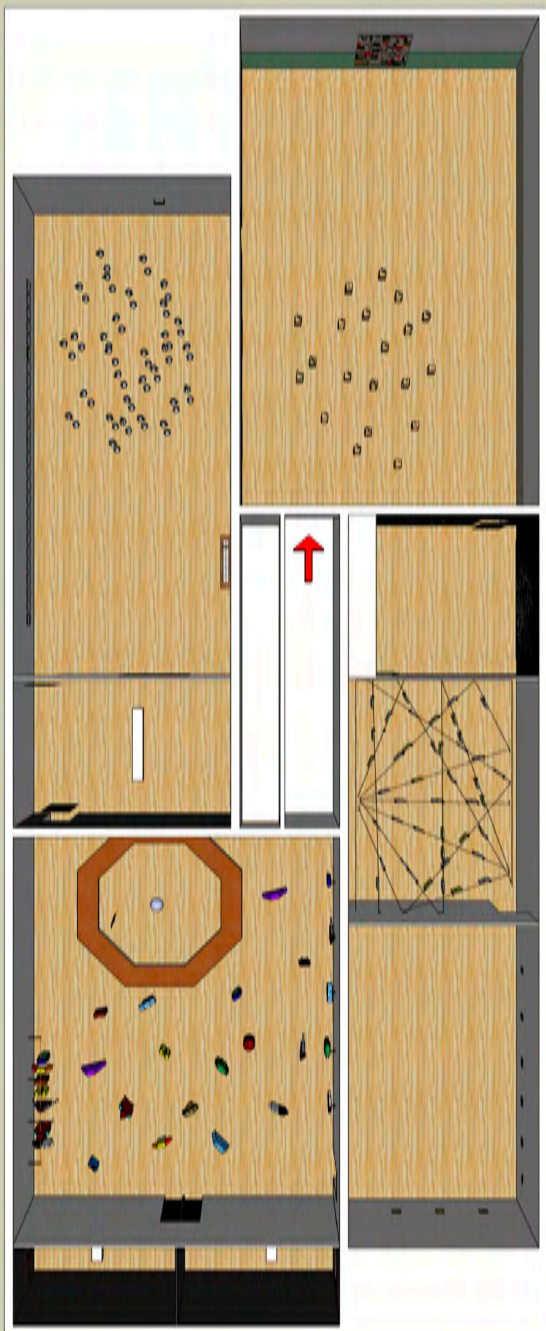


12 November 2021 – 24 April 2022

**Rivane
Neuenschwander**

**knife
does not
cut fire**

**KUNSTMUSEUM
LIECHTENSTEIN**



3 D rendering of the exhibition planning (oversight)

Dear Visitors

Kunstmuseum Liechtenstein is pleased to present the first comprehensive solo exhibition in the German-speaking world of the internationally renowned Brazilian artist Rivane Neuenschwander (*1967 in Belo Horizonte).

The entire planning of this solo exhibition is affected by the COVID-19 pandemic, which has manifested itself in particularly serious and tragic ways in Brazil. This time, the artist, who pays great attention in her exhibitions to ensure that they refer to a particular site's situation, did not travel from São Paulo, where she lives and works with her family. The entire communication took place online, from the preliminary inspection of the exhibition space, to the initial process of collecting ideas, all the way through to the detailed planning and realisation of the exhibition's installation. And yet, to our great delight, new works have been created, older works continued – realised in advance in workshops with children at the Kunstmuseum Liechtenstein – as well as works that concretely inscribe themselves in the architectural situation. The exhibition *knife does not cut fire* showcases Neuenschwander's multifaceted oeuvre with paintings, objects, films, textile works, as well as expansive installations, to include around fifty works providing a comprehensive insight into her oeuvre, with an emphasis on her most recent production.

The title of the show is taken from a poem by the famous Portuguese lyric poet Herberto Helder (1930–2015) and testifies to Neuenschwander's trust in the power of poetry. At the same time, this quote possesses considerable social relevance: no knife can open people's hearts, let alone put out 'political' fires. Instead, it is an instrument which, when turned against someone, causes fear. The poetic shines throughout Neuenschwander's entire oeuvre.

In her art, Neuenschwander explores fears and hopes, demonstrating how they define people and society. Her works testify to a great interest in cultural, psychological and sociological questions, but also to processes of nature and their global effects. There is thus a profoundly philosophical understanding in her works, in which she puts human perspective into perspective; for example, the passage of time, the power of the nature or the activity of animals, which the artist stages as formative protagonists. Partly, the artist initiates self-organising processes for the genesis of the work: ants, for example, become formative protagonists. In her participatory

works she trusts in the potential of each visitor. Moving between aesthetic lightness and an empathic profundity, it is above all her dedication to the viewer that guides her work.

Enjoy your tour through the exhibition. The visitors' booklet can accompany you; on the following pages you will find a short text on each group of works.

Very cordially

Christiane Meyer-Stoll, curator of the exhibition





...SAY FAMILY WAS SMOOTHER

...NOT BE AFRAID OF THE FUTURE

...WISH I WERE A DOG

I WISH FOR MY OWN BEDROOM

I WISH I WERE A DOG

I WISH FOR

...WISH I WERE A DOG

Eu desejo o seu desejo, 2003 | I Wish Your Wish

Printed fabric ribbons

Dimensions variable

Courtesy the artist

I Wish Your Wish harks back to a custom at the Church of Nosso Senhor do Bonfim in Salvador, Bahia, Brazil. Visitors to this pilgrimage site tie coloured ribbons around their wrists or to the wrought-iron gates of the church. The tradition has it that the unspoken wish will be fulfilled if the knotted ribbon falls off on its own. Thousands of similar ribbons with the wishes of visitors to previous exhibitions by Neuenschwander have been printed for *I Wish Your Wish* and are displayed on the museum's wall in specially prepared holes. As colourful and playful as the installation may seem at first sight, the wishes often indicate existential worries or fears.

All visitors are invited to take *one* ribbon and wear it. They can also leave behind a wish for future visitors by writing it on a Post-it note found in this booklet. The attendants can give you a pen to write with. All wishes received will be collected and the artist will select some to make more wish-ribbons.



O Alienista, 2019

Fabric, papier-mâché, glass bottles and mixed media

20 parts, dimensions variable

Private collection

O Alienista [*The Psychiatrist* or *The Alienist*] is inspired by the short story of the same name from 1882 written by Machado de Assis (1839–1908): a physician trained in Europe opens the Casa Verde [Green House] asylum in his home town of Itaguaí. After sectioning almost all of the inhabitants of this quiet little town, he finally decides to let them go and to commit himself instead. This novella is a pointed exploration of human behaviour between reason and madness that humorously reverses the two.

Neuenschwander illustrated a new edition of this classic of Brazilian literature in 2020. The twenty fairy-tale figures of fabric, papier mâché, glass bottles and other materials were created in the same context. In the style of a mischievous parable, she transposes the inhabitants of Itaguaí into Brazil's current political context. To each of these fantastic characters with their animal- and plant-like features, that appear both in the novella and in contemporary Brazilian culture, the artist has given a distinctive nickname, for instance 'The Outsider Judge', 'The Flat Earther' (The Flat Earth Society, founded in 1956, contends that the Earth is a disc), 'The Barber' or 'The Widow'.

The green of the exhibition walls is part of the installation: a reference to Casa Verde.



Assombrados (Abismo/Assassino), 2019 | Abyss /
Murderer
Acrylic on fabric
223 × 180 cm
Chicamalola Collection, São Paulo

Assombrados (Fim do Mundo/Fantasma), 2019 |
End of the World / Ghost
Acrylic on fabric
202 × 165 cm
Private collection

Assombrados (Violência/Meu irmão), 2019 |
Violence / My Brother
Acrylic on fabric
328 × 245 cm
Courtesy Stephen Friedman Gallery, London

In these large-format textile works belonging to the series of *Assombrados* [Haunting/Horror], the artist employs traditional techniques of patchwork and quilting. Pieces of different fabric are stitched together to create warming, protective blankets or decorative wall hangings. For this body of work, Neuenschwander sewed together fragments of motifs, colours and text in the manner of a collage. For example, *Violence / My Brother* features fragmented pieces of a hissing snake, individual black-and-white letters in combination with coloured geometric shapes. The snake is not only a symbol of death, seduction and poison but also of life, renewal or shedding skin.

Neuenschwander began addressing children's fears in 2013. The specific starting point for these *Assombrados* were some workshops at the Escola de Artes Visuais do Parque Lage that took place in the context of Neuenschwander's 2017 exhibition at the Museu de Arte do Rio. The project gave rise to archetypal images, for example snakes, cockroaches or ghosts, and concrete forms of fear, like stray bullets, starvation or rape, that the artist turns into new forms. The *Assombrados* embody protection and decoration, recurrent themes in the artist's work.



Chove Chuva, 2002 | Rain Rains

Stainless steel buckets, steel cable, ladder and water
81 parts, dimensions variable
Exhibition copy
Private collection

Water drips from hanging buckets and collects in buckets on the ground. In an endless cycle, the water is regularly transferred back into the hanging buckets. Because the holes vary slightly in size, the drops fall at different rates. The installation was first exhibited in 2002 in Belo Horizonte, the artist's native city, and was refabricated on site in Vaduz. As a hint for the museum's technician, Neuenschwander asked him to imagine rain falling on a leaky tin roof. This is underlined by the open ceiling of the exhibition space in a chequerboard pattern.

Brazil's climate is predominantly tropical, with the pronounced rainy season occurring from October to April. *Rain Rains* creates an acoustic atmosphere, prompting associations with protection from and vulnerability to the forces of nature, and testifies to the fact that we are embedded in the cycles of nature.

The following statement about water as a resource can be found on the website of the SDC, the Swiss Agency for Development and Cooperation: 'Global pressure on water resources is mounting: although demand is rising exponentially, there is limited availability. One of the challenges of the twenty-first century is to preserve this vital resource and ensure an equitable distribution of water that promotes development.'



A Day Like Any Other, 2008

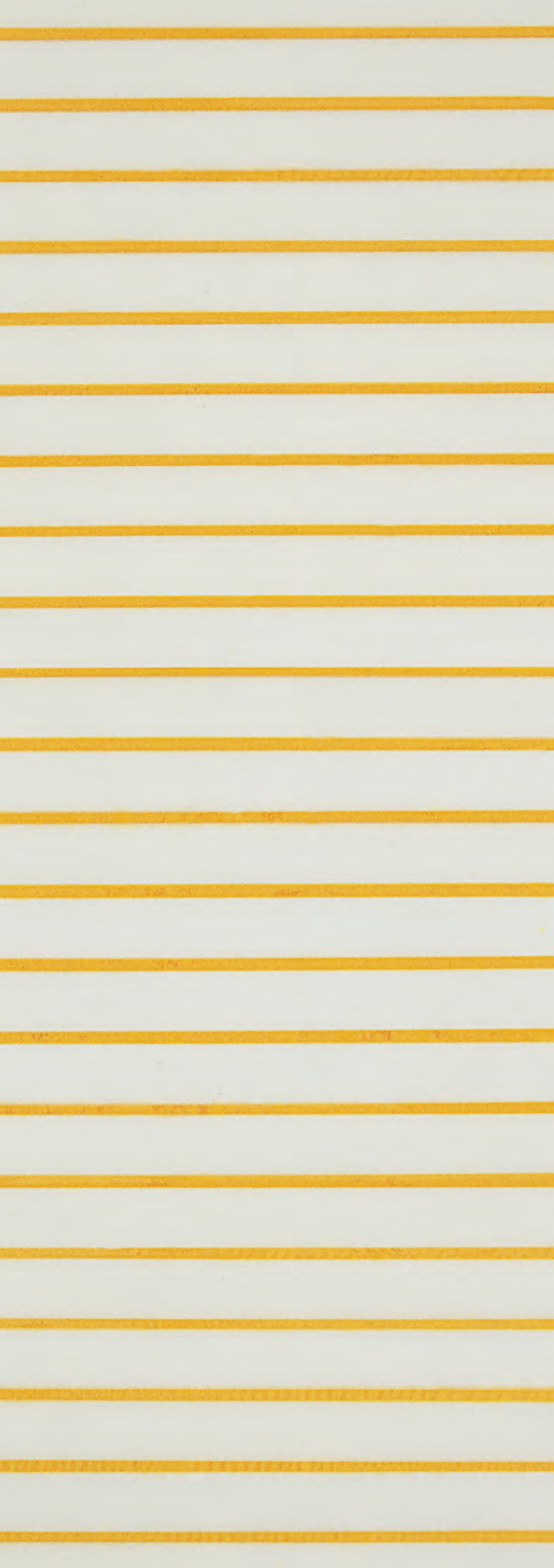
12 modified flip clocks

Three different models: 49 × 20 × 38 cm,
55 × 25 × 36 cm, 36 × 17 × 22 cm

Inhotim Centro de Arte Contemporânea,
Brumadinho, Brazil

A Day Like Any Other, an artwork originally created for the Bienal de São Paulo in 2008, consists of modified flip clocks whose digits have all been replaced with zeroes. In 2008, twenty-four of these clocks were on show throughout the Bienal's pavilion and at other locations connected with the exhibition, including restaurants and hotels. This time, twelve clocks are installed at various sites in Liechtenstein and beyond its borders in Zurich and Buchs, Switzerland, and Feldkirch, Austria. Please refer to the map at the end of this visitors' booklet.

In *A Day Like Any Other*, the time is always 00:00. What we expect to occur, the progression of time, never happens and although the digits continue to flip over, time seems to stand still. Neuenschwander's poetic work uses this quiet sound to demonstrate the omnipresent timing of our everyday lives while at the same time annulling the utility value of time.



Alfabeto comestível, 2001 | Edible Alphabet

Food powder on PVC boards, adhesive tape

26 parts, each panel 73 × 50 cm,

framed 74.5 × 53 × 2 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

Edible Alphabet consists of twenty-six panels with coloured horizontal stripes on white grounds, whose form is reminiscent of the language of abstract painting in 1960s Minimal art. However, the pigments used here are spices (powdered foods) from all over the world affixed to PVC panels with adhesive tape. The names of the spices in different languages make up the Latin alphabet and define the order in which the panels are hung from A to Z: Açafrão, Black pepper, Colorífico, Dill, Espinafre, Feijão árabe, Gergelim, Hühnchen, Indian curry, Jamaican pepper, Kräutersalz, Lorbeer, Mustard, Noz moscada, Orange, Pimenta chili, Quatre épices, Rote bete, Semente de papoula, Tomate, Urucum, Vinaigrette, Wasabi, Xique-xique, Yellow corn flour, Zattar. A sensuous metaphor of the world with its wide variety of spices, aromas, odours and colours.



*Mãos
mente
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olhas*

02	

AGENS COLÉGIO
(J 29.965.191/0001-08)
A PRESENTE
Nº 2-B
O UNIDADES
B

200

TRELA
AGO 2001
a - 119

Found Calendar, 2002

One-month calendar, found paper collages

31 sheets, each 42 × 30 cm

Private collection

The theme of time runs through Neuenschwander's work. To make *Found Calendar*, for one month the artist collected various found objects bearing the number of each day. The first of thirty-one sheets features fragments of paper with the number 1, the second with the number 2, and so on: shopping lists, wrappers, receipts, notes, newspaper scraps or a playing card, for example. A calendar that playfully and systematically translates a day's coincidences into a collage.



Omission Points, 2013

Japanese notebook perforated with incense burns

28 × 20 × 2.2 cm (closed)

Courtesy the artist and Fortes D'Aloia & Gabriel,

São Paulo / Rio de Janeiro

An incense stick burns one hole after another in the previously blank leaves of a Japanese notebook. Time passes by like falling drops. The artist, who attaches great importance to language, gave it the title *Omission Points*. The line created in this way leaves behind empty spaces or gaps in memory, at the same time filling the concertina book, which unfolds like a protective screen or life.



Cao Guimarães and Rivane Neuenschwander
Inventário das Pequenas Mortes (Sopro), 2000 |

Inventory of Small Death (Blow)

Super-8 film transferred to digital video, 5'30"

Courtesy the artist and Fortes D'Aloia & Gabriel,
São Paulo / Rio de Janeiro

The camera tracks a floating soap bubble across a tropical landscape, slowly driven on by the wind. Although the air current is constantly changing its shape, the bubble does not burst. Beautiful and ephemeral, soap bubbles have featured in art as a symbol of transience since Baroque times and are also found in various figures of speech such as 'The dream burst like a bubble'. The bubble also serves to illustrate precarious circumstances, for example climate change, and human behaviour – expectations that the bubble will burst or hopes that it will not. The film was made in collaboration with Brazilian filmmaker and artist Cao Guimarães.



All works in this group listed on pp.23–29 bear the title *The Name of Fear*, followed by the city where the children's workshops took place; in the list below, only the supplementary titles are listed. The placement in the room can largely be deduced from the embroidered inscription or the shape of the capes.

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

Hanging within reach, all of the protective capes are available for children to try on here in the exhibition. In addition, an octagonal platform in front of a large mirrored wall invites visitors to 'perform' with the capes.

The Name of Fear / London, 2015

In collaboration with Lucas Nascimento

Guns and Knives

Neoprene, cotton twill, plastic, acrylic mirror, acrylic fibre

Flowers

Cotton twill, interlining, embroidered patch, acrylic paint

End of the World

Cotton towel, grosgrain, wood

Ebola

Neoprene mesh, nylon, plastic

Death

Cotton twill, interlining, felt

Ghost

Cotton twill, embroidered patches, acrylic mirrors

Airplane Crash

Cotton twill, silkscreen on raw cotton

Courtesy Stephen Friedman Gallery, London and
Whitechapel Gallery, London

First Day of School

Cotton twill, raw cotton, interlining felt, satin ribbon,
bubble wrap, embroidered patch

Courtesy Stephen Friedman Gallery, London and
Whitechapel Gallery, London

Thunder

Felt, cotton twill, interlining, glitter patch, rhinestone,
acrylic fibre thread

Courtesy Stephen Friedman Gallery, London and
Whitechapel Gallery, London

Alone in the Dark

Cotton, felt, buttons

Sadness

Cotton twill, interlining, felt



The Name of Fear / Rio de Janeiro, 2017

In collaboration with Guto Carvalhoneto

Sound: Arto Lindsay and Thiago Nassif

Separação/Nada | Separation / Nothing

Cotton twill, acrylic, string, felt

MAR – Museu de Arte do Rio de Janeiro

Faca/Pessoa Bêbada | Knife / Drunk Person

Cotton twill, interlining, embroidery

Barata/Meteoro | Cockroach / Meteor

Polyester satin, cotton twill, tricoline cotton, buttons, leatherette, quilt batting

Tubarão/Meu irmão | Shark / My Brother

Cotton twill, interlining, quilt batting, felt

MAR – Museu de Arte do Rio de Janeiro

Monstro/Estranho | Monster / Stranger

Cotton twill, interlining, sequin mesh, quilt batting, mirror, buttons

MAR – Museu de Arte do Rio de Janeiro

Mosquito da Dengue/Janela Aberta | Dengue

Mosquito / Open Window

Viscose velvet with polyamide, polyester, cotton and

Viscose with bamboo, ribbon, synthetic fibre and wood

Choque Elétrico/Arma-Bomba-Guerra-Terrorismo-

Tiroteio | Electric Shock / Weapon – Bomb – War –

Terrorism – Shooting

Cotton twill, interlining, quilt batting, electric plugs, plastic tubes



The Name of Fear / Aarau, 2020

In collaboration with Guto Carvalhoneto

Giftige Tiere / Zeitdruck | Poisonous Animals / Time Pressure

Polyester sequin, quilt batting, interlining, wire, cotton, acrylic plates, rattle beads

Aargauer Kunsthaus Aarau / Gift of Rivane Neuenschwander

Spritzen / Mobbing | Injections / Mobbing

Cotton with elastane, quilt batting, interlining, polyester plush, polyester, siliconized polyester filling, acrylic mirror

Aargauer Kunsthaus Aarau / Gift of Rivane Neuenschwander

Tod / Erderwärmung | Death / Global Warming

Cotton, silk, interlining, quilt batting, beads, glass tubes, clothing spikes

Aargauer Kunsthaus Aarau / Gift of Rivane Neuenschwander

Magen-Darm-Grippe / Atomkraftwerke | Gastro-Intestinal-Flu / Nuclear Power Stations

Cotton twill, interlining, quilt batting, cotton, polyester velvet

Aargauer Kunsthaus Aarau / Gift of Rivane Neuenschwander

Coronavirus / Krieg | Coronavirus / War

Cotton twill, interlining, quilt batting, zipper

Aargauer Kunsthaus Aarau / Gift of Rivane Neuenschwander



The Name of Fear / Vaduz, 2021

In collaboration with Guto Carvalhoneto

Krankheit / Schnecken | Disease / Snails

Cotton twill, quilt batting, interlining, buttons

Enge Räume / Maskierte Menschen | Small Spaces / People in Disguise

Cotton twill, polyester, quilt batting, PVC, buttons

Fuchs / Vampire | Fox / Vampires

Lurex, lamé, cotton, interlining, acrylic, PVC

Entführung / Horror | Kidnapping / Horror

Viscose, Lurex, polyamide fibre, interlining, quilt batting, brass chain, padlocks, keys

Schmutzwasser / Überwachungskamera | Dirty Water / Observation Camera

Cotton twill, quilt batting, interlining, felt, PVC

In 2015 the artist began designing capes with children to protect them from their fears. After holding workshops in London, she went on to hold others in various cities including Rio de Janeiro, Aarau, Switzerland, and now in Vaduz. The art education team at Kunstmuseum Liechtenstein resumed this collaborative project *The Name of Fear* with school classes from Liechtenstein and Switzerland especially for this exhibition.

The children noted down their fears – including confined spaces, the dark, horror, illness, snails or snakes – and drew protective capes, that they then made and took home with them. Based on these drawings and photographs, Neuenschwander in turn collaborated with Brazilian designer Guto Carvalhoneto to create five new protective capes.

The central motif of the exhibition, that also appears on the cover of this visitors' booklet, shows a Brazilian girl trying on one of the new protective capes from Vaduz in a photo studio in Rio de Janeiro. In this way Neuenschwander creates a sense of attachment between different people and cultures in much the same way as in *I Wish Your Wish*.

Reminiscent of carnival, animal or superhero costumes, the garments also evoke the 'magical' power that clothes can bestow on people.

F

LUKAS



From the workshops *The Name of Fear* / Vaduz, 2021





von schlangen

Sveja



From the workshops *The Name of Fear* / Vaduz, 2021



Alles was ich aufgeschri-
nben hab



Pangaea's Diaries, 2008

Digital photographs transferred to 16mm film loop and projector, 1'00''

Courtesy the artist and Fortes D'Aloia & Gabriel,
São Paulo / Rio de Janeiro

Millions of years of geological history in one minute.

Pangaea's Diaries illustrates the theory of continental drift, first published by Alfred Wegener (1880–1930) in 1912, in the form of a changing meal. Captured in stop motion, piecing together individual frames, a plate of carpaccio is efficiently transformed by tiny ants. The supercontinent Pangaea, theorised to have existed in the Permian era, 298 million years ago, morphs into the continents' present situation and continues to assume a possible future form. Ants are the protagonists of this process – and they put human view into perspective.

Pangaea's Diaries was created in 2008 for the 55th Carnegie International in Pittsburgh, USA.



Cao Guimarães and Rivane Neuenschwander
Quarta-feira de Cinzas/Epilogue, 2006 | Ash

Wednesday / Epilogue

Digital HD video transferred to HD-DVD (screen: 16:9),
soundtrack: O Grivo, 5'48", stereo

Courtesy the artist and Fortes D'Aloia & Gabriel,
São Paulo / Rio de Janeiro

Ash Wednesday follows the boisterous merrymaking of Carnival, for which Brazil is particularly famous. This epilogue shows ants carrying colourful, shiny confetti over dead leaves in a forest into their underground nest. Simultaneously an enchanting and melancholy activity, reinforced by the quiet soundtrack by the Brazilian performer duo O Grivo.

The audio combines original sounds from the recording location with gentle samba rhythms alluding to one of *the* most poignant Brazilian samba songs 'Me Deixa em Paz' [Leave me Alone] by Monsueto and Ayrton Amorim. Some of the rhythmic, melodic sounds are created by matchsticks falling on the ground: matchboxes are a common 'instrument' in Brazil for creating impromptu rhythms.

Ash Wednesday / Epilogue thus weaves together sounds of forest life with the sound of Brazilian culture, just as Brazilian Carnival mingles Christian imagination with Afro-Brazilian roots.

Ash Wednesday / Epilogue was also created in collaboration with filmmaker and artist Cao Guimarães.



A uma certa distância (Ex-votos), 2010 | At a Certain
Distance (Ex-Votos)
Acrylic on wood panel

#5

29 × 40 × 2.3 cm
Private collection

#9

29 × 40 × 2.3 cm
Chicamalola Collection, São Paulo

#13

32 × 40 × 2.3 cm
Private collection

#14

28 × 40 × 2.3 cm
Private collection

#18

40 × 36 × 2.3 cm
Private collection, São Paulo

#27

40 × 27 × 2.3 cm
Rafael Moraes Collection

#30

25 × 40 × 2.3 cm
Collection of Catherine Petitgas, London

#33

40 × 33 × 2.3 cm
Collection of Catherine Petitgas, London

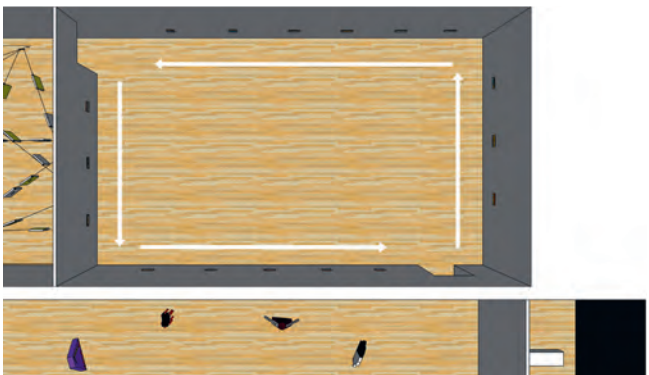
#35

24 × 40 × 2.3 cm
Collection of Catherine Petitgas, London

Neuenschwander commenced the series of small panel paintings on wood *At a Certain Distance (Ex-Votos)* in 2010. Taking votive pictures as her inspiration, the artist began to copy these images, but omitting the people or situations that they depict (saints, miracles, figures or text references). The only part copied was the architectural representation of the occurrence. This reduction highlights the partly precarious, insecure perspective, bringing to light empty, mostly flat, abstract-looking spaces. Votive paintings are common in the Catholic tradition, particularly since Baroque times. They are small devotional pictures offered to the Divine – often a particular saint – in a church or chapel in thanks for a miraculous salvation or to express the wish for mercy or assistance in difficult situations.

The artist began a second and still ongoing series in 2017, *Tabloid Story*. In these paintings, once again she omits the narrative element, focusing instead solely on the background. She does, however, insert two recurrent motifs: a white, semi-transparent oval form floating above the scene, which may be seen to embody the saints or as a symbol of life, rebirth and fertility. The second motif consists of splashes of blood, trickles or little pools of blood which, given the title of the particular work – for example, *Bedroom*, *Prison* or *Pink Room* – are ominous suggestions of the fate of the absent figures. It is left to the viewers to imagine their own stories and wishes.

The title *Tabloid Story* also refers to the form of tabloid journalism, which deliberately simplifies, dramatises or distorts topics in order to evoke interest in the reader by emotionalising them.



Sequence of hanging, starting with #5 of the series *A uma certa distância (Ex-votos)* (2017) and ending with *Quarto de dormir* (2021) from *Notícia de Jornal* (oversight).

Notícia de Jornal, 2017–ongoing | Tabloid Story

Acrylic on wood panel

Bueiro, 2017 | Manhole

35.7 × 40 cm

Alfonso Pons

Edícula, 2017 | Shed

29.5 × 40 cm

Courtesy Stephen Friedman Gallery, London

Quarto, 2017 | Bedroom

28.5 × 40 cm

Courtesy Stephen Friedman Gallery, London

Prisão, 2017 | Prison

40 × 25 cm

Courtesy Stephen Friedman Gallery, London

Escadas, 2021 | Stairs

40 × 33 cm

Courtesy the artist and Fortes D'Aloia & Gabriel,
São Paulo / Rio de Janeiro

Sala rosa, 2021 | Pink Room

33 × 40 cm

Loan of the artist

Quarto de dormir, 2021 | Bedroom

33 × 40 cm

Courtesy the artist and Fortes D'Aloia & Gabriel,
São Paulo / Rio de Janeiro



History and Infancy (WAR), 2017

Fabric, sewing thread, silkscreen ink, 43 flags, nautical ropes, glacial boulders

Dimensions variable, each flag 67 × 42 cm

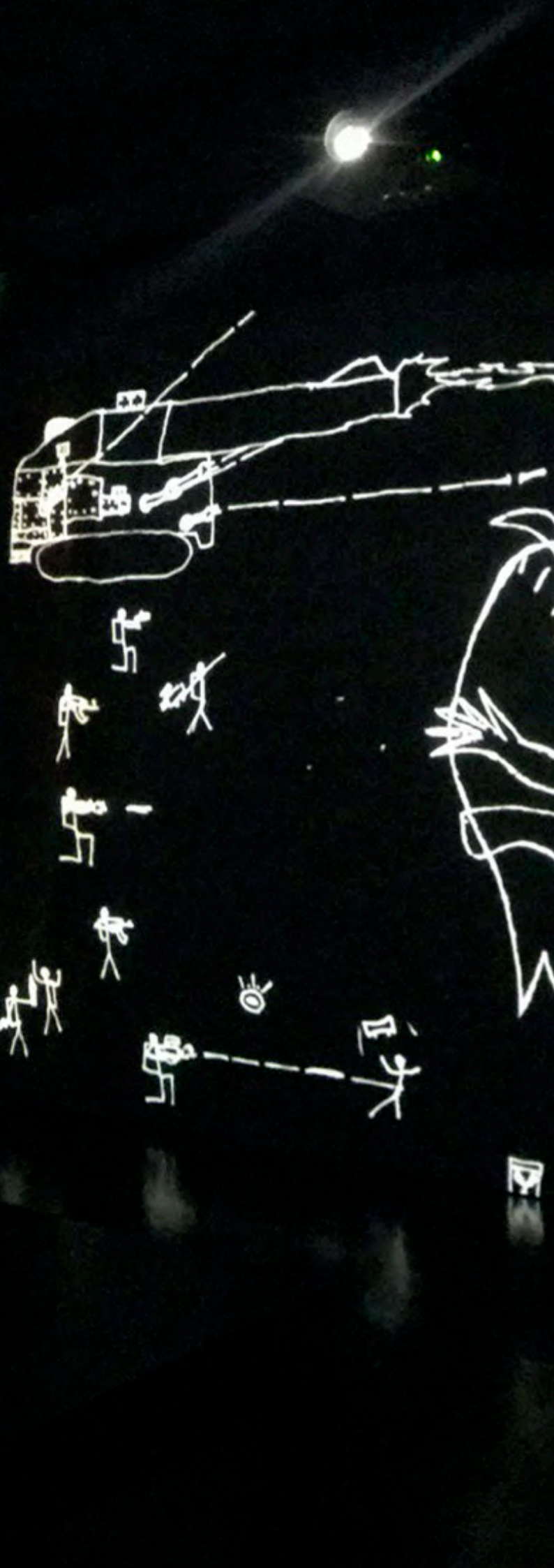
Courtesy Stephen Friedman Gallery, London

In *History and Infancy (WAR)* visitors find themselves in the middle of the strategic board game WAR that was extremely popular in Brazil in the 1970s and is known as Risk in Europe. It is regarded as a classic of the strategy game genre. The object of the game is to ‘conquer’ territories, continents – and, ideally, the whole world – and to ‘destroy’* opponents. Winning hinges on the size of one’s army and the throw of the dice.

With her installation’s coloured flags, Neuenschwander combines the game’s forty-two territory cards, as represented in the Brazilian edition from the 1970s, with the ISM Code, the international standard for safe management and operation of ships at sea, whose aim is to protect those on board and the marine environment. She also adds a forty-third flag dedicated to the Guarani Aquifer region. This is one of the three largest groundwater reservoirs in the world and is located beneath Argentina, Brazil, Paraguay and Uruguay. The name Guarani Aquifer originates with the indigenous population of this region. With a growing demand for drinking water, the region is strategically important and may become even more so in the future, easily sparking off international conflicts.

The installation consists of these colourful flags lined up on hawsers and anchored to heavy glacial boulders in nets. With this work Neuenschwander draws attention to the causes of potential trouble, at the same time examining how games can condition the way we think.

* In 1982, the first German version of the game’s rules was rated inappropriate for children owing to the militaristic language. Accordingly, the manufacturer rewrote the rules and territories were no longer ‘conquered’ but ‘liberated’, and ‘destroying’ opponents became an act of diplomacy.



Cabra-Cega, 2016 | Blind Man's Buff

4-channel animated projection based on original drawings by Thomas N. Maciel Baron, soundtrack by Arto Lindsay

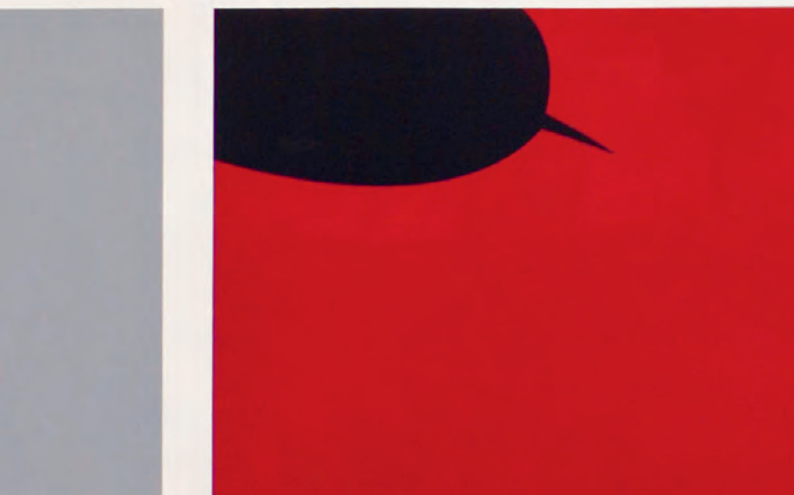
Dimensions variable

Courtesy Stephen Friedman Gallery, London

The four-channel projection *Blind Man's Buff* is installed in a dark room and consists of black-and-white children's drawings. The viewers encounter monsters with bared teeth, strange winged creatures appearing to leap out of the darkness, scenes of war and destruction, armies of stick figures equipped with cannons, trees set on fire, flying rockets and, here and there, bright points of light resembling stars in the night sky. The title is borrowed from the well-known children's game of blind man's buff.

This work is based on children's drawings done by a boy over two years, from the age of five to seven. While the creatures and monsters may seem to be the stuff of nightmares, the images are nevertheless powerfully attractive. Although initially appearing extremely disturbing, on the other hand they radiate a sense of lightness with their comic-like, rhythmic jaggedness. Neuenschwander uses this work to raise a number of questions: Where do fears come from? What causes them? How does fear affect individual development and what does this imply for the collective consciousness?

The soundtrack was commissioned from the American-Brazilian musician Arto Lindsay especially for this projection.



Joe Carioca and Friends (The Abduction of the Maiden), 2004–21

Enamel, chalk, eraser, wooden tray

200 × 796 cm

Eric Diefenbach and James Keith Brown, New York

Walt Disney travelled to Latin America for the first time in 1941 on behalf of the US State Department, not only to boost the Good Neighbor Policy initiated by the Roosevelt administration in 1933, but also to tap into a new market. The animated feature film *Saludos Amigos* [Greetings, Pals] was released in Brazil as early as 1942: the movie introduced José Carioca, better known as Zé Carioca, who in one sequence is seen guiding Donald Duck around his city, Rio de Janeiro, and showing him Brazilian culture. A cigar-smoking, football-loving parrot, Carioca embodied numerous clichés. Even if he is portrayed as a benevolent, charming, kind-hearted and non-chalant character who is most often heard saying ‘Don’t worry, Donald’, he is perceived as a womaniser who goes to parties and behaves like a typical ‘Brazilian rascal’ (a *malandro* in Portuguese).

Since 1961, Zé Carioca has starred in a series of extremely popular Brazilian comics that Neuenschwander, like many of her generation, grew up reading. Today, Zé Carioca has become a national symbol. For the series to which this artwork belongs, the artist erases the comic’s original drawings and words, leaving only the graphic structure. She enlarges these panels and transfers them onto the exhibition wall, inviting visitors to draw and write directly in the abstract areas of colour and black speech bubbles. And to think up stories that give rise to a new perspective and narrative, even if the title establishes a story that is no longer visible, as in this case, *The Abduction of the Maiden*.

Rivane Neuenschwander

*1967 in Belo Horizonte, Brazil

lives and works in São Paulo

She studied at the Federal University of Minas Gerais (Fine Arts), Belo Horizonte, from 1988 to 1993 and at the Royal College of Art, London, from 1996 to 1998.

Selected solo exhibitions:

A Day Like Any Other, New Museum, New York and Mildred Kemper Art Museum, Saint Louis (2010); *At a Certain Distance*, Malmö Konsthall, Sweden (2010); *POST – The Order and the Method*, Kunsthall Charlottenborg, Copenhagen (2013); *Children's Commission 2015. Rivane Neuenschwander*, Whitechapel Gallery, London (2015); *Tropics*, Fortes D'Aloia & Gabriel, São Paulo (2019).

She participated in the Biennale di Venezia (2003, 2005), the Bienal de São Paulo (1998, 2006, 2008) and the Istanbul Biennial (1997, 2011).

Her works can be found in major museum collections internationally, including Tate, London; Centre Pompidou, Paris; Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York; Walker Art Center, Minneapolis; MAM Museu de Arte Moderna de São Paulo.

Side Programme

Donnerstag, 18. November 2021, 18 Uhr

Skino im Kunstmuseum

The Invisible Life of Eurídice Gusmão

von Karim Aïnouz, BR 2019, Pt/de, 139'

Dienstag, 23. November 2021, 18–20 Uhr

Einführung für Lehrpersonen aus Österreich

Rivane Neuenschwander. knife does not cut fire

mit Susanne Kudorfer und Klara Frick

In Kooperation mit der PH Vorarlberg

Mittwoch, 24. November 2021, 14–16.30 Uhr

Gemeinsam aktiv

Mittwochnachmittag im Museum

mit Beate Frommelt

Donnerstag, 25. November 2021, 12.30 Uhr

Take Away

Rivane Neuenschwander. knife does not cut fire

30 Minuten Kurzführung

mit Klara Frick

Mittwoch, 1. Dezember 2021, 14.30–16.30 Uhr

Workshop für Kinder und Jugendliche von 8 bis 14 Jahren

Schreiben macht stark!

mit Anna Ospelt

In Kooperation mit JuLi Junges Literaturhaus

Liechtenstein

Donnerstag, 2. Dezember 2021, 18.30–20.30 Uhr

Einführung für Lehrpersonen aus FL, A, CH

Rivane Neuenschwander. knife does not cut fire

mit Susanne Kudorfer und Klara Frick

In Kooperation mit dem Schulamt Liechtenstein

Freitag, 3. Dezember 2021, 14–17 Uhr

Kinder

Pop-up

für Kinder von 6 bis 12 Jahren

mit Klara Frick und Olivia Büchel

Sonntag, 5. Dezember 2021, 11 Uhr

Führung und Gespräch

Wünsche, Ängste, Hoffnungen

mit Nadine Hilti, Susanne Kudorfer und

Christiane Meyer-Stoll

In Kooperation mit der Liechtensteinischen

Kunstgesellschaft

Donnerstag, 16. Dezember 2021, 18 Uhr

Skino im Kunstmuseum

La Ciénaga

von Lucrecia Martel, AR 2001, Es/en, 101'

Sonntag, 23. Januar 2022, 14–17 Uhr

Familien-Atelier

Rivane Neuenschwander. knife does not cut fire

für Kinder ab 5 Jahren mit erwachsener Begleitperson
mit Klara Frick

Donnerstag, 27. Januar 2022, 18 Uhr

Skino im Kunstmuseum

The Edge of Democracy

von Petra Costa, BR 2019, Pt/de, 113'

Samstag, 29. Januar 2022, 14–17 Uhr (inkl. Pause)

Workshop

Collagen-Schreib-Werkstatt

mit Anna Ospelt und Klara Frick

Mittwoch, 9. Februar 2022, 14.30–16.30 Uhr

Workshop für Kinder und Jugendliche von 8 bis 14 Jahren

Schreiben macht stark!

mit Anna Ospelt

In Kooperation mit JuLi Junges Literaturhaus
Liechtenstein

Donnerstag, 10. Februar 2022, 18 Uhr

Führung und Gespräch

Konzept, Form, Wirkung

mit Yasmin Afschar und Christiane Meyer-Stoll
In Kooperation mit der Liechtensteinischen
Kunstgesellschaft

Donnerstag, 17. Februar 2022, 18 Uhr

Skino im Kunstmuseum

N. N.

Donnerstag, 24. Februar 2022, 18 Uhr

Online-Gespräch

Rivane Neuenschwander. knife does not cut fire

mit Rivane Neuenschwander und Christiane Meyer-Stoll
In englischer Sprache

Um Anmeldung wird gebeten unter:

www.kunstmuseum.li → Kalender

Mittwoch, 9. März 2022, 14.30–16.30 Uhr

Workshop für Kinder und Jugendliche von 8 bis 14 Jahren

Schreiben macht stark!

mit Anna Ospelt

In Kooperation mit JuLi Junges Literaturhaus
Liechtenstein

Donnerstag, 10. März 2022, 18–20 Uhr

Workshop

Collagen-Schreib-Werkstatt

mit Anna Ospelt und Susanne Kudorfer

Donnerstag, 24. März 2022, 18 Uhr

Führung und Gespräch

Umhänge, Wandteppiche, Kleider für Figurinen

mit Tina Moor und Susanne Kudorfer

In Kooperation mit der Liechtensteinischen
Kunstgesellschaft

Donnerstag, 31. März 2022, 12.30 Uhr

Take Away

Rivane Neuenschwander. knife does not cut fire

30 Minuten Kurzführung

mit Henrik Utermöhle

Donnerstag, 31. März 2022, 18 Uhr

Skino im Kunstmuseum

N. N.

Samstag, 9. April 2022, 14–17 Uhr (inkl. Pause)

Workshop

Collagen-Schreib-Werkstatt

mit Anna Ospelt und Christiane Meyer-Stoll

Mittwoch, 13. April 2022, 14–16.30 Uhr

Gemeinsam aktiv

Mittwochnachmittag im Museum

mit Beate Frommelt

Donnerstag, 21. April 2022, 18 Uhr

Führung

Rivane Neuenschwander. knife does not cut fire

mit Christiane Meyer-Stoll

The current COVID-19 protective measures apply.

Editing and texts

Christiane Meyer-Stoll in collaboration
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Translation

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Graphic Design

Sylvia Fröhlich

Print

Gutenberg AG, Schaan

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Cover

Rivane Neuenschwander, *The Name of Fear / Vaduz*
(*Enge Räume / Maskierte Menschen*), 2021

Courtesy of the artist and Fortes D'Aloia & Gabriel,
São Paulo / Rio de Janeiro; photo: Mateus Rubim

Thanks to Rivane Neuenschwander and her galleries
for providing images.

#kunstmuseumliechtenstein
insta facebook www

A Day Like Any Other, 2008 (locations)



- 1 EFFECT Stiftung, Triesen
- 2 Erwachsenenbildung Stein Egerta Anstalt, Schaan
- 3 FC Buchs, Buchs
- 4 Kunstmuseum Liechtenstein, Vaduz
- 5 Landesarchiv, Vaduz
- 6 Liechtensteinische Landesbibliothek, Vaduz
- 7 Literaturhaus Liechtenstein, Schaan
- 8 Ludothek Fridolin, Schaan
- 9 Montforthaus Feldkirch, Feldkirch
- 10 Postfiliale Vaduz – Liechtensteinische Post AG, Vaduz
- 11 TAK Theater Liechtenstein, Schaan
- 12 VP Bank (Schweiz) AG, Zürich



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