

**26.09.2025
– 01.03.2026**

Tony Cokes

**Let
Yourself
Be
Free**



**KUNSTMUSEUM
LIECHTENSTEIN**

Dear Visitors,

The American artist Tony Cokes lives and works in Providence, Rhode Island. He is known especially for his singular video works: he combines quotes from a range of texts with bright colors and pop music to create precisely edited video essays that appeal to both our bodies and minds.

Like a DJ, Cokes samples and remixes fragments gleaned from the worlds of popular culture and mass media with the aim of subverting prevalent codes. Since the late 1980s, the artist has engaged in a criticism of media and power relations, racism and consumer behavior. His sources include film footage, journalistic and philosophical writings, and social media. He has recently widened his focus to include the history and reception of Conceptual art and Minimalism.

Kunstmuseum Liechtenstein has invited Cokes to engage in dialogue with the collection. *Let Yourself Be Free* presents a number of the artist's lightboxes, text and video installations (including one from the museum's own holdings), a new commission, and a selection of works by various artists from the collection. A characteristic feature of the exhibition and Cokes' work is the principle of (unexpected) juxtaposition, remixing, and reinterpreting.

The show was curated by Letizia Ragaglia in close collaboration with the artist.

Transcriptions of the texts in the videos can be found in the exhibition's spaces.

**forgetting all
about tomorrow.**

Skylight Gallery I

The show begins with three of Cokes' lightboxes with colored text that enter into a dialogue with three works from the Kunstmuseum's collection in which the investigation of form and space plays a key role. While these works are characterized by a reduced palette, Cokes uses bright colors and text to create a pointed contrast.

Cokes describes himself as a "Post-Conceptual artist." In art history, Conceptual art is an art movement from the 1960s; for Conceptual artists, executing an artwork was less important than the idea or concept. Finished images or sculptures were replaced by sketches, writings, and instructions that could even be carried out by other people. Cokes also makes reference to the Minimalism of the early 1960s. Minimal artists reduced individual forms of expression and used materials and production methods familiar from industry. This development also includes such artists as Fred Sandback, a second-generation minimalist; Bill Bollinger, who is associated with Postminimalism and Process art; and Steven Parrino, a conceptualist painter who after the 1980s distinguished himself with radical deconstructions of paintings.

In contrast to the objective, technical forms, the lightbox texts gleaned from pop culture open up spaces for interpretations, stories, and theoretical deliberations. Stripped of their original context, they leave room for the viewers' imagination.

Tony Cokes

1956 in Richmond, VA

1

SM BNGRZ Rework.07 (Vaduz-ism.01), 2025

Lightbox with SEG fabric
124.5 × 165.1 × 12.1 cm

2

Testament E... Rework.02 (Vaduz-ism.02), 2025

Lightbox with SEG fabric
124.5 × 165.1 × 12.1 cm

3

wien.visit.me.dreams.wide Rework.01 (Vaduz-ism.03), 2025

Lightbox with SEG fabric
124.5 × 165.1 × 12.1 cm

While the videos comprising text and music engage the audience physically, perhaps even inducing them to dance as they read, viewers stand before the lightboxes as if before a painting. These *Vaduz-isms* (a term coined by the artist for some works in this show) are taken from various videos, condensing lengthy works into a few momentary lines that can become fluid again in the readers' minds.

SK

Bill Bollinger

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

4

Wire Piece, 1970

Cyclone fence
298 × 204.5 cm

Kunstmuseum Liechtenstein, Vaduz / former collection Rolf Ricke at Kunstmuseum Liechtenstein, Vaduz, Kunstmuseum St. Gallen, Museum MMK für Moderne Kunst, Frankfurt am Main

In the late 1960s, Bill Bollinger was among the foremost sculptors of his time. In the work exhibited here, Bollinger used cyclone fence. Without subjecting it to any further processing, he used the ornamental structure of the industrially manufactured metal mesh to suggest an image on the surface measuring almost three by two meters (about ten by seven feet). Bollinger is known for his sensitive use of simple, industrial materials. When viewed from a certain angle, the grid pattern of the



4



5

mesh creates a special depth effect—almost an “infinite” space. Bollinger had studied aerospace engineering, and his work is influenced by space, curved space, and the horizon.

CMS

Steven Parrino

1958 in New York – 2005 in New York

5

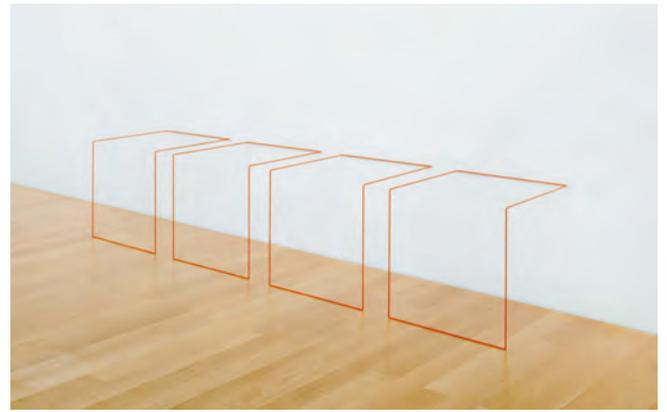
Spin-out Vortex, 2000

Enamel on canvas

183 × 183 × 19.5 cm

Kunstmuseum Liechtenstein, Vaduz / former collection Rolf Ricke at Kunstmuseum Liechtenstein, Vaduz, Kunstmuseum St. Gallen, Museum MMK für Moderne Kunst, Frankfurt am Main

Spin-out Vortex embodies dynamism and energy. And it is indeed the result of a vigorous transformation because Parrino first made a painting, then detached it from the stretcher, and then re-draped it from the rear. The resultant movement, akin to a vortex, creates a sense of a powerful momentum. The title can also be read as a metaphor of a “spin-out motion” from the traditional idiom of painting. Parrino uses Malevich’s suprematist abstraction from the early twentieth century in a baroque manner, folding the monochrome painting, executed in enamel paint, into dynamic pleats



6

Fred Sandback

1943 in Bronxville, NY – 2003 in New York

6

Untitled, 1968/1983

Car paint on steel

Four parts, each 61 × 61 × 61 cm;

overall 61 × 289 × 61 cm

Kunstmuseum Liechtenstein, Vaduz

Four red, thin metal forms are positioned at equal intervals, aligned at right angles to the floor and wall. This arrangement is an early work by the US artist Fred Sandback. The red metal lines appear to enclose a drawing in three dimensions but, strictly speaking, they delineate only two planes between the wall and the floor. However, in the viewer’s eyes, a sequence of geometrical bodies emerges, four cuboids with three spaces in between them. Sandback commented on his work:

“In no way is my work illusionistic. . . . My work is full of illusions, but they don’t refer to anything. Fact and illusion are equivalents.”

Sandback creates minimal sculptures without insides. What is inside the volume, the space? Is the inside different from the spaces between? Sandback’s works traverse the boundaries of the visible and invisible.

CMS

Nearly 30 years ago,
on Saturday, August
6th, 1988, a full scale
riot had broken out
at Tompkins Square
Park.

Back area of the gallery

Since the early 2000s, Cokes' work has mainly taken the form of videos mostly lasting between five and 75 minutes and consisting entirely of text on monochrome backgrounds, accompanied by a musical soundtrack.

The projections in this area comprise a series of works from 2009 to 2019 themed around the links between art and economy: the relations between studios and the gentrification of whole districts; the demise of art criticism and the boom of the commercial art market since the 1980s; and branding in art, museums, and galleries.

The textual sources for this work are varied: popular magazines, scholarly books, articles, lectures, interviews, diaries, song lyrics, YouTube videos, and more—almost all of them readily retrievable through a Google search. The soundtracks are drawn from across the pop music spectrum: from rock, rap, reggae, funk, gospel, and R & B to electro, microhouse, minimal techno, glitch, dubstep, and footwork.

Cokes cuts into the media streams buzzing all around us, creating and remixing samples, using this game of transformations to attract our attention. He not only selects the texts but also extracts specific samples (a few sentences or a paragraph), prompting us to pay particular heed to these elements. But unlike scientists quoting from a text in order to back up a certain theory, Cokes dispenses with any commentary or argument; instead, he operates like a DJ allowing a mix to speak for itself and expecting his audience to contribute through their own perceptions and emotions.

The artist indicates the sources of the texts and songs at the end of each video.

¹ For more on Cokes' sources and working methods, see in particular the article by Christoph Cox in the catalog for this exhibition.

Tony Cokes

1956 in Richmond, VA

7

shrinking.criticism, 2009

HD video, color, sound

16' 30"

Ed. 5 + 2 AP

Text: Julian Stallabrass, *The Decline and Fall of Art Criticism*, 1999.

Music (where available): Kromestar, Ironsoul

In his book *High Art Lite: British Art in the 1990s*, Stallabrass critiqued the highly successful phenomenon of so-called "Young British Artists" and their most important collector and patron, the head of a major advertising agency. One chapter is devoted to the contemporaneous demise of art criticism that he sees in this context.

SK

8

studio, time, isolation: reconstructions of soul and the sublime, 2011

HD video, color, sound

9' 36"

Ed. 5 + 2 AP

Text: Tom Holert: *Studio Time*, 2006

Music: Cornel Campbell: *Ten to One*, 1977; *Mash You Down*, 1979; *Won't Be Your Fool Again*, 1975

Pink on yellow, we read fragments of a text by Tom Holert. *Studio Time* is themed around the acoustic and visual seclusion of artists in the recording studio, reflecting more generally on the (artist's) studio as a place and precondition of artistic production. The video is dedicated to the artists Vito Acconci and Bruce Nauman, both of whom have engaged with the studio space in their videos. The soundtrack features three songs by reggae musician Cornel Campbell.

"I'm not obsessed with representations of studio practice per se, but I'm interested in their migration and circulation in society," Cokes explained to the author Shiv Kotecha. "Why, for instance, did the artist's loft become a default lifestyle? Why does everything have to turn into a creative enterprise? Why is it that artists have to say all these crazy things to gain visibility in a highly mediated context?"

SK

9

killer.mike.karaoke, 2017

HD video, color, sound

5' 15"

Ed. 5 + 2 AP

Text: Killer Mike: *That's Life 2, Ric Flair*, 2011

Music: Killer Mike: *Ric Flair*, 2011

Separate but closely related to the series of manifestos, *killer.mike.karaoke* mixes the lyrics of two songs by the rapper Killer Mike with the music of one of them, *Ric Flair*. The decision to dispense with the aesthetic cliché of rap music videos causes the lyrics to be received in a completely different way.

SK

10

B4 & After the Studio Pt. 1, 2019

HD video, color, sound

11' 02"

Ed. 5 + 2 AP

Texts: NYU Journalism Project Sites: *Tompkins Square Park Riot of 1988*

Sharon Zukin: *Loft Living: Culture and Capital in Urban Change*, 1982

Music: Mala (DMZ): *Changes* (James Blake Harmonimix), *Miracles* (Commodo Remix), 2013

In August 1988, the clash between homeless people and the New York Police Department came to head in Tompkins Square Park, with 44 people injured during this riot. After the park was closed and renovated at the beginning of the 1990s, the East Village neighborhood became increasingly gentrified. Cokes combines text elements recalling this incident with excerpts from Zukin's *Loft Living*. The sociologist investigated the spatial effects of deindustrialization in connection with culture. Another topic is the displacement of affordable housing and workspaces brought about by gentrification in the form of art venues, studios, or event centers.

SK

11

Evil.71 + The Fall of the Studio, 2019

HD video, color, sound

13' 51"

Ed. 5 + 2 AP

Texts: Lisa Liebmann quoted in *William S. Smith Art in America*, December 2018

Martha Buskirk, *Cady Noland's Pathological America*, 2018

Leah Pires, *Cady Noland*, 2019

Wouter Davidts and Kim Paice, *The Fall of the Studio: Artists at Work*, 2009

Music: Drake, *Legend, Used to, Now and Forever*, 2015

The video begins with texts about the Cady Noland exhibition at Museum MMK für Moderne Kunst, Frankfurt am Main, in 2018–19. The artist had not shown her work for some time before this show. Now was the right time, given that “the myth of the American dream, which Noland—with apparent naivety—takes seriously, has become a globalized reality characterized by the glorification of violence, radical individualism, consumption as both stimulus and fulfilment, and conflict in the form of separatism and exclusion. In her work, barriers, gates, and fences are physical and symbolic manifestations that generate publicity and rule out participation.”

In the colors of the United States flag, the text-images continued the artist's engagement with the studio with further quotes from *The Fall of the Studio: Artists at Work*.

SK

12

B4 & After the Studio Pt. 2 (Everythingism), 2019

HD video, color, sound

26' 03"

Ed. 5 + 2 AP

Text: Our Literal Speed, *Everythingism*. Lecture, Rhode Island School of Design, Providence, Rhode Island, April 2, 2018

Music: Underworld, *Pearl's Girl*, 1996; *Cowgirl*, 1994; *Born Slippy* (instrumental), 1995

Our Literal Speed is an ongoing media opera and textual archive based in Selma, Alabama. Presented as “a series of events in the vicinity of art and history in Europe and North America,” the project synthesizes collective activity, self-reflexive examinations of the art world's

public life, and an intense concern for art's movement through institutional and technological mediation.

SK

In this context, Cokes juxtaposes two works by Andy Warhol, one of the most influential artists of the twentieth century and a key figure in US pop art. His videos immerse the room in colored light, reflected on the other works.

Andy Warhol

1928 in Pittsburgh, – 1987 in New York

13

Cherry Marilyn, 1962

Silkscreen and polymer paint on canvas

50.8 × 40.5 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

Who doesn't know her? Marilyn Monroe: *the* movie icon of the twentieth century, *the* epitome of the Hollywood star whose charisma and sex appeal captivated millions. Warhol created *Cherry Marilyn* the same year she died. Following her death, Warhol purchased the original image: a publicity photograph for the film *Niagara* taken by the film agent Gene H. Korman in 1953. During the following months, Warhol created numerous silkscreens of her likeness, which later became an iconic series in pop art. His method of serial repetition implies her omnipresence in the media and is, at the same time, characteristic of Warhol's work, who dealt with both popular culture and celebrity cults. *Cherry Marilyn* is also a silkscreen, albeit one additionally painted by hand. But looking at *Cherry Marilyn*, deep in her eyes, her pop surface recedes and the underlying black-and-white screenprint gains in importance. By and by, the other layers of her persona, her "true face," begins to show through behind the glamour. Warhol reveals the true tragedy of her life, creating a memento mori.

CMS



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14

Bellevue I, 1963

Silkscreen and polymer paint on canvas

270.8 × 205.7 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

Bellevue I—the title's auspicious "beautiful view" painfully shattered by the content of the work—belongs to the *Disaster Paintings*, a series that Warhol began to develop in the early 1960s.

The work is based on a black-and-white photograph taken from a slightly elevated position. At the center we see the motionless body of a woman, a doctor in white, and two police officers bending over her. Another police officer stands at the left edge, his dark shadow framing the scene. Warhol translated this newspaper image of a woman who had committed suicide into a screenprint, repeating the image thirteen times—a number traditionally regarded as unlucky in the United States. The title is also a reference to the hospital of that name in New York, known since the eighteenth century for its emergency and psychiatric services.²

The choice of photo is enlightening: a dramatic scene in high contrast (created by the sun high in the sky), that emphasizes this pitiless moment. Like a film strip, the serial repetition alters our perception. While the upper rows appear ordered, the lower ones slip out of line and give rise to a sense of instability. At the same time, the images become progressively darker as the screen becomes more opaque. Poignantly, while the woman is the central subject in the first image, in the last she vanishes almost completely in the darkness, while the helpers remain present.

Here, Warhol focuses not only on the ubiquitousness of death and suffering in the media and the dulling effect of constant reproduction, he also questions the way we deal with death and our understanding of mortality.

CMS

2 Historically, *Bellevue* was so closely associated with the treatment of mentally ill patients that its name became a local slang term embodying the stigma of a psychiatric hospital..



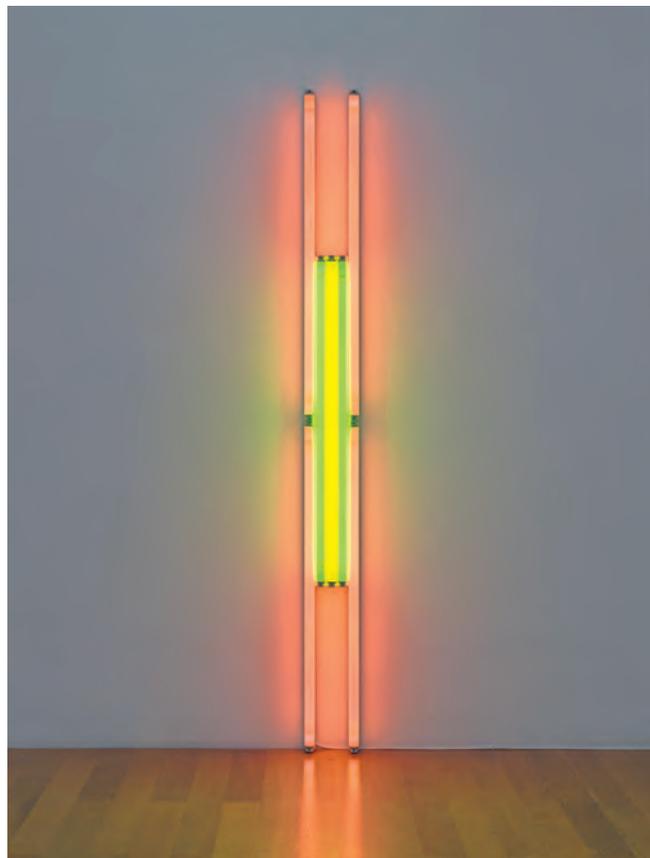
14

***We Must Shock
This Nation
With The Power
Of Love! ❤️***

Skylight Gallery II

The room begins with a selection of works from the Kunstmuseum's collection: three minimal works by Donald Judd and Dan Flavin enter into a dialogue with Cokes' video *DFAI.01-05* and with a sculpture by Gary Kuehn. Deliberately distancing himself from the stringent formal principles of minimal art, Kuehn gives his works an emotional charge and political connotation. The presentation also features Allan McCollum, who created ironic placeholders for images with his *Surrogates*, which he began making in the late 1970s. They pose fundamental questions regarding the originality, reproducibility, and institutionalization of art.

SK



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Dan Flavin

1933 in Jamaica, NY – 1996 in Riverhead, NY

15

untitled (to Annemarie and Gianfranco Verna) 1, 1987

Pink, yellow, and green fluorescent light

255 × 20.7 × 9 cm

Ed. 1/5

Kunstmuseum Liechtenstein, Vaduz / Purchased with funds from Lampadia Stiftung, Vaduz

This work, dedicated to Annemarie and Gianfranco Verna³, consists of seven, equally sized, industrial fluorescent tubes. Their dimensions correspond to a commonly available basic module. By contrast, their arrangement follows a strictly structural concept: the number of fluorescent tubes is doubled from color to color—with one yellow light source in the middle, two green tubes to its left and right, and four pink tubes on the outside. The latter form two straight lines of double length.

Viewing the work, the proportions of the light sculpture give the impression of being aligned with those of the human body, almost as if it were the viewers' counterpart. At the same time, it gives rise to an experience



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of light and space that draws the viewers' attention to an observation of perception that is constantly changing as a result of their movements. The boundaries between the work, space, and viewer become permeable. Flavin's art is situated in the context of minimal art, which focuses on the actuality of the work in situ. This takes precedence over in-depth reflection, contemplative invention, or referential symbolism.

³ Annemarie and Gianfranco Verna are a Zurich-based couple who, since the late 1960s, have made a decisive contribution to the introduction and lasting establishment of minimal and conceptual art in Europe with Annemarie Verna Galerie, representing artists such as Donald Judd and Dan Flavin for decades.

Donald Judd

1928 in Excelsior Springs, MO – 1994 in New York

16

Untitled, 1987

Enameled aluminum

30 × 150 × 30 cm

Kunstmuseum Liechtenstein, Vaduz / former collection Rolf Ricke at Kunstmuseum Liechtenstein, Vaduz, Kunstmuseum St. Gallen, Museum MMK für Moderne Kunst, Frankfurt am Main

“Three dimensions are real space. That gets rid of the problem of illusionism and of literal space . . . which is ridicule of one of the salient and most objectionable relics of European art.”

These are Judd's words in his much-cited article *Specific Objects*, which appeared in the *American Arts Yearbook*, 1965. In his article, he gives insights into the contemporary New York art scene. Judd was already known as an artist and art critic and as one of the



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main representatives of Minimal art, a movement that appeared in the US in the 1960s.

Minimalism emerged as a reaction to Abstract Expressionism, which strove to represent the emotional gesture and personal expression on the canvas. By contrast, Minimal art sought to de-emotionalize and de-personalize art. In particular, Judd rejected the idea of the artist's visible signature and gesture. For him, it was a matter of fundamental principle not to lay a hand on his works during their production. Instead, he commissioned specialist manufacturing firms to produce his “specific objects” following his precise instructions.

Gary Kuehn

1939 in Plainfield, NJ

17

Crate Piece, 1968

Wood, pigmented fiberglass, polyester resin, and nails

65 × 122.5 × 29.4 cm

Kunstmuseum Liechtenstein, Vaduz / former collection Rolf Ricke at Kunstmuseum Liechtenstein, Vaduz, Kunstmuseum St. Gallen, Museum MMK für Moderne Kunst, Frankfurt am Main

Kuehn's works are personal and emotional. They are at once physical and charged, searching and rebellious. They range from abstract to clearly anthropomorphic. In their physical manifestation, in their intrinsic psychological dimension, and in their elementary interrogation of human conditions, his works are possessed of a narrative, permeable, and vulnerable quality that speaks neither of a rigid minimal stringency nor of the heroic gesture: “My work is about the vulnerability of structure.”¹⁴

Crate Piece was made when Kuehn was playing an important role in radically broadening the concept of sculpture: so-called “New Sculpture.” Simple geometric forms, in this case a cube, are juxtaposed with industrial materials and subjected to the forces of pressing and deformation. The rigid wooden crate, filled with malleable material, thus becomes a symbol of inner tension, potential motion, and emotional charging. Kuehn’s work deals with the fragile balance of form and resistance, authority and vulnerability—a process-based object that inextricably marries physical and emotional states.

KML

4 Gary Kuehn, “Letter to the Rutgers University Community,” 2002, in: Gary Kuehn, *Between Sex and Geometry*, ed. by Christiane Meyer-Stoll, exh. cat. Vaduz: Kunstmuseum Liechtenstein; Cologne: Snoeck Verlagsgesellschaft mbH, 2014, p. 104.

Dan Flavin

1933 in Jamaica, NY – 1996 in Riverhead, NY

18

untitled, 1968

Yellow fluorescent light

187.5 × 31.5 × 12.5 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

Allan McCollum

1944 in Los Angeles

19

Surrogates, 1984

Enamel on cast Hydro-Stone

4 parts, 51 × 41 cm; 46 × 30.5 cm; 43.5 × 25.5 cm;

40.5 × 33.5 cm

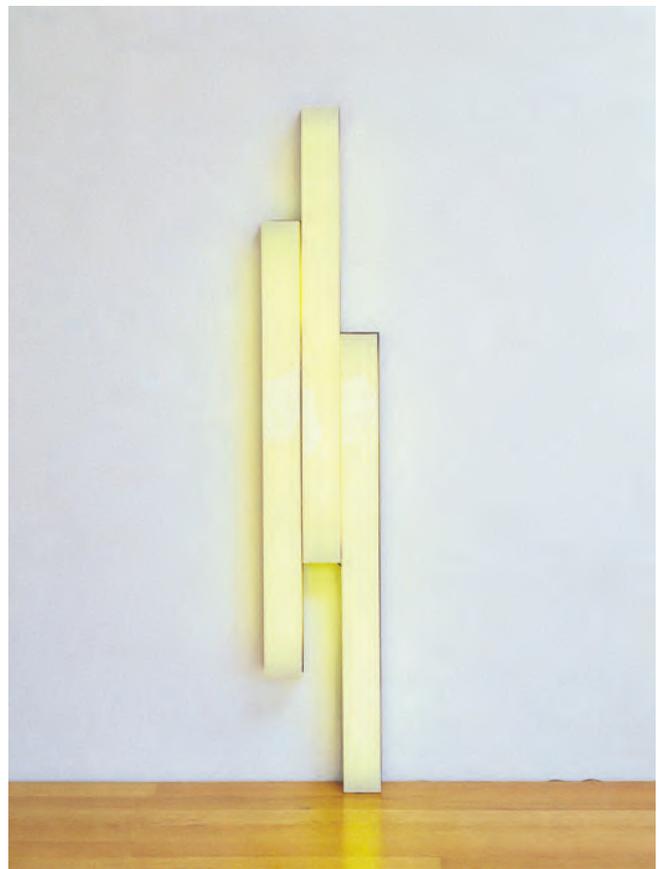
Kunstmuseum Liechtenstein, Vaduz / former collection

Rolf Ricke at Kunstmuseum Liechtenstein, Vaduz,

Kunstmuseum St. Gallen, Museum MMK für Moderne

Kunst, Frankfurt am Main

After initially embarking on a career in theatre and studying restaurant management, McCollum began educating himself as an artist in the late 1960s. Early on, he was influenced by his job working for an art handling company, where he learned about the mechanisms of the modern art industry between production, transport, and the market. In 1975, McCollum moved to New York, where he has worked as an artist and teacher ever since. His four-part *Surrogates* belongs to the series of *Plaster Surrogates* begun in 1982. With their black surfaces,



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light-colored frames, and neutral mounts, these plaster cast objects mimic the form of a traditional painting, albeit without presenting an actual image. Displayed in groups and differing only slightly in format or shade, they nevertheless appear standardized and interchangeable. Each object thus embodies the “painting-in-itself.” McCollum combines strategies of Minimal and Conceptual art—repetition, seriality, reduction—with a reflection on the status of the original and the role of the artwork in the institutional and economic system.

FH



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Richard Serra

1938 in San Francisco – 2024 in Orient, NY

20

Duplicate (Cut Piece), 1970

Rolled steel

Three parts, overall 30.2 x 300 x 63 cm

Kunstmuseum Liechtenstein, Vaduz / former collection

Rolf Ricke at Kunstmuseum Liechtenstein, Vaduz,

Kunstmuseum St. Gallen, Museum MMK für Moderne

Kunst, Frankfurt am Main

As a sculptor, Serra belongs to the generation of Post-Minimal artists. In his concept of art, it is always material that defines form. Gravity is often the focus in his work, the mutual balancing of objects and the dialogue of his sculptures with the space around them.

His early work *Duplicate (Cut Piece)* ties in with a series of works preceded by extensive processing. Serra described these processes with the aid of a list of verbs including “tear,” “roll,” “cut,” etc. The very title *Duplicate (Cut Piece)* reveals the two main components of the work: something has been cut, something has been duplicated. First, a thin “slice” was cut away from the three-dimensional, elongated steel cuboid with a square front face. The remaining part was then divided into



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two equal halves by means of another vertical cut. The severed “slice” now lies right next to the two-part cuboid, forming a counterbalance to it and creating an optical balance between the unequal parts. Mass, weight, and equilibrium intermesh here as physical variables and are not merely the theme of this work, but part of the artwork itself.

SF

Tony Cokes

21

DFAI.01-05, 2023

Two-channel HD video, color, sound

23' 31"

Ed. 3/5

Kunstmuseum Liechtenstein, Vaduz

Texts: Dan Flavin, Phyllis Tuchman, Heiner Friedrich, Corinna Thierolf, First Baptist Church, Michael Govan, Ross Skoggard, David Getsy, Jordan Carter
Music: Mourning [A] BLKStar, *Reckoning, Anti Anthem Remix*, 2019; Atom™, *I'm Determined (Jesus Changed my Soul)*, 2018; Floorplan (R. Hood /Mark Broom), *Never Grow Old (Mark Broom Dubplate Mix)*, 2020; Burial, *Dark Gethsemane*, 2021; Staples Jr. Singers, *Trouble of the World*, 1975

This work belongs to a recent body of Cokes' oeuvre that deals with important figures associated with the emergence of Minimal and Conceptual art in the 1960s and 1970s, including the artist Dan Flavin and a co-founder of Dia Art Foundation, Heiner Friedrich.⁵

The title, *DFAI*, is an acronym for Dan Flavin Art Institute, a former Baptist church that opened in 1983 with a long-term installation by Flavin, and was later renamed Dia Bridgehampton. The following enumeration “01–05” refers to the “serial approach” of the 1960s and 70s and the possibility of adding further iterations of the work. The work responds to Flavin's fluorescent light sculptures on display there, which resonate with Cokes' own conceptual and formal interests in radiant color and light. The two-channel video features colors influenced by Flavin's palette overlaid with texts from Dia's archive and publications charting the history of the site, citing Flavin's own words, as well as scholarly works by figures from recent art history. It also demonstrates Cokes' approach to commissions and archives, with historical material

incorporated into the production of new works; indeed, “originality and authorship” are disregarded in favor of collaboration with historical interlocutors and existing sources.

DFAI.01–05 also includes a richly layered soundtrack that draws on the sonic history of Dia Bridgehampton, engaging the “spirits” of Black culture and church music that inhabit the space and seeking to put visitors into a dialogue with the multitude of voices.

LR

5 Jordan Carter, *Tony Cokes: An Archive Adjusted to Fit*, 2023

22

The Will & The Way...Fragment 1, 2019

HD video, color, sound

14'

Ed. 5 + 2 AP

Text: Karen E. Hudson, *The Will and The Way: Paul R. Williams*, 1994

Music: Radiohead, *Lotus Flower (Jacques Greene Rmx)*, *Give Up the Ghost (Brokenchord Rmx)*, *Bloom (Objekt Rmx)*, 2011

The Will & The Way...Fragment 1 explores the relationship between space, architecture, and power. The video centers on the life and work of the architect Paul Revere Williams.⁶ Williams designed more than 2,500 buildings in Southern California between 1933 and 1975 and was the first African-American member of the American Institute of Architects. The work is based on a computer-animated backdrop simulating a water surface and hypnotic club remixes of tracks by the British rock band Radiohead. The text fragments are taken from Williams’s posthumously published autobiography. The anecdotal text, written from a first-person perspective, is characterized by a subtle combination of personal experiences and theoretical reflections on modernist design and the link to sociopolitical realities: racial segregation is mirrored in the architect’s everyday work and collides with his notions of social justice and his own history of upward mobility. Through the architect’s conflicting relationship to the spaces he designed, which remained simultaneously closed to him as guest and resident, Cokes demonstrates how the institutionalized system of white supremacy manifests itself spatially.

6 Exhibition booklet, *Tony Cokes. Fragments, or just Moments*, 2022, Haus der Kunst and Kunstverein, Munich. Curated by Emma Enderby and Elena Setzer.

23

Evil.13.5 (4 OE), 2022

HD video, color, sound

19' 40"

Ed. 5 + 2 AP

Text: Okwui Enwezor, *Interview with Amelie Klein at Vitra Design Museum ('Making Africa: A Continent of Contemporary Design')*, 2015

Music: DJ Hank, *Stay, Lift Gate, Get @ Me, Air Ride, Mkwa, Kiosko*, 2022

The texts in this video are from an interview conducted by Amelie Klein with Enwezor in 2015. The Nigerian-born curator was latterly director of Haus der Kunst, Munich, where he died in 2019. Enwezor acted as consultant for the exhibition curated by Klein in Weil am Rhein, Germany, *Making Africa: A Continent of Contemporary Design*. He remarked, “When we come to the question of design and attach the word ‘Africa’, we have to overcome the legacy of how this relationship has been mostly confined to the artisanal, to types of production that one might not conceive as lying within the vocabulary of contemporary design. We have to rethink concepts like ‘recycling,’ ‘remodeling,’ ‘impoverished,’ or ‘informal’ in order to find productivity in relation to the present and not only in relation to ideas of deficit that may have been attached to Africa in general. I believe the vocabulary itself needs to be self-critical, even when we use terms and concepts that are already very much around.”

SK

**to exploit
the differences
as mechanisms
for invention,**

24

RRK (Reading Rosalind Krauss), 2011

HD video, color, sound

4' 55"

Ed. 5 + 2 AP

Text: Adam Klein, *Reading Rosalind Krauss*, 2009

Music: The Size Queens, *Reading Rosalind Krauss*, 2009

The band sings “sits on the couch reading Rosalind Krauss all day,” accompanied by Adam Klein’s lyrics on screen. During the instrumental, the video features quotations from an interview with the US art scholar.

RRK (Reading Rosalind Krauss) is an animated transcript of the lyrics from the song of the same name by The Size Queens. This witty example of rock art was part of the official soundtrack for the first event of *Our Literal Speed: The Performative Discourse*, that took place in March 2008 at Zentrum für Kunst und Medien, Karlsruhe, Germany. The second iteration, in May 2009 in Chicago, was accompanied by a new soundtrack by The Size Queens.

The Size Queens 2005–2017

After 12 years, 8 records, and 1 EP, the loose-knit group of artists and activists, musicians and poets, quietly and amicably disbanded and the art-rock experiment that was The Size Queens was completed.⁶

⁶ <https://thesizequeens.bandcamp.com/album/our-literal-speed-soundtrack-recordings>

25

In collaboration with MOS Architects NYC

Bench.02 (Testament E—“Old”), 2025

Sheet metal

42 × 193 × 42 cm

26

Untitled (Sol LeWitt 1967, 1968, 1989), 2023

Two-channel HD video, color, sound

130'

Ed. 5 + 2 AP

Texts: Sol LeWitt: *Paragraphs on Conceptual Art*, 1967;

Sentences on Conceptual Art, 1968

Music: My Bloody Valentine, *Loveless (excerpts)*, 1991

Cokes’ work themed around the US minimalist Sol LeWitt was produced as a commission from the Prada Foundation in 2023 for the exhibition *Paraventi: Folding Screens from the 17th to 21st Centuries*. That show had featured LeWitt’s 1989 screen with geometrical structures recto and a monochrome verso, a sculpture that had intrigued Cokes for some time. Cokes used two texts by LeWitt from 1967 and 1968. In this essay he altered the gendered pronouns: “Because I didn’t know why artists were always *he*, and why they couldn’t be ‘they’ or ‘she’. It was a kind of condition of possibility, a kind of time travel that you could do now and perhaps should do now.”

In “Paragraphs on Conceptual Art” from 1967, LeWitt formulated a kind of manifesto where he distinguished “perceptual” art (meant primarily for the sensation of the eye) from Conceptual art. With rings of color radiating from the center and text overlays, Cokes creates links, at the same time updating LeWitt’s ideas.

SK



**It was a wonderful
last exhibition.**

Skylight Gallery III

In this room, three works from the collection enter into a richly layered dialogue with *LtYrslfBFree.01–03*, created by Cokes especially for this show. All these artists work with the idea of the model in different manifestations, be it as an artistic approximation to a work (Dan Graham); exhibition (Liliana Moro); or reference to historical places (Nazgol Ansarinia). A striking antithesis is the work of Pope.L, stemming from the seemingly everyday, domestic reality of life and thus opening up a dramatic contrast to the museum situation.

Liliana Moro

1961 in Milan

27

Spazi, 2023

[Spaces]

Cardboard, mixed media

27.7 × 42 × 6 cm

Kunstmuseum Liechtenstein, Vaduz / Gift of the artist

When Moro is invited to an exhibition, she makes models in which she trials her displays in great detail, on a small scale, and primarily for herself. The models first became artworks in 2019 when the curator Milovan Farronato invited her to participate in the Italian Pavilion at the Venice Biennale, suggesting that she exhibit all of her miniatures together on a table. Since then, the models—now known as *Spazi*—have become a work in progress. “I began making these models in the first half of the 1990s; rather than architectural models, they are very simple ‘spaces’ made of gray or white cardboard that I put the miniature works in. This is a very useful practice that helps me to see what I would otherwise only see when setting up the exhibition proper. It really appeals to me to have the whole room in my hand!” Moro made this remark in an interview for the exhibition *Andante con moto* at Kunstmuseum Liechtenstein, 2023, for which she also made a model, which is now owned by the museum.

LR

Dan Graham

1942 in Urbana, IL – 2022 in New York

28

Cylinder Inside Cube, 1986

Aluminum, glass, two figures by Stephan Balkenhol (1957 in Fritzlar, Germany), abachi wood, 1997

38.8 × 102.3 × 102.3 cm

Ed. 2/2

Kunstmuseum Liechtenstein, Vaduz

Graham is a founding figure of Conceptual art. Starting out as a gallery owner, he began working with the magazine medium in 1965, followed by physically intense self-presentations in short films and performances, in which he probed his special position in the art industry: Graham was an “artist’s artist,” known particularly to his peers. The artist garnered much attention from his installations in which he used mirrored walls and closed-circuit

television to subject the audience to impactful and profoundly claustrophobic states of surveillance and control.

To mitigate this oppressive sensation, he began making his pavilions in 1978: their main material is glass. While the situation of observing (oneself) is preserved, the pavilions are equally architecture, creations born of the spirit of modernism and yet sufficiently idyllic to associate them with the staffages of the English garden, for example.

The conceptualist became a building artist. Although Graham wanted to implement his designs on a large scale, they often remained as models. *Cylinder Inside Cube* was one project that did. From 1991 until 2004, a walk-in version was installed on the roof of the Dia Art Foundation in New York's Chelsea neighborhood. The version for Kunstmuseum Liechtenstein gives an impression of the work in miniature. Two figures by Balkenhol are inserted in Graham's model, male and female, interested and introspective. A pathway into the open.

RM

Nazgol Ansarinia

1979 in Tehran

29

Private Waters, 2020

Resin

52 parts, variable dimensions

Ed. 2/2 + 1 AP

Kunstmuseum Liechtenstein, Vaduz

Ansarinia investigates Tehran's urban space as a mirror of its political, economic, and ideological events. The resin casts of *Private Waters* present a scale model of private swimming pools built in the late 1960s as the result of the new master plan for Tehran, one that was partly influenced by US architectural models and styles. Following the Iranian Revolution of 1979 and the introduction of numerous restrictions, these pools now lie fallow, drained and unused. Using the semitransparent artificial resin elements, exhibited in a blacked-out room, Ansarinia alludes to Tehran's architectural spaces that remain unused, despite rising land price and rapid urban densification. The dream-like atmosphere that envelops the small-format sculptures is a reference to the artist's emotions associated with these objects: on the one

hand, she would like to see the pools being used again, in an unforeseeable future, and, at the same time, she reflects back to childhood memories when they were filled with pleasantly cool water in the summer months.

LR

Tony Cokes

30

In collaboration with MOS Architects NYC

model: a temporary nightclub, 2025

Cast aluminum

Height: 26 cm, Ø 45.7 cm

31

LtYrsIfBFree.01–03, 2025

Three-channel HD video, color, sound

30'

Ed. 5 + 2 AP

Texts: Donald Judd, Rolf Ricke, Harald Szeemann, Claudia di Lecce, Deyan Sudjic

Music: The Blessed Madonna, *Godspeed (excerpts)*, 2024; Pulp, *Spike Island*, 2025

LtYrsIfBFree.01–03 is a new three-channel installation developed for this exhibition in which Cokes reflects on three figures: an art dealer/collector, an artist-collector, and a curator-collector. These interwoven narratives investigate the permeable relations between making, collecting, exhibiting, and valuing art.

Pope.L

1955 in Newark, NJ – 2023 in Chicago

32

Unca Levert, 1998

10 Bottles of Wild Irish Rose (fortified wine), pair of sandals, photocopy on board on wooden shelf

30.5 × 121.9 × 15.2 cm

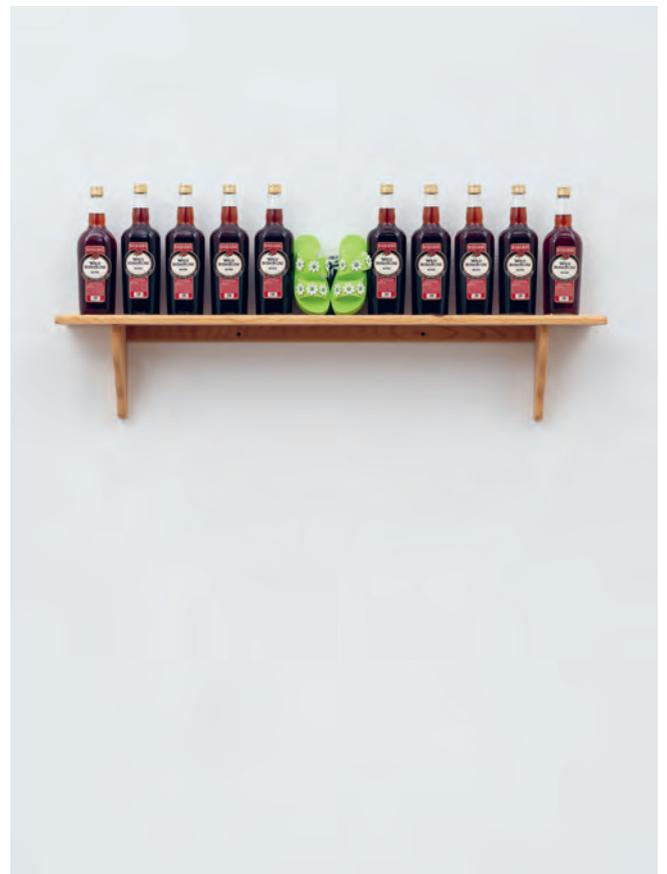
Kunstmuseum Liechtenstein, Vaduz

Pope.L described himself as a visual artist, performance and theatre artist, and educator. His works explore ethnic, racist, economic, and language-related problems in society. Often embodying the contradictions of his day, they comprise a variety of media from installations, performances, films, paintings, and text excerpts.

By means of absurdity, curiosity, and sometimes uneasiness, Pope.L transforms everyday activities and materials such as eating, reading, and walking into profound, often existential provocations that probe the boundaries of prevalent social codes.

His shelf works consist of a combination of objects that mostly forge a link between unrelated objects. "I started making shelf works in the 1990s. The content for most of those works was organic materials such as onions or potatoes, or more processed goods such as cheap drinking alcohol, and children's things," the artist said in an interview. *Unca Levert* displays a particular reference to the artist's life, featuring as it does an image of his relative who, like others close to him, struggled with addiction

LR



32

**mj: a figure so
subsumed and
consumed by
the videodrome**

Skylight Gallery IV

Tony Cokes

33 Vaduz-isms (Interior), 2025

Digital print on polyester

Wallpaper

250 × 2885 cm

Vaduz-isms (Interior) follows on from the *Pittsburgh.Isms* from 2022. They draw on the life and legacy of Andy Warhol and are an example of Cokes' "word portraits," which feature quotes by or about one person. Originally born Andy Warhola to a Slovakian immigrant family in Pittsburgh, the artist relocated to New York in 1949, where he first worked as a commercial illustrator, publishing his first images in a *Glamour* magazine article, titled "Success Is a Job in New York," and developed an art practice concerned with mass production, celebrity, and mortality. Cokes edited Warhol's words, inserting them among everyday advertisements on four digital billboards along Route 28 in Pittsburgh.

SK

34

Free Britney?, 2022

HD video, color, sound

40' 53"

Ed. 5 + 2 AP

Text: Ronan Farrow und Jia Tolentino, *Britney Spears's Conservatorship Nightmare*, 2021

Music: Britney Spears, *Britney's Bangers XTC Selector Remix*

Discussing the development of this video, Cokes stated in an interview: "I was listening to the radio one Sunday morning and a report came on about a legal order preventing Britney Spears from controlling her own life. I just thought, that doesn't make sense! I realized that I knew a bit about her music, but I wasn't a real fan. I also knew that some of her lyrics described situations that were not unlike the situation she was in at the time and that she was trying to get out of. I thought it was unusual—and it also raises various questions and problems: social problems, questions of control and self-determination of women in general. What would happen if you took the music and the themes of the lyrics and contrasted them with the events described in this story? I wouldn't have come up with that on my own."

The video presents excerpts from the article "Britney Spears's Conservatorship Nightmare" in *The New Yorker* of July 3, 2021, accompanied by the sound of *Britney's Bangers XTC Selector Remix*. In this article, Farrow and Tolentino describe how Spears's father and a team of lawyers took control of the pop star's life for a long time. Born in 1981, Spears was the most successful musician in the 2000s by album sales. Against her will, she was placed under a conservatorship in 2008. From 2019, until the end of the conservatorship in 2021, she fought a legal battle for self-determination.

SK

35

Untitled (m.j.: the symptom), 2020

HD video, color, sound

40' 47"

Ed. 5 + 2 AP

Texts: *The Resistible Demise of Michael Jackson*, ed. by Mark Fisher, (authors: M. Fisher, C. Holland, J. Clover, and J. Gilbert), 2010.

Music: Joy Orbison, M. Metzger, mj, Kraftwerk.

Untitled (m.j.: the symptom) is dedicated to the phenomenon of Michael Jackson. Text elements from the anthology of essays *The Resistible Demise of Michael Jackson* analyze the pop star one year after his death in 2009, as a symptom of his time, in the tug-of-war between economy and racism. Jackson's death coincided with the financial crisis and the ascent of Barack Obama. Author and editor Mark Fisher saw this as the end of an era that began with Jackson's album *Thriller* (1982). His huge success marked the transition from the Fordism of the Motown years to the immaterial labor of neoliberalism.

SK

36

The Queen is Dead...Fragment 2, 2019

HD video, color, sound

15'

Ed. 5 + 2 AP

Texts: David Remnick, *Aretha Franklin's American Soul (Soul Survivor...)*, 2016

Farah Jasmine Griffin, *Aretha Franklin: Musical Genius, Truth Teller, Freedom Fighter*, 2018

Music: Floorplan a.k.a Robert Hood, *Never Grow Old (Re-Plant)*, 2014

The posts became weirder and more joyful—low-res selfies and inspirational quotes, memes about needing chocolate and being single and not wanting to get out of bed.

Various videos about the “Queen of Soul” were published following Aretha Franklin’s death in 2018. *The Queen is Dead...Fragment 2* depicts elements from two texts on a swirling bronze-colored background. Remnick paid tribute to the singer, describing the artist’s performance at the Kennedy Center Honors, a showstopping appearance that had moved President Obama to tears. Cokes also takes elements of her biography and political commitment to the Black peace movement in the United States from Farah Jasmine Griffin’s text.

Like his portrait of the architect Paul Revere Williams, here again Cokes uses an animated, seemingly fluid background to reflect on Black cultural production as a driving force of social change.

The soundtrack of *The Queen is Dead...Fragment 2* also features a techno track, alongside Franklin’s music, by DJs Floorplan and Robert Hood. In both cases, the videos serve as a reminder not only of Franklin’s enormous talent, but also of her support for the civil rights movement, and especially for women as symbols of hope, (political) power, strength, and beauty.

SK

37

The Morrissey Problem, 2019

HD video, color, sound

9' 25"

Ed. 5 + 2 AP

Text: Joshua Surtees, *As a Black Teenager, I Loved Morrissey. But Heaven Knows I’m Miserable Now*, 2019
Music: McCarthy, *Antinature*, 1987; *Kill Kill Kill Kill*, 1987; *Something Wrong Somewhere*, 1985; *The Myth of the North: South Divide*, 1988; *The Well of Loneliness*, 1987

Morrissey was the frontman of the influential and seminal band The Smiths, who were active from 1982 to 1987. For many people, the musicians were and still are a legend. In 2019, Guardian author Joshua Surtees wrote the article titled “As a Black Teenager, I Loved Morrissey. But Heaven Knows I’m Miserable Now” that Cokes used for his video. In this article, the author decried Morrissey’s radical and racist statements but nevertheless cannot stop loving his music.

SK

38

Face Value, 2015

HD video, color, sound

14' 10"

Ed. 5 + 2 AP

Texts: Lars von Trier in Cannes, 2011, David Bowie quotes, 1976, and Arad Alper, *Was David Bowie a Fascist?*, 2007, Kanye West quotes from listicles
Music: David Bowie: *Young Americans*, 1975; *Golden Years*, 1975; *Fame*, 1975; *Sound & Vision*, 1977

To Bowie’s music, the video assembles dubious statements by von Trier, Bowie, and West that express sympathy for Adolf Hitler and the Nazis. In 1977, Bowie distanced himself from the statements he had made in previous years. In 2011, von Trier apologized at the behest of the festival directors in Cannes. West recently retracted his apology from 2023; in 2025, he again provoked with pro-Nazi content. Cokes’ work confronts viewers with the question of whether “artistic genius” can exempt people from the obligations of political correctness.

SK

Cady Noland

1956 in Washington, DC

39

Celebrity Trash Spill, 1989

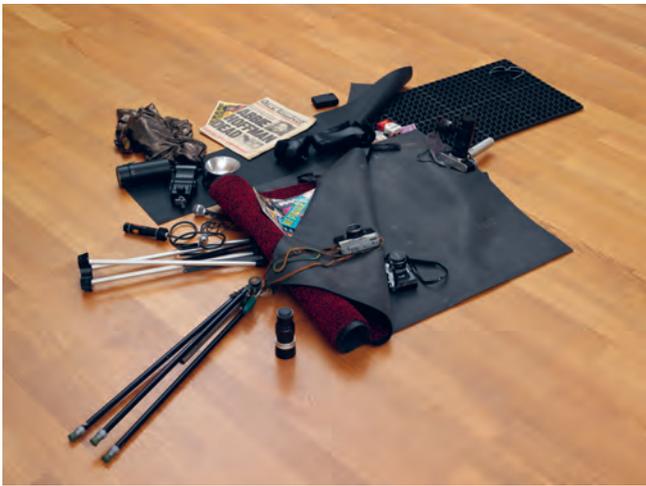
Newspaper, magazines, broken camera equipment, tripods, microphone, T-shirt, sunglasses, carpet, rubber mats, cigarette packet

approx. 25 × 196 × 276 cm

Kunstmuseum Liechtenstein, Vaduz / purchased with anonymously donated funds

Cokes positions Noland’s work at the center of the room in which his videos explore the contradictions of celebrities. *Celebrity Trash Spill* deals with the same theme: this accumulation of objects immediately evokes associations that recall the glittery visual world of stars, “showing oneself” and being shown, but also intrusive paparazzi, sensationalism, indiscretion, and crossing lines. The headline about the death of Abbie Hoffman—the US journalist and activist who died in 1989, reportedly by taking his own life—appears in big, bold letters on the front page of the tabloid newspaper seen here, an ephemeral medium of consumption.

**But supporting far-right
parties has nothing
to do with art**



39

In her work, Noland examines societal, social, and cultural structures and norms in the US by way of association, subtly unmasking the myth behind the promise of the American Dream. The objectification of people is of essential importance to the artist: "From the point at which I was making work out of objects I became interested in how, actually, under which circumstances people treat other people like objects. . . . so psychopathic behavior provides useful highlighted models to use in search of cultural norms. As does celebrity."⁷

DR

⁷ Michèle Cone, *Cady Noland interviewed*, 1990.

James Lee Byars

1932 in Detroit, MI – 1997 in Cairo

40

The Golden Tower with Changing Tops, 1982

Gold-plated bronze

2 parts, overall: height 340 cm, 80 cm

Viehof Collection, formerly Speck Collection

Closing this exhibition, Cokes presents *The Golden Tower with Changing Tops* by Byars, who described himself as a "mystic." As a young man, he lived for several years in Kyoto, where he deepened his interest in the element gold. Gold has mythical, religious, transcendental, and stately significance in many cultures. This interest is also reflected in his monumental Tower projects.

One early example is *The Golden Tower*: he exhibited the first designs for this project at Galerie Springer, Berlin, in December 1974 as part of the DAAD Berliner Künstlerprogramm. He had originally envisioned a 333-meter-high gilded cylinder on Steinplatz in Berlin. Conceived as the eighth wonder of the world, although the project could not be executed, it nevertheless served as the inspiration for subsequent, smaller versions. The work on display here has a semicircular dome that can be removed and replaced with a different form.

Byars's oeuvre revolves around such themes as transcendence, transience, and the human self. He often condensed his artistic practice into questions that he posed as material manifestations: as an invitation to viewers to pause and experience a moment of self-reflection.

CMS

Anne Marie Jehle

1937 in Feldkirch, Austria – 2000 in Vaduz, Liechtenstein

41

PEACE (Atompilz), n.d. (early 1980s)

43 Polaroids on foil

Approx. 35 × 144 cm

Kunstmuseum Liechtenstein, Vaduz / Gift of the Anne Marie Jehle Stiftung

Jehle's *PEACE* uses 43 Polaroids of nuclear explosions to write the title of the work. She photographed the images straight from a television screen, thus transforming a symbol of destruction into a visually powerful message. By confronting violence and catastrophe with the universal idea of peace, she created a work that reflects on social power relations and the fragility of human existence—strict in form, radical in its message.

HU

Auditorium (various dates)

Tony Cokes

SM BNGRZ 1 + 2, 2021

Two-channel HD video, color, sound

45' 48"

Texts: Jeremy Gilbert and Ewan Pearson, *Discographies: Dance Music Cultures and the Politics of Sound*, 1999, Rainald Goetz, *Rave*, 1998

Music: Hackney Polo Club, *I Need Your Love*, 2018; Sylvester, *You Make Me Feel (Mighty Real)* [Ralphie Rosario Dub Mix], 2013; Inner City, *Good Life*, 1998; Hackney Polo Club, *Babylon Shall Fall*, 2015

Cokes' work *SM BNGRZ 1 + 2* is on display in the Auditorium from the opening until the Long Night of Museums on October 4, 2025; again on Wednesday XL on October 12, 2025; at the closing event on January 3, 2026. The abbreviation in the title stands for "Some Bangerz." The video centers around the rave era of the 1980s and 1990s, club culture, hubs for celebration of life through love, desire, queerness, music, art, aesthetics, and bodies moving. The artwork questions the potential loss of such places as a result of the impossibility of gathering during COVID lockdowns. As a starting point, Cokes takes *Rave* and *Discographies*, among the most theoretically informed studies on DJ and club culture. The authors investigate the political significance of clubs in the emergence of subcultures, activist movements, and political resistance.

SK



41

**He didn't
really
believe
in love.**

**He
believed
in liking.**

**You
can't
prepare
for any
thing.**

All works by Tony Cokes: Courtesy of the artist, Greene Naftali, New York; Felix Gaudlitz, Vienna; Hoffman Donahue, Los Angeles and New York; Electronic Arts Intermix, New York

The short texts on the individual works are marked with the initials of their respective authors. In addition to the contributions written specifically for this booklet, Susanne Kudorfer has compiled existing material, produced both within the museum and beyond, in the manner of a "sampler" for this publication.

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Printing

Gutenberg AG, Schaan

Photo Credits:

Stefan Altenburger Photography, Zurich (5, 14, 15, 16, 17, 39)
Thomas Cugini, Zurich (6)
Studio Heinz Preute, Schaanwald (4, 13, 18, 19, 20)
James Prinz Photography (32)
Sigi Scherrer, Vaduz (41)
FONDAZIONE, fondazione.biz (Cover, 3, 10, 21, 23, 26, 31, 33, 34, 35, 37)

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