

LILIANA MORO
ANDANTE CON MOTO

19.11.2023
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KUNSTMUSEUM
LIECHTENSTEIN

Liliana Moro

Andante con moto

Liliana Moro. Andante con moto is the first major solo exhibition of the artist, who was born in Milan in 1961. The show spans a period from the early work of the late 1980s to her current output. At the same time, the retrospective exhibition probes a fundamental aspect of Liliana Moro's work – sound – to which the title alludes.

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, under Luciano Fabro, at a time when Arte Povera was finding its way into art academies and museum collections and a process of gradual historicization was just beginning. In this show, we are presenting an Italian artist from a later generation whose work arose from a gesture of radical freedom and emancipation from the questions being discussed then.

Moro's work has passed through different stages from her early beginnings until the present, exploring varied means of expression, including sound, spoken and written language, sculpture, performance, drawing, collage and video. Often her works are based on everyday objects and situations, inviting us to go beyond what we see at first glance. Each of her artistic gestures is an act that requires an action on the part of the audience, for example entering, cowering down or listening. Moro's practice of sustained listening encourages viewers to heighten their attention, inviting them to become involved physically, intellectually and emotionally. In this way, the moment of listening becomes a shared experience.

The exhibition is curated by Letizia Ragaglia in close cooperation with the artist.

*In 2024 the exhibition will also go on show – in a modified form – at PAC Padiglione d'Arte Contemporanea, Milan, and – in a scaled-down form – at Magazzino Italian Art Foundation, Cold Spring, NY.

* The exhibition is presented under the patronage of the Italian Embassy in Bern



Foyer

Ascolto, 2006

[Listening]

Argon tubes, metal frame, transformer

170 × 115 cm

Even before entering the exhibition, a two-metre-high blue neon ear in the museum's foyer greets visitors, signalling a listening attitude. Moro lets us know that 'I am listening' in the title, but whether this 'I' refers to the artist, the visitors, the museum, all three, or other listeners, remains unclear.

Stairway

Fischio #4, 2023

[Whistle #4]

Audio: 1'17"

Did you wonder who was whistling at you as you were walking up to the skylight galleries? It was Moro, who developed this work especially for this show. Both welcoming and confusing, her whistle accompanies us on the stairs. Immediate in effect, it targets and hones our sense of hearing, evoking sound as the central theme of *Andante con moto*. The artist has been collecting audio recordings, including whistling, found sounds and snippets since the 1980s.

Unless noted otherwise, all works are loaned by the artist.



Skylight Gallery 1

Spazi, 2019–ongoing

[Spaces]

Cardboard, mixed media

22 parts

Dimensions variable

Nicoletta Fiorucci Collection

The artist

Moro creates small models for each of her exhibitions. When viewed together, what initially served to provide a three-dimensional impression of the installation artworks becomes a miniature exhibition of her shows. The current display at Kunstmuseum Liechtenstein can also be seen on one of the plinths.

‘I began to build these models in the later 1990s; they are not architectural models, but very simple ‘spaces’, made with grey or white biodegradable cardboard, inside which I place miniature works. It is a very useful practice that helps me see what I could only see when I install an exhibition. I like having a hold on the entire space!’¹

Voci, 2023

[Voices]

Ultraviolet digital print on non-woven wallpaper

550 × 1324 cm

In *Voci*, also the title of an artist’s book, Moro assembles various found images of people with megaphones. Black-and-white and very grainy, the images are removed from their original contexts. Someone who wants to be heard uses an amplifier – at events, demonstrations or rallies. From the details of the photos, it is almost impossible to say what the people are demonstrating for or against, but the distinctive shape of the acoustic horn stands out in the images, symbolic of voices and people’s concerns.

Skylight Gallery 2

Moi, 2012

[Me]

12 loudspeakers, 12 iron stands, mixer, amplifier, cables

Audio: 1'45"

Dimensions variable

We come across Moro's voice once again in a circle of twelve loudspeakers. She speaks about her performance *Studio per un probabile equilibrio in movimento* [Study for a Possible Balance in Motion], which she staged for the first time in 1997 with her friend Giovanna Luè, and re-enacted at the opening in Vaduz. Strapped tightly together and facing in the same direction, the two walked around an imaginary circle. With every step they tried to play random notes on a portable Bontempi keyboard, the two interlocked bodies obstructing each other as they proceeded. From the loudspeakers comes Moro's voice, reciting fragments of a description of the performance that she assembled from a French critic's review translated into German. Having no command of this latter language, the recital is another deliberate challenge or constraint; from another viewpoint, the title turns the work into a self-portrait.

" ", 2001

[version for Vaduz]

Shattered glass

Dimensions variable

A floor covered with broken glass forces the visitors to assume a posture allowing them to walk on the splinters. Their walking becomes slower and more cautious, careful, so as not to cut themselves. The glass underfoot reacts to every step, making noises. The title Moro chose is a space in quotation marks: 'It is not "speechless" or an "untitled" or, to borrow the words of art historian Cecilia Casorati: *the meaning of " " resides in that pause that invites us to abandon intentions, to forget a part of what we know.*'¹²



Skylight Gallery 3

Quattro Stagioni, 2014

[Four Seasons]

Shuttering boards, parasols, plastic chairs, concrete

Shuttering boards: each 200 × 50 cm; 150 × 50 cm

Parasols: each Ø 180cm

Dimensions variable

This work was created in Pescara in 2014, when the artist was asked to make a conference table; she conceived it as a participatory work with a deliberately rough-and-ready look and summery colours. Simple yellow shuttering boards are joined together to form slightly offset tabletops supported by four open parasols anchored in blocks of concrete. The work calls to mind sleepy rural settings, partisan songs, but also the coast, the Adriatic coast; it has seen the midges, the summer and the fairs, the sports bars and maybe even plastic-ridden childhoods. As such, it remains a place of meeting and discussion of all kinds, perhaps a simple game of cards. It always appears inviting, calling people to gather, to meet and confer. Without pomp or circumstance, it goes straight to the point. And in this case, it doesn't eschew even the gaudiest of colours.³

... senza fine, 2010

[... endless]

Horn loudspeaker: Ø 40 cm

Audio: 51'38"

Endless interpretations of *Bella ciao* come from the loudspeaker on the wall. The popular folk song has a long tradition: it tells of a lovesick woman and is a protest against the harsh working conditions of the female rice paddy workers. It became famous in the Second World War in the version sung by the Italian partisans, becoming one of the hymns of the anti-fascist, anarchist, communist and social-democratic movements. In May 2020, the song was heard coming from the loudspeakers of various mosques in Izmir, Turkey, instead of the usual call to prayer. The 'hack' went viral on social media, and the authorities launched an investigation into allegations of denigration of religious values. A version by a Ukrainian musician made the rounds in 2022 in protest against the Russian invasion. Like the loudspeaker in the form of a megaphone, the song also appears as an almost universal form of protest.

Le Nomadi, 2023

[The Nomads (Isa, Maria, Rosa, Sarah, Gina, VALIE, Paola, Patti, Rita, Pina)]

9 trolleys, 10 backpacks, mixed media

Dimensions variable

Trips on the Milan Metro inspired the artist to create *Le Nomadi*. On the trains she encountered various 'nomads' making music and singing, people with no fixed abode travelling with their meagre belongings. Appearing to have been abandoned in the museum, the luggage carts emit quiet sounds. Among them are *Isa* and *Maria*, works created between 2012 and 2013. *Isa* is an explicit homage to German artist Isa Genzken. *Maria* is the only one without wheels. She embraces an illuminated orb lamp, a selection of Maria Callas's most famous arias playing from a speaker in her front pocket; she may also be seen as a contribution to the iconography of the Madonna. For Moro, *Maria* is a light in a backpack, who has only now, in 2023, has been joined by other wanderers, each with her own voice, her own name, her own luggage, in search of her destiny.⁴

Avvinghiatissimi, 1992

[Tightly Bound]

Wooden structure, foam rubber sheets, red ratchet straps, loudspeakers

Audio: Astor Piazzolla, *Regreso al amor*, 1988, 6'17"

Wooden structure: 200 × 125 × 40 cm

Loudspeakers from wooden wine crates:

each 29 × 20.5 × 11 cm

Kunstmuseum Liechtenstein, Vaduz

A bed frame and foam panels are firmly strapped together against the wall. The red ratchet straps hold the elements together. Slow, sensitive music plays from loudspeakers attached to the sides. *Avvinghiatissimi* is about love, about emotions that cannot be put into words. The artist has captured them so as not to forget them. The tango by Astor Piazzolla, *Regreso al amor* [Return to Love], also clings to the whole and completes this feeling, one that we all experience.



Skylight Gallery 4

La Passeggiata, 1988

[The Walk]

Sheet metal, wheels, chains

Dimensions variable

Courtesy Liliana Moro und Galleria de' Foscherari

Shortly after graduating, Moro organised the exhibition *Politica* in Novi Ligure as part of a group of twenty-seven artists. Aiming to connect with the city and its citizens, the young artists spread out their works in public space. Moro installed *La Passeggiata* [The Walk] in a park's piazza. She had noticed the square, covered with red linoleum, while inspecting various sites and decided to create roller skates for it. She made seventy iron roller skates each with three wheels, chaining some of them together. Unusable, the skates are reminiscent of clumsy steps, a chain gang or a procession. Even if the title refers to a stroll, the chains are an unmistakable reference to subjugation.

Andante con moto, 2023

Concrete, banana peel, three full-range loudspeakers, aluminium

Concrete banana: 14 × 93 × 17 cm

Loudspeakers: each 123 × 45 × 40 cm

Audio: 19'57", 39'24"

Originally, Moro wanted to study stage design. Although in the end she signed up for painting, her passion for the theatre remained. She has a particular affinity for the work of poet and playwright Samuel Beckett, and his plays form the basis for several of her works. Beckett freed the stage from all excess, also using the stage's space as a sculptural element. In *Krapp's Last Tape* (1958), an elderly man listens to a recording of his voice as a young man. This self-reflection forms the starting point for Moro's new work *Andante con moto*.

In an interview in 2019, Moro stated:

'I read *Waiting for Godot* as a young girl, and it made a strong impression on me. Over time, I think that this fascination with imperfection, with how people stumble in life, these few words, this preoccupation began to have an effect inside me. My approach to art is not based on the realisation that I am good at drawing, it was more of a philosophical approach, and it was through Beckett's words that I began to paint a space for myself.'⁵

Endnotes

1

From an interview with the artist by Letizia Ragaglia in the present exhibition's catalogue.

2

Cecilia Casorati, 'Chi è dentro è dentro, chi è fuori è fuori', in Loredana Parmesani and Cecilia Casorati, *Liliana Moro. La fidanzata di Zorro*, 2004, Milan: Skira, p.26.

3

Adapted from *L'anima spicca* by Milovan Farronato in the present exhibition's catalogue.

4

Adapted from *L'anima spicca* by Milovan Farronato in the present exhibition's catalogue.

5

Moro, quoted in 'Liliana Moro: Nel segno di Beckett', <https://www.raicultura.it/arte/articoli/2019/07/Liliana-Moro-5e2e0e11-ac7e-4ab2-b5c2-b18d87b0baab.html>, last accessed 17 November 2023.

Begleitprogramm zur Ausstellung

Samstag, 18. November 2023, 17:30 Uhr
Vernissage mit Performance

Dienstag, 21. November 2023, 18–20 Uhr
Einführung für Lehrpersonen

mit Susanne Kudorfer

In Kooperation mit der PH Voralberg

Mittwoch, 22. November 2023, 17:30–19:30 Uhr
Einführung für Lehrpersonen

mit Susanne Kudorfer

In Kooperation mit dem Schulamt Liechtenstein

Donnerstag, 23. November 2023, 18 Uhr
Skino im Kunstmuseum

Dr. Strangelove or: How I Learned to Stop Worrying and
Love the Bomb

von Stanley Kubrick, UK/USA 1964, 93'

Empfohlen von Liliana Moro

In Kooperation mit dem Skino, Schaan

Mittwoch, 29. November 2023, 14–16:30 Uhr
Gemeinsam aktiv

Ein Nachmittag im Museum

mit Beate Frommelt

Donnerstag, 30. November 2023, 18 Uhr
Führung

mit Letizia Ragaglia

Mittwoch, 13. Dezember 2023, 19–23 Uhr
Mittwoch XL

Das Ohr ist der Weg

mit Iris Drögekamp und Olaf Nicolai; Live Performance

von Ira Hadžić

im Anschluss DJ Kejeblos

Mittwoch, 20. Dezember 2023, 12:30 Uhr
Take Away

30 Minuten Kurzführung

mit Susanne Kudorfer

Donnerstag, 11. Januar 2024, 18 Uhr

Skino im Kunstmuseum

Alice in den Städten

von Wim Wenders, DE 1973/1974, 112'

Empfohlen von Liliana Moro

In Kooperation mit dem Skino, Schaan

Donnerstag, 18. Januar 2024, 18–19:30 Uhr

Workshop

Skulptur werden

mit Brigitte Walk

Sonntag, 21. Januar 2024, 14–17 Uhr

Familien-Atelier

für Kinder ab 5 Jahren mit erwachsener Begleitperson

mit Simone Fiorillo

Donnerstag, 25. Januar 2024, 18 Uhr

Gespräch und Führung

Inspired by Beckett: Von der Bühne zum

Ausstellungsraum

mit Letizia Ragaglia, Jan Selke und Thomas Spiekermann

In Kooperation mit der Liechtensteinischen

Kunstgesellschaft

Mittwoch, 7. Februar 2024, 18 Uhr

Mittwoch XL

Die Kraft der Musik

mit Schüler:innen der Gesangsklasse von Karin Ospelt

der Liechtensteinischen Musikschule

im Anschluss Ausklang mit DJ

Mittwoch, 21. Februar 2024, 12:30 Uhr

Take Away

30 Minuten Kurzführung

mit Susanne Kudorfer

Donnerstag, 22. Februar 2024, 18 Uhr

Skino im Kunstmuseum

Wild at Heart

von David Lynch, USA 1990, 124'

Empfohlen von Liliana Moro

In Kooperation mit dem Skino, Schaan

Sonntag, 25. Februar 2024, 11 Uhr

Führung und Buchpräsentation

mit Letizia Ragaglia

Donnerstag, 7. März 2024, 18 Uhr

Gespräch

Andante con moto: ein Gespräch

mit Liliana Moro und Letizia Ragaglia

In Kooperation mit der Liechtensteinischen

Kunstgesellschaft

Mittwoch, 20. März 2024

Take Away

30 Minuten Kurzführung

mit Susanne Kudorfer

Mittwoch, 27. März 2024

Gemeinsam aktiv

Ein Nachmittag im Museum

mit Beate Frommelt

Donnerstag, 28. März 2024

18 Uhr

Führung

mit Letizia Ragaglia

Publication

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.

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