

IN THE CONTEXT OF THE COLLECTION

**RELAX
(CHIARENZA & HAUSER & CO)
WHAT IS WEALTH?**



**06/02/2026
– 16/08/2026**

**KUNSTMUSEUM
LIECHTENSTEIN**

Dear Visitors

Welcome to the exhibition *What is wealth?* This show by the artist collective RELAX (chiarenza & hauser & co) begins our 2026 exhibitions. As we enter the foyer, we are met by their bright yellow question *What do we want to keep?* – an invitation to reflect on how, in view of profound upheavals, we intend to handle our past and shape our future together in a responsible manner.

Having met in Paris, Marie-Antoinette Chiarenza and Daniel Hauser have been collaborating since 1983, operating under the name RELAX since 1997. It stands for a stance that suspends speed, the pressure of expectations and tensions, creating space for reflection and fundamental questions.

RELAX usually work based on specific places and situations, incorporating the exhibition venue and social, political, economic and ecological contexts into their practice. The artists' multimedia works challenge our values as well as the canon and structures of art: how do they come about, who shapes them? What consequences and decisions do they generate? Taking many different forms, their works routinely negotiate questions of labour, value creation and solidarity economy – and thus forms of collaboration within and outside of art.

With subtle humour and an investigative eye, RELAX open up new perspectives: the large installation *What is wealth?* (2010–17) from Kunstmuseum Liechtenstein's collection forms the starting point of the show, prompting in-depth musings on value, property, responsibility, memory and happiness. Presented in different zones (a Cage Room, a Waste Room and a Wheel of Fortune), a range of objects invites us to reflect on forms of value and meaning – playfully, critically and without any predetermined answers. The zones also include various artworks from the museum's collection selected by RELAX.

Works by RELAX have supplied the title of two previous exhibitions at the museum: *Who pays?* (2006) in 2017 and *What do we want to keep?* (2018) in 2021. Posing open questions like these, RELAX prompt us to engage in communal reflection; after all, as one of their artwork titles puts it, *thinking alone is criminal*.

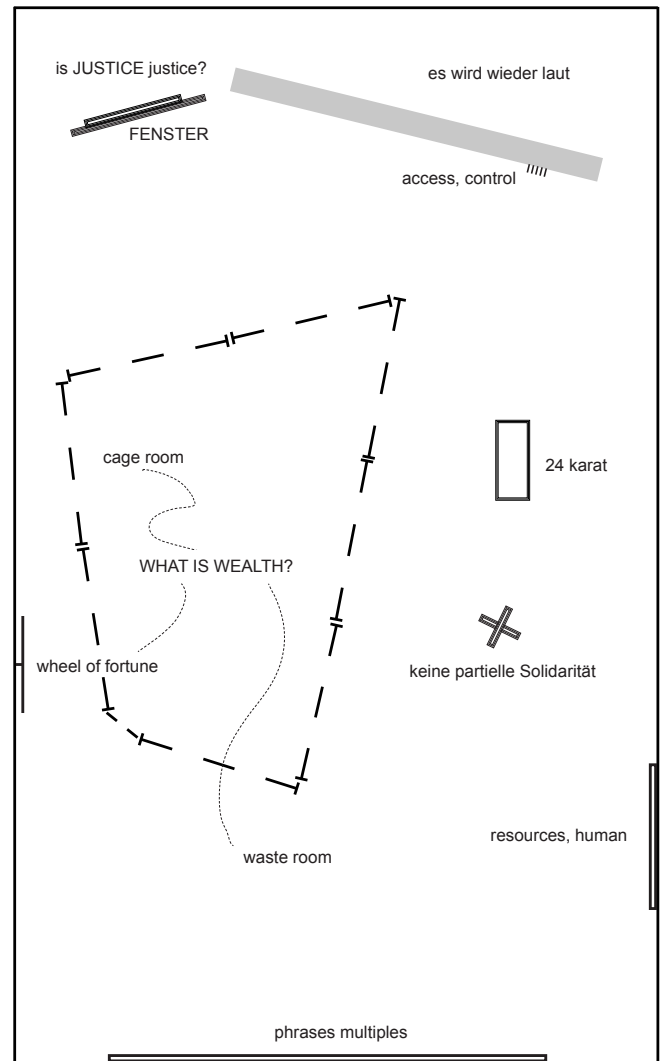
This exhibition is the result of a close collaboration with Chiarenza and Hauser and for the first time features works from the collection within a solo show.

Making art visible as a resonant space for social self-interrogation – as a place where, instead of dumping things down, people can join together to face up to, negotiate and rethink complexity. This is what the RELAX exhibition accomplishes: a stance that reflects and acts based on a state of inner calm.

The Kunstmuseum team and I wish you an inspiring experience with the works on display.

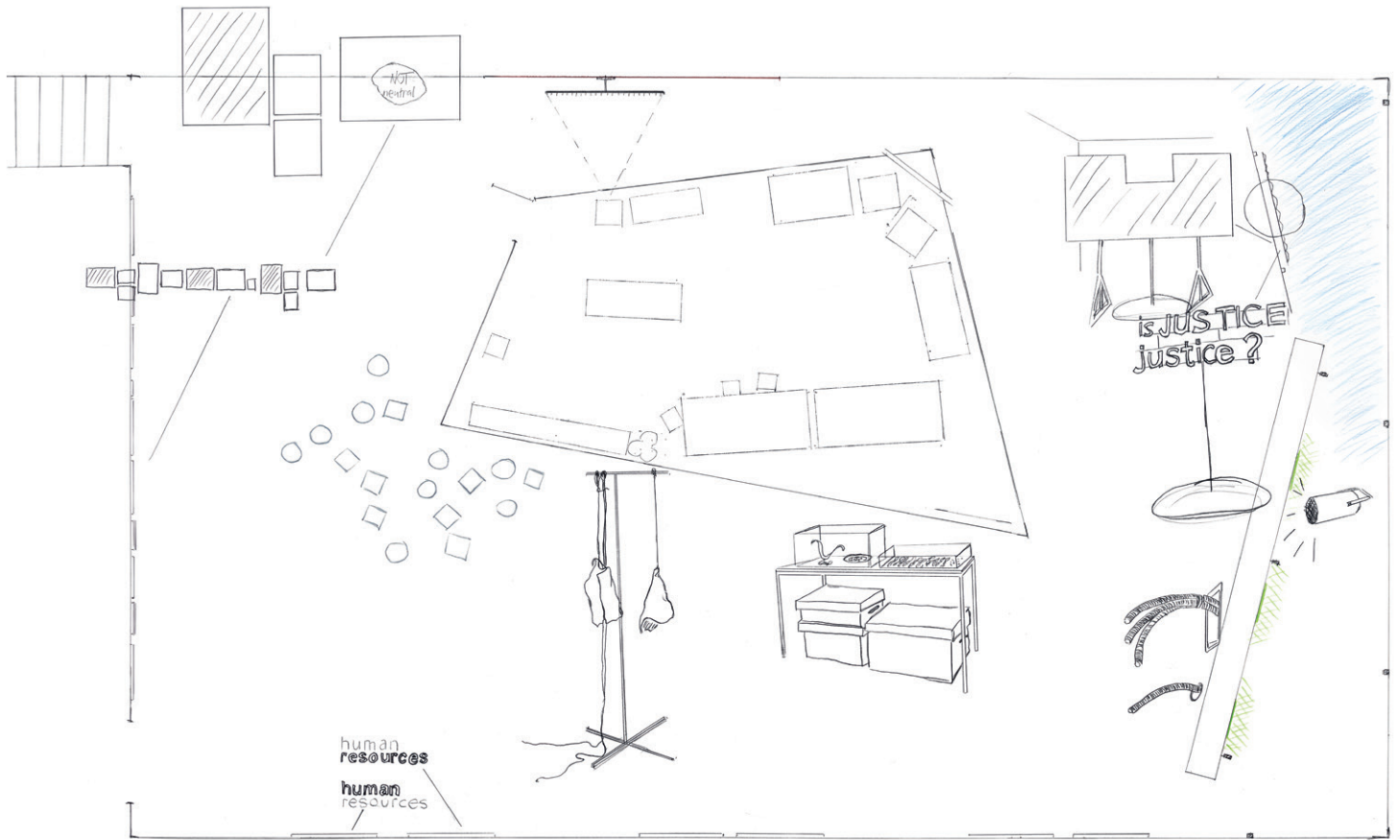
Warm wishes
Christiane Meyer-Stoll

A production of Kunstmuseum Liechtenstein,
curated by Christiane Meyer-Stoll with Leslie Ospelt.

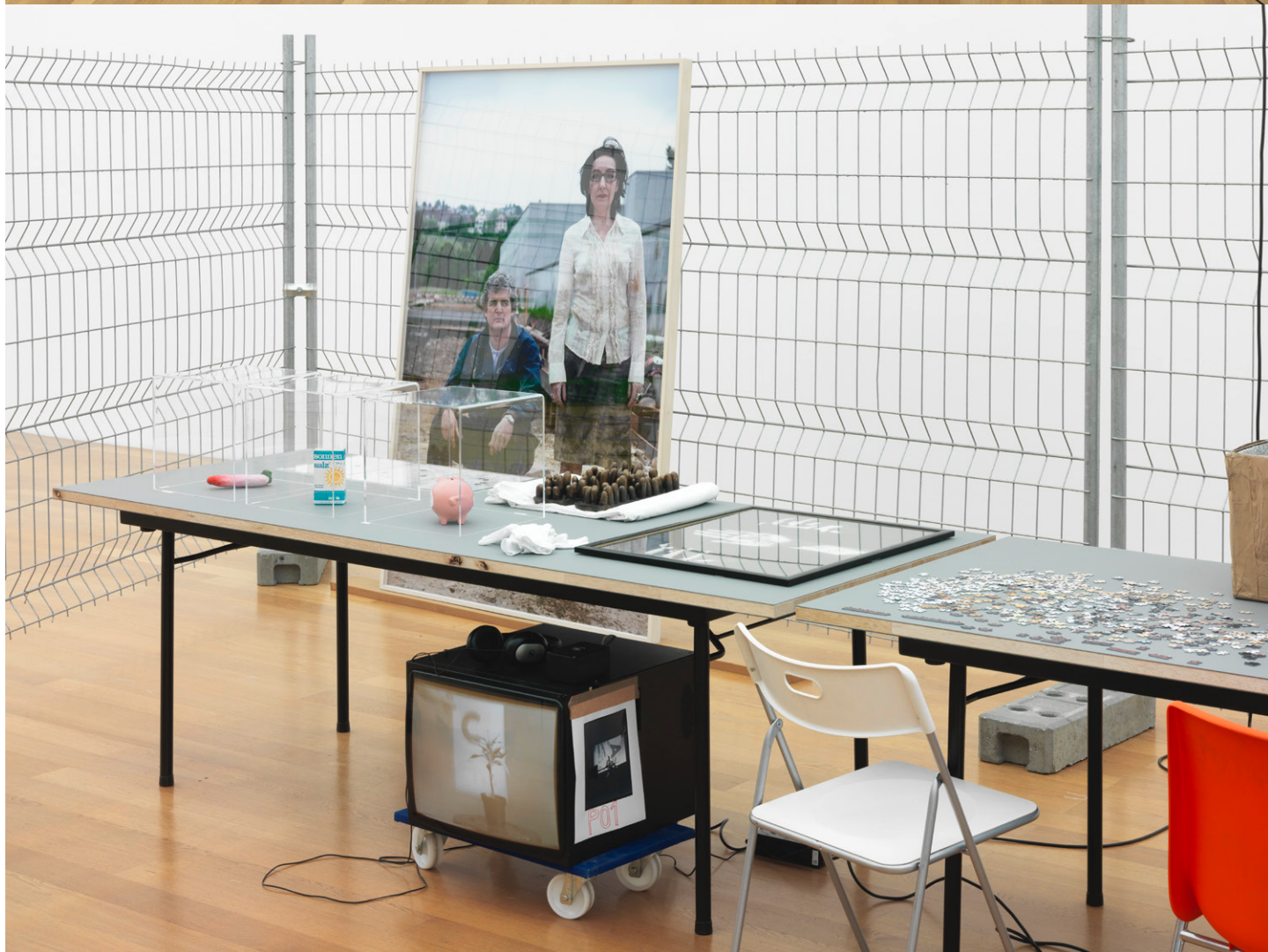


The following are all based on texts by RELAX (chiarenza & hauser & co), unless other authors are indicated; some texts were slightly shortened and edited for this booklet.

Unless otherwise indicated, all works by RELAX are loans from the artists.



What is wealth?, 2010–17

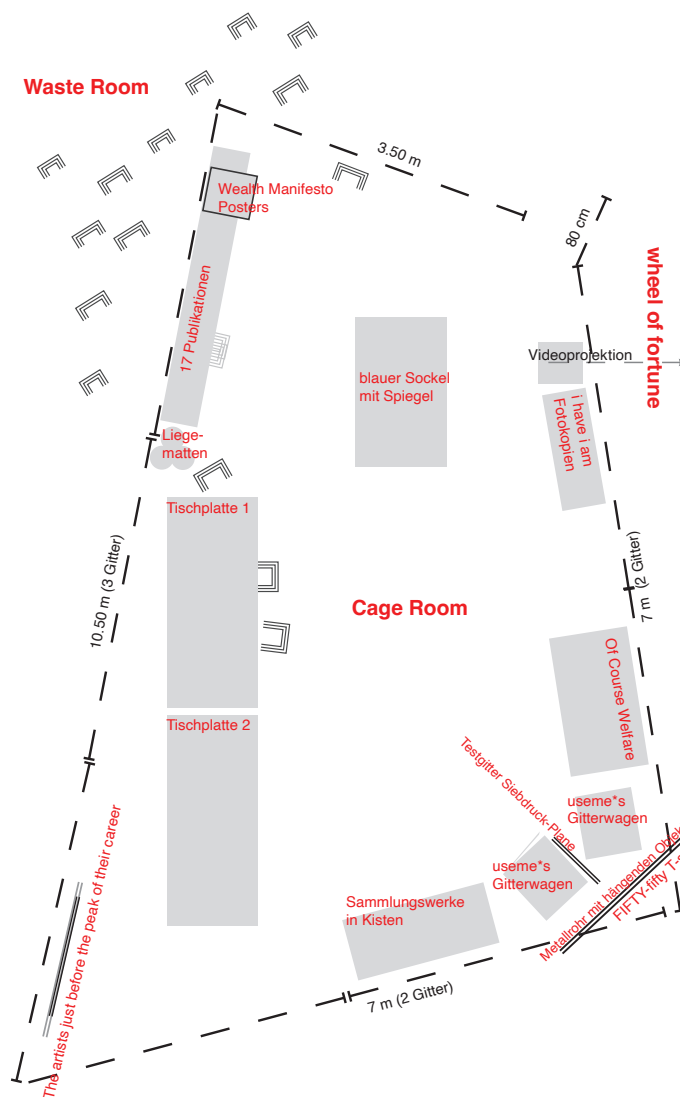


What is wealth?, 2010–17

Installation, twice-painted wall, chairs, building site fence, wheel of fortune, pedestal, trolley on casters with useme*s (plastic pillows), video and media material, tables, photograph, manifesto posters (to take away), publications, laptop, mats, handcart, boxes
Kunstmuseum Liechtenstein, Vaduz

What is wealth? consists of a Cage Room ('exchange cage'); a Waste Room; a rotating Wheel of Fortune with a projection of the results of the self-evaluation from *I HAVE I AM*; and a twice-painted wall.

During the exhibition, a museum staff member will be present to welcome and invite visitors to spin the Wheel of Fortune, take a seat and do nothing, waste time, visit the Cage Room and explore works, publications and selected objects.



Elements outside the Cage Room

The Waste Room

Chairs inside and outside the Cage Room offer seating for visitors. The Waste Room invites them to sit around, do nothing or occupy themselves. 'Waste' is a very broad term, denoting rubbish, surfeit and extravagance. During the show, museum staff members will provide chairs from their homes for visitors.

The Wheel of Fortune

The Wheel of Fortune is both an image and an object that visitors can set in motion. The circle of values painted on it are divided into different colours and assigned to two groups: I HAVE or I AM. The dots and lines projected onto the Wheel are taken from sequences of diagram drawings. Additional drawings from *I HAVE I AM* are available as A3 printouts on the board in the Cage Room.

The wall

The wall with the Wheel of Fortune has been painted twice, first with red, high-coverage paint and a second time with a sloppy coat of translucent white.

Cage Room

Building site fencing bounds a space that is both cage and exchange room. The Cage Room is opened and closed by the museum's staff.

Elements inside the Cage Room

Inside the Cage Room, a blue pedestal with a mirror provides a space for temporary exchange transactions. By depositing a personal object of value such as a smartphone, credit card, watch or shoes, visitors can view objects and (in some cases) take them out of the Cage Room and inspect them in the Waste Room.

On show are works, objects and videos.

The poster

It is printed on both sides with THE WEALTH MANIFESTO and an empty I HAVE I AM diagram. The MANIFESTO was deliberately written in English. WEALTH denotes affluence, riches and fortune. Printed in 6 colours, recto/verso, on 135 GSM, absolute-white soft matte-coated paper, 67.7 × 48 cm, edition: 3,000 copies

Of Course Welfare, 2008

Object in two parts: screenprint, silver-coloured tarpaulin, 585 × 170 cm; shop receipts in Plexiglas container, 84 × 146 × 56 cm

useme*s, 2000/2017

171 *useme*s* in PVC-coated polyester fabric filled with foam (colours: 160 orange, 8 red, 2 silver, 1 yellow), each: 43 × 34 × 5 cm or 43 × 34 × 10 cm
The objects are stored in two roll containers, each: 200 × 80 × 80 cm
Wearable objects. The orange *useme*s* were created in 2000 and first exhibited at the Venice Biennale the same year. The *useme*s* in other colours were made in 2017. Four different shapes, easy to wear. Visitors can try out the *useme*s*.

Test grid and screenprint on tarpaulin

Wire mesh in wooden frame with white tarpaulin, test print for *Of Course Welfare*, approx. 120 × 70 cm

Metal tube with suspended objects

Including the T-shirt *FIFTY-fifty*, 2003; on the floor: a silver-plated tortoise, a piece of yellow metal, a kind of heavy monochrome pie chart.

die künstlerinnen kurz vor dem höhepunkt ihrer karriere (The artists just before the peak of their career), 2008

Photograph
200 × 140 cm

Tabletop 1

Reservoir news, 2010

Video, 29'

The video is about the bank bailout in the Warsaw financial district after the start of the 2008 financial crisis.

Silvia Federici. A discussion, 2017

3 videos, together: approx. 35'

The three videos combine discussions with the philosopher and social theorist Silvia Federici.

Produced with the kind support of the Volkart Foundation, Winterthur, Switzerland.

The topics include the ongoing social stigmatisation and exclusion of women from public life at the transition of the Middle Ages to early capitalism in the context of the witch hunts; the expropriation of the rural population in the course of privatisation of collective land (commons), the parallel emergence of the money market and what was seen as a 'Devil's contract' as a means of social control; the continuing invisibility of housework, care work and reproductive work, mostly performed by women, in national accounts.

Chapter 1: *wages for housework*, 13' 40"

Federici comments on the campaign launched by this international and co-founded feminist group in 1972 (in Italy and New York). Their demand is: wages for / against housework.

Chapter 2: *the devil's contract*, 15' 40"

Federici comments on images from medieval demographers, raising questions and formulating related hypotheses on the emergence of capitalism. She investigates mechanisms used to control and marginalise women in their work in the private and public sectors.

Chapter 3: *pay back the debts?*, 6'

Based on the Occupy Wall Street movement (2011), this chapter is concerned with various economic questions and social responsibility.

Baubo Göttin Kiste, 2017/2026

[Baubo Goddess Box]

Object consisting of cardboard box with 10 piggy banks, 1 mouse bank, 1 rabbit bank, 1 duck bank, all sprayed yellow or silver. The sketch *Baubo Goddess* (2001) is glued to the lid of the box. The Roman terracotta figure depicted represents a Greek mythological figure and was copied from the catalogue of the exhibition *Museum des Geldes* [The Museum of Money], Düsseldorf: Städtische Kunsthalle Düsseldorf, 1978, p. 173.

RELAX zeigt *Virgole* 1970 von Ketty La Rocca, 2015

[RELAX shows *Commas* 1970 by Ketty La Rocca]

Puzzle, 500 pieces

48 × 36 cm

Works from the Kunstmuseum Liechtenstein collection

Another part of the Cage Room consists of works from the Kunstmuseum Liechtenstein collection, some stacked in boxes. Some works on the table can be touched by visitors wearing gloves or viewed after removing a protective cloth.

The choice of works is part of a procedure to select artworks from a museum's collection for the Ketty La Rocca Award. These nominations contribute to the discussion of the particular exhibitions featuring *What is wealth?*

Tabletop 2

John Baldessari, Teaching a Plant the Alphabet, 1972

Video, 30', video monitor under the table

Push the button to view the video.

Louise Bourgeois, The Fingers, 1968

(Cast 1984)

Visitors can touch the work wearing the gloves provided.

Under Plexiglas cover:

Robert Filliou, Optimistic Box No. 4 and 5, 1968/1981

Piggy bank

Under Plexiglas cover:

George Brecht, Sonnensalz: from the Anthology of Misunderstandings, 1969

'Sonnensalz' is a brand name for a domestic salt.

Under Plexiglas cover:

Anne Marie Jehle, Ohne Titel (Penis), n.d.

[Untitled (penis)]

Clay, paint

Under glass cover:

Lia Perjovski, Knowledge Museum, 1999–2007

Work on paper, 3 parts

Stacked in boxes and invisible:

Anne Marie Jehle, Untitled (sofa), n.d.

Anna Kolodziejska, Untitled (grey bird), 2014

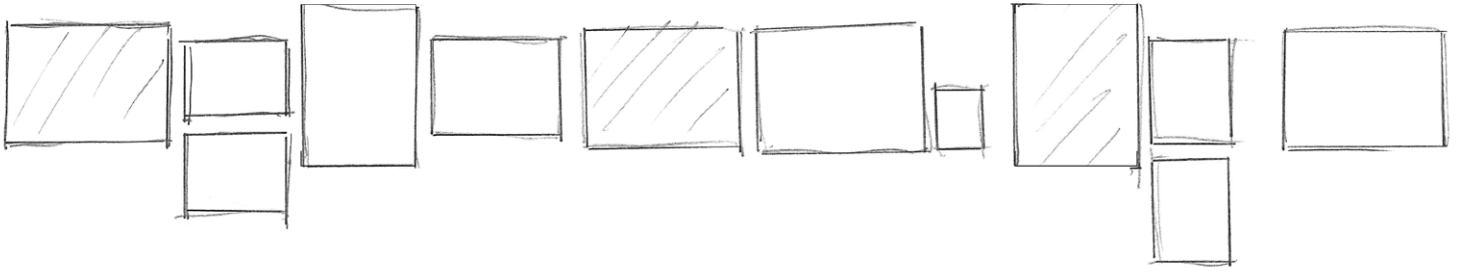
Cady Noland, Celebrity Trash Spill, 1989

Packed in bubble wrap:

Marion Baruch, Pedana, 1987–89

There is also a stock of publications, artworks and yoga mats – traces of projects (since 2002) by the artist-curator Gavin Wade in cooperation with other artists and themed around R. Buckminster Fuller's *40 Strategic Questions* (1966). They form the memory of the contents of the first Cage Room developed by RELAX at Cornerhouse, Manchester, UK, in 2010.

Text by RELAX and the museum team



phrases multiples, 2025

[multiple sentences]

Coloured pencil on paper

11 parts

bezahlt sein um nichts zu tun, 1995/2025

[being paid to do nothing]

71 × 100 cm

never trust 'that's the way it is', 2025

50 × 65 cm

never trust 'that's the way it is', 2025

50 × 65 cm

don't shit where you eat, im übrigen danken wir auch allen anderen, 1992/2025

[kack nicht da wo du isst, we would also like to thank everyone else]

100 × 71 cm

formuler en parlant, 1983/2025

[formulate by speaking]

70.5 × 100 cm

toujours se méfier du 'c'est comme ça', 2023/2025

[never trust 'that's the way it is']

59.5 × 80 cm

artists are no flags but, 1993/2025

2 parts, 71 × 100 cm and 42 × 29.8 cm

allein denken ist kriminell, 1991/2025

[thinking alone is criminal]

100 × 71 cm

allein denken ist kriminell, penser seule est criminel, thinking alone is criminal, 1991/2025

65 × 50 cm

allein denken ist kriminell, penser seule est criminel, thinking alone is criminal, 1991/2025

65 × 50 cm

artists not neutral, 2025

Drawing on paper and wall

70 × 100 cm

Eleven drawings from the ongoing series *phrases multiples*: each phrase has its own history, which is why most of the drawings bear two different dates. The first refers to the initial use of the phrase – be it in essays, publications, lectures or as a slogan: a short, striking and memorable claim. The important thing for us is to give these phrases a body. The second date refers to the use of the phrase in a drawing. Exhibited as a group in this exhibition, this is the first time that the eleven drawings have been presented in this form. Each drawing is a search for colour and writing that may be visible, but is usually hard to make out, as if a whisper in the mind were trying to leave traces on a sheet of paper. The rather short phrases are reminiscent of slogans, certainties or uncertainties.

human
resources

human
resources

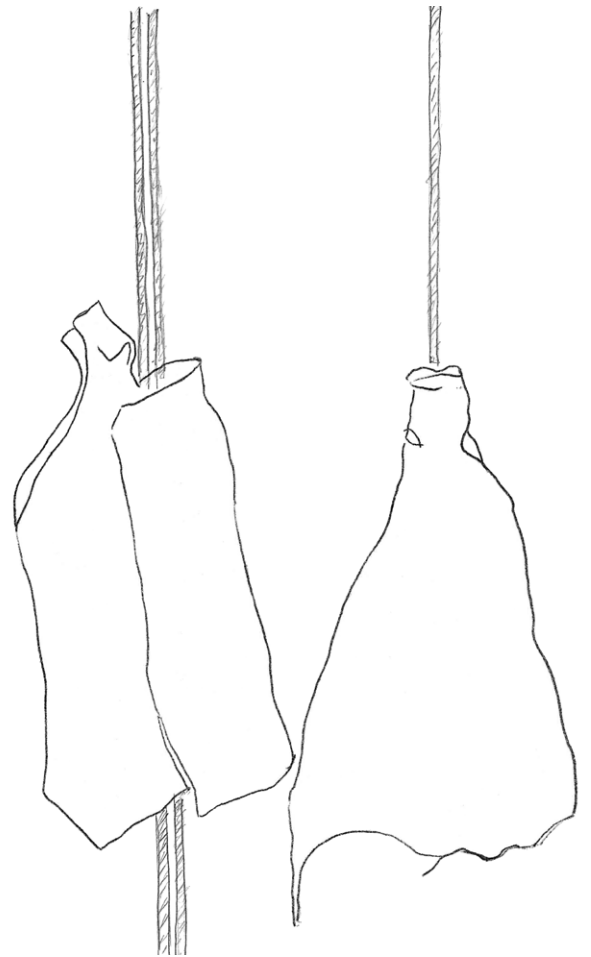
resources, human, 2025

Coloured pencil on Somerset handmade paper,
300 GSM

2 parts, 320 × 152 cm and 153 × 144.5 cm

Our drawing embodies the relationship between two words. Each word fades in over the other. By acknowledging that the words possess an active action-space, one could also say that each word fades away and thus eludes the other. Here, *resources, human* uses the medium of drawing to engage with a vocabulary that aligns with the economic understanding of Total Quality Management (a business term from the 1970s and 80s describing an effort to increase efficiency) and New Public Management (a term used in public administration since the 1990s to refer to improving efficiency), which reduces citizens to consumers and customers.

We have been examining the expression 'human resources' since the mid-1990s. This has led to various projects including the audio installation *es wird wieder laut* [it's getting loud again]; since 2008 we have been incorporating the term directly, for example in works on paper and performances.



keine partielle Solidarität, no partial solidarity, 2025

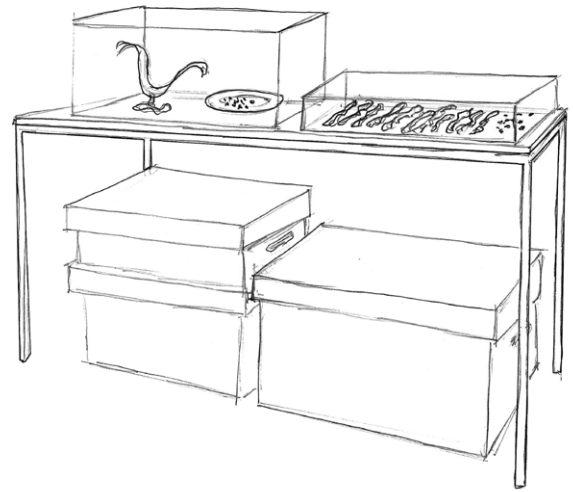
Two bronze casts made from recycled materials and ropes hanging from a steel structure

2 parts: 46 × 21 cm, circumference 71 cm; 51 × 30 cm, circumference 87 cm; steel structure: 230 cm high

Two bronze casts hang from a rope attached to the horizontal bar of a steel structure. The bronzes are rough, shapeless and indeterminate bodies; their surfaces are untreated. In three places they display charcoal words or sentences which refer to the relationship between bodies: *tous les corps sont permis* [all bodies are allowed]. *Keine partielle Solidarität. On strike.*



Old melted-down metal from the inventory of Chiarenza and Hauser



24 Karat, 2025

[24 Carat]

Display case on table with 24 carob seeds cast in bronze made from recycled materials on a gilded plate, and *naturescultures* (bronze carob pod on formed electrical wire); a second display case on the same table with carob pods and 24 carob seeds; under the table: three cardboard boxes.

Display case 1: 56 × 31 × 30 cm; display case 2: 15 × 64 × 40 cm; table: 84.5 × 150 × 60 cm, bronze carob pod/electrical wire: ca. 25 × 16 × 5 cm



Cast *naturescultures*



Cast of the 24 carob seeds



Carat etymology: carat is a fractional measure describing the ratio of gold to the total weight of an object (gold ingot, coin, gold jewellery, etc.). According to myth, the seeds in the pod of a carob tree (in French the tree is *caroubier*; the flesh, *carob*) are of more or less identical weight throughout the Mediterranean, thus leading to the designation of the carat as a unit of measurement that has been in use since medieval times. The translation into the standardised metric carat of 0.2 mg has existed since 1907, following which it has been regarded as an internationally recognised unit of measurement. The elements of *24 Karat* visualise the process of the human handling of resources, ones made available as calculable units.

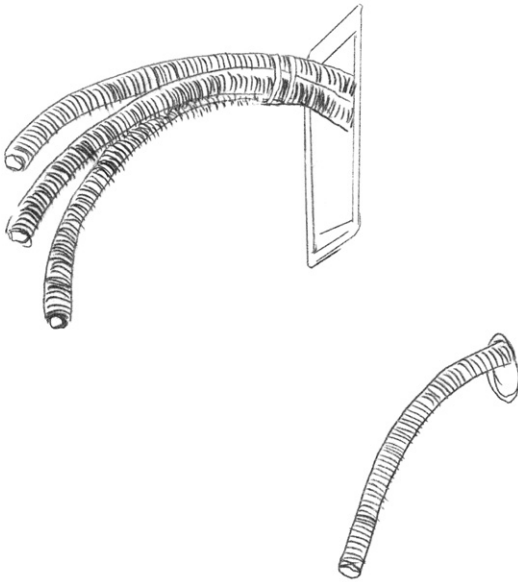
Defined by centuries of capitalism, the world has above all made use of these processes to extract resources and define value structures, creating added value and sufficient profit to enable reinvestment and enrichment.

Keywords in Wikipedia.org: Carob, Caroube, Caroubier, Carat, Karat, St John's bread; see also websites or other scientific sources concerning the history of weights and measures.

access, control, 2025

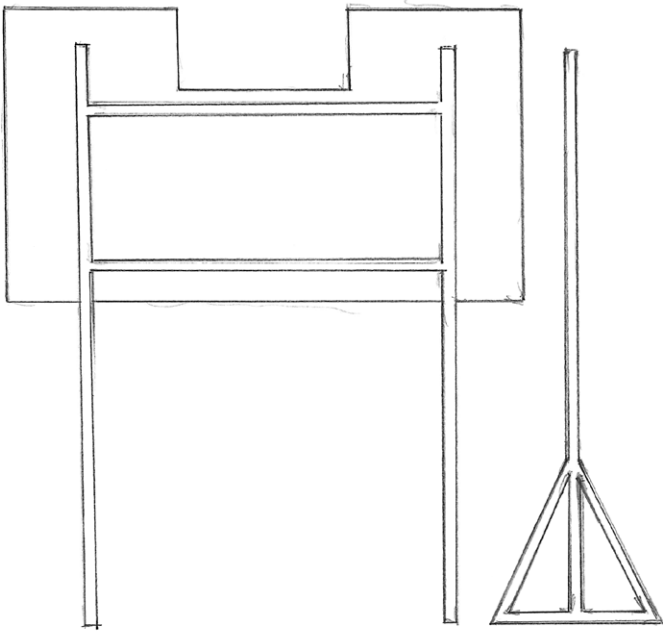
Cable conduits

Variable dimensions



Several cable conduits of different colours penetrate the surface of a white exhibition wall. The conduits contain insulated copper and optical fibre cables. On the one hand, *access, control* makes reference to the structural understanding of modern buildings – be they residential, offices or museums – whose infrastructures are generally hidden from sight behind surfaces. This understanding is perforated by *access, control*. On the other hand, featuring, as they do, openings and conductive cables, the conduits also embody access to spaces behind the smoothly finished surface of the wall. At the same time, access to spaces usually calls for control, as spaces – both public and private – have always been occupied and the possibility of access is usually preceded by a process of negotiation.

On another level, *access, control* raises the question of free access to shared knowledge (for example, on Wikipedia) or free access to open-source systems (such as Linux, Firefox, etc.). Other questions concern the corporate and state control of communication platforms and networks. Additionally, *access, control* may address the pleasure of revealing what lies behind a wall's surface.



FENSTER, WINDOW, FENÊTRE, 2025

Hardboard on steel structure

Hardboard 160 × 282 cm; steel structure 330 × 282 cm

Like the tubes protruding from the adjacent exhibition wall, this installation references building sites, recalling a full-size model façade set up for a new building.

In 1987, the sheet of hardboard in our installation *ass frau edison pralinen?* [did Mrs Edison eat chocolates?] was attached to the ceiling; here at Kunstmuseum Liechtenstein, it is mounted on a steel frame. The exhibition venue determines the final form. The board is always installed at a specific height, close to the ceiling and with backlighting.

In the current show, the backlit hardboard is the end point of a diagonal line beginning at the entrance to the room. Visitors entering the room can see that there is something behind the hardboard, even if it is just a light source.

is JUSTICE
justice?

is JUSTICE justice?, 2015

Neon sign on aluminium structure

Neon: 82 × 200 cm; aluminium structure: 282 cm wide

Edition: 5

Even written in lowercase letters, 'justice' is still a big word. It stands for a demand that always depends on the context. Justice refers to the application of law, legal rights, courts, legal systems and judges. The word thus embodies a framework in which rights are enforced. For example, society generally sees a court as a public authority issuing verdicts on disputes based on a defined procedure. The course and outcome of a legal dispute are uncertain in advance. Almost invariably, it is a matter of how laws are interpreted. The neon tubing presents the word 'justice' in two ways.

Originally created for the European Free Trade Association (EFTA) court, Luxembourg (a supranational authority), the artwork 'wrote' the term on the public stage of the courtroom, addressing everyone who used or visited this room during or independently of a legal dispute. In the current presentation at the museum, the work is now detached from its original legal context, reinterpreted in conjunction with the other works.



Anet Corti (actress/cabaret artist)

es wird wieder laut, it's getting loud again, 1995/2025

Audio installation

88 questions (44 in German and 44 in English),
7' 20"

The movements of people in the room trigger audible whispers in German and English.

The artwork *es wird wieder laut* no longer exists in the original version of 1995. The technology we used then was very makeshift, consisting of a computer, motion sensors and a few cables. Some digital works, particularly experimental ones, were (and still are) not intended for long-term preservation. On the one hand, digital technology means that works no longer have to be immortalised in marble (or bronze). On the other, we had to keep rewriting the text as the subject is: Who or what has what price?

We adjusted various words in order to update the vocabulary of the work. For example, who remembers the word 'Mark' for the German currency today? We therefore replaced 'Mark' with 'Currency'. Other words were altered to reflect non-binary usage. The main question, though, remains unchanged: 'How much does X cost?', 'What is X worth?' These are questions as to the price and worth of an object, a work, a role or an emotion.

what is the price of a coffee?

how much does a parking space cost?

what is the price of laughter?

how much does a discussion cost?

how expensive is a face?

what is the worth of currency?

how expensive is a souvenir?

what is the value of the franc?

what is the value of a whisper?

how much does this exhibition cost?

what is the value of labor?

what is the value of an education?

what is the price of a car?

what is the price of advice?

how much does a director cost?

what is the cost of a homeless person?

what is the value of hope?

what is the cost of a vote?

what is the value of a thought?

what is the price of a trauma?

what is the cost of a journey?

what is the value of democracy?

what is the cost of an utopia?

what is the price of the living?

what do rent, gas, electricity cost?

how expensive is a dictatorship?

what does an employee cost?

what is the value of a walk?

what is the price of a border?

what does a city cost?

what does an idea cost?

what is the value of success?

what is the price of rights?

what is the worth of news?

how expensive is a fridge?

how much does silence cost?

what is the value of judgment?

what is the price of health?

what is the price of purity?

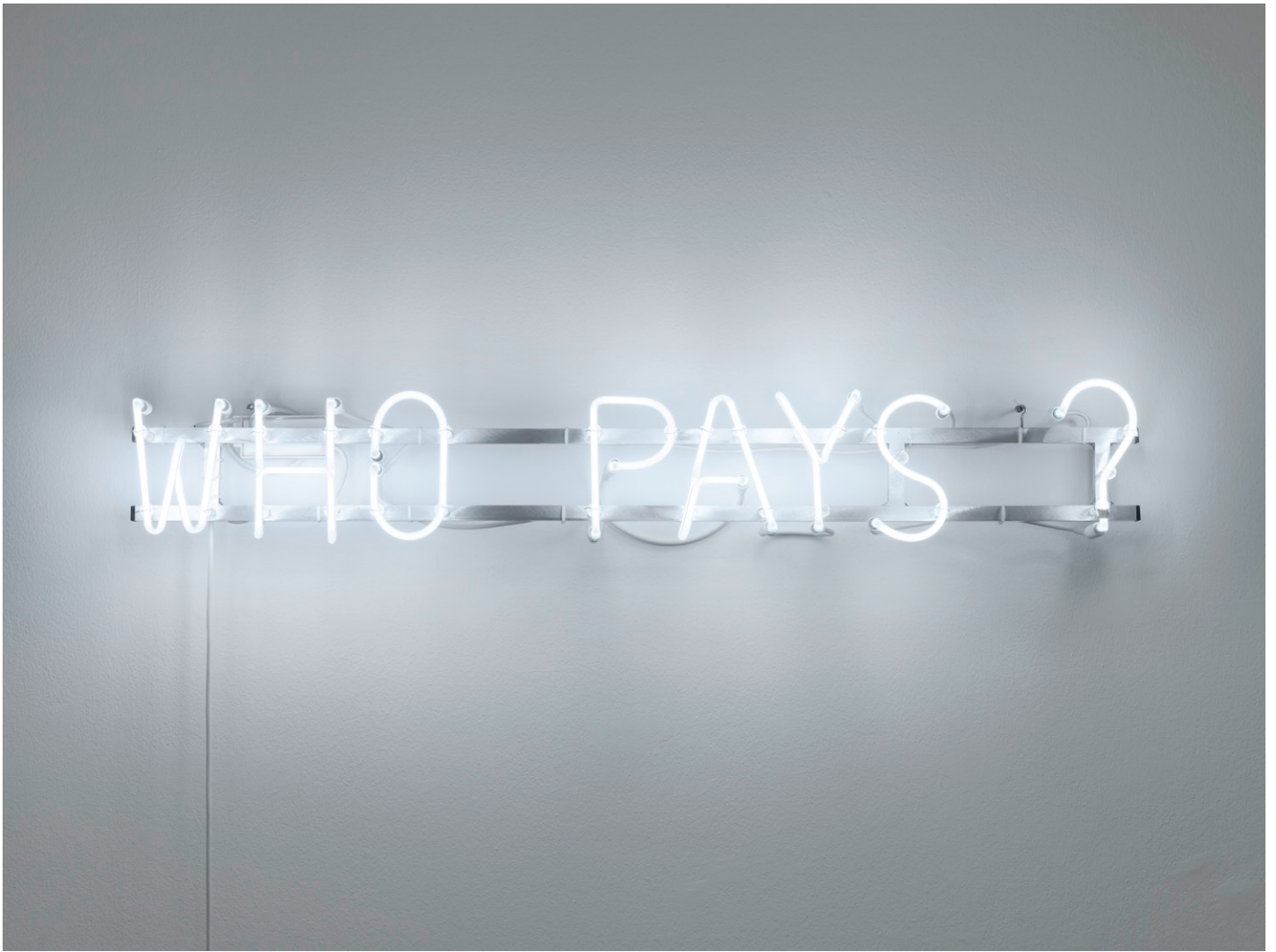
what is the value of listening?

what is the value of freedom?

how expensive is amnesia?

what is the value of a question?

what is the price of solidarity?



Foyer

Who pays?, 2006

Argon tubes, metal frame, transformer

20 × 130 cm

Edition: 5

KML 2008.13

Kunstmuseum Liechtenstein, Vaduz / realised with support from Walter Hagen, Vaduz

'Who pays?' – that's the question asked in glowing letters on the wall behind the ticket desk in the foyer of Kunstmuseum Liechtenstein, an area that doubles as a café, shop and venue for exhibitions and other events. The words recall the illuminated advertisements of modern consumer worlds or the neon tubes that have been used as an art material particularly after the 1960s.

Who pays? follows earlier works by RELAX, for example the video performance *dein preis ist mein preis* [your price is my price] (1990). In this filmed performance, the artists read out the city's public expenses at a launch event of Kunsthau Biel Centre d'Art Bienne, Switzerland. This put the expenses for an art institute in direct relation to the costs of street furniture or transport infrastructure, focusing on different concepts of value. Another example is the paper cups printed with the words *you pay but you don't agree with the price* (1994); they were used for art world events and also distributed to cafés. Or the performance *the big sellout* (1998), in which Chiarenza and Hauser sold ten-franc notes to passers-by for nine francs in Paradeplatz, Zurich, a location that has become synonymous with the Swiss banking system and capital.



Who pays? was purchased by Kunstmuseum Liechtenstein together with the museum's café operator in 2008. The participation of the café operator was intentional and part of the artwork: themed around cooperation, it also reflects on the institutional setting. The purchase – in 2008, the year of the global financial crisis – coincided with a tax investigation involving Liechtenstein and Germany that caused a stir across Europe.

Text by the museum team

What do we want to keep?, 2018

Digital print on Hahnemühle-Photo-Rag Ultra Smooth 306 GSM

Overall: 134 × 500 cm

Edition 2/5

KML 2020.014

Kunstmuseum Liechtenstein, Vaduz

The question 'What do we want to keep?' spans a large area in the form of a four-part yellow pigment print. Direct, bright yellow and expansive, the question is: What's worth preserving and what isn't?

The print was created in 2018 for the show and publication of the same name at the Eidgenössische Technische Hochschule Zürich, Graphische Sammlung [Federal Institute of Technology, Prints and Drawing Collection] at the invitation of its director Linda Schädler. Chiarenza and Hauser engaged with the collection, the university context and its development since its establishment in 1867. They asked which artworks or artists in an art collection would be worth keeping – challenging

the traditional canon (Ancient Greek for 'measure' or 'standard') with their own interpretation and presentation of the collection:

'How can we assess works in a collection today, how can we assign and classify them? We began filtering the collection based on Linda Nochlin's essay 'Why Have There Been no Great Women Artists?'¹, the aim being to address the question concerning the canon of art and its lacunae. The main filter is: 'Which images represent women's labour and which kinds of women's labour are represented in art?' An additional filter is that of gender and signature: 'Who signs? Belonging to which gender? Does this include any collectives?' Our aim is neither to revise the canon with the benefit of hindsight nor to deny the collection. We show what we find.² If we don't find anything, we also give space to what we did not find. In this way, in conjunction with the team of curators, the exhibition venue becomes a place of collective research and production.'³

Besides the canonisation of art, the question 'What do we want to keep?' can also be taken to refer to our values and how we preserve them. This becomes particularly evident in times of uncertainty, when humanist ideas seem to be becoming increasingly blurred. In this sense, the artwork encourages us to reflect on the present and future – on what we see as important, what we want to pass on, and what we want to stand up for.

Text by the museum team



Artwork in public space

VELOLOVE, 2008

Kunst am Bau / Percent for Art

Mühleholz II school centre, Vaduz

VELOLOVE is an octagonal, double-sided wind vane mounted on a steel pole. The vane moves along a vertical axis and aligns itself to the wind's direction. The two-sided aluminium panel displays the words VELO and LOVE.

VELOLOVE is a public sign indicating a bicycle shelter. The shelter is located just beyond direct view from and control by the school. Lots of students gather here, for example waiting for friends or striking up romances. The shelter is also a very popular site for swapping wild rumours. LOVE stands for all of these aspects.

Saying words backwards, turning them around, breaking them apart and putting them back together to make new words is all part of the playful process of learning a language and is not just for young people. LOVE is without doubt the most semantically momentous conversion of a word that can arise from reassembling the letters of VELO. There is a whole array of other words too, for example EVOL, ELOV, OLEV, LEVO or VOLE.

1 Linda Nochlin, 'Why Have There Been no Great Women Artists?', *Art News* 69, no. 9 (January 1971).

2 See: <http://www.relax-studios.ch/detail/2018WTK> (13/1/2026).

3 See: <http://www.relax-studios.ch/video/2018research> (13/1/2026).

As a word pair, VELO and LOVE can be associated with any number of personal images: physical mobility, mental agility, experienced motion and movements occasioned by both powerful gusts and gentle breezes.

Architecture of Mühleholz II: Prof. Arch. DI Günther Domenig, Graz, in collaboration with Arch. DI Peter Kaschnig, Halm.Kaschnig.Wührer Architekten, Graz.





die künstlerinnen kurz vor dem höhepunkt ihrer karriere (the artists just before the peak of their career), 2008

RELAX (chiarenza & hauser & co)

RELAX was founded in 1983 by Marie-Antoinette Chiarenza (1957, Tunis, Tunisia) and Daniel Hauser (1959, Bern, Switzerland). They have been collaborating under the name RELAX since 1997; they live and work in Zurich.

In a short biography in 1995, they stated an understanding that is central to their practice: only thinking together enables true progress. Characteristically, and at the same time rather unusually, they also wrote that they have 'a sister and a brother', without providing any details. This is a concise indicator of their reflection on artist biographies and how artistic identity, collaboration and personal ties are commonly narrated and communicated by institutions.

Their early collaboration evolved in a self-organised, collective context and remains informed by processuality, cooperation and a critical interrogation of institutional parameters.

In 2026, the year of this show, Chiarenza and Hauser look back on a joint practice spanning 43 years.

Selected Exhibitions

Shedhalle, Zürich (1990, 2004, 2007); Kunstmuseum Bern (1990, 2011, 2018); Aargauer Kunsthau (1991, 2021); Kunsthalle Basel (1992); Winnipeg Art Gallery (1993); Capp Street Project, San Francisco (1994); Kartause Ittingen (1994); Kunsthau Glarus (1994); Stadtgalerie, Saarbrücken (1995); Kunsthalle Bern (1999); Swiss Institute, New York (1999); Hood Museum, Dartmouth College, Hanover, New Hampshire (1999); Künstlerhaus Bethanien, Berlin (2003) Kunsthau Biel Centre d'Art Bienne (2005); Friart Kunsthalle Fribourg (2007); Kunsthau Zürich (2008, 2022, 2024); Museum Folkwang, Essen (2008); Cornerhouse, Manchester (2010); Museo de la Solidaridad Salvador Allende Santiago (2011); Kunstmuseum Luzern (2017); Helmhaus, Zürich (2017); Kunstmuseum Liechtenstein (2017, 2021); Graphische Sammlung, ETH, Zürich (2018).

Selected Biennals and Festivals

Steirischer Herbst, Graz (1991, 2007); Venice Biennale (2000); *Passengers Festival*, Warsaw (2009); *1st Tbilisi Triennial* (2012); *Sinopale 5*, Sinop (2014); *Manifesta 11*, Zurich (2016).

Acknowledgements

RELAX extends sincere thanks to the museum team
and to everyone involved in creating the exhibition
and the production of the artworks:

Tommaso Bilotta (lightform AG)

Anet Corti (actress / cabaret artist)

Manuel Cota (neonatelier)

Bernhard Licini (artist)

Reto Zeltner with Lucia Meyer, Ivica Antunovic,

Claudia Klausner (Kunstbetrieb AG)

Martin Wigger (Solarstaub)

Thomi Wolfensberger and Adem Dërmaku
(Steindruckerei Wolfensberger)

Colophon

Editing

Christiane Meyer-Stoll and Leslie Ospelt

Copyediting

David Gray

Graphic Design

Sylvia Fröhlich

Print

Gutenberg AG, Schaan

Photos

Stefan Altenburger Photography, Zurich (Cover,
6, 7, 28, 29, 30, 31)

Studio Heinz Preute, Schaanwald (4, 5)

RELAX (chiarenza & hauser & co) (18 top and
right side, 24)

Lucia Meyer, Reto Zeltner (18 left side)

Barbara Bühler (detail 26, 27)

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