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25 YEARS
LOVING ART



ARTS Silver Suits You

KUNSTMUSEUM
LIECHTENSTEIN

Dear Visitors,

2025 marks the twenty-fifth anniversary of Kunstmuseum Liechtenstein.

The exhibition *Silver Suits You. 25 Years Loving Art* marks the start of the anniversary year: the colour silver alludes to the tradition of the silvery wedding anniversary, with silver in this context embodying not only lustre and strength but also lasting value. On show are twenty-five works from the collection: one artwork acquired in each year between 2000 and 2024. To reflect the celebratory year 2025, three works will be on display that have been suggested as possible acquisitions, thus bringing the tally to 28 works in the exhibition. All three on the 'wish list' are by younger artists and focus on topics of social relevance, opening up perspectives for the future. The museum's aim here is to emphasise the importance of the living, inspiring dynamic interplay of past, present and future.

The 'heart' of a museum is its collection. Continuously expanding, it forms the foundation on which it gains recognition in the international museum world. Since its foundation, Kunstmuseum Liechtenstein has evolved into an internationally recognised museum with its collection. 'Today, our collection is known far beyond the borders of the country and has become something of an ambassador for Liechtenstein. Not only has it grown, over the years it has also continued to change in little ways – just like the country in which it lives', explains Director Letizia Ragaglia. In order to emphasise and celebrate this fact in a special way, Eliane Schädler and Adam Vogt have been invited to create an artistic contribution especially for this exhibition.

In their works, Eliane Schädler and Adam Vogt devote their attention to illustration and storytelling. They have now illustrated stories for *Silver Suits You*. Stories were collected that have been particularly important for the country and the region since 2000 and that reflect the country's development. The illustrations create a space for visitors to engage with the history of the collection in the show.

A production of Kunstmuseum Liechtenstein, curated by Christiane Meyer-Stoll and Letizia Ragaglia.

Paweł Althamer
Maria Anwander
Marion Baruch
Bill Bollinger
Dora Budor
Andreas Christen
Anne Marie Jehle
Kimsooja
Anna Kolodziejska
Jannis Kounellis
Gary Kuehn
Matts Leiderstam
Sonia Leimer
Ghislaine Leung
Regina Marxer
Gordon Matta-Clark
Marisa Merz
Cady Noland
Steven Parrino
Pino Pascali
Mai-Thu Perret
Michelangelo Pistoletto
Emilio Prini
Puppies Puppies (Jade Guanaro
Kuriki-Olivo)
Pamela Rosenkranz
Keith Sonnier
Jessica Stockholder
André Thomkins
Eliane Schädler und Adam Vogt

Unless noted otherwise, all works are from the collection of Kunstmuseum Liechtenstein, Vaduz, and are listed by year of acquisition.

In several cases, the commentaries are adapted from short texts previously published by the museum.

2000

Jannis Kounellis

1936 in Piraeus, Greece – 2017 in Rome

Senza titolo, 1969

Untitled

Oil on stone

36 parts, dimensions variable

In this sculpture, art and nature enter into a deep connection. Undergoing geological processes lasting millions of years, from magma the stones eventually crystallised, reaching the earth's surface as intrusive rock, where they became weathered and polished round by the water of streams and rivers. Kounellis selected the stones, painted them and transferred them into a new context. 'In 1967 I made a work in Genoa for which I dipped stones in black paint. Painting is something quite different. This is about language and a method of depicting a subject.'* Deliberately working with the material's properties, dipping each stone into oil paint creates an abstract line, a horizon, a synthesis of abstraction and realism. A profoundly poetic gesture that gives rise to an image, a mood, a narrative.

Adapted from a text by Kristin Schmidt

* Kounellis in 'Gespräch mit Jean-Pierre Bordaz', in *Jannis Kounellis. Ein Magnet im Freien. Schriften und Gespräche, 1966–1989*, Bern, Gachnang und Springer, 1992, p.200.



2001

Matts Leiderstam

1956 in Gothenburg, Sweden; lives in Stockholm

Before and After, 1999

Colour photograph

Two parts, each 50.8 × 41 cm

Ed.: 4 + 1/2 A.P.

This work consists of two photographs that surprisingly depict the same painting in two states. It was painted by Bernardino Licinio da Pordenone in the first half of the sixteenth century. Except for the eyes, it was overpainted and adapted to suit contemporary tastes in the course of the eighteenth century. Leiderstam had previously integrated the portrait of the young man into his installation *The Shepherds* in Vaduz in 1998. A few years later, he wanted to borrow the painting for a show in Stockholm. Meanwhile, however – on his advice – the painting had been restored. In 1999, Leiderstam combined both versions of the painting in the photographic work *Before and After* exhibited here. From the outset, he had been captivated above all by the young man's eyes, which had not been overpainted. *Before and After* prompts us to reflect on the 'life-history' of a painting, thus affording an insight into contemporary history and questions of style.

Adapted from a text by Friedemann Malsch



Gordon Matta-Clark

1943 in New York – 1978 in New York

Sauna Cut I, 1971

Wood, glass, metal, wallpaper, insulation material

96.5 × 203 × 30.5 cm

Matta-Clark's *Sauna Cut* is the first in a series of *Cuttings* for which the artist and architect (who died young) is well known. The artwork consists of an element cut by chainsaw from a DIY sauna in a New York loft and translated into a freestanding sculpture. In 1974, he cut a wooden suburban home in New Jersey down its centre (*Splitting*); in 1975, he made several cuts into 'the most abandoned warehouse on the Hudson River [in New York]' (*Day's End*) to create a sequence of light and shadow patterns inside the warehouse and reflections on the surface of the river. His radical interventions into the fabric of buildings scheduled for demolition created temporary monuments penetrating exterior and interior spaces. By 'cutting' seemingly worthless structures, Matta-Clark drew attention to sociopolitical questions concerning the nature of architecture, private property and the division of living space and, more generally, social action. With his work, the artist set out parameters for rethinking architecture after modernism that is also reflected in his concept of 'Anarchitecture', which includes collaborative action.

Adapted from a text by Denise Rigaud



2003

Michelangelo Pistoletto

1933 in Biella, Italy; lives in Turin

Autoritratto con occhiali gialli, 1973

Self-Portrait with Yellow Glasses

Coniglio appeso, 1973

Hanging Rabbit

Scimmia in gabbia, 1973

Monkey in a Cage

Filo con mollette, 1973

Clothesline with Clothespins

All: screenprint and colour lithograph on chrome-plated steel

each 100 × 70 cm

Ed.: 110/200

Edizioni Multipli, Turin

A skinned rabbit hangs on a meat hook; a clothesline with clothes pegs but no clothes; a bearded man wrapped in a fox fur coat, wearing a fur hat and yellow sunglasses – Pistoletto has a determined but sceptical look in this self-portrait; a helpless monkey behind bars looks at us. A fox hunts rabbits, as do human beings, who use the skin to conceal their nudity. The ape lives in the wild, but here it has been deprived of its freedom. How do the dependencies relate to each other? What is the relationship between culture and nature? In all four mirror images, the viewers encounter themselves, adding another dimension of reflection to this group of images.

‘My work, since the 1950s, has tried to remove forms from the “context” to which they nevertheless always returned. I have not interfered in any way with the form or the sign, but I have attempted to take the forms out of the “context” imprisoning them. Thus the mirror paintings created an open disposition of mind.’*

Christiane Meyer-Stoll

* Pistoletto in *Che fare? Arte Povera – The Historic Years*, eds. Friedemann Malsch, Christiane Meyer-Stoll and Valentina Pero, Vaduz: Kunstmuseum Liechtenstein; Heidelberg, Germany: Kehrer Verlag, 2010, p.270.

Anne Marie Jehle

1937 in Feldkirch, Austria – 2000 in Vaduz

Souvenir, ca. 1986

Wood and glass vitrine, adhesive letters, mixed media objects and Polaroids

90 × 58 × 19 cm

Donation, Anne Marie Jehle Stiftung, Vaduz

Souvenir is an assemblage consisting of photographs, modified Polaroids, a postcard and various objects in a labelled wooden vitrine. While the combination of various objects from her house in Carinagasse, Feldkirch, can be interpreted as a *Gesamtkunstwerk*, this arrangement gives the impression of conscious retrospection. While looking at the contents prompts certain associations, they are not immediately apparent, as if the idea were to remind the viewer of self-induced, personal events or perceptions – or to leave them to be interpreted by future generations. As if in a game of showing and hiding, some aspects of Jehle's (artistic) biography are evident. On the bottom shelf, for example, her list of exhibitions as a rolled-up stack of paper or, at the upper right, Jehle's first edition, *Play Sand* (1968), published by Wolfgang Feelisch's Vice-Verlag in Remscheid, Germany. In the 1980s, Jehle mainly worked with instant cameras; accordingly, the vitrine features numerous Polaroids, which she often manipulated during or after the development process. Central themes of her artistic inquiry, such as the self-as-child, the notion of *Heimat* or home(land), heteronormative gender roles, the Catholic church, domesticity, pregnancy and, later, spirituality and transience, are manifested in this artwork.

Leslie Ospelt

2005

André Thomkins

1930 in Lucerne, Switzerland – 1985 in Berlin

Astronauten, 1962

Astronauts

Paint skin on paper

Motif: 50 × 51.5 cm

Sheet: 76.5 × 52 cm

Astronauten is from a series of similar works on paper with the same title, which comes from the strange, helmeted figures that appear to move in a cloudy or perhaps ethereal world. As such, they are reminiscent of Yuri Gagarin, the first person to reach outer space (1961) – an epoch-making event that inspired numerous artists and writers. Thomkins often addressed this subject, one likely reason being that in his early works he had frequently considered a central aspect of space travel: floating. In several of his 1950s drawings, we see a figure that he referred to as a *Schwebse!* or ‘floater’. Asked where he would most like to live, his usual reply was: ‘Anywhere, but floating.’

The work is executed in the *Lackskin* [paint skin] technique, which Thomkins developed to the highest level of mastery.

Taken from a text by Friedemann Malsch and
Dagmar Streckel



2006

Keith Sonnier

1941 in Mamou, Louisiana – 2020 in Southampton, NY

Dis-Play, 1967–68 (2013)

Neon and argon tubing, glass, transformer

ca. 150 × 180 × 80 cm

Former collection Rolf Ricke at Kunstmuseum

Liechtenstein, Vaduz; Kunstmuseum St Gallen;

MMK Museum für Moderne Kunst, Frankfurt am Main

In a fragile, elegant formation, neon- and argon-filled tubes emitting violet and orange light reach out from the wall onto the floor of the exhibition gallery, circumscribing space. A diagonal green neon tube sets a dynamic counterpart in the composition. The black cables also refuse to obey a strict geometric arrangement, their natural bend adding a curved line.

The title *Dis-Play* adds a semantic component of divergent movement to the term ‘display’ (‘to spread out, unfurl, show’, also ‘exhibition, screen’) by inserting a hyphen between the prefix ‘dis’ (‘part, counter’) and the word ‘play’. Post-minimalist sculpture increasingly drew attention to physical production and artistic gesture. This early sculpture presages Sonnier’s extensive group of light works, with which he gained international fame.

Adapted from a text by Franziska Hilbe



2007

Jessica Stockholder

1959 in Seattle, WA; lives in Chicago

#325/1999 (no title), 1999

Ottoman, acrylic, rope, strap, metal, plastic orange, metal tray, nails

Ottoman 46 × 72 × 107 cm

Former collection Rolf Ricke at Kunstmuseum

Liechtenstein, Vaduz; Kunstmuseum St Gallen;

MMK Museum für Moderne Kunst, Frankfurt am Main

Stockholder is known primarily for her expansive, colourful installations that sit somewhere between painting and sculpture. Her preferred technique is collage. She takes her materials from the everyday environment, the world of commodities, using colour to transform them into almost abstract surfaces and forms. The objects nevertheless attest to their origin. 'Narrative is not dictated by my work but the work supplies a structure and some cues that inspire a kind of storytelling completed by the viewer. I can't speak for my viewers, but I experience clouds of meaning, feeling and reference that float around in the air, swimming with the colours that seem to do the same.'^{*}

A story gleams before our eyes in #325, one evoked by the intense colours, the round forms, the oriental associations conjured up by the ottoman and by Stockholder's playful handling of orders: the lamp stand on the wall, the upside down iron sink drain. Or her playful treatment of references, such as the orange as a possible odalisque, exuding its orange colour onto the ottoman.

Christiane Meyer-Stoll

^{*} Stockholder in *Fabian Marcaccio – Jessica Stockholder*, eds. Ingild Goetz and Christiane Meyer-Stoll, Munich: Sammlung Goetz, Kunstverlag Ingild Goetz GmbH, 1998, p.52.



2008

Andreas Christen

1936 in Bubendorf, Switzerland – 2006 in Zurich

Monoform, 1961

Sprayed acrylic on polyester

149 × 149 × 14 cm

Purchased with funds from Stiftung Freunde des
Kunstmuseum Liechtenstein

Christen's white spray-painted wall objects are relief-like structures that yield delicate nuances in the colour scale from white to grey in changing light. The perceived hues are directly dependent on the viewer's position and the angle of the light. This confounding effect was derived from mathematical calculations. Christen shared this mathematical and constructive strategy with the group of artists around Max Bill who embodied Concrete art.

The artist referred to his objects as 'images', as everything was based on the two-dimensional surface. They were, he observed, the 'tools with which to discuss space'. The surface of the image as a place of illusionistic deception is as old as painting itself. However, this deception arises not from colours but solely by calculating the light reflected by a shaped and pure white surface. This is Christen's significant contribution to 1960s art, as is his advanced concept of visual artwork.

Adapted from a text by Robin Hemmer



2009

Kimsooja

1957 in Daegu, Korea; lives in New York and Seoul

Seven Wishes, 2004

Iris print on paper

Seven sheets, each 114.3 × 80.6 cm

Ed.: 14/20 + 2 A.P.

Donation of the artist

Kimsooja's *Seven Wishes* draws on Korean fabrics that are traditionally given as wedding gifts, promising health and wealth. These fabrics accompany a family throughout life; they are used to wrap babies and to cover the dead. Kimsooja complemented the traditional motifs with her own abstract ornamental designs, which, as she says, embody a spiritual dimension: wisdom and composure.

'One day in 1983, I was sewing a bedcover with my mother and then at the very moment when I passed the needle through the fabric's surface, I had a sensation like an electric shock, the energy of my body channelled through the needle, seeming to connect to the energy of the world. From that moment, I understood the power of sewing: the relationship of needle to fabric is like my body to the universe, and the fundamental relationship of things and structure was in it.'*

Adapted from a text by Christina Lehnert

* Kimsooja in *Kimsooja: Interviews*, ed. Christiane Meyer-Stoll, Vaduz: Kunstmuseum Liechtenstein; Cologne: Verlag der Buchhandlung Walther König, 2018, p.56.



Steven Parrino

1958 in New York – 2005 in New York

Candy Stevens (Pink Disaster), 1988

Oil on canvas

280 × 280 × 6 cm

Purchased with funds from Stiftung Freunde des Kunstmuseum Liechtenstein

‘In 1989 I visited Steven [Parrino] for the first time in his Brooklyn studio. The studio was very small – I’d rarely seen anything so small and spartan. [. . .] And he produced these amazing radical works. They had nothing to do with the 1980s, nothing to do with anything being produced at that time. It was all taking place in isolation. The paintings haunted me.’* (Rolf Ricke, collector and former gallerist)

Parrino painted large-format canvases – usually in a single colour – and then removed them from their stretchers, twisting, gathering and then reattaching them. The pink surface is shifted out of place, revealing not only unpainted sections of canvas but also forming distinctive folds.

Although the abstract works created in this manner do not tell a story, Parrino’s titles do point to a narrative. *Candy Stevens (Pink Disaster)* is a reference to Leona ‘Candy’ Stevens, the second wife of Charles Manson, a racist and convicted murderer whose sect-like commune was blown up by the media, who stylised him as a ‘pop icon of evil’. The mediatisation of violence to which Parrino refers reveals both individual and societal pathologies. There is also an inherent reference to Andy Warhol.

Adapted from a text by Robin Hemmer

* Ricke in *Rolf Ricke Collection: A Document of the Times*, eds. Kunstmuseum Liechtenstein, Kunstmuseum St Gallen, Museum für Moderne Kunst, Frankfurt am Main; Ostfildern, Germany: Hatje Cantz, 2008, p.431.

Gary Kuehn

1939 in Plainfield, NJ; lives in New York

Mattress Piece, 1969

Foam, iron, fiberglass

55 × 93 × 203 cm

Kuehn's works are personal and emotional. They are physical and charged, searching and rebellious. They range from fully abstract to clearly anthropomorphic imagery. In their physical manifestation, intrinsic psychological dimension and elementary interrogation of human conditions, his works are possessed of narrative, permeable and vulnerable qualities that speak neither of rigid minimal stringency nor of heroic gestures: 'My work is about the vulnerability of structure.' Kuehn does not shy away from lending form in his works to such themes as weakness, sufferance, conformity or even coercion: 'I was intrigued at that time with certain human states, like humiliation, surrender, defeat, so I made works that were about that.' In *Mattress Piece*, external forces – threaded rods screwed in place – act on the pliant body of the foam mattress. Here it is the tension of the opposites of hard and soft, rigid and flexible, that pervades the work.

Christiane Meyer-Stoll

¹ Kuehn, 'Letter to the Rutgers University Community', 2002, in Christiane Meyer-Stoll, *Gary Kuehn. Between Sex and Geometry*, Vaduz: Kunstmuseum Liechtenstein; Cologne: Snoeck Verlagsgesellschaft mbH, 2014, p.104.

² Kuehn, in Wolfgang Becker, 'Interview with Gary Kuehn', 1971, in *Gary Kuehn. Between Sex and Geometry*, p.114.



Pino Pascali

1935 in Bari, Italy – 1968 in Rome

Baco da setola, 1968

Baco da setola, 1968

Brush Caterpillar

Acrylic, brushes, metal

40 × 28 × 305 cm; 40 × 28 × 285 cm

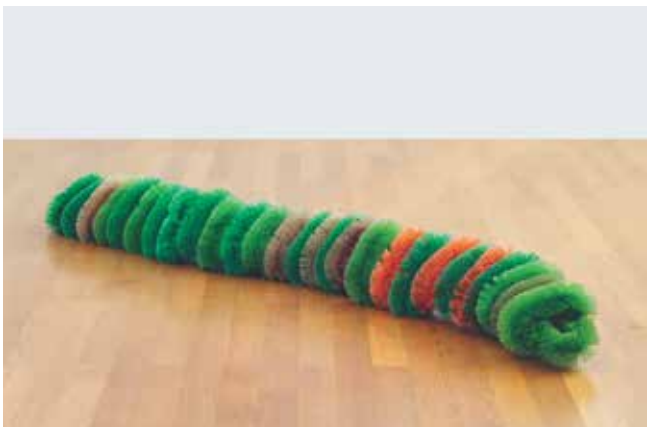
Purchased with funds from Gerda Techow
gemeinnützige Stiftung, Vaduz

Alighiero Boetti described his first encounter with the *Bachi da setola*: 'I remember, it was at an exhibition in '68 of Arte Povera at the Galleria Arco d'Alibert in Rome, *Il percorso* [The Route]. I presented the *Colonne di carta* [Columns of Paper] made of sheets of confectioner's paper. Pascali's exhibition opened at the L'Attico gallery on the same day, where he displayed *Bachi da setola*, and we were basically doing the same thing. We were really very surprised, Pino and me, when we realised that on the same day I went to the confectioner's to buy the paper, he had gone to a hardware store to buy the brushes that he lined up. He took the experience and his enthusiasm to extremes, which then became impossible because of the situation, because things like that just weren't allowed anymore. We had reached the limits of certain possibilities and Pascali died soon afterwards.'*

Bachi da setola belongs to the unfinished group of works *La ricostruzione della natura* [The Reconstruction of Nature] along with *Vedova blu* (1968) and *Ponte levatoio* (1968).

Kristin Schmidt

* Alighiero Boetti in *Alighiero & Boetti: Bringing the World into Art, 1993–1962*, Naples: Museo d'Arte Contemporanea Donna Regina; Milan: Electa, 2009, p.177.



Cady Noland

1956 in Washington DC; lives in New York

Celebrity Trash Spill, 1989

Newspaper, magazines, broken camera equipment, tripods, microphone, T-shirt, sunglasses, carpet, rubber mats, cigarette packet

ca. 25 × 196 × 276 cm

Purchased with anonymously donated funds

Celebrity Trash Spill consists of a number of objects that seem to have been dropped randomly on the floor, seemingly trashed, as the title suggests. This accumulation of objects immediately evokes associations that recall the glittery visual world of stars, 'showing oneself' and being shown, but also intrusive paparazzi, sensationalism, indiscretion and crossing lines. The headline about the death of Abbie Hoffman – an American journalist and activist who died in 1989, apparently by taking his own life – appears in big, bold letters on the front page of the tabloid seen here – an ephemeral medium of consumption.

In her works, Cady Noland examines societal, social and cultural structures and norms in America by way of association, subtly unmasking the myth behind the promise of the American dream. The objectification of people is of essential importance to the artist: 'From the point at which I was making work out of objects I became interested in how, actually, under which circumstances people treat other people like objects. [. . .] so psychopathic behavior provides useful highlighted models to use in search of cultural norms. As does celebrity [. . .].'*

Adapted from a text by Denise Rigaud

* Michèle Cone, 'Cady Noland interviewed', in *Journal of Contemporary Art* (Fall 1990), <http://www.jca-online.com/noland.html>.

2014

Anna Kolodziejska

1976 in Żywiec, Poland; lives in Karlsruhe, Germany

Ohne Titel (kleiner Elefant), 2008

Untitled (Little Elephant)

Suitcase, blanket

60 × 80 × 20 cm

A grey woollen blanket is wrapped around an oblong box-shaped object, a worn out Globetrotter suitcase. Describing the shape of the object, the title brings a literary reference to mind: *The Little Prince*, in the first chapter of which features a drawing of a giant boa constrictor swallowing an elephant. An image often misinterpreted by adults, who tend to take the shape depicted to be an ordinary hat: 'I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them. They answered: "Why should anyone be frightened by a hat?" My drawing did not represent a hat. It was supposed to be a boa constrictor digesting an elephant. So I made another drawing of the inside of a boa constrictor to enable the grown-ups to understand. They always need explanations.'*

Adapted from a text by Denise Rigaud

* See Antoine de Saint-Exupéry's *The Little Prince*, first published 1943; first German edition: Bad Salzbig, Germany: Karl Rauch Verlag, 1950.



2015

Maria Anwander

1980 in Bregenz, Austria; lives in Berlin

Untitled (Why art now?)

Untitled (and what for?), 2014

Neon tubing

Two parts, each 30 × 110 cm

Not without humour, Anwander interrogates the functions and mechanisms of art and the art industry in her work. *Why art now?* – in glowing white handwriting, reminiscent of the neon advertising signs ingrained in our cultural memory, Anwander asks: Why do we need art now? To whom does she address this seemingly harmless question? The prepossessing way in which the literally illuminating question is posed induces the visitors to put themselves in the position of the intended addressees and to imagine their associations with such a fundamental question: Why is art relevant (today)? What is and must art be capable of and does it have to be capable of anything? The follow-up question ‘and what for?’ opens up a space for intellectual enquiry that the artist deliberately stakes out by hanging the two parts separately: and what is art relevant to today? Conceptually, Anwander interrogates the structures of the art system, at the same time prompting a process of reflection on desire and consumption.

Adapted from a text by Denise Rigaud

2016

Mai-Thu Perret

1976 in Geneva, Switzerland; lives in Geneva

2015, 2011

Neon and argon tubing

275 × 270 × 5.5 cm

Purchased with funds from Stiftung Freunde
des Kunstmuseum Liechtenstein

2015 depicts a large wall pattern of glowing orange tubing. The tubes are arranged in geometric shapes, five large circles set out in the shape of a cross. Inserted in the gaps between these are four smaller circles that can be connected to form a square. This balanced composition is interrupted by two freely arranged circles and three lines, thus disturbing the symmetry and introducing a dynamic effect.

Perret's work tells of the appropriation and translation of artistic ideologies and forms of modernism. The geometric and ornamental form of *2015* is reminiscent of works by Hilma af Klint, the Swedish artist who belonged to an occult women's group at the beginning of the twentieth century, *The Five*. Af Klint is considered the first female abstract artist. Her mystic paintings, with their geometric shapes and symmetries, also feature in Perret's motifs. In addition, the playful handling of the rigid, geometric form recalls constructivism, a frequent point of reference in Perret's works. Thus *2015* is a complex reference to materials and compositions from art's history, but by combining these references it develops a new life of its own and forms an integral part of Perret's works. Made in 2011, it also points to the future.

Adapted from a text by Christina Lehnert

2017

Emilio Prini

1943 in Stresa, Italy – 2016 in Rome

Emilio Prini 1970, 1970

Letterpress on board, artist's frame

25 × 40 cm

Prini is one of a number of Italian artists whose strategies the critic Germano Celant brought together under the term 'arte povera' in 1968. Of remarkable simplicity and radicality, the work is a self-portrait with extremely minimal elements: the name of the artist and the date of the self-portrait printed on white board and mounted in a black frame. Here Prini frustrates all the criteria that usually apply to a self-portrait: lacking a figurative image, there is no illusionistic dimension and thus no act of self-presentation, nor is it possible to interpret the way Prini saw himself as an artist. We are faced with a simple statement of fact. Nevertheless, these sparse devices prompt a process of imagination on the part of the viewer that goes far beyond the factual quality of the work. A key factor is that the artist does not 'appear' as a real physical presence. In this sense, the work may also be read as Prini's obituary, his life (and death) in 1970. The heavy font and black frame are allusions to this interpretation.

Adapted from a text by Friedemann Malsch



Pamela Rosenkranz

1979 in Altdorf, Switzerland; lives in Zurich

Death of Yves Klein, 2011

Animation, colour, sound, 5'20", continuous loop

Ed.: 3/3 + 2 A.P.

In *Death of Yves Klein* we see a monochrome blue screen on a flat-panel display hanging on the wall like a painting. Initially almost inaudible, we hear a digital female voice unemotionally and monotonously enumerating everything we need to abstain from to preserve our health and physical integrity. There are warnings about smoking and amphetamine abuse, but also a mention of painting as a dangerous activity, we should avoid all contact with pigments as they may penetrate the skin and enter the body. *Death of Yves Klein* must also be seen against the background of the short life of French artist Yves Klein (1928–1962), who registered his specific blue, a mixture of ultramarine and cobalt, under the name of IKB (International Klein Blue).

Rosenkranz concerned herself extensively with Klein, the man and his work. From her point of view, the idea of an immaterial space and ruining one's health went hand in hand for Klein. Forging a link between his blue and death, she asks whether ideas may be connected with images of existence. IKB does not feature in the digital spectrum and therefore cannot be displayed on a screen. Instead, the screen must be calibrated manually by subjectively comparing the display with colour pigment. Thus the work also focuses on the different shades of blue that, while resembling the colour patented by Klein, can never fully reproduce it.

Adapted from a text by Roman Kurzmeier

Bill Bollinger

1939 in Brooklyn, NY – 1988 in Pine Plains, NY

Rope Piece, 1969 (2011)

Hemp rope, steel clamps, eyebolts, tensioning screws, adhesive tape

Length between 5 and 10 m

Rope thickness: 1.3 cm (1/2 inch)

Donation Rolf Ricke, Berlin

Bollinger ranked among the most important sculptors in the late 1960s. After graduating in aeronautical engineering from Brown University, Providence, Rhode Island, he moved to New York in 1961 and began studying painting. He started working as an artist the same year. Characteristic of his work is his subtle handling of simple, industrially fabricated materials, with the artist using aluminium tubes, ropes, rubber hoses, wire mesh or lamps in a manner as radical and direct as it is elegant. When the first men landed on the moon, for example, he made sculptures that incorporated curved space, the horizon, gravity, balance and the specific properties of materials. With his *Rope Pieces*, Bollinger inscribed the line into space horizontally, as here, vertically or diagonally with the aid of hemp ropes of varying thickness. Fastened tightly between two anchor points, *Rope Piece* forms a straight, powerful line floating in a state of tension above the floor. Bollinger was not concerned with 'formal expression' but with 'state'.*

The work was first realised in the exhibition *Live in Your Head. When Attitudes Become Form*, Kunsthalle Bern, 1969.

Christiane Meyer-Stoll

* Bollinger in *Bill Bollinger*, eds. Christiane Meyer-Stoll, Kunstmuseum Liechtenstein, Cologne: Verlag der Buchhandlung Walther König, 2011, p.54.

2020

Marisa Merz

1926 in Turin, Italy – 2019 in Turin

Scarpette, 1968

Little Shoes

Nylon thread

Two parts, each 5 × 22 × 7 cm

Purchased with funds from Gerda Techow gemeinnützige Stiftung, Vaduz

The *Scarpette* are among Merz's best known works. They lie wisp-like, diminutive and unremarkable. From 1968 to the mid-1970s, the artist knitted a few little shoes from nylon thread, copper wire or both. Merz, who rarely gave her works titles and usually left them undated, made the shoes so that she and her daughter Beatrice could wear them.

Regarded as the only female exponent of the *arte povera* movement, Merz intimately combined her activity as an artist with her work as mother and housewife. The unremarkable, airy *Scarpette* also testify to the artist's marked interest in process, the performative and the relationship to the body – whose absence they draw attention to. Shoes play a key role in numerous fairy tales, well known examples being *The Worn-Out Dancing Shoes* by the Brothers Grimm or *Cinderella*. The *Scarpette* tell of life, of being worn, of the human scale, but also of the transience of human existence.

Christiane Meyer-Stoll



2021

Regina Marxer

1951 in Vaduz; lives in Vaduz

Der Grund, 2011–2013

The Ground

Stretcher, canvas, primer, pencil

160 × 160 × 4 cm

'Investigation of the image as background, and of the background of the image. The background of the traditional image, consisting of stretcher, canvas and ground, as the object of investigation.

The canvas which slackens and then contracts again when applying the ground.

The traces left by this canvas work on the ground, in addition to the traces of the brush used to apply the ground. Many imponderables, including humidity, that speed up or slow down the contraction of the canvas, the brushstroke that applies the white and finally becomes invisible in the white on white. Faults and folds in the weave of the canvas.

By means of pencil hatching, these structures are made visible once again on the white surface.

An archaeology of the background. Immersion instead of dispersion.*

Regina Marxer

* Marxer in *regina marxer (aus der sammlung 12)*, eds. Letizia Ragaglia and Christiane Meyer-Stoll, Vaduz: Kunstmuseum Liechtenstein, 2024, p.26.



Marion Baruch

1929 in Timișoara, Romania; lives in Italy

Pedana, 1987–89

Platform

Metal, rubber, wood

14 × 61 × 61 cm

You may step on the platform.

Pedana is a critical investigation of fashion, specifically the catwalk. In a host of different works, Baruch focuses on the Italian fashion industry, using waste fabric to create sculptures in the hinterland of Milan.

For *Pedana*, Baruch made a pedestal out of Pirelli flooring, a durable, anti-slip, studded rubber floor covering. Used by Franco Albini for the Milan underground railway in 1963, it went on to become an icon of functionalism. Dealing with aspects of modern design, the artist's main aim is to offer the pedestal as a space of open opportunities, a free space for one and all. Everyone should have a chance to experience the catwalk! However, the sculpture can also be seen as a nod to Piero Manzoni's *Socle du Monde* from 1961.

Letizia Ragaglia

2023

Dora Budor

1984 in Zagreb, Croatia (former Yugoslavia);

lives in New York

Something to Remind Me, 2020

Steel from rental bicycle

Eleven parts, each ca. $7.5 \times 36.5 \times 16.5$ cm

Pedestal: $60 \times 60 \times 20$ cm

Budor's works explore the formal vocabulary and history of film sets and architecture. Often she 'reanimates' objects, giving them a new lease of life in the exhibition space and allowing visitors to experience their origin and original purpose. In so doing, she reveals ideological subtexts, their physical and emotional effects.

For *Something to Remind Me*, Budor investigates the appropriation and reinterpretation of art history, simultaneously examining aspects of circulation, mobility and ownership. Studying in Berlin in the winter of 2020 on a grant, she hired a bicycle. One of the rules of the rental shop was that the bicycles may never be sold. The bicycle recorded her movements like a map. At the end of her stay, she had it melted down, using it to make eleven multiples inspired by Elsa von Freytag-Loringhoven's *Enduring Ornament* (1913).

According to recent research, this mysterious object (Budor borrowed it from a private collection to make a mould) is thought to perhaps be the first readymade – even predating Duchamp's *Bicycle Wheel* (of the same year, 1913). Its original purpose is not known. Freytag-Loringhoven is believed to have discovered the iron ring on the way to her wedding in New York, interpreting it as a symbol of Venus.

Christiane Meyer-Stoll



2024

Paweł Althamer

1967 in Warsaw; lives in Warsaw

Hildegarda, 2024

Hay, soil, bison dung, mushrooms, wood, paint, plaster, shells, metal, glazed ceramics, dried flowers, dried fruit, nuts, thread, leather, plastic, nail polish

203 × 69 × 78 cm

Althamer's art is founded upon an extensive reflection on love, healing and renewal. It is informed by an investigation of the individual and the collective, as manifested in his numerous collaborations. At the same time, his oeuvre is pervaded by a search for spiritual understanding. Accordingly, key points of reference for his art include Kahuna teachings from Hawaii, Dogon stories from West Africa and medieval mysticism.

The almost life-size figurative sculpture *Hildegarda* on display here is a reference to Hildegard of Bingen, a twelfth-century abbess, poet, composer and polymath regarded as an eminent exponent of German mysticism. Althamer pays tribute to her both as a model of self-reflection and for her shamanistic connection with nature – a fascination reflected in his use of natural materials such as earth, wood and dried flowers. Another key source of inspiration for him is Hildegard von Bingen's atmospheric music, which aligns with trance and contemplation.

The androgynous-looking figure stands atop a wooden table of the kind used by traditional sculptors when modelling sculptures. Her face, fashioned from glazed ceramic, is based on Althamer's partner. On her hand she carries a small ceramic finger-puppet depicting the artist's own face.

Letizia Ragaglia

Sonia Leimer

1977 in Meran, Italy; lives in Vienna

Eden Antarctica, 2020

HD video, colour, sound, 8'39", continuous loop,
16:9 aspect ratio

Ed.: 1/3 + 1 A.P.

Courtesy the artist and Galerie nächst St. Stephan
Rosemarie Schwarzwälder, Vienna

‘With the video *Eden Antarctica*, Leimer projects a window that looks directly onto the rationalistic world of research. She then counteracts this with the fictitious text with which she underlays the documentary recordings, which were made according to her instructions at a research station at the South Pole. Although only men are employed there, a woman tells in the video about her life and work at the research station; objective and yet personal, she softly speaks about her successes in growing vegetables and the extreme outdoor conditions in the ice and snow. Between the lines, the woman’s loneliness and longing for the “normal” world (blooming plants in distant Los Angeles video material that Sonia Leimer smuggled in) are just as evident as her scepticism about the meaningfulness of this research and her concern about climate change. The detached melancholy undertone of this text is carried over to the concisely edited images. The machine-like architecture of the station in the ice desert, the grid formations of the nutrient cubes, and the artificial looking “space vegetables” become surreal symbols for the lost paradises on earth and the developments that threaten them.’

Silvia Eiblmayr

Silvia Eiblmayr, ‘Espèces d’espaces*’, in *Sonia Leimer. Space Junk*, Bolzano, Italy: Museion; Berlin: Hatje Cantz, 2020, n.p.

2025

Ghislaine Leung

1980 in Stockholm; lives in London

Care, 2024

Score: A wall is equivalent to all the days in a year.

The 2016 child care hours the artist would need to cover working full time are shown as a banana rectangle.

The 1140 free childcare hours supported by the UK government are shown inset as a cobalt square.

Edition of 3 + 2 A.P.

Courtesy the artist and Cabinet, London

With their different-sized nested squares and complementary or contrasting colours, Leung's wall paintings are reminiscent of geometric-abstract works, for example Josef Albers' series *Homage to the Square* (1950–1976). But Leung's fields of colour transcend experimental optical concerns: based on collected data, they illustrate social lacunae or evils, mostly ones affecting the artist herself. Providing a 'score', the artist has an institution execute the work in the form of a wall painting, thus following on from the ideas of 1960s conceptual art.

'Perhaps anyone can be an artist, but only some can continue being artists. It can feel choiceless, as if there is only one way to be an artist and continue to be one. I do not want this to be the case. Saying no to one set of known terms is also about saying yes to another, different, as yet unknown, set. To a life external to their remit.'*

Leung investigates various influences and restrictions on artistic practice, for example systematic underpayment, overwork, balancing work and family and the lack of social support for childcare or loss of income due to illness. In *Care* she compares the time that the artist could work full-time with all-day state childcare (yellow square) with the time actually provided by the state (blue square). Yellow visualises the ‘excess’ time – or, in financial terms, the money that the artist needs to spend on care during her working hours. Leung questions the use of these resources, the traditional expectations of the public and institutions and the role of personal commitment.

Leslie Ospelt

* Leung, in an exhibition text, *Commitments*, Kunsthalle Basel, 2024.

Puppies Puppies (Jade Guanaro Kuriki-Olivo)

1989 in Dallas, TX; lives in New York

Electric Dress (Atsuko Tanaka), 2025

(Pulse Nightclub Tribute) (“Latin Night”) (Haruki Murakami) (Kafka on the Shore) (XVII, Adrienne Rich’s Twenty-one Love Poems) (possibility of texts added in the future) (Jenny Holzer) (Celia Cruz) (Selena)

Textile and plastic LED-dress, mannequin, twelve lithium-ion batteries in cases in textile pockets, Madrix programmed micro SD-card, performance

1 + 1 A.P.

Courtesy the artist and Trautwein Herleth, Berlin

Puppies Puppies (Jade Guanaro Kuriki-Olivo) is an artist and activist. Her works often consist of sculptures and installations that act as public monuments and autobiographical narratives. Merging the public ambition of the monument with her own biography, she questions the universal validity of such memorials. By politicising the private, often based on her own history, she demonstrates how intimately the personal and the public are interwoven by the presence of the body and its perception. Her works address the injustices of social recognition and equality of queer, trans and nonbinary people.

The work presents a mannequin wearing a dress of LED strips. The title is a reference to *Denkifuku* [Electric Dress] (1956), a work by Japanese artist Atsuko Tanaka. The original consists of light tubes and bulbs controlled by a mechanism to display different combinations of pulsating lights. In her work, Puppies Puppies (Jade Guanaro Kuriki-Olivo) revisits the formal aesthetic of Tanaka’s work, but shifts the frame of reference to the recent past: the anti-queer attack on the Pulse nightclub in Orlando, Florida, in 2016. Forty-nine people were killed and fifty-three were seriously wounded in the shooting. The nightclub was a fixture of the LGBTQ community – a communal space that the attacker forced his way into.

The text running across the LED strip shaped into the form of a dress reads: *There's no sun there, no moon, no direction, no sense of time. Just fine white sand swirling up into the sky like pulverized bones.* The quotation is taken from Haruki Murakami's novel *Kafka on the Shore* (2002), a recurrent point of reference for the artist. As with her own works, the book moves back and forth between imagination (dream) and reality – just like the Pulse nightclub, whose importance as a haven offering protection from the real world was ended abruptly by the shooting.

Christina Lehnert

25 YEARS

To mark its twenty-fifth birthday, Kunstmuseum Liechtenstein is not only focusing on its own history and abiding passion for art, it is also taking a look at the first quarter of the twenty-first century. What was important over the past twenty-five years? What has changed? How can we sum up these twenty-five years of history?

An open call in the media invited people to talk about what has mattered to Liechtenstein and its inhabitants in recent years. Eight of the submitted stories were selected and illustrated by artists Eliane Schädler and Adam Vogt.

In their concept, they combined the eight stories with eight precious metals. Along with silver, these are gold, iridium, osmium, palladium, platinum, rhodium and ruthenium. The themes of the stories were assigned various symbolic properties embodied by the metals, e.g.: strength, robustness, purity, wisdom, femininity, protection, durability, innovation, lightness, flexibility, density, rarity, power, success, warmth, energy and elegance. As if in a process of materialisation, akin to precious metals, each story takes on form in an image.

Eliane Schädler and Adam Vogt work separately and jointly in the fields of art and illustration. Their studio is in Triesenberg, Liechtenstein.

Susanne Kudorfer

The selected stories are by:

Demet Akbay, Sevelen (Palladium)

Nancy Barouk-Hasler, Vaduz (Osmium)

Hans Frommelt, Triesen (Rhutenium)

Alice Gensberger, Göfis (Silver)

Stefanie Hasler, Vaduz (Rhodium)

Andreas Oesch, Sevelen (Iridium)

Johannes, Schellenberg (Gold)

Lisa Ruggenthaler, Vaduz (Platinum)

Link to the selected stories (in German):



Eliane Schädler

1992 in Vaduz; lives in Triesenberg, Liechtenstein

Adam Vogt

1992 in Szekszárd, Hungary; lives in Triesenberg,
Liechtenstein

PLATINUM^{Pt}, 2025

RHODIUM^{Rh}, 2025

SILVER^{Ag}, 2025

GOLD^{Au}, 2025

OSMIUM^{Os}, 2025

PALLADIUM^{Pd}, 2025

IRIDIUM^{Ir}, 2025

RHUTENIUM^{Ru}, 2025

Gouache on silver board

each 70 × 50 cm

Commissioned work for *Silver Suits You. 25 Years
Loving Art*

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The Kunstmuseum Liechtenstein collection

In 1967, the State of Liechtenstein received a gift of ten paintings which resulted in the foundation of the State Art Collection of Liechtenstein the following year. The first curator of the collection was Dr. Georg Malin, a Liechtenstein artist, historian, art historian and politician. He soon expanded the collection to include international modern and contemporary art. The building of Kunstmuseum Liechtenstein how it presents itself today was realized with the support of a group of private donors. Together with the Government of Liechtenstein and the City of Vaduz, they planned and implemented the construction of the museum. In August 2000 the building was officially donated to the Principality of Liechtenstein as a millennium gift. The Government established a public foundation to operate the museum. Kunstmuseum Liechtenstein was formally opened on 11 and 12 November 2000. From 1996 until 2021, Dr. Friedemann Malsch was Director of the State Art Collection and later of Kunstmuseum Liechtenstein. Letizia Ragaglia succeeded him on 1 July 2021. Today, the collection comprises international art from early modernism to the present day, with the main focus on art after 1945. Instead of a permanent collection display, the museum presents changing formats that always enable a new dialogue among the works, as in *Silver Suits You*.

25 YEARS OF ART

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