

**20 May – 4 September 2022**

**NAZGOL ANSARINIA**

**INVERNOMUTO**



**MERCEDES  
AZPILICUETA**



**DIAMOND STINGILY**

**KUNSTMUSEUM  
LIECHTENSTEIN**

Dear Visitors,

In recent years, museums have engaged continuously in an interrogation of history. Partly out of a sense of duty, partly out of conviction, art museums are questioning the official, objective character of historiography and giving more space to subjective, experimental forms of storytelling.

Kunstmuseum Liechtenstein has invited artists to engage with the museum's collection. Nazgol Ansarinia, Mercedes Azpilicueta, Invernouto and Diamond Stingily take their personal view of the museum's collection and have chosen at least one work to treat in their own solo presentation.

The invited 'community' of artists shares a special mode of storytelling: by reactivating memories, blending facts and reconstructions, questioning images and events, the works on show open up a new perspective on historical time so as to take an active role in interpreting the present.

In the course of their various careers, these artists have dealt with themes of difference, marginalisation, the history of subcultures, and the effects of urban transformations on mental and physical space. Biographical elements, situations connected with their own history, are interwoven with collective, social memory.

I hope you will find the exhibition stimulating and thought-provoking.

Letizia Ragaglia  
Curator of C<sup>4</sup> and Director of Kunstmuseum  
Liechtenstein

**NAZGOL ANSARINIA**

1979 in Tehran, Iran



### **The Inverted Pool, 2019–2022**

Wood, plaster, pigment, expanded polystyrene, steel  
320 × 360 × 600 cm

Ed. 2/3

Courtesy of the artist

Nazgol Ansarinia (b. 1979) grew up in Tehran, returning there after studying in London and the United States for several years. Intensely aware of the rapid changes in the city brought about by demolition and new construction, she makes reference to this in her artistic work. Where gaps arise, they are filled with new forms. Spaces linked to personal and collective memories disappear. 'You feel lost when you can't relate to a space', says the artist in one video.

*The Inverted Pool* (2019–2022) plays with the experience and conception of space. While looking for a place to live, Ansarinia gained access to buildings in the city which she usually only saw from the outside. She bought a little house. In the course of renovating, the plans appeared to her to resemble a swimming pool. The volume of the house, inverted and recessed into the ground, creates the space of a swimming pool without water with a deep and a shallow end. We now see this pool in the exhibition, scaled down by a good fifty percent. On the inside walls of the pool we can make out window structures. The sculpture opens up a realm of imagination that merges physical, built, outer spaces with psychological, intellectual, inner spaces.



## **Absalon**

1964 in Ashdod, Israel – 1993 in Paris, France

### **Cellule no. 5, 1992**

Wood, fibreboard, cushion, dispersion paint,  
fluorescent tubes

Height: 405 cm

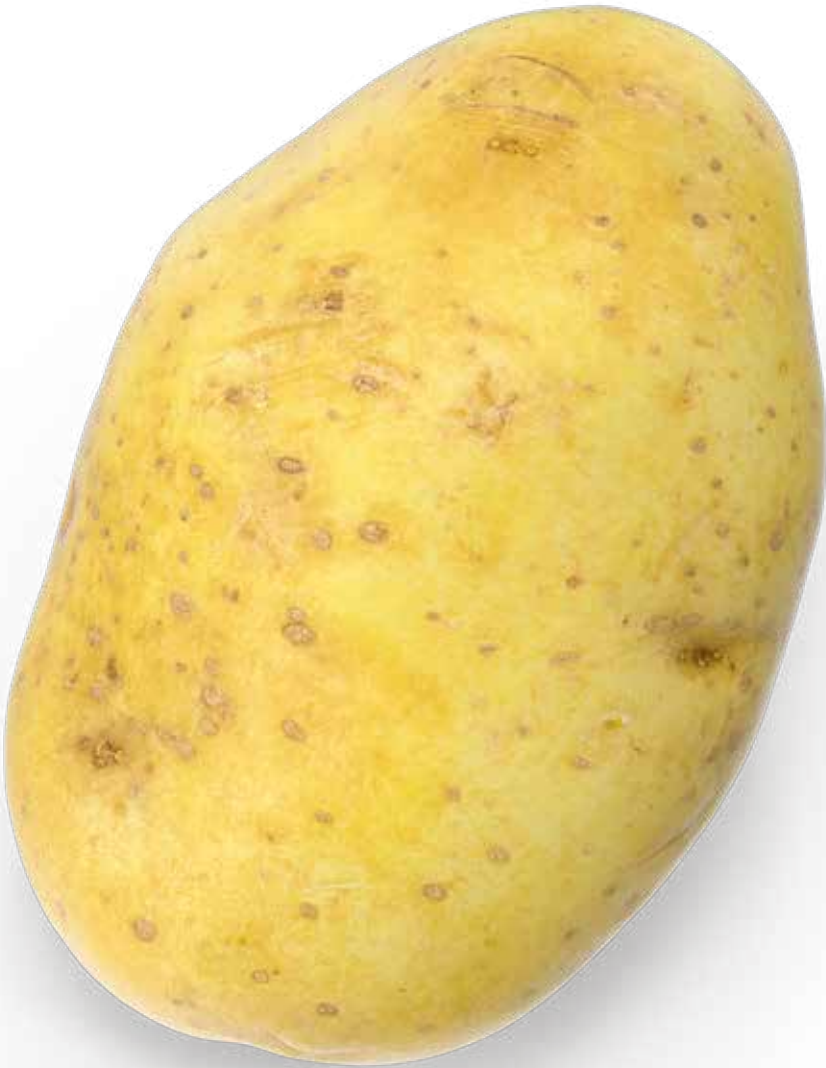
Diameter: 240 cm

Kunstmuseum Liechtenstein, Vaduz

Ansarina's monumental work is juxtaposed and engages in a dialogue with *Cellule no. 5* (1992) by Absalon. At the beginning of the 1990s, the Israeli-French artist designed six inhabitable cells. They were intended as site-specific dwelling units in Frankfurt, New York, Paris, Tel Aviv, Tokio and Zurich, and they exist as various sketches, models, and life-size, albeit non-functional prototypes. *Cellule no. 5* is part of the Kunstmuseum Liechtenstein collection. It was conceived for Frankfurt am Main and in terms of its form makes reference to two-storey watchtowers built in mediaeval times to protect against attacks. The cool white and strict geometric shape are also reminiscent of modernist forms of housing, uto-pian ideas, and minimalism in art. The cells are based on Absalon's own physical proportions, with a height of 190 cm. The artist's untimely death prevented him from ever living in them. None of the cells were set up. The prototype of *Cellule no. 5* in the exhibition space can be entered but is not functional. The idea of individuality is extremely abstract and non-narrative in Absalon's work. Nevertheless, it may also be seen as comprising intellectual spaces that oscillate between a real and an imagined situation.

**MERCEDES AZPILICUETA**

1981 in La Plata, Argentina





## Potatoes, Riots and Other Imaginaries, 2021

Jacquard tapestry, 3.5 × 12 m

garments and objects

Dimensions variable

sound, 8'42"

Mercedes Azpilicueta (b. 1981) was born in La Plata, Argentina and lives in Amsterdam. The backbone of her installation *Potatoes, Riots and Other Imaginaries* (2021) is a large tapestry, viewable from all sides, that winds its way down to the floor. It forms a woven collage of historical and contemporary images. White clothes hang on the back. Reminiscent of aprons or other work clothes, they also incorporate elements of functional streetwear. The work is based on research into the so-called 'Potato Riots' instigated by a group of female workers in Amsterdam in 1917 with the aim of achieving greater food equity during the First World War. In their aprons they collected potatoes intended for the army. Azpilicueta focuses on forms of solidarity and cohesion in everyday life that are embodied and upheld by women. She experienced the empowering force of a social movement for herself in #Niunamenos ('Not one [woman] less'). Following the murder of Daiana García, who was found dead in a rubbish bag on 16 March 2015, artists were amongst the first to show their solidarity. A women's strike, social media campaigns, and demonstrations followed. When creating her works, the artist collaborates with specialists from other disciplines, such as historians and craftspeople or dancers. The white clothes and accessories are used in a performance.

List of objects and garments:

The Maid Hat

The Pumping Overall

The Top Crop

The Shorts-Apron

The Baker-Vest

The Dust-Bag

The Running-Mask

The Shoes

The Cosmetic-Bag

The Fanny-Bag

The Fruit Basket-Cloud I and II

The Cosmetic-Pouch

The Medusa-Eye



**On the Dignity of Codpieces [1, 6, 7, 10, 13], 2021**

Wool felt, merino wool, cotton, viscose, lurex, holographic paper, acrylic yarn, cord  
Dimensions variable

A rather unusual garment is observed in the series *On the Dignity of Codpieces* (2021). Ostentatious codpieces were an item of men's fashion in the fifteenth and sixteenth centuries. The padding and protuberances both protected and emphasised the male genitalia. Azpilicueta uses fabric remnants, crocheted, embroidered, and shiny elastic materials that prompt a wide range of associations, from cleaning rags to erotic accessories.

Not illustrated

**The Wise Octopus, 2022**

In collaboration with Dasha Golova  
Vintage leather jacket, copper, shoes, wild silk, leather strings  
200 × 270 × 70 cm

Not illustrated

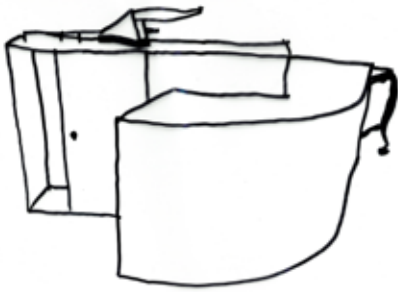
**The Spicy Kangaroo, 2022**

In collaboration with Dasha Golova  
Vintage leather skirt, vintage leather belt, copper  
100 × 100 × 20 cm





For the presentation of her choice of works by Anne Marie Jehle (1937–2000) from the Kunstmuseum's collection, Mercedes Azpilicueta fashioned islands out of elements made of furniture. They make reference to the kitchen, living-room, and bedroom. Jehle lived in a house in Feldkirch that she locked up and left in 1989. The living space and work environment were inextricably interwoven. 1628 works were recovered from the whole 'installation' after her death. In terms of form and content, the collages of materials and objects examine 'aspects and things of everyday life (social criticism), social roles (gender) and phenomena of power, questions of identity, and later grey areas and borderline experiences'.



**The Magic Kitchen, 2022**

In collaboration with Katharina Kasinger  
Wood, metal, glas, acrylic  
Dimensions variable



**The Tasty Quote, 2022**

In collaboration with Katharina Kasinger  
Wood, metal, acrylic  
64 × 50 × 28 cm

**Anne Marie Jehle**

1937 in Feldkirch, Austria – 2000 in Vaduz,  
Liechtenstein

**6 Eisbecher, 1975 | 6 Ice Cream Sundaes**

Plaster, nickelled brass cups, tray  
(Prototype for a multiple, unrealised)  
Cups each c. 16 × 6 × 6 cm; tray 1.3 × 28 × 15.4 cm  
Kunstmuseum Liechtenstein, Vaduz / donation  
Anne Marie Jehle Stiftung, Vaduz (originally donated to  
Anne Marie Jehle Stiftung by Wolfgang Feelisch)

**Anne Marie Jehle**

**Untitled, n.d.**

Cut-out on paper on cardboard  
16.8 × 8.5 cm  
Kunstmuseum Liechtenstein, Vaduz / donation  
Anne Marie Jehle Stiftung, Vaduz

**Untitled, n.d.**

Porcelain cup, plaster, paint  
8.8 × 11 × 8 cm  
Kunstmuseum St.Gallen

**Untitled, c. 1977**

Spoon, leather purse, tin  
19.5 × 11 × 7 cm  
Kunstmuseum Liechtenstein, Vaduz / donation  
Anne Marie Jehle Stiftung, Vaduz

**Untitled, c. 1977**

Wood  
5 × 27 × 24 cm  
Kunstmuseum Liechtenstein, Vaduz / donation  
Anne Marie Jehle Stiftung, Vaduz

**Io sono allegra, n.d. | I am cheerful**

Acrylic on canvas  
60.5 × 80 × 2.1 cm  
Kunstmuseum St.Gallen



**The Quick Foyer, 2022**

In collaboration with Katharina Kasinger

Wood, metal, acrylic

Dimensions variable

**Anne Marie Jehle**

**Verschiedene Schuhe, n.d.** | Various shoes

Wooden box, string, parcel tag, pencil and coloured pencil, photo chemically processed

43.8 × 24.8 × 3.8 cm



**The Shy Quote, 2022**

In collaboration with Katharina Kasinger

Wood, metal, rattan, acrylic

80 × 25 × 14 cm

**Anne Marie Jehle**

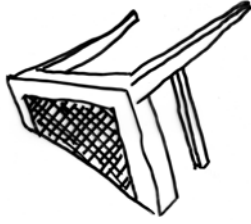
**Untitled, n.d.**

Envelope, adhesive tape, fibre pencil

33 × 22.7 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz



**The Resting Quote, 2022**

In collaboration with Katharina Kasinger

Wood, rattan, acrylic

80 × 46 × 31 cm

**Anne Marie Jehle**

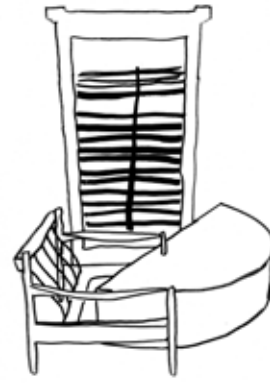
**perfect, n.d.**

Wall installation: wire, wool, kitchen towel, wooden shutter, chalk, wire coat hanger, wood, ring

c. 180 × 220 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz



**The Gone Bedroom, 2022**

In collaboration with Katharina Kasinger

Wood, metal, synthetic materials, acrylic

Dimensions variabel

**Anne Marie Jehle**

**Untitled (Red Breast Hat), n.d.**

Wool

20 × 25 cm, diameter: 15 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz

**Untitled (Genius Machine), 1977**

Cardboard (detergent pack, brand: 'Genie'), shoe heels, black-and-white photograph

14 × 15.5 × 21 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz

**Untitled (Table and Bed), n.d.**

Cut-out on paper on cardboard

30 × 17 cm

Kunstmuseum Liechtenstein, Vaduz / donation

Anne Marie Jehle Stiftung, Vaduz

**Untitled, n.d.**

Metal sheet, cut and welded

93.5 × 88 × 21 cm

Kunstmuseum Liechtenstein, Vaduz / donation of the Anne-Marie Jehle Stiftung

**Exhibition credits:**

Project research and coordination: Angeliki Tzortzakaki  
Exhibition design: Katharina Kasinger  
Costume design and production: Dasha Golova and Guillermina Baiguera  
Design advice: Vanina Scolavino  
Studio Assistant: Lisa Collin

With special thanks to: Yeal Davids, Judith Peskens (TextielLab), Anik Fournier and Ohad Ben Shimon.

All works courtesy of the artist and NoguerasBlanchard, Madrid/Barcelona

**Potatoes, Riots and Other Imaginaries** was part of Prix de Rome 2021, commissioned and produced by Mondriaan Fonds and Stedelijk Museum Amsterdam.

**Potatoes, Riots and Other Imaginaries** was made thanks to the support of the following archives: Rijksmuseum, Stadsarchief Amsterdam, Amsterdam Museum, ATRIA – kennisinstituut voor emancipatie en vrouwengeschiedenis, Nederlands Volksbuurtmuseum, Jordaanmuseum, IISG – International Institute of Social History, TextielMuseum, Eye Filmmuseum, Nationaal Archief / Collectie Spaarnestad, RKD – Nederlands Instituut voor Kunstgeschiedenis; and the Allard Pierson – the collection from the University of Amsterdam.

Coordination: Angeliki Tzortzakaki  
Research: Sjoerd Kloosterhuis, Mieke Krijger, Laura Kneebone  
Costume design: Lucile Sauzet  
Exhibition design: Katharina Kasinger  
Graphic design: Toni Brell  
Sound design: Constanza Castagnet  
Technical assistance: Guillermina Baiguera, Darya Golova and Alyssa Reiziger

**On the Dignity of Codpieces** was part of the exhibition *Bondage of Passions*, commissioned and produced by Gasworks, London.

Project coordination: Angeliki Tzortzakaki  
Archival research: Verónica Rossi  
Costume assistance: Darwin Winklaar and Laura Fernández Antolín

**DIAMOND STINGILY**  
1990 in Chicago, IL, USA



### **dead Daughter, 2021**

Carpet, five arrangements of artificial flowers with vases, five lacquered plinths, sixteen bronze casts, eight wax casts

550 × 550 cm (carpet)

Dimensions variable

Kunstmuseum Liechtenstein, Vaduz

Diamond Stingily grew up in Chicago and lives in New York. In a museum talk in 2018 she described herself as 'the first daughter in a Black household', discussing the strength, resilience and endurance of her mother, aunt, great-aunts, and grandmothers. Female (elective) affinity, forms of mourning rituals, and handing down knowledge play a central role in the artist's work.

The installation *dead Daughter* was created in 2021 and is based on Stingily's encounter with Colette Thomas's novel *Le Testament de la fille morte* (The Testament of the Dead Daughter), published under the pseudonym René in 1954. The book is a diary and an anthology of poems about the cruelty of love in which past and present are entwined, a novel of death and resurrection. In another piece from 2014, Stingily staged her own funeral in a gallery display window, with artificial flowers and the Bible of her great aunt twice removed. The lush pink mise-en-scène set against the backdrop of walls covered with waste paper celebrates the memory of people who have passed away, embedded in the contemporary history of the exhibition venue.



### **How Did He Die, 2016**

Video, black-and-white, sound, chain-link fence

Duration: 8' 38"

Ed. of 3 + 1 A.P.

Dimensions variable

Courtesy of the artist

Looking through a piece of wire mesh, we see footage of girls at play. The title of this installation *How Did He Die* (2016) features in the lyrics of one of the recorded songs. Bess Lomax Hawes, a musician and folklorist, documented traditional singing games in the playground of an elementary school in Los Angeles in 1967. In the booklet accompanying the DVD on which the material was released in 2003, the author writes that it was deeply disturbing to discover that these same children are also expert street fighters. Singing, they upheld a tradition that had almost vanished within the white community but which was still active in the Black community. In this way, the piece refers to an acknowledgement of the cultural contribution of Black people in the late 1960s, while at the same time highlighting the aspect of exclusion and segregation.



**Entryways, 2019**

Door, bat, hardware  
205.7 × 71.1 × 121.9 cm  
Collection Maaß-Lukas, Munich

**Entryways, 2019**

Door, bat, hardware  
101.5 × 25.5 × 25.5 cm  
Mackert Collection, Munich

**Entryways, 2019**

Door, bat, hardware  
220 × 81 × 66 cm  
SMAKE Berlin

**Entryways, 2021**

Door, bat, hardware  
220 × 81 × 66 cm  
Private Collection, Berlin

**Entryways, 2021**

Door, bat, hardware  
208 × 86 × 97 cm  
Collection Thiess, Munich

*Entryways* (2019–2021): the run-down doors with a baseball bat allude to childhood memories of the artist, whose grandmother Estelle would always keep a baseball bat by the apartment door. They point to the menace faced by Black people but also to the aspect of security in the family setting. The braided hair in *Elephant Memory* (2019) speaks of a matriarchal society of cohesion and protection, but also of chains and violence.

Not illustrated

**Elephant Memory, 2019**

Synthetic hair, galvanised steel chain, galvanised steel hook  
400 × 25 × 5.5 cm; 400 × 5 × 5.5 cm  
Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin





From the collection, Diamond Stingily chose *Still Life of Fruit and Flowers* by the painter Franz Werner von Tamm. Painted around 1700, it is typical of the lavish compositions of the period. Similar to artificial flowers, they keep what they represent perennially fresh and reflect the wealth of their owners.

**Franz Werner von Tamm**

1658 in Hamburg, Germany – 1724 in Vienna, Austria

**Stilleben mit Früchten und Blumen, 1698** | Still Life with Fruits and Flowers

Oil on canvas

Image size: 66 × 50 cm

Frame Size: 68 × 85 × 11 cm

Kunstmuseum Liechtenstein, Vaduz



**Clay's Beauty Salon, 2022**

34 × 25.6 cm

Ed. 1/30 + 5 A.P.

Kunstmuseum Liechtenstein, Vaduz

In the mirror of the hair salon in the little photograph *Clay's Beauty Salon* (2022) we see the picture of a black woman in a double pink frame. Her hair is straight. The hair tongs take up a lot of space in the arrangement on the table. The photo was taken in the salon of Stingily's great aunt, where she and her mother spent a lot of time. With the aid of personal memories and stories, the artist draws attention to social conditions and aspects of Black identity.

**INVERNOMUTO**

active since 2003

Simone Bertuzzi, 1983

Simone Trabucchi, 1982

in Piacenza, Italy



The artists Simone Bertuzzi (b. 1983) and Simone Trabucchi (b. 1982) have been collaborating as Invernomuto since 2003. They live in Milan and Vernasca. For *C<sup>4</sup>* they have juxtaposed three of their own works with *Ponte levatoio* (Drawbridge) (1968) by Pino Pascali (1935–1968).

**Pino Pascali**

1935 in Bari, Italy – 1968 in Rome, Italy

**Ponte levatoio, 1968** | Drawbridge

Steel wool, plywood

221 × 118 × 10 cm

Kunstmuseum Liechtenstein, Vaduz

Pascali uses simple materials that refer to a playful aspect from childhood and domestic experiences. His installation is woven of steel wool, a material familiar from cleaning. He turns it into a 'defensive structure', the drawbridge (Ital.: ponte levatoio), and something which might also be taken for a washboard (Ital.: lavatoio). The artist leaves it to the viewers to decide which castle lies concealed behind the bridge and to continue to tell the story in their imagination.



**Wax, Relax, 2011–2022**

Wax, expanded polystyrene, original soundtrack:

Hieroglyphic Being

Dimensions variable

Courtesy of the artists and Pinksummer, Genova

Invernemuto's works may also be seen as magical fragments of a narrative that hark back to other places and other times: *Wax, Relax* (2011–2022) is a wax grotto made from a cast of one of the innumerable replicas of the grotto at Lourdes that have been made all over the world since the end of the nineteenth century. The artists' birthplace, Vernasca, is also home to such a grotto, which has become part of popular culture and is among the things that define the collective perception. A new replica of the grotto has been made for the exhibition: a monument of wax, the quintessential material of replicas that demonstrates and questions the character of the place and the rituals associated with it.



**Zion, Paesaggio, 2014**

Wood, iron, inkjet print on wood, tropical plants  
(Catleia, Phalaenopsis, Oncidium, Dendrobium,  
Monstera, Rhipsalis)

235 × 170 × 200 cm

Courtesy of the artists and Pinksummer, Genova

*Zion, Paesaggio* (2014) consists of the reproduction of an object steeped in history; it replicates a staircase-like monument erected by the Italian army in Addis Ababa during the occupation of Ethiopia. The fourteen steps of the sculpture represent the fourteen years from the takeover of power by the fascists in Italy in October 1922 to the capture of Addis Ababa in 1936. When the fascist rule came to an end, the monument was appropriated by the Rastafari movement and used as a plinth. Rastafarianism is both a religious and a social movement. For Rastafari, Zion (the promised land in Hebrew) is in Ethiopia. Just as Pascali's drawbridge does not lead to a castle, Zion is a stairway to nowhere. It leaves room for the reproduction of other narratives with new associations and connections.



### **Rimini Capitale Afro, 2021**

Concrete, expanded polystyrene, iron, soundtrack:

DJ Pery's Mecca mixtape (edited by Invernomuto)

256 × 570 × 30 cm

Courtesy of the artists and Museo del Novecento,

Milano; production: 'Cantica21. Italian Contemporary Art Everywhere'

The combination of multiple layers also features in the mixed soundtracks. The entire exhibition space is immersed in changing light linked to the soundtracks of *Wax*, *Relax* and *Rimini Capitale Afro* (2021). The yellow doorway is an exact replica of a section of wall of the Melody Mecca club in Rimini that was legendary in the 1980s. At this venue, DJ Pery played a musical blend of funk, disco, Brazilian MPB, Indian sitar music, Afrobeat, and much more. He talks about 'a global idea of music', describing his search for sounds and mixes as 'musical research'. Writing sprayed on the wall of the venue pronounces Rimini the capital of 'Afro'. Invernomuto based their soundtrack on all of DJ Pery's mixtapes from the club in Rimini, remixing, editing, and filtering them. The project is inscribed in the artists' musical, historical investigations into the interactions of sound and the images it creates. In particular, the work was created parallel to *Black Med*, a sound research project about the Mediterranean that Invernomuto began in 2018.

## Side Programme

**Tuesday, 24 May 2022, 6.30 pm**

Introduction for Teachers

**C<sup>4</sup>. Nazgol Ansarinia | Mercedes Azpilicueta |  
Invernomuto | Diamond Stingily**

with Susanne Kudorfer and Olivia Büchel

In cooperation with Schulamt Liechtenstein.

**Thursday, 2 June 2022, 6 pm**

Guided Tour

**C<sup>4</sup>. Nazgol Ansarinia | Mercedes Azpilicueta |  
Invernomuto | Diamond Stingily**

with Letizia Ragaglia

**Thursday, 9 June 2022, 6 pm**

Skino im Kunstmuseum

6 pm **Le scaphandre et le papillon**

by Julian Schnabel, FR 2007, 112',

Artist's choice: recommended by Nazgol Ansarinia

8.15 pm **Zama**

by Lucrecia Martel, AR 2017, 115'

Artist's choice: recommended by Mercedes Azpilicueta

**Wednesday, 15 June 2022, 12.30 pm**

Take Away

**C<sup>4</sup>. Nazgol Ansarinia | Mercedes Azpilicueta |  
Invernomuto | Diamond Stingily**

Short guided tour during the lunch break

with Susanne Kudorfer

**Wednesday, 22 June 2022, 2–4.30 pm**

Active Together

**Wednesday afternoon at the Kunstmuseum**

with Beate Frommelt

**Thursday, 30 June 2022, 6 pm**

Guided Tour and Discussion

**Potato Riot**

with Julia Frick and Eva-Maria Schädler (association  
'Frauen in guter Verfassung') and Susanne Kudorfer

In cooperation with Liechtensteinische Kunstgesellschaft

**Sunday, 3 July 2022, 10.30 am – 4.30 pm**

Travelling to the Museum

**Reiseziel Museum**

A discovery journey for the whole family



**Sunday, 7 August 2022, 10.30 am – 4.30 pm**

Travelling to the Museum

**Reiseziel Museum**

A discovery journey for the whole family

**Wednesday, 10 August 2022, 2–5 pm**

Holiday Workshop

**Holiday Studio**

for children aged 7–12

with Klara Frick and Olivia Büchel

**Thursday, 11 August 2022, 2–5 pm**

Holiday Workshop

**Holiday Studio**

for children aged 7–12

with Klara Frick and Olivia Büchel

**Monday, 15 August 2022, 10 am – 8 pm**

**National Day**

Free admission on Liechtenstein's National Day

**Wednesday, 17 August 2022, 12.30 pm**

Take Away

**C<sup>4</sup>. Nazgol Ansarinia | Mercedes Azpilicueta |**

**Invernomuto | Diamond Stingily**

Short guided tour during the lunch break

with Klara Frick

**Thursday, 18 August 2022, 6 pm**

Skino im Kunstmuseum

6 pm **L'important c'est d'aimer**

by Adrzej Żuławski, FR 1975, 109'

Artist's choice: recommended by Diamond Stingily

8.15 pm **Nostra Signora die Turchi**

by Carmelo Bene, IT 1968, 125'

Artist's choice: recommended by Invernomuto

**Wednesday, 24 August 2022, 6 pm**

Wednesday XL

**Mediterraneo**

with Invernomuto

**Thursday, 25 August 2022, 6 pm**

Guided Tour and Discussion

**Storytelling im aktuellen Kunstgeschehen**

with Catherine Nichols and Letizia Ragaglia

In cooperation with Liechtensteinische Kunstgesellschaft

**Sunday, 4 September 2022, 10.30 am – 4.30 pm**

Travelling to the Museum

**Reiseziel Museum**

A discovery journey for the whole family

**Sunday, 4 September 2022, 10 am – 5 pm**

Finissage

**C<sup>4</sup>. Nazgol Ansarinia | Mercedes Azpilicueta |**

**Invernomuto | Diamond Stingily**

with performance by Mercedes Azpilicueta

The exhibition will be accompanied by a generously illustrated exhibition catalogue produced by Mousse Publishing with contributions by Giuseppe Garrera, Rindon Johnson, Hamed Khosravi, Letizia Ragaglia and Susana Vargas Cervantes.

To our great pleasure, the three artists and the artist duo have agreed to produce editions in cooperation with the Kunstmuseum Liechtenstein, which will soon be available in the museum shop.

#### Editing

Henrik Utermöhle in collaboration with  
Susanne Kudorfer und Christiane Meyer-Stoll

#### Texts

Susanne Kudorfer and Letizia Ragaglia

#### Copyediting

Brian Currid

#### Photo Editing

Henrik Utermöhle

#### Translation

Richard Watts

#### Graphic Design

Sylvia Fröhlich

#### Print

Gutenberg AG, Schaan

© 2022 Kunstmuseum Liechtenstein, Vaduz;  
artists and authors

Thanks to the artists and their galleries for  
providing images.

**#kunstmuseumliechtenstein**  
**insta facebook www**

---

**Kunstmuseum Liechtenstein  
with Hilti Art Foundation  
Städtle 32, P.O. Box 370  
LI – 9490 Vaduz  
Tel +423 235 03 00  
Fax +423 235 03 29  
mail@kunstmuseum.li  
kunstmuseum.li**