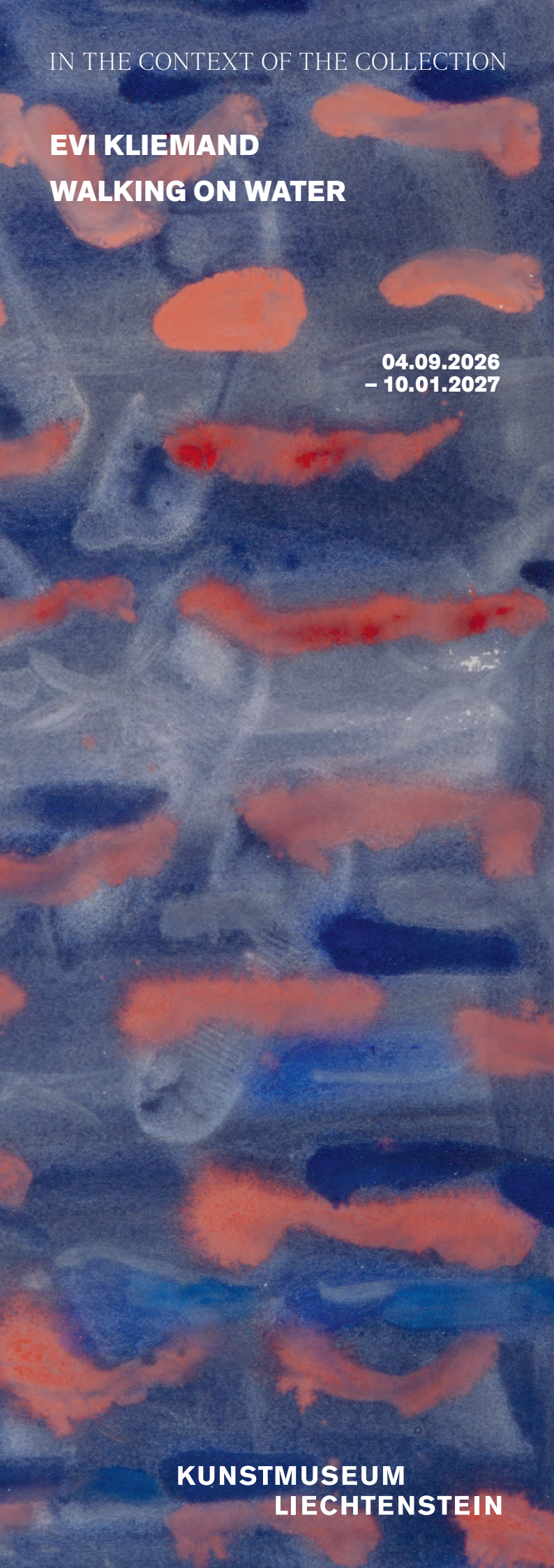




IN THE CONTEXT OF THE COLLECTION

EVI KLIEMAND

WALKING ON WATER

**04.09.2026
– 10.01.2027**

**KUNSTMUSEUM
LIECHTENSTEIN**

“You won’t get any closer to a painting if you don’t treat it a little like a living being – and look at it in that way.”

BI-VII / 12. 11. 1995

Dear Visitors,

Welcome to the exhibition *Walking on Water* by Evi Kliemand. As part of the *In the Context of the Collection* series, the Kunstmuseum dedicates this exhibition not only to the artist and writer, but also to a key voice in reappraising the country's cultural heritage.

The exhibition takes works from the Kunstmuseum Liechtenstein collection, particularly from the donation by the prematurely deceased cultural scientist Ralph Kellenberger (1952–2002), as its starting point. Alongside large-format middle period paintings, sketchbooks exhibited for the first time give an insight into Kliemand's extensive oeuvre of drawings. The display is accompanied by a number of photographic cycles, selected recent works and audio stations that bring the artist's writings to life, allowing visitors to experience her as a writer.

In collaboration with the artist, curator Annett Höland has divided the exhibition into three themed sections: *The She-Shadow*, *The Shaman* and *The Buddha*. This exhibition booklet follows the same structure.

For this booklet, Kliemand has assembled excerpts from texts written between 1995 and 2000, thus spanning the same period as many of the works on show from the Ralph Kellenberger collection. The texts from HEFTE are largely unpublished.

Additionally, digital documentation titled 'Wegmarken. Eine Doku. Die Frau und Künstlerin' (2025–26) traces key milestones in Kliemand's life and work, and Kliemand pays tribute to her garden with the photographic series 'Garden of Silence. Blüte, Blatt und Zeit'.

I would like to thank Evi Kliemand personally for her extraordinary life's work and her dedicated collaboration on this exhibition. My sincere thanks are also due to Annett Höland, who has opened up new entry points in Evi Kliemand's oeuvre and brought the multifaceted array of the artist's work to life with great commitment, fine instinct and careful attention.

We hope you enjoy a stimulating and rewarding engagement with the rich and diverse work of Evi Kliemand.

Christiane Meyer-Stoll
Director of Kunstmuseum Liechtenstein

The texts reprinted in the exhibition booklet from Evi Kliemand's HEFTE are largely unpublished – with the exception of a few passages on Hörbuch CD 19 (recital of 20 June 2011) and in *Blätterwerk I* (Zurich: Edition Howeg, 2008). These texts by the writer Evi Kliemand date back to the same period (1995–2000) as the artworks by the painter Evi Kliemand in the Kunstmuseum Liechtenstein collection that come from the donation by Ralph Kellenberger, St. Gallen.

*The date is retained here and throughout in its German format, as it constitutes a kind of code used by the artist.

EVI KLIEMAND
NOTEBOOKS I–XI

NOTEBOOK II Sequences 1998–99

BI-II / 22. 1. 1998*

The painting followed her – followed the trance-walker's traces....

BI-II / 13. 1. 1998

'Above is like below,' said the shadow, as I tried to catch it.

NOTEBOOK II May 1998

BI-II / 12. 5. 1998

Finally I could meet her. First in a dream, then as a she-shadow – now she is present.

Her pain touches the roots of words, speaks as language, but I do not have the strength to hold the pencil, to grasp the notebook.



THE SHE-SHADOW

The shadow began its existence early on in Evi Kliemand's pictures and, over the years, became an accompanying presence (*Begleiterscheinung*) in her lyrical prose and art.

At the beginning of the 1970s, emanations of a 'shadowy figure' started to appear in a number of woodcuts. The shadow inevitably manifested itself in her canvas painting for the first time in 1981 as a 'malefactor' – a dark messenger, or dark voice – and later as the herald of the *Messaggi*, tidings of the earth's devastation and wounds. In the photographic work (1), the shadow assumes human proportions and becomes the she-shadow.

Essentially, the she-shadow becomes a seismograph of deeper understanding and awareness in the empathic union of that which we call nature. 'The She-Shadow touches the ground, creating connections without engaging, and vanishes again; but the She-Shadow appears, makes herself visible, manifests herself', as the artist wrote. The shadow symbolises her self-conception in an endeavour to become part of a whole. Embedded in the vegetation, she is not only an observer, but suffers the destructions of the environment, equally affected – she becomes vulnerable.

By referring to the shadow as she-shadow, Kliemand makes explicit reference to the woman in her work: the voice of the woman, the body and the consciousness and reality of the woman in a male-dominated society. The she-shadow always equally embodies 'the other' (and the female other). A true doppelgänger, the she-shadow interrogates the painter. Evi Kliemand: 'Ever since I have been in art, ever since I have been painting, I wrote – this is my better self.'²

In *Ein Nachwort zur Schättin*, Rolf Eichler cites five reasons given by the author for seeing herself as a shadow: 'She wants to avoid the Medusa effect of turning to stone by looking in a mirror. She wants to inscribe a trace in the earth without harming it. She seeks contour in pervasion. 'The perceived shadow ahead of her gives her views from all around. But the most beautiful reason might be that, when we see it, we know that there will also be light.'³

Die Schättin, 1988/1991

[The She-Shadow]

Digital print based on photograph and collage

87.8 × 154.5 cm

The first photographic self-images entitled *Selbstbild-Wohnort/Wohnort-Selbstbild* appear in 1987–88, and became over the years a recurring motif (**Table 1**, *Die Schättin* 1988–92, photographs). They show the artist as a she-shadow, a female shadow, that sweeps across (or touches) fields, riverbeds and the surface of the water. The photographs forge a direct link to their specific ‘standpoints’ (*StandOrte*). This term highlights the artist’s sensorium for things that lie at her feet, on the doorstep of her habitations. Combined into cycles, the individual photographs have been a fixture of her exhibitions since the early 1990s.

The artist created the prints for the series *Die Schättin 1988–1991 StandOrte Intragna und Lavadina* based on photograms and montages. They complement the volume of texts *Die Schättin (oder die Schlangenspur)* published by Edizione Gottardo, Lugano, in 1993 and were exhibited for the first time in her exhibition and recital at Galerie Theater am Kirchplatz in Schaan the same year. Arranging and repeating the separate images underscores the symbolic nature of the shadow as a black shape; within the composition, the shadows become ‘typographic characters’ imprinted on the landscape. ‘She passed through the line on which the other one was writing.’⁴



Photograph ‘Schättin’, 1988–92

Table 1

Fotografien ‘Schättin’, 1988–92

[She-Shadow Photographs]

7 photographs, each 30.3 × 20.4 cm

Courtesy the artist

Vier Schwarze Skizzenbücher, 1996

[Four Black Sketchbooks]

Sequences of drawings

Sketchbook Schwarz I: November 1996

Sketchbook Schwarz II: December 1996

Sketchbook Schwarz III: Summer 1996

Sketchbook Schwarz IV: Summer/Autumn 1996

Lightfast textile marker / acid-free brush pen on paper

A5, landscape format

Courtesy the artist

These sequences of drawings were digitised and will be on show in the original order for the first time on a screen in the exhibition.

Sketchbook 1996

With sketches and notes for the ex libris for

Ralph Kellenberger

A5, portrait format

Courtesy the artist

Ex libris für Ralph Kellenberger, c. 2000

Designed by Evi Kliemand

Courtesy the artist

Zeichnungen, October 2003

[Drawings]

015P_2003 Smlg EK

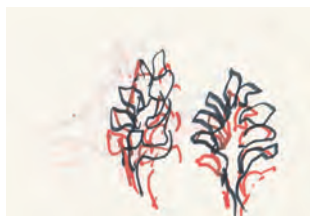
016P_2003 Smlg EK

018P_2003 Smlg EK

Felt-tip pen on paper

3 sheets, each 23 × 16 cm

Courtesy the artist



From **Sketchbooks Schwarz I–IV**, 1996

Schwarze Sketchbooks 1996

[Black Sketchbooks]

Slideshow, 55' 53"

Courtesy the artist

As with Kliemand's painting and writing, the places where she lives also have left traces in her drawings. As a direct link between eye and hand, the sketchbooks dating back to 1996 shed light on the artist's main themes. Kliemand mostly passed her summers in Intragna, in the south of Switzerland, primarily for the lakes and rivers there, being a keen swimmer. The sketchbooks from summer 1996 depict her daily trips to the lakeshore, where she would record the manifestations of the water, lakeside meadows, flora and fauna in her drawings and writings (**Shelf**, *Blätterwerk III*).

The drawings on display are usually in two colours, sometimes more. Often the colours serve as planes in the drawing, with one colour complementing the other and lines on top adding detail, almost like an additional, deeper view of the same subject. It is a method of capturing the scene in drawing. Elsewhere, the lines appear to run parallel. The two lines differ not only in colour but also in application and, to some extent, line weight. Indeed, at the end of the 1990s, the artist would often draw with two pencils simultaneously.

3

Variation I (Triptychon), 1971

Woodcut on paper

66 × 51.3 cm

Ed. 13/15

LSK 1972.62.001

Kunstmuseum Liechtenstein, Vaduz / Gift of the
Princely Government, Vaduz

Variation II (Triptychon), 1971

Woodcut on paper

66 × 51.4 cm

Ed. 7/15

LSK 1972.62.002

Kunstmuseum Liechtenstein, Vaduz / Gift of the
Princely Government, Vaduz

Variation III (Triptychon), 1971

Woodcut on paper

65.8 × 51.3 cm

Ed. 7/15

LSK 1972.62.003

Kunstmuseum Liechtenstein, Vaduz / Gift of the
Princely Government, Vaduz

Variation I–III (Triptychon) belongs to the early cycles of woodcuts created by Kliemand and was done in 1971 in her studio in Cavigliano, Ticino. The triptych is invested with elements of transformation and metamorphosis, repetition and motion. Here, time appears not as a linear sequence but, as Kliemand puts it in her work of lyrical prose *Die Schättin*, as ‘time with its capacity to leap out and to exist in multiple shifts’. The compositional principles observed here, positive and negative form, two-dimensionality and contour as inversion, and the counterbalance of contrasts, are recurring features of Kliemand’s prints. Displaying variations of forms, the triptych not only betokens the cyclic movements of nature, becoming, passing away and return, but at the same time gives rise to an openness of interpretation.
(CMS)



3



4



6



5

4

Stege, 1977

[Footbridges]

Mixed media, collage and gouache on paper

99.2 × 69.3 cm

LSK 1985.08

Kunstmuseum Liechtenstein, Vaduz

5

Die Brücke, 1983

[The Bridge]

Acrylic and grease crayon on paper

55 × 80 cm

LSK 1985.07

Kunstmuseum Liechtenstein, Vaduz

6

Ohne Titel, 1986

[Untitled]

Acrylic on paper

20.9 × 29.7 cm

KML 2003.37

Kunstmuseum Liechtenstein, Vaduz / Gift of

Dr. Ralph Kellenberger, St. Gallen

In addition to her studio in the hamlet of Lavadina, Triesenberg, a studio in Intragna, Ticino, has since 1971 been another place associated with Kliemand's work as an artist. Her immediate surroundings resonate throughout her work, particularly the impressive bridges of Intragna, a village perched atop a spur at the confluence of the two alpine torrents Melezza and Isorno and accessible only by bridges. The bridge reappears as a motif in the drawings and acrylic paintings of the 1980s. In the 1970s, as a simple footbridge in the form of different coloured dots that merge into a collage, only to drift apart again. Later, the bridge is reduced to a token of transition and connection.

Additionally, the bridge is a symbol of the abyss, the empty space between two shores. In *Ohne zurückzublicken* [Without looking back], Kliemand writes: 'At one time, I thought I was building a bridge to people, and to you. It was hard to admit that my images and words also reveal a rift. The fact of a bridge does not negate the abyss, often it is its only witness.'¹⁵ This realisation allowed Kliemand to remain true to her own voice, but also entailed a certain seclusion.

BIV / 14. 9. 1999

Not to cover up the emptiness in between; to make it perceptible by maintaining interstices.

There is resonance between icon and place.

It is a reflection rather than a contradiction, from which a place arises anew...

The object and its breathing space, the body and its inter-existence.

There is an exchange among the individual paintings in an artist's work.

The works dwell amongst themselves, there is an exchange between them, as between trees that grow on the ground.

Energy fields that meet in primordial exchange, as if they had existed before. Icons.

BIV / 14. 9. 1999

The paintings create their energetic presences without any viewers.

Painting listens to a forest that comes through a window, and it can never again strip off this forest light – in the words of the poet Christine Lavant, 'And – if it were not a bird at all, but an animal, a wild – without a name?'

The painting remains on the shore of consciousness and attention – but it remains just a shore....

BIV / 14. 9. 1999

On this shore the creativity becomes perceptible as an intermediate space, as the creative is the receptive.

BIV / 14. 9. 1999

Perhaps this whole vital reality can do without human beings – let this serve as a warning.

BIV / 14. 9. 1999

To integrate the unknown – until it dwells (resides) amongst us.

VI

Before I am there, I am already present – or is this other already within me, before it becomes present – a phenomenon that still motivates my life.

In the entry hall to the event sensations hang on to something that arrives before it even appears, it is there before the moment is present.

That images move in and connect with the breathing space – and the objects, that something comes into the visible – it appears.



THE SHAMAN

As custodians of knowledge, shamans play a special role in the community in which they live, contributing to the well-being of the community with their knowledge of medicinal plants, practices and rituals. They also symbolise the spiritual connection between this world and the next, acting as transcendental intermediaries.

The theme of transition recurs throughout Kliemand's oeuvre, starting with the motif of the bridge. River or lake landscapes – in the form of small-format works on paper (**20, 21**) or abstract, large-format canvases (**17, 18**) – depict flowing environments populated by little newspaper figures (**12–16**). They assume different forms, in some cases Buddhas or angels and then small, ark-like vessels carrying people, animals or objects.

'Art remains a fictitious ark, and thus useless. But perhaps the seeing and knowing eye is that barque that helps to carry us – as an 'other' – over the waters. And so for now I send out little emergency arks. Barques – that carry the animal back to its land – that restitute its land. Between death and life, what you need is ferries.'⁶

Kliemand herself has been a soul guide on several occasions. She has accompanied various people in her life, family members or close friends, in times of grave illness, between life and death.

Yet for all the mourning and hardship, it is moments of hope and new beginnings that shine through in many places in Kliemand's work. We see this above all in the representations of plants, in prints (**9, 10**) and in the cycle of 'Calyses' (**8**).

Besides the photographic documentation of the recurring processes of nature over the cycle of the year (**11**), it is the medium of drawing that allows the artist to observe processes of becoming, passing away and transformation (**Table 1**, sketchbooks / **Table 2**). Over time, the forms are gradually transformed, giving rise to a visualised universe.

Schamane, July/August 2001

[Shaman]

Acrylic, marble powder and quartz sand on canvas
with chalk gesso

180 × 120 cm

KML 2003.061

Kunstmuseum Liechtenstein, Vaduz / Gift of
Dr. Ralph Kellenberger, St. Gallen

The painting *Schamane* fits into the cycle of 'Trunks'.
'I hadn't intended to paint trees, it was something that
just happened because I was near them . . . They were
there, in the corner of my eye, I looked out, through
them . . . but the image stuck in my memory and kept
reappearing.'⁷

The vertical trace that runs the length of the canvas is
suggestive of a trunk. On closer inspection, we can make
out a figure with raised arms. Dense and opaque in the
lower part of the picture, the paint becomes increasingly
translucent towards the top, dissolving entirely at the
top edge. This gradient reinforces the sense of vertical
movement, causing the painting to appear to hover.

The colouring and shimmering surface created by admix-
ing marble meal and quartz sand is reminiscent of the
bark of a birch tree. The birch is considered a 'shaman
tree',⁸ and its bark, wood, resin, sap and parasites were
used in many parts of the world. At a spiritual level,
trees were and are seen as connecting the world of the
dead, the living and the deities through their roots in the
ground and treetops in the sky.⁹

Schamane was done at the time when the artist was
accompanying Ralph Kellenberger through his final
days. At the time, a number of Sommerlad villas with old
treed gardens were being demolished in her living area
in Vaduz, where Kliemand grew up. Thus the artist was
confronted with two forms of loss: the destruction of her
familiar environment and the death of a loved one.



8

8

Aus dem Zyklus «Kelche», 1993–94

[From the Cycle 'Calyces']

Acrylic on canvas

180 × 115 cm

KML 2003.22

Kunstmuseum Liechtenstein, Vaduz / Gift of
Dr. Ralph Kellenberger, St. Gallen

'First crocuses, someone lifts the stone from the grave, though flowers may see, clairvoyant as they already are.'⁹

Following the *Messaggi* from 1989/90/93, a cycle themed around the wounding of nature and pain in the face of environmental destruction, the *Calici* yield a new set of images that seem to sprout from the ground towards the light. Within this cycle, the darkness of the background steadily diminishes with each new image. It is replaced by a sea of different coloured flowers, first as small dots of colour, then, increasingly, as plants, ultimately engulfing the whole image.



9

The Italian term *calici* can be rendered as *calyce* or *calyx*, thus reinforcing the various possible interpretations of the title. In the context of Christian symbolism, the chalice embodies pain and salvation, life, death and resurrection. In conjunction with plants, the title is thus equally a reference to the self-healing powers of nature.

9

Das Blatt, 1971

[The Leaf]

Woodcut

51.5 × 66 cm

Ed. 5/10

LSK 1972.61

Kunstmuseum Liechtenstein, Vaduz / Gift of the Princely Government, Vaduz

Before creating her early prints, some of which are on view in the exhibition, Kliehmann spent her training years from 1966 to 1969 studying the botanical and zoological gardens, as well as the museum of ethnology, in Zurich and St. Gallen.

The woodcut *Das Blatt* is characterised by solid areas of grey hues textured by the structure of the wood. Alongside the shape of a leaf, we see another form emerge; it looks like a human figure. For once, the proportions are reversed: a tiny person beside a gigantic leaf. By means of this visual shift, the artist focuses the eye on a fragment of nature, thus succeeding in lending this detail a sense of grandeur.



10

10

Der Halm, 1983

[The Stalk]

Lithograph on paper printed from zinc plate

43.7 × 31 cm

Ed. 82/100

KML 2003.05

Kunstmuseum Liechtenstein, Vaduz / Gift of
Thomas Wanger

The lithograph *Der Halm* turns out to be both devised and organic, a cross-shaped gravestone and a stalk producing a new shoot, a new leaf. The simultaneity of life and death unites the moment of parting and new beginning in the print, which displays a conjunction of abstract and figurative forms.

Table 2

Zeichnungen Blaue Mappe, 2008

[Drawings Blue Portfolio]

Felt-tip pen on paper

16 sheets, A5

Courtesy the artist

Zeichnungen Weisse Mappe, 2002

[Drawings White Portfolio]

Felt-tip pen on paper

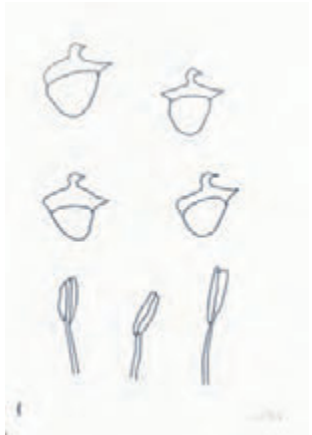
From a cycle, 13 sheets, each 16 × 23 cm

Courtesy the artist

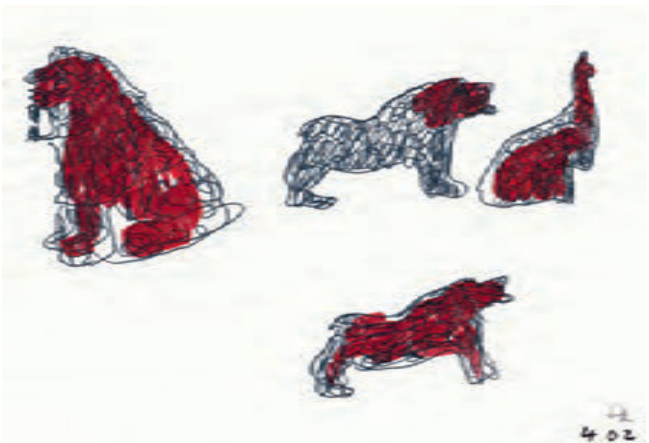
Kliemand may have inherited her gift for drawing from her family. Her grandfather Otto Alexander Kliemand was a copperplate engraver and printmaker in Hellerau; her aunt Thea Kliemand studied at Dresden Academy of Fine Arts and made a number of delightful children's books for little Evi; her uncle Hans Kliemand, a qualified scientific illustrator, devoted himself as an engraver to insects and plants and, as of the 1950s, to the fauna and flora of Liechtenstein; even her grandmother Elisabeth Kliemand-Auerswald worked in the ceramics industry before she got married. 'As a little girl, we would have drawing races, she was faster than me', Kliemand recalls.¹¹

The drawings reflect the artist's fascination with the phenomena of plant growth. In her drawing, she envisions advanced forms of transformation in botany, depicting plants that grow beyond their organic forms (**Table 1**, drawings). These processes of metamorphosis unite the world of nature, human beings and objects. In one sequence, a human head morphs fluidly into a treetop, a dog's head becomes a ship or a bird.

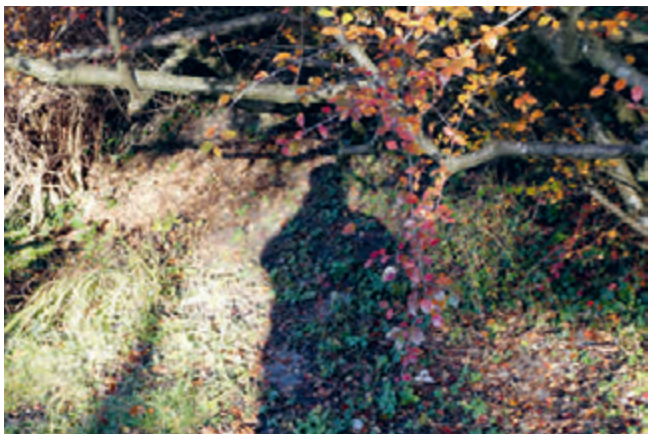
Alongside the plant world surrounding the artist, animals are also her trusty companions. Cats, hares, dogs, cows, birds, snakes, lizards and insects are recurrent motifs, becoming another part of Kliemand's artistic universe. Sharing their habitat with the artist, the representation of these non-human creatures is therefore based on an encounter and the visualisation of their existence far beyond any symbolism.



Zeichnungen Blaue Mappe, 2008



Zeichnungen Weisse Mappe, 2002



Garden of Silence. Blüte, Blatt und Zeit.**Eine Fotodokumentation, 2023**

[Garden of Silence. Blossom, Leaf and Time.

A Photographic Documentation]

Slideshow, 34' 5"

Courtesy the artist

In 1950, Kliemand's parents, her father, Alfons, and Lina Kliemand-Küffer, commissioned the German-born architect Ernst Sommerlad to build the villa at former house number 531 in Vaduz. Ernst Sommerlad's plans included generous gardens that integrated the interiors into the outdoor space. Today, the Kliemand house is one of the few Sommerlad buildings in Vaduz to survive mostly in its original form, although Evi Kliemand had it thoroughly renovated in 1995.¹² She successfully applied to have the buildings, grounds and setting, including the garden and plants, listed in 2020.

The garden of the house demonstrates what Kliemand calls 'silent gardening': increasingly groomed into a nature park, its habitat is natural, and free of any poison. The photo documentation *Garden of Silence. Blüte, Blatt und Zeit* affords insights into this little big world, the universe on the artist's doorstep. This photographic series not only shows the growth and decay across the seasons, but also highlights the other temporality of nature. These photos were taken in the context of listing Kliemand's property and were included with the agreement.

Evi Kliemand expresses here a huge thank you to Patrik Birrer, for this time of perfect participation and communication.

Rites de passage

12

Figurine (Rite de passage), 2001

[Figurine (Rite of passage)]

Newspaper, driftwood

19.8 × 16.6 × 12.2 cm

KML 2003.55

Kunstmuseum Liechtenstein, Vaduz / Gift of
Dr. Ralph Kellenberger, St. Gallen

13

Figurine (Rite de passage), c. 2002

[Figurine (Rite of passage)]

Newspaper, 2 wooden animals

19.3 × 24.8 × 12.6 cm

KML 2003.56

Kunstmuseum Liechtenstein, Vaduz / Gift of
Dr. Ralph Kellenberger, St. Gallen

14

Figurine (Rite de passage), 2002

[Figurine (Rite of passage)]

Newspaper, clay cup and paint

18.5 × 20 × 7.8 cm

KML 2003.57

Kunstmuseum Liechtenstein, Vaduz / Gift of
Dr. Ralph Kellenberger, St. Gallen

15

Figurine (Rite de passage), 2002

[Figurine (Rite of passage)]

Newspaper, clay pot and varnish

24.8 × 20.6 × 11 cm

KML 2003.58

Kunstmuseum Liechtenstein, Vaduz / Gift of
Dr. Ralph Kellenberger, St. Gallen

16

Figurine (Rite de passage), 2002

[Figurine (Rite of passage)]

Newspaper

22.7 × 21.5 × 14 cm

KML 2003.59

Kunstmuseum Liechtenstein, Vaduz / Gift of
Dr. Ralph Kellenberger, St. Gallen



13



14

Kliemand fashioned the five little *Figurines (Rites de passage)* entirely from newspaper that she soaked overnight and that bled its ink into the water, so that the news partially disappeared. Some of the works were done in hospital. Kliemand made them for Ralph Kellenberger (1952–2002) and dedicated them to him while she was accompanying him during his serious illness. The modesty of the materials is a reminder of the stark reality of life that gave rise to these works. At the same time, the title *Rites de passage* opens up a metaphorical dimension: an angel, a Buddha and three little boats or arks appear as symbols of safe passage, care and transition. Shaped from ephemeral newspaper, the figurines retain the traces of the hands that made them, becoming silent witnesses at the threshold between life and death. (CMS)

17

21.07.2006 (Uferzonen)

[21.07.2006 (Riparian Zones)]

Gouache (Resonance watercolour) on canvas,
chalk ground

2 parts, overall: 180 × 220 cm

Courtesy the artist

18

22.08.2007 (Uferzonen)

[22.08.2007 (Riparian Zones)]

Gouache and mixed media on canvas, chalk ground

2 parts, overall: 180 × 230 cm

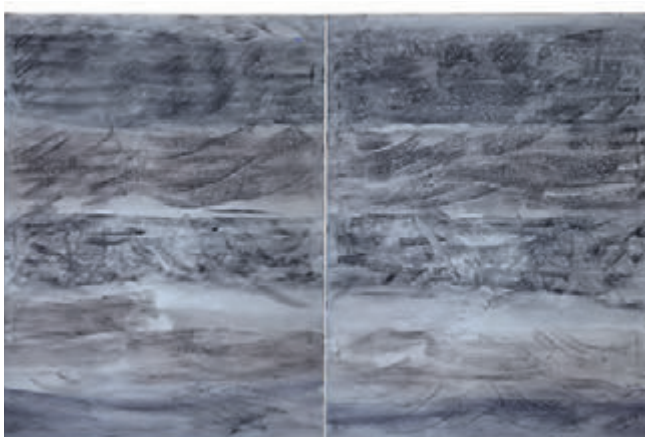
Courtesy the artist

Following the cycle of 'Trunks', Kliemand's recent painting shifts from the vertical to the horizontal, a return of sorts to her paintings from the close of the 1990s. Kliemand has spent a long period of her life on lake-shores, beside Lake Maggiore, by the rivers Melezza, Isorno or the Rhine, or observing the undulating sea of fog and other weather phenomena from her studio in Lavadina. The sensuousness and subtle materiality of these natural experiences have become ingrained in her artwork's physical textures. In her painting they are formulated as a reflection of the landscape, 'not as an interpretation, not as a portrayal and not as a right of use and table . . . rather as sensuous in its consistency'.¹³ The alternation of spatial distance reveals a multidimensionality and deepens the pictorial space. It is as if abstract seeing recognises a ground laid down by nature.

After painting in artificial resin – acrylic – with mineral additives for four decades, as of 2005 Kliemand switched entirely to permanently water-soluble, so-called Resonance Gouache colours. This mode of painting does not lend itself to overpainting or alteration. 'The term "gouache" (like the Italian word, *guazza*) comes from *aqua* – water: to dip into water, soak with water. This is an integral part of that unmediated process that continues to define this form of painting. In the same way you approach a shore, I approach the painting, which ultimately results from water and the suspended solids of the liquefied colour on gesso ground; different aspects come into play, laws of gravity, intentional and gifted elements, immersion in many different ways. Transparency.'¹⁴



18



19

19

August 2007

Charred vine charcoal on canvas, chalk ground

(gesso, marble powder)

2 parts, overall: 160 × 240 cm

Courtesy the artist

The painting on the reverse, dated '8. 2007', belongs to the late large-format cycles. In 2012, Kliemand decided to relinquish large-format painting for the time being and confine herself to drawing. However, her main focus was on her writing and a wide variety of archives – including that of the composer Ermano Maggini, which she was jointly responsible for as biographer and president of his foundation.



20



21

20

grosse kleine Seelandschaft, 1986

[large small Lake Landscape]

Acrylic and opaque white on paper

20.9 × 29.7 cm

KML 2003.36

Kunstmuseum Liechtenstein, Vaduz / Gift of

Dr. Ralph Kellenberger, St. Gallen

21

Ohne Titel, 1988

[Untitled]

Wood colours, opaque white and watercolour
on paper

20.9 × 29.7 cm

KML 2003.35

Kunstmuseum Liechtenstein, Vaduz / Gift of

Dr. Ralph Kellenberger, St. Gallen

A characteristic feature of many of Kliemand's small-format studies on DIN A4, including those for the *grosse kleine Seelandschaft* (1986) and *Ohne Titel* (1988), is that the motif itself measures only a few centimetres, while the edges, left bare, cover most of the picture and thus play a crucial role in the overall composition. At the same time, Kliemand condenses the landscape into elementary forms and a reduced palette, using opaque white to highlight specific elements. She is particularly interested in places of transition, places where water and land, motion and rest, meet. Her focus is on the rhythms and transitions of the rural areas. (CMS)

**Auszüge aus Vrз. Texte – Notizen – dat. N-95-08- 11.95 und 1994
Vrз. Auszüge BI-7I**

BI-7-N-95-11 / 12. 11. 1995

Seeing has to do with 'being touched'.

And without this concern, the painting would be just a commodity, an exchangeable article.

There are energies that do not want to be bound.

Part of this painted work might be such an energy.

Even in the countryside the essential is not to be found on the main road.

The essential enters through the backdoor, the side door, tumbles out of your sleeve. The decisive is often the least appreciated, the least expected, the figure the shape besides the figure the shape ...

BI VII / 12. 11. 1995

You won't get any closer to a painting if you don't treat it a little like a living being – and look at it in that way.

Painting as an awakening of energies. Defenceless surrender might be close to this unfolding act. The difference lies in the degree of mystery.

No claim of cult – but without mystery images do not appear. Without appearance there is no image – and no painting.

Seeing already has to do with 'being touched'. A form of Eros – more precise – but just as indistinct.

NOTEBOOK VII 1995

BI VII / 12. 11. 1995

With Noah the animals emigrated and never returned.

Saint Francis of Assisi received the animals secretly.

That's why they spoke to him.

BI VII / 12. 11. 1995

The animals as an intelligence, the leaves, the colours,
the vital textures, the breathing live. The rights of others,
the rights of the different.

Places where beings other than humans are allowed
to prevail – and how they are shrinking – these places.

The weather as a river – a flowing...

NOTEBOOK XI 2000 MAI

BI-11 E-00-05 / 29. 05. 2000

Language too stood with both feet in the pond, felt in
both hands the moss from which dropped the living water...



THE BUDDHA

In a letter to Ralph Kellenberger from 22 June 1998, which doubled as an invoice for the purchase of *Der blaue Buddha*, Kliemand quotes the ninth verse of 'The Ten Ox Herding Pictures',¹⁵ a Zen tale of self-awareness and awakening:

'With bare chest and feet he enters the market.

His face is smeared with earth, his head covered with ashes.

A huge laugh streams over his cheeks. Without humbling himself to perform miracles or wonders, he suddenly makes the withered trees bloom.

In a friendly manner this fellow comes from a foreign race.

From time to time his face clearly shows the traits of the horse or of the donkey.

If he flashes the iron staff as quickly as the wind –

Amplly and wide suddenly open doors and gates.

Straight into the face the iron staff springs out of his sleeve.

Sometimes he speaks Hunnish, sometimes Chinese, with a great laugh on his cheeks.

If one understands how to meet one's own self and yet to remain unknown to the self –

The gate to the palace will open wide.'

The ox in the story symbolises the true self; the herdsman represents the individual person attempting to train his mind. The Buddha's smile is inward. He is at one with himself and the world.

In the exhibition, the Buddha connects with other works from the same period at the end of the 1990s (**23, 24**) and with smaller paintings (**Table 3**). In this way, the Buddha bridges two stages of Kliemand's life, forging a link to two companions: composer Ermano Maggini (1931–1991) and cultural scientist Ralph Kellenberger (1952–2002). Both shared the fate of early death, both were friends with the artist throughout their lives, and she accompanied both.

Der blaue Buddha, 12.1.1998

[The blue Buddha]

Acrylic on canvas

180 × 110 cm

KML 2003.24

Kunstmuseum Liechtenstein, Vaduz / Gift of

Dr. Ralph Kellenberger, St. Gallen

Der blaue Buddha belongs to the cycles from 1996–98. This period yielded a range of cycles and also includes the paintings *Grosse Notizen* and *Schalenbilder*. The underlying theme is the experience of the cherished lakeshores that Kliemand would visit for a few hours every day in the summer – experiences that sustained the artist into the winter. The crucial element at play here was the simultaneity of observing surface and ground as one.

In addition to the gestural flow of the lines, the moving bars, their rhythm evocative of rows of writing, the eye encounters a number of other traces. Footprints impressed on the landscape, kneecaps, marks made by hands – or are they paws, or bird's feet walking on the water? They are also footprints left behind by the artist herself, moving to and fro across the canvas, converging in the middle of the picture before vanishing from sight again. They recall the photographs of her hand in the sand or her foot resting on a stone in the water in the *Schättin* series. In this way, the artist enters the image, becoming one with the painting.

By means of these lasting traces, the painting acquires a relation to Kliemand's own corporeality, which also features prominently elsewhere: the body's own energy is reflected in the specific format of the canvases. Most of these cycles have a height of 160 or 180 cm, their width ranging from 110 to 120 cm. As such, they are in keeping with human proportions and easily grasped. The only extension of these formats is when the panels are arranged sequentially, with some pictures spanning nine metres. The *Torsi* – of which *Der blaue Buddha* is one – are standalone panels. The countenance of the blue, smiling Buddha was unintended: 'It appeared – it manifested itself', the artist explains.



24

23

Torso (Kali), 14.10.1998

Acrylic and minerals (marble powder and quartz sand)
on canvas, chalk ground (gesso)

180 x 120 cm

Courtesy the artist

24

Torso (weiss), 28.7.1998

[Torso (white)]

Acrylic and minerals (marble powder and quartz sand)
on canvas, chalk ground (gesso)

180 x 120 cm

Courtesy the artist

The dating of the large-format *Torsi* (around thirty panels) already suggests a closeness to *Der blaue Buddha*. They were on show in the exhibition at the Albertinum – Staatliche Kunstsammlungen Dresden – Skulpturensammlung in autumn 1999. Titled *Delphi ist überall, Evi Kliemand. Neue Bilder*, the show created a dialogue between the painting and the famous sculptures in the Antiquities Hall. Some of the proportions and materials communicated with each other, carrying

over from one work to another, often even to the artist's surprise.¹⁶

In *Torso (weiss)* from 28.7.1998, it is not just the foot that enters the picture but rather the painter, who lies down on the wet painting, creating a Nike-like impression that ties in with the marble-hewn torsos of the sculpture collection.

In Hinduism, Kali (see the painting from 14.10.1998) is a goddess of the creative ground of being, death and transformative renewal. She is the female force that gives life, and it is she who takes it away again. The connection between the Buddha and the torso of 14.10.1998, *Kali*, is explained in a notebook entry of 29 and 30 October 2002:

‘The blue Buddha . . . (this painting belonged to Ralph), – it could also be the wide open door to the dawn – I think, You would prefer this. – Once I called it my guardian angel, and You wanted to have it and you bought the painting. That is no legend – it is true. Hence I chose the blue ‘Arche-Vogel’ – the arc-bird – as my help – and Kali as a female energy – to live with, she says: so far and no further. Images – a many – to live with.’¹⁷

Table 3

Aus der Serie **Torsi**, 1992

[From the Series **Torsi**]

Acrylic on paper

19 sheets; 11 sheets: 23 × 17 cm,

8 sheets: 29.7 × 21 cm

Courtesy the artist

The series of *Torsi* consists of a total of 48 small-format paintings. They were done in a short period in August and September 1992. The series is dedicated to the composer Ermanno Maggini, the artist's longtime companion, who died at the age of sixty in December 1991, and functions as a diaristic resonance of Kliemand's mourning.¹⁸ The dates reveal that she added one painting almost every day, and even several on some days.

The red circular shapes that appear in many of the sheets may be interpreted as both roses and wounds. A sudden silence, an inner pain, is reflected in the outside world, the wounded landscape corresponding to the one within. In this way, the (female) torsos might also be seen as landscapes, their vegetation changing and gradually fading. In the two paintings from 21.8.1992, it seems as if limbs are growing out of the upper body once again – the torso becomes a lizard or salamander. Kliemand uses salamanders – which also feature in the large-format *Messaggi* paintings – to draw attention to the victims of environmental destruction and the concomitant loss of biodiversity: depicted large so as not to be overlooked and stepped on. In *Die Schättin (oder die Schlangenspur)* (1988), Kliemand writes: 'The lizard's perspective is important for the world, then it will survive.'



Aus der Serie **Torsi**, 1992

EVI KLIEMAND Wegmarken, eine Docu. DIE FRAU UND KÜNSTLERIN, erstellt 2025/26

[EVI KLIEMAND Waymarks, a Docu. THE WOMAN AND ARTIST]

Slideshow, 3h 14' 47"

Courtesy the artist

The digital documentation was created ahead of the exhibition. With the aid of images, data and headings, it visualises the various stages of Evi Kliemand's life and work – from the beginnings to early 2000 – with a brief fast-forward and coda in the form of Barbara Redmann's photos taken in the Intragna studio in 2024. The past twenty-five years of the artist's work have yet to be documented.

I would like to thank the Stiftung Fürstlicher Kommerzienrat Guido Feger for supporting the initial digital inventory of my works, as well as Améziane Gouali for his ongoing assistance in creating and successfully building this historic record. In regard to all the digital production and website administration behind the scenes, many thanks to Meinrad Büchel for his neighbourly assistance, and to the photographers of the paintings: Roland Korner and, for many years prior to that, Heinz Preute.

A big thank you goes to those officials who have supported my projects over the past few years in a professional and friendly manner, such as Patrik Birrer – Office for the Preservation of Historic Monuments (now the Office for Culture); the excellent collaboration during the process of having the properties designated as protected sites – as well as his advice and assistance – was invaluable to me. My thanks also go to Guido Meier, who has always kept a watchful eye on me and whose profound experience has made many steps easier in areas with which I am less familiar.

Evi Kliemand August 2026

Written Work

Shelf

Visitors can take the books off the shelves and read them.

Blätterwerk I–III

Published by Howeg in 2008, *Blätterwerk I* is the first volume of texts from Evi Kliemand's hitherto unpublished writing. *Blätterwerk II* is more extensive, including cycles of poems and notes from the middle of her career in addition to recent text sequences. *Blätterwerk III* is the final instalment of the trilogy. The publications are accompanied by the author's drawings.

Blätterwerk I. Allmein (oder vom Glanz), 2008

[Leaf Work I. Allmein (or On Radiance)]

Sequences

Homage to a garden and in grateful memory of my father, Alfons Kliemand (1910–1978)

Blätterwerk II. Wer immer ein Herz hat (und die anderen Stimmen), 2009

[Leaf Work II. Whoever Has a Heart (and the Other Voices)]

Poems, sequences, notes and legends

Blätterwerk III (oder das Meer in den Bäumen), 2011

[Leaf Work III (or the Sea in the Trees)]

Audiobook series 'Evi Kliemand liest Evi Kliemand'

[Evi Kliemand reads Evi Kliemand]

Between 2021 and 2023, Kliemand recorded an initial series of mostly unpublished text sequences and poem cycles from the different periods of her work (audiobook CD 1–30). The recordings also include texts from the readings she often gave during the course of her exhibitions. In May 2024, twelve more recordings were published (audiobook CD 31–42) with recordings from 2002–4. Then, the audiobook CDs 47–52 were published in June 2024, including, in a single box containing six CDs, early poem cycles from 1971–76. Audiobooks CD 43–46 (published in June 2024) and CD 53–68 (published in June 2025) follow on from the previous series with text sequences from 2003–5. CD 61–64 and CD 65–68, on the other hand, are divided among two boxes and contain early, mostly unpublished poem cycles from 1977–82.

Audio stations

Evi Kliemand reads Evi Kliemand

From the outset, Evi Kliemand produced a body of written work alongside her artistic output.

Since 2021, the author has devoted her attention to revisiting her poetry and publishing the series of audiobooks *Evi Kliemand liest Evi Kliemand*. The author recorded the audiobooks in her home studio. About recording the texts, almost twenty years after writing them, she says: 'I find myself realising that the young woman is often wiser than the old woman. I am happy to serve that younger woman's voice.'¹⁹

Describing the experience of listening to as opposed to reading a text, Kliemand observes:

'Unlike reading, listening to the texts conveys a stronger sense of transition, constant transformation, circling around a particular theme, returning, ruptures and in-between spaces. The audiophonic medium exposes the spoken texts to a temporal sequence, such that, immersed as it is in this flow of language, the flow of perception – and the perceptible – unfolds a veritable dramaturgy. It is this magic of elusive text sequences that leaves you in an oddly conscious state of suspension – in which familiar aspects fade and the echoes of everyday life remain suspended between the unsure and the safe – giving space to a current feeling of living.'²⁰

Visitors can listen to six of the 68 audiobooks at the various audio stations, most of them based on text sequences from 2003 and 2004.

A

Audiobook CD/USB 31

Evi Kliemand

KLEINES SOMMERBUCH I–II

[A SMALL SUMMER BOOK I–II]

25 May – 8 July 2003

Recorded by the author in her home studio
on 16 January 2024

B

Audiobook CD/USB 41

Evi Kliemand

DAS WERMUTSKIND

[WERTMUTSKIND]

Parts I–II

24 June – 15 August 2004

Recorded by the author in her home studio
on 15 February 2024

C

Audiobook CD/USB 42

DAS WERMUTSKIND

[WERMUTSKIND]

Parts III–V

15 August – 25 September 2004

Recorded by the author in her home studio
on 16 February 2024

D

Audiobook CD/USB 43

EVI KLIEMAND

ICH WEISS UND GRÜN

[I WHITE AND GREEN]

24 September – 13 October 2004

Blockheft 36

Recorded by the author in her home studio
on 1 June 2024

E

Audiobook CD/USB 58

EVI KLIEMAND

TROPHÄEN DES GLÜCKS

[TROPHIES OF HAPPINESS]

Blockheft 28

2 September – 4 November 2003

Recorded by the author in her home studio
on 27 December 2024

F

Audiobook CD/USB 60

EVI KLIEMAND

HELLLAUTE-STUMMLAUTE

[VOCALS AND CONSONANTS]

from Blockheft 30 – Sequences

22 November 2003 – 13 January 2004

ZWEIGLEIN SCHREIBEN

[WRITING TWIGS]

Blockheft 31 – Poems and sequences

13–23 January 2004

Recorded by the author in her home studio
on 28 and 30 December

Evi Kliemand

Evi Kliemand, born in Grabs, St. Gallen, in 1946, parental home in Vaduz. Of Swiss German descent, citizen of Liechtenstein since 2003. She lives a secluded life as an artist, writer and editor in Vaduz, with studios in Lavadina (Triesenberg) and Intragna. Trained in Geneva (School of Commerce and Language), New York (Mamaroneck High School), Zurich (School of Arts and Crafts, now Zurich University of the Arts) and St. Gallen (School of Arts and Crafts, now School of Design). 1969 graduation, return to Liechtenstein, first studio in Triesen, cofounded the first association of visual artists in Liechtenstein. Art historical research and publication on Ferdinand Nigg. Author and editor of monographs on the work of Hans Kliemand, Martin Frommelt, Robert Altmann, Paul Grass, Ermano Maggini and others. Since 1992 president of the Fondazione Ermano Maggini Intragna. Member of various artist associations in Liechtenstein and since 1986 member of P.E.N.

Exhibitions (selection)

Galerie Wohlwend, Vaduz (1969), Galerie Theater am Kirchplatz, Schaan (1973), Palais Thurn und Taxis, Bregenz (1989), Pinacoteca Comunale Casa Rusca, Locarno (1994), Museum Schloss Bonndorf (1998), Albertinum – Staatliche Kunstsammlungen – Dresden (1999), Kunstverein Konstanz (2004), Kunstraum Engländerbau, Vaduz (2008). Numerous exhibitions in galleries in Zurich (1985, 1987, 1990, 1995) and the region.

The exhibitions are always accompanied by her recitals of poetry, usually accompanied with the première of a piece of music by Ermano Maggini.

Publications on the artist's work:

Evi Kliemand. Das Bildschaffen (Bern: Benteli, 1989), *Evi Kliemand* [exhibition catalogue] (Pinacoteca Casa Rusa Locarno, 1994), *Evi Kliemand. Ein Bilderzyklus* [exhibition catalogue] (Staatliche Kunstsammlungen Albertinum Dresden, 1999).

Poetry publications:

Internationale Vierteljahresschrift für Dichtung und Originalgrafik Zürich SPEKTRUM (since 1971); *Grund genug* (Zurich: Spektrum Verlag, 1980); *Ohne zurück-zublicken. Texte 1974–1984* (Buchs: BuchsDruck und Verlag, 1986); *Die Schättin* (Lugano: Edizione Gottardo, 1993); *Blätterwerk I Allmein* (2008); *Blätterwerk II Wer immer ein Herz hat (und die anderen Stimmen)* (2009); *Blätterwerk III (oder das Meer in den Bäumen)* (2011), *Blätterwerk I–III* (Zurich: Edition Howeg). Her series of audiobooks *Evi Kliemand liest Evi Kliemand* has been published on 68 CDs and USBs in recent years.

Awards

Anerkennungspreis des Kulturbeirates der Fürstlichen Regierung (1986), Grazer Kulturpreis (1995), Konstanzer Kunstpreis (2004), Josef Gabriel Rheinberger-Preis der Gemeinde Vaduz (2007), Murmeltier, die Ehrengabe der IG Wort – Autorenverband Liechtenstein (2016), Kulturpreis der Gesellschaft Schweiz-Liechtenstein (2018).

Footnotes

- 1 Some passages were published on Hörbuch-CD 19 (audiobook CD, recital from 20 June 2011) and in *Blätterwerk I* (Zurich: Edition Howeg, 2008).
- 2 In “‘Es ist mein besseres Selbst”. Carte blanche für Evi Kliemand im Kunstmuseum Liechtenstein’, *Liechtensteiner Vaterland*, 14 March 2003.
- 3 Rolf Eichler, ‘Ein Nachwort zur Schätthin’, in: Evi Kliemand, *Die Schätthin (oder die Schlangenspur)*, Lugano: Gottardo Verlag, 1993, p. 109f.
- 4 Evi Kliemand, 25 May 1998, in: *Blätterwerk I Allmein (oder vom Glanz)*, Zurich: Edition Howeg, 2008, p. 118.
- 5 Evi Kliemand, *Ohne zurückzublicken. Texte 1974–1984*, Buchs: Buchs Druck und Verlag, 1986, p. 83.
- 6 Evi Kliemand, opening speech for the exhibition *Vom Ort des Schauens* at Kunstraum Engländerbau, Vaduz, 18 November 2008.
- 7 Gerolf Hauser, ‘Erfolgreicher Abschluss von “Reise ins Innere der Malerei”. Bilderzyklus von Evi Kliemand bei “Arte Moderna Ammann in Locarno”’, *Volksblatt*, 12 October 2003.
- 8 Ulli Lust, *Die Frau als Mensch. Schamaninnen*, Berlin: Reprodukt, 2026, p. 27.
- 9 Lust, *Die Frau als Mensch*, p. 276.
- 10 Evi Kliemand, *Blätterwerk I*, p. 153, BI XXI / 4 March 2003.
- 11 Evi Kliemand, ‘Eine Familiengeschichte’, *Signum* 17, no. 1 (2016), p. 90.
- 12 Office of Cultural Affairs. Department of Monument Preservation – Head Patrik Birrer. Principality of Liechtenstein. Cultural assets register. Cultural asset record, Vaduz Sonnblickstrasse 6. Valid: 22 January 2026.
- 13 Kliemand, opening speech for *Vom Ort des Schauens*.
- 14 Kliemand, opening speech for *Vom Ort des Schauens*.
- 15 Daizohkutsu R. Ohtsu (ed.), *Der Ochs und sein Hirte: eine alt-chinesische Zen-Geschichte*, Pfullingen: Neske, 1985 [English version: *The Ox and His Herdsman: A Chinese Zen Text*, trans. M. H. Trevor, Tokyo: Hokuseido, 1969].
- 16 See Heiner Protzmann, ‘Delphi ist überall’, in: Evi Kliemand. *Ein Bilderzyklus* (catalogue of the exhibition at Staatliche Kunstsammlungen Dresden, 1999), Dresden: Staatliche Kunstsammlungen, 1999, pp. 7–14.
- 17 Evi Kliemand, BL-28-hd / 29/30.10.2002.
- 18 See Evi Kliemand, *Ermano Maggini (1931–1991). Un compositore svizzero – Luoghi di creazione – Luoghi di incontri. Orte des Schaffens – Orte des Begegnens. Ein Schweizer Komponist*, Bern: Musikverlag Müller & Schade, 2014. See also <https://www.ermanomaggini.ch/>.
- 19 Evi Kliemand, opening speech for the exhibition *Bildwerke Evi Kliemand – LAVADINA «da gewesen»* at Theodulsaal, Gemeindehaus Triesenberg, 4 April 2025.
- 20 Evi Kliemand, press release for the new edition of the audiobooks, 2025, accessible via the artist’s website: https://www.kliemand.li/doku.php/blog_2405_1, last accessed 11 August 2026.

Colophon

Editing

Annett Höland, Leslie Ospelt

Texts

Annett Höland,
Christiane Meyer-Stoll (CMS)

Copyediting

David Gray

Graphic Design

Sylvia Fröhlich

Printer

Gutenberg AG, Schaan

Cover

Evi Kliemand, *Der blaue Buddha*,
12.1.1998 (detail)

Photos

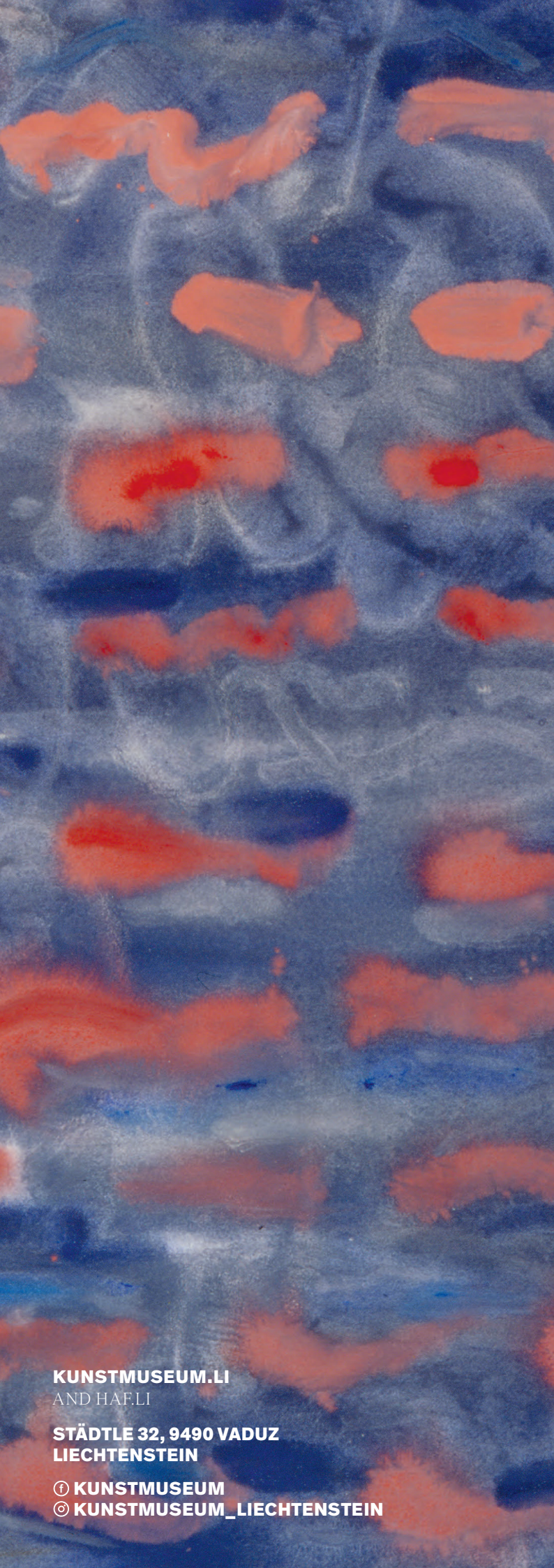
Heinz Preute (pp. 6, 13, 14,
18, 21, 22, 23, 29, 32, 36);
Roland Korner pp. 31, 39)

© 2026

Kunstmuseum Liechtenstein,
Vaduz; artists and authors

KUNSTMUSEUM.LI





KUNSTMUSEUM.LI
AND HAF.LI

STÄDTLE 32, 9490 VADUZ
LIECHTENSTEIN

📍 **KUNSTMUSEUM**

© **KUNSTMUSEUM_LIECHTENSTEIN**