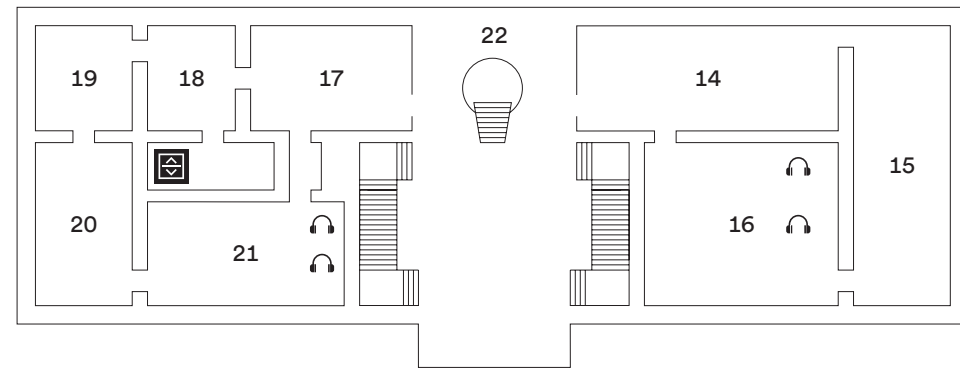


**Opening hours:**  
Tuesday - Sunday 10.00 – 17.00  
Thursday 10.00 – 20.00  
Mo closed

 Audioguide

**2. Floor**



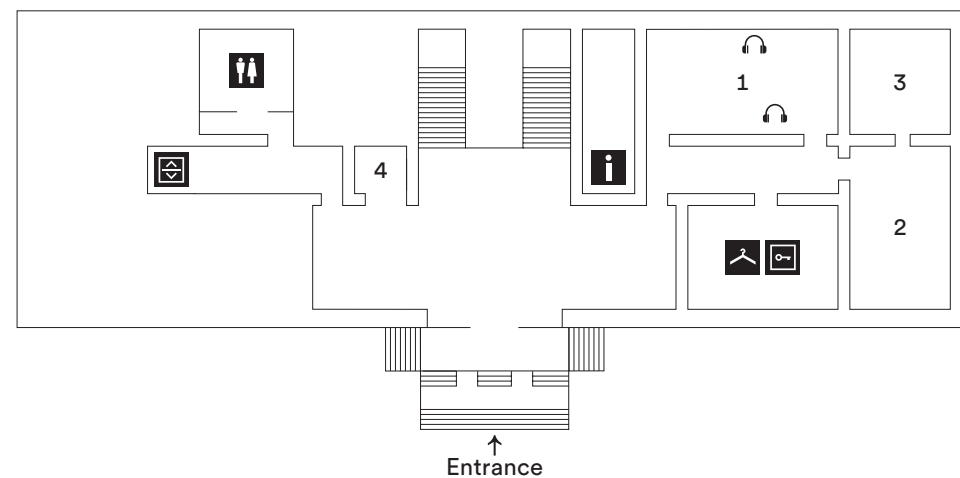
- 14 German Realism / Impressionism
- 15 The New Objectivity / Expressionism
- 16 Deutsch-Römer
- 17 Koller / Stäbli
- 18 Zünd
- 19 Anker
- 20 Amiet / Giacometti / Hodler
- 21 Hodler

**1. Floor**



- 5 C. D. Friedrich
- 6 German Romanticism / *Word Vitrines*
- 7 Füssli / Graff / *Word Vitrines*
- 8 Menzel / Kobell / *Word Vitrines*
- 9 Austrian Biedermeier
- 10 Liotard
- 11 Töpffer / Agasse / *Word Vitrines*
- 12 Calame / Menn / *Word Vitrines*
- 13 Wolf / Biedermann / *Word Vitrines*

**Ground floor**



- 1–3 Dutch Old Masters
- 4 *Etiquette and Masquerade*

**Bethan Huws  
Word Vitrines**

14 April – 5 September 2021



Bethan Huws, *Untitled (NU DESCENDANT...)*, 2004–2006

'NU DESCENDANT UN ESCALIER': The text follows a curved line from top left to bottom right. With *Untitled (NU DESCENDANT UN ESCALIER)* (2004–2006), Bethan Huws, born in Bangor, Wales in 1961, paid homage to the great modernist master Marcel Duchamp. The title of her work refers primarily to his famous work of 1912, which depicts a nude descending a staircase in a time-lapse of cubist form. Huws, however, translates the iconic painting into a different medium, into a text work whose unconventional typography echoes the descent of the female nude in verbal form. The so-called *Word Vitrines*, which have been created as a series of works since 1999, are in principle commercially available metal boxes with a glass front and a black rear wall, which serve to convey all kinds of information with flexibly attachable

white plastic letters; they can be found in offices and restaurants, for example, to list the prices of drinks in a very matter-of-fact way. Bethan Huws transforms this everyday object into an artistic statement and 'fills' it with her own content – although the idea of 'filling' in no way does justice to her subtle and humorous texts. With *Untitled (NU DESCENDANT UN ESCALIER)*, she discloses art historical sources in her own work, as she had done previously with reference to On Kawara, René Magritte and Yves Klein, among others. It would seem that since the 1990s Bethan Huws has wanted to reinterpret this tradition of conceptual art and examine it for its present relevance. In short, the artist tries to embed her own work in art history and in thought. However, the conceptual approach and the fundamental questioning



Bethan Huws, *Untitled (SPOT THE DOG)*, 2002



Bethan Huws, *Untitled (SOCIAL PROBLEMS...)*, 2004

of the conditions and possibilities of art always remain perceptible in her work as her personal objective.

The reference therefore goes far beyond an uncritical 'appropriation'. As such, the use of an object foreign to art as an 'image carrier' combined with language as the primary medium constitutes a deliberate reintegration of art into everyday life and the world in which we live. The artist demonstrates this also through her interventions in the collection of the Oskar Reinhart Foundation, where she alludes to the classical paintings or their motifs in the context of the actual exhibition, but also to the view outside into the Stadtgarten.

The artist placed *Untitled (SPOT THE DOG)* from 2002 in the so-called Geneva Hall between two windows facing the city garden. According to one meaning of the title 'Find the dog', this could be an invitation to look out for a dog in the city garden. Or is the artist perhaps referring to the paintings of the Geneva School in the same room? SPOT THE DOG also suggests the pet of the same name, being that Spot is a common dog name in English.

With such references, both in form and content, the artist has devised a multi-layered system of coordinates in which her own work is constantly re-located between the subjective basis in the individual and the precise

roots in art and cultural history, between the hermetic nature of the artistic process – i.e. the intellectual processes and the resulting inventions of form – and a decisive opening to the world. This system of coordinates is reinforced by her interventions in the collection of paintings from the late 18th and 19th centuries through specific references to classical painting. The permanent oscillation between internal and external views as well as between epochs is accompanied in Bethan Huws' oeuvre by a relentless questioning of one's own position, which, despite all formal and intellectual precision, is always held in a state of inner instability: '1) First you do something 2) then you question what you did 3) This is making.'

Bethan Huws' work has been exhibited throughout the world since the early 1990s. With the exhibitions *Works on Paper and Word Vitrines*, the Kunst Museum Winterthur focuses specifically on two essential aspects of her versatile oeuvre. Like the artwork commissioned by the Galerieverein, *Untitled (A WORK OF ART WITHOUT EMOTION IS NOT A WORK OF ART / ARE YOU SURE?)*, 2020/2021, the exhibitions link the two museum buildings on either side of Winterthur's Stadtgarten.

#### Public tours in english

2 May 2021, 1 pm – 2 pm, starting at Kunst Museum Winterthur | Beim Stadthaus

22 August 2021, 1 pm – 2 pm, starting at Kunst Museum Winterthur | Beim Stadthaus

#### Opening hours

Reinhart am Stadtgarten  
Tue to Sun, 10 – 17 Uhr, Thu, 10 – 20 Uhr

Beim Stadthaus

Tue, 10 – 20 Uhr, Wen to Sun, 10 – 17 Uhr

#### Other Exhibitions

- Bethan Huws. *Works on Paper*, 17.4. – 5.9.2021 | Beim Stadthaus
- Ensor – Picasso. *Maskeraden*, 13.3. – 20.6.2021 | Reinhart am Stadtgarten
- *Etiquette and Masquerade – Miniature Portraits of the Baroque*, 13.3.2021 – 16.1.2022 | Reinhart am Stadtgarten
- *Moment.Monument. Aspects of contemporary sculpture*, 8.5. – 15.8.2021 | Beim Stadthaus
- *Expressionism Switzerland*, 10.7.2021 – 16.1.2022 | Reinhart am Stadtgarten