

WALL TEXTS

24.02. 17.11.2024**Woher kommst du?**
Wie Kunst in die Sammlung gelangt

This year's Collection Exhibition looks into the origins of our works. How and under what circumstances did they get into the Kunstmuseum Luzern? Was it an acquisition, a donation, a work on permanent loan, or was it created especially for the rooms of the Kunstmuseum Luzern? Was the whole process always legal? Find out more about the topic:

- The wall texts explain important terms related to the origins of works of art.
- The multimedia-guide goes into detail on selected works and can be listened to or read on your mobile phone. (E /F/G/ I): kml.currit.net
- Join in conversation personally with us during guided tours and events for the general public. The format "Encounter with the Original" offers the possibility of studying works along with our team and guests.

ACQUISITION, n. [from the Latin *acquisitio*, from *acquirere* = to acquire]

Collecting is one of an art museum's important tasks. Museums acquire works of art so as to enlarge their own collections. The Kunstgesellschaft Luzern was founded with the aim of offering the public with the Kunstmuseum a forum for exhibitions and encounters, as well as compiling an image archive. The Kunstmuseum Luzern has defined four focal points for its collection: historical and contemporary works from Central Switzerland that are of supra-regional significance, art of the 1970s as well as works from current exhibitions as evidence of its exhibition activities. To this end, the Kunstmuseum Luzern has an annual acquisition budget of CHF 50'000 at its disposal. Given the staggering prices on the art market, this is an extremely modest sum. Therefore museums have to rely on support, → permanent loans and → donations by the public sector, foundations, private persons or artists.

DONATION, n. [from the Latin *donare* = to give]

People donate art to museums for various reasons. For example, some declare in their will that a work of art should go to a museum after their death. Others wish to ensure that their works of art are carefully preserved. The public sector, foundations, private persons or artists donate works to museums. Works are best preserved in a museum depot. A donation ensures not only optimum preservation, but also that a work is made accessible to the public, for example, in exhibitions or by being lent to other museums. Works, groups of works or whole archives enter collections by way of wills. During their lifetime artists also try to place their own oeuvres in collections. This is designated as a living will. A museum does not necessarily accept every → donation, but decides like when → acquiring art, whether a work suits its collection concept.

HOMELAND, n. [native land, where someone was born]

For many people, homeland involves a special bond, for example, with certain people or places. Homeland means belonging. By homeland we usually understand the places where we were born, grew up and live. Our homeland influences how we see the world and how we behave. It shapes our character, thinking, feeling and, as the case may be, our artistic work. Homeland has an influence not just on artists' being. Different lifeworlds also provide different sources of inspiration. In the early 1970s, the term "inner-Swiss inwardness" emerged as a feature of the Central Swiss art scene. This refers to a tendency towards introversion, which finds artistic expression in the depiction of inner states and emotions. The artist's retreat into the studio goes hand in hand with a reduced coloration, smaller formats and a preference for natural materials.

IN SITU, adv. [from the Latin in situ = on site]

The term "in situ" describes works of art that are created for a certain place. For example, artists engage with the museum rooms or refer to the history of the place or site. A city, a museum or also a local sports club can inspire artists to create a work. In doing so, they engage with architectural elements or else immerse themselves in local customs. In this way, works can be carried out as commissions or for a particular exhibition. Jeff Wall's large scale transparency, for example, documents the restoration of the Bourbaki Panorama that is on permanent display in Lucerne. Rémy Markowitsch explored the exhibition history of the Kunstmuseum Luzern and assembled photographs from the archive for his video. Such works are of interest for a collection because they take up local givens and are related to the place. Because this kind of art is strongly linked with the respective givens, the works often enter the collection by way of an → acquisition or a → donation.

LEFTOVER, n. [something remaining, left behind]

A leftover is something that is left behind. Works of art can also be left behind after an exhibition and so are leftovers. Later they can become the property of the museum. Performance, Happening, Fluxus – the art of the 1970s was largely experimental. It was the creative idea that was to the fore. Works of art had no definitive form; individual parts were used again for new creations. Often the original state of a work can no longer be reconstructed. Objects of Paul Thek's installation were for example left behind after his exhibition in 1973. The Kunstmuseum Luzern took care of them. Following an agreement with The Estate of George Paul Thek, representing the artist's estate, Paul Thek's works are now the property of the museum. Some of the paintings once in the Spreuerbrücke are now a kind of leftover of historical architecture. After the bridge was shortened, the paintings for which there was no longer enough space became part of the collection of the Kunstmuseum Luzern.

PERMANENT LOAN, n. [to lend something for an indefinite time]

Not every work of art in its collection is the property of the Kunstmuseum Luzern. Some works are on permanent loan, meaning that someone has lent a work to the Kunstmuseum Luzern for a longer period of time. Foundations, the public sector or private persons enrich our collection by giving us works on permanent loan. The conditions for a permanent loan are regulated by contract. It can be limited or unlimited. However, a minimum duration of ten years is imperative so that the effort is worth it for both parties. The museum agrees to preserve the work and exhibit it at intervals. Works on permanent loan are treated like works that are the property of the

museum. Sometimes a work on permanent loan becomes a → donation at a later point in time. The BEST Art Collection Luzern is a foundation associated with the museum and has the task of acquiring works and lending them to the collection of the Kunstmuseum Luzern for an unlimited time-period.

PROVENANCE, n. [from the Latin provenire = to come from, originate]

Provenance is all about the property situation of a work of art. This gives rise to the questions: Who owned the work before us? Under what circumstances did it change hands? Provenance research examines these issues. Provenance designates the property situation of a work of art and changes of ownership. The ownership and origins of works of art and their history are of major importance on the art market, for example, when it comes to categorising its quality or documenting its authenticity. When it comes to an → acquisition or a → donation of works of art, the provenance is highly important so as to be able to prove a legal change of ownership. It is unjust, for example, when a work was expropriated or had to be sold below market value in an emergency situation. Provenance can be documented in different ways: acquisition contracts, collection, exhibition or auction catalogues, letters, labels and stamps on the back of the works are important sources of information.