

Press Release

Liliana Moro

Andante con moto

19 November 2023 – 1 April 2024

Opening with performance: Saturday, 18 November 2023, 5.30pm

Press conference: Wednesday, 15 November 2023, 10.30am

Kunstmuseum Liechtenstein, Skylight galleries

The thread that runs through this exhibition is sound. Almost inevitably, sound has a public dimension, sound is 'free space'. – Liliana Moro

The practices of listening and engagement with the audience are defining features of Liliana Moro's work. For the first time, Kunstmuseum Liechtenstein is now devoting a major solo show to the artist, who was born in Milan in 1961. The show spans the period from her early work of the late 1980s to her current output, and it also includes a number of new works. Above all, this retrospective exhibition probes a fundamental aspect of Moro's work: sound. Borrowed from the world of music, the title alludes to this.

Kunstmuseum Liechtenstein holds a considerable number of Italian artworks in its collection, above all from the arte povera movement. Moro trained at the Brera Academy, Milan – at a time (towards the later 1980s) when arte povera was finding its way into art academies and museum collections and a process of historicization was just beginning. With this display, Kunstmuseum is presenting an Italian artist from the subsequent generation. Her work arose in the moment of a violent breakaway from the past and from a desire for freedom beyond the questions of the time. 'We were free and we were individualists', as Moro says.

The exhibition's theme is immediately clear in the foyer of the museum, where a two-metre-high blue neon ear (*Ascolto*, 2006) welcomes visitors and points out the central importance of listening. The new work *Fischio #4* (2023) can be heard on the stairs leading to the Skylight galleries: the artist's whistle – triggered by a sensor – accompanies the audience on their way into the exhibition.

The show begins with *Spazi* (2019), a work based on Moro's practice of making models of the many places where she has exhibited; the museum also features among the detailed miniature exhibitions.

In *Moi* (2012) – a circle of twelve speakers on stands – the artist's voice resounds again. She recites fragments from a review of her 1997 performance *Studio per un probabile equilibrio in movimento*. Moro took on the challenge of reciting the text for the exhibition in German without knowing the language.

In a work from 2001, that she entitled “ ” (i.e., a space in quotation marks), the audience is challenged to walk on broken transparent glass. Moro's installation combines both physical and acoustic elements as the loud steps on the glass cause visitors to modify their movements and their posture.

In *Quattro Stagioni* (2014), a building site table, chairs and parasols make up an inviting installation with a summery touch. This is accompanied by the song *Bella Ciao (...senza fine, 2010)* in various languages. 'Quattro Stagioni has the flavour of the provinces, that of the songs of the partisans, but also smacks of the seaside, the Adriatic coast', Milovan Farronato writes in the exhibition catalogue.

Trips on the Milan Metro inspired the artist to create a new work *Le Nomadi* (2023). On the trains she encountered various 'nomads' making music and singing, people with no fixed abode travelling with their scant belongings. As so often in Moro's work, the sculpture, consisting of luggage trolleys, reflects everyday, human aspects with a melancholy undertone.

From her early beginnings until the present, Moro has explored different means of expression in her work, including sound, spoken and written language, sculpture, performance, drawing, collage and video. Often her works are based on everyday objects and situations, inviting the audience to glimpse behind the – seemingly – obvious. Each of her artistic gestures demands active participation from the visitors, be it by entering, cowering down or listening. Moro's practice of sustained listening encourages us to heighten our attention, inviting us to become physically, intellectually and emotionally involved. In this way, listening becomes a shared experience.

Originally, Moro had planned to study scenography; although she later chose painting, her passion for the theatre remained. Her strong affinity for the poet and playwright Samuel Beckett, whose writing forms the basis for many of her works, testifies to this. Beckett freed the stage from all excess, even using the stage's space as a sculptural element. Moro shares Beckett's all-embracing view of space and body in space. For example, in his *Krapp's Last Tape* (1958), an elderly man listens to a recording of his own voice; this listening forms the starting point for Moro's new artwork *Andante con moto* (2023).

A Kunstmuseum Liechtenstein production in cooperation with PAC Milano.

Curated by Letizia Ragaglia.

Performance by Liliana Moro and Giovanna Luè

Saturday, 18 November 2023, 17:30 | Admission free

For the opening Moro, together with her friend Giovanna Luè, is re-enacting the performance *Studio per un probabile equilibrio in movimento* [Study for a likely balance in motion], which was conceived for Virgilio Sieni in 1997. The two are connected by straps, with a Bontempi keyboard tied to Moro; forming a 'double figure', they attempt to walk around a circle. Videos of the 1997 performance and the re-enactment at the Kunstmuseum are exhibited at the beginning of the exhibition in the Side-lit room.

Exhibition catalogue

The show is accompanied by a publication (German/English) with texts by theatre and opera director Fabio Cherstich and art historian and curator Milovan Farronato. It also includes an interview with Moro by Letizia Ragaglia with a reproduction of the artist's manuscript dealing with her collected sound works.

The exhibition travels in 2024 to the PAC Padiglione d'Arte Contemporanea, Milan, and at the Magazzino Italian Art Foundation, Cold Spring, NY.

The exhibition is presented under the patronage of the Italian Embassy in Bern (CH).

Short biography

Liliana Moro (*1961 in Milan) studied painting at the Accademia di Brera in Milan. She was co-founder of the artist-run exhibition space Spazio di via Lazzaro Palazzi and editor of *Tiracorrendo* magazine (1989–93). Her works have been exhibited in solo and group exhibitions in numerous institutions, including: Galleria Nazionale d'Arte Moderna, Rome (2021); Italian Pavilion, 58th Venice Biennale (2019); Milan Triennale (2015); MAMbo, Bologna (2013); *Quadriennale di Roma* (1996 and 2008); Palazzo Grassi, Venice (2008); MoMA PS1, New York (1999); Moderna Museet, Stockholm (1998); Castello di Rivoli, Turin (1994 and 2021); *Aperto*, 45th Venice Biennale (1993); *Documenta IX*, Kassel (1992). She lives and works in Milan.

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