

IN THE CONTEXT OF  
THE COLLECTION:

**GEORGIA SAGRI  
CASE\_O  
BETWEEN WARS**

**20.09.2024  
– 09.02.2025**

**KUNSTMUSEUM  
LIECHTENSTEIN**



Dear Visitors,

Georgia Sagri's exhibition *Case\_O. Between Wars* at Kunstmuseum Liechtenstein explores the complex interplay of personal and collective struggles amidst global tensions. With a practice deeply rooted in performance, sculpture, and social engagement, Sagri navigates the fluidity of conflict, survival and transformation. The exhibition examines how wars—both internal and external—shape identities, societies, and histories, inviting audiences to engage with these themes through immersive experiences that connect mind and body.

*Case\_O. Between Wars* continues Sagri's ongoing *Cases* series following *Case\_L* at Kunsthalle Friart, Fribourg, Switzerland (2022). In *Case\_L*, Sagri focused on physiological responses to anxiety and panic attacks—recurring themes in her self-devised research practice IASI (Greek for 'recovery'). This series explores wounding and healing, exhaustion and recovery, with *Case\_O* centred on the remnants of conflict, trauma and the potential for regeneration. For over a decade, Sagri has integrated IASI into her exhibitions and performances. Originally conceived as a means to recover from the physical and emotional demands of her durational performances, IASI combines breathing, movement, and voice techniques to foster self-care and collective healing. As Sagri explains, "Breath is a site of liberation and constraint. It holds the power to connect us to ourselves and each other, transcending cultural and linguistic barriers."

In *Case\_O. Between Wars*, the remnants of IASI sessions inform much of the exhibition's material. From private, confidential explorations of self-recovery to public performances, Sagri continues to challenge societal structures and offers pathways for personal and communal transformation.

Incorporating new works alongside pre-existing ones, the exhibition creates a dialogue between Sagri's dynamic practice and six works of the post-war period from the Veronika and Peter Monauni Collection, on permanent loan at the Kunstmuseum.

Central to the exhibition is the sculpture *Dynamis/ Soma in orgasm as sex (2017)*, 2023, a work initially conceived for *documenta 14*, Kassel, Germany, carefully repaired by Sagri after being damaged during public display, re-presented as a new art work in her solo exhibition *Oikonomia (The Breeder, Athens, 2023)*. This aluminium sculpture, depicting united male and female

sex organs, serves as both the starting point and anchor for the show. Sagri describes orgasm as the “structural methodology” of the work, an approach that challenges traditional conceptions of the body, sexuality and economy. For Sagri, the body becomes a site of resistance and a medium through which she confronts and transcends societal structures that attempt to define us.

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





1

1

### **Dynamis/Soma in orgasm as sex (2017), 2023**

Δύναμη/Σώμα σε οργασμό ως φύλο (2017), 2023

Aluminium, acrylic paint, metal elements, rubber

215 × 400 × 30 cm

Kunstmuseum Liechtenstein, Vaduz

The starting point and anchor for this exhibition is Georgia Sagri's large sculpture *Dynamis/Soma in orgasm as sex* (2017), 2023, from the Kunstmuseum Liechtenstein collection. The sculpture, composed of three bright green aluminum shapes screwed together, forms a composition that combines elements of both male and female sex organs. The whole work is mounted on metal stands that can be detached. Originally created for *documenta 14* (2017) in two identical versions—one for Kassel, Germany, and one for Athens—the sculpture was part of a larger assemblage of 28 works, with 7 sculptures being doubled and exhibited simultaneously in the two cities. The series represented organs, body parts, and included an accompanying ten-part breathing score.

The artist's aim with this artwork was to raise questions regarding duality and ownership: "Through the work, I refused to choose between private and public, inside and outside, north and south. I felt with this piece that I wanted to question duality. Duality is at the core of property. By property, I mean the act of giving a new context and value to an object by removing it and moving it elsewhere, thus blurring assumptions."<sup>1</sup>

As part of this assemblage, the doubled sculptures presented in the two locations were installed both indoors and outdoors. The public was invited to engage with the sculptures through an activation process, which took the form of a demonstration march. Participants carried the sculptures, mounted on rods, through the streets like

gigantic banners. The accompanying actions involved learning breathing, movement, and vocal techniques alongside various performances. These performances and activities took place continuously in both cities over a period of six days.

“The piece *Δύναμη/Dynamis* is taking place at the same time in two cities, and it acts as a reminder that the social exists. The orgasm is the work’s structural methodology. Sexual encounters for all living creatures follow four stages: excitement, plateau, peak (orgasm), and resolution. The sculptures involved in the work evoke organs, and when they go out in public, on the streets, that’s the moment of the orgasm. That’s why the sculptures are called *Soma in orgasm*; as leg, as hand, as brain, as ear, as heart, as breast, as sex.”<sup>2</sup>

In 2023, the artist employed her IASI practice, using gold paint to cover the damage on the surface of the sculpture caused by the performances. This process alludes to *kintsugi*, the Japanese technique of repairing broken pottery or porcelain by gluing the pieces together and covering the areas of breakage with gold dust. Rather than concealing the “flaw,” the damage is emphasized, giving the object a new aesthetic, material, and symbolic value—a kind of “rebirth” that overcomes the rupture and turns the repaired form into an individual feature.

LO

1 Bettina Funcke, John Kelsey, and Georgia Sagri, “A Conversation,” in *Georgia Sagri*, eds. Christina Lehnert and Philippe Pirotte (Berlin: Sternberg, 2018), p. 106.

2 Georgia Sagri, quoted in Lauren O’Neill-Butler, “Georgia Sagri,” *Artforum*, June 5, 2017; <https://www.artforum.com/columns/georgia-sagri-talks-about-her-work-dynamis-in-athens-and-kassel-234413/>.



2



## 2

### **Stage of Recovery, 2020**

Wood, upholstery foam, silk

59 × 240 × 240 cm

The artist

Throughout the years, the artist has developed a practice she calls “IASI,” derived from the Greek word ΙΑΣΗ, meaning “recovery.” This practice emerged from Sagri’s need to prepare for and recuperate from her physically and mentally demanding performance works. Over time, IASI has evolved into an ongoing research practice focused on the body’s conditions and the strain of contemporary life, which Sagri refers to as “performance pathologies.” This research has expanded into a series of one-on-one sessions in which the artist explores techniques involving voice tuning, breathing, and movement.

The IASI sessions are conducted in complete confidentiality and have become a key part of Sagri’s broader artistic methodology.

The sculpture, titled *Stage of Recovery*, is a wooden stage measuring 240 × 240 cm and 59 cm high. Four large, thick cushions, covered in silk fabric, are attached to its base. During a session of IASI in the artist’s studio, the participants are typically alone on the stage, with enough space to explore the techniques at their own pace. As Sagri explains: “The soft stage is there to remind them [the participants] that there can be a place that offers comfort, a space where, instead of performing a social role, they can let go of the tension caused by the roles they enact in daily life.”<sup>1</sup>

At Kunstmuseum Liechtenstein, *Stage of Recovery* will be displayed as a reference to the IASI practice that it has hosted in the past and may host again in the future. Its presence points to the continuous nature of Sagri’s investigation into the body’s response to societal pressures and the enduring relevance of this inquiry in her artistic practice.

LR

<sup>1</sup> Georgia Sagri, *Stage of Recovery* (Brussels: Divided Publishing, 2021), p. 88.



**3**

**Landscape/Source under the influence of communal ritual, 2024**

Charcoal, colored charcoal, colored pencil on canvas  
265.1 × 198.1 cm

The artist, courtesy The Breeder, Athens

**5**

**Breathing Gradually from 5\_1\_5 to 7\_1\_7 to 12\_1\_12 or Hands Turn into Wings, 2023**

Charcoal, colored charcoal on canvas  
198.1 × 198.1 cm

The artist, courtesy The Breeder, Athens

**6**

**Breathing 5\_1\_5 with Embryonic Position on the Left and Right Side, 2023**

Charcoal, colored charcoal on canvas  
198.1 × 198.1 cm

The artist, courtesy The Breeder, Athens

**7**

**Landscape/Snake guts for intuition, 2023**

Charcoal, graphite, colored charcoal on canvas  
299.7 × 198.1 cm

The artist, courtesy The Breeder, Athens

For Georgia Sagri, in the charcoal and colored charcoal paintings, the body is a “landscape.” Within the exhibition, these works reflect Sagri’s broader artistic practice, which often involves intimate, one-on-one performative sessions. While the paintings are not created during these sessions, they emerge later as reflections, capturing the essence of the bodily and emotional insights uncovered through Sagri’s ongoing research into, as she calls them, “performance pathologies.” These works extend from her practice, translating the delicate interplay between the body, its tensions, personal and societal: the class, race, gender, and ethnicity pressures that shape it.

Although the paintings do not directly document the sessions, painting is one of the artist’s key processes for accessing the insights gained during intimate encounters with the public. The marks on the canvas serve as a tool for externalizing the internal, providing a space for the tensions and sensations to be mapped visually. In this way, the paintings are contemplative—a response to the themes explored during the sessions.

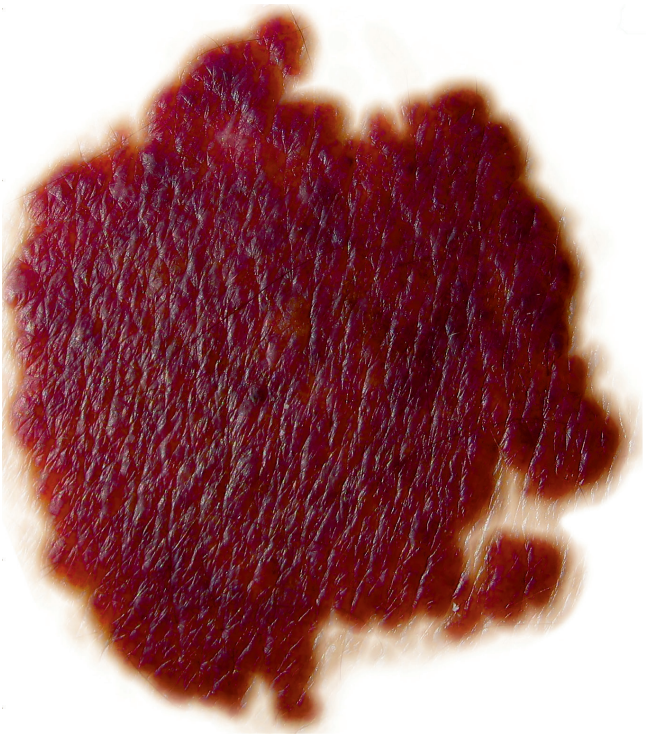
**6** (detail)



As Sagri explains, “painting is touch.” By applying charcoal directly onto the canvas, she not only marks the surface but also affirms her ongoing commitment to the public—to explore the body’s connection to its environment, to challenge the constraints imposed by societal roles, and to explore the possibility of self-awareness through continuous practice.

As demonstrated in her *Unego* exhibition (Ulrik Gallery, New York, 2023), Sagri’s approach seeks to dissolve the boundaries between self and external pressures, transforming these reflections into visual representations that provoke deeper engagement with the body’s experience.

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4

**Volcanic, 2022**

Laserprint on adhesive vinyl

62 × 135 cm

The artist, courtesy The Breeder, Athens

8

**Angel's Kiss, 2022**

Laserprint on adhesive vinyl

154 × 135 cm

The artist, courtesy The Breeder, Athens

For over a decade, Georgia Sagri has integrated her self-devised research practice, IASI (Greek for “recovery”), into her exhibitions and performances. Originally conceived as a method for Sagri to recover from the physical and emotional demands of her durational performances, IASI has since evolved into a broader exploration of the body’s responses to societal pressures. Sagri’s work delves into the physiological reactions to anxiety and panic attacks, which she reframes as “birthmarks”—a term that shifts the narrative away from a strict physiology-versus-psychology dichotomy and toward a deeper understanding of the body’s marks and signals. This approach reflects her interest in intergenerational trauma, inherited pain, and the potential for recovery and regeneration.

In her institutional solo exhibition *Case\_L* (Kunsthalle Friart, Fribourg, Switzerland, 2022), Sagri builds on this framework, comparing visible birthmarks to the invisible imprints left on internal organs by trauma and anxiety. She wrote:

“There is much mythology about birthmarks, and some of it is quite accurate. Scientific papers trace the birthmark to a significant event taking place during pregnancy. A birthmark may reveal an accident, a harm that happened to the carrier of the baby while the baby was still in the womb. If the incident was violent enough to threaten the life of the baby, even to prevent the birth from happening, the birthmark is still more prominent on the skin. In this case, by luck or otherwise, the pregnancy continued, and the baby was born; nevertheless, the mark remains. Every birthmark can tell us the story of what happened to cause it.

But what if a mark also remains on the interior organs? What if it is carried as an invisible mark? How could an interior mark be revealed if there is another, already profoundly visible, on the surface of the skin? It may seem confusing, but somehow it makes sense: we are used to looking only at the surface of things. If there is sensitivity in the lungs, then the birthmark is just the proof that there is something there, hidden. The birthmark is the proof, but it is not the only way to understand what has happened.”

By reframing panic attacks as “birthmarks,” Sagri opens a dialogue about how we perceive and internalize trauma, and how the body physically manifests these experiences. This delicate yet profound exploration of the body’s history continues to shape Sagri’s ongoing artistic practice.

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9



On the facade:

9

**Deep Cut, 2018**

Laserprint on adhesive vinyl

151 × 337 cm

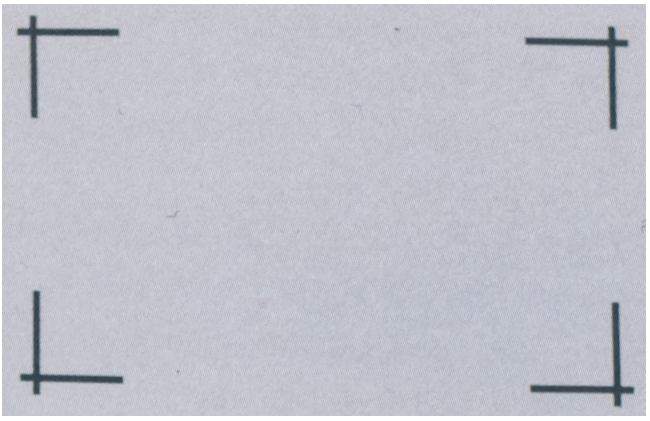
The artist, courtesy The Breeder, Athens

Upon entering the museum, one is immediately struck by the deep, gaping wound that Georgia Sagri has placed onto the building's façade. This roughly 3.4-meter-long incision into the body's outer layer—its skin—takes shape as a cutout on the surface of the building. Enlarged and recontextualized, the wound assumes an aesthetic dimension that evokes a wide range of associations: violence, the trauma of war, pain, suffering (*pathos*), diagnosis, empathy, the search for healing (*therapy*), surgery, care, and the formation of scars. It invites further reflection: Is this an individual wound, personal in nature, that has been transformed into a broader social, economic, political, or historical scar? How do personal and collective wounds intertwine and influence one another? To what extent are institutions and the structures they embody vulnerable?

As curator Christina Lehnert notes, Sagri's works are "not either/or but rather everything at once," and so too are wounds—fluid, shifting continuously between the experience of trauma and the process of healing that follows.

By cutting through the surface, these wounds metaphorically open up the body, exposing its interior and forging a connection between inner and outer worlds. When applied as a vinyl sticker to the museum's facade, this connection becomes permeable, inviting contemplation of what lies beneath the visible surface. Despite the transparency of the vinyl film that constitutes the wound, the other vinyl works installed by Sagri within the museum—representing birthmarks—remain hidden from external view. Sagri's artistic practice frequently focuses on locating these invisible, internal wounds, uncovering their origins, and initiating processes of self-empowerment and transformation. Beyond this, her work draws attention to the systemic injustices within the art world, where the passion for art is often exploited to justify underpayment or unpaid labor.

LO



10

10

**Crop Marks, 2010**

Laserprint on adhesive vinyl

20 × 20 cm

The artist

*Crop Marks* consists of four corner or trim marks used as placeholders. These empty spaces reflect themes of presence and absence, creating a rhythm that mirrors the flow of time and anticipation. Initially, this ongoing work began as paper tape, announcing an upcoming performance. Later, Sagri transitioned to acrylic paint to execute *Crop Marks*, suggesting that something might or should materialize in the space. In recent years, she standardized the dimensions to 20 by 20 cm, using black vinyl as the material. The work serves a dual purpose as both a mark and a placeholder, challenging the autonomy of the artwork and its surrounding space.

When displayed, *Crop Marks* appear both plural and singular, addressing expectations by outlining the volume of an object. Like musical notation, each *Crop Mark* carries its own pitch, tempo, sound, and meaning, expressing a desire to compose multiple elements.

CMS



11

**Between Wars, 2024**

*Crop Marks with texts for the six art informel works of the Veronika and Peter Monauni Collection*

*Laserprint on adhesive vinyl*

a 57.5 × 73 cm; b 53.8 × 75 cm; c 71 × 96 cm;

d 98 × 80 cm; e 75 × 58 cm; f 69 × 53 cm

The artist

In this exhibition, the assembly of multiple *Crop Marks* suggests they can contribute to an infinite number of visual assemblages, each maintaining its own integrity. In their implied space, we can imagine artworks that may have existed, are anticipated, or may never come into being. For *Case\_O. Between Wars*, Sagri incorporates six postwar artworks from the Veronika and Peter Monauni Collection, on permanent loan to the Kunstmuseum. Each work will be displayed for approximately five to six weeks. Sagri herself has written texts for each work, heightening the anticipation of their arrival or departure. Through this approach, Sagri explores themes of negotiable space, internal and external conflicts, and the historical weight these works carry. She aims to expose the personal, sociopolitical, and historical wound, examining new forms of recovery and treatment. This exploration might represent an epistemological slip-page, where evolving narratives challenge hegemonic language and perception.

Sagri first employed *Crop Marks* as placeholders in her 2010–2011 solo exhibition *Antigone Model* at Real Fine Arts gallery in New York, marking the location of a performance and occupying potential space for an artwork. These placeholders reappeared in 2018 at Portikus, Frankfurt, in her exhibition *Georgia Sagri and I*, and in a solo show dedicated to *Crop Marks* at Sundogs, Paris, in 2019. For the exhibition in Vaduz, the selected postwar artworks led to the addition of the subtitle *Between Wars* to her case study and the title of her exhibition, *Case\_O*.

19 September – 6 October 2024

11a

Hans Hartung

1904 Leipzig, Germany – 1989 Antibes, France

*Ohne Titel*, 1952

Untitled

Charcoal, red chalk on paper mounted on canvas

47.5 × 63 cm

Veronika and Peter Monauni Collection

7 October – 27 October 2024

11b

Herbert Zangs

1924 Krefeld, Germany – 2003 Krefeld

*Objekt / Faltung (Nr. 904)*, 1953

Object / Folding (no. 904)

Acrylic on board

43.8 × 65 cm

Veronika and Peter Monauni Collection

28 October – 17 November 2024

11c

Peter Brüning

1929 Düsseldorf, Germany – 1970 Ratingen, Germany

*Ohne Titel*, 1957

Untitled

Mixed media on paper

61 × 86 cm

Veronika and Peter Monauni Collection

25 November – 22 December 2024

11d

Gerhard Hoehme

1920 Greppin near Dessau, Germany – 1989 Neuss,  
Germany

*Schräger Faust*, 1958

Oblique Faust

Oil, collage on board

88 × 70 cm

Veronika and Peter Monauni Collection

23 December 2024 – 12 January 2025

11e

Julius Heinrich Bissier

1893 Freiburg im Breisgau, Germany – 1965 Ascona,  
Switzerland

*Ohne Titel*, 18.06.1961

Untitled, 18 June 1961

Ink on paper

65 × 48 cm

Veronika and Peter Monauni Collection

13 January – 9 February 2025

11f

Judit Reigl

1923 Kapuvár, Hungary – 2018 Marcoussis, France

*Ohne Titel*, 1958

Untitled

Screenprint on paper

59 × 43 cm

Galerie van de Loo, Munich, Ed.: 33/40

Veronika and Peter Monauni Collection

## Postwar Artworks from the Veronika and Peter Monauni Collection

Amidst the reconstruction efforts of the 1950s, a new art movement emerged, where motion, gesture, and color became central elements: *art informel*. Rather than being a defined style, *art informel* represents an artistic stance shared by different abstract movements of the 1950s. Deeply affected by the traumas of war and destruction, these artists drew from traditions such as surrealist “automatic writing” and Paul Klee’s “psychic improvisation.” East Asian traditions also played a significant role in their creative explorations.

In their search for a new artistic language, these artists abandoned conventional forms and composition. Their works were not premeditated outcomes but rather visual expressions of dynamic processes. The gesture of the act of painting executed with the utmost concentration became the key concern. Painters became actors, deploying their bodies in the service of expressive power. The image becomes a field of action, representing a form of liberation from the traumatic paralysis of the postwar era and the oppression of the totalitarian regime.

These works are not only personal expressions but also a quest for individuality; the collective itself has left behind images of fear and horror. The *art informel* pieces in this exhibition are gestural portrayals of the artists’ internal emotional states and can be interpreted as psychograms. Their biographies provide further insight into these deeply personal reflections.

CMS



**Opening Performance: *City***

by Georgia Sagri with Jim Fletcher

**Thursday, 19 September 2024, 5 pm**

Kunstmuseum Liechtenstein, Artificial Light Gallery

Further performances will occur on

**Saturday, 23 November 2024, and**

**Sunday, 24 November 2024, 3 pm.**

Short guided tours will be led by curator

Letizia Ragaglia, starting at 2:30 pm.



12

**City, 2024**

Performance

ca. 40 minutes

The artist

**City, 2024**

10 posters, inkjet print on paper, audio (loop)

Ed. of 2

An integral part of the exhibition is Georgia Sagri's new performance *City*, premiering on Thursday, 19 September, 2024, at 5 pm, alongside renowned New York actor Jim Fletcher. This performance marks Sagri's very first written duet and confronts themes of resilience, war, internal conflict, destruction, and renewal. Through the interplay of physical support and vocal expression, *City* encourages the audience to reflect on their relationship to war, memory, and survival.

The performance involves various attempts for one body to act as a pedestal or support for the other, while a monologue is spoken, negotiated, translated, and sung as the action unfolds. This dynamic physicality is accompanied by real-time sound editing, singing, and translation, creating a multilayered experience of communication and transformation. The title *City* refers to how the performers' bodies allude to structures akin to real estate—built, destroyed, and rebuilt—mirroring the human experience of construction and collapse, both physically and metaphorically.

Although the performance draws inspiration from philosopher Hélène Cixous's theater play *The Perjured City, or the Awakening of the Furies* (1994), both the text and the performance are completely new works by Sagri. The premiere performance with Fletcher will be followed by two additional performances on Saturday, 23 November, and Sunday, 24 November, 2024, both at 3 pm, where Sagri will perform solo.

The themes explored in *City*—resilience, conflict, and renewal—align with Sagri's ongoing investigation into the body as a site of negotiation, transformation, and vulnerability. This performance invites the audience to engage deeply with these themes in close proximity to the live presence of the work.



13

Screenings:

**Wednesday, 6 November 2024, 5 pm**

**Sunday, 8 December 2024, 3 pm**

**Wednesday, 8 January 2025, 5 pm**

## 13

### **SALOON: There Is No Country In Our Hearts, 2014**

HD video, sound

73'28"

Museum of Modern Art in Warsaw

“There is no country in our hearts,” I told her and she looked at me with surprise. I couldn’t suggest a drink after that look of hers. With that gaze of hers, its discomfort that made me think of my knees and how I need to open my bag without reason, just checking things in my bag I walked and walked for hours. I started recording my voice saying how I hate being asked from which country I am, those shitty borders, nationalities, national expectations for what, for whom exactly are those expectations for, for which reason to talk my mother tongue like there is something that belongs to me when I speak it? I want my steps to be steps of pleasure for the things I do that I don’t need to name,—I recorded that—the smells, sounds, textures, clothing and behaviors of a different world.

Georgia Sagri, 2013

I. September 27 (Friday) at 8 pm

Roman Stańczak and Kostis Velonis

II. September 28 (Saturday) at 8 pm

Zofia Kulik and Anna Molska

III. October 2 (Wednesday) at 8 pm

Geta Brătescu and Asli Cavusoglu

IV. October 3 (Thursday) at 8 pm

Jack Smith and Bill Kouligas

The film features footage of all four of Georgia Sagri’s performances under the same title—*SALOON: There Is No Country In Our Hearts*—at the Museum of Modern Art in Warsaw in 2013. The performances took place within the context of the museum collection exhibition *In the Heart of the Country* but were not part of that show.

The film features texts in the form of subtitles; artworks from the museum’s collection and by the invited artists, which were activated during the different performances; and diagrams that emerged during the film’s editing process. The resulting work serves future uses and purposes without historicising or framing a past event, that of a performance or an exhibition. As such, the film does not document a performance but rather promotes *Saloon*—a nomadic curatorial project started in 2009—

and it announces the project's desire to continue to operate.

*Saloon* manifests Sagri's involvement in ideas of movement, fleeing and deterritorialisation: "It derives just out of need for enjoyment and constant change. Assuming there is no passive and active, inside and outside, representation and representatives, what kind of social grounds can be created?"

Originally published on the website of the Museum of Modern Art in Warsaw and lightly edited for republication.

## **Publication & Discussion**

The exhibition is accompanied by the publication *Case\_O*, featuring contributions from Christina Lehnert, Letizia Ragaglia, Christiane Meyer-Stoll and Mayra Rodríguez Castro. This publication offers insight into the intellectual and visceral layers of the exhibition, with installation views and images of the performance *City*.

A catalogue presentation, including a discussion between Sagri, Lehnert and Ragaglia, will take place on **6 February 2025, at 6 pm.**

Georgia Sagri (b. 1979, Athens) lives and works between Athens and New York. She is a pioneering visual artist who explores political, social, philosophical, and ecological themes by pushing the boundaries of somatic experiences. Her practice includes sculpture, sound, and installation, focusing on the economy of means and aiming for self-recovery and collective care through performance art.

Her work has been showcased internationally at institutions such as NEON, Athens (2024); Gropius Bau, Berlin (2023); de Appel, Amsterdam (2021); Mimosa House, London (2020); TAVROS, Athens (2020); Portikus, Frankfurt (2018); Museum of Cycladic Art, Athens (2017); SculptureCenter, New York (2016); KW Institute for Contemporary Art, Berlin (2016); Kunsthalle Basel (2014); MoMA PS1, New York (2013); Guggenheim Bilbao (2011); and MoMA, New York (2011). She has participated in major art events including *KölnSkulptur #11*, Cologne (2024–2026), *documenta 14* (2017), *Manifesta 11* (2016), Istanbul Biennial (2015), Lyon Biennial (2013), and Whitney Biennial (2012). Sagri has founded the art space YΛH[matter]HYLE. Her works are in private and museum collections such as Fondazione CRC and National Museum of Contemporary Art, Athens.

Editing, texts, and design in collaboration with the artist.

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Georgia Sagri, *Dynamis/Soma in orgasm as sex* (2017), 2023 (detail),  
Kunstmuseum Liechtenstein, Vaduz

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