

30 September 2022 – 10 April 2023

Candida Höfer

Liechtenstein

**In Dialogue with the Collections
of Kunstmuseum Liechtenstein
and the Hilti Art Foundation**



This exhibition is accompanied by an audio guide that you can borrow at the ticket desk or download as an app.

Candida Höfer Liechtenstein

In Dialogue with the Collections
of Kunstmuseum Liechtenstein
and the Hilti Art Foundation

Saâdane Afif
Josef Albers
Polly Apfelbaum
Joseph Beuys
Umberto Boccioni
Bill Bollinger
Nina Canell
Andreas Christen
Gianni Colombo
Edith Dekyndt
Latifa Echakhch
Luciano Fabro
Helmut Federle
Dan Flavin
Lucio Fontana
Günter Fruhtrunk
Gerhard von Graevenitz
Gotthard Graubner
Donald Judd
Kerstin Kartscher
Konrad Klapheck
Julije Knifer
Imi Knoebel
Anna Kolodziejska
Gary Kuehn
Fernand Léger
Barry Le Va
Verena Loewensberg
René Magritte
Kazimir Malevich
Rita McBride

Piet Mondrian
François Morellet
Charlotte Moth
Bruce Nauman
Giulio Paolini
Steven Parrino
Dan Peterman
Emilio Prini
Pamela Rosenkranz
Fred Sandback
Keith Sonnier
Yves Tanguy
André Thomkins
Rosemarie Trockel
Gilberto Zorio

Dear Visitors,

For the first time, Kunstmuseum Liechtenstein and the Hilti Art Foundation are presenting a jointly conceived and integrated exhibition, centred around photographs by Candida Höfer created especially for this show. With a few exceptions, she photographed her subjects with a large-format digital camera at various locations in Liechtenstein (the works photographed on 35 mm film are presented in a vitrine in the side-light gallery). To create her images at the various locations and spaces, Höfer mostly used available light, without any spotlights for illumination, which in many cases required long exposure times. Höfer's photographs are the opposite of snapshots: they are carefully planned and precisely executed.

'Because I prefer to photograph spaces without people whenever possible, I have to work at certain times. Before opening hours, but nevertheless in daylight; after opening hours, but if possible still in daylight – or just whenever they let me work. But over the long course of my work, this leads to a kind of “settling into” the first glance when taking a photograph and a trust in this first glance of a space, which sometimes seems like a mutual trust between the space and myself.'

Candida Höfer, 2009

The same is true of her group of images created recently in Liechtenstein. Höfer came for an initial survey in late September 2021. During her stay she photographed the places that she visited with her 35 mm camera. After viewing these initial photographs, she selected the sites that she wanted to photograph with a large-format digital camera on her second visit. In late November 2021 she arrived with her assistants to photograph her chosen places over the course of ten days. Rather than focusing on the exhibition spaces, she concentrated on the background areas that serve the presentation of art: crate stores, goods lifts, rooms for conservation work, staircases, the luminous ceiling and various outdoor situations. She also photographed the off-site store of the National Library of Liechtenstein. Spaces that serve cultural purposes in narrow and broad senses. As a result, the photographs fit in seamlessly with the groups of images for which Höfer has become famous. Her mode of looking allows us to experience places and spaces afresh and to perceive them more consciously. At the same time, what is depicted speaks of human presence and influence, even if most of the spaces that she captured are deserted.

The photographs in Liechtenstein reflect Höfer's ongoing examination of scenes of public cultural life and architecture. Her latest works testify to an increasing level of abstraction, in which the relevant aspects are colour, surface and form and their dissolution. These photographs have an inherent quality of sensibility, while emanating a sense of calm.

The exhibition presents Höfer's photographs in dialogue with selected artworks from the collections of Kunstmuseum Liechtenstein and the Hilti Art Foundation that span the period from classical modernism to the present. The artist's works formed the starting point for the selection made by we three curators: one particular work or group of images determines the theme of each of the seven exhibition spaces. This aspect is emphasised by the grey wall colour chosen in consultation with the artist. On the one hand, Höfer's photographic work opens up expansive, atmospheric, associative fields, which allows her works to be placed in an open dialogue with artworks from a wide range of genres. On the other, their aesthetic form sets out clear guidelines that played a crucial role in the selection. Conversely, the contexts that arise in dialogue with artworks from the twentieth and twenty-first centuries allow us to view not only the breadth of Höfer's photographs but also her points of reference from new perspectives.

A member of the Düsseldorf 'Becher School', this acclaimed artist has previously created a number of site-specific groups of images, for example those made in Brussels and Düsseldorf. Her series created in and for Liechtenstein follows in this tradition.

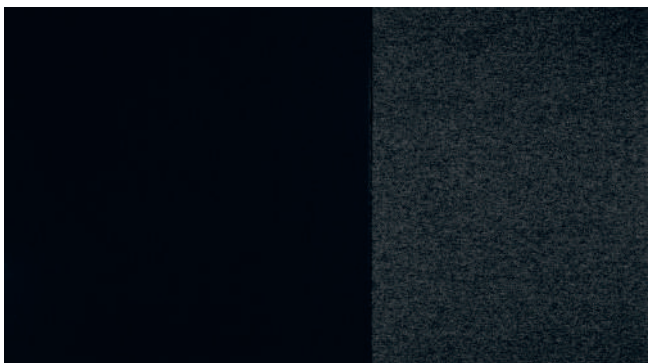
Our reflections about each of the rooms are contained in the brief introductory texts in this visitor's booklet, each written by one of us.

We hope you enjoy your visit to the show.

Warm regards,
Christiane Meyer-Stoll, Letizia Ragaglia, Uwe Wieczorek



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6



8

Kunstmuseum Liechtenstein, gallery one

Interiors are the red thread that runs through Höfer's entire photographic oeuvre.

'I am interested in architecture from the outside but I can see that whenever I like. Whereas I can only see what is concealed behind it when I enter the building. I was always intrigued by the idea of shooting what lies hidden behind the façade.'

Höfer, 2001

All the more surprising, then, that the artist has devoted herself in such depth to the exterior of the Kunstmuseum Liechtenstein's architecture. You will find three photographs (**1–3**) here in the first room of the exhibition. (Another photograph (**84**) capturing the architectural situation of Kunstmuseum Liechtenstein and the Hilti Art Foundation is displayed in the side-light gallery.) As a visitor, you will have walked along this façade before you entered the building: inside the museum, its exterior is on display.

The outer shell is the remarkable thing about the architecture: a largely enclosed block – with no expansion joints – of concrete poured in-situ, whose dark colouring was created by adding soot and iron oxide. Chunks of black basalt rock and green, red and white river pebbles were also added, becoming visible in the course of the elaborate polishing process (which kept the craftsmen busy for five months): the result is a softly reflective, slightly wavy terrazzo finish.

'I try to find spaces that have a certain aura, that have at least some kind of effect.'

Höfer, 2001

Höfer's photographs not only visualise the situation of the museum – in one example, Schloss Vaduz appears to sit, bonnet-like, atop the building – but also the peculiarities of its body, surface and materiality. That was the inspiration for juxtaposing the works from the two collections in this room.

The folded, silvery surface of Edith Dekyndt's *Slow Object 017* (2020) gently reflects the light in the room, at the same time allowing the structure of the fabric to show through (**4**). Over time, oxidation will cause the silver to darken. Bill Bollinger's use of material is radical: wire mesh (**5**) whose structure creates a tremendous sense of depth and a flickering on the wall. In the 'colour-space bodies', as Gotthard Graubner refers to his painterly works, layers of paint and thin glazes create a 'pulsating' surface on the 'soft' ground (**7, 8**).

Christiane Meyer-Stoll

Candida Höfer

1944 Eberswalde, Germany

All works of the artist have been produced for this exhibition.

1

Kunstmuseum Liechtenstein Vaduz VIII 2021

C-Print

184 × 253 cm

2*

Kunstmuseum Liechtenstein Vaduz VII 2021

C-Print

184 × 254 cm

3

Passage Vaduz I 2021

C-Print

184 × 171.8 cm

4

Edith Dekyndt

1960 Ypres, Belgium

Slow Object 017, 2020

Silverleaf on cotton

143 × 110 cm

KML 2021.035

Kunstmuseum Liechtenstein, Vaduz / purchased
with funds from Stiftung Freunde des Kunstmuseum
Liechtenstein

5

Bill Bollinger

1939 Brooklyn, New York – 1988 Pine Plains, New York

Wire Piece, 1970

Cyclone fence

298 × 204.5 cm

KML 2006.23

Kunstmuseum Liechtenstein, Vaduz / former collection
Rolf Ricke at the Kunstmuseum Liechtenstein, Vaduz,
Kunstmuseum St. Gallen, Museum MMK für Moderne
Kunst, Frankfurt am Main

6*

Rosemarie Trockel

1952 Schwerte, Germany

The Beauty and the Beast (Homage an Malewitsch), 1990 | The Beauty and the Beast
(Homage to Malevich)

Knitted wool on stretcher

Two parts: 150 × 150 cm and 150 × 115 cm

LSK 1997.15

Kunstmuseum Liechtenstein, Vaduz / purchased with
funds from Lampadia Stiftung, Vaduz

Gotthard Graubner

1930 Erlbach, Germany – 2013 Düsseldorf

7

Haut, 2010 | Skin

Acrylic (mixed media) on canvas on synthetic cotton wool
on canvas

74 × 64 × 11 cm

Inv. Nr. P232M

Hilti Art Foundation, Schaan

8*

Le vent du soleil I (atmo), 1996 | The Wind of the Sun I
(Atmosphere)

Acrylic (mixed media) on canvas on synthetic cotton wool
on canvas

280 × 360 × 25 cm

Inv. Nr. P182M

Hilti Art Foundation, Schaan

9

Kazimir Malevich

1878 Kyiv – 1935 St. Petersburg, Russia

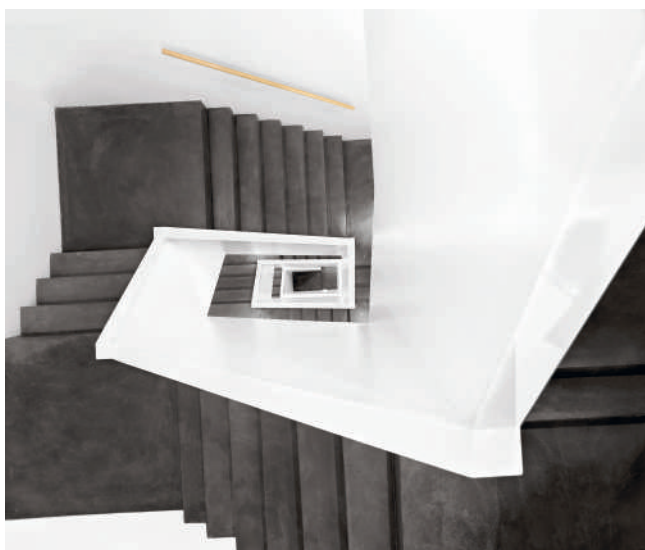
Architectona and Figurines, late 1920s

Plaster, 28 pieces

Dimensions variable

Dep.TSAR.064

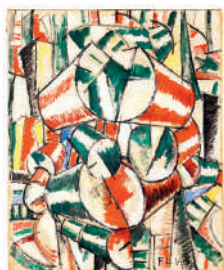
V. TSARENKOV loan to Kunstmuseum Liechtenstein,
Vaduz



11



13



18



22

Kunstmuseum Liechtenstein, gallery two

In many cases the artist works with abstraction and defamiliarisation. She opted for this approach especially for her image of the Kunstmuseum's staircases (**10**, **11**): the focus is on formal and structural values, even if the visual link to the image is retained and not wholly dissolved. In her photographs, Höfer often encourages the viewer to imagine a before-and-after of the spatial situation. In these cases, one is prompted to imagine movement. The two photographs are accompanied by works that deal with effective transformation, but also with conjectured change and a defamiliarisation of perception. *Zwei schwarze Scheiben auf Weiss* [Two Black Discs on White] (1971) by Gerhard von Graevenitz is a kinetic object whose distinctive feature is its unpredictable and random sequences of movement (**12**). Chance also plays a role in Latifa Echakhch's *Derives 60* (2015) (**22**). The title is an allusion to the unplanned roamings in urban space undertaken by the French Situationists. However, the painting is about breaking up a classical Islamic ornament: a sixteen-point star is extended irregularly in all directions, similar to the Situationists' improvised urban exploration. Although an action is the subject, it is not depicted.

Umberto Boccioni's *Forme uniche della continuità nello spazio* [Unique Forms of Continuity in Space] (1913) aims to visualise the movements of a human body in sculpture (**23**). Boccioni's means remain static but are nevertheless informed by the 'futurist image of man' and its glorification of 'the speed of modern life'.

By contrast, Bruce Nauman made unconventional use of video in the 1960s to capture simple actions of his body exploring space. Body perception and the experience of space are central to Nauman's practice: body and space stand for the self and the world. In *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1967–68) he places one foot in front of the other, with a pronounced swinging of his hips, as he walks around the edge of a square (**19**). The camera is fixed in one place and gives the viewers a glimpse of the private world of the artist's studio.

Letizia Ragaglia

Candida Höfer

10

Kunstmuseum Liechtenstein Vaduz VI 2021

C-Print

203 × 184 cm or 184 × 203 cm

11*

Kunstmuseum Liechtenstein Vaduz V 2021

C-Print

209 × 184 cm or 184 × 209 cm

12

Gerhard von Graevenitz

1934 Schilde, Germany – 1983 Traubachtal, Switzerland

Zwei schwarze Scheiben auf Weiß, 1971 | Two Black Discs on White

Metal, wood, electric motor

Ø 120 cm

Inv. Nr. S218M

Hilti Art Foundation, Schaan

13*

Julije Knifer

1924 Osijek, Croatia – 2004 Paris

Untitled (JK TŮ I–XII), 1988

Acrylic on canvas

Two parts, each 190 × 160 cm

Kunstmuseum Liechtenstein, Vaduz

14

Dan Flavin

1933 Jamaica, New York – 1996 Riverhead, New York

untitled (to Annemarie and Gianfranco Verna) 1, 1987

Pink, yellow and green fluorescent light

255 × 20.7 × 9 cm

Ed.: 1/5

Kunstmuseum Liechtenstein, Vaduz / purchased with funds from Lampadia Stiftung, Vaduz

François Morellet

1926 Cholet, France – 2016 Cholet

15

Répartition aléatoire de 40 000 carrés suivant les chiffres pairs et impairs d'un annuaire de téléphone, 1961

| Random Distribution of 40,000 Squares Using the Odd and Even Numbers of a Telephone Directory
Silkscreen, oil on acrylic on wood

80 × 80 cm

Kunstmuseum Liechtenstein, Vaduz

16

4 Trames superposées, 1959/1969 | 4 Superimposed Patterns

Oil on wood

80 × 80 cm

Inv. Nr. P145M

Hilti Art Foundation, Schaan

17

Steven Parrino

1958 New York – 2005 New York

Spin-out Vortex, 2000

Enamel on canvas

183 × 183 × 19.5 cm

KML 2006.43

Kunstmuseum Liechtenstein, Vaduz / former collection
Rolf Ricke at the Kunstmuseum Liechtenstein, Vaduz,
Kunstmuseum St. Gallen, Museum MMK für Moderne
Kunst, Frankfurt am Main

18*

Fernand Léger

1881 Argentan, France – 1955 Gif-sur-Yvette, France

Contraste de formes, 1914 | Contrast of Shapes

Oil on canvas

61 × 50 cm

Inv. Nr. P11T

Hilti Art Foundation, Schaan

Bruce Nauman

1941 Fort Wayne, Indiana

19

Walking in an Exaggerated Manner Around the Perimeter of a Square, 1967–68

16 mm film, transferred to digital, b/w, silent

Duration: 10'

KML 2008.03

Kunstmuseum Liechtenstein, Vaduz

20

Stamping in the Studio, 1968

Video, transferred to digital, b/w, sound

Duration: 62'

KML 2008.10

Kunstmuseum Liechtenstein, Vaduz

21

François Morellet

1926 Cholet, France – 2016 Cholet

Lunatique neonly N° 7, 1998 | Lunatic Neonly No. 7

Pencil on acrylic on canvas on wood, 8 fluorescent tubes,
2 transformers

150 × 235 cm

LSK 1999.21

Kunstmuseum Liechtenstein, Vaduz

22*

Latifa Echakhch

1974 El Khnansa, Morocco

Derives 60, 2015

Acrylic on canvas

200 × 150 cm

KML 2016.14

Kunstmuseum Liechtenstein, Vaduz / purchased
with funds from Stiftung Freunde des Kunstmuseum
Liechtenstein

23

Umberto Boccioni

1882 Reggio di Calabria, Italy – 1916 Verona, Italy

Forme uniche della continuità nello spazio, 1913 |

Unique Forms of Continuity in Space

Bronze

Height: 120 cm

Inv. Nr. S7T

Hilti Art Foundation, Schaan

24

Pamela Rosenkranz

1979 Altdorf, Switzerland

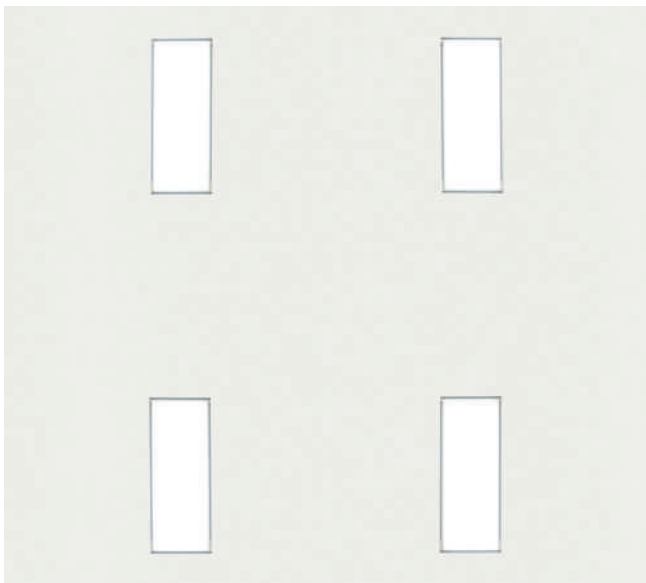
Awesome Power (Red and Blue), 2014

Seven pairs of Asics sneakers, silicone, pigment

Dimensions variable

KML 2018.59

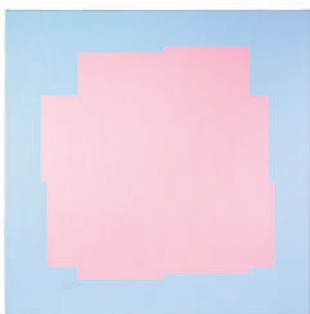
Kunstmuseum Liechtenstein, Vaduz



26



31



32



35



38

Kunstmuseum Liechtenstein, gallery three

Viewing these five photographs (**25–29**) immediately calls to mind the concepts space, sequencing and grid. Everything visual and everything that serves the purpose of art more broadly – be they storerooms, lifts or shipping cases – is subject to the dictates of the right angle. Nonetheless, everything tapers in perspective, into the depth, as it is perceived by both the human eye and the camera lens. Thus, the order of things and the perception of order are not identical. Planning and building on the basis of right angles is analogous to the vertical line formed by the human body relative to its horizontal base and answers the desire for expediency. The grid, for example the museum's ceiling, that Höfer photographed slightly asymmetrical, proves expedient for creation and use. Nevertheless, neither the right angle nor the grid correspond to the spheroid form of the eye or the lens – nor indeed to the organic nature of human beings.

Exact geometric elements or shapes, for example the straight line or rectangle, are inventions of the human mind and are fundamental to the works of such artists as Piet Mondrian, Verena Loewensberg, Donald Judd and Fred Sandback. Mondrian understood the contrast between the horizontal (matter) and the vertical (spirit) as nothing less than an allegory of the world order, striving to bring them into balance in his compositions (**31**). Loewensberg varies the square, a significant shape in the history of art, and places it majestically at the centre of the image (**32–34**). Judd's minimalist, reduced objects, in contrast, visualise primary structures absent of all composition and hierarchy (**35–37**), while Sandback's installations of acrylic yarn engage in an intimate dialogue with the architecture (**30**). Appearing almost disembodied, they probe the relationship between line and space, void and volume, and the relativity of visual perception. Saâdane Afif (**38**), Nina Canell (**39**) and Barry Le Va (**40**) also use geometric shapes and bodies, but foil their ordering principle by means of physical intervention, for example distortion, electrostatic charging or smashing and preserving.

Uwe Wieczorek

Candida Höfer

25

Kunstdepot Schaanwald I 2021 | Art Store

Schaanwald I

C-Print

184 × 150 cm

26*

Kunstmuseum Liechtenstein Vaduz II 2021

C-Print

184 × 199.5 cm

27

Kunstmuseum Liechtenstein Kunstdepot

Schaanwald I 2021 | Kunstmuseum Liechtenstein

Art Store Schaanwald I

C-Print

184 × 246 cm

28

Kunstdepot Schaanwald II 2021 | Art Store

Schaanwald II

C-Print

184 × 259 cm

29

Kunstmuseum Liechtenstein Vaduz III 2021

C-Print

184 × 197 cm

30

Fred Sandback

1943 Bronxville, New York – 2003 New York

Untitled, 1969

Acrylic on steel and elastic cord

Three parts, overall 243.8 × 20.5 × 10 cm

LSK 1999.12

Kunstmuseum Liechtenstein, Vaduz

31*

Piet Mondrian

1872 Amersfoort, Netherlands – 1944 New York

**Composition with Double Line and Yellow and Blue,
1933**

Oil on canvas

41 × 33.5 cm

Inv. Nr. P86T

Hilti Art Foundation, Schaan

Verena Loewensberg

1912 Zurich – 1986 Zurich

32*

Untitled, 1984

Oil on canvas

100 × 100 cm

Inv. Nr. P247M

Hilti Art Foundation, Schaan

33

Untitled, 1984

Oil on canvas

100 × 100 cm

Inv. Nr. P248M

Hilti Art Foundation, Schaan

34

Untitled, 1984

Oil on canvas

100 × 100 cm

Inv. Nr. P249M

Hilti Art Foundation, Schaan

Donald Judd

1928 Excelsior Springs, Missouri – 1994 New York

35*

Untitled, 1987

Enamelled aluminium

30 × 150 × 30 cm

KML 2006.28

Kunstmuseum Liechtenstein, Vaduz / former collection

Rolf Ricke at the Kunstmuseum Liechtenstein, Vaduz,

Kunstmuseum St. Gallen, Museum MMK für Moderne

Kunst, Frankfurt am Main

36

Untitled (86-24), 1986

Aluminium and Plexiglas

25.5 × 101.5 × 25.3 cm

Museum MMK für Moderne Kunst, Frankfurt am Main /

former collection Rolf Ricke at the Museum MMK

für Moderne Kunst, Kunstmuseum St. Gallen and

Kunstmuseum Liechtenstein, Vaduz

37

Untitled (89-47), 1989

Plywood

50 × 100 × 50 cm

Museum MMK für Moderne Kunst, Frankfurt am Main /
former collection Rolf Ricke at the Museum MMK
für Moderne Kunst, Kunstmuseum St. Gallen and
Kunstmuseum Liechtenstein, Vaduz

38*

Saâdane Afif

1970 Vendôme, France

**Untitled (This is the Way You and I Measure the
World, 2004 / Plexiglas, Two-Way Mirror Film,
Motor, Strap / Diameter: 175 cm), 2008**

Plexiglas, two-way mirror film, motor, strap

Discs Ø 110 cm × 0.3 cm; films each 210 × 122 × 0.3 cm

KML 2014.01

Kunstmuseum Liechtenstein, Vaduz

39

Nina Canell

1979 Växjö, Sweden

Interiors (Near Here), 2013

Plexiglas, switch, wire, artificial fur

120.2 × 200 × 25.2 cm

KML 2016.07

Kunstmuseum Liechtenstein, Vaduz

40

Barry Le Va

1941 Long Beach, California – 2021 New York

**On Center Shatter-or-Shatterscatter (Within the
Series of Layered Pattern Acts), 1968–71**

Glass

Five panes, each 91.5 × 151.5 cm

KML 2006.31.01

Kunstmuseum Liechtenstein, Vaduz / former collection

Rolf Ricke at the Kunstmuseum Liechtenstein, Vaduz,

Kunstmuseum St. Gallen, Museum MMK für Moderne

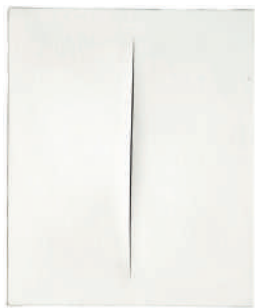
Kunst, Frankfurt am Main



41



48



53



54

Kunstmuseum Liechtenstein, gallery four

'It is usually unexpected spaces that prove to be fascinating.'

Höfer, 2016

Although this quotation originally referred to an air-conditioning control room, in this series it is the photograph of a threshing floor (**41**). Characteristic of Höfer's photographic oeuvre is an objective and sober visual idiom with a pronounced interest in structures and order. The photograph of the threshing floor breaks with the accustomed order and its almost abstract minimalism. Through the spaces between the slats of this former farming facility the sunlight shines on various scattered objects. Among them, two axes for chopping up all the stored wooden items – from a fir tree and a Thonet chair to the cow's head positioned in the middle: an assemblage. Here again, what interests Höfer is spaces used to store collected objects.

The light-infused, mysterious and, at the same time, surreal-looking atmosphere of the threshing floor prompted us to select works that are possessed of similar qualities, such as René Magritte's *La chambre du devin* [The Seer's Chamber] (1926). The seer's room testifies to Magritte's interest in the obscure: rods protrude out of holes, wooden silhouettes extend their arms towards each other as they stand on the edge of an abyss suggested by the sky in the background (**48**). Just as mysterious is Gilberto Zorio's *Pelli con resistenza* [Skins with Resistance] (1968): two cowhides facing in opposite directions hang on the wall, a length of glowing nickel-chromium wire protruding from them (**54**). Viewers must keep their distance as the wire's pure energy can be fatal. Zorio's work speaks of the relationship between human beings and animals, violence and danger, life and death. *Branch Piece* (1964) by Gary Kuehn deals with compulsion as well as the relationship between culture and nature (**56**).

With the aid of his slashes (*Concetti spaziali*), Lucio Fontana destroyed the illusionary space of painting, causing depth to become real (**53**). Like Fontana's space behind the slash, so too is the light shining between the boards of the threshing floor intangible. Dan Peterman, who explores economic systems and recycling processes, created a crude iron cast of the interior of a rat hole, mounting it on a base of recycled plastic (**42**). Absurdity and mundanity, cycles and shifts, function and functionlessness are themes featured in this room.

Christiane Meyer-Stoll

Candida Höfer

41*

Tenne Vaduz I 2021 | Threshing Floor Vaduz I

C-Print

184 × 187 cm

42

Dan Peterman

1960 Minneapolis, Minnesota

Pig Iron on Plastic Base, 2006

Iron, recycled plastic

Base: 16 × 92 × 51.5 cm

Object: 12 × 21 × 35 cm

KML 2010.38

Kunstmuseum Liechtenstein, Vaduz

43

André Thomkins

1930 Lucerne, Switzerland – 1985 Berlin

Rocker, 1969

Rubber

80 × 55 × 19 cm

Ed.: 8/30

Kunstmuseum Liechtenstein, Vaduz

44

Yves Tanguy

1900 Paris – 1955 Woodbury, Connecticut

Titre inconnu (noyer indifférent), 1929 | Title

Unknown (Indifferent Immersion)

Oil on canvas

92.2 × 73.2 cm

Inv. Nr. P61T

Hilti Art Foundation, Schaan

45

Luciano Fabro

1936 Turin – 2007 Milan

Felce, 1968 | Fern

Fern leaf, crystal, lead

c. 110 × 85 × 0.7 cm

Ed.: 1/5

KML 2020.009

Kunstmuseum Liechtenstein, Vaduz / purchased with funds from Gerda Techow gemeinnützige Stiftung, Vaduz

46

Konrad Klapheck

1935 Düsseldorf

Am Ziel der Wünsche, 1963 | At the Destination
of Desires

Oil on canvas

69 × 81 cm

Inv. Nr. P272M

Hilti Art Foundation, Schaan

47

Joseph Beuys

1921 Krefeld, Germany – 1986 Düsseldorf

**Mit Schwefel überzogene Zinkkiste (tamponierte
Ecke), 1970** | Zinc Box Covered with Sulphur (Padded
Corner)

Zinc boxes, one covered with sulphur, gauze, stamped

Two parts, each 63.3 × 30.3 × 17.1 cm

Kunstmuseum Liechtenstein, Vaduz

48*

René Magritte

1898 Lessines / Hainaut, Belgium – 1967 Brussels,
Belgium

La chambre du devin, 1926 | The Seer's Chamber

Oil on canvas

74 × 65 cm

Inv. Nr. P57T

Hilti Art Foundation, Schaan

49

Rita McBride

1960 Des Moines, Iowa

Chair (Smoked), 2003

Murano glass, plastic film

90 × 42 × 53 cm

Ed.: 3/3

KML 2006.21

Kunstmuseum Liechtenstein, Vaduz

50

Charlotte Moth

1978 Carshalton, England

Lurking Sculpture (Static Dieffenbachia), 2016

3-D printed PMMA, epoxy resin, paint

89 × 90 × 98 cm

Ed.: 1/3

KML 2016.26

Kunstmuseum Liechtenstein, Vaduz

Nina Canell

1979 Växjö, Sweden

51

Remnants of Spring, 2012

Copper, metal, screws, electric cable, insulating tape

124 × 45 × 33 cm

KML 2012.37

Kunstmuseum Liechtenstein, Vaduz

52

Rests, 2012

Copper, fluorescent tube, cable

30 × 45 × 10 cm

KML 2012.38

Kunstmuseum Liechtenstein, Vaduz

53*

Lucio Fontana

1899 Rosario de Santa Fé, Argentina – 1968 Comabbio

/ Varese, Italy

Concetto spaziale, Attesa, 1966 | Spatial Concept,
Waiting

Watercolour paint on slashed canvas

55.6 × 46.2 cm

Inv. Nr. P159M

Hilti Art Foundation, Schaan

54*

Gilberto Zorio

1944 Adorno Micca, Italy

Pelli con resistenza, 1968 | Skins with Resistance

Cowhides, nickel-chromium wire, electric cable

c. 290 × 377 × 160 cm

Private Collection / Kunstmuseum Liechtenstein, Vaduz

55

Kerstin Kartscher

1966 Nuremberg, Germany

Die Sabinerin, 2005 | The Sabine Woman

Awning with drawing by the artist on the inside, wood,

metal, mesh, fur, bedding, leather, crown, net

83 × 247 × 116 cm (variable)

KML 2008.12

Kunstmuseum Liechtenstein, Vaduz

56

Gary Kuehn

1939 Plainfield, New Jersey

Branch Piece, 1964

Wood, branches, steel, enamel

30.5 × 242 × 60 cm

Kunstmuseum Liechtenstein, Vaduz / former collection

Rolf Ricke at the Kunstmuseum Liechtenstein, Vaduz,

Kunstmuseum St. Gallen, Museum MMK für Moderne

Kunst, Frankfurt am Main



58



61



65

Hilti Art Foundation, lower level

Höfer's image of the off-site store of the National Library of Liechtenstein is trained less on the books kept within and more on the structure of the rooms and shelves; the structural order of the place is transformed by the axially symmetric, centralised perspective of the image into a strict aesthetic order (**57–59**). The materials, concrete and metal, appear hard, cold and unapproachable by the senses. Only the perception of the 'soul' of the store room, of the books housed upon the shelves, brings the image to life. Of course, the books too are governed by an order, one based on their content. However, Höfer's photographs reveal little in this respect; resembling a barcode, the fore-edges of the serried ranks of books disclose nothing of their subject matter. It thus remains uncertain what they contain, be it dramas, novels, poems, essays, historical texts, writings on the arts or science that are deemed worthy of preservation by a national library.

A structural order also underlies the works of Imi Knoebel (**62, 63**), Günter Fruhtrunk (**61**) and Verena Loewensberg (**64**). In recognition of the artistic achievements of classical modernism, particularly the works of Kazimir Malevich, Piet Mondrian and Theo van Doesburg, they draw on the variable formal repertoire of geometric abstraction. Defying all clarity and precision, their images put human visual experience to the test with devices that are as perplexing as they are playful. As in Höfer's photographs, colour and structure, rhythm and contrast call for a keen eye. In his *Sandwich* series Knoebel goes so far as to remove the image from view by turning away the 'picture' side (**60**). Showing and concealing, offering and refusing, each embody a peculiar quality of artistic thought and action. Polly Apfelbaum also conceals the visible in her multicoloured, dyed and painted rolls of velvet fabric presented on the floor and thus independent of the architecture (**65**). They are possessed not only of a gesture of modesty but also the silent mystery of an image that only becomes visible when unrolled.

Uwe Wieczorek

Candida Höfer

57

**Liechtensteinische Landesbibliothek Aussendepot
Schaanwald III 2021** | National Library of Liechtenstein
Off-site Store Schaanwald III
C-Print
173 × 302 cm

58*

**Liechtensteinische Landesbibliothek Aussendepot
Schaanwald I 2021** | National Library of Liechtenstein
Off-site Store Schaanwald I
C-Print
184 × 170 cm

59

**Liechtensteinische Landesbibliothek Aussendepot
Schaanwald II 2021** | National Library of Liechtenstein
Off-site Store Schaanwald II
C-Print
184 × 177.5 cm

60

Imi Knoebel

1940 Dessau, Germany

Sandwich Blau-Rot-Rot-Gelb, 1993 | Sandwich
Blue-Red-Red-Yellow
Acrylic on plywood
210 × 146 × 1.8 cm
Inv. Nr. P251M
Hilti Art Foundation, Schaan

61*

Günter Fruhtrunk

1923 Munich – 1982 Munich

Exzentrisches Grün, 1968 | Eccentric Green
Acrylic on canvas
90 × 90 cm
Inv. Nr. P189M
Hilti Art Foundation, Schaan

Imi Knoebel

1940 Dessau, Germany

62

S 0,6 w 1,0, 1967

Dispersion paint on linen on Masonite

160.5 × 130.3 cm

Inv. Nr. P246M

Hilti Art Foundation, Schaan

63

29. Juni 1968, 1968 | 29 June 1968

Dispersion paint on linen on Masonite

159.8 × 130.2 cm

Inv. Nr. P231M

Hilti Art Foundation, Schaan

64

Verena Loewensberg

1912 Zurich – 1986 Zurich

Untitled, 1983

Oil on canvas

100 × 100 cm

Inv. Nr. P308M

Hilti Art Foundation, Schaan

65*

Polly Apfelbaum

1955 Abington, Pennsylvania

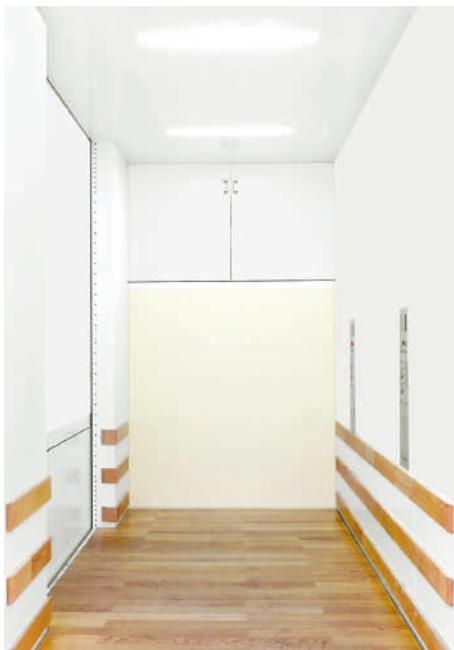
Bones, 2000

Paint on self-coloured synthetic velvet, cardboard tubes

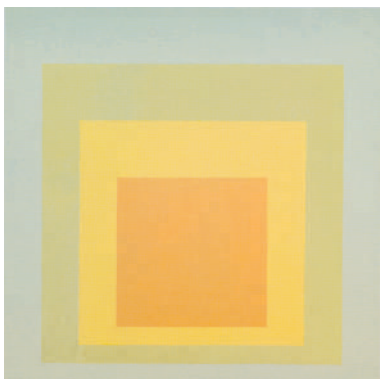
Nine parts, overall c. 254 × 152.4 cm

KML 2019.23

Kunstmuseum Liechtenstein, Vaduz



67



69



71



74

Hilti Art Foundation, first floor

Höfer photographed the inside of the entrance door and the interior of the goods lift of Kunstmuseum Liechtenstein almost in axial symmetry (**66, 67**). In each case all diagonal lines converge in one common vanishing point. Of course, this point is a virtual one, existing only by virtue of an imaginary extension of the lines formed by the diagonal edges of the rooms and their objects and resting upon a surface, namely the dark surface of the door and the light surface of the lift. Unlike the matte inside wall of the lift, the slightly shiny inside of the door affords a blurred mirror image of the reflected room, thus creating an illusion of depth. Even though the motifs of both images may appear concise, Höfer's photographs illustrate the phenomenologically ambivalent interplay of flat surface and three-dimensional space. What is more, they draw attention to rather casually perceived, if indispensable, elements of a cultural institution that is designed in equal measure for function and sophisticated aesthetic effect.

A comparable ambivalence between flat surface and (the illusion of) three-dimensional space, a potential characteristic of both painting and photography, is also conveyed by the series of works by Josef Albers entitled *Homage to the Square*, with their superimposed squares of colour (**68–70**). Varying in dimensions and number, they form the order for all of his paintings with squares, which themselves are also square in format. Yet Albers was concerned primarily not with the possible illusion of space but rather with the context-induced and thus highly unstable manifestation of colour as a purely visual phenomenon. With advanced materials (glass and neon), Keith Sonnier staged the tension-laden interplay of flat surface and three-dimensional space, line and colour, reflection and transparency, bringing all together in an image replete with poetry (**73**). The works of Helmut Federle, in contrast, appear matter-of-fact and austere, although minimal shifts in the two-dimensional form subtly undermine the depiction of a seemingly regular system of ordering (**71, 72**). With the aid of a shopping trolley, a monochrome painted cardboard surface, in turn, is made capable of a kind of imaginary 'volatility' in real space in Anna Kolodziejska's image object *Ohne Titel (grauer Vogel)* [Untitled (grey bird), 2014] (**74**).

Uwe Wieczorek

Candida Höfer

66

Kunstmuseum Liechtenstein Vaduz IV 2021

C-Print

184 × 149 cm

67*

Kunstmuseum Liechtenstein Vaduz I 2021

C-Print

184 × 141.5 cm

Josef Albers

1888 Bottrop, Germany – 1976 New Haven, Connecticut

68

Homage to the Square (Early Diary A), 1954

Oil on Masonite

61 × 61 cm

Inv. Nr. P171M

Hilti Art Foundation, Schaan

69*

Homage to the Square, 1959

Oil on Masonite

121.5 × 121.5 cm

Inv. Nr. P205M

Hilti Art Foundation, Schaan

70

Homage to the Square, 1959

Oil on aluminium

50.8 × 50.8 cm

Inv. Nr. P365M

Hilti Art Foundation, Schaan

Helmut Federle

1944 Solothurn, Switzerland

71*

Zeichen der geteilten, eingeschlossenen Ganzheit, 1984/1986 | Sign of the Divided, Enclosed Wholeness

Oil on canvas

50 × 40 cm

Inv. Nr. P184M

Hilti Art Foundation, Schaan

72

Two i, Undecided, 1985

Oil on cotton

285 × 180 cm

Inv. Nr. P188M

Hilti Art Foundation, Schaan

73

Keith Sonnier

1941 Mamou, Louisiana – 2020 Southampton, New York

Ba-O-Ba Krefeld IB, 1977 (2015)

Glass, enamel, neon tubes, cable, transformer

210.8 × 166.4 × 26.7 cm

Inv. Nr. S276M

Hilti Art Foundation, Schaan

74*

Anna Kolodziejska

1976 Żywiec, Poland

Ohne Titel (grauer Vogel), 2014 | Untitled (grey bird)

Shopping trolley frame, acrylic on canvas board

95 × 45 × 35 cm

KML 2014.18

Kunstmuseum Liechtenstein, Vaduz / donation of the artist



77



78



81



82

Hilti Art Foundation, third floor

In her interior photographs, Höfer explores the presentation of objects, their arrangements and displays, and their storage. Höfer's photographs of art storage areas present images 'worth seeing' of objects and situations that are generally *not* considered worth seeing and usually concealed from museum visitors (**75–77**). In addition, they are also concerned with showing and, at the same time, concealing: the artist's mode of seeing things is much more than a glimpse behind the scenes, it is a motivation to imagine the artworks that are not visible. Hence, the photographs of the Hilti Art Foundation's art storage are juxtaposed with works that challenge the viewer's imagination.

The red steel rod elements in *Untitled* (1968/83) by Fred Sandback circumscribe space, making its material presence tangible (**82**). The floor and wall serve to complete the three-dimensional object: the piece is poised in a state of tension between the manifest and that which the viewers add with their imagination.

Gianni Colombo experimented with his *Spazi Elastici* [Elastic Spaces] in a wide range of different forms. His aim was to alter the viewers' sensations, to surprise them with the formation of synaesthetic places and fields of interaction. In *Spazio elastico* [Elastic Space] (1968), eight hanging squares arranged one behind the other are continuously moved by two motors, thus changing the way they are perceived (**79**).

The objective of Giulio Paolini's entire oeuvre is to probe the constitutive principles of artistic creation. His work is a journey into the systems of art, which he analyses from the inside out. Thus the three canvases of *Copia dal vero* [Copy from Life] (1976) are not the carriers of a representation but rather an image in their own right: true ('vero') is not the real setting depicted, but rather the image space itself (**81**).

Frames (olive, miel, beige, vert, brun, paille) [Frames (Olive, Honey, Beige, Green, Brown, Straw-yellow)] (2012) by Latifa Echakhch comprises six prayer rugs from which she has cut out the knotted section upon which the person praying kneels (**83**). The artist often works with the concept of absence.

Letizia Ragaglia

Candida Höfer

75

HAF Kunstdepot Triesen I 2021 | HAF Art Store

Triesen I

C-Print

184 × 274 cm

76

HAF Kistenlager Schaan II 2021 | HAF Crate Store

Schaan II

C-Print

184 × 256 cm

77*

HAF Kistenlager Schaan I 2021 | HAF Crate Store

Schaan I

C-Print

184 × 149 cm

78*

Emilio Prini

1943 Stresa, Italy – 2016 Rome

Foglio da un taccuino di legno, 1968 | Page from
a Wooden Notebook

Chalk on wood

250 × 200 cm

KML 2004.24

Kunstmuseum Liechtenstein, Vaduz

79

Gianni Colombo

1937 Milan – 1993 Melzo / Milan

Spazio elastico, 1968 | Elastic Space

Steel, nylon, 2 electric motors

c. 82 × 82 × 100 cm

Inv. Nr. S196M

Hilti Art Foundation, Schaan

80

Andreas Christen

1936 Bubendorf, Switzerland – 2006 Zurich

Untitled, 1998

Sprayed acrylic on MDF panel

140 × 140 cm

KML 2019.22

Kunstmuseum Liechtenstein, Vaduz / donation Nachlass

Andreas Christen, Zürich

81*

Giulio Paolini

1940 Genoa, Italy

Copia dal vero, 1976 | Copy from Life

Pencil on canvas, wood

Four parts, overall 60.2 × 120.5 × 2 cm

LSK 1998.02

Kunstmuseum Liechtenstein, Vaduz

82*

Fred Sandback

1943 Bronxville, New York – 2003 New York

Untitled, 1968/83

Car paint on steel

Four parts, overall 61 × 289 × 61 cm

LSK 1997.22

Kunstmuseum Liechtenstein, Vaduz

83

Latifa Echakhch

1974 El Khnansa, Morocco

Frames (olive, miel, beige, vert, brun, paille), 2012 |

Frames (Olive, Honey, Beige, Green, Brown,
Straw-yellow)

Prayer mat borders

Six parts, each 65 × 110 cm; overall dimensions variable

KML 2012.20

Kunstmuseum Liechtenstein, Vaduz

Kunstmuseum Liechtenstein, side-light gallery

Candida Höfer

84

**Kunstmuseum Liechtenstein und
Hilti Art Foundation Vaduz I 2021**

C-Print

184 × 274 cm

85

Vitrine

from top left to right

HAF Kunstdepot Triesen II 2021

Kunstdepot Schaanwald III 2021

HAF Kunstdepot Triesen III 2021

Kunstmuseum Liechtenstein Vaduz IX 2021

Kunstmuseum Liechtenstein Vaduz X 2021

Kunstmuseum Liechtenstein Vaduz XI 2021

Biography

Candida Höfer (born 1944 in Eberswalde, Germany) began her career as a photographer in 1963, training at the Cologne advertising and fashion photography studio run by the married couple Schmölz + Huth. From 1964 to 1968 she studied art and photography at the Kölner Werkschulen [Cologne Academy of Fine and Applied Arts], continuing as a freelancer and later moving to Hamburg in 1970 to work at Werner Bokelberg's studio, where she focused particularly on reconstructing the daguerreotype process. In 1973 she began studying film under Ole John at Kunstakademie Düsseldorf, before switching subjects in 1976 and becoming one of the first students of the newly established photography class run by Bernd and Hilla Becher, studying there until 1982. She created her first major series of slide projections in 1979, *Türken in Deutschland* [Turks in Germany]. From 1997 until 2000 she was a professor of photography at the Staatliche Hochschule für Gestaltung Karlsruhe [Karlsruhe University of Arts and Design]. Höfer's works can be found in international collections and are exhibited worldwide. In 2002 she took part in *Documenta 11* and in 2003 she joined Martin Kippenberger in representing Germany at the Venice Biennale. Höfer lives and works in Cologne.

Begleitprogramm zur Ausstellung

Donnerstag, 29. September 2022, 18.00 Uhr

Vernissage

Samstag, 1. Oktober 2022, 18.00–01.00 Uhr

Kunstmuseum Spezial

ORF-Lange Nacht der Museen

18.00–23.30

Jede halbe Stunde Kurzführung durch die Ausstellung

Mittwoch, 12. Oktober 2022, 14.00–17.00 Uhr

Donnerstag, 13. Oktober 2022, 14.00–17.00 Uhr

Ferien-Atelier

für Kinder von 7 bis 12 Jahren

mit Klara Frick

Donnerstag, 13. Oktober 2022, 18.00 Uhr

Führung

mit Christiane Meyer-Stoll und Letizia Ragaglia

Dienstag, 18. Oktober 2022, 18.00–20.00 Uhr

Mittwoch, 19. Oktober 2022, 17.30–19.30 Uhr

Einführung für Lehrpersonen

mit Susanne Kudorfer und Klara Frick

In Kooperation mit der PH Vorarlberg.

Mittwoch, 19. Oktober 2022, 12.30 Uhr

Take Away

30 Minuten Kurzführung mit Susanne Kudorfer

Donnerstag, 27. Oktober 2022, 14.00–16.30 Uhr

Donnerstagnachmittag im Kunstmuseum

mit Beate Frommelt

Donnerstag, 27. Oktober 2022, 18.00 Uhr

Skino im Kunstmuseum

Candida Höfer. Sense of Space

von Ralph Goertz, DE 2012, 50'

Donnerstag, 03. November 2022, 18.00 Uhr

Yoga mit Sarah Buchli

Eine Veranstaltung der Hilti Art Foundation

Donnerstag, 10. November 2022, 18.00 Uhr

Führung

mit N.N.

Sonntag, 13. November 2022, 14.00–17.00 Uhr

Familien-Atelier

für Kinder ab 5 Jahren mit erwachsener Begleitperson
mit Klara Frick

Donnerstag, 17. November 2022, 18.00 Uhr

Führung

mit N.N.

Donnerstag, 24. November 2022, 14.00–16.30 Uhr

Donnerstagnachmittag im Kunstmuseum

mit Beate Frommelt

Donnerstag, 24. November 2022, 18.00 Uhr

Skino im Kunstmuseum

Artist's Choice:

Letztes Jahr in Marienbad

von Alain Resnais, FR 1961, 94'

Empfehlung von Candida Höfer

Samstag, 26. November 2022, 14.00–16.30 Uhr

Workshop für Erwachsene

Schnappschüsse

mit Anna Ospelt

Mittwoch, 30. November 2022, 14.30–16.30 Uhr

Workshop für Kinder und Jugendliche

Wir entwickeln Bildergeschichten

mit Anna Ospelt

In Kooperation mit JuLi Junges Literaturhaus

Liechtenstein.

Gefördert durch die Kulturstiftung Liechtenstein,

Guido Feger Stiftung, Peter und Renate Marxer Stiftung

Donnerstag, 1. Dezember 2022, 18.00 Uhr

Führung und Gespräch

Erfahrbare Strukturen

mit Gunda Luyken und Letizia Ragaglia

In Kooperation mit der Liechtensteinischen

Kunstgesellschaft

Donnerstag, 15. Dezember 2022, 18.00 Uhr

Yoga mit David Suvez

Eine Veranstaltung der Hilti Art Foundation

Mittwoch, 21. Dezember 2022, 12.30 Uhr

Take Away

30 Minuten Kurzführung mit Klara Frick

Donnerstag, 22. Dezember 2022, 14.00–16.30 Uhr
Donnerstagnachmittag im Kunstmuseum
mit Beate Frommelt

Donnerstag, 22. Dezember 2022, 18.00 Uhr
Skino im Kunstmuseum
Silent Spaces
von Rui Xavier, PT/DE 2015, 43'

Mittwoch, 18. Januar 2023, 12.30 Uhr
Take Away
30 Minuten Kurzführung mit Klara Frick

Donnerstag, 19. Januar 2023, 18.00 Uhr
Skino im Kunstmuseum
Candida Höfer. Sense of Space
von Ralph Goertz, DE 2012, 50'

Sonntag, 22. Januar 2023, 14.00–17.00 Uhr
Familien-Atelier
für Kinder ab 5 Jahren mit erwachsener Begleitperson
mit Klara Frick

Donnerstag, 26. Januar 2023, 14.00–16.30 Uhr
Donnerstagnachmittag im Kunstmuseum
mit Beate Frommelt

Donnerstag, 26. Januar 2023, 18.00 Uhr
Yoga mit N.N.
Eine Veranstaltung der Hilti Art Foundation

Donnerstag, 09. Februar 2023, 18.00 Uhr
Führung
mit Christiane Meyer-Stoll und Uwe Wieczorek

Mittwoch, 15. Februar 2023, 12.30 Uhr
Take Away
30 Minuten Kurzführung mit Klara Frick

Donnerstag, 23. Februar 2023, 14.00–16.30 Uhr
Donnerstagnachmittag im Kunstmuseum
mit Beate Frommelt

Donnerstag, 02. März 2023, 18.00 Uhr
Führung und Gespräch
Eigenheiten der Räume
mit Barbara Bühler und Christiane Meyer-Stoll
In Kooperation mit der Liechtensteinischen
Kunstgesellschaft

Samstag, 04. März 2023, 14.00–16.30 Uhr

Workshop für Erwachsene

Schnappschüsse

mit Anna Ospelt

Donnerstag, 09. März 2023, 18.00 Uhr

Skino im Kunstmuseum

Artist's Choice:

Crazy Rich Asians

von Jon M. Chu, US 2018, 121'

Empfehlung von Candida Höfer

Sonntag, 19. März 2023, 14.00–17.00 Uhr

Familien-Atelier

für Kinder ab 5 Jahren mit erwachsener Begleitperson

mit Klara Frick

Donnerstag, 23. März 2023, 18.00 Uhr

Führung

mit N.N.

Donnerstag, 30. März 2023, 14.00–16.30 Uhr

Donnerstagnachmittag im Kunstmuseum

mit Beate Frommelt

Donnerstag, 30. März 2023, 18.00 Uhr

Yoga mit Eleonora Hertenstein

Eine Veranstaltung der Hilti Art Foundation

Donnerstag, 06. April 2023, 18.00 Uhr

Führung

mit Christiane Meyer-Stoll, Letizia Ragaglia
und Uwe Wieczorek

In Kooperation mit der Liechtensteinischen
Kunstgesellschaft

Donnerstag, 27. April 2023, 18.00 Uhr

Yoga mit Mirjam Büchel

Eine Veranstaltung der Hilti Art Foundation

Edition

To accompany the exhibition, Höfer has created two editions for Kunstmuseum Liechtenstein, they are available at the museum shop and online.

Publication

During the exhibition's run there will be a publication that features images of the newly created works and a production diary that affords an insight into their making. In addition, the entire show with its juxtapositions will be documented by installation views.

Höfer has often used the book medium as a means of presentation and as a format in its own right, not only to afford an insight into the processes of making her works but also to pose fundamental questions concerning how images are represented.

Editing

Meyer-Stoll in collaboration with Leslie Ospelt and Henrik Utermöhle

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Candida Höfer, *Kunstmuseum Liechtenstein und Hilti Art Foundation Vaduz I 2021* (detail)

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the artists and authors

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