, the monument was appropriated by the Rastafari movement and used as a plinth. Rastafarianism is both a religious and a social movement. For Rastafari, Zion (the promised land in Hebrew) is in Ethiopia. Just as Pascali's drawbridge does not lead to a castle, Zion is a stairway to nowhere. It leaves room for the reproduction of other narratives with new associations and connections.



Rimini Capitale Afro, 2021

Concrete, expanded polystyrene, iron, soundtrack:

DJ Pery's Mecca mixtape (edited by Invernomuto)

256 × 570 × 30 cm

Courtesy of the artists and Museo del Novecento,

Milano; production: 'Cantica21. Italian Contemporary Art Everywhere'

The combination of multiple layers also features in the mixed soundtracks. The entire exhibition space is immersed in changing light linked to the soundtracks of *Wax*, *Relax* and *Rimini Capitale Afro* (2021). The yellow doorway is an exact replica of a section of wall of the Melody Mecca club in Rimini that was legendary in the 1980s. At this venue, DJ Pery played a musical blend of funk, disco, Brazilian MPB, Indian sitar music, Afrobeat, and much more. He talks about 'a global idea of music', describing his search for sounds and mixes as 'musical research'. Writing sprayed on the wall of the venue pronounces Rimini the capital of 'Afro'. Invernomuto based their soundtrack on all of DJ Pery's mixtapes from the club in Rimini, remixing, editing, and filtering them. The project is inscribed in the artists' musical, historical investigations into the interactions of sound and the images it creates. In particular, the work was created parallel to *Black Med*, a sound research project about the Mediterranean that Invernomuto began in 2018.

Side Programme

Tuesday, 24 May 2022, 6.30 pm

Introduction for Teachers

**C⁴. Nazgol Ansarinia | Mercedes Azpilicueta |
Invernomuto | Diamond Stingily**

with Susanne Kudorfer and Olivia Büchel

In cooperation with Schulamt Liechtenstein.

Thursday, 2 June 2022, 6 pm

Guided Tour

**C⁴. Nazgol Ansarinia | Mercedes Azpilicueta |
Invernomuto | Diamond Stingily**

with Letizia Ragaglia

Thursday, 9 June 2022, 6 pm

Skino im Kunstmuseum

6 pm **Le scaphandre et le papillon**

by Julian Schnabel, FR 2007, 112',

Artist's choice: recommended by Nazgol Ansarinia

8.15 pm **Zama**

by Lucrecia Martel, AR 2017, 115'

Artist's choice: recommended by Mercedes Azpilicueta

Wednesday, 15 June 2022, 12.30 pm

Take Away

**C⁴. Nazgol Ansarinia | Mercedes Azpilicueta |
Invernomuto | Diamond Stingily**

Short guided tour during the lunch break

with Susanne Kudorfer

Wednesday, 22 June 2022, 2–4.30 pm

Active Together

Wednesday afternoon at the Kunstmuseum

with Beate Frommelt

Thursday, 30 June 2022, 6 pm

Guided Tour and Discussion

Potato Riot

with Julia Frick and Eva-Maria Schädler (association
'Frauen in guter Verfassung') and Susanne Kudorfer

In cooperation with Liechtensteinische Kunstgesellschaft

Sunday, 3 July 2022, 10.30 am – 4.30 pm

Travelling to the Museum

Reiseziel Museum

A discovery journey for the whole family

Sunday, 7 August 2022, 10.30 am – 4.30 pm

Travelling to the Museum

Reiseziel Museum

A discovery journey for the whole family

Wednesday, 10 August 2022, 2–5 pm

Holiday Workshop

Holiday Studio

for children aged 7–12

with Klara Frick and Olivia Büchel

Thursday, 11 August 2022, 2–5 pm

Holiday Workshop

Holiday Studio

for children aged 7–12

with Klara Frick and Olivia Büchel

Monday, 15 August 2022, 10 am – 8 pm

National Day

Free admission on Liechtenstein's National Day

Wednesday, 17 August 2022, 12.30 pm

Take Away

C⁴. Nazgol Ansarinia | Mercedes Azpilicueta |

Invernomuto | Diamond Stingily

Short guided tour during the lunch break

with Klara Frick

Thursday, 18 August 2022, 6 pm

Skino im Kunstmuseum

6 pm **L'important c'est d'aimer**

by Adrzej Żuławski, FR 1975, 109'

Artist's choice: recommended by Diamond Stingily

8.15 pm **Nostra Signora die Turchi**

by Carmelo Bene, IT 1968, 125'

Artist's choice: recommended by Invernomuto

Wednesday, 24 August 2022, 6 pm

Wednesday XL

Mediterraneo

with Invernomuto

Thursday, 25 August 2022, 6 pm

Guided Tour and Discussion

Storytelling im aktuellen Kunstgeschehen

with Catherine Nichols and Letizia Ragaglia

In cooperation with Liechtensteinische Kunstgesellschaft

Sunday, 4 September 2022, 10.30 am – 4.30 pm

Travelling to the Museum

Reiseziel Museum

A discovery journey for the whole family

Sunday, 4 September 2022, 10 am – 5 pm

Finissage

C⁴. Nazgol Ansarinia | Mercedes Azpilicueta |

Invernomuto | Diamond Stingily

with performance by Mercedes Azpilicueta

The exhibition will be accompanied by a generously illustrated exhibition catalogue produced by Mousse Publishing with contributions by Giuseppe Garrera, Rindon Johnson, Hamed Khosravi, Letizia Ragaglia and Susana Vargas Cervantes.

To our great pleasure, the three artists and the artist duo have agreed to produce editions in cooperation with the Kunstmuseum Liechtenstein, which will soon be available in the museum shop.

Editing

Henrik Utermöhle in collaboration with
Susanne Kudorfer und Christiane Meyer-Stoll

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