

In the Context of
the Collection

Matthias Frick

**Storing the Cold in Cold
Countries for Hot Countries**

1 April – 7 August 2022

**KUNSTMUSEUM
LIECHTENSTEIN**

Matthias Frick

Storing the Cold in Cold Countries for Hot Countries

In context with works by Anne Marie Jehle,
Matt Mullican and André Thomkins from
the Kunstmuseum Liechtenstein collection

Dear Visitors

From the end of the 1970s, Matthias Frick (1964 in Zurich – 2017 in Nendeln, Liechtenstein) developed a complex universe with his drawings and painterly works on paper: a profound personal cosmology that conceals a sensitive humour. Frick himself saw his work in the orbit of 'art brut'. The astonishing thing is that he reversed the self-image of this 'outsider art' by viewing it as a guide to a new understanding of art. Monika Jagfeld, director of the Museum im Lagerhaus, St. Gallen, wrote: 'In this way [he] easily brings not only art brut but also his own artistic work into the "professional" art discourse!' In his drawings Frick investigates contexts of life, assignments and cycles, observing the world and reflecting on our conception of it. It is an ongoing attempt to penetrate the world in all its abundance and difference and at the same time a quest for order and structure; for example, in his observations about male and female aesthetics, two concepts that he used specifically and also feature in his drawings. Frick assigns things and symbols to the female and the male, to active and contemplative life. The key aspect is that things do not remain one-sided but rather permeate each other, for only then does life arise. A male figure, for example, wears earrings, or a female figure has short hair. Frick harks back to old assignments of social roles while avoiding classical modes.

Frick attended the F+F Schule für experimentelle Gestaltung in Zurich from 1981 to 1984 and was a master-class student of Hermann Bohmert. Owing to mental illness, he turned his back on art, working for a time as a warehouseman at Swarovski in Triesen. He returned to his creative artistic urge in the workshop of the Heilpädagogisches Zentrum in Schaan from 1993 to 2001 and worked as a freelancer from 2001 until his unexpected death. Every single day he would draw sheet after sheet with pencil, coloured pencil or ink.

In this presentation, *Storing the Cold in Cold Countries for Hot Countries*, for the first time Frick's works are being shown in context with other artists from the museum's collection. Three strands of his oeuvre form the connecting threads for this dialogic juxtaposition:

The cosmological world of imagination, work on one's own biography and a subtle, humorous handling of language. These aspects are found in many different forms in the works of Anne Marie Jehle, Matt Mullican and André Thomkins: be it with Mullican, who developed a complex cosmology of colours, forms, symbols and models in connection with the question of the structural relationship of our subjective world of ideas and the (material) world outside; be it particularly in the drawings of Thomkins, who used his weightless floating 'Schwebsele' figure to explore inner emotional sensations or his artworks using language to illustrate networked thinking with a refreshingly humorous profundity; or with Jehle, who investigated aspects of everyday life, female identity, traditional social roles and questions of her own biography and limit-experiences in her richly varied bodies of work. All three thematic strands permeate each other in the works of the four artists on display.

This focus of this presentation is on the medium of drawing and collage, and thus it is necessary to dim the lighting for conservation reasons in order to protect the works.

Please enjoy discovering the numerous details in these works on paper!

Warmly
Christiane Meyer-Stoll

Matthias Frick and Matt Mullican

Cosmology

* Indicates a commentary on this work.

Matthias Frick

1964 in Zurich – 2017 in Eschen, Liechtenstein

1*

Marduk, 1983

Fineliner on paper
KML 2018.32
Gift of the Estate of
Matthias Frick

2*

Vom Gedanken zum Objekt / Vom Objekt zum Gedanken [Staat, Bank, Unternehmen, Versicherungen], 1994

From Thought to Object /
From Object to Thought
[State, Bank, Business,
Insurance]
Felt-tip pen on paper,
various objects glued to
the frame, five framed
photographs
KML 2018.41
Gift of the Estate of
Matthias Frick

3

Ohne Titel [Inhalt Männerästhetik / Form Frauenästhetik], 1997

Untitled [Content Male
Aesthetics / Form Female
Aesthetics]
Fineliner on paper
KML 2018.27
Gift of the Estate of
Matthias Frick

5

Die Pandas, 1996

The Pandas
Felt-tip pen on paper
KML 2018.39
Gift of the Estate of
Matthias Frick

6

1984, 2014

Pencil on paper
KML 2018.40

7

Ohne Titel [10 Wasserläufer], 1998

Untitled [10 Water Waders]
Coloured pencil and
felt-tip pen on paper
KML 2018.062
Gift of the Estate of
Matthias Frick

8

Ohne Titel [5 Kerzen- ständer], n.d.

Untitled [Five Candlesticks]
Colour photograph
Estate of Matthias Frick

9

Five Star (Deluxe), 2013

Coloured pencil on paper
Estate of Matthias Frick

10

Religion / Physik, 2016

Religion / Physics
Ballpoint pen on paper
Estate of Matthias Frick

11

Chip Organische Form / Ostfriesen-Tee, 2016

Chip Organic Form / East
Frisian Tea
Ballpoint pen on paper
KML 2018.26

12*

Kälte speichern in kalten Ländern für warme Länder / Schwarztee mit frischer Pfefferminze und Zitronensaft, 2016

Storing the Cold in
Cold Countries for Hot
Countries / Black Tea with
Fresh Peppermint and
Lemon Juice
Ballpoint pen on paper
KML 2018.23

13

Ohne Titel 1 / Ohne Titel 2, 2012

Untitled 1 / Untitled 2
Pencil on paper
Estate of Matthias Frick

Matt Mullican

1951 in Santa Monica,
CA, USA; lives and works
in New York and Berlin

4*

Untitled (Cosmology Chart), 1983

Pencil on paper
KML 2011.42

14*

Untitled (Details from an Imaginary Life from Birth to Death / Birth to Death List), 1973–2005

Typescript on overlapping
and glued sheets of paper,
7 sheets
KML 2011.33

15*

Untitled (Stick Figures), 1974–75

Ink on paper, 12 parts
KML 2011.41

His Conceptual

Awareness

Copulating

Feeling Pleasure

Blowing on His Hand

His Skills

His Originality in Solving Problems

Trying to Keep Warm

His Eyelids

Hearing the Thunder

Feeling Thirsty

His Politics

Avoiding Death

All works purchased
with funds provided
by Stiftung Freunde
des Kunstmuseum
Liechtenstein



1

Matthias Frick

Marduk, 1983

Marduk is the title that Frick gave to this ink drawing. Marduk is the patron deity of the city of Babylon and head of the Babylonian pantheon. In the creation myth Enūma Eliš he is the creator of the world. At the centre we can make out a 'reverent' divine figure standing on its head, with two one-eyed angelic beings depicted at the upper centre. Do they symbolise the intuition of a higher state of consciousness? In the intermediate area we see a spear-head, that may be assigned to the 'male' aesthetic, and a round shape corresponding to the 'female' aesthetic. Contrasts such as round and angular, male and female are recurrent in Frick's work and are found in the two large round shapes which dominate the sheet. The right circle is inset with a spiral – a form suggestive of evolution – while the left circle appears to contain rectangles with mask-like faces. Polarities create the world: creation myths tell of the origin.



2

Matthias Frick

Vom Gedanken zum Objekt / Vom Objekt zum Gedanken [Staat, Bank, Unternehmen, Versicherungen], 1994

From Thought to Object / From Object to Thought
[State, Bank, Business, Insurance]

In an interview, Frick also referred to the ensemble *Vom Gedanken zum Objekt / Vom Objekt zum Gedanken* (From Thought to Object / From Object to Thought) as *Staat, Bank, Unternehmen, Versicherungen* (State, Bank, Business, Insurance). If the principles balance each other out, just distribution, just power or utopian coexistence could take place – this is what the artwork addresses. As he himself said: 'In our culture of philosophy or religion, the state is defined as being male. Here we find the symbol of the scales, Justice, with the sceptre above.... In my defence I would like to say that I drew the scales first and then the sceptre and realised in the creative process that this creates a phallic form.... I added the female as a counterbalance.' In the five round golden frames we see Polaroids of two fuses and a shell. Smiling, Frick explained: 'They embody the female, reclining, standing. Although you cannot say one is exclusively male and the other exclusively female! Insurance, on the other hand, is male. Insurance [he laughed out loud and pointed to his chest] is organised logically and practically. After all, the chest is the insurance for the initial survival [of every new-born child].'

The quotations from Matthias Frick are taken from an interview with Christiane Meyer-Stoll at a Carte Blanche event at Kunstmuseum Liechtenstein on 19 September 2013. A video is on show in the Side Light Gallery.



12

Matthias Frick

**Kälte speichern in kalten Ländern für warme Länder /
Schwarztee mit frischer Pfefferminze und
Zitronensaft, 2016**

Storing the Cold in Cold Countries for Hot Countries /
Black Tea with Fresh Peppermint and Lemon Juice

The title of this collection display *Storing the Cold in Cold Countries for Hot Countries* is taken from one of the artist's drawings. The piece testifies to the way that Frick thought in cycles and life cycles. In addition to the representation of a cold storage tank that would usually be associated with the world of mechanical engineering, and thus with the 'male' domain, but which is given 'female' accents in the form of stars, he depicted an everyday 'still life'. A simple cup with the words 'Black tea with fresh peppermint and lemon juice'. A hot beverage commonly found in a family setting embodies warmth alongside cold, symbolising polarities and betokening his thinking of the four elements (fire, water, air, earth).

Matt Mullican

Untitled (Cosmology Chart), 1983

In an interview Matt Mullican observed that it was his endeavour to find out 'What life is', a question that cuts to the core of his work. The artist investigates conceptions of the world, rational and metaphysical questions, the subjective and objective world, always driven by an encyclopaedic interest. Constituting the world's memory, general and archaic conceptions of the world play a crucial role in his model of the world. His multimedia oeuvre is an ongoing attempt to penetrate structures and orders which he translates into a visual language of symbols, pictograms and colours. He is convinced that every human being contains a model of the universe within. In his words, this model could be 'described as a "soul-garment" since it warms us'.

The large-format pencil drawing *Untitled (Cosmology Chart)* (1983) affords an insight into Mullican's continuously evolving cosmological model, which is based upon five forms of consciousness. In the upper semicircle – the celestial realm – we find a three-headed figure suggestive of Trinity representations and also of time: past, present and future. To the left is a group of people and to the right a single desperate, screaming figure. Above is this a demon and an angel battling for the souls of the dead? Inside the semicircle are rows of pictograms that 'portray a secular version of the Book of Genesis' (Iris Wien). From nothingness to the big bang and the formation of the Earth and finally to the exploration of outer space. In the middle section is the everyday world of humankind, inscribed between the natural landscape and culture. Placed at the centre is a square containing scenes of private, personal, family life. In turn, beneath we can make out a stretched-out skeleton that appears to symbolise both the earthly, material side and death. The lower semicircle, akin to a colourless rainbow, embodies matter and the Earth itself.



he air felt thick that morning
becoming sick – not going to s
aking out
earing her parents argue
etting a younger sister – thin
etting scared
oing to parties often
ntering high school
earing static while talking on
aking care of her little sister
fter gym she was very tired
urning herself while cooking
he telephone ringing in the h
ending the summer at a bea
he ocean seemed endless
large man passing her on th
hinking about the people she
earning to drive a car
remembering the time she hu
ouching her right eye with h
amily moves to a new neighb
he sound of an airplane flyin
aking a bath
becoming interested in history
antasizing about marriage
he dining room table set for
oing to the movies

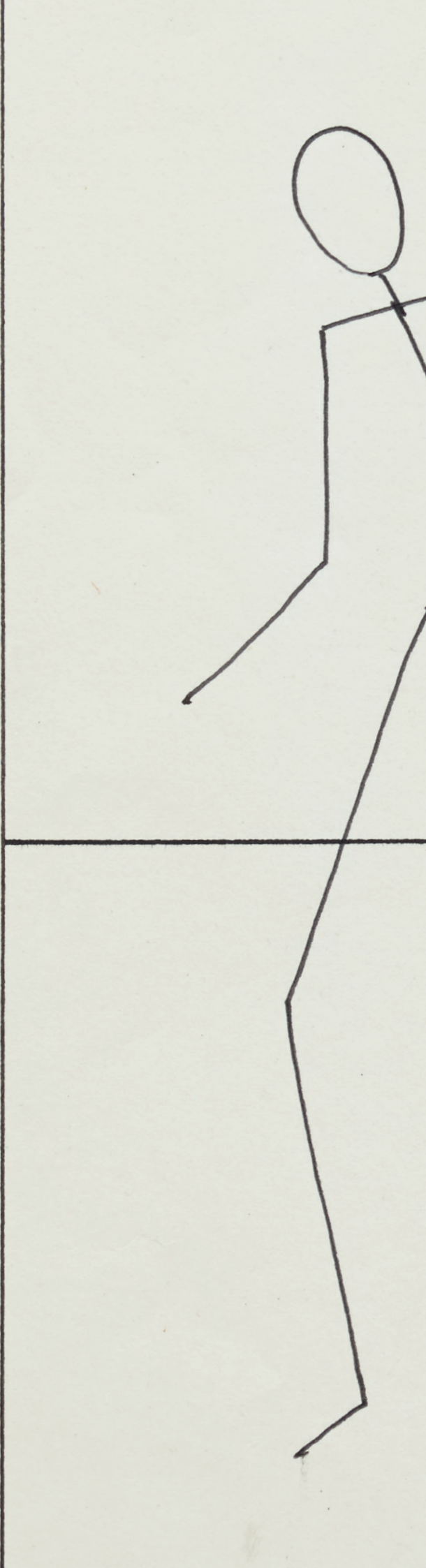
14

Matt Mullican

Untitled (Details from an Imaginary Life from Birth to Death / Birth to Death List), 1973–2005

The *Birth to Death List* comprises the fictional life of a woman from her birth to her death. The surprising thing about this biography is that major events, such as the birth of a child or the death of a dog, appear with equal importance alongside such activities as washing the dishes or brushing teeth. Equally surprising is how various states of mind are interwoven, for example 'Thinking of the faces of her parents' or 'Looking at herself in the mirror'. Mullican himself observes: 'The little things are as important here as the big ones. Marriage is just as much a sentence as the song at the dining-room table. It levels everything out. That makes the work sad somehow. I have probably read it out in public over a hundred times. Whenever I've done about a third, I start to cry and the tears just start rolling down my cheeks. It is really surprising that it is so emotional.' Within Mullican's cosmology, this work not only reflects a pondering on life and death but also how the subjective and the objective both intersect and nevertheless remain separate.

Untitled (Stick Figures) belongs to an extensive body of drawings in which Matt Mullican explores the fictitious life of a stick figure called Glen, a kind of alter ego of the artist. Every single drawing represents a 'detail' from the reality of Glen's life: formally, this is emphasised by an identical frame with a horizon line. Mullican is interested in the psychological phenomenon of projection. What does it take to create the idea of a living being? What does it take to evoke reactions of sympathy? What is the dividing line between the real and the imaginary? 'I wanted to prove that stick figures live their own lives, and that is why I went inside these stick figures.' (Matt Mullican)



16

**Display cabinet with
works from the Estate
of Matthias Frick**

**Durch das Glas gesehen,
1983**

Seen Through the Glass
Felt-tip pen on paper

Weltraumteleskop, 2013

Space Telescope
Ballpoint pen on paper

**Der Elefant von /
Celebes / hat am Bauch
was / Klebriges, 2016**

The Elephant of Celebes
Has Something Sticky on
His Belly [the title rhymes
in German]
Ballpoint pen on paper

25 Rappen, 2016

25 Cents
Ballpoint pen on paper

**Abstrakte Skulptur,
2016**

Abstract Sculpture
Ballpoint pen on paper

**Hildegard von Bingen /
11000 Virgins, 2016**

Hildegard of Bingen /
11,000 Virgins
Ballpoint pen on paper

Screw, 2016

Ballpoint pen on paper

Cheap Sunglasses, 2012

Felt-tip pen on paper

17*

**Sie leben von den
Touristen, 1979**

They Live from the Tourists
Coloured pencil on paper
KML 2018.34
Gift of the Estate of
Matthias Frick

24

Apfel, 2013

Apple
Pencil on paper
Estate of Matthias Frick

25

**Drech [Titel nicht
eindeutig], 2013**

Drech [the title word is
unclear]
Pencil on paper
Estate of Matthias Frick

26

Florida, 2013

Pencil on paper
KML 2018.29

27

Melkmaschine, 2013

Milking Machine
Pencil on paper
KML 2018.31

André Thomkins

1930 in Lucerne, Switzerland – 1985 in Berlin

18*

gründerzeit, 1953

[A play on words, combining 'founding a family' and the historic 'Gründerzeit']
Indian ink on paper
KML 2005.25

19

spinnschweb, 1953

[A play on words, combining 'spinning' and 'floating']
Indian ink on board
KML 2005.47

20

ohne titel (Fische mit Schwebssel), 1953

untitled (Fish with Schwebssel) [the word 'Schwebssel' is not exactly defined, it is a play on words, combining 'floating' and 'soul']
Indian ink on board
KML 2005.49

21

Schweber, 1959

Floater
Indian ink on board
KML 2005.50

22

Display cabinet with works from the André Thomkins Estate

ohne titel, n.d.

untitled
Postcard, rubber band, staples and adhesive tape (verso) on paper
AT.02.6248

rotes tuch, 1968

red cloth
Ink on perforated rubber, five rubber bands
AT.02.1629

permanentszene: with unidentified flying object, n.d. (c. 1973)

Ballpoint pen on postcard
AT.02.6525

jung fern heute, 1969

[A play on words, combining 'young distant today' and 'hymen']
Rubberstamp on perforated rubber, rubber bands, linoleum sheet
AT.02.1633

ei-weiss, 1969

[A play on the words 'egg white']
Ink on perforated rubber, four rubber bands
AT.02.1624

23*

Display cabinet with eight works from the series:

17 bürokratische Zeichnungen mit Gummiringen und Tape als Schreibtischtheater, 1967

17 Bureaucratic Drawings with Rubber Bands and Tape as Desk Theatre
Rubber bands and adhesive tape on paper
André Thomkins Estate

Titelblatt

title page
AT.02.1723

conjugation

AT.02.1731

fishing for compliments

AT.02.1737

gummisegen

rubber blessing
AT.02.1739

Rollenfixierung

fixing of roles
AT.02.1637

microscope

AT.02.1651

nuage

cloud
AT.02.1733

Buddha-building

AT.02.1648

28

13 Anagramme von „andré thomkins“, 1968

13 Anagrams of 'andré thomkins'
Pen and ink on paper
AT.02.3282
André Thomkins Estate

29

blessure pensée, 1967

imagined injury
Adhesive tape on paper
AT.02.2204
André Thomkins Estate

30

plastic, n.d. (c. 1966)

Pen and ink on cut paper
AT.02.4926
André Thomkins Estate

31

die statue gähnt von zeit zu zeit, 1960

the statue yawns from time to time
Pen and ink on paper
AT.02.3340
André Thomkins Estate

32*

der Taschist, 1959

[A play on words, combining 'handbag' and 'Tachiste']
Pen and ink and cut-out illustration on paper
AT.02.0936
André Thomkins Estate



17

Matthias Frick

Sie leben von den Touristen, 1979

They Live from the Tourists

The early coloured pencil drawing *Sie leben von den Touristen* shows a summery Alpine landscape with a cableway. We are bemused by two giant figures in orange-and-blue-striped clothes. One hangs by all fours from the cable behind two little red cable cars; the other appears to float above the field. Is this figure a farmer with a pipe and scythe or is this Death wearing earrings? Unlike the cabins depicted from afar, the giants are drawn from up close. What is more, the green field is dotted with numerous rows of little skiers with 'yellow racing suits in a gymnastic pose' (Matthias Frick, March 2012).

A flower grows out of each pair of skis with clamped boots, as if from a calyx. Will the grim Reaper mow down the skier-flowers? Frick's world of images combines different perspectives, featuring near and distant views. At the same time, this drawing testifies to the artist's humour – with the title of the piece reading: 'Sie leben von den Touristen' (They Live from the Tourists). It remains unclear who 'They' refers to.

André Thomkins**gründerzeit, 1953**

[A play on words, combining 'founding a family' and the historic 'Gründerzeit']

André Thomkins is regarded as a 'master of the small format' who made a name for himself particularly as a draughtsman and watercolourist. The wide variety of his means of expression and the fascination with everyday materials such as rubber, wood or found objects are characteristic of his entire oeuvre.

'What attracts me is the variety of things which exist, the whole breadth of what is visible', Thomkins observed. He began experimenting with language from an early date, creating unexpected neologisms and humorously poetic sentence constructions by means of fragmenting and assembling. 'His imaginative handling of letters and words can be seen in numerous palindromes and anagrams, in puns and word machines.... Titles rich in associations are not only part of his productions of word art. Often they formulate a world of their own, adding to the possible interpretations of his works in an amusing, subtle and profound manner' (Dagmar Streckel).

This pen-and-ink drawing shows a domestic, family interior. At the same time, a star and the crescent-shaped moon float above the scene, not only setting the whole in a night-time context but also creating a bond with the universe. Overall, the open layout features perspective views from above and from the side superimposed over each other. In the right half of the picture a man is seen sitting at a table, writing or drawing. Is this the artist himself? A child seems to be leaning gently against his back. At the upper centre we see a bedroom with a bed rail: a woman is resting alongside her infant. Below, rendered with conspicuously dense lines, is a cat chasing a mouse. The cat's head is striking, does it not resemble Thomkins himself?

In addition, a variety of conical shapes features in this composition. This weightless 'Schwebesel' (floating) figure, often observed in the artist's oeuvre, is something like Thomkins' alter ego. Asked how he would want to live, Thomkins replied: 'everywhere, but floating'.





23

André Thomkins

17 bürokratische Zeichnungen mit Gummiringen und Tape als Schreibtischtheater, 1967

17 Bureaucratic Drawings with Rubber Bands and Tape as Desk Theatre

'Humour is an important foundation of Thomkins' work', wrote Dagmar Streckel – these drawings testify to this fact.

The artist began 'elastifying' rubber in 1967. With deft ease he used rubber bands to create visualisations whose humour arises in conjunction with the Paul Klee-like titles. A 'constant' cross-linking of image and language, of content and technique, is characteristic of Thomkins' work.

André Thomkins

der Taschist, 1959

[A play on words, combining 'handbag' and 'Tachiste']



Taschist
 die kahle Sängerin
 Plaudertasche
 artloser Ferne
 Türchen lernt

The collage *der Taschist* also testifies to Thomkins' quintessential sense of humour, with the artist associating this invented term with a lady's handbag (in German: *Tasche*) and with the artistic movement of tachisme. Tachisme arose in Paris in the 1940s and is regarded as the French version of art informel. The term probably originated in the comments of a critic who felt that the paintings were made up of splashes of paint, as 'tache' means 'stain' or 'splash' in French. And what do we see here? A plain Dadaist *Plaudertasche* (chatterbox, literally 'chatterbag') from a colourless distance.

33*

Ohne Titel (Der Lungenbaum), n.d. (1970s)

Untitled (Lungs Tree)
Watercolour on paper
KML 2021.023

34*

Begrenzter Raum, 1998

Confined Space
Felt-tip pen on paper
KML 2018.37
Gift of the Estate of
Matthias Frick

46

Display cabinet with works from the archives of the Estate of Matthias Frick

47

Ohne Titel [Schlittschuhläuferin], 1981

Untitled [Female Ice Skater]
Pencil on paper
KML 2018.35
Gift of the Estate of
Matthias Frick

48

Ohne Titel, n.d.

Untitled
Pencil on paper
KML 2018.33
Gift of the Estate of
Matthias Frick

49

Ohne Titel [Zwei auf Baum], 1981

Untitled [Two on Tree]
Pencil on paper
KML 2018.24
Gift of the Estate of
Matthias Frick

50

Kuschwarda City, n.d.

Strážný City
Magazine photo collage
KML 2018.38
Gift of the Estate of
Matthias Frick

51

Ohne Titel [One Day We Change from Children into People], 2012

Untitled [One Day We Change from Children into People]
Coloured pencil on paper
Estate of Matthias Frick

52

Prothesen und Psychopharmaka, 2013

Prostheses and Psychotropic Drugs
Pencil, ballpoint pen, fineliner, Post-it note, adhesive tape, colour photographs on paper
KML 2018.28

53*

Ohne Titel [Isolation], n.d.

Untitled [Isolation]
Coloured pencil on paper
KML 2018.36
Gift of the Estate of
Matthias Frick

Anne Marie Jehle

1937 in Feldkirch, Austria – 2000 in Vaduz, Liechtenstein

35*

Ohne Titel, n.d.

Untitled

Indian ink on reproduction
of Leonardo da Vinci's
Vitruvian Man
KML 2021.150

36*

Ohne Titel, n.d.

Untitled

Wax crayon on
reproduction of Leonardo
da Vinci's *Vitruvian Man*
KML 2021.149

37

Die menschlichen Proportionen nach Vitruvius, n.d.

The Human Proportions
According to Vitruvius
Black-and-white
photocopy of Leonardo da
Vinci's *Vitruvian Man* with
apron

38

Ohne Titel (Selbstporträt als Mona Lisa), n.d.

Untitled (Self-portrait as
Mona Lisa)
Photo collage
KML 2021.083

39*

Ohne Titel (Nature vivante), n.d.

Untitled (Living Nature)
Paper cut-out on board
KML 2021.200

40*

Kunsthaus (Self- portrait), n.d.

Photograph of a photo
collage mounted on board,
dry transfer lettering
KML 2021.084

41*

Kunsthaus (Self- portrait), n.d.

Three colour photographs
mounted on board
KML 2021.088

42

Display cabinet

Ohne Titel, n.d.

Untitled

Postcard with collage,
adhesive tape
KML 2004.65.03

... um gute Kontakte bemüht ... (Feldkirch, Katzenturm) (Selbst), n.d.

... endeavoured to
make good contacts ...
(Feldkirch, Katzenturm)
(Self)

Postcard with
photomontage
KML 2021.160

Ohne Titel (Feldkirch mit Katzenturm und beweglichem Porträt der Künstlerin als Kind) (Selbst), n.d.

Untitled (Feldkirch with
Katzenturm and Movable
Portrait of the Artist as a
Child) (Self)
Postcard, photomontage,
felt-tip pen on wood
KML 2021.162

Ohne Titel (Feldkirch, Katzenturm) (Selbst), n.d.

Untitled (Feldkirch,
Katzenturm) (Self)
Postcard, photomontage
KML 2021.159

Ohne Titel (Mann/Frau), 1978

Untitled (Man/Woman)
Pen and ink on paper
KML 2021.145
For context, of the 300
most important public
officials in Switzerland,
three are women. i.e., 1%,
(‘Tageskommentar’, Basler
Zeitung, 8 March 1978) 10
March 1978

Bügelt die Fenster, n.d.

Iron the Windows
Linocut on paper
KML 2021.138
The text reads: ‘Bügelt
die Fenster / knetet die
Böden / stopft die Teller /
schält die Betten / faltet
die Kinder / betet die
Menschen / Amen
Iron the windows / knead
the floors / stuff the
plates / peel the beds /
fold the children / pray the
people / Amen’.

Ohne Titel (Gegrüsst seist du Maria), n.d.*

Untitled (Hail Mary)
Pen and Indian ink on torn
paper collaged on black-
and-white photograph
KML 2021.141

43

Ohne Titel (Hut und Schürze / Sprachlehre), n.d.

Untitled (Hat and Apron /
Language Teaching)
Mixed media on book
cover on board
KML 2021.147

44

Ohne Titel (Tisch und Bett), n.d.

Untitled (Table and Bed)
Paper cut-out on board
KML 2021.202

45

Ohne Titel (Schürzenspuk), n.d.

Untitled (Apron Spook)
Paper cut-out on paper
on board
KML 2021.199

All works gifts of the Anne
Marie Jehle Stiftung



33

Matthias Frick

Ohne Titel (Der Lungenbaum), n.d.

Untitled (Lungs Tree)

This drawing is not only unusually large but also unusually painterly for Frick. Fine of limb, the tree grows upwards, spreading out its branches. With its extensive delicate ramifications, the tree is reminiscent of the bronchial tubes or the lung's bronchial tree (*Arbor bronchialis*). For Frick, the tree also embodies growth. As he explains, with the appearance of trees, the whole 'universe' had quite suddenly begun to grow – 'every economist's dream'. Growth, he said, creates wood, wood enables fire, and fire gives warmth and hot food. In Frick's view of the world, all things are integrated into the cycle of life.

In this felt-tip pen drawing four symbols form horizontal and vertical lines. We see the rhombus and the heart. Frick assigns the rhombus to the lung. The cycle of the heart and lung determines the rhythm of living beings, while the cycle of day and night determines the rhythm of the universe. We also see the cross, a symbol of earthly material being imbued with the spiritual. The fourth symbol is the phallus. For millennia, it has been seen as a symbol of power and fertility. Like the rhombus, the phallus is assigned to the female in Frick's personal cosmology, while the heart and the cross are assigned to the male. This linear sheet also features two hands and a space enclosed by a fence, reminiscent of the 'hortus conclusus' familiar from medieval depictions of the Madonna, an enclosed garden – a garden of paradise. This sheet makes reference to a space of action (symbolised by the hands) that, despite the delimitation, extends in the imagination into the horizontal and the vertical.





53

Matthias Frick

Ohne Titel [Isolation], n.d.

Untitled [Isolation]

In this untitled collaged coloured pencil drawing we see two round spaces. Both are bounded by a circle of chairs, similar to the setting of group therapy. The scene is shown from both a bird's-eye view and from the front. Inside the left circle of chairs a person is being wrapped in bandages – or perhaps is being unwrapped? Frick himself stated that people in group settings speak about such topics as isolation. In the sense implied by Beuys, isolation not only affords Frick protection but also the possibility of 'holding' energy. 'Isolation then becomes a reference to the current, because power cables are insulated', as Frick noted. The smaller circle contains an insulated standard lamp. Frick connected his investigations into his own biography with physical processes, the latter in the sense of catalytic forces.



35–36 (not illustrated)

Anne Marie Jehle

Ohne Titel, n.d.

Untitled

In this pair of works, Jehle drew over reproductions of Leonardo da Vinci's famous *Vitruvian Man* drawing (c.1490). The investigation of the human body with regard to ideal proportions culminated in Renaissance drawing, painting and sculpture, but is also seen in modern measurement systems, for instance in Le Corbusier's *Modulor* (1942–55). Universal systems of this kind deal with the human scale, which was usually a male one. By dressing the male figure in a frilly apron and putting a ribbon on his head, the artist not only deployed this absurd, comical effect to draw attention to this fact, she also extended the male part by adding a woman. In the second image, the male figure becomes a terrible political symbol, when nuclear bombs are seen falling from his genitals. Jehle was active as an artist during the Cold War and the women's movements of the 1970s and 1980s. In her work she explored power structures in politics and society. Here, for example, we see a woman doing housework while the man wages war.

39

Anne Marie Jehle

Ohne Titel (Nature vivante), n.d.

Untitled (Living Nature)

Jehle took many of her subjects from the 'home', a domain with female connotations: clothes (apron), rooms (kitchen), furniture (table), nakedness (breast). She drew on the symbolism of 'male' and 'female', with this being particularly evident in her paper cut-outs. For this artwork the artist used hands, breasts and phallus as her motifs.

It becomes clear that the various concepts and symbols intermingle in the papercuts, giving rise to fluid forms: hands and phallus become breasts, the bed becomes a table, and the apron a body.



40

Anne Marie Jehle

Kunsthau (Self-portrait), n.d.

41 (not illustrated)

Kunsthau (Self-portrait), n.d.

Jehle began her international career following an exhibition in Ascona in 1965. She exhibited at various locations including Paris, Basel, Santiago de Chile, Montevideo, Nebraska, Berlin, Düsseldorf and Vienna, while appearing in comparatively few exhibitions in her home country. The artist drew references from the Fluxus movement and from the feminist avant-garde and literature. She would often create a self-portrait in order to convey a particular message or critical stance. She criticised the gender-specific inequality and fetishisation of the female body in public institutions, for example, by depicting herself with bare breasts on a fictitious Kunsthau poster, on which we see her looking straight at the camera. In another piece she put a plastic bag from a museum shop over her head. In this sequence of images, she appears to be finding it increasingly difficult to breathe. Here, the plastic bag becomes a symbol of the hermetic art system and its institutions. In this way, Jehle reflected on her own identity as an artist.

**Gegrüsst seist du Maria voller Falten
Kochlöffel und Allespfleger sind mit dir
gebenedeit bist du in deiner Küche
am Arbeitsplatz an kleiner Stelle
gebenedeit sei die Frucht deines Bauches so du
verheiratet
brave fleissige Maria gut erzogen backe für uns
jetzt und alle Zeiten
Amen**

Hail Mary full of wrinkles
wooden spoon and all-purpose cleaner are with thee
blessed art thou in thy kitchen
at work in thy little place
blessed is the fruit of thy belly if thou art wed
good, diligent Mary well brought up bake for us now and
in all eternity
Amen

**Profit unser der du bist unser Streben
gebenedeit sei dein Name
zu uns komme immerfort
deinen Zucker streue vom Kopf bis zu den Zehen
vermehre unseren gesegneten Appetit
vergib uns unsere Profitlosen
wie auch wir vergeben solange wir profitieren
Amen**

Our profit who art our striving
blessed be thy name
come to us evermore
sprinkle thy sugar from head to toes
increase our hearty appetite
forgive us our profitlessness
as we forgive as long as we profit
Amen

42

Anne Marie Jehle

Ohne Titel (Gegrüsst seist du Maria), n.d.

Untitled (Hail Mary)

In her work, Jehle processed her own life experiences as a woman and thus created an image of the role of women in the 1970s and 1980s in art, politics, religion and everyday life. The artist lived and worked at her parents' house in Feldkirch until 1989.

She countered the conservative Catholic character of Vorarlberg by appropriating and transforming various forms from the world of Catholic faith, unceremoniously rewriting prayers in order to criticise the established role of women and heteronormative, profit-oriented society.

Accompanying Programme

Opening

Thursday, 31 March

Guided Tour

(in German)

with Christiane Meyer-Stoll

Sunday, 1 May, 11 a.m.

Active Together

(in German)

Wednesday afternoon at the Kunstmuseum

with Beate Frommelt

Wednesday, 25 May, 2 p.m.

Discussion

(in German)

Kosmologie – Arbeit an der Biografie –

Sprache und Humor

with Elmar Gangl, Monika Jagfeld and

Christiane Meyer-Stoll

Thursday, 23 June, 6 p.m.

Free Wednesday!

Admission to Kunstmuseum Liechtenstein and
Hilti Art Foundation is free every Wednesday.

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Matthias Frick

Ohne Titel (Der Lungenbaum), n.d. (1970s) (Detail)

Untitled (Lungs Tree)

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