



# Charlotte Moth Travelogue

3 June – 4 September 2016

KUNSTMUSEUM  
LIECHTENSTEIN

*Travelogue* is the first comprehensive museum exhibition of Charlotte Moth (born 1978 in Carshalton, UK) and forms part of a series of exhibitions at the Kunstmuseum Liechtenstein aimed at presenting outstanding young artists whose highly individual work has a major influence on contemporary art. The artists are also invited to curate a presentation of works from the collection.

Thus far the Kunstmuseum has presented Rita McBride (2002), Fabian Marcaccio (2004), Monika Sosnowska (2007), Matti Braun (2009) and Bojan Šarčević (2012). *Travelogue* by Charlotte Moth is the latest instalment in this series.

Moth studied at the Kent Institute of Art and Design, Canterbury, the Slade School of Art, London and the Jan van Eyck Academie, Maastricht. She began writing her doctoral thesis at the Royal College of Art, London in 2013. Moth is a Lecturer in Fine Art at Goldsmiths University, London. Her exhibitions have included important solo shows at the Esker Foundation, Calgary (2015); Tate Britain's Archive Gallery, London (2015); Centre d'Art Contemporain Genève (2012); Museu Serralves, Porto (2011), among others.

## Charlotte Moth

### Travelogue

Charlotte Moth's works are endowed with a certain lightness, capable of dominating and transforming all of the rooms on the top floor of the Kunstmuseum Liechtenstein. The Paris-based artist often makes reference to modernist works and forms of presentation in order to examine and update conditions. Every one of her works seems to give rise to the next. This play of the known and the unknown often opens up astonishing insights into perception.

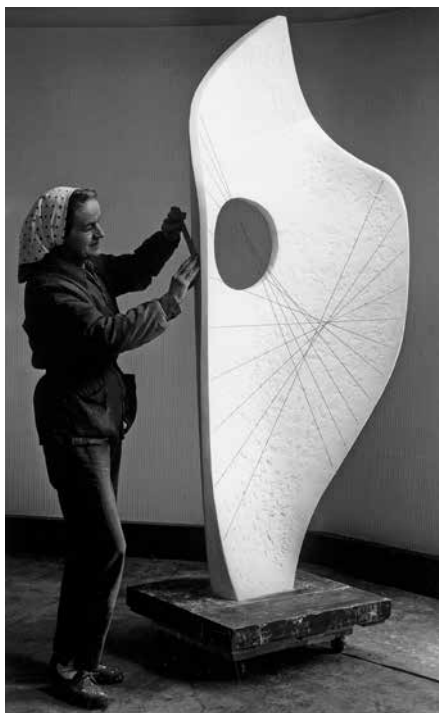
The exhibition's title is the name that Moth gives to her collection of analogue photographs, which serves as the core and starting point for most of her works. Moth has been consistently adding to *Travelogue* on her research travels since 1999. Often traveling, she avoids the risk of a surfeit of possibilities as she expands her dialogue into the unknown, for example in the Liechtenstein region (see Room 2, *Choreography of the Image*). The themes of her photographs, slide projections, films and installations are everyday, natural, architectural or institutional conditions. It is this vein of artistic production that comprises the central aspects, which one might refer to more generally as a form of attention to supposedly static elements with an inherent and constant potential for change.

Moth developed this methodological approach after discovering the work of the conceptual artist André Cadere (1934–1978). Cadere created minimalist art objects, for use in artistic interventions, that can be classified somewhere between painting and sculpture. He appeared in public and at exhibition openings with his *Barres de bois rond* (Round Wooden Bars). He would carry these differently painted wooden cylinders with him, having assembled them on the basis of a mathematical sequence, thus prompting a dialogue and encounters that Moth describes as follows: 'The act of speaking is a way of considering time, how something is, moments that punctuate time, affirming a sense of the itinerant, of continual movement.'<sup>1</sup>

1 Charlotte Moth, 'Travelogue', in the publication accompanying this exhibition.



André Cadere (left) in the Musée Rodin, Paris, March 1972



Barbara Hepworth with *Curved Form, Bryher II*, 1961. Photo courtesy: © Bowness, Hepworth Estate



Aby Warburg, *Mnemosyne Atlas*, Panel 45 (*Superlatives of the language of gestures*), 1927–1929

Movement and the associated factor of time feature in another two of Moth's references that form an essential constitutive element of her work. The British sculptor Barbara Hepworth (1903–1975) choreographed sculptures positioned on movable bases like dancers, thus challenging perception with constantly changing constellations. With the aid of his image panels, the German art historian Aby Warburg (1866–1929) developed a 'clustering' that required a dynamic interpretation for the purpose of art historical analysis. These methods also feature in Moth's work, revealing the coexistence of production methods, layers of time and perception.

The exhibition, curated by Christiane Meyer-Stoll, was developed in close collaboration with the artist. The show brings together the main works from recent years, including new and expanded productions.

A publication accompanying the exhibition will be available in July, with contributions by Eva Birkenstock, Penelope Curtis, Fabrice Hergott, Ian Hunt, Christiane Meyer-Stoll, Charlotte Moth and Kasia Redzisz.

## Room 1

'Perhaps what one wants to say is formed in childhood, and the rest of one's life is spent in trying to say it. I know that all I felt during the early years of my life in Yorkshire is dynamic and constant in my life today.'

Barbara Hepworth, 1951

**Backdrops (1)** consists of an occasional table on castors with a mirrored top pushed up against an ethereal lithograph on the rear wall. The plural title, *Backdrops*, draws the eye to the duplication visible in the mirror. This theatrical scene has an inherent potential for being quickly rearranged. Walking around the little table, the 'sky' visible in the mirror is detached from its frozen state and brought to life. The play with different times and the impermanent nature of a sculpture that this implies is characteristic of Moth's work. This poetic prelude hints at a secret concealed behind the curtain.

A stage curtain usually separates the auditorium from the stage in order to hide set changes and to mark the beginning and end of a performance. In this sense, **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 (2)** reveals to the beholder an arrangement on the artist's territory that – in the manner of a theatre play – presents one of several possible acts. Along with the sculptures from the Kunstmuseum Liechtenstein's collection displayed on green bases, a particular element from Hepworth's visual vocabulary becomes evident: the artist used plants in exhibitions and for staging her sculptures for photography. This parameter gave the sculpture something natural and animate.

In the form of a 3D print of a plant, **Lurking Sculpture (Static Dieffenbachia) (12)** transforms the viewer's perception in a very different way, questioning the conditions of sculptural production today. The genesis of this sculpture was based on the materialisation of a virtual file and is far removed from the classical sculptural process. The technology creates a new paradigm in the production of objects, one based not on additive (modelling), nor subtractive (sculpting) methods, but rather one that enables the artist to create any conceivable sculpture in a tank of plastic substrate.



Photograph taken during the printing of *The Stones of Adrian Stokes*, Idem print workshop, Paris, photo: Charlotte Moth

The prints **The Stones of Adrian Stokes (13)** mounted on the wall behind the collection's works were created using lithographic printing, a technique that is more than two hundred years old. Paper-covered cylinders were rolled over the stone plates carved by Moth, with the veins of the stone and the method of applying ink determining the final result. Her handling of these stones is reminiscent of a statement made by the art critic Adrian Stokes (1902–1972) in his book *The Stones of Rimini*, who saw the population of Venice constantly walking on and touching the city's infrastructure and buildings as a sculptural act: 'Every Venetian generation handles the Istrian stone of which Venice is made. Venetian sculpture proceeds now, not by chisel and hammer, but under the hands, the feet, under the very breath of each inhabitant and of a few cats, dogs and vermin.'<sup>2</sup> In keeping with Stokes' posit, Moth contrasts the sculptures in the collection with prints made from a sculptural stone matrix.

2 Adrian Stokes, *The Stones of Rimini*, 1934.

Moth's selection of works from the collection **(3–11)** fits in with the development of a modular use of architecture. The idea of seeing a sculpture not as a truth but as one of many possibilities is hinted at, for example, in the title of **Composition (3)** by **Otto Freundlich**. Moth's selection is based not only on the intended message of individual works, but is seen as an exhibition within an exhibition (*mise en abyme*) and thus emphasises the fact that artworks are influenced by their environment.



## Room 1

1

### **Backdrops, 2015**

Mirror, wood, wheels, lithography and silkscreen print on paper mounted on aluminium

Table: 56 × 57 cm, print: 69 × 100 cm

Ed. 2 + 1

Courtesy of the artist and Marcelle Alix, Paris

2

### **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

Produced for the exhibition at the Kunstmuseum

Liechtenstein, Vaduz

Courtesy of the artist

3

**Otto Freundlich** (\* 1878 in Stolp/Pommern, † 1943 in Lublin-Majdanek)

### **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

4

**Louise Bourgeois** (\* 1911 in Paris, † 2010 in New York)  
**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

**5**

**Wilhelm Lehmbruck** (\* 1881 in Meiderich/Duisburg,  
† 1919 in Berlin)

**Kleiner weiblicher Torso (Hagener Torso), 1910–1911**

Patinated cast stone

69.5 × 25.5 × 23.2 cm

Donation of the Ars Rhenia Foundation, Vaduz

Kunstmuseum Liechtenstein, Vaduz

**6**

**Hans Arp** (\* 1886 in Strasbourg, † 1966 in Basel)

**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

**7**

**Hans Arp** (\* 1886 in Strasbourg, † 1966 in Basel)

**Mirr, 1949–1950**

Granite

29.2 × 34 × 47 cm

Gift of the Stiftung zur Errichtung eines Kunstmuseums

Kunstmuseum Liechtenstein, Vaduz

**8**

**Matti Braun** (\* 1968 in Berlin)

**Ohne Titel, 2009**

Glass

13 × 21 × 21 cm

Ed. 16 unique variants

Published by the Kunstmuseum Liechtenstein, Vaduz

**9**

**Mario Merz** (\* 1925 in Milan, † 2003 in Milan)

**Cera, 1968**

Wax, canvas

29.5 × 30 × 20 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

**10**

**Alighiero Boetti** (\* 1940 in Turin, † 1994 in Rome)

**Dama, 1968**

Wood

5.5 × 27.3 × 27.1 cm

Edition of 10, not numbered

Private collection / Kunstmuseum Liechtenstein, Vaduz

**11**

**Max Bill** (\* 1908 in Winterthur, † 1994 in Berlin)

**einheit aus kugel und endloser spirale, 1978–1983**

Granite

55 × 55 × 40 cm

Kunstmuseum Liechtenstein, Vaduz

**12**

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

3D printed PMMA, epoxy resin, paint

89 × 90 × 98 cm

Produced for the exhibition at the Kunstmuseum

Liechtenstein, Vaduz

Courtesy of the artist

**13**

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

Lithography on BFK Rives paper

5 sheets, each 93 × 65.5 cm

Ed. 15 + 2

Printed by Idem, Paris

Published by the Kunstmuseum Liechtenstein, Vaduz

## Room 2

The aspect of movement hinted at in the first room, laden with tension, continues in a subtle manner with the rotating **Lurking Sculpture (Rotating Rubber Plant) (14)**. The sculpture not only evokes a moving image at the metaphorical level, but also investigates 'seeing in motion'.

The Palais de Danse in St Ives, a former dance hall, was Barbara Hepworth's studio in the 1960s. The title of **Choreography of the Image (15–24)** acknowledges Hepworth's description of the sculptures staged there. Moth first created the multi-part archival work in Tate Britain's Archive Gallery (2015) in London. She arranged her discoveries about Hepworth and her associates in display cases divided into ten themes, and in the film *Filmic Sketches*. At the Kunstmuseum Liechtenstein the titles of the *Inserts*, **Image**, **Light**, **Book**, **Nature**, **Studio**, **Film I**, **Film II**, **Imagination**, **Magic** and **Play**, are retained, while the contents have been completely replaced. Compiled from her analogue *Travelogue* photographs, the result is a work consisting of parts from other works and thus oscillating between being a source for and reflection on her own work. The display entitled *Image* recalls *Backdrops* and *living images*, *Nature* the use of plants as a stage-setting element, and **Studio** the stage as a place of enactment and production. In *Magic* and *Play* the site-specific additions can be seen, photographs of the Salginatobel Bridge by Robert Maillart in Schiers and the Landwasser Viaduct in Filisur (both in Switzerland) and photographs from the Free Montessori School in Altsch, Austria.

An addition to *Choreography of the Image*, **Filmic Sketches (25)** echoes the themes of the *Inserts*. The titles of both works hint at the paradox of translating a static medium into a kinetic one, and vice versa. Towards the middle of the film, we see a plant rotating in one sequence and then motionless in the next. A bit later, the camera pans over rolling bases in a studio, or we see a transition from passing clouds to the *Backdrops* work. These contrasts throughout the entire work reveal hidden links and the artist's endeavour to investigate how images are created and perceived.



Herbert Read, *Unit 1: The Modern Movement in English Architecture, Painting and Sculpture*, 1934; Hands, p. 88

The hand as an instrument with which to 'grasp' objects is a central theme of Moth's bronze-cast hands **living images (26–27)** accompanied by various *objets trouvés*. The artists' group Unit 1, whose members included Hepworth, her partner Ben Nicholson and Henry Moore, in the 1930s focused on children's learning processes based on playing with or touching objects. Reprising this theme in the last *Insert*, in *Filmic Sketches* and in the *living images*, Moth accompanies us through various stages of understanding our environment.

## Room 2

14

### **Lurking Sculpture (Rotating Rubber Plant), 2016**

3D printed PMMA, epoxy resin, paint

59 × 48 × 46 cm

Produced for the exhibition at the Kunstmuseum  
Liechtenstein, Vaduz

Courtesy of the artist

15

### **Choreography of the Image: Inserts – Image (Substitute), 2016**

Wood, grey mirror, b/w photographs

130 × 203 × 27 cm

Ed. 2 + 1

16

### **Choreography of the Image: Inserts – Light (Substitute), 2016**

Wood, book cloth, b/w photographs

130 × 203 × 27 cm

Ed. 2 + 1

17

### **Choreography of the Image: Inserts – Book (Substitute), 2016**

Wood, b/w and colour photographs

130 × 203 × 27 cm

Ed. 2 + 1

18

### **Choreography of the Image: Inserts – Nature (Substitute), 2016**

Wood, paint, colour photographs

130 × 203 × 27 cm

Ed. 2 + 1

19

### **Choreography of the Image: Inserts – Studio (Substitute), 2016**

Wood, book cloth, colour and b/w photographs

130 × 203 × 27 cm

Ed. 2 + 1

20

**Choreography of the Image: Inserts – Film I  
(Substitute), 2016**

Wood, marbled paper, b/w photographs

130 × 203 × 27 cm

Ed. 2 + 1

21

**Choreography of the Image: Inserts – Film II  
(Substitute), 2016**

Wood, marbled paper, b/w and colour photographs

130 × 203 × 27 cm

Ed. 2 + 1

22

**Choreography of the Image: Inserts – Imagination  
(Substitute), 2016**

Wood, paint, colour and b/w photographs

130 × 203 × 27 cm

Ed. 2 + 1

23

**Choreography of the Image: Inserts – Magic  
(Substitute), 2016**

Wood, bronze mirror, b/w photographs

130 × 203 × 27 cm

Ed. 2 + 1

24

**Choreography of the Image: Inserts – Play  
(Substitute), 2016**

Wood, colour and b/w photographs

130 × 203 × 27 cm

Ed. 2 + 1

The vitrines, inserts and contents of *Choreography of the Image* were produced as follows: for the exhibition at Pavillon 7, Palais de Tokyo, Paris (2008), by Le Pavillon residency, Palais de Tokyo; for the exhibition in the Archive Gallery, Tate Britain, London (2015), by Tate Britain, Henry Moore Foundation, Leeds, Goldsmiths, University of London and chooseone.org; for the exhibition at the Kunstmuseum Liechtenstein (2016), by the Kunstmuseum Liechtenstein, Vaduz.

**25**

**Filmic Sketches, 2015**

16mm film, digitally transferred, sound  
9'42"

Produced by Tate Britain, London, Henry Moore  
Foundation, Leeds, Chooseone.org, Pavillon Palais de  
Tokyo, Paris, Goldsmiths, University of London  
Courtesy of the artist

**26**

**living images, 2015**

Bronze, found objects

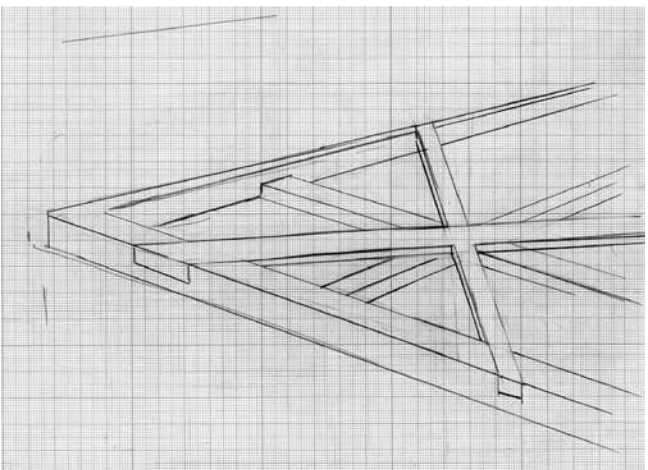
3 parts, each various dimensions

Produced for the exhibition *living images* at the Esker  
Foundation, Calgary, supported by the Paul D. Fleck  
Fellowship, Banff Centre, Canada



### Room 3

The overlapping three-part wooden structure **Light Structure, Version 3 (28)** suspended from the ceiling both dominates space and appears insubstantial in equal measure. The architectural, seemingly hand-drawn elements accentuate the space below the structure, which remains devoid of objects. The cones of light that define the entire exhibition space in many different colours, immersing ceiling, walls and floor in projected surfaces, require that the viewer pay attention to what is material and what is only hinted at by way of metaphor. In this work the convergence of light and minimalist objects can be experienced as a theatrical happening.



Charlotte Moth, sketch for *Light Structure, Version 3*, 2016

The idea of translating the properties inherent in an object into a film underlies **Study for a 16mm Film (29)**, a film made in 2011 during Moth's residency at the Fundação de Serralves in Porto. Moth set up a temporary studio in the rooms of a former school for deaf children, inspired to reflect on silence and visual forms as means of communication. Curtains, tables, mirrors, glass, cubes and cylinders are staged as protagonists and investigated in changing constellations in this poetic film. Static, illuminated objects are set into motion and turned into a narrative with the aid of the element of time. As Moth observed: 'I was also very interested in the relationship to light, materiality and colour that I could achieve only with film.'<sup>3</sup>

3 Charlotte Moth quoted in Jennifer Burris, 'Charlotte Moth. Infinite Configurations: Collection, Space, and Story', *Bomb Magazine*, September 4, 2014.

## Room 3

**27**

### **living images, 2015**

Bronze, found objects

2 parts, each various dimensions

Produced for the exhibition *living images* at the Esker Foundation, Calgary, supported by the Paul D. Fleck Fellowship, Banff Centre, Canada

**28**

### **Light Structure, Version 3, 2016**

Wood, spotlights, coloured filter

3 wooden structures, each 480 × 700 cm

Produced for the exhibition at the Kunstmuseum Liechtenstein, Vaduz

Courtesy of the artist

**29**

### **Study for a 16mm Film, 2011**

16mm film, digitally transferred, silent

11'28"

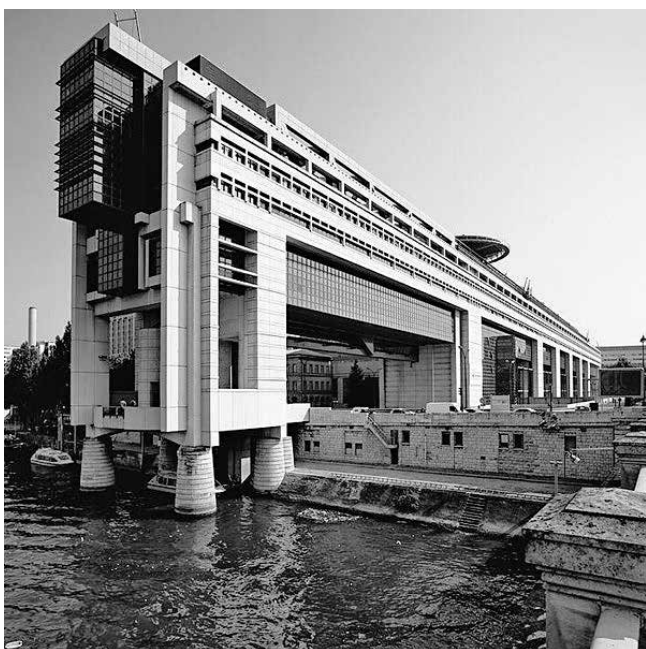
Produced for the exhibition at the Fundação de Serralves, Porto

## Room 4

Moth was invited to the archive of the Musée départemental d'art contemporain de Rochechouart, France, in 2010. The photographs by Dada artist Raoul Hausmann (who had lived for a time in Ibiza) kept there attracted her attention. His collection of photographs created in the 1930s resembles an anthropological study of the island's cultural life. Following in Hausmann's path, she initiated a dialogue with local anthropologist Alice D. Peinado. A fusion of Peinado's text fragments and Moth's own photographs, **Noting Thoughts (30)** is a display based on in-depth research and from a perspective specifically conditioned on this basis.

The seven plots of the sculpture *Le Répit du Travailleur* (The Worker's Respite) also resemble an anthropological study. The sculpture by Jean-Jules Pendariès, purchased by the City of Paris after being shown at the 1907 Salon and installed in the northeast of the city in 1926, has witnessed many changes at its location in past decades. The setting changed from what was initially an agricultural area to become a stronghold of labour movements. Today, the eleventh arrondissement is completely gentrified. The placement of Pendariès' sculpture of a worker, of which he made several versions, could not be more symbolic. In **Penser le travail et travailler la pensée (31)** Moth circles this sculpture, reminiscent of Rodin's *Thinker*, as she does the objects in her films. In so doing, it becomes clear that the sculpture has changed as a result of external influences and tells of the past.

Villa E-1027 by the Irish-English architect and designer Eileen Gray in Roquebrune-Cap-Martin on the Côte d'Azur is a modernist architectural icon that was long left to fall into ruin and only recently restored. Ahead of its renovation, Moth photographed the villa, incorporating her pictures into the slide projection **Light Studies: Objects/Architecture (32)**. Gray's villa is based on an in-depth study of sun and wind and resembles a living organism. With the aid of various elements, Gray graduated the amount of sunlight entering the building, thus creating contrasts in the living area that reflect the transition from sea to land. Moth's photographs accentuate Gray's handling of the specific daylight found by the Mediterranean. In combination with her own light studies, consisting of very simple objects made of glass, wood and leather, Moth creates a chain of thoughts arising from experiences of space that interweave the outer and inner world.



Paul Chemetov, Ministry of the Economy, Finances and Industry,  
Paris, 1988

In Saint-Ouen, north of Paris, there is an ice rink designed by Paul Chemetov that shows a brutalist touch, similar to his building for the Ministry of the Economy, Finances and Industry in Paris-Bercy. In the slide projection **Proximity, a Proposition at Lavomatic, Saint-Ouen (33)** we see images of the ice rink, its surroundings and an architectural model of the rink. The model, made from photographs of the original model that was destroyed by a fire in the architect's studio, was presented by Moth at an exhibition in Saint-Ouen. The images of the architecture that she generates at different levels interlink and reshape experiences. 'The time a photograph takes is determined by different aspects: the material experience of the body in space and time, the concrete subject (the place and its position) and the resultant image that the light leaves on the surface, the physical trace of the particular moment.'<sup>4</sup>

**Two of a Kind (34)** is the 'finished product' of a work realised at Hermes und der Pfau, a project space in Stuttgart in 2008. Ahead of the exhibition, Moth arranged wooden bases in various combinations with houseplants at different times of day, photographing these scenes with her Canon AE-1. For the entire run of the exhibition, the only object displayed was the brochure with these photographs, whereas the exhibition room was completely empty. All that *Two of a Kind* presents is the image of an event that has taken place. 'I am interested in how an event becomes an image. How an image acts as a form of documentation in such a way that it is not an experience anymore, but an interpretation of an experience in a place. And therefore a distance is created between the event and the person who encounters that work.'<sup>5</sup>

4 Charlotte Moth, 'Travelogue', in the publication accompanying the present exhibition.

5 Quoted in Charlotte Moth, Falke Pisano, 'A Conversation in Fragments, Not Necessarily All Reproduced in Chronological Order', *Shifter Magazine*, 'Intention' issue, no. 18, 2012.

## Room 4

**30**

### **Noting Thoughts, 2011**

Steel, wood, glass, analogue C-prints mounted on aluminium, coloured filter

7 parts, each 90 × 200 × 120 cm

Produced for the exhibitions at the Musée départemental d'art contemporain de Rochechouart and Centre d'Art Contemporain Genève

Courtesy of the artist and Marcelle Alix, Paris

**31**

### **Penser le travail et travailler la pensée, 2012–2013/2016**

Solvent printing on adhesive foil (7 sheets), C-print on paper (framed thought-map)

Each 118 × 80.4 cm / 59.4 × 42 cm

Ed. 11 + 1

Reprinted for the exhibition at the Kunstmuseum Liechtenstein, Vaduz

**32**

### **Light Studies: Objects/Architecture, 2011**

52 b/w slides

Courtesy of the artist and Marcelle Alix, Paris

**33**

### **Proximity, a Proposition at Lavomatic, Saint-Ouen, 2011**

80 b/w slides

Images of Patinoire, Saint-Ouen, architect Paul Chemetov, 1975

Courtesy of the artist and Marcelle Alix, Paris

**34**

### **Two of a Kind, 2008/2016**

Brochure, digital print with b/w photographs taken at Hermes und der Pfau, Stuttgart, 2008

21 × 14.8 cm

Reprinted for the exhibition at the Kunstmuseum Liechtenstein, Vaduz



## **Opening**

Thursday, 2 June 2016, 6pm

## **Public guided tours**

Thursday, 9 June 2016, 6pm

Thursday, 18 August 2016, 6pm

Thursday, 1 September 2016, 6pm

## **Take Away (short, guided tours)**

Thursday, 30 June 2016, 12.30pm

Thursday, 25 August 2016, 12.30pm

## **Side programme**

**Sunday, 5 June 2016, 11am**

One Hour

**Charlotte Moth. Hinter jeder Oberfläche steckt ein Geheimnis**

with Fabian Flückiger

**Thursday, 16 June 2016, 6pm**

Lecture

**Überführungen. Die Brücke als Ding und Ort in der Moderne**

by Ákos Moravánszky

In cooperation with the Liechtensteinische Kunstgesellschaft

**Thursday, 16 June 2016, 8pm**

Filmclub im Kunstmuseum

**Trewyn Studio**

by Helena Bonett, in collaboration with Jonathan Law, UK 2015, 53' E

**Sunday, 3 July, 7 August and 4 September 2016, 10am–5pm**

Kunstmuseum Spezial/Family

**Reiseziel: Museum!**

Behind the golden curtain

**Sunday, 3 July 2016, 11am**

Artist's talk

**Charlotte Moth**

with Peter Fillingham

In cooperation with the Liechtensteinische Kunstgesellschaft



**Wednesday, 10 August and Thursday,  
11 August 2016, 2–5pm**

Holiday studio

for children from six to twelve years

**Monday, 15 August 2016, 10am–8pm**

Kunstmuseum Spezial

**National Day**

Guided tours and family programme

Free admission

**Thursday, 18 August 2016, 8pm**

Filmclub im Kunstmuseum

**Fata Morgana**

by Werner Herzog, DE 1971, 79' D

**Thursday, 25 August 2016, 6pm**

Lecture

**Le temps – die Zeit oder das Wetter?**

by Günther Vogt

In cooperation with the Liechtensteinische  
Kunstgesellschaft

Text

Fabian Flückiger

Translation

Übersetzungsbüro Watts

Graphic design

Sylvia Fröhlich

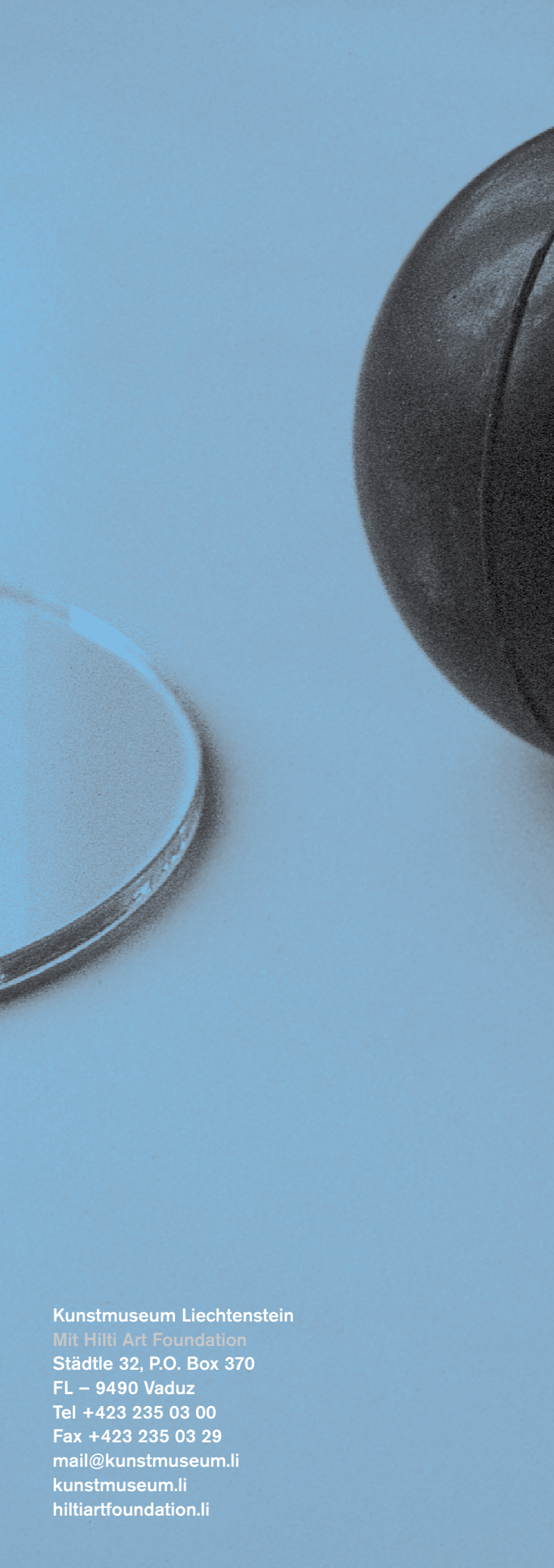
Printed by

Gutenberg AG, Schaan

© 2016

Kunstmuseum Liechtenstein and the authors





Kunstmuseum Liechtenstein

Mit Hilti Art Foundation

Städtle 32, P.O. Box 370

FL – 9490 Vaduz

Tel +423 235 03 00

Fax +423 235 03 29

[mail@kunstmuseum.li](mailto:mail@kunstmuseum.li)

[kunstmuseum.li](http://kunstmuseum.li)

[hiltiartfoundation.li](http://hiltiartfoundation.li)