

From the Collection

Rendez-vous du Dimanche

16 February – 24 June 2018

**KUNSTMUSEUM
LIECHTENSTEIN**

One had first to consider the word [work] in itself, and second, to study the possible reactions that words [works] had upon one another.

André Breton, *Les Mots sans rides*, 1922

In dialogue with the exhibition *Reservoir Moderne* on the top floor, in the Kunstlichtsaal we present works from the 1960s to the present that enable readings incorporating various styles and show ramifications leading up until now. In 1916, Marcel Duchamp (1887–1968) used four postcards to invite the couple Louise and Walter Arensberg, friends of his, in ***Rendez-vous du Dimanche 6 Février (1)***. He tried to choose each verb in the grammatically correct sentences formulated so that each sentence seemed meaningless and reminded him of nothing else in the world. He tried to avoid all commentary on his own experience and changed the selected words until the sentence seemed entirely abstract. But ever since Sigmund Freud's psychoanalysis (1856–1939), there has no longer been anything random about language. Verbal utterances are always linked to present or repressed conscious content and are thus never meaningless. Duchamp's technique was later adopted by the surrealists with their interest in repressed conscious content as a source of artistic production. Analogous to the wealth of possible combinations of words and sentences, this presentation of works from the collection deals with the potential of combining artworks. The exhibition in the Kunstlichtsaal takes its orientation from the method that Duchamp used in writing the post cards. The placements of the works were changed until the works seemed to be presented in just the right way, generating associations between styles.

Language is of great importance in Duchamp's oeuvre. This is shown not only by the titles of the works, which have a virtually pictorial quality, but also in his poetry written under the pseudonym Rose Sélavy. In the literary work *plays on words* he switches the syllables of two words with a mathematical rigor. According to the French writer André Breton (1896–1966), the founder

of surrealism, this was an important commentary on the lacking sense of humor in the literary world of this period, and furthermore a symbolic intervention to divorce words from their "relations of ownership". This transformation served to free the word from the shackles of lexis and their respective etymology. Attention should first be paid to the individual words themselves and only then to the narrative; each word has its own sound, its own color and architecture, so that the charm of a word sometimes stands above its content and lives an independent life all its own. It is only when words "love" one another and enter into a union that a story results, a narrative takes shape.

Erotic and humorous aspects are a maxim in Duchamp's work to create a proximity to human existence in art. The two works *plays on words* and *Rendez-vous du Dimanche* are playful engagements with words' individuality and shared qualities as well as with their meanings and origins. The nonsense and shifts of meaning this provokes generate an additional pleasure, since blockages and conventions from reality seem to have been overcome.

On entering the exhibition *Rendez-vous du Dimanche* at Kunstmuseum Liechtenstein, the visitors are presented with a work over three meters high that is centrally placed in the space: ***Piede (2)*** by Luciano Fabro (1936–2007). Turquoise silk with light folds is wrapped around the leg attached to a bird-like aluminum foot. An entire series of these *Piedi* was created between 1968 and 1971 using different materials. The sculpture is defined by several dualities. On the one hand, through the use of valuable silk textile produced by animals in combination with the earth metal aluminum. Nearly five millennia of cultural history lie between the discovery of the two materials. Silk was already used in ancient China, while aluminum first became widespread during the age of industrialization. Across this span of time, sculpture was used to represent countless ways of thinking and seeing, but without any changes in terms of presentation and reliance on a pedestal. Avant-garde artists like Constantin Brâncuși (1876–1957) were the

first to take on this thematic of this duality. In Fabro, the foot is both support and motif. And although in general the foot, in contrast to the face or the hand, is not attributed any expression, *Piede* prove not just to be an engagement between ground and object, but also between materiality and mind. For sculptors and painters from antiquity to the eighteenth century, the fold was used to demonstrate their mastery of their craft. In his book *The Fold: Leibniz and the Baroque*, French philosopher Gilles Deleuze (1925–1995) explores the introduction of a new dimension of the Baroque. The folds leading to infinity are an expression of physicality and decoration while at the same time symbolizing the philosophical discourse of body and soul. Valley and mountain folds stand for this contrast that emerges from one piece and cannot be separated from one another. The discussion of the relationship between mental and physical states that reaches back to antiquity, also reveals astonishing things in the structure of language itself. The French word “pli” means “fold,” and is contained in the word “expliciter” (to clarify). The bird foot has something dreamlike and surreal about it, which in its pictorial quality recalls the *écriture automatique* of surrealism as a mode of writing or production derived from the dream or the subconscious.

The works ***Sire vantour dame pelican (6)*** by Max Ernst (1891–1976) und ***Untitled (5)*** by Carol Rama (1918–2015) underscore artists’ explorations of the unconscious. Ernst’s bird-like invented creatures appear as condensed dreams and reflect human relationships, in which Ernst himself sometimes appears as an alter ego in the form of a bird. Rama’s painting is based on traumatic experiences that she had during her childhood. Mai-Thu Perret’s (* 1976) ***The Spider (3)*** might allude to a phobia and perhaps a nightmarish connotation, but in the context of her own work can only be understood in an ironic sense. Unlike the surrealists, she refuses personal or private expression and traces back all her works to a utopian, literary narration. André Thomkins (1930–1985) **(4)** and Karl-Heinz Ströhle (* 1957–2016) **(7)** deal with the line. *Mit Spaghetti genudelter Makkaroni*

strikes a humoristic, surrealist note with a Duchampian linguistic affinity. Ströhle’s lines are on the one hand of the canvas strictly geometric with a hard transition between the application of color and the canvas itself. On the other side, the paint frays, as if the two sides form a fold-like structure as ratio and irratio. In this assembly of works on the first wall, the entire expanse of the exhibition opens, where one leads to the next and the individual work does not block out overarching theme.

Checklist

1

Rendez-vous du Dimanche 6 Février, 1916

Copy of the postcard texts from *The Complete Works of Marcel Duchamp*, Ed. Arturo Schwarz, New York, Delano Greenidge Editions, 1997

Luciano Fabro

* 1936 in Turin, † 2007 in Milan

2

Piede, 1972

Aluminium, silk
Dimension variabel
Collection Terenghi /
Kunstmuseum Liechtenstein, Vaduz

Mai-Thu Perret

* 1976 in Geneva

3

The Spider, 2004

From: *5 Sculptures of Pure Self-Expression*
Ceramics, enameled
3.7 × 12.7 × 11.5 cm
Kunstmuseum Liechtenstein, Vaduz

André Thomkins

* 1930 in Lucerne, † 1985 in West-Berlin

4

Mit Spaghetti genudelater Makkaroni, 1971

Macaroni and spaghetti on cardboard
30.5 × 23 cm
Kunstmuseum Liechtenstein, Vaduz

Carol Rama

* 1918 in Turin, † 2015 in Turin

5

Untitled, 1966

Tempera on paper
34.5 × 22 cm
Contemporary Art Foundation /
Kunstmuseum Liechtenstein, Vaduz

Max Ernst

* 1891 in Brühl, Germany, † 1976 in Paris

6

Sire Vautour Dame Pelican, 1939/73

From: *Le Parquet se soulève*
Lithograph on paper
33 × 28 cm
Kunstmuseum Liechtenstein, Vaduz

Karl-Heinz Ströhle

* 1957 in Bregenz, † 2016 in Bregenz

7

Untitled, 1997

Oil on handmade paper
60 × 44.5 cm
Contemporary Art Foundation /
Kunstmuseum Liechtenstein, Vaduz

Stuart Arends

* 1950 in Waterloo / Iowa

8

Split 13, 2002

Oil and wax on wood
18.4 × 14 × 7 cm
Private collection courtesy Artphilein
Foundation, Vaduz /
Kunstmuseum Liechtenstein, Vaduz

Robert Morris

* 1931 in Kansas City, Missouri

9

36 inches 3 times, 1963/1970

Copper

105 × 31 cm

Private collection /

Kunstmuseum Liechtenstein, Vaduz

10

Untitled, 1967/68

Felt

360 × 180 × 1 cm

Private collection /

Kunstmuseum Liechtenstein, Vaduz

Fabian Marcaccio

* 1963 in Rosario de Santa Fe, Argentina

11

Untitled, 2004

Oil, silicone, plastic, pigments,

cardboard on canvas

20 × 20 cm

Kunstmuseum Liechtenstein, Vaduz

Steven Parrino

* 1958 in New York, † 2005 in New York

12

Untitled, 1998

Screen print on handmade paper

70 × 50 cm

Kunstmuseum Liechtenstein, Vaduz

Helmut Dörner

* 1952 in Gengenbach, Germany

13

Ohne Titel, 1985

Oil and varnish on canvas

40 × 45.3 × 2 cm

Kunstmuseum Liechtenstein, Vaduz

Former Collection Rolf Ricke at

Kunstmuseum St.Gallen, Kunstmuseum

Liechtenstein, Vaduz, MMK Museum für

Moderne Kunst Frankfurt am Main

Kommerzienrat Guido Feger

Richard Artschwager

* 1923 in Washington, D.C., † 2013 in New York

14

Blp, 1969

Colour on wood

30 × 11 × 4 cm

Donation Rolf Ricke

Fred Sandback

* 1943 in Bronxville, New York,

† 2003 in New York

15

Untitled, 1991

Pastel on paper

23.8 × 30.5 cm

Kunstmuseum Liechtenstein, Vaduz

Giovanni Anselmo

* 1934 in Borgofranco d'Ivera, Italy

16

Senza titolo, 1965

Iron, rust preventives

180 × 114 × 117.5 cm

Private collection /

Kunstmuseum Liechtenstein, Vaduz

Nina Canell

* 1979 in Växjö, Sweden

17

Interiors (Near Here), 2013

Plexiglas, switch, wire, artificial fur

120.2 × 25.2 × 200 cm

Kunstmuseum Liechtenstein, Vaduz

Gary Kuehn

* 1939 in Plainfield, New Jersey

18

Drawing (Untitled), 1967

Pencil and varnish on paper

66.5 × 48.2 cm

Kunstmuseum Liechtenstein, Vaduz

19

Branch Piece, 1964

Wood, color, branches, screws

30.5 × 242 × 60 cm

Kunstmuseum Liechtenstein, Vaduz

Former Collection Rolf Ricke at

Kunstmuseum St.Gallen, Kunstmuseum

Liechtenstein, Vaduz, MMK Museum für

Moderne Kunst Frankfurt am Main

Verena Loewensberg

* 1912 in Zurich, † 1986 in Zurich

20

o.T., 1972

Offset on newspaper

54 × 34.7 cm

Estate André Thomkins /

Kunstmuseum Liechtenstein, Vaduz

Adrian Schiess

* 1959 in Zurich

21

Farbverläufe, 2000

Offset print, book

33 × 23 × 2 cm

Kunstmuseum Liechtenstein, Vaduz

Fausto Melotti

* 1901 in Rovereto, † 1986 in Milan

22

Tema e variazioni I, 1968–1984

Brass, 8 parts

each 40 × 33 × 14 cm

Private collection courtesy

Artphilein Foundation, Vaduz /

Kunstmuseum Liechtenstein, Vaduz

Dan Flavin

* 1933 in Jamaica, New York,

† 1996 in Riverhead, New York

23

Untitled, 1968

Fluorescent tubes in metal mounting with

plastic cover, electric cable, connector, switch

187.5 × 31.5 × 12.5 cm

Private collection /

Kunstmuseum Liechtenstein, Vaduz

Joseph Marioni

* 1943 in Cincinnati, Ohio

24

Red Painting, 2003

Acrylic on canvas

66.8 × 56.3 cm

Contemporary Art Foundation /

Kunstmuseum Liechtenstein, Vaduz

Carl Andre

* 1935 in Quincy, Massachusetts

25

Zaj is bigger than life, 1968

Cardboard, print, drawing for a floor piece

21.4 × 27.4 cm

Kunstmuseum Liechtenstein, Vaduz

Marie-Thérèse Vacossin

* 1929 in Paris

26

Untitled, 1989

From: Portfolio *Hommage an Otto Freundlich*

Serigraph on wove paper

40 × 30 cm

Kunstmuseum Liechtenstein, Vaduz

Bill Bollinger

* 1939 in New York,

† 1988 in Pine Plains, New York

27

Wire Piece, 1970

Chain-link fence

298 × 204.5 cm

Kunstmuseum Liechtenstein, Vaduz

Former Collection Rolf Ricke at

Kunstmuseum St.Gallen, Kunstmuseum

Liechtenstein, Vaduz, MMK Museum für

Moderne Kunst Frankfurt am Main

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