

In the Context of the Collection

Brian O'Doherty Phases of the Self

September 2, 2022 – January 15, 2023

**KUNSTMUSEUM
LIECHTENSTEIN**

The exhibition will be accompanied by a publication of the series *from the collection* with contributions by Roman Kurzmeyer and Brian O'Doherty.

Dear Visitors,

The exhibition *Brian O'Doherty. Phases of the Self* affords an insight into the work of the Irish-American artist, art critic, and writer in the context of the Kunstmuseum Liechtenstein's collection. O'Doherty himself provided the title, which reflects his open self-image and role-perception, a very timely and relevant aspect today. The exhibition aims to show how his work is embedded in and reflects and comments on the artistic, art critical, and literary practice of his times.

Phases of the Self comprises different sized spaces, separated by a textile work by Charlotte Moth from the Kunstmuseum Liechtenstein collection. The square space behind the curtain and its bright white walls are an allusion to the "white cube," the history and function of which O'Doherty has explored in his writing and artistic practice. The artworks and documents on display concern his beginnings as an artist in 1960s New York and demonstrate the important role that art criticism and Conceptual art have played in the development of his work. The exhibited books by O'Doherty and the art magazines featuring his essays are of equal importance to the artworks. *Between Categories* (1957–68), *The Critic's Boots* (1964–65), and *Divided Sight* (1968) are key works by the artist from the museum's collection that deal with questions of perception. O'Doherty has exhibited them repeatedly during his long career, opening them up for discussion in his exhibition catalogues.

O'Doherty is always careful to distinguish between himself as an individual, an artist, and a writer who has worked with male and female pseudonyms, laying different trails, sometimes covering over his tracks, and allowing himself to don masks and appear in different roles—which he did not always disclose. In an interview with Brenda Moore-McCann in 2008, after the burial of his alter ego Patrick Ireland, he was asked how he saw himself as an artist: "I never see the self as a stable entity, but as a fluid, multivalent series of accommodations to inward and outward pressures, giving birth to different personae. That's everyone's experience, I imagine. I've simply literalized some of mine – personae, I mean. Of course, all this doesn't mean you don't have your head together when you cross the road in traffic."

I would like to thank Brian O'Doherty and his wife Barbara Novak for their long-standing friendship and the trust which they have shown me in the preparation of this exhibition.

I hope your visit to the exhibition will be thought-provoking and inspiring.

Roman Kurzmeyer
Curator

Brian O'Doherty

Born in Ireland, in 1928, O'Doherty has been living and working as an artist, art critic, filmmaker and writer in the United States since 1957. As a cofounder of Conceptual art and as an art critic, he played an important role in the history of art in the latter half of the twentieth century in the USA and Europe. O'Doherty gained fame in the German-speaking world thanks to his book *Inside the White Cube: The Ideology of the Gallery Space* (1986).

Initially, O'Doherty studied medicine in Dublin, later attending Harvard University, Cambridge, Massachusetts, on a research fellowship. In the 1960s he worked as an art critic for the *New York Times* and in the 1970s he was editor of *Art in America* magazine. He taught film and art criticism at Columbia University's Barnard College, New York, until the 1990s, producing films about artists and publishing various books on contemporary US art. In 1967 he published *Object and Idea. An Art Critic's Journal, 1961–67*, a volume of his collected art criticism, followed in 1974 by *American Masters: The Voice and the Myth*. O'Doherty also writes fiction. *The Strange Case of Mademoiselle P* was published in 1992 and his 1999 novel *The Deposition of Father McGreevy* was shortlisted for the 2000 Booker Prize. Recent publications include a novel, *The Crossdresser's Secret* (2014) and *A Mental Masquerade. When Brian O'Doherty Was a Female Art Critic: Mary Josephson's Collected Writings* (2019).

* Indicates a reproduction (detail).

Unless noted otherwise, all works from Kunstmuseum
Liechtenstein's collection.

An exhibition as an image in the plural

The exhibition *Brian O'Doherty: Phases of the Self* presents selected works by O'Doherty in dialogue with the Kunstmuseum Liechtenstein's collection. Themes in the exhibition are O'Doherty's open self-image and role perception as a person and as an artist, which he evolved in New York through his rapport and close friendship with contemporary artists along with his theoretical exploration of the history and function of the twentieth-century exhibition space. O'Doherty assumed different roles, working under various pseudonyms to broaden the scope of action available to him and thus protect his oeuvre from a primarily biographical reception.

Above all, on show are works from O'Doherty's early conceptual oeuvre along with books and magazines from his work as an art critic and writer. The operational ambit of art that developed after 1945, that O'Doherty has explored theoretically and artistically in his work over the past sixty years, is particularly tangible in the museum's collection, geared as it is to contemporary art. His work helped pave the way for new forms of expression in contemporary art.

Seen in juxtaposition with works by other artists in the collection, each work by O'Doherty acquires sense and meaning from this comparative viewing. Art historian Felix Thürlemann describes this kind of exhibition, in which the overarching unity and the overall appearance of the staging is crucial to the effect, as "a special form of image in the plural." The installative hanging facilitates a comparative viewing of the displayed works.



Brian O'Doherty

1928 in Ballaghaderreen, Ireland; lives in New York

1*

Five Identities, 2002/2022

Archival pigment print on Alu-Dibond

124.5 × 124.5 cm

Ed.: 1/5 + 2 A.P.

The artist, courtesy Galerie Thomas Fischer, Berlin

O'Doherty has worked under various pseudonyms. In protest to the United Kingdom's Northern Ireland policy, in 1972 he began signing his works under the name Patrick Ireland until a devolved Northern Ireland government had been formed and peace had been restored. Just one of O'Doherty's various guises or identities, he published art criticism in *Art in America* under the pseudonym Mary Josephson when he was also the magazine's editor. As a young artist, he created drawings and paintings and wrote on questions of the philosophy of language as Sigmund Bode. William Maginn, a figure deployed by O'Doherty as an alter ego in his novel *The Deposition of Father McGreevy*, was a famous Irish intellectual in the nineteenth century who himself published under the pseudonym Sir Morgan O'Doherty. O'Doherty finished another novel in 2007, published in 2014 as *The Crossdresser's Secret*, it is about a historical, transgender figure. The titular figure here is Charles-Geneviève-Louise-Auguste-André-Thimothée d'Éon de Beaumont (1728–1810), better known as the Chevalier d'Éon.

The various guises allow the artist to engage in a complex understanding of his role as they incorporate his own persona. Perhaps O'Doherty even uses his own name as a guise—the photographic self-portrait *Five Identities* seems to suggest as much, depicting not only Maginn, Ireland, Josephson, and Bode but also O'Doherty himself.



Louise Guerra

Active 2013–2017

2*

Louise Guerra, 2013–2017

Clothes, hangers, platform, publications, posters

Dimensions variable

Louise Guerra, one of the younger positions in the collection, focused on the theory, history, and practice of collective action in her art. In fact, Louise Guerra was a collective that appeared in public with exhibitions and publications from 2013 until 2017. Louise Guerra was a figure whose practice harked back to other figures from various historical epochs and professions; examples include Louise Bourgeois, Louise Glück, Louise Lawler, Louise Mack, Louise Michel, and Louise Nevelson. Louise Guerra developed an artistic practice that also incorporated aesthetic theory, everyday life, politics, science, and education. Louise Guerra was a *nom de guerre*, a pseudonym that allowed the participating artists to elaborate a program that was more extensive than anything that would have been possible as individual authors.

Louise Guerra was organized in the manner of a choir that welcomed a wide range of different voices. This enabled a vast array of manifestations of art, ones often characterized by a great experimental vigor and always invited the question: Who was actually addressing us?

The garments on display here were worn by Louise Guerra in performances and used in exhibitions during her career.

Louise Guerra's platform offers a space to show works of Louise Bourgeois and Paweł Althamer, visualizing the participatory approach of her practice. Besides O'Doherty's *Five Identities*, we also see *Artist's Conception: Miss General Idea 1971*, a fictitious female figure devised by the Canadian artist collective General Idea (Felix Partz, Jorge Zontal, and AA Bronson).

General Idea

Active 1967–94, Toronto

AA Bronson (born Michael Tims):

1946 in Vancouver

Felix Partz (born Ron Gabe):

1945 in Winnipeg, Canada – 1994 in Toronto

Jorge Zontal (born Slobodan Saia-Levy):

1944 in Parma, Italy – 1994 in Toronto

3

Artist's Conception: Miss General Idea 1971, 1971

Silkscreen on paper

101.5 × 66 cm

Ed.: 4/7

Paweł Althamer

1967 in Warsaw

4

Retrospective, 2008

Twelve tin figures in custom-made board case, metal clasps

8 × 24 × 17.5 cm

Ed.: 38/38 + XXV

Parkett Edition 82; published by Parkett Verlag, Zurich

Louise Bourgeois

1911 in Paris – 2010 in New York

5

The Fingers, 1968 (cast 1984)

Bronze

Two parts, overall 7.8 × 32.7 × 20.3 cm

Ed.: 1/6

Purchased with funds from Lampadia Stiftung, Vaduz

Brian O'Doherty

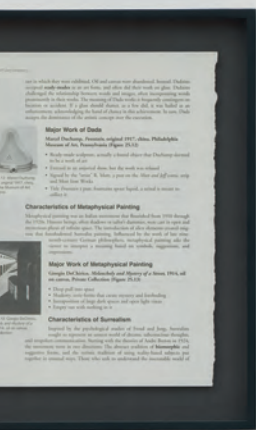
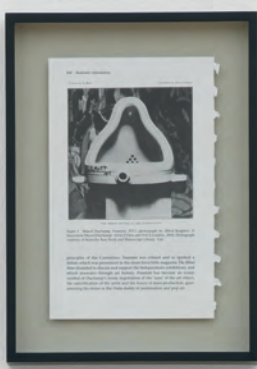
6

Divided Sight, 1968

Painted metal, mirror

16.5 × 9 × 7.5 cm

The small sculpture *Divided Sight* (1968) is reminiscent of a model used to explain and verify phenomena of perception theory, which O'Doherty would also later address in his writings on the white cube.



Saâdane Afif

1970 in Vendôme, France

7*

The Fountain Archives, 2008–2019

Printed pages detached from publications, 45 parts,
framed

Dimensions variable

On display are works from the series *The Fountain Archives* that explore the history and effects of Marcel Duchamp's readymade *Fountain* (1917), which has survived only in a photograph by Alfred Stieglitz. Afif's archive comprises pages he removed and individually framed from 1,001 publications that depict and discuss *Fountain*. The total number of pages is a reference to the literary tradition of embedded narrative, as in the *Arabian Nights*. Duchamp and his work are of tremendous importance in the development of O'Doherty's oeuvre.

Joseph Beuys

1921 in Krefeld, Germany – 1986 in Düsseldorf

8

Filzanzug, 1970

[Felt Suit]

Felt, stamped

ca. 170 × 60 cm

Ed.: 91/100 + 10 H.C.

Published by Galerie René Block, Berlin

For his *Filzanzug*, Beuys opted to visualize his theory of sculpture as an item of clothing based on his own body measurements. The material expresses the polarity and incompatibility of isolation and protection. The aesthetic and the world become tangible in a mutually mirrored process of reflection.



Matts Leiderstam

1956 in Göteborg, Sweden

9

He & She, 2000

Cibachrome

Two parts, each 140 × 106 cm

Ed.: 1/6 + 1 A.P.

“This work by Matts Leiderstam consists of two photographs of old paintings exhibited together. Each set on an easel, we see two unframed paintings showing a person’s portrait: on the left a man, on the right a woman. The paintings are works of the Finnish painter Isak Wacklin (1720–1758) depicting Samuel Wacklin, the artist’s vicar brother, and the latter’s wife Elisabeth. Both paintings were done in 1755. Focusing on the facial features, the similarity between the two is striking. If we could only see the faces, it would be hard to distinguish between man and woman, and the question is whether the two portraitees were related. Or did the painter in fact use his own face as the basis for these portraits?”

Friedemann Malsch

Kimsooja

1957 in Daegu, Korea

10*

Encounter – Looking into Sewing, 1998–2011

Used Korean bedcovers, mannequin

165 × 80 × 80 cm

Purchased with funds from Stiftung Freunde des Kunstmuseum Liechtenstein

“I tried to create a kind of tension between the audience and the uncertain figure, the sculptural object. The audience looks at this figure and is clearly waiting for a performance but there is no movement.”

Kimsooja



Erik Steinbrecher

1963 in Basel

11*

Maler, 2013

[Painter]

Mannequin, shirt, body paint

Height 175 cm

12

Nasen, 2013/2020

[Noses]

PVC, plaster, epoxy, spray paint, tape

Dimensions variable

Steinbrecher's *Maler* has a male lower part and a female torso, covered with a paint-smeared sports shirt. His *Nasen*, set on the floor in front of the figure, are a small group of false noses consisting of plaster casts of his own nose and industrially made, fully dyed, red clown's noses that he painted white on the outside to give the impression that the noses had been turned inside out. These objects add further depth to the range of topics already addressed by the sculpture—the role of the artist, missing or attributed identity, the artwork as unfinished creative process.



Charlotte Moth

1978 in Carshalton, UK

13*

Behind every surface there is a mystery: a hand that might emerge, an image that might be kindled, or a structure that might reveal its image, #10, 2016/2022

Trevira bunting, sequined fabric

395 × 1230 cm

Brian O'Doherty. Phases of the Self consists of two different sized spaces, separated by a curtain and connected at one side. The two-layer curtain, differing in color and weave on the front and back, was added to the collection in 2016 on the occasion of the artist's solo show at Kunstmuseum Liechtenstein. Moth, who has extensively studied O'Doherty, and particularly his writings on the white cube, adapted the curtain to suit the new conditions of the museum's artificial-light gallery. Moth's traversable artwork extends in time and space, serving as a backdrop, a kind of resonant space—an aspect that is crucial to the artist's work. In the areas of the exhibition separated by the curtain, O'Doherty's work is presented from different perspectives. The show thus has two views that, while belonging together, appear visually separate.



Walter Benjamin

1950 in Yugoslavia

14

Walter Benjamin: “Mondrian ’63–96,” lecture, “TV Gallery,” 1987

Video, transferred to digital, color, sound, 22"33'

15*

Piet Mondrian: “Five Compositions,” 1963–96, n.d.

Acrylic on canvas

Five paintings: two parts, each 45 × 4 cm, two parts,
each 50 × 50 cm, 40 × 31 cm

Dimensions variable

In his writings, Goran Đorđević poses as a double of the German philosopher and art theorist Walter Benjamin. He has been working and speaking on art, museums, originality, and art history under this name since 1986.

Concepts of art and work have changed continuously throughout the course of history. To Đorđević, art is not a universal category but an invention of Western culture, as is the institution of the art museum, which has only existed as we now know it since the French Revolution. In his view, art museums are becoming places where we reflect on art and where the history of art is presented and negotiated, as in ethnographic museums. The past, particularly modernism, is being reappraised: twentieth-century art is becoming a reservoir from which to draw inspirations for renewal. According to him, the way we view and understand artworks in the future will primarily be based not on the aesthetic experience of the autonomous artwork but rather on the aesthetic and its historicity.

Brian O'Doherty

16*

The Critic's Boots, 1964–65

Newspaper on boots and board

Size 10 boots; overall 17 × 45.7 × 45.7 cm

The Critic's Boots reflects a moment in O'Doherty's career and is a self-portrait as an art critic. Both the boots and the flat base are completely covered with newspaper cuttings of exhibition reviews that O'Doherty wrote for the *New York Times*. He wore the boots while working as an art critic in New York. This sculpture anticipated the artist's farewell to daily journalism, which he enacted in 1967 with *Object and Idea*, a collection of his writings. O'Doherty was an astute observer and his articles not only reflect the sense of new departures, but also draw attention to the animosities and conflicts within the small New York art world, at the center of which he operated. The conflicts that arose from his dual role as artist and art critic initially hampered O'Doherty as an artist but simultaneously had an interesting and positive effect on his work. To reflect on the aesthetic is one of the core tasks of art critics, but may also be a theme of artistic work itself, as evidenced by *The Critic's Boots*.



Marcel Broodthaers

1924 in Brussels – 1976 in Cologne

17

La Signature de l'artiste, 1972

[The Artist's Signature]

Address book, hat, cardboard tube, four smoke bombs,
three exercise books in vitrine

Vitrine: 80 × 150 × 55 cm

The theme of this work by Marcel Broodthaers, who, like O'Doherty, based his work on philosophy and linguistics, is the artist's signature and thus questions regarding conditions of authorship.

Marisa Merz

1926 in Turin – 2019 in Turin

18*

Scarpette, 1968

[Little Shoes]

Nylon thread

Two parts, each 5 × 22 × 7 cm

19

Testa, 1987–88

[Head]

Unfired clay, plaster, paint

29 × 14.5 × 17.2 cm

In her installations, Marisa Merz explored interiors that can be seen and entered, whereas her sculptures and drawings dealt with the organs that enable perception in the first place: the feet, hands, face, mouth, nose, ears, and eyes. She became known to a wider audience from the late 1980s onward with small heads modeled in soil, clay, and wax and colored with pastels. The artist wore the *Scarpette* (particularly in performances), but she also displayed them in exhibitions.

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Joseph Cornell

1903 in Nyack, New York – 1972 in Queens, New York

20*

Métaphysique d'Ephéméra: NOVALIS, 1941

[Metaphysics of Ephemera: NOVALIS]

Wooden box, glass, velvet, feather, pocket-watch case, paper, yarn

20.5 × 11.3 × 6.6 cm

21

Brian O'Doherty, "Joseph Cornell: Outsider on the Left," in: *American Masters: The Voice and the Myth*, New York, 1974

Sammlung Lithops

Brian O'Doherty, "Joseph Cornell," in: *Post-War American Art. The Novak/O'Doherty Collection*, Dublin, 2010

Sammlung Lithops

Also on show is *Métaphysique d'Ephéméra: NOVALIS* (1941) by Joseph Cornell, to whom O'Doherty devoted a whole chapter in *American Masters*, one of the standard works of US art history, which includes artist portraits by Hans Namuth. The work's subject is the German poet Novalis, his name a pseudonym for Georg Philipp Friedrich Freiherr von Hardenberg (1772–1801).



fall & winter / 67

\$8

Brian O'Doherty

22*

Aspen 5+6, 1967

28 numbered parts: 1 box containing 27 numbered items: 1 contents, 1 book with three texts, 1 reel of super-8 film with 4 film clips, 5 records with 11 recordings, 8 board parts forming 1 model, 10 printed texts, 1 folder containing 6 advertisements
Box: 20.3 × 20.3 × 5.1 cm

Edited and designed by O'Doherty, art direction by David Dalton and Lynn Letterman. Published Fall–Winter 1967 by Roaring Fork Press, New York.

23

Art Since 1945, 1975

Book object and text

Two parts: wooden book painted with acrylic in white, black, gray, and blue-gray; black plastic letters glued on the front and spine; typewritten text on letterhead

Book object: 27.6 × 21 × 5 cm; text, three parts, overall 28 × 62.8 cm

Staatliche Graphische Sammlung München, Munich

24

Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, London, 1973
Sammlung Lithops

As a young artist, O'Doherty had internalized the principles of Conceptual art formulated by his artist friend Sol LeWitt in 1967 in a text the latter had written for *Artforum* magazine entitled "Paragraphs on Conceptual Art." Conceptual art had its momentum in the decade of intense debate about authorship, particularly in France. In 1969, Michel Foucault gave a lecture to members of the Société française de philosophie at the Collège de France, Paris, that was published the same year and became renowned under the title *What is an Author?*. Roland Barthes' "The Death of the Author," the other major contribution to the debate, was published by O'Doherty in *Aspen* magazine in 1967. Barthes criticizes an understanding of literature that derives the significance of a literary text primarily from the author's biography. *Aspen* 5+6, issued in the form of a box, contained artistic, literary, musical, and scientific contributions, including those by George Kubler, Susan Sontag, Samuel Beckett, William S. Burroughs, Alain Robbe-Grillet, John Cage, Morton Feldman, Tony Smith, and Marcel Duchamp, several of whom pointed out that authorship was also being renegotiated outside of the academic discourse.



Brian O'Doherty

25*

Scenario for Black: A Structural Film, 1967

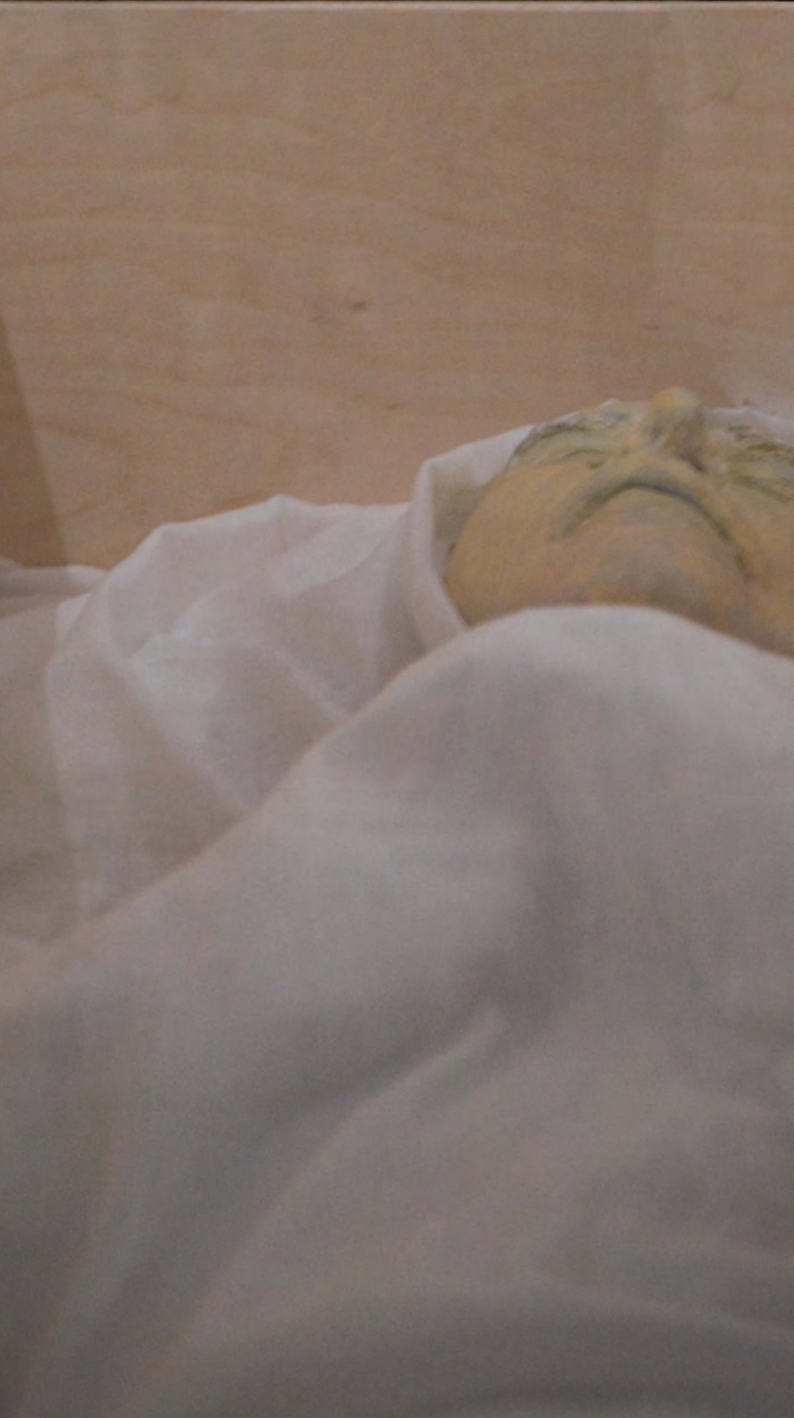
Transparent book, ink drawing on graph paper

Book 28 × 23 × 4.5 cm

The artist, courtesy Galerie Thomas Fischer, Berlin

“Each page in itself is a handsome and rather mysterious ‘painting’—impermanent, fleeting; there is also a ‘painterly’ play between clear and opaque surfaces. The ghosts of all the other ‘paintings’ lurk behind the one in view, in the shadows of time to come.”

Lucy Lippard



Brian O'Doherty and Patrick Ireland

1972–2008

26

Documentation of Performance Entitled *Name Change*, 1972

Five photographs, painted coat, certificate

Dimensions variable

Collection Irish Museum of Modern Art, Dublin,
Gordon Lambert Trust, 1992

27

Name Change, 1972

Photograph, ink and gouache drawings on paper,
typed in paper collage on posterboard

71 × 152 cm

Collection Irish Museum of Modern Art, Dublin,
purchased, 2020

28*

Documents on the performance *Name Change* (1972)
and the burial of Patrick Ireland in Dublin, 2008.

On May 20, 2008, Irish artist Patrick Ireland was laid to rest in the park of the Irish Museum of Modern Art in Dublin. He was born on November 29, 1972 as an alter ego of O'Doherty. The Irish-American artist had decided to assume the name Patrick Ireland after January 30, 1972. That Sunday, known as Bloody Sunday, British soldiers had killed unarmed civilians during a march in Derry, Northern Ireland. In protest against the United Kingdom's Northern Ireland policy, O'Doherty announced that he would henceforth sign his artworks as Patrick Ireland and not exhibit in Britain until all citizens were again granted their civil rights. Thus, Patrick Ireland was not only a pseudonym but also a *nom de guerre*.

Patrick Ireland's burial marked the end of a performance that had begun under the title *Name Change*. Dressed in white and with a white stocking over his head, O'Doherty began by signing a legal name change document and was then carried by the artists Robert Ballagh and Brian King on a stretcher to the audience, where one bearer began painting the reclining body orange from the head down, while the other painted it green from the feet up. These colors of the Irish flag—green, white, orange—bled into each other on the stretched-out body in front of a white background. From then on, every exhibition featuring O'Doherty's works was advertised under the name Patrick Ireland, and the unresolved question of Northern Ireland was thus always equally on the agenda.

Brian O'Doherty

29

Piero in Ireland, 1957

Ink and old family photograph mounted on paper

61 × 45.8 cm

Loan courtesy of the artist and Brenda Moore-McCann,
Irish Museum of Modern Art, Dublin

30

Between Categories, 1957–68

Handwritten and typed text on paper, ink on paper,
collaged drawings mounted on board

Three parts, each 93 × 119 cm

31

Plato's Cave, 1995

Photograph and print mounted on board

55 × 75.5 cm

Loan courtesy of the artist and Brenda Moore-McCann,
Irish Museum of Modern Art, Dublin

32

Negative Siege, 1970

Wood, polished aluminum

20 × 19 × 6.5 cm

The artist, courtesy Galerie Thomas Fischer, Berlin

33

Trying to Make a Cube, 1978

Colored ink on paper

58 × 73 cm

The artist, courtesy Galerie Thomas Fischer, Berlin

Sol LeWitt

1928 in Hartford, CT – 2007 in New York

34

Cube, 1999

Gouache on paper

57.5 × 38.5 cm

35

Cube, 1999

Gouache on paper

57.2 × 38.1 cm

Amt für Briefmarkengestaltung

Brian O'Doherty

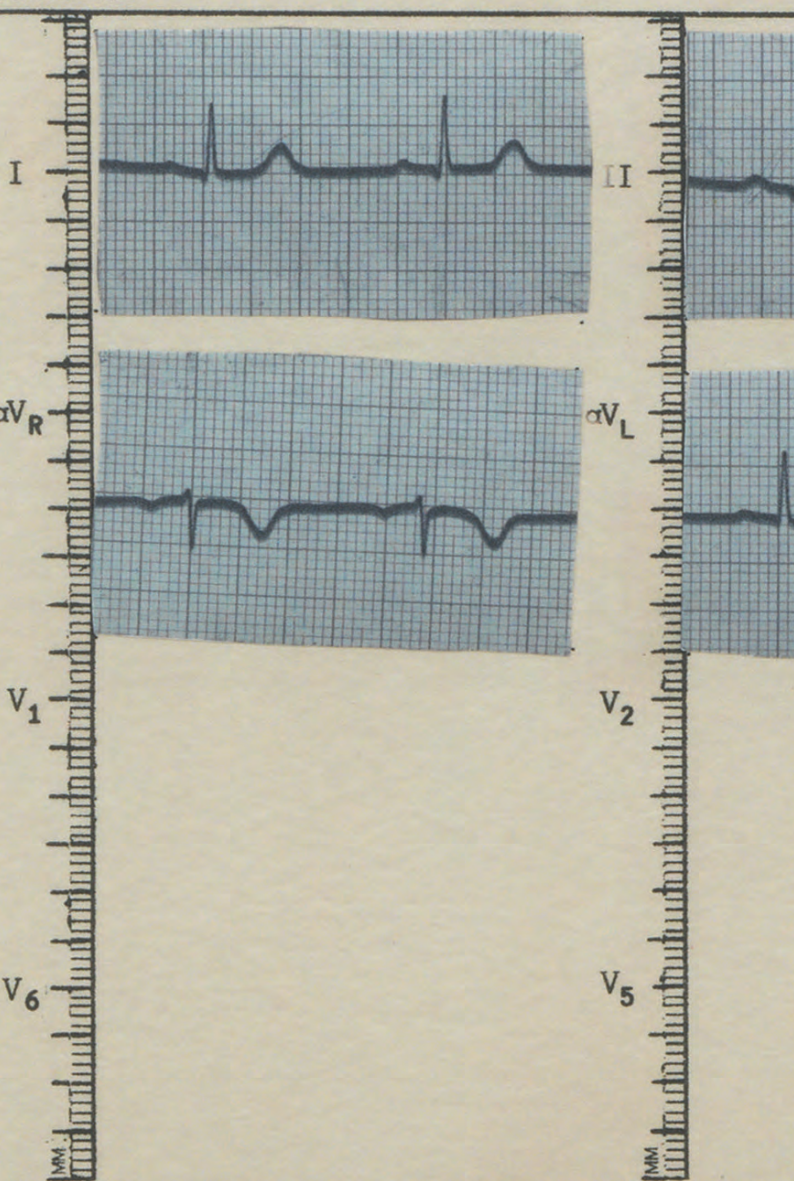
36

Documents, books, and magazines on O'Doherty's work

In the 1970s, O'Doherty was editor of *Art in America* magazine and he has published several books on contemporary US art. Questions of perception are at the center of his artistic and theoretical work.

Marcel Duchamp

CHNICIAN



STANDARDIZATION: 10 MM EQUALS ONE MV: TIME

Marcel Duchamp and his work held a great, if ambivalent, fascination for artists of O'Doherty's generation. Stimulating their work, the older artist's art was vexation and challenge in equal measure. This section of the exhibition illustrates the artist's examination of the concept of art proposed by Duchamp and a selection from Duchamp's oeuvre.

Brian O'Doherty

37*

Portrait of Marcel Duchamp, 2012

Facsimile print, collage on paper

44.5 × 35.5 cm

Ed.: 21/25 + 5 A.P.

Printed and published by Stoney Road Press, Dublin

38

Duchamp Boxed, 1968

Electrocardiograph tracing in black paint on white graph paper, on a cardboard roll, housed in a board box with interior painted in gray, dark blue, light blue, and red
Closed: 10.8 × 5.5 × 3.5 cm

Staatliche Graphische Sammlung München, Dauerleihgabe von PIN. Freunde der Pinakothek der Moderne, Munich

An early cycle of works by O'Doherty refers to Duchamp, who, after enjoying initial success as a young artist in the United States, had been almost forgotten in Europe and was only rediscovered as a pioneer of conceptual artistic practices by a much younger generation of artists in the 1960s.

O'Doherty and his wife, the artist and art historian Barbara Novak, invited Duchamp to dinner on April 4, 1966. During the course of the evening O'Doherty asked Duchamp to let him record his heart rate; Duchamp agreed to an electrocardiogram. O'Doherty's idea was to make a portrait of his friend that would immortalize Duchamp, the author of "mortal works" (as the latter often termed them), beyond death, as a phantom in an artwork. O'Doherty animated the recording of Duchamp's cardiac activity with very simple technical devices in a kinetic artwork.

Jacques Villon (Gaston Duchamp)

1875 in Damville, France – 1963 in Puteaux near Paris

39

Portrait de Marcel Duchamp, 1950

[Portrait of Marcel Duchamp]

Gouache, watercolor, and ink on paper

26.8 × 20.8 cm

Marcel Duchamp

1887 in Blainville-Crevon, France – 1968 in Neuilly-sur-Seine, France

40

La Mariée mise à nu par ses célibataires même [Boîte Verte], 1934

[The Bride Stripped Bare by Her Bachelors Even
(The Green Box)]

Board box covered with suede, contains 94 facsimiles
of drawings and notes on Duchamp's *The Bride Stripped
Bare by Her Bachelors, Even (The Large Glass)*, 1915–23

Closed: 33.3 × 28 × 2.5 cm

Ed.: 256/300 + XX

Published by Édition Rose Sélavy, Paris, 1934

41

À l'Infinitif [The White Box], 1967

[In the Infinitive]

Facsimile offset lithograph reproduction of 79 notes
concerning *The Large Glass*, boxed in a plexiglass case
with a reproduction of *Glider Containing a Water Mill
in Neighboring Metals* on the cover, silkscreen on vinyl
mounted on plexiglass

Closed: 33 × 28.5 × 4 cm

Ed.: 141/150

Published by Cordier & Ekstrom, Inc., New York, 1967

42

La Boîte-en-valise, 1968

[Box in a Valise]

Board box, covered in leather and canvas, containing
80 replicas and reproductions of Duchamp's works

Closed: 38.5 × 41.9 × 9.9 cm

From series G (nos. 296–311)

43

**“Note pour Kiesler” with sketch of “Le Rayon vert,”
1947**

[*Note for Kiesler* with sketch of *The Green Ray*]

Facsimile print; the only extant sketch of Duchamp’s
lost work *Le Rayon vert*

20 × 12.2 cm

44

Le Rayon vert, 1947 (printed 1981)

[*The Green Ray*]

Silver gelatin print, photograph by Denise Bellon;
photograph of the installation *Le Rayon vert* in the
exhibition *Exposition internationale du Surréalisme.
Le Surréalisme en 1947*, Paris, 1947, ca. 16–28 cm
in diameter, designed by Duchamp and executed
by Frederick Kiesler.

17.7 × 17.9 cm

Denise Bellon

1902 in Paris – 1999 in Paris

45

**View of the *Salle de superstition* in the exhibition
*Exposition internationale du Surréalisme.***

Le Surréalisme en 1947, 1947 (printed 1981)

Silver gelatin print

Duchamp’s *Le Rayon vert* is partially visible at the left

24 × 17.8 cm



Brian O'Doherty

46

One, 2003

Acrylic on canvas

183 × 183 cm

Collection Würth

47*

Brian O'Doherty

Structural Play: Vowel Grid, 1970/1998

Video, color, sound, 15"43', performance at Grianán Fort,
Donegal, Ireland, 1998

The artist, courtesy Galerie Thomas Fischer, Berlin

“The words are ONE HERE NOW. The language was Ogham, an early Christian adaptation by the Celts of the Roman alphabet. ONE obviously had to do with unity, the Absolute. HERE had to do with position, thus with the ghost of composition. NOW collapsed past and future into present.”

Brian O'Doherty



Latifa Echakhch

1974 in El Khnansa, Morocco

48*

Erratum, 2004/2022

Broken tea glasses

Dimensions variable

O'Doherty interpreted postwar modern art, with its experimental, installative forms of work, as one directed against the supremacy of painting and against the white cube. The reenactment of Echakhch's installation *Erratum* carries the unfinished debate into the present, showing how a younger generation uses the white cube (and the history of art) as a resonance chamber in which to investigate cultural identity with the methods of art. Echakhch's work is a reference to Richard Serra's *Splashing Piece* (1968). Unlike Serra, she does not use liquid lead but rather "Moroccan" tea glasses, mostly manufactured in Asia, in order to revisit this iconic artwork from new cultural perspectives.

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Brian O'Doherty, *Five Identities*, 2002/2022
(detail)

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Brian looking at his dead alter ego, 2008

Photo: George Tatge

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Side Program

Tuesday, September 15, 2022, 6 p.m.

Guided tour

with Leslie Ospelt

Wednesday, September 21, 2022, 12.30 p.m.

Take Away

Short guided tour

with Susanne Kudorfer

Wednesday, September 28, 2022, 2–4.30 p.m.

Active together

Wednesday afternoon at Kunstmuseum

with Beate Frommelt

Thursday, October 20, 2022, 6 p.m.

An evening with Roman Kurzmeyer (curator of the exhibition) and students from the Institute Art Gender Nature, Academy of Art and Design, FHNW, Basel

The talk will be held in English.

Wednesday, November 16, 2022, 12.30 p.m.

Take Away

Short guided tour

with Susanne Kudorfer

Thursday, January 12, 2023, 6 p.m.

Guided tour

with Roman Kurzmeyer

Screening in the side-light gallery

Lament for Patrick Ireland, 2010

Documentary by Sé Merry Doyle about the burial of Patrick Ireland. © Loopline Films

Duchamp's Heart and My Multiple Selves

Video documentation of the lecture by Brian O'Doherty on April 18, 2012 in Basel. © the artist and the Institute Art Gender Nature HGK FHNW, 2022



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