

WALL TEXTS

28.02. 15.11.2026

1 Raum 1 Werk

Installationen aus der Sammlung

This exhibition is devoted to installation art: one work in one room. Viewers can become fully immersed in an artistic universe. Such works are of interest for the collection as they were often conceived for a specific exhibition, integrate local givens and enter into a relationship with the space. In this way, the works also document the exhibition activities of the Kunstmuseum Luzern.

The challenge faced by the Kunstmuseum Luzern team in presenting the installations lies in the fact that there is a lack of documentation on the works, especially those dating from the 1970s to the 1990s. Some of the works shown were conceptualized for a specific space that no longer exists today. As a result these works have to be adapted to the new space. Therefore, the team is faced with the task of presenting the work, if at all possible, in the way it was originally intended.

For more information on this topic:

- Please approach us directly during public guided tours or events!
- The exhibition is divided into three phases in order to display as many installations as possible. New installations will be on display from 09.06. and from 08.09.2026.

PHILIP TAAFFE (*1955)

SANCTUARIUM. A ROOM FOR LUCERNE, 2010

Monotype, screen print on paper, variable dimensions

Kunstmuseum Luzern, acquisition made with a contribution from the Zuger Kulturstiftung Landis & Gyr, acquired in 2010

The exhibition starts with the work *Sanctuary. A Room for Lucerne* by the American artist Philip Taaffe. Specially produced monotypes and serigraphs make up a dense mesh of different forms reminiscent of plants, insects or symbols from different cultures. The vocabulary created by this artist ties in with historical pictorial traditions, ornaments and natural forms. He gathers these forms for his extensive archive while travelling the earth, to rainforests, to archaeological sites, and to modern museums. That archive serves him as a point of departure for his artistic work.

In the exhibition space, the motifs exude a mystical energy, giving rise to a kind of refuge, a shrine, a sanctuary for Lucerne. The title also refers to this: Lucerne, a place strongly linked not only with Central Swiss Catholicism, but also with the sublime landscape, is Taaffe's source of inspiration. The artist conceived the installation for the group exhibition *Lebenszeichen* (Signs of Life) at the Kunstmuseum Luzern in 2010. Thanks to the Landis & Gyr Foundation, it entered the collection of the Kunstmuseum Luzern after the exhibition closed.

LAURE PROUVOST (*1978)**WANTEE, 2013**

Multimedia installation, video 14:24 min., sound, variable dimensions

Kunstmuseum Luzern, deposit from the Stiftung BEST Art Collection Luzern, formerly Bernhard Eglin-Stiftung, acquired in 2017

With her installation *Wantee* the French artist Laure Prouvost has created a world in which we may immerse ourselves, a work that combines video, everyday objects, ceramics and painting with architecture. Fiction, art history and personal history blend into a wilful reality in which truth can no longer be distinguished from poetry. The room contains various items of furniture, hand-made tableware, paintings and obscure objects arranged around a central table. Viewers are invited to take a seat, like at a tea party, and watch the video in which the artist speaks about her grandfather, who was a concept artist and close friend of Kurt Schwitters. With the title *Wantee* Prouvost alludes to Kurt Schwitters' partner Edith Thomas. Schwitters called her Wantee because she is supposed to have habitually asked: "Want tea?"

In 2013, Prouvost's *Wantee* won the famous Turner Prize. In 2016 the work was shown at the Kunstmuseum Luzern in her first survey exhibition. During that period, her London gallery went bankrupt so that the Kunstmuseum had the opportunity to acquire the installation at very advantageous conditions, as the gallery could no longer store it. With the help of the BEST Art Collection Luzern Foundation, formerly the Bernhard Eglin Foundation, this key work in Prouvost's oeuvre could be secured for the collection.

RÉMY MARKOWITSCH (*1957)**1979 BIBLIOTHERAPY MEETS: BOUVARD ET PÉCUCHET, 2001; INVENTAIRE DE LA BIBLIOTHÈQUE DE GUSTAVE FLAUBERT, 2001; ROBINSON CRUSOE, 2002; DER GRÜNE HEINRICH, 2003**

Bibliotherapy meets Bouvard et Pécuchet, 2001 [2 videos on 2 monitors, 10 hrs 23 mins]; *Inventaire de la Bibliothèque de Gustave Flaubert*, 2001 [video-projection, 30 mins]; *Bibliotherapy meets Robinson Crusoe*, 2002 [video-projection, 11 hrs 47 mins and *The Readers Book*, book on a stand]; *Bibliotherapy meets Der grüne Heinrich*, 2003 [4 video-projections, 32 hrs 47 mins]
Kunstmuseum Luzern, acquired in 2003

Bibliotherapy meets is a project by the Swiss artist Rémy Markowitsch, which he first presented in the winter of 2001/02 at Villa Merkel in Esslingen with video readings of Gustave Flaubert's *Bouvard and Pécuchet*. The project continued in 2002 for the Liverpool Biennial, where Markowitsch filmed 130 people reading aloud from *Robinson Crusoe* by the English author Daniel Defoe.

The performative act of reading aloud is one of the oldest cultural techniques used for conveying knowledge. When reading aloud, each reader lends the text a 'personal touch'. This individuality becomes manifest in the voice, the rhythm, the dramaturgy and the posture. Moreover the filmed surroundings—interior, nature or architecture—provide further clues about the speakers. In this way, Markowitsch makes not just an acoustic recording of the text, but also a visual image that unites the people and thus brings about a communal project. In this sense, Markowitsch expands the book as a store of cultural knowledge, by adding the video level, which in turn is a form of storage, so that the presentation in an exhibition space involves another form of transmission.

For his exhibition at the Kunstmuseum Luzern in 2003, Markowitsch realised the third and most complex part of his *Bibliotherapy meets*: it is dedicated to Gottfried Keller's *Der grüne Heinrich* (Green Henry) and, like the novel, consists of four parts. The artist filmed a total of 140 readers in Switzerland and Berlin. In the course of the exhibition in 2003, the artist donated the works to the collection of the Kunstmuseum Luzern. In the exhibition *1 Raum, 1 Werk*, the artist condenses all the pieces into a single room.

CLARA REINHARD (1777-1848)**21 FEDERZEICHNUNGEN AUS SKIZZENBUCH, UNDATIERT**

Pen-and-ink drawings on paper, each 31 × 34.9 cm

Kunstmuseum Luzern, Accession: unknown (cannot be reconstructed as, for a long time, Clara Reinhard's work was mistaken for that of her father's Josef Reinhard)

The Lucerne artist Clara Reinhard worked in the studio of her father Josef Reinhard, who was much in demand during his lifetime as a painter of traditional garments and of portraits. For a long time, his daughter remained unknown; her works have only been discovered in the 21st century.

Clara Reinhard's freely composed pen-and-ink drawings show rural life. The depictions are unadorned, the women and men dressed in simple clothing. Everyday scenes are often presented as a lively chaos, and their composition has a theatrical quality. Social banquets serve as the subject matter, but instead of the genteel aristocracy, it is workers who sit together in a rustic kitchen and drink. What is special about Reinhard's works is that—unlike those of her male contemporaries—they focus on the activities of women. Her drawings present them hard at work in the fields, in the kitchen and taking care of children. These depictions do not idealise the tasks stereotypically regarded as being those of women. Instead, they show them in a matter-of-fact way.

The Kunstmuseum Luzern has a total of 348 drawings by Reinhard in its collection. This room contains a selection of 21 of them, taken from one of her sketchbooks. These had slumbered in the storeroom for more than 150 years. In 2005, a selection of her works was exhibited for the first time along with works by her father. Shining a spotlight on women artists of the 18th century will gradually help to close this major gap in art-historical research.

RINUS VAN DE VELDE(*1983)**PROP, FLOOD, ROOF, 2018**

Cardboard, paint, wood, water coloured in black und mixed media

Kunstmuseum Luzern, acquired in 2021

Rinus Van de Velde prefers to be in his studio in Antwerp. For each of his ideas he seeks a scalable version that he can realise in his studio. Instead of doing a sketch of an idea, he and his team build, by hand, complicated props and stage sets made out of cardboard, plywood and insulating foam. The artist often appears in these settings himself as a protagonist and captures his appearances on film or in photographs. In this way he creates models for the large-format charcoal drawings for which he is best known internationally.

Prop, Flood, Roof is itself a prop and part of the stage set for the film *The Villagers* (2017-19). When a fictional village in the French Alps is flooded, the roof becomes the last refuge for an artist couple in the face of the deluge. Because Van de Velde usually shoots his film with real people, the objects are correspondingly large, as is the effort involved in making them. With this do-it-yourself aesthetic, the artist abstracts reality. Fiction and reality meet and interpenetrate. The imperfection of the material and the simultaneous wealth of detail contrast with one another, creating a strange atmosphere.

This work entered the collection of the Kunstmuseum Luzern in 2021 during Van de Velde's exhibition *I'd rather stay at home,...* At the suggestion of the artist, the budget for the production was allocated toward the purchase of the work. As the work requires particular spatial givens due to its size and the use of water, it is best suited for display in a museum.

FRANZ ERHARD WALTHER (*1939)
GESANG DER SCHREITSOCKEL, 1975-77

55-part installation, wood, cotton fabric, glue, variable dimensions
Kunstmuseum Luzern, acquired in 1992

The installation *Gesang der Schreitsockel* (Song of the Stride Plinths) is a major work by the German artist Franz Erhard Walther. It consists of 55 cotton covered wooden elements, some of them measuring up to five metres in length. Because of its reduced coloration and clear form, the work seems minimalist at first sight, yet it conceals a whole new concept of the work of art: In the late 1960s, Walther defined an artwork not as a completed object, but as a variable form that is activated by the viewers. In the case of the *Schreitsockel*, participation on the part of the viewers involved walking on the wooden plinths. "Ultimately," says Walther, "responsibility for what emerges as art when an object is used lies ultimately with the actor." For conservational reasons, it is no longer possible today to walk on the wooden elements, but it is still possible to imagine using them in that way.

Among the 55 individual parts, which can be laid out and stacked to form walkways of different shapes, is a 70-part series of drawings. On the occasion of the exhibition *Franz Erhard Walther. Gesang der Schreitsockel* at the Kunstmuseum Luzern in 2010/11, the installation was shown for the first time in a variable arrangement and laid out anew several times in collaboration with the artist. For this current presentation, a new arrangement was also fashioned after consultation with Walther. This is to serve as a further reference for future exhibitions.

curated by Alexandra Blättler