



The Reservoir of Modernism

9 February – 21 May 2018

**KUNSTMUSEUM
LIECHTENSTEIN**

Saâdane Afif

Rosemarie Trockel

Bojan Šarčević

Walter Benjamin: Mondrian '63–'96

Marcel Duchamp

Tacita Dean

Mario García-Torres

Maya Schweizer / Clemens von Wedemeyer

Thomas Hirschhorn

Mai-Thu Perret

Dmitry Gutov

Charlotte Moth

Latifa Echakhch

David Maljković

Pamela Rosenkranz

The Reservoir of Modernism

Bad, good, or indifferent, I don't care. You don't have to be happy or unhappy about it, you see? That's the trouble: taste can't help you understand what art can be. The difficulty is to make a painting that is alive, so that when it dies in fifty years, it goes back into that purgatory of art history. As far as art history is concerned, we know that in spite of what the artist said or did, something stayed on what was completely independent of what the artist desired; it was grabbed by society, which made it its own. The artist doesn't count. He *does not count*. Society takes what it wants.¹

Marcel Duchamp

The artists in this exhibition hark back to modernism. They examine the conceptual, programmatic and formal traditions of the early twentieth century that have become established as parameters. They search for traces that help to identify alternative modes of reception, thus opening up avenues for an unexpected positioning in the history of art: they rediscover modernism.

The aspect of inspiration that lies in reappraising the past plays a special role: modernism becomes a reservoir. This also involves removing the artwork from its current, representative role and connecting it to the original conditions of its creation and its effects on human experience. The attempt to preserve the openness of artworks while continuing their discourse is equally an attempt to assess the avant-gardes and their sometimes conflicted and ambivalent histories.

Essential ideas for the avant-gardes all over Europe – including cubism, futurism, suprematism, dadaism, surrealism or constructivism – pertain to progress, the attempt to raise art to a life practice, questions of aesthetics and their effects on society. A younger generation of artists from the East and West interrogates the attendant utopias with regard to their current validity. Above all, this must be seen in the context of defamation in the era of National Socialism and Stalinism, as well as the incipient Cold War in the mid-1950s that was accompanied by aesthetic attributions such as abstraction and realism.

The approaches taken by these artists are self-reflective and conceptual in nature. Research, appropriation, repetition, re-enactment, narrative, reportage and archival practices are among the methods used in different, open ways to update the limits of memory and subjectivity of the recent past. Marcel Duchamp's work is a frequent point of reference.

For example, since 1999 Mai-Thu Perret has been developing an extensive project dealing with a virtual model of a female society for a possible future, based on her fictitious narrative *The Crystal Frontier* and especially by studying the female protagonists of classic modernism. By contrast, Saâdane Afif, in his work *Fountain Archive* (2009–2017), examines the history of reception of a key work of modernism, Duchamp's *Fountain* from 1917. Mario García-Torres, on the other hand, uses his installation *A List of Names of Artists I Like (Or Cubism Seen Under a Specific Light)* (n. d.) to focus on a legendary list drawn up by Pablo Picasso for the first *Armory Show (International Exhibition of Modern Art)* in 1913.

The Reservoir of Modernism presents works chiefly from the Kunstmuseum Liechtenstein's collection. A Kunstmuseum Liechtenstein production curated by Friedemann Malsch and Christiane Meyer-Stoll.

¹ Marcel Duchamp, *The Afternoon Interviews*, edited by Calvin Tomkins, Brooklyn, NY: Badlands Unlimited, 2013.

Saâdane Afif

* 1970 in Vendôme, France,
lives and works in Berlin

1

Fountain Archive, 2009–2017

Archival material, framed
45 parts, variable dimensions
Kunstmuseum Liechtenstein, Vaduz

2

7 songs about *Fountain Archive*

FA.0000 (And It Spills) –
Kilian Rütthmann / S.A.

FA.0000 (Get Around 1964) –
Michel Gauthier / S.A.

FA.0000 (Here I Am) –
Nathalie Czech / S.A.

FA.0000 (Hard on) –
Willem de Rooij / S.A.

FA.0000 (But I Do) –
Jonathan Monk / S.A.

FA.0000 (Un bobo uro bien chaud) –
Lili Reynaud Dewar / S.A.

FA.0000 (Voir Paterson) –
Dominique Gonzalez-Foerster / S.A.

Letraset

Variable dimensions

Courtesy the artist and Galerie Mehdi
Chouakri, Berlin, Xavier Hufkens,
Brussels, and RaebervonStenglin,
Zurich

The works of Saâdane Afif are based on an interdisciplinary system that is continuously taking shape in an extended process of transferring and translating his themes, be it in the form of performance, installation, textual image or sculptural object. Afif incorporates elements from the history of art, music or poetry into his multi-layered narrative – often with the collaboration of invited artists. This not only constitutes a vibrant element of playfulness, but also a profoundly self-reflective aspect.

Afif began work on the *Fountain Archive* (1) in 2009 – the year in which he was awarded the Marcel Duchamp Prize. He had already begun collecting images of Duchamp's trailblazing *Fountain* readymade (1917) in 2008. The aim of the research project, which is still in progress, is to bring together 1001 images from various publications. In each case, the artist tears or cuts out the whole page, mounting the separate sheets in specially modified picture frames, some with coloured backs. Each work in the *Fountain Archive* is unique, with Afif usually creating only a single copy per publication and page. In this exhibition, the elements of the archive are presented as a wall installation on a pencilled square grid made up of 4, 9 or 16 sheets. The second part of the *Fountain Archive* comprises the collection of publications from which Afif has taken the pages for his framed objects. Afif has also presented a selection of books at some shows, but as a rule he stores this library – without *Fountain* – in chronological order in his studio.

In this archival work, Afif examines the history of the reception of *Fountain*, a modernist work that – even as an original – exists only in the photograph taken by Alfred Stieglitz. Despite, or perhaps because of, that very reason it has become one of the most frequently reproduced artworks of the twentieth century. Duchamp had submitted a porcelain urinal, lying on its back and signed 'R. Mutt 1917', as a contribution to the New York Society of Independent Artists, using the pseudonym Mr. Richard Mutt from Philadelphia. The only requirement for admission to this forum of artists, who saw themselves as open-minded, was payment of a small subscription. However, *Fountain* caused such indignation among the Board that the work was rejected. Duchamp, who had been appointed head of the hanging committee, kept his authorship a secret. Together with the collector and founder member Walter Arensberg, he resigned from the Board. The object disappeared, the only trace that remains is Stieglitz's photograph.

Duchamp's editorial 'The Richard Mutt Case' printed in *The Blind Man*, (the second issue, May 1917), assembled by Duchamp with Henri-Pierre Roché and Beatrice Wood, testifies to his ironic humour, while allowing him to promote his readymade concept:



Fountain Archive, 2009–2017 (detail)



The Blind Man, No. 2, May 1917, n. p.

They say any artist paying six dollars may exhibit. Mr. Richard Mutt sent in a fountain. Without discussion this article disappeared and never was exhibited.

What were the grounds for refusing Mr. Mutt's fountain:—

1. Some contended it was immoral, vulgar.
2. Others, it was plagiarism, a plain piece of plumbing.

Now Mr. Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers' show windows.

Whether Mr. Mutt with his own hands made the fountain or not has no importance. He *CHOSE* it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.

As for plumbing that is absurd. The only works of art that America has given are her plumbing and her bridges.

In Afif's *objets trouvés* – the pages featuring Duchamp's readymade – we can make out a number of intertwining narrative threads of cultural history: for example, the theoretical examination of mass reproduction and the apparent loss of aura (see Walter Benjamin's essay *The Work of Art in the Age of Mechanical Reproduction*, 1936). Or the Western, literary tradition of the life-saving stories-within-stories in the *One Thousand and One Nights*, with the *Fountain Archive* being completed when it comprises one thousand and one objects.

In his publication *Fountain 1917*, which features a piece by fellow artist Tacita Dean, Afif uses his collection of postcards of historical fountains – all sent in 1917 – to hark back to the origins. He considers the work in the context of its time, viewing the circumstances in which the 101-year-old, infamous urinal was developed. (See the publication presented in Alexander Rodchenko's Workers' Club).

Additionally, the Lyrics (2), also shown here, written by people invited to engage poetically with the *Fountain Archive*, reflect Afif's transformation from one medium to another and his involvement of other people – a never-ending loop.

CMS

Rosemarie Trockel

* 1952 in Schwerte, Germany,
lives and works in Cologne

3

Untitled, 1987

Wooden chair, mallet, dispersion
paint, wooden base

129 × 53 × 53 cm

Purchased with funds from the
Lampadia Stiftung, Vaduz
Kunstmuseum Liechtenstein, Vaduz

4

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

Knitted wool on stretcher

2 parts: 150 x 150 cm, 150 × 115 cm

Purchased with funds from the
Lampadia Foundation, Vaduz
Kunstmuseum Liechtenstein, Vaduz

Rosemarie Trockel's works operate in a sphere profoundly informed by social issues. The artist, who studied anthropology, sociology, theology, mathematics and painting, works with different media including drawing, collage, installation and, above all, the knitted images that earned her renown in the mid-1980s. In her works she questions fixed gender roles in Western society as well as patterns of thinking and behaviour that co-constitute the system of art.

The chair on runners in *Untitled (3)* was designed in the 1950s by Karl Nothhelfer for VS Vereinigte Spezialmöbelfabriken and was used together with the matching desk at schools throughout Germany. Deep grooves echo its use across generations. The paint on the base runs onto the seat, upon which a sculptor's classical tool is placed: the mallet. Various letters overlap on the front of the backrest. The only clearly readable word is 'Methode' (method). The worn mallet bears the inscription 'M. 4 WO'. The installation combines instruments used for shaping (also in the sense of educating), whose underlying conditions were, at least in the past, generally defined by men.

Formally related to the installation is an entire genealogy of male-made classics of art such as *Bicycle Wheel* (Marcel Duchamp, 1913), *Stuhl mit Fett* (Joseph Beuys, 1963), *One and Three Chairs* (Joseph Kosuth, 1965) and *A Cast of the Space under My Chair* (Bruce Nauman, 1965–68). *Bicycle Wheel* is the first readymade. With its rotating wheel displaying kinetic qualities, it subjects everyday objects to a new and complex reception.

Another piece by Duchamp with iconoclastic consequences is the *Mona Lisa* with a pencilled-on moustache and the initials *L.H.O.O.Q.*, 1919 (*el ache o o qu / Elle a chaud au cul*, in English: She's got a hot arse). The original signature of a stonemason, 'M. 4 Wo.', could be interpreted in this context as 'Men for Women', and it becomes evident that Trockel conflates history and the present with finely calibrated allusions.



Marcel Duchamp, *Bicycle Wheel*, 1913



Marcel Duchamp, *L.H.O.O.Q.*, 1919



Karl Nothhelfer, skid-base chair and desk,
VS Vereinigte Spezialmöbelfabriken



Untitled, 1987



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

The Beauty and the Beast (4) consists of two monochrome areas, the larger of black, the smaller of grey knitting wool. Trockel attributed the grey side to beauty, i.e. the female. This deliberate, overt allocation corresponds to the portrayals in the traditional French fairy tale *Beauty and the Beast*. Although the Prince's fallible behaviour, preoccupied as he is with appearances, is punished in the tale, the underlying patriarchy is not challenged. The subtitle *Homage to Malevich* makes reference to the Russian painter's most famous work, the *Black Square* (1915), which he created in his quest for an entirely non-referential painting. This work was a pioneer of abstract painting. Transformed into a knitted image, it can be read as Trockel's comment on the history of modernism and at the same time – in view of the use of the generally female-identified craft of knitting, effected with the aid of digital technology – as a critical interrogation of the mainly male-dominated art system.

FF/CL/KS



Kazimir Malevich, *Black square*, 1929

Bojan Šarčević

* 1974 in Belgrade,
lives and works in Basel and Paris

5

He, 2011

Onyx
248 × 168 × 41 cm
Kunstmuseum Liechtenstein, Vaduz

6

Untitled, 2007

Brass, coloured thread, watercolour
55 × 55 cm
Fondazione Sandretto Re
Rebaudengo, Turin

7

Untitled, 2007

Brass, coloured thread, watercolour
44 × 70 cm
Fondazione Sandretto Re
Rebaudengo, Turin

8

Mies's Leftovers, 2002

Vitrine, paper
91 × 65 × 89 cm
Collection Angela and Carlo Del
Monte, Bergamo



Ludwig Mies van der Rohe, Villa Tugendhat,
Brno, 1929–30

Bojan Šarčević's multi-faceted oeuvre oscillates between purist and, at the same time, poetic conjectures that raise fundamental questions concerning societal, social, human or artistic structures. The great relevance of examining such a position is demonstrated by a panel discussion initiated in Ireland in 2006 at an exhibition in which Šarčević asked the panel members to reflect on the question: 'To what extent should an artist understand the implication of his or her findings?' Then, in 2011, he wrote a text consisting of ten points for an exhibition in Berlin, nine of which asked questions of the readers, for example: 'Is there reason to think that possibilities still exist to generate a transformational project to which society might wish to aspire?' These discursive projects created in parallel with his sculptures, films, photographs, drawings, collages and architectural forms illustrate his examination of the role of art in terms of human experience and its implications for society. The driving force of his work is to address an extensive, cultural narrative – across cultures and epochs.

A recurrent point of reference in Šarčević's work is architectural modernism. The title of the vitrine work *Mies's Leftovers* (8), for example, is an explicit reference to Ludwig Mies van der Rohe (1886–1969), a modernist architect. Four rolls of transparent paper are stored beneath the glass dome: loosely rolled up, some with torn edges, they exhibit traces of use. The artist has collected and reassembled these remnants found on the floor of an architectural office. The *Leftovers* are testimonies to a past work process and a moment of searching for form. The artist gives these discarded designs a place. Mies van der Rohe's architecture is regarded as an expression of functional form and spatial freedom. 'Less is more', 'Form follows function', 'God is in the details' – maxims that have become almost proverbial. Has architecture followed such principles up to the present? What aspects have been overlooked or forgotten? The exhibited fragments in *Mies's Leftovers* raise such questions. Particularly characteristic of Šarčević's work is his handling of what appears to be of minor importance, with a simple, inconspicuous act taking on a charged presence. Šarčević said in one interview, 'I don't think existence is a structure; it rather needs an appropriate structure to appear and disclose its originality. ... It's inscribed somewhere, in a place, in a moment, in a relationship.'

The monumental stone sculpture *He* (5) in onyx forms a counterpoint to the fragility of the transparent rolls. It was the fascination with translucent depth and transparency that attracted the artist's attention, inducing him to look for this stone in major quarries along the Silk Road nearby the 5,000-year-old town of Yazd, once the centre of the Zoroastrian religion in central Iran, where people have been quarrying onyx since Palaeolithic times. *He* embodies the interplay of rest and activity, of natural grace and harmonious composition. And despite its forceful, radiating appearance, *He* manifests something inherently fragile and contemplative, underlined by the title, which immediately anthropomorphises the abstract sculpture in the viewer's mind. Thus, an element of the ambivalence between abstraction and figuration is also intrinsic to the sculpture.



He, 2011

He reflects on the conditions of twenty-first-century sculpture and also mirrors a contemplation on modernism, given the discernible reference, once again, to the architecture of Mies van der Rohe. In two of his defining buildings, the Barcelona Pavilion built for the World Fair of 1929 and the Villa Tugendhat in Brno (1929–30), both based on an open plan and a free flow of rooms, Mies van der Rohe used a free-standing wall of precious onyx. Notably, these onyx walls did not solely serve function, but were also aesthetic choices.

In essence, Šarčević is concerned with open form and a liberating interpretation that breaks free from both theoretical and functional constraints.

In a sense, it is the legacy of constructivism and its aesthetic experiments in the early twentieth century that the artist investigates specifically. This becomes clear in the small brass sculptures (**6, 7**) whose appearance evokes associations between navigational instruments and delicately strung musical instruments. At the same time, they create the impression of coming from the legendary exhibition held by the Society of Young Artists (OBMOChU) in spring 1921 in Moscow that featured works of Karl Ioganson (1890–1929), Alexander Rodchenko (1891–1956), Konstantin Medunetsky (1899–1935), and Valdimir Sternberg (1899–1982) and his brother Georgii (1900–1933) – echoes of utopias and their sounds.



CMS

Second OBMOChU exhibition, Moscow, 1921

9

Walter Benjamin:

Mondrian '63-'96, lecture, 1987

Video, colour, sound, 22'33"

Private collection

10

Piet Mondrian:

Five Compositions, 1963-96

Acrylic on canvas

Variable dimensions

Private collection

Together with Max Horkheimer (1895-1973) and Theodor W. Adorno (1903-69), Walter Benjamin (1892-1940) was one of the most influential cultural and social philosophers of the twentieth century. He died in dramatic circumstances on the French-Spanish border while fleeing from the Nazis. In addition to studies on nineteenth-century culture, one of Benjamin's main works is the essay of cultural criticism *The Work of Art in the Age of Mechanical Reproduction* (1936).

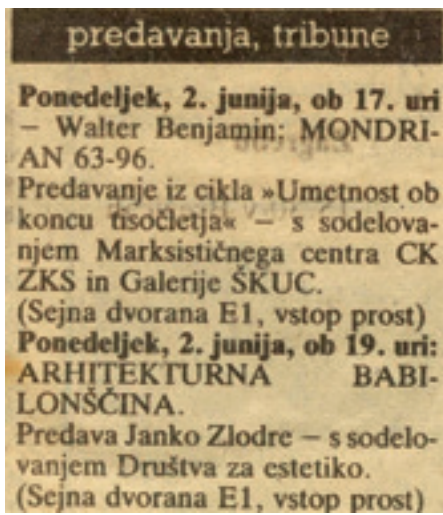
Fifty years after its publication, 'Walter Benjamin' held a lecture on one of the most important protagonists of non-objective modernist art at the Marxism Centre in Ljubljana (today Slovenia): Piet Mondrian (1872-1944), about whom he never wrote during his lifetime. This lecture was recorded on video (9).

The lecture dealt with six of Mondrian's paintings painted between 1963 and 1996, of which five have survived.

Speaking cultivated English, a bespectacled man roughly Benjamin's age at his death, holds forth on the six paintings that hang on the wall behind him. The earliest painting dates from 1963, twenty-four years before the lecture, the most recent from 1996, nine years after the lecture. This constellation reveals that this lecture is a conceptual artwork, with all of its components – except the date and venue of the lecture. The protagonists (Benjamin and Mondrian) were already



Walter Benjamin: Mondrian '63-'96, Cankarjev dom, Ljubljana, 1986



Announcement of *Mondrian*, 63–'96, lecture, Marxist Center, Ljubljana

long dead when the lecture took place, thus the paintings shown and discussed could not have been made by the artist, nor could Benjamin have written the lecture's text. Nevertheless, the paintings *do* exist, for they are hanging on the museum's wall, alongside the monitor showing the full lecture from 1987.

The lecture itself focuses on this unreal situation, dealing throughout with questions concerning the authenticity of the paintings, particularly that the paintings could not have been painted at the dates claimed. Hence, this lecture touches on central questions raised by art in the first half of the twentieth century. This particularly includes works of non-objective art that all but defy the traditional criteria for assessing the authenticity of the author as they usually do not display the artist's 'hand' or personal painterly style. But the lecture also addresses questions of copying and forging, particularly the context of the *time* in which each painting was created. Another question, reading between the lines, is whether the modernist ambition to create an art for the new age has indeed proven viable as a binding rule for visual design as whole, in the absoluteness of its formulation.

FM

Marcel Duchamp

* 1887 in Blainville-Crevon, France
† 1968 in Neuilly-sur-Seine, France

11

Porte Gradiva, 1937

(Original destroyed),
reproduction 2013
Aluminium and acrylic
233.5 × 185 × 5 cm
Reconstruction based on the
1968 replica in the Hessisches
Landesmuseum, Darmstadt, executed
with the artist's permission, and
photographs of the original door
from 1937, with permission of the
Succession Marcel Duchamp

12

Boîte (La Boîte-en-valise), 1968

Cardboard box, covered in leather and
canvas, containing 80 replicas and
reproductions of Duchamp's works
(Series G)
9.9 × 38.5 × 41.9 cm
Series G (47 copies, edition nos.
296–311), was fabricated during
Duchamp's lifetime.

13

Tacita Dean

The Green Ray, 2001

See page 17

John D. Schiff

* 1907 in Cologne,
† 1976 in New York

14

Portrait of Marcel Duchamp, 1957

B/w photograph, vintage print
20.6 × 13 cm

Marcel Duchamp

* 1887 in Blainville-Crevon,
† 1968 in Neuilly-sur-Seine

15

Note pour Kiesler with Sketch of The Green Ray, 1947

Pencil on paper
20 × 12.2 cm
Only surviving sketch of the lost work
Le Rayon vert (The Green Ray)

16

Le Rayon vert (The Green Ray), 1947

B/w photograph by Denise Bellon,
authorised print, 1981
17.7 × 18 cm

Denise Bellon

* 1902 in Paris, † 1999 in Paris

17

View of the 'Hall of Superstition' at the exhibition 'Exposition inter- nationale du surréalisme', 1947

Silver gelatin print, authorised print,
1981
24 × 17.7 cm
The photo shows Frederick Kiesler
next to Marcel Duchamp's *The Green
Ray*.

18

View of the 'Hall of Superstition' at the exhibition 'Exposition inter- nationale du surréalisme', 1947

Silver gelatin print, authorised print,
1981
24 × 17.8 cm
Marcel Duchamp's *The Green Ray* is
partially visible at the left.

Marcel Duchamp

* 1887 in Blainville-Crevon,
† 1968 in Neuilly-sur-Seine

19

La Mariée mise à nu par ses célibataires, même (La Boîte verte), 1934

Cardboard box, covered in velvet,
containing 94 reproductions of
drawings and notes for *The Bride
Stripped Bare by Her Bachelors,
Even (The Large Glass)*
33.3 × 28 × 2.5 cm
Ed.: 256/300

20

À L'Infinitif (White Box), 1967

Plastic box, interior lined with linen,
containing 79 facsimiles of notes
for *The Bride Stripped Bare by Her
Bachelors, Even (The Large Glass)*
33 × 28.5 × 3 cm
Ed.: 141/150

21

Rotoreliefs, 1935

Offset lithographs on board in plastic
case, instructions on aluminium foil
6 sheets, each: 20 cm ø; sleeve: 25
cm ø; instructions: 4.8 × 14 cm
First edition: 500

Unknown photographer

22

Marcel Duchamp Presenting the Rotoreliefs, 1948

B/w photograph
20.5 × 7.6 cm

All listed works on this page belong
to the collection of the Kunstmuseum
Liechtenstein, Vaduz.



Boîte (La Boîte-en-valise), 1968

Marcel Duchamp (1887–1968) is one of the most influential artists of the twentieth century. Three of his five siblings are also included in the history of modern art: Raymond Duchamp-Villon (1876–1918), Jacques Villon (1875–1963) and Suzanne Duchamp (1889–1963). Duchamp's early career as a painter was typical for his times, cycling through various modern painting movements from impressionism to cubism in search of his own artistic path. His painting *Nude Descending a Staircase, No. 2* (1912) made him an overnight international star at the epoch-making *Armory Show (International Exhibition of Modern Art)* in 1913 in New York. However, it was also at this time that he began to turn away from painting. Duchamp was interested in the latest image technologies, for example Etienne-Jules Marey's chronophotography, scientific experiments, and contextual aspects of modern art, which is why he is regarded today as a progenitor of conceptual art.

Duchamp's most famous works include his readymades, i.e. objects from industrial mass production of an expressly functional nature (a bottle dryer, a snow shovel, a comb, a coatrack, etc.), which he removed from their functional contexts



Rotoreliefs, 1935

and placed in the framework of 'art'. Even today, these mysterious objects continue to raise the question: what is art? Duchamp also wrote numerous texts on art theory. His *Large Glass* (1915–23) is a monumental 'total work of art'. He also devoted himself to various scientific experiments, such as the *Rotoreliefs* that create images of rotating bars and discs that he published for the first time in 1935 (21).

Around the same time, Duchamp – the first artist to do so – began systematically documenting his own oeuvre and thus, as an artist, acting as the audience for his own work. In 1941 he published *Boîte-en-valise* (12), a large box containing eighty reproductions of his works up to 1928, essentially creating a portable museum of his own oeuvre. This had been preceded by the publication of *Boîte verte* (19) containing 94 notes on the *Large Glass*. The *White Box*, with another 79 notes, followed in 1967 (20). With these highly conceptual works and activities, Duchamp became a key figure for questioning modern art's meanings and essential nature. He has thus become a ceaseless source of inspiration for later artists confronted, with increasing urgency, by these questions.

Duchamp's work is extremely diverse and is not limited to an examination of art's context and artistic activity. Numerous works also explore the fuzzy line between seeing and not seeing. *Porte Gradiva* is a clear example (11). It was made in 1937 as a doorway for the exhibition space of Galerie Gradiva in Paris and examines the fine division between an image and the space experienced with the senses on traversing the *Porte*. Finally, the installation *Le Rayon vert*, made in 1947, focuses on a rare optical phenomenon that occurs at sunrise or sunset at certain latitudes (16) and is only visible for a few seconds. Duchamp simulated this phenomenon in his installation, now sadly lost; only remaining is a detailed description of its construction written for the architect Frederick Kiesler.

FM

Tacita Dean

* 1965 in Canterbury, UK,
lives and works in Berlin

13

The Green Ray, 2001

Postcard (photo: Tacita Dean)

Verso titled, addressed to *Parkett*
magazine, stamped and mailed from
Madagascar

10.5 × 14.8 cm

Edition for *Parkett*, no. 62, 2001

Ed. 50/100

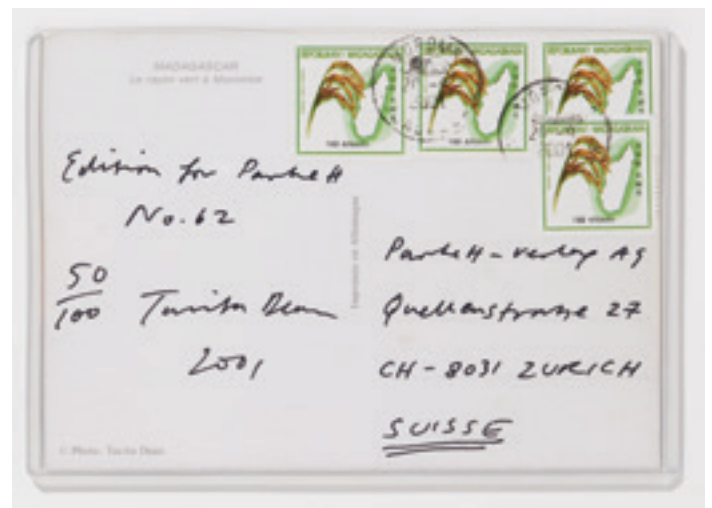
Kunstmuseum Liechtenstein, Vaduz

The green ray is a phenomenon occurring at certain latitudes at sunrise or sunset where the colours of the spectrum are differently refracted, causing a momentary green flash. In the 1940s, Marcel Duchamp took an interest in this unusual circumstance (*Le Rayon vert*, 196).

British artist Tacita Dean captured this moment on the horizon in a 16 mm film and presented the work in an infinite loop. The green flash is so brief that it is impossible to be sure whether it happened or was only imagined. Fiction and reality lie very close.

In the same year as the film, Dean created an edition for *Parkett* magazine with an identical title, in which the almost imperceptible moment of the event was captured on a postcard posted from Madagascar to Zurich and signed by the artist. This work of mail art combines the longing for a rare moment with the poetics and exoticism of this island in the Indian Ocean.

FF



The Green Ray, 2001

Mario García-Torres

* 1975 in Monclova, Mexico,
lives and works in Mexico City

23

A List of Names of Artists I Like (Or Cubism Seen Under a Specific Light), n. d.

Blueprints, photocopies, wall text

Blueprints, 27 parts,

each: 17.4 × 12.3 cm;

photocopies, 11 parts,

each: 12.3 × 17.4 cm;

displayed in 11 frames,

each: 46 × 58 cm

Kunstmuseum Liechtenstein, Vaduz

Responding to Walt Kuhn and Walter Pach's request, in September 1912 Pablo Picasso took a scrap of paper and wrote down some names. They were contemporaries whom the artist recommended to participate in the following year's *Armory Show* (*International Modern Art Exhibition*) in New York.

A List of Names of Artists I Like (Or Cubism Seen Under a Specific Light) is a speculative blueprint that attempts to envision an exhibition comprised of works made around 1913 by artists on the list, whether they were included in what came to be known as the *Armory Show* (*International Exhibition of Modern Art*) in 1913 – or not. The selected works from Picasso's roster (all of whom were Groupe de Puteaux members) represent a high point in the development of the Cubist movement. At the same time, they reflect the political nature of personal choices.

The list's composition – probably dashed off without too much thought, with names spelled phonetically – became a legendary gesture since the *Armory Show* turned out to be a milestone in the development of modern art. Now more than a century later – as we intensively and repeatedly question institutionalized opinions, as we once again rely on individuals and networks to make decisions – Picasso's 'laundry list' has more potential than ever to illustrate the implications of casual, blasé decisions.

MGT



Armory Show, New York, 1913



A List of Names of Artists I Like (Or Cubism Seen Under a Specific Light), n.d. (detail)

Maya Schweizer

* 1976 in Maisons-Alfort, France,
lives and works in Berlin

Clemens von Wedemeyer

* 1974 in Göttingen, Germany,
lives and works in Berlin

24

Metropolis, Report from China, 2006

Video installation: 2 monitors, 5
wall charts with handwritten notes,
drawings, photographs, table, 2 stools
Video: colour, sound, 42'; wall charts,
each: 96 × 63 cm
Ed. 1/10 + 2 AP
Kunstmuseum Liechtenstein, Vaduz

25

Clemens von Wedemeyer A Recovered Bone (2001: A Space Odyssey), 2015

3-dimensional drawing on printed
sand (silica), anorganic binder
Bone: 9 × 13 × 55 cm
Ed. 1/3 + 3 AP
Kunstmuseum Liechtenstein, Vaduz

At the beginning of *Metropolis, Report from China* (24), the camera captures from a moving car the gigantic infrastructural buildings and skyscraper facades of Shanghai. The soundtrack contains a statement by Fritz Lang, who first travelled to New York in 1924 and was overwhelmed by the city that never sleeps, by its size, but also by the harsh living conditions there. These observations led to the creation of the monumental work *Metropolis* (1927). In this film, set in the future, the workers slave underground to ensure the paradisiacal living conditions of the elite.

Eighty years after the film was made, Schweizer and von Wedemeyer embark on a research trip to find out whether a remake of *Metropolis* might be possible, for example in one of the megacities Beijing or Shanghai. They talk to migrant workers who are building a new cityscape around the clock, working in shifts. The setting is evidence of the booming economy and, like a variation of Lang's film, one that has become a reality. In other works by Schweizer and von Wedemeyer, historical references are often a means to address whether utopias are still current, and to engage with their own present.

'Our idea was to go to China for a certain time and work on a remake of *Metropolis* by Fritz Lang. This was a film that had a great impact on both film history and architecture. It was interesting for us to confront Lang's film with contemporary Chinese scenery. China, presented as a phenomenon. It's obviously a real place, but it is also a fiction, a fictional space for us. We went to Shanghai to find locations and people who would help us adapt the script of *Metropolis* to current Chinese conditions. First of all, we thought that it would be good to realise the remake in China because the architecture there is influenced so much by Western utopias, of which *Metropolis* is one. Many architects we also met, were trying to build new 'utopian' architecture in China, things they could never build in Europe, for example. *Metropolis* was also a large-scale film and had an enormous budget in the 1920s; the scenery was extremely expensive. In this, it could be a metaphor for China today. Everything in the big cities there seems to be new and huge, but a lot is strictly controlled. This system of control, which used to be communist and is now something else, functions very precisely. The name of the Communist Party remains, but there also exists a very clear division between the working class and the newly rich. We found a lot of similarities between the situation in China and the fiction of *Metropolis*, where at the end a certain 'third way' is mentioned, between the working class and the capitalists. ... So, you see, we were trying to verify a certain cliché we had in mind about China, and it was this reality that we wanted to falsify. Maybe *Metropolis* is not the right film to remake in China, but as we travelled and investigated, we thought it's maybe not necessary to make this film, because the same ideas and structures can already be found in reality, though arranged in a different way.'¹

1 Joanna Mytkowska, 'Looking for a Fictional Eye', excerpt from an interview with Maya Schweizer and Clemens von Wedemeyer, conducted on the occasion of the exhibition *Le Nuage Magellan* at the Centre Georges Pompidou, Paris, 2007.



Fritz Lang, *Metropolis*, 1927 (film still)



Metropolis, Report from China, 2006 (film still)

A Recovered Bone (25) is a sculpture that brings back a lost object from cinematographic history. Many recall the most famous match cut in the history of cinema: the image of the ape that, in the beginning of *2001: A Space Odyssey* (Stanley Kubrick, 1968), threw a bone into the air only to see it turn into a spaceship. The film is cut in such a way that it appears never to touch the ground again. Using sophisticated computer programs to analyse images of the revolving bone and render its shape, von Wedemeyer recovered its form. The experimental process for this work yielded unexpected results: a digital file full of glitches appeared and was materialized by a 3D printer, an industrial tool used to print sand moulds. With its fragile shape, *A Recovered Bone* evokes both the first human tool, as shown in the beginning of the film, and potential science fiction projects.



Stanley Kubrick, *2001: A Space Odyssey*, 1968 (film still)

FF/CvW



A Recovered Bone (2001: A Space Odyssey), 2015

Thomas Hirschhorn

* 1957 in Bern,

lives and works in Paris

26

Lay-Out (B41), 1990–93

Velvet, wood, cardboard, Styrofoam,
tape, printed paper

48 parts, overall: 199 × 73 cm

Kunstmuseum Liechtenstein, Vaduz

27

Lay-Out (B42), 1993

Fabric, wood, cardboard, paper,
plastic, tape, printed paper

15 parts, overall: 198 × 143 cm

Kunstmuseum Liechtenstein, Vaduz

In 1989, inspired by Russian constructivism, Kurt Schwitters and John Heartfield, Thomas Hirschhorn began to develop his own collages, making a break with his previous work as a graphic designer and typographer. It was a process that took several years; he managed to liberate himself from the idea that design had to fulfil a useful purpose prescribed by other people.

His earliest collages, which he frequently didn't glue together, were initially simple pieces of cardboard or paper, sometimes adorned with adhesive tape or metal foil, or they were made of plastic foil, or cut-out images that he stuck on supports or directly to the wall or floor. What at first glance seems like a piece of formalist research, which arranges random found pieces and snippets from everyday life, on closer examination appears like an exploration of the communicative possibilities of basic shapes of drawing, graphic signs, and print materials.

While Hirschhorn called his early collages *Ohne Titel* or *Travaux*, starting in 1993 he used the term 'Lay-Out'. The two early works in the Kunstmuseum Liechtenstein's collection, *Lay-Out B41 (26)* and *Lay-Out B42 (27)*, were shown in his first solo exhibition at Galerie Susanna Kulli, St. Gallen, displayed there next to dozens of other lay-outs on the floor. Together, they are reminiscent of carpets or maps placed at regular intervals. The laying-out itself, the production of orders of display, appears like a primary attempt to systematize variety and develop features of order. Hirschhorn wrote, 'The artist endeavoured to spread everything out, to assume responsibility and become aware.'¹ In addition, he calls them a 'postpost-suprematist vision' and an attempt to overcome the A4 format of the work of a graphic designer, and to present his work in the process of their production and not as the end product.² That is why he does not fix the individual parts. It is a mobile and precarious collage, since its composition can be altered at any time.

In addition, *Lay-Out B41* integrates the pieces of cardboard with a worn wooden door and pieces of Styrofoam. Short strips of red and blue adhesive tape stand out on the light, beige and white pieces of paper. They are contrasted with black colour fields and black-and-white printed papers. As a loose quotation of a suprematist formal vocabulary, they repeat the classic parameters of avant-garde abstraction: its heroic reduction into linearity, its simplified colours into monochrome planes and its programmatic instability – on the one hand, in term of composition, between conceptual discipline and random arrangement, and on the other hand, as an oscillation between drawing, relief and sculpture.³

KB

1 Thomas Hirschhorn, 'Vendredi, deux heures avant le vernissage de mon exposition "Rencontres dans un couloir" chez Hou et Evelyne' (1993), in: Sally Bonn (ed.), *Thomas Hirschhorn. Une volonté de faire*, Paris: Éditions Macula, 2015, p. 26.

2 'Alison M. Gingeras in conversation with Thomas Hirschhorn', in: Benjamin H. D. Buchloh, Alison M. Gingeras, Carlos Basualdo, (eds.), *Thomas Hirschhorn*, London: Phaidon, 2004, p. 13.

3 Benjamin H. D. Buchloh, 'Thomas Hirschhorn. Lay-Out Sculpture and Display Diagrams', in: *ibid.*, p. 50.

Excerpt from Kathleen Bühler, 'Collagierte Welt' in: *Thomas Hirschhorn. Aus der Sammlung*, Heft 04, Kunstmuseum Liechtenstein, Vaduz 2017, pp. 3–4.



Exhibition views *Thomas Hirschhorn. Lay-Out*, Galerie Susanna Kulli, St. Gallen, 1993

Mai-Thu Perret

* 1976 in Geneva,
lives and works in Geneva

28

Donna Come Me, 2008

Mannequin, wig, uniform, pom-poms
and acrylic on carpet, wood, acrylic
Carpet 365.8 × 198.1 cm;
mannequin 139 × 50 × 60 cm
Kunstmuseum Liechtenstein, Vaduz

29

An Evening of the Book, 2008

3 videos (*Holes and Neon*, *The Book*,
Dance of the Commas), b/w, sound,
53'
DVD published by Mathieu Copeland
Editions, London
Courtesy the artist

Since 1999, Mai-Thu Perret has been developing a body of work based on her story *The Crystal Frontier*. In this fragmented story, under the leadership of an activist named Beatrice Mandell a group of women form a commune in the desert of New Mexico to abandon capitalist urban modernity and to establish their own values. The primary difference between this utopian community – which does not per se seek to exist without men, but initially is conceived as a solely female community – and modern Western society inheres in its definition of work. There is no division of labour into discrete professions: everyone is involved in agriculture, criticism and producing artwork. This literary framework is the source of a series of objects, videos, installations and performances that can barely be understood on their own, but rather solely understood as parts of a grand narrative in progress. With the conceptual superstructure and the inclusion of past political utopias and artistic movements, Perret interrogates possibilities for the future.

The mannequin in *Donna Come Me (Woman Like Me)* (28) is a figure from *The Crystal Palace* who repeatedly surfaces in Perret's work. In the installation, the overlapping professions are alluded to in the uniforms, the painted rug and the contemplative attitude of the figure. It seems as if this woman in paint-splattered overalls is looking critically at what has just been produced, reminiscent of Yves Klein's *Anthropométries* or motifs recalling Rorschach patterns, well aware that she herself is part of the installation.

The artist Fia Backström plays a nearly identical role in the very same overalls in the first sequence, *Holes and Neon*, of the video *An Evening of the Book* (29). After an extended period of reflection, she gets up and cuts three holes into a textile. She then hangs the textile in the middle of the room. To install the fluorescent lights on the floor, costumed dancers rush to her aid. This results in an exhibition arrangement that recalls neon installations and shaped canvas works from the 1980s. The second sequence, *The Book*, is a choreographed performance around a book, larger than the dancers themselves, that is filled with blank pages. In the last sequence *Dance of the Commas*, the same performers dance around oversized comma-shaped objects. Perret's video work restages the middle part of a 1924 play by the Russian artist and writer Varvara Stepanova that explored the impact of the Russian Revolution on literature.

The comma props from the third video find their installation equivalent on two shelves in *Untitled (Commas)* (30). Perret uses objects and *mise en scènes* in a transitive fashion and in her pluralistic system creates complements and repetitions. The lines separating fiction and reality, between the past, present and future are suspended. This is also true of the neon work 2015 (31), which consists of five large and four medium neon circles and was titled with a date four years in advance of its production. The work's orange colour, with its spiritual connotations, refers to the symbolic work of Hilma af Klint.



Varvara Stepanova, scene of *An Evening of the Book*, photographed by Alexander Rodchenko, 1924

30

Untitled (Commas), 2007

Acrylic on cardboard

8 commas, each: 81 × 71 × 29 cm;

2 sideboards, each: 300 × 40 cm

Kunstmuseum Liechtenstein, Vaduz

31

2015, 2011

Neon tubing

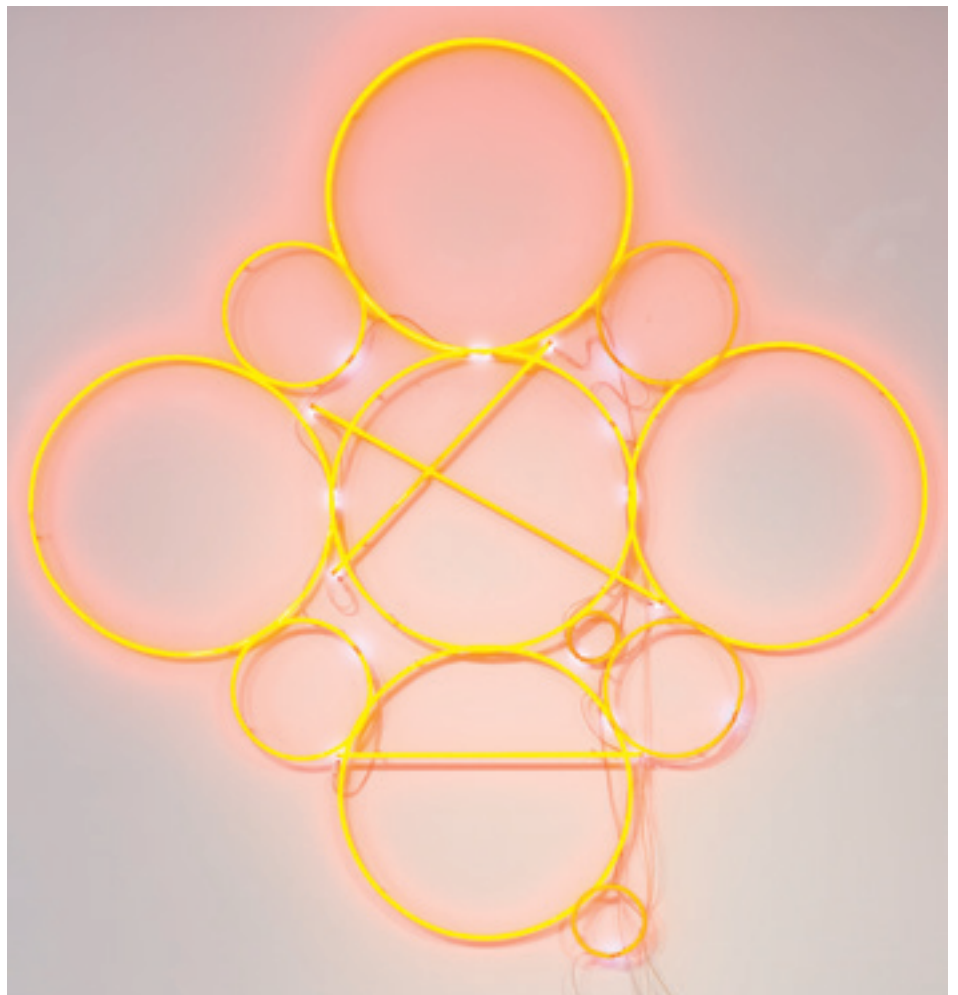
275 × 270 × 5.5 cm

Purchased with funds from "Stiftung

Freunde des Kunstmuseum

Liechtenstein"

Kunstmuseum Liechtenstein, Vaduz



2015, 2011

This Swedish artist, who in the early years of the twentieth century created abstract paintings inspired by theosophy and the occult, only found recognition very late in life. Perret's 'pre-dating' refers to the future and contradicts the usual efforts to execute an idea as soon as possible. In this work, as in many others, Perret returns to the question of the everyday, but also spiritual rituals and artistic methods in the materialization of her point of view.

The reference to Yves Klein and the relationship between body and mind, the psychological diagnostic methods of the Rorschach test, the book and its importance in the digital age and the work's varied media speak to the hubris of both legacy and invention. In this complex reality, we are challenged to subject important questions on art and society to constant revaluation.

FF



Hilma af Klint, *The Ten Largest, No. 3, Youth, Group IV*, 1907

Dmitry Gutov

* 1960 in Moscow,
lives and works in Moscow

32 (I–XXVIII)

Lifshitz Institute, 2012

Laser copies of archive materials
relating to Mikhail Lifshitz (1905–83)

28 panels, each: 100 × 80 cm

Kunstmuseum Liechtenstein, Vaduz

I

Mikhail Lifshitz, photographs from various years

II

Documents

III

Books published in the 1930s under the
editorship of Lifshitz and with forewords by
Lifshitz:
Johann Winckelmann, *History of Ancient Art*
(Russian translation), 1933
Johann Peter Eckerman, *Conversations with
Goethe* (Russian translation), 1934
Giambattista Vico, *The New Science*
(Russian translation), 1940

IV–V

Notes on Hegel

VI–VII

Marginal notes to Hegel's *Aesthetics*

VIII

Literary Heritage, no. 2, 1932, with an article
by Lifshitz 'The Fate of Hegel's Literary Legacy'

IX

Montaigne, *Extracts and Commentaries*, 1930s

X

Marginal notes on Diderot's *Refutation of
Helvetius*

XI

The Literary Critic, the leading Soviet
intellectual periodical of the 1930s; Lifshitz
was pre-eminent among the editorial staff

XII

Lenin on Culture and Art, an anthology
compiled by Lifshitz, 1938

XIII–XIV

Publications by Lifshitz in foreign translations

XV–XVI

Polemic around Lifshitz's article, 'Why Am I Not
a Modernist?'

XVII

Mikhail Lifshitz, *The Crisis of Ugliness*, 1968

XVIII

Folder covers from Lifshitz archive:

1. Pro Domo
2. Devil
3. Denial
4. Materials on Modernism
5. Deformation
6. The Concrete (real and fake)
7. Realism
8. Young Turks
9. Vérité and vraisemblance, illusion
and cynicism

IX–XX

Publications by Lifshitz in Soviet and
Russian newspapers and periodicals

XXI

Books by Lifshitz in Russian

XXII

The Lifshitz Institute in the Russian press

XXIII–XXIV

Meetings of the Lifshitz Institute

XXV

- Books by Lifshitz published by the
Lifshitz Institute:
1. *Varia* (2010)
 2. *Correspondence with György Lukács*,
1931–70 (2011)
 3. *Letters*, 1959–83 (2011)
 4. *Montaigne, Extracts and Commentaries*,
1930s (2012)
 5. *On Hegel* (2012)

XXVI

Dmitry Gutov, photos with texts by
Mikhail Lifshitz

XXVII

Dmitry Gutov and Stanley Mitchell,
publications in English on Lifshitz

XXVIII

Beginning of the article by Annette Jubara,
'Universalism in Cultural History and the
Meaning of the Russian Revolution: On Some
Aspects of Cultural Theory in the work of
Mikhail Lifshitz'



Lifshitz Institute, 2012 (detail)

In 1964, the Prague-based journal *Estetika* published the programmatic text of the then little-known Soviet philosopher Mikhail Lifshitz (who is still largely neglected in the English-speaking world) in Czech: 'Why Am I Not a Modernist?'.¹

Written with great energy, uncompromising and consistent – typical features of avant-gardist manifestos at the beginning of the twentieth century – this piece subjected the entire modernist project to ruthless criticism. At that time, when debates in intellectual circles sufficed to stir up totalitarian regimes, with their penchant for lifelike representation in art and their aversion to radical innovations, Lifshitz reversed the long-standing pattern.

In the modernists' honest efforts, he discerned the beginnings of that intellectual atmosphere that prevailed in Europe with Hitler's assumption of power. 'Gospel of the new barbarity' is the phrase that Lifshitz used to describe the first strivings of the cubists to transform the image – a mirror of the outside world – into an object that would subsequently unceremoniously usurp the position of the artwork. He saw these strivings, which force the mind into an unthinking world, positioning it in a contradictory order to Hegel's *The Phenomenology of Spirit*, as the tragedy of contemporary man paralysed by the weight of his consciousness. The social consequences of such an experiment are more than just dangerous.

Lifshitz did not shy away from uncompromising formulations: 'Modernism is connected with the darkest psychological facts of our time; among those: cult of force, joy of destruction, love for cruelty, lust for thoughtless existence and blind obedience.'²

'In short, this art of the masses that is controlled by suggestive influence is able to run along behind Caesar's chariot.'³

What laws govern how such barbarity grows out of the inner depths of civilisation?

Why is capitalist society, the most advanced in terms of economic relations, unable to put something new in place of artistic forms from the past, something that equals them in aesthetic intensity and significance?

What is the nature of the resounding lyricism that the artist discovered in technical sanitary products?

In his lectures during the 1930s, Lifschitz interpreted the Dadaists' blunt rejection of all previous cultural achievements and the grand finale of total nothingness as grimaces of an old, dying world exposed to inner decay and destruction. But the author, who had just been through a social revolution, did not lose his hope of finding a way of building a new, unprecedented, humane society; all of the active devils of modernism were merely symptomatic. They demonstrated the necessity of art becoming unruly and the death of form. It was precisely here that Lifshitz encountered the coincidence of what he called 'antique Dadaism' with the intention of shocking people with the words of Christ and the Apostles ('Blessed are the poor in spirit', Matthew 5:3) and also with the will to primitivism and desire. 'Diogenes concerned himself only with that which provoked the bourgeois of the day'⁴.

Incidentally, the author of 'Why Am I Not a Modernist?' referred to himself in public as a radical conservative, as a kind of obscurantist who could provoke his readers just as much as Diogenes did his audience.

To understand his decision to behave as he did, one must inform to the reader of the stormy events from his biography – which reads like a full-blown intellectual thriller.

DG

1 'Proč nejsem modernista?' *Estetika* (Prague) no. 4, (1964), pp. 331–37.

2 Lifšic, M., Rejngardt, L., *Krizis bezobrazija*, (*The Crisis of Ugliness*), Moscow: Iskusstvo, 1968, p. 187.

3 Ibid, p. 197.

4 Lifšic, M., *Lekcii po teorii iskusstva*, IFLI 1940. (Lectures on the Theory of Art, IFLI 1940), Moscow: Grundrisse, 2015, p. 152.

Charlotte Moth

* 1978 in Carshalton, UK,
lives and works in Paris

33

**Behind every surface there is
a mystery: a hand that might
emerge, an image that might be
kindled, or a structure that might
reveal its image, #10, 2009–2016**

Trevira bunting, sequined fabric

550 × 1300 cm

Kunstmuseum Liechtenstein, Vaduz

34

**Lurking Sculpture (Static
Dieffenbachia), 2016**

3D printed PMMA, epoxy resin, paint

89 × 90 × 98 cm

Kunstmuseum Liechtenstein, Vaduz

35

**The Stones of Adrian Stokes, I–V,
2016**

Lithograph on BFK Rives paper

5 sheets, each: 93 × 65.5 cm

Ed. 1/15 + 2

Printed by Idem, Paris

Published by the Kunstmuseum

Liechtenstein, Vaduz

Max Bill

* 1908 in Winterthur, † 1994 in Berlin

a)

**einheit aus kugel und endloser spirale,
1978–83**

Granite

55 × 55 × 40 cm

Kunstmuseum Liechtenstein, Vaduz

Otto Freundlich

* 1878 in Stolp/Pommern, † 1943 in

Lublin-Majdanek

b)

Composition, 1933 (cast 1970)

Patinated bronze

220 × 107 × 100 cm (with base)

Ed. 4/6

Purchased with funds from the Stiftung zur
Errichtung eines Kunstmuseums

Kunstmuseum Liechtenstein, Vaduz

Hans Arp

* 1886 in Strasbourg, † 1966 in Basel

c)

Objet de rêve à l'anse, 1941

Marble

24.5 × 23 × 13.5 cm

Ed. 2/2 from the edition in white marble

Kunstmuseum Liechtenstein, Vaduz

Louise Bourgeois

* 1911 in Paris, † 2010 in New York

d)

The Fingers, 1968 (cast 1984)

Bronze

2 parts, overall: 7.8 × 32.7 × 20.3 cm

Ed. 1/6

Purchased with funds from the Lampadia

Stiftung, Vaduz

Kunstmuseum Liechtenstein, Vaduz

Hans Arp

* 1886 in Strasbourg, † 1966 in Basel

e)

Mirr, 1949–50

Granite

29.2 × 34 × 47 cm

Gift of the Stiftung zur Errichtung eines

Kunstmuseums

Kunstmuseum Liechtenstein, Vaduz

Barbara Hepworth

* 1903 in Wakefield, UK, † 1975 in St Ives

f)

Shaft and Circle, 1973

Polished bronze

114 × 30.5 cm (without plinth)

Plinth 8 × 47 × 30.5 cm

Ed. 4/9 (only 7 cast)

Purchased with funds from the Lampadia

Stiftung, Vaduz

Kunstmuseum Liechtenstein, Vaduz



Barbara Hepworth, *Hollow with Three Forms*, 1971

History provides an immense reservoir of inspiration for Charlotte Moth. In 1999, the artist began putting together a collection of her own photographs under the title *Travelogue*. *Travelogue* forms both the source and reference point for many of her works. She is constantly expanding on this in her journeys to the places she explores, developing chains of thought that link movement, place and time. There is no need for names or geographic locations, rather *Travelogue* tells of absence while at the same time conjuring presence.

Moth's work does not follow a linear path, but branches out in many different directions to form a net-like structure.

The artist captures a sense of place. A focus of her interest is often iconic architecture or art historical subjects. In Ibiza, for instance, she followed the traces of Dadaist Raoul Hausmann (*Noting Thoughts*, 2011). When invited to create a display for Tate Britain's Archive Gallery in 2014, she turned her attention to the work of the sculptor Barbara Hepworth (1903–75). Her archival research at Tate Britain led to a number of diverse works such as the suite of lithographs *The Stones of Adrian Stokes* and the sculpture *Lurking Sculpture (Static Dieffenbachia)* (34) which form part of the present exhibition.

Moth also travelled to St Ives in Cornwall, where she was able to visit Hepworth's studio in the former Palais de Danse. There, she discovered some previously rarely acknowledged aspects of Hepworth's oeuvre. Hepworth had used this studio mainly for the generous space and changing light conditions it afforded her sculpture. What Moth found particularly fascinating was the way Hepworth had used different backgrounds for photographing her sculptures. Moth adopted this approach to staging by deploying her own lithographs as a backdrop for the display of sculptures by Hans Arp, Barbara Hepworth and Wilhelm Lehmbruck that she curated from the Kunstmuseum Liechtenstein's collection.

The black-and-white lithographs *The Stones of Adrian Stokes I–V* (35) recall processes of transformation – from solid to fluid, from fluid to gaseous, and vice versa. The title refers to Adrian Stokes (1902–72), an English art critic who, in the 1920s and 1930s, studied the historic stones of Italian churches and the temples of antiquity. He was particularly drawn to their inherent qualities of time and transformation. The lithographs harbour a certain resonance, adopting and reflecting the dialogue with past sculptures. 'It's about when things are put into action in a *certain context*.' In Moth's work, everything is interrelated and everything is mutually determined.

Another important aspect that caught Moth's attention in regard to Hepworth is the relationship between sculpture and nature. Hepworth would seek out places with plants for the presentation of her outdoor sculptures, and would even set potted plants next to her sculptures in exhibitions. In Moth's *Lurking Sculpture*, a pale yellowish dieffenbachia stands next to a light green plinth bearing a sculpture by Max Bill. The plant sculpture is a plastic 3D print. Whereas film photography records the light image of a three-dimensional object – Moth uses only film – the process of 3D printing extracts the object from the image.



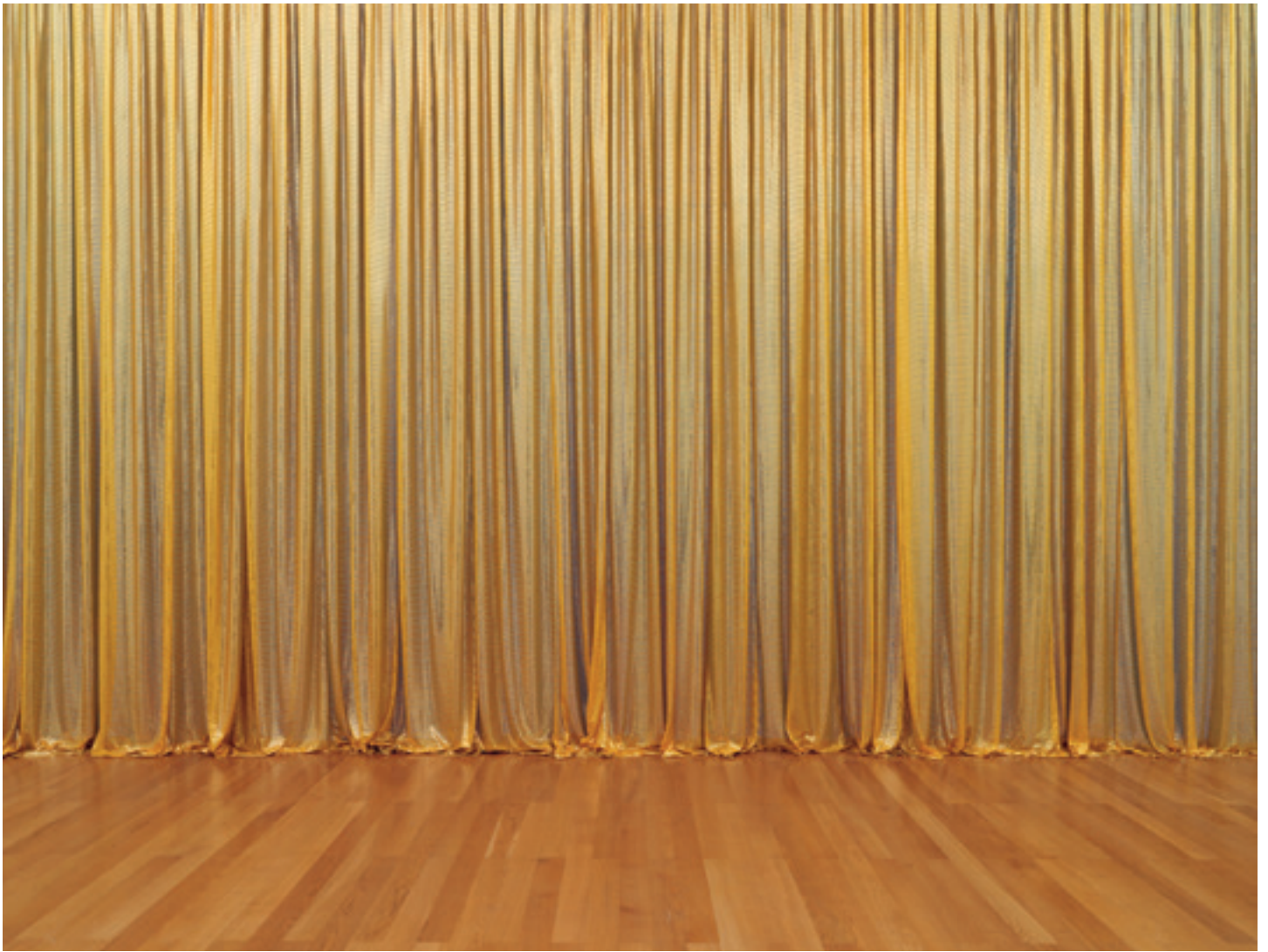
The Stones of Adrian Stokes, IV, 2016

Behind every surface there is a mystery: a hand that might emerge, an image that might be kindled, or a structure that might reveal its image (33) is the title Moth gave to a shimmering golden curtain. The poetic title is actually taken from a 1965 note in a sketchbook of Alighiero Boetti (1940–94) and refers to a work designed by him: 'Dietro ogni superficie c'è il mistero: o una mano che viene fuori, o un'immagine che si accende, o una struttura che dà la sua immagine.' This leads directly to the very essence of Moth's oeuvre. The statement indicates that at any given moment, behind any given surface, something can be triggered in anything, especially in the everyday, that is a moment of discovery, surprise, inspiration. Behind the light-infused curtain, the celestial blue of the other side appears with luminous intensity, providing a magnificent backdrop for the sculpture by Otto Freundlich as well as *The Stones of Adrian Stokes* and the other sculptures on display. In Moth's work, the curtain is the ultimate metaphor of concealing and revealing. The echo of age-old forms that run throughout the history of art reverberates in it. Moth translates this echo of forms into the here and now both the present and presence.

CMS



Ausstellungsansicht *Barbara Hepworth. Carvings and Drawings*, Toronto, 1956



Behind every surface there is a mystery: a hand that might emerge, an image that might be kindled, or a structure that might reveal its image, #10, 2009–2016 (detail)



Max Bill, *einheit aus kugel und endloser spirale*, 1978–83
 Charlotte Moth, *Lurking Sculpture (Static Dieffenbachia)*, 2016

Latifa Echakhch

* 1974 in El Khnansa, Morocco,
lives and works in Fully, Switzerland

36

Towers of Babel, 2010

Mahogany

270 parts, each: 1.5 × 2.5 × 7.5 cm,
variable dimensions

Kunstmuseum Liechtenstein, Vaduz

37

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

Carpet borders

6 parts, each: 65 × 110 cm,
variable dimensions

Kunstmuseum Liechtenstein, Vaduz

38

Derives 60, 2015

Acrylic on canvas

200 × 150 cm

Kunstmuseum Liechtenstein, Vaduz



Building at 65 Hovavei Zion Street, Tel Aviv,
built by Philip Huett, 1935

Towers of Babel (36) by Latifa Echakhch is an ensemble of five towers from a larger group of works created for an exhibition in Tel Aviv. Each tower comprises a set of Jenga pieces, i.e. 54 small wooden blocks each measuring 1.5 × 2.5 × 7.5 cm. The title is taken from the product description of the game of Jenga, in which players use their skills to build towers as high as possible and dismantle them without collapsing.

The installation *Towers of Babel*, on the other hand, demonstrates various predetermined possibilities of failure, as the construction is based on the first showing of the work at the Dvir Gallery in Tel Aviv. By no means all the pieces are readily available for use; many of them are glued together to form individual building elements, each with a specified position in the installation. The construction of the towers may appear to be modular, but actually follows a prescribed building plan. The towers are of varying heights and together form a work reminiscent of a landscape of ruins. Towers are said to reach heavenwards, yet here we find miniatures; towers that seem to be seen from a bird's eye view.

The title *Towers of Babel* evokes a traditional and oft-cited image of human hubris that has been adopted by artists in many different eras. The order in which the wooden components are arranged on the floor of the exhibition space recalls a child's untidy playroom. Rules and play overlap here. The actors are absent. The Old Testament tale of the Tower of Babel describes how God thwarted the completion of the tower by confounding the speech of the builders to hinder communication between them. Without a common language, the construction of the tower became impossible. That Echakhch originally created this work in Tel Aviv is notable. When she first visited the city, she was struck not only by different languages she heard there, but also by the modernist and rapidly changing street layouts of the White City district, which was designed in the Bauhaus style by architects who had emigrated to Israel from Germany in the 1930s. The game is thus also a metaphor for modernism as an unfulfilled utopian vision.

Frames (olive, miel, beige, vert, brun, paille) (37) is, like *Towers of Babel*, a multipart composite floor installation. It comprises six small prayer rugs consisting only of the borders and fringes because the artist has removed the woven centre of each – the sacred area, as it were, on which the worshipper would normally kneel. Surfaces thus become contours, their colours reflecting the hues of Mediterranean landscapes. The six borders are not placed individually in the exhibition space, but form an interconnected linear arrangement with an empty centre.

In 2009, the artist created the first paintings in her series *Derives* (38). The Situationists in Paris, grouped around the French writer, filmmaker and artist Guy Debord (1931–94) used the term *dérive* to describe unplanned wandering through an urban landscape. Echakhch's series is a work in progress, which she continually develops, stage by stage, in her studio. Several canvases of identical size are aligned to form a single surface for the artist to work on. The last canvas in the row forms the starting point from which she then reprises the painterly process at a later time, with the series evolving from right to left. The dialogic principle of the work is evident in the downward sloping network of lines that connect and combine the edges of all the paintings in the series, the number of



Derives 60, 2015

which could theoretically be infinite. The purely linear geometric pattern in black follows a classic form of ornament found in Islamic architecture and crafts, but which Echakhch never uses in this way. The ornament is based on a 16-point star whose bilateral symmetry allows it to be endlessly expanded in any direction. Echakhch, however, does not adhere to these structural rules, but works instead with irregular forms. The lines develop a life of their own on the canvas, echoing the urban meanderings of the Situationists. This departure from the given order achieved by changing the angles is the programmatic device that drives the creative visual process. Instead of adopting the existing ornament, which could be copied from canvas to canvas, the result is a series of related yet distinct and unrepeatable patterns. Each painting is an autonomous work of art and at the same time, in its respective form, a fragment of a cohesive multipart work. As the paintings are scattered across various locations, the network they represent as a series is divided. The cultural tradition inherent in the ornament is abrogated in the creative process and transformed in each new painting, without ever cohering into a new order.

It is no coincidence that Echakhch draws primarily upon spatially and architecturally related artworks by artists from Western industrial nations, for in her re-interpretation of the attitudes, methods and creative proposals of modernism, she explores the ways in which space, culture and power could be connected following the economic globalisation of recent decades. Her work reaches out in different directions, addresses issues of cultural identity, examines authenticity, questions authorship and is full of appropriations, references and allusions that allow a work to be pinpointed precisely in both time and space.

RK



Towers of Babel, 2010 (detail)

David Maljković

* 1973 in Rijeka, Croatia,
lives and works in Zagreb

39

Scene for New Heritage I, 2004

Video, colour, sound, 4'33"

Kunstmuseum Liechtenstein, Vaduz

40

Afterform, 2014

Inkjet print on archival paper

each 225 × 150 cm

Ed. 1 + 1 AP

Artphilein Foundation / Kunstmuseum

Liechtenstein, Vaduz

Scene for New Heritage I (39) is the first part in a three-part video by multimedia artist David Maljković. The video shows the journey of three men in the year 2045. They visit a WWII memorial site in the interior of what is now Croatia. The view of our present, and of the political and social legacy of the past, as seen from the future, centres on our long-term potential actions and perceptions. A combination of different layers of time and the resulting shifts in reality can also be found in his *Afterform* collages (40). Images of various works by the artist himself, albeit with divergent dates, overlap, mapping his artistic praxis.

'It all began a year ago when I made the video-installation *Again for Tomorrow* in my studio. This is where the static futurist journeys started and where questions were asked concerning the vision's bare existence as well as the creation of an illusion of it. After some time, the travel started again but this time it headed backwards, into the past.

Yes, times don't matter to us.

Protagonist from *Scene for New Heritage I*



Memorial Petrova Gora, designed by Vojin Bakić, 1982

I reached the forgotten place that used to be a memorial park to the victims of the Second World War under the Communist regime, or to be more precise, the Central Partisans' Hospital. The monument's designer, Vojin Bakić, worked on it for ten years, from 1970 to 1981, in collaboration with his son Zoran and the architect Berislav Šerbetić. I remember that this was one of the places that had to be mandatorily visited in elementary school. It is interesting that a long time ago, the last of the Croatian kings, Petar Svačić, was killed on this very spot in May 1097, and it was even named after him.

'Let us go back to the period between September 1991 and August 1995 when the memorial park was within the occupied part of the Republic of Croatia and completely devastated at the time. Today it exists as an artefact, a structure without function, if we disregard the transmitters for Croatian television and T-Mobile. I don't know how I found myself in that place. Probably the unconscious again directed the course of my journey. I only know that I stood looking at the sight of the monument for a long time. Suddenly I succeeded in finding a narrow slit to escape from all these historical facts and the journey started. I returned to the future and was in 2045, 25 May. I followed a group of people who set out in search of their heritage and everything seemed without pressure; history became an issue of fiction, and time created a collective amnesia.

'They reached Petrova Gora, an old place unknown to them, laden with historical facts not visible to them and they were perplexed by its monumentality. They tried to identify it. It was interesting that they spoke the tongue of Ganga, a folkloric language spoken in the manner of a primitive polyphony, most often a rhyming decasyllabic verse, revealing a moment of good or bad temper caused by a person or a manifestation. It took a long time to identify the forgotten place and their ignorance made them nervous. It looked as though the issue of heritage would remain unresolved and that this moment was their heritage.'¹

DM

1 David Maljković. *Almost Here*, Cologne: DuMont, 2007, p. 27 ff.

Pamela Rosenkranz

* 1979 in Altdorf, Switzerland,
lives and works in Zurich

41

Im Widerstand gegen die Gegenwart, 2008

Folding screen, Plexiglas, nylon, wood,
fabric, brushed steel plate, magnets,
pins, dust, tripod, wig
240 × 240 × 200 cm

42

Death of Yves Klein, 2011

Video, colour, sound, 5' 20"

Courtesy the artist and KARMA
International, Zurich



Man Ray and Marcel Duchamp,
Élevage de poussière, 1920



*Le Dimanche 27 Novembre 1960: Le journal
d'un seul jour*, 1960

The early work of Pamela Rosenkranz consists of installations, slide projections and wall pieces, and incorporates both spiritual and physical aspects. It addresses the relationship between inside and outside, material and immaterial, colour and corporeality, the everyday and art history. A recurrent object in her work is footwear by Japanese sports brand ASICS. The label is an acronym of *anima sana in corpore sano* ('a healthy soul in a healthy body', or more idiomatically: healthy mind, healthy body). Names from marketing-strategies or the image projected by a product with which the consumer consciously or subconsciously identifies, are often channelled in Rosenkranz's work. The slogans and product attributes are sometimes based on cultural, religious or philosophical tenets, which are voided by abbreviation and reframing. The mechanisms of the advertising industry and, more generally, the complex visible and invisible impact they have on human activity are among the issues that Rosenkranz currently addresses.

The installation *Im Widerstand gegen die Gegenwart* (41) includes elements of earlier works that suggest not only a very close confrontation with the notional process of how an artwork is created, but also present a complex array of the systems involved in current exhibitions. The four rectangular screens are open at the sides and form a distinct space that is nevertheless permeable. The screen, or room divider, first came to Europe from China and Japan and was often used to preserve modesty while dressing. In this installation, the protective aspect of the screen seems to apply more to an idea or to a certain timeframe, without being divorced from the world beyond. The clustered, cloud-like pins on electro-magnetic sheet steel, on the inside of the screens, are covered in a fine coating of dust from Rosenkranz's studio. This layer of dust represents the time that has passed between the last phase of work and the present. Man Ray captured just such a situation in his photograph *Dust Breeding* (*Duchamp's Large Glass with Dust Motes*) (1920). Duchamp had chosen, after almost a decade, to leave some decisions about the work open-ended. The topoi of such mythological concepts as *kairos* (the opportune moment for a decision) and *chronos* (the passing of time) are evident in the way the wig is positioned in Rosenkranz's installation. The wig is set atop a slender stand directly in front of the screen with its clustered pins. This proximity implies a stance of both observation and influence. The magnetic strength of the metal varies according to temperature, so the position of the objects adhering to it may shift into new formations. If the wig can be seen as representing the artist, her presence suggests the possibility of reconfiguring the work. The installation thus appears as a semi-private place, where the original decisions made by the artist may be altered by her own hand or by external factors. Regarding the decision-making process as something that is not static, but open to revision and reconfiguration, underlines the enduring validity of a statement. Over the course of time, the situation, conditions, and perhaps even ways of seeing, may change. The capacity to adapt to these changes involves resisting the present and countering the temporary.

FF



Im Widerstand gegen die Gegenwart, 2008 (detail)

Creating art involves trying to extend the moment in order to expand an idea onto the material of the present and salvage it through history.

Pamela Rosenkranz

Pamela Rosenkranz has taken a keen interest in the person and the oeuvre of French artist Yves Klein (1928–62), who patented his iconic ultramarine pigment under his own name (International Klein Blue, or IKB), and whose iconoclastic disregard for traditional media lends his work an immaterial quality. On 27 November 1960, in Paris, Klein presented his *Théâtre du Vide* – a piece with no stage, no actors, no set, text or audience. He accompanied this with the publication of a newspaper (*Dimanche*) outlining ideas for performative actions and theatrical presentations under the title *La révolution bleue continue*. At its core was the idea of dismantling the contrast between absence and presence. The newspaper also featured the now famous photograph of Klein's *Leap into the Void*, expressing the artist's defiance of material and gravitational constraints. Rosenkranz's flatscreen projection of her work *Death of Yves Klein* (42) is to be seen in the context of the artist's brief lifespan. At first almost imperceptibly, a digital female voice can be heard listing, in an emotionless monotone, all the things to be avoided in order to maintain health and physical wellbeing. These are warnings of the kind that can be found in the package inserts of medications, and elsewhere. On the screen, which is displayed like a painting, we see a monochromatic blue surface. Unlike Klein's lyrical association of the colour blue with spatial infinitude, Rosenkranz connects the colour blue with death. *Death of Yves Klein* is conceived as an objective echo of Klein's *Théâtre du Vide*.

RK

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