



**11.04.2025
– 31.08.2025**

ON THE STREET



**KUNSTMUSEUM
LIECHTENSTEIN**



Dear visitors,

the exhibition *On the Street* spotlights how artists, since the 1960s, have explored, questioned, and appropriated public space.

Streets are far more than mere places of transit. They are scenes of everyday public life, where people stroll, play, come into contact with one another, work, sell goods, and protest. Often, though, we only take notice of them in passing. The exhibition invites visitors to rediscover these spaces: as places of encounter, interaction, and community, but also as scenes of protest where people make their feelings publicly known, and where social circumstances—for example, life on the street—become visible.

Various strands are developed and interwoven in the four rooms of the exhibition, from archaic moments to current social issues. The choice of artists is based on a narrative framing: with the work of several artists featured in a number of different thematic contexts, the aim is to create cross-references and varying perspectives. The exhibition architecture, designed by Mayer & Hüssy, Triesen, highlights specially designed spaces in each room. These are dedicated to artistic pioneers of the 1960s, each of whom forms the starting point for the respective room.

The exhibition is an invitation to stroll around—wandering, observing and reflecting.

A reader with detailed texts on each artist and their work is available for a more in-depth reading, and can be purchased in the store. Various excerpts are reproduced in this booklet.

[illegible]

Rivane Neuenschwander

1967 in Belo Horizonte, Brazil

Bataille, 2017

[Battle, or a reference to Georges Bataille]

Wood, cork, felt, woven fabric labels

200 × 820 × 5 cm (framed)

Kunstmuseum Liechtenstein, Vaduz / purchased
with funds from Stiftung Freunde des Kunstmuseum
Liechtenstein

Visitors are welcomed in the foyer by a large pinboard: *Bataille* by **Rivane Neuenschwander**. Everyone is invited to take fabric labels from three freestanding boxes and place them on the wall. For this work, Neuenschwander researched words from protest banners at various public rallies and demonstrations and transferred them onto textile labels. For *On the Street*, she added current themes to this pool. By combining these words into new messages over time, visitors form a “collective painting” that reflects the concerns, dreams, and wishes of a heterogeneous “social body.”

SKYLIGHT GALLERY I

GLEANING



Agnès Varda

1928 in Ixelles, Belgium – 2019 in Paris, France

Les glaneurs et la glaneuse, 1999–2000

[The Gleaners and I]

excerpt (5') of the documentary, 82', 35mm – 1/33, color

Les glaneurs et la glaneuse © 1999 Ciné-Tamaris

Courtesy Ciné-Tamaris

An important starting point for the exhibition *On the Street* is this film by **Agnès Varda**, *Les glaneurs et la glaneuse*. In the film, Varda accompanies people who pick up leftovers from harvested fields, orchards, junkyards, and weekly markets, and then takes her camera from the fields to the streets of the cities, where she finds the same gesture again. Her small digital camera allows her to approach people directly, to collect their pictures and stories like objects found on the street. The theme of collecting and bending down becomes recognizable as an archaic action that still permeates human life.

Screenings of the film will take place in the auditorium on Wednesdays, May 14, June 11, July 9, and August 13, at 5 p.m.

2–4**Sari Dienes**

1898 in Debrecen, Hungary – 1992 Stony Point, New York, USA

DWS, c. 1953

Ink rubbing on Webril

109 × 99 cm

Cloudy Sidewalk, c. 1954

Rubbing

577 × 206 cm

Manhole Wild I, c. 1954

Rubbing, Webril on matmount

274 × 203 cm

Sari Dienes Foundation

Courtesy Richard Saltoun Gallery London, Rome | New York

Sari Dienes began transferring structures and traces from the street onto fabric or paper by rubbing as early as the late 1950s. In *Cloudy Sidewalk*, we see one of Dienes' large sidewalk rubbings made in front of the Cedar Tavern bar in New York, a well-loved hangout of the avant-garde community. With the image detached from the earth and hung as if in the clouds, this piece reflects Sari Dienes' interest in a world without gravity.

5–13

Ovidiu Anton

1982 in Timișoara, Romania

Weisse Wände?, 2011

[White Walls?]

Rette sich wer kann, 2010

[Everyone for Themselves]

Capitalism Kills, 2011

Riot, 2011

Grève continue, 2011

[Ongoing Strike]

Occupied, 2011

Nike la police, 2011

[Fuck the Police]

All highlighter on paper

65.3 × 97 cm; 70 × 100 cm; 70 × 100 cm; 65 × 97 cm;

70 × 100 cm; 70 × 100 cm; 70.3 × 100 cm

Courtesy the artist and Christine König Galerie, Vienna

Révolte, 2011

[Revolt]

Highlighter on paper

70 × 100 cm

Private collection, Switzerland



9



12

Graffiti Exchange Wien-Marseille, 2011

Video, 2'13"

Stencil "alles für alle!"

[Everything for everyone]

57.5 × 76 cm

Stencil "Révolte"

[Revolt]

43 × 99.5 cm

Courtesy the artist and Christine König Galerie, Vienna

The artist **Ovidiu Anton** transforms graffiti from the street, bringing it from Marseille to Vienna and vice versa. In his series of *Political Graffiti*, he slows down the originally quickly-sprayed lettering by using an elaborate and time-consuming drawing method involving countless small strokes, and the lettering itself becomes a blank space. At the end of the exhibition, visitors encounter another of his works that addresses the overpainting of graffiti in public spaces.

14

Martina Morger

1989 in Liechtenstein

Ceremony, 2025

Installation: Gold, copper, silver, tin, brass, bronze, pigment, linen, leather, hemp, cotton wool, cotton, satin, taffeta, wool, organza

Dimensions variable

Performance *Einläuten* as kick-off of the exhibition on March 18, 2025

Costume: Lia Hossain; styling: Carolina Misztela

Courtesy the artist

The performance and multimedia artist **Martina Morger** kicked off *On the Street* with her performance *Einläuten* [Ring In] in mid-March. She paraded through the center of Vaduz with a collection of bells, combining tradition and contemporary art. Bells have shaped the rhythms and rites of our society for centuries. They serve as time-keepers and to announce festive occasions, but also as warning calls. At the same time, they tell stories that are shaped by places, streets, and people. Inspired by an old legend from Balzers, Liechtenstein, Morger interweaves past and present in her performance.

Einläuten is part of the group of works titled *Bella Bells*, which Morger launched in Lichtensteig, Switzerland, in 2023, and continued in Feldkirch, Austria, and Triesen, Liechtenstein, in 2024.

On August 31, 2025, Morger will close the exhibition with the performance *Ausläuten* [Ring Out].

15

Francis Alÿs

1959 in Antwerp, Belgium

Colector (The Collector), 1990–92

In collaboration with Julien Devaux and Octavio Iturbe
Video, 8'56"

Courtesy the artist and Galerie Peter Kilchmann,
Zurich | Paris

In *Colector*, **Francis Alÿs** walks around Mexico City, dragging a magnet on wheels by a leash. The magnet gradually picks up metal waste along the way. This harvest offers up clues and traces of what constitutes



15 (production still)

the city at a given point in its history, making the artist a discreet archaeologist of the vernacular or a detective building a profile from clues.

16

Rivane Neuenschwander

1967 in Belo Horizonte, Brazil

Found Calendar, 2002

Monthly calendar, collages of found objects

31 parts, each 42 × 30 cm

Private collection

In *Found Calendar*, **Rivane Neuenschwander** becomes a “glaneuse”: a gleaner of everyday remnants. On the first day of the month, it was scraps of paper bearing the number “1”; on the second, bits of paper with a “2” on them; and so on—shopping lists, bits of packaging, receipts, notes, scraps of newspaper, tickets, or playing cards. Over the course of one month, she collected these finds from the street to create a collage. The work tells of life on and between the streets, of fleeting moments, with the theme of time subtly pervading the piece. Random traces of a day are playfully but systematically translated into a collage.



17

Anna Jermolaewa

1970 in Saint Petersburg, Russia

Volga etc., 2008

Lambda C-prints on Alu-Dibond

10 parts, each 40 x 70 cm

Courtesy the artist

Anna Jermolaewa opens our eyes to unknown socio-cultural situations and the circumstances in which people have developed their everyday strategies with creativity and ingenuity. The photographic series *Volga, Lada, UAZ...* was created at a local market in Armenia, where farmers sell their produce from their cars, which are crammed full with vegetables or fruit. In addition to the pragmatism visualized in these images, Jermolaewa also captures a piece of history: Volga, Lada, and UAZ (Ulyanovsky Avtomobilny Zavod) are classic symbols of Soviet automotive design, and many of these vehicles, repurposed as transporters, appear to hail from that period.

18

Klara Lidén

1979 in Stockholm, Sweden

Untitled (Lightbox 275), 2023

Lightbox

50.5 × 274.5 × 15 cm

Courtesy the artist and Galerie Neu, Berlin



19 (detail)

19

Salon Liz

(Anna Hilti / Stefanie Thöny / Anita Zumbühl)

Founded in 2006

Rumor, 2025

Installation: textiles, stuffing cotton, metal chains, modelling compound, card, wood

Dimensions variable

Courtesy the artists

Rumor was developed by **Salon Liz (Anna Hilti / Stefanie Thöny / Anita Zumbühl)** especially for the exhibition *On the Street* and explores the dynamics and functions of rumors and gossip. The English term “gossip” originally described the friendship between women. It was only with the advent of the modern age and in the course of the social devaluation of women that their social interactions were defamed as useless, blasphemous speech. The group of figures takes up various aspects of disseminating and exchanging (speculative) information, with Salon Liz interested in the unifying potential of rumors and gossip. To what extent can these forms of communication again be seen as “media” that strengthen social networks, create alternative knowledge systems, and disseminate knowledge that otherwise has no place in public discourse?

20–21

Jiří Kovanda

1953 in Prague, Czech Republic

**Necklace, November 11th, 2007, Galerie Krobath
Wimmer, Vienna**

B/w photographs, typescript on paper

29.7 × 21.3 cm

Courtesy the artist and 16 avril, Paris

**May 19th, 1977, Prague, Strelecký ostrov, I rake
together some rubbish (dust, cigarette stubs, etc.)
with my hands and when I've got a pile, I scatter it all
again ...**

B/w photographs, typescript on paper

33 × 24 cm

Kontakt Collection, Vienna



20 (detail)

SKYLIGHT GALLERY II

WALKING



22

Jiří Kovanda

1953 in Prague, Czech Republic

“THEATRE”, November 1976, Wenceslas Square, Prague, I follow a previously written script to the letter. Gestures and movements have been selected so that passers-by will not suspect that they are watching a “performance”

B/w photographs, typescript on paper

33 × 24 cm

Kontakt Collection, Vienna

In all the rooms of the exhibition, there are simple A4 sheets that document **Jiří Kovanda’s** performances like minimalist scores. Kovanda’s works were mostly created on the streets of Prague. First and foremost is *Divadlo* [Theatre, November 1976], a series of prosaic gestures and movements carried out in a set order, unnoticed, in the street. Other works would follow, with or without titles, more or less visible, but just as fleeting: the artist turning around on an escalator and staring into the eyes of the person behind him; bumping into passersby in the street; standing in Wenceslas Square with arms outstretched; getting a group of friends together and then running off and losing them. Often the typed description that forms the documentation of the work, along with a photo, trails off into an ellipsis—Kovanda’s way of keeping the meaning of his actions in a state of limbo, but also emphasizing them as potential narrative triggers.

23

Adrian Piper

1948 in New York, New York, USA

The Mythic Being, 1973

Video, 8’

Excerpted segment from the film *Other Than Art’s Sake* by the artist Peter Kennedy.

Collection of the Adrian Piper Research Archive

Foundation Berlin. © APRA Foundation Berlin. APRA Inventory #73008

Between 1973 and 1975, **Adrian Piper** developed and embodied the Mythic Being, a male alter ego who manifested himself in performances, newspaper ads, drawings, and a series of black-and-white photographs. Deciding to completely change her appearance, Piper went to public and private events in drag, sporting a short curly wig, reflective sunglasses, a moustache, and

dark pants. Each month, the Mythic Being's experience was shaped by a passage in Piper's journal, which she had kept since 1960. Conceived as a "witness disguise," as Piper would explain, the Mythic Being would repeat and meditate on the same journal entry, like a mantra, until the personal meaning and significance of the sentence was transcended.

24–30

Guy Debord

1931 in Paris, France – 1994 near Bellevue-la-Montagne, France

The Naked City (Illustration de l'hypothèse des plaques tournantes en psychogéographique), 1957

[The Naked City (Illustration of the Hypothesis of the Turntables in Psychogeography)]

Zinc plate print (printing proof)

28.5 × 44.2 cm

Guide psychogéographique de Paris. Discours sur les passions de l'amour, 1957 [Psychogeographical

Guide to Paris. Discourse on the Passions of Love]

Facsimile on paper

59.5 × 73.5 cm

Louis Buffier

Les Conseils Superflues, Paris 1965/66

[Superfluous Advice]

Postcard edition LYBA

10.5 × 15 cm

Plus ephemera from the groups cofounded by Debord, the Internationale lettriste and the Internationale situationniste

Internationale lettriste

Collective active between 1952 and 1957 in Paris, France

Si vous croyez du génie ou si vous estimez posséder seulement une intelligence brillante adressez-vous à l'Internationale lettriste, 1955

[If you believe you have genius or if you think you have only a brilliant intelligence, write to the Letterist International]

Papillon (flyer; literally "butterfly")

Print on paper

8.5 × 13.5 cm

Internationale situationniste

Collective founded in 1957, dissolved in 1972 (Michele Bernstein, Guy Debord, et. al.)

No. 8, Paris, January 1963

Single issue and facsimile, “ne travaillez jamais”
43 × 53 cm

No. 12, Paris, September 1969

Single issue and facsimile, “ne travaillez jamais”
43 × 53 cm

fluid archives

31–32

André Cadere

1934 in Warsaw, Poland – 1978 in Paris, France

Round Bar of Wood B 14002030, n.d.

Painted wood (52 segments)
208 × 4 × 4 cm
Coll. Fondation MAMCO, Geneva

New York City, November 1975

Lambda print
5 prints, each 17.1 × 22.6 cm, 22.6 × 17 cm
Courtesy Succession André Cadere and Galerie Hervé Bize, France

In 1969, **André Cadere** produced the first of about 180 *Barres de bois rond*. These round wooden bars consist of equally sized, hand-painted wooden cylinders assembled with dowels and glue to form rods of different lengths. Varying between around 50 and 210 cm, the length of each rod was based on a predefined serial system of colors (black, white, yellow, orange, red, violet, blue, green) and sequences. Additionally, each color sequence features a deliberate “error” violating this system—a permutation. Cadere not only presented these rods in exhibitions in private and public galleries but would also carry one, matching his own height, when he was in public spaces or attending an event.

33–35

Stanley Brouwn

1935 in Paramaribo, Suriname – 2017 in Amsterdam, Netherlands

this way brouwn, 1962

Felt-tip pen, pencil, stamp

3 sheets, each 24.5 × 32 cm

Courtesy of the estate of stanley brouwn and Konrad Fischer Galerie, Berlin and Düsseldorf

this way brouwn, 1964

B/w photograph by Igno Cuypers. Authorized print, 2020

This way Brouwn 25-2-61 | 26-2-61. Drawings 1, 1971

Artist publication, published by Gebr. König, Cologne – New York

Kunstmuseum Liechtenstein, Vaduz

In the 1960s, **Stanley Brouwn** carried out various actions in public urban spaces, where the protagonists were mostly random passersby, “anonymous” individuals whose actions gave rise to the particular work. In 1962, Brouwn asked pedestrians on the streets of Amsterdam for directions to a particular address, encouraging them to draw their directions. He then stamped the resulting sheets (sketched directions, a list of street names, or just a blank sheet) with the text “this way brouwn”.

36–38

Francis Alÿs

1959 in Antwerp, Belgium

Paradox of Praxis 1 (Sometimes Making Something Leads to Nothing), 1997

Video, 5’

Semáforos, 1995–ongoing

Video, 9’57’’

A Personal Repertoire of Possible Behaviour While Walking the Streets in London Town, 2005

9 pages with photographs and text

Each 27.8 × 21.5 cm

Courtesy the artist and Galerie Peter Kilchmann, Zurich | Paris



36 (stills)

Walking has been at the heart of **Francis Alÿs**' practice for over thirty years. It is a form of contemplation that lets him explore urban spaces and turn them into narratives. He began in Mexico City, his home since 1986, where he has filmed most of his walks; others have taken place in the cityscapes of Havana, London, Venice, Jerusalem, and elsewhere. At the same time, the process of walking is a nod to Walter Benjamin's "flâneur" strolling around a city with no purpose other than observation, free from the constraints of productivity and profit, manifesting a relationship to time contrary to the pace imposed by the metropolis. Alÿs' undertaking draws attention to the difficulty of representing and transmitting the complex historical issues of any given site through art, and how ultimately walking, dreaming, and creating fictions can, if not reshape reality, at least offer new ways to rethink it.

39

Ovidiu Anton

1982 in Timișoara, Romania

Tabouret Cabanon LC14 01, 2012–18

Wood, glue

Each 43 × 43 × 27 cm

Courtesy the artist and Christine König Galerie, Vienna

Stools made of red-and-white barrier boards—the material used to indicate construction sites on the streets—appear at various points in the exhibition (see no. 70, 75, 86). **Ovidiu Anton** has taken this “material of public origin” and built new objects from it. His stools reference the shape of the iconic *Tabouret Cabanon LC14.01* (1952) by Le Corbusier. They creep into living or exhibition spaces and question both the supposed functionalism of modernism and the relationship between public and private. You are welcome to take a seat.

40

Anna Jermolaewa

1970 in Saint Petersburg, Russia

Panadero, 2012

[Baker]

Video, 15'

Courtesy the artist

Anna Jermolaewa encountered the “panadero,” the bread maker who announces his presence with distinctive calls, in Havana, a place that she visited principally to explore the trail of the Soviet Cuban film *Soy Cuba* [I Am Cuba, 1964]. The panadero delivers bread to the old multistory town houses, where people lower baskets from windows to save themselves climbing many stairs. The panadero’s melodic cry, the early morning sun on the facades of the houses, and the bread baskets yo-yoing up and down—Jermolaewa’s cinematic eye reveals a very special poetry in urban space.



40 (stills)

41

Klara Lidén

1979 in Stockholm, Sweden

Untitled, 2021

Wood, rubber, textile

45 × 80 × 31 cm

Courtesy the artist and Galerie Neu, Berlin

42

Jiří Kovanda

Born 1953 in Prague, Czech Republic

**September 3rd, 1977, Prague, Wenceslas Square,
On an escalator...turning around, I look into the eyes
of the person standing behind me...**

B/w photographs, typescript on paper

33 × 24 cm

Kontakt Collection, Vienna

43–45

Pope.L

1955 in Newark, New Jersey, USA – 2023 in Chicago, Illinois, USA

How Much is that Nigger* in the Window a.k.a. Tompkins Square Crawl, 1991

Digital C-prints on gold fibre silk paper

5 parts, each 25.4 × 38.1 cm

Udo und Anette Brandhorst Stiftung

* This is the artist's original title. Pope.L deliberately exposes the term as racist, drawing the attention of non-Black people in particular to structural racism and verbal violence. For this reason, the original title has not been changed.

Member a.k.a. Schlong Journey, 1996

Video, 3'51"

Kunstmuseum Liechtenstein, Vaduz

The Great White Way, 22 Miles, 5 Years, 1 Street (Segment H1: December 29, 2001), 2001–9

Video, 6'35", CRT monitor, resin

Dimensions variable

Udo und Anette Brandhorst Stiftung



45



43

Pope.L became known to a wider audience with his *Crawls*, beginning in 1978. These *Crawls* began as solo performances on the street in various locations, in which he crawled across the asphalt in different outfits, along Broadway or around Tompkins Square Park in New York. For Pope.L., the *Crawls* were not just physically challenging (he later had them performed collectively by others) but also overstepped familiar boundaries for unprepared audiences. By changing his mode of moving from walking to crawling, he experienced the exposure of people living on the fringes of society. At the same time, he himself became a symbol by using “costumes,” whether that of a crawling office worker or the iconic American hero, Superman. In *The Great White Way* we see him in a Superman suit with a skateboard on his back; in *Tompkins Square Crawl* (1991), dressed in a brown suit. Both performances draw our attention to the street as a place and thus to the world of people who live on the street.

46–53

Klara Lidén

1979 in Stockholm, Sweden

Untitled (Divisorio), 2017

[Untitled (Separation)]

Building fence, wood, concrete

201 × 90 × 379 cm

Self Portrait with the Keys to the City, 2005

Photography, digital print

60 × 42 cm

Courtesy the artist and Galerie Neu, Berlin

Der Mythos des Fortschritts (Moonwalk), 2008

[The Myth of Progress (Moonwalk)]

Video, 3'32"

Kunstmuseum Liechtenstein, Vaduz

Untitled (Trashcan), 2013

Mixed media

75 × 41 cm, diameter 32 cm

Private collection

Untitled, 2021

Wood, plastic, textile

45 × 109 × 42 cm

Untitled (Lightbox Berliner Zeitung), 2023

[Untitled (Lightbox Berlin Newspaper)]

Lightbox

40.5 × 80 × 15 cm

Courtesy the artist and Galerie Neu, Berlin

(0, 0, 0), 2023

HD video, 7'59"

Sound: Andreas Nelson and Paul Siegerhall;

camera: Marco Bruzzzone

Kunstmuseum Liechtenstein, Vaduz

tbt, 2023

Construction power box

approx. 120 × 80 × 40 cm

Courtesy the artist and Galerie Neu, Berlin



47

In her objects and installations, **Klara Lidén** divorces everyday items from their functional settings, transposing them into the exhibition context. Sculptural works such as *Chaise Zaub* from 2016 are made from found material: in a process that the artist defines as a “process of unbuilding,” the purloined objects become sculptures. In *Der Mythos des Fortschritts*, for example, she rediscovers nighttime New York while performing a Michael Jackson–style moonwalk—at the same time, the backsliding motion of her body also represents a somewhat tragicomic resistance to the depersonalizing routine of everyday urban life. *(0,0,0)* is the RGB code for the color black and the title of one of her latest videos from 2024. Once again, her body plays an integral part in the making: a black body fills almost half of the video image and evokes associations with color field painting. Step by step, the mysterious body explores the traces of the area that it is traversing. But even the area itself appears enigmatic and inscrutable, appearing only in brief, cropped fragments.



SKYLIGHT GALLERY III

"MAINTENANCE"

54–57

Tomislav Gotovac

1937 in Sombor, Serbia – 2010 in Zagreb, Croatia

Cleaning of Public Space, 1981

Handmade apron, textile, paint

85 × 60 cm

Cleaning of Public Space, 1981

Broom: 37 × 25 cm, Dustpan: 39 × 17 cm

framed together

Cleaning of Public Space, 1981

B/w photographs, vintage prints

10 parts, each 18 × 24 cm

Akcije Tomislava Gotovca [Aktionen von Tomislav Gotovac], Dokumentation von Aktionen veröffentlicht in Studentski list no. 788–789, Zagreb 12.6.1981

[Akcije Tomislava Gotovca [Actions of Tomislav Gotovac], documentation of actions published in Studentski list no. 788–789, Zagreb, June 12, 1981]

Newspaper

58 × 43.5 cm

Courtesy Gregor Podnar Vienna

58

Steina Vasulka

1940 in Reykjavik, Iceland

Woody Vasulka

1937 in Brno, Czech Republic – 2019 in Santa Fe, New Mexico, USA

Don Cherry, 1969

Video, Betacam SP, 19'25'', b/w, mono

Courtesy BERG Contemporary and Steina Vasulka

Steina and Woody Vasulka count among the pioneers of video art. Their video begins by showing musician Don Cherry playing his trumpet on the rooftops of New York, the strains of his music drifting across the city. Later, we see Cherry playing various instruments in Washington Square, his music penetrating urban life. We see him sitting cross-legged on a mat, performing by Washington Square Arch, transforming the surroundings with his world of sound. Despite the incessant traffic around the square, everything seems enchanted: people seem somehow transported in space and time.



59

59

Jiří Kovanda

1953 in Prague, Czech Republic

**Salty Angle, Sweet Curve, Winter 1981,
Most 1.maje, Prague**

B/w photograph, typescript on paper

29.7 × 21.3 cm

Courtesy the artist and 16 avril, Paris

60

Mierle Laderman Ukeles

1939 in Denver, Colorado, USA

Touch Sanitation, 1977–80/2017

Digital prints with pigment inks

10 photographs, poster, manifesto, invitation, and plan,
each: 40.5 × 60.5 cm, 60.5 x 40.5 cm (framed)

FNAC 2022-0238 (1–4) Centre national des arts
plastiques

On deposit at Musée départemental d'art contemporain
de Rochechouart

In her work, **Mierle Laderman Ukeles** shifts between art and life, taking up feminist and ecological questions to explore the value of care, routine, and maintenance work—tasks that often go unacknowledged by society. In 1969, Ukeles published her *Manifesto! Maintenance Art*. With *Touch Sanitation*, Ukeles initiated a “long durational performance” that centered on the work of the 8,500 workers at the New York City Department of Sanitation. For almost a year, from July 1979 to June 1980, she accompanied them in their day-to-day work, documenting their routes and activities. She conducted interviews, shook hands with each person, and expressed her appreciation with the words, “Thank you for keeping New York City alive!” Ukeles lifts “maintenance work” into the space of museum discourse, something that was, for a long time, “pure.” She not only calls for cultural recognition of this work, but also shows that a transformative force lies in touching and in dialogue.

61

Francis Alÿs

1959 in Antwerp, Belgium

Painting/Retoque, 2008

[Painting/Retouching]

Former Panama Canal Zone, Panama

Video, 8'31"

Courtesy the artist and Galerie Peter Kilchmann,
Zurich | Paris

62

Majd Abdel Hamid

1988 in Damascus, Syria

Muscle Memory, 2022

Embroidery, sewn booklets, polaroids

Total size of the installation variable

Courtesy the artist and 16 avril, Paris

Majd Abdel Hamid lives in Beirut and Paris. *Muscle Memory* (since 2020) consists of a group of embroideries, videos, and photographs that the artist began the day after a major explosion in 2020 in Beirut's port. Abdel Hamid stated, "This work is an attempt at reclaiming a practice. I want to reconcile a relationship with a city and claim a small repair space: not as a reaction to disasters, but as a continuum of interaction, openness and reflection. [...] Embroidery is this soft spot that can heal. Reclaiming the practice is a process of reclaiming a sense of normalcy. It is a much-needed connection with locality, not to fall into the trap of national, manic episodes or the depressive episodes that soon follow."



62 (detail)



63 (detail)

63

Lottie Child

1975 in London, Great Britain

Urban Climbing and Street Training, 2006–19

Manuals and documentation material

Courtesy the artist and private collection, Switzerland

Urban Street Training Programme with Callum Dublin, 2004

Video, 5'39", sound

Courtesy the artist

Between 2006 and 2019, **Lottie Child** took to the streets with participants of her *Street Trainings* to investigate the potential for alternative uses of streets, buildings, and surroundings. This led to the creation of manuals demonstrating these processes and inviting people to continue them. The performative reappropriation of public space makes people aware of its restrictions and has an empowering effect: it provides freedom of movement, both mentally and in reality.

Damiano Curschellas

1990 in Ilanz, Switzerland

Wim De Pauw

1989 in Ghent, Belgium

ressasser, 2019–25

Digital print

44 parts, each 120 × 180 cm

Courtesy the artists

In *ressasser* (“ressasser” being a palindromic word that translates to “ruminate”) **Damiano Curschellas and Wim De Pauw** work together and imagine the urban space of Brussels as a digestive system. The starting point is an artist publication (2019) that “digests” photographs of objects thrown away in public space—for example in overflowing rubbish bins—in a ruminative process. The artists scanned, printed, re-scanned and re-printed the material in a never-ending loop of repetition and abstraction: “The scanners acted here as stomachs regurgitating our working material.” For this exhibition in Vaduz, they reworked the regurgitated material and created a large-format installation from sheets of paper.

Rivane Neuenschwander

1967 in Belo Horizonte, Brazil

Mapa-múndi/BR (Postal), 2007

[World Map/BR (Postal)]

Postcards and wooden shelves

Dimensions variable

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

Rivane Neuenschwander's *Mapa-múndi/BR (Postal)*

consists of several rows of shelves with sixty-five different postcards depicting places in Brazil that are named after foreign cities or countries. Visitors are invited to take a postcard, post it, and help to disseminate the work. The pictures are reminiscent of film stills from a road movie and mainly show locations on country roads or peripheral sites; in many cases, places of transit or in-between places. All the images share an underlying quality of yearning for travel or to be in a different, faraway place. In this sense, *Mapa-múndi/BR (Postal)* reflects questions of identity, belonging, and everyday existence.

Klara Lidén

1979 in Stockholm, Sweden

Untitled, 2021

Wood, rubber, concrete

46 × 192.5 × 625 cm

Courtesy the artist and Galerie Neu, Berlin

67–69**Martina Morger**

1989 in Vaduz, Liechtenstein

Cleaning Her, 2018–ongoing

7 cleaning cloths, metal bucket

Morger has used the cleaning cloths for *Cleaning Her*, her interventions in public space. They are material testimonies of the following performances:

Glasgow, 2018

St.Gallen, 2021

Dusseldorf, 2023

Biel/Bienne, 2024

Overall dimensions of the installation variable

Courtesy the artist

Cleaning Sappho, 2021

4K video, 19'10"

Camera and editing: Lukas Zerbst

Kunstmuseum Liechtenstein, Vaduz

No Maintenance, 2025

4K video, 7'

Camera and editing: Lukas Zerbst

Courtesy the artist

Martina Morger draws attention to the place that art occupies in its most common social form: sculptures and their function as representation of values and bearers of memory. In *Cleaning Sappho*, Morger cleans the body of a sculpture with slow, delicate gestures, in a time when sculptural works are sometimes crushed to dust as a gesture of opposition or protest. In this case, cleaning highlights what the stone has borne, hidden for years behind a bush: "Someone will remember us / I say / even in another time." The cleaning cloths, like the video, are proof of an action. Displayed carefully as works of art, as a critical commentary on the powers of display, these quotidian fabrics expose the dirt of the street and the scale of the caring act in which they participated. On the other side of the same wall, like a sister to *Cleaning*



68 (still, detail)

Sappho, appears *No Maintenance*. It is an activation of a work by local artist Regina Marxer who, in the 2000s, opened up the stone floor surrounding the Liechtenstein government and archive building in a curved line for plants to grow. Morger's long-lasting performance shows the artist planting cacti along this excavated line. The young and soon damaged plants stand as witnesses to a lack of care, as cars continuously destroy them.

70

Ovidiu Anton

1982 in Timișoara, Romania

Tabouret Cabanon LC14 01, 2012 – 18

Wood, glue

Each 43 × 43 × 27 cm

Courtesy the artist and Christine König Galerie, Vienna

see also **39**

Małgorzata Mirga-Tas

1987 in Zakopane, Poland

Romani Kali Daj, 2018

[Roma Madonna]

Mixed media, textile, acrylic, wooden folding screen

140 × 220 × 3 cm

Kunstmuseum Liechtenstein, Vaduz

Małgorzata Mirga-Tas's oeuvre engages powerfully with themes of gender and femininity, challenging the stereotypes associated with Romani women. In her works, she often reveals hidden realities of the local Romani communities, building a visual canon of Romani past and present. These intimate scenes of the everyday life of Roma are commonly inspired by authentic images taken from family archives or informed by photos taken by the artist. A prime example is the folding screen *Romani Kali Daj*: here Mirga-Tas celebrates Romani women washing clothes with the subtle magic of the ordinary.





SKYLIGHT GALLERY IV

**PROTEST AND LIVING
ON THE STREET**

72

Majd Abdel Hamid

1988 in Damascus, Syria

In Search of the Miraculous, 2017

Text-based installation

4 A4 sheets, 1,000 copies each

Overall dimensions of the installation variable

Courtesy the artist and 16 avril, Paris

In Search of the Miraculous by **Majd Abdel Hamid** gives an insight into his earlier work, in which embroidery did not yet play a role, and provides an insight into his broader practice. Referring to the title of an emblematic work by the Dutch artist Bas Jan Ader (1942–75), who disappeared at sea, *In Search of the Miraculous* is based on the act of folding paper. The four routes most frequently used by refugees (which have grown in number exponentially in recent years) form the basis of the work. The artist calculated the distance of each route using Google Maps, then devised equations to calculate that depth in stacks of paper, if their pages were to be folded over and over. It is impossible to fold the paper this way, but the audience is invited to try.

73

Anna Jermolaewa

1970 in Saint Petersburg, Russia

Research for Sleeping Positions, 2006/24

Video, 16'53"

Kunstmuseum Liechtenstein, Vaduz

Research for Sleeping Positions is about **Anna Jermolaewa** herself. Projecting back to 1989, she finds herself in the very same situation as on her arrival at Wien Westbahnhof [Vienna West Station], where she initially ended up after fleeing what was then Leningrad. The concourse benches were her only place to sleep. In the video, she alternates between a handful of cramped sitting and lying positions. The artist presents the entirety of a cold, hostile economy in which the individual body and political and social space are reduced to a concise formula.

74

Francis Alÿs

1959 in Antwerp, Belgium

Sleepers IV, 2011

80 35mm slides, carousel projection

Courtesy the artist and Galerie Peter Kilchmann,
Zurich | Paris

75

Ovidiu Anton

1982 in Timișoara, Romania

Tabouret Cabanon LC14 01, 2012–18

Wood, glue

Each 43 × 43 × 27 cm

Courtesy the artist and Christine König Galerie, Vienna

see also **39**

76

Klara Lidén

1979 in Stockholm, Sweden

Chaise Zaun, 2016

Construction fence, concrete, wood, steel

201 × 90.6 × 379 cm

Kunstmuseum Liechtenstein, Vaduz

Klara Lidén transfers public space into the exhibition space, encouraging a reappropriation of the former, sometimes allowing or even demanding physical use by visitors. The recliner in *Chaise Zaun* and the minimalist-looking “recycled” benches in the show become places for people to dwell, enabling new perspectives of the exhibition rooms.

77–78

Tomislav Gotovac

1937 in Sombor, Serbia – 2010 in Zagreb, Croatia

Begging (Can you spare me a dime? Thank you! The begging artist), 1980

B/w photographs, vintage prints

14 parts, each 18 × 24 cm

Begging (Can you spare me a dime? Thank you! The begging artist), 1980

Poster, paper, paint

71 × 50 cm

Courtesy Gregor Podnar Vienna

Tomislav Gotovac became an influential artist in the European avant-garde during the 1960s and 1970s, with an oeuvre comprising experimental films, photographs, collages and performances. In the work *Begging (Can you spare me a dime? Thank you! The begging Ar)* the artist focuses on activities that society tends to overlook or—as with begging—even prohibits. On December 26, 1980, he was arrested because his performance, in which he begged in front of a church, was seen as a criticism of socialism. The state demanded optimism, belief in the future and commitment to socialist society from the individual. Gotovac contrasted this collective compulsion, without any illusions, presenting the individual situation of the isolated, impoverished, and hopeless person.

79

Jiří Kovanda

1953 in Prague, Czech Republic

November 19th, 1976, Wenceslas Square, Prague

B/w photographs, typescript on paper

33 x 24 cm

Kontakt Collection, Vienna



79 (detail)

80

Agnès Varda

1928 in Ixelles, Belgium – 2019 in Paris, France

Black Panthers, 1968

Documentary, 28', 16mm –1/33, color

Black Panthers

© 1968 Ciné-Tamaris

Courtesy Ciné-Tamaris

The short documentary *Black Panthers* that **Agnès Varda** shot in the summer of 1968 in Oakland, California, gives a voice to the African American civil rights movement. Varda documented a crucial moment in the history of the Black Panther Party in their fight against police brutality and racism. Her shots depict gatherings and rallies as well as interviews with the movement's members recounting their experiences. The protests were specifically targeted at the trial of one of their leaders, Huey P. Newton.

81

Lotty Rosenfeld

1943 in Santiago de Chile – 2020 in Santiago de Chile

Una milla de cruces sobre el pavimento, 1979

[A Mile of Crosses on the Pavement]

16mm transferred to MOV digital video, 4' 59", color

Fundación Lotty Rosenfeld



81 (still)

Lotty Rosenfeld is a pioneer of South American political and feminist art.⁸ With *Una milla de cruces sobre el pavimento* she initiated a silent but far-reaching protest. On Avenida Manquehue in Santiago de Chile, she pasted white lines across the central reservation to create crosses. By means of this defiant “crossing out”, Rosenfeld placed a disruptive element in the orderly flow of traffic by inserting a kind of stop sign or warning in the strictly aligned roadway. When she carried out this intervention, the military dictatorship of Augusto Pinochet was firmly entrenched. The work is intimately linked with the project *No +* by the Colectivo de Acciones de Arte (CADA). Founded in 1979, CADA launched a protest campaign against the Pinochet dictatorship in 1983, inviting citizens to add their own words to a slogan: “No + dictadura” [No more dictatorship], “No + hambre” [No more hunger], and “No + torturas” [No more torture]. *No +* appeared in public spaces on walls, posters and banners. It became a central symbol of the 1988 referendum that finally ended Pinochet’s regime.



Protest-campaign by the Colectivo de Acciones de Arte, *No +*, 1983

Joseph Beuys

1921 in Krefeld, Germany – 1986 in Düsseldorf,
Germany

Ausfegen, 1972

[Sweeping Up]

16mm film transferred onto DVD, 32' 51", color, sound
Collection S.M.A.K., Stedelijk Museum voor Actuele
Kunst, Ghent

In his performance or “Action” titled *Ausfegen* **Joseph Beuys** took to the streets. On May 1, 1972, Labor Day rally took place on Karl-Max-Platz in Berlin, with Beuys separating himself from the official event being held by the German Trade Union Confederation. Leaning on a wide broom, Beuys, clad in a vest, hat and work boots, stood by as the protesters passed him, chanting their slogans and waving red flags. Standing on the edge of the sidewalk, he clamped the broom (with its conspicuous red bristles) under his arm or held it outstretched as a kind of signal, as if to direct the protesters in a different direction. Beuys was reacting “to a ritualized form of demonstration with the ritual of cleaning.” Two of the artist’s students collected the swept-up remnants in large Beuys bags with programmatic prints. At the end of the Action, which lasted several hours, they brought the bags to the René Block Gallery. With such Actions, Beuys took to the street to interact with people. No longer were art enthusiasts invited to a gallery to be his audience; instead, the audience consisted of random passersby. Unlike a speaker at a rally, his public appearance was silent, even if it was intended for social effect. The silence of the artistic mingled with the clamour of the political.



Corita Kent leading Mary's Day Procession with students of Immaculate Heart College, 1964

83–85

Corita Kent

1918 in Fort Dodge, Iowa, USA – 1986 in Boston, Massachusetts, USA

december 25, 1965

Serigraph

23.5 × 45.7 cm

stop the bombing, 1967

Serigraph

45.7 × 58.4 cm

road signs (part I and II), 1969

Serigraphs

2 parts, each 58.4 × 29.21 cm

Corita Art Center, Los Angeles, corita.org

Corita Kent, also known as Sister Mary Corita, was celebrated for her exuberant art, innovative teaching methods and powerful messages of social justice. Working primarily with screen printing, Corita aimed to make art accessible to everyone. During the turbulent 1960s, Corita's work grew increasingly political, tackling themes like poverty, racism, and war.

86

Ovidiu Anton

1982 in Timișoara, Romania

Tabouret Cabanon LC14 01, 2012–18

Wood, glue

Each 43 × 43 × 27 cm

Courtesy the artist and Christine König Galerie, Vienna

see also **39**

87

Anna Jermolaewa

1970 in Saint Petersburg, Russia

Political Extras, 2015

Video, 23', demonstration banners and signs

Dimensions variable

Courtesy the artist



87

To create her works, **Anna Jermolaewa** visits highly varied locations, frequently in countries of the former Soviet Union, where she had lived until fleeing what was then Leningrad in the spring of 1989. She directed *Political Extras* (Moscow Biennale, 2015) herself. In this video, she spotlights the common practice of paying people to attend protests, thus drawing attention not only to the pseudo-democratic contradiction with the right to protest (that still existed at the time), but also the existential circumstances that induce people to hire extras for—or against—the same cause. With elaborate signs, Jermolaewa paid two separate groups to demonstrate both for and against the Moscow Biennale. In an important part at the end, we see people happily receiving their payment and realize that this is clearly a paid service, like any other, and any moral objection is completely pointless.

88

Ovidiu Anton

1982 in Timișoara, Romania

Graffiti-Übermalung #1–3, 2025

[Graffiti Covering #1–3]

Wooden boards, joint sealant, oiled

3 parts, each approx. 70 × 100 cm

Courtesy the artist and Christine König Galerie, Vienna

Ovidiu Anton's overpainted graffiti follow the official traces left behind when unwelcome and objectionable graffiti is painted over in an attempt to silence these voices. The overpaintings leave traces they cannot conceal; they simply repeat the act of gagging, thus emphasizing what they seek to silence. The supposedly abstract style of Anton's drawings follows the outlines of these acts of silencing the slogans; they now return, wholly abstract and wholly political.



89

89–91

Małgorzata Mirga-Tas

1987 in Zakopane, Poland

Siukar romani familia, 2024

[Beautiful Roma Family]

Mixed media, patchwork, acrylic

210 × 170 cm

Courtesy of the artist and Karma International, Zurich

Out of Egypt (Wyjście z Egiptu), 2021

Textile, acrylic, mixed media, metal

230 × 242 cm

Out of Egypt (Wyjście z Egiptu), 2021

Textile, acrylic, mixed media, metal

230 × 313 cm

Private collection, Switzerland

Małgorzata Mirga-Tas investigates historical (mis-) interpretations of Roma and subverts them through the process of creative reappropriation. Non-Roma have had an almost exclusive monopoly over visual representation of the Romani community: The etchings *Les Bohémiens* (1621–1631) by Jacques Callot (1592–1635), for example, are considered the oldest pictorial

representations of Roma in Europe. These stigmatizing depictions have shaped a stereotypical iconography of the Roma as “the others”. In an act of artistic re-appropriation, Mirga-Tas recreates the scenes in her *Out of Egypt* series and presents an intimate and dignified portrait that better reflects Roma culture and resonates with their self-perception.

In *Siukar romani familia*, Mirga-Tas reclaims the famous engraving by Albrecht Dürer. Mistakenly titled *Turkish Family* (c. 1496), this print depicts a Romani family dressed in oriental clothes to evoke something foreign and exotic. Significantly, in Dürer’s engraving, the woman is half naked. In Mirga-Tas’s interpretation, the female character is fully covered to contradict the hyper-sexualisation of Romani women so typical of European iconographic tradition. The exotic attire remains and is reminiscent of the oriental origins of Roma who travelled westward from India, reaching Europe by the fourteenth century. But unlike historical representations of early Romani arrivals, which associated them with savagery, civilizational backwardness or alleged criminality, Mirga-Tas’s characters are noble and beautiful.

92

Klara Lidén

1979 in Stockholm, Sweden

Untitled, 2021

Wood, rubber, concrete

46 × 192.5 × 62.5 cm

Courtesy the artist and Galerie Neu, Berlin



92

SIDELIGHT GALLERY



93

Jiří Kovanda

1953 in Prague, Czech Republic

Kissing Through Glass, March 10, 2007, Tate Modern, London

B/w photographs, typescript on paper

29.7 × 21.3 cm

Courtesy the artist and 16 avril, Paris

Jiří Kovanda's more recent performances from the 2000s play with the often-humorous confusion between embarrassment and desire. In *Kissing Through Glass*, he invited passersby to kiss him on the mouth through a window. Kovanda's gestures are associated with a dissolution of the boundaries between private and public space, a gentle form of intrusion which, with an acute sense of proportion, mingles distance and proximity with the inherent eroticism of these encounters.

94

Damiano Curschellas

1990 in Ilanz, Switzerland

Breath on a Window, 2019/25

Fixative

Diameter c. 8 cm

Courtesy the artist

A trace of breath on the window: a fleeting moment fixed to the glass membrane of a building. **Damiano Curschellas** first realized this inconspicuous breath, which tells of the warmth of a body, in Antwerp in 2019.

95

Martina Morger

1989 in Vaduz, Liechtenstein

The Local, 2020/25

Copies on A5 paper

Dimensions variable

Courtesy the artist

Produced during a residency in Paris in 2020, **Martina Morger**, longing to belong, developed *The Local*, a “score” or directions for the body in action, between mantra and instructions, a how-to for seamlessly blending into the local crowd. Passing for a discreet commentary, a modest invitation to walk, this work

carries a profound reflection on security in public space, on mimicry as a strategy for inclusion and subversion. Everyone is invited to the paradoxical experience of getting lost with safety; the exercise stops “when you start to recognize your surroundings.”

96

Salon Liz

(Anna Hilti / Stefanie Thöny / Anita Zumbühl)

founded in 2006

Rumor, 2025

Open studio with Salon Liz. The artists will be present at the exhibition every Wednesday and Thursday, as well as on Sunday, May 11, 2025.

Courtesy the artists

Since **Anna Hilti, Stefanie Thöny and Anita Zumbühl's** first joint project in a former hair salon in Schaan, Liechtenstein in 2006, the artistic practice of **Salon Liz** has been set in the dynamic field of installation and performance. Referring to the site of that first project, “Salon Liz” became the collective’s permanent name. Salon Liz pursue their practice further in *Rumor*, which was developed especially for *On the Street* and explores the dynamics and function of the rumors and gossip (see also **19**).

In an open studio situation, Salon Liz hold talks and collect rumours that they weave together to create textile objects and items of clothing. With visitors participating, they stage performative moments that can be found within and around the museum. As fleeting as rumours, they appear and vanish, giving rise to further rumours. In addition, the gossip magazine *Rumor* will be presented on May 11, 2025.

Performance

July 6, 2025 in the public space of Vaduz

Liesbet Hermans

1981 in Hasselt, Belgium

A Deluded State of Mind, 2024

Concept and direction: Liesbet Hermans

The text is based on the thoughts of all contributors.

Performers: Davis Freeman, Aliénor H.

Dramaturgy: Mesut Arslan

Artistic advice: Gustav Koenigs, Benjamin Vandewalle

Sound: Mattias De Craene

Sound editing: Bart Heijnen

Production: Posthuman

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The short texts on the works on view are based on more detailed texts by the following authors for the reader on the exhibition *On the Street*. The work numbers with text excerpts are marked in bold.

Majd Abdel Hamid: **62, 72**, text Ludovic Delalande
Francis Alÿs: **15, 36–38**, 61, 74, text Nicole Schweizer
Ovidiu Anton: **5–13, 39**, 70, 75, 80, 86, **88**, text Andreas Spiegl
Joseph Beuys: **82**, text Uwe M. Schneede
Stanley Brouwn: **33–35**, text Friedemann Malsch
André Cadere: **31–32**, text Friedemann Malsch
Lottie Child: **63**, text Susanne Kudorfer
Damiano Curschellas and Wim De Pauw: **64**, 94,
text Christiane Meyer-Stoll
Guy Debord: 24–30, text Axel Heil
Sari Dienes: **2–4**, text Barbara Politt
Tomislav Gotovac: 54–57, **77–78**, text Gerhard Mack
Liesbet Hermans: p. 51, text Marnix Rummens
Anna Jermolaeva: **17, 40, 73, 87**, text Sylvia Eiblmayr
Corita Kent: **83–85**, text Olivian Cha
Jiri Kovanda: 20–21, **22**, 42, 79, **93**, text Francois Piron
Mierle Laderman Ukeles: **60**, text Raphael Gyga
Klara Lidén: 18, 41, **46–53**, 66, **76**, 92,
text Letizia Ragaglia
Małgorzata Mirga-Tas: **71, 89–91**,
text Anna Mirga-Kruszelnicka
Martina Morger: **14, 67–69, 95**, text Monica Unser
Rivane Neuenschwander: **Foyer, 16, 65**,
text Christiane Meyer-Stoll
Adrian Piper: **23**, text Elise Lammer
Pope.L: **43–45**, text Christina Lehnert
Lotty Rosenfeld: **81**, text Christiane Meyer-Stoll
Salon Liz: **19, 96**, text Christiane Meyer-Stoll
Agnès Varda: **1, 80**, text Christiane Meyer-Stoll
Steina and Woody Vasulka: **58**, text Christiane Meyer-Stoll

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Washing / Tracks / Maintenance: Outside, 1973

Part of *Maintenance Art* performance series, 1973–74

Performance at Wadsworth Atheneum, Hartford, CT

Courtesy the artist and Ronald Feldman Gallery, New York

Inside cover:

Sari Dienes at work, 1970

Courtesy Sari Dienes Foundation

Photo: Peter Moore © Northwestern University

Tomislav Gotovac

Cleaning of Public Space, 1981

Photo: Ivan Posavec, Courtesy Tomislav Gotovac Institute and

Gregor Podnar Vienna

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