



**WO
DAS
GRAS**

GRÜNER

IST

**The Grass is Always Greener
on the Other Side**

**A Kunstmuseum
Liechtenstein exhibition
curated by Kunstverein
Schichtwechsel**

3.7. – 22.11.2015

**KUNSTMUSEUM
LIECHTENSTEIN**

THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE

A Kunstmuseum Liechtenstein exhibition
curated by Kunstverein Schichtwechsel

3 July – 22 November 2015

The world is on the move, driven by the idea that things are better elsewhere. Some people leave their homes in search of education, work or a better life. Others travel out of interest, a thirst for adventure or to do their bit for a better world.

At the exhibition *The Grass is Always Greener on the Other Side*, 37 artists aged between 25 and 45 inquire how a small state presents itself, whether it can play a model role, and what effects migration and tourism have. The aim of the show is to draw a critical comparison between the small states and, at the same time, to try to find inspiring unique features.

As of 29 August, the artworks will be joined by the *kuska* exhibition on development cooperation. To improve the conditions of life in “developing countries”, people, money and goods move around the globe. But how does development cooperation function? What happens with donations? Have we really reduced global poverty when every ninth person is still starving today?

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KUSKA – EXHIBITION ON DEVELOPMENT COOPERATION

The exhibition *kuska* was part of the exhibition *The Grass is Always Greener on the Other Side*. The corresponding documentation is available >[HERE](#).

AN AFTERNOON WITH ...

DREAMS CHANGE REALITY

Round table and evening programme

BEWEG-GRÜNDE

Short talks and evening programme

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Dance

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Short talks and evening programme

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A SMALL COUNTRY**

Short talks and evening programme

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HOME-LESS

Round table and evening programme

**WORKSHOPS WITH CLASSES AND
GUIDED TOURS**

FINISSAGE

Imprint

Prefaces

Since its opening the Kunstmuseum Liechtenstein has been working in many different ways to connect the Principality of Liechtenstein's art scene with other countries – by means of its own exhibitions but also through cooperation with various international networks.

In an even more concrete step the museum invited a group of young curators and artists from Kunstverein Schichtwechsel to curate an exhibition at the Kunstmuseum Liechtenstein in 2014. The group had already completed various original, daring and innovative exhibitions as well as performative and social projects. Therefore it made sense to provide them with the opportunity to engage in a large project. The museum gave the group plenty of rope, the sole parameter being that they work together with artists from various micro states.

The exhibition *The Grass is Always Greener on the Other Side* evolved in a noteworthy process, and artists from Iceland, Liechtenstein, Luxembourg and Montenegro were invited to take part. The curators succeeded in finding an engaging theme together with the 36 colleagues who were invited. The theme was based on common existing perceptions relevant to micro states in different geographical regions, while at the same time revealing the particularities of each region. The permanent awareness of the countries' borders, and subsequently the similar awareness of “the other side” are uniting characteristics which have an effect on the general global perception. For this purpose the exhibition provided an impressive kaleidoscope of the resulting aspects. We are very

thankful to the curators from Schichtwechsel – Laura Hilti, Luis Hilti, Annett Höland and Flurina Seger – for this convincingly successful project. What stood out was not only their professionalism, but also their creativity, their resourcefulness and the stamina needed to run an extensive event programme alongside the exhibition itself. Our thanks go out also to the participating artists for the many contributions which they specifically made to this exhibition, and which are documented in the following pages. It was stimulating to see the many different perspectives and viewpoints, formal solutions and art genres interacting together in a constricted space.

This project also opened up a new dimension for the Kunstmuseum Liechtenstein. For the first time a large exhibition involving many participants was predominantly developed on site. For this purpose intensive communication and precise coordination, together with maximum flexibility were necessary. Therefore, I'm very thankful to Fabian Flückiger who took on this project enthusiastically and mastered the task with bravura. Likewise a big thank you goes out to Daniel Biedermann and his construction team who also stayed on top of things during this hectic time. The project was an experiment and an adventure for all participants and the results were very successful.

Friedemann Malsch

Director Kunstmuseum Liechtenstein

Kunstverein Schichtwechsel was founded in 1989 by artists from Liechtenstein. We took over the art association as a young team in 2011 and have since looked for interesting locations for our exhibitions. Amongst these locations have been a department store, a hotel and an empty greenhouse. We were not planning to have our next exhibition at the Kunstmuseum but it turned out to be an interesting challenge.

It was important to us to transform the exhibition into a location where people could converse and make new contacts. This is why we invited 36 artists to Liechtenstein and organised a large supporting programme. Combining art with other areas was also important to us. This is why we chose to exhibit art pieces alongside the information exhibition kuska about development cooperation which we had been working on in parallel.

The idea behind the exhibition The Grass is Always Greener on the Other Side was to invite artists from other European microstates and give a glimpse into the lives of others who also move within their own microcosms. We chose Iceland and Luxembourg as we already had contacts there. Montenegro in turn was of interest to us because it is the “youngest” European microstate.

The topic of the exhibition was the search for greener pastures or for a better or more interesting life. We picked this topic since there is a great deal of movement in small countries: people move away because education and job opportunities are limited or because they prefer to live in an urban and more anonymous environment.

By the same token there are many commuters to Liechtenstein and Luxembourg, whilst Iceland is crowded with tourists and many inhabitants of southern countries move north in the hope of a better life. Because the countries are so small, this movement of people immediately brings about big changes.

The exhibition gave us an insight into other countries, with their own realities and lifestyles. Above all however, it provided a place for people to meet and experiment over a period of five months: a place we will remember fondly for a long time.

We would like to extend a big thank you to the artists for their art pieces, which were mostly produced especially for this exhibition. Many thanks also goes to the team from Liechtenstein's art museum for their invitation, trust and support. Furthermore, this exhibition would not have been possible without our many helpers, cooperation partners and sponsors! Our deepest gratitude goes out to all of them!

Laura Hilti, Luis Hilti, Annett Höland und Flurina Seger
Kunstverein Schichtwechsel



Setting up the exhibition



36 artists from Iceland, Liechtenstein, Luxembourg and Montenegro were guests in Liechtenstein for several days. They built, painted, conversed and celebrated. A support team made up of helpers from Liechtenstein and Iceland made sure that everything ran smoothly and that the chaos remained manageable. Those days brought forth works of art, performances and lectures that grew to become one vital complete work of art.

Artists and Works

LIECHTENSTEIN

- > Susana Beiro & Florian Bücking
- > Alex Braubach
- > Beate Frommelt & Karin Ospelt
- > Anna Hilti
- > Simon Kindle & Amayi Wittmer
- > Meikel Mathias
- > Manfred Naescher

ICELAND

- > Arnar Ásgeirsson
- > Ásmundur Ásmundsson
- > Bryndís Björnsdóttir
- > Gabríela Friðriksdóttir
- > Gunnhildur Hauksdóttir
- > Ásdís Sif Gunnarsdóttir
- > Katrín Inga Jónsdóttir
- > Danny Holcroft & Ragnar Jónasson

- > Eva Isleifsdóttir
- > Anna Fríða Jónsdóttir
- > Rebecca Erin Moran
- > Una B. Sigurðardóttir & Vincent Wood
- > Sigurður Alti Sigurðsson & Ásta Fanney Sigurðardóttir
- > Björk Viggosdóttir

LUXEMBOURG

- > Serge Ecker
- > Karolina Markiewicz & Pascal Piron
- > 2001

MONTENEGRO

- > Adrijana Gvozdenović
- > Milena Jovičević & Nenad Šoškić
- > Jelena Tomasevic
- > Natalija Vujošević

РАБОЧИЙ КЛУБ





> Beate Frommelt & Karin Ospelt | THE IMPULSE TO DOMINATE

> 2001 | DOMESTIC TECTONICS



> Meikel Mathias | STANDARD MEASURE

> Una B. Sigurðardóttir & Vincent Wood | ON THE FENCE

> Danny Holcroft & Ragnar Jónasson | TENDER BAR



> Ásmundur Ásmundsson | E/E (1-5)

> Serge Ecker | LET'S FORGET ABOUT NAMES, LET'S TALK ABOUT NUMBERS



> Jelena Tomasevic | ROOM

> Karolina Markiewicz & Pascal Piron | MOS STELLARIUM



> [Gabríela Friðriksdóttir | THE INNER LIFE OF A HAY BALE](#)

> [Rebecca Erin Moran | STOP BELONGING NOW HYPNOSIS – FREE](#)

> [Ásdís Sif Gunnarsdóttir | MISTY RAIN BLUE](#)



> [Gabríela Friðriksdóttir | THE INNER LIFE OF A HAY BALE](#)

> [Anna Hilti | IN SEARCH OF THE PROMISED LAND](#)



> Eva Isleifsdóttir | NONSIDE / NONSENSE



WO DAS GRAS GRÜNER IST

Eine Ausstellung über die Unterschiede zwischen den Ländern und Regionen in Deutschland.

Die Welt ist in Bewegung, angeführt von der Technologie, die in unserer Hand. Die Menschheit bewegt sich von Ort zu Ort und von Ort zu Ort. Die Welt ist in Bewegung, angeführt von der Technologie, die in unserer Hand. Die Menschheit bewegt sich von Ort zu Ort und von Ort zu Ort.

In der Ausstellung, die die Welt in Bewegung zeigt, ist die Welt in Bewegung, angeführt von der Technologie, die in unserer Hand. Die Menschheit bewegt sich von Ort zu Ort und von Ort zu Ort.

Als am 28. August 2014 wurde die Ausstellung über die Unterschiede zwischen den Ländern und Regionen in Deutschland. Die Ausstellung zeigt die Unterschiede zwischen den Ländern und Regionen in Deutschland.

> National statistics (The size of each country corresponds with the population figure.)

LIECHTENSTEIN

Artists and Works

- > Susana Beiro & Florian Bücking: TRANSIT - EXERCISE ON BORDERS
- > Alex Braubach: UT/FL AG, UT/ROYALTIES
- > Beate Frommelt & Karin Ospelt: THE IMPULSE TO DOMINATE
- > Anna Hilti: IN SEARCH OF THE PROMISED LAND
- > Simon Kindle & Amayi Wittmer: WEG
- > Meikel Mathias: STANDARD MEASURE
- > Manfred Naescher: AFTERIMAGES FOR ALFRED KUBIN



SUSANA BEIRO

born 1980 in Liechtenstein
lives in Berlin, Germany

> [BIO](#)

FLORIAN BÜCKING

born 1976 in Germany
lives in Berlin, Germany

> [BIO](#)

TRANSIT — EXERCISE ON BORDERS

2015

dance

Transit – exercise on borders, originally produced by bücking&kröger and reinterpreted by Florian Bücking and Susana Beiro, discusses the geographical and sociological background of two individuals and how homelands and foreign lands are subjectively understood.

Whereas the protagonists share a common perception, they nevertheless view things from two different pairs of eyes. They manage to see themselves only as complementary to the other. Without the other, there is no “I”. There is no external limit which does not equally pose an

internal limit. Homelands cannot exist without foreign lands. The native land is symbolized by the own body and stands in direct relation to what is foreign. That which is foreign absorbs the body or native land, limits it, but also expands it. That which is native and that which is foreign cannot inhabit the same place at the same time. The choreographed performance does not reduce the individual bodies solely to what is native or foreign though. Rather, the two bodies are to be seen as a couple which create an ambivalent whole.

ALEX BRAUBACH

born 1977 in the USA,
raised in Liechtenstein
lives in Las Vegas, USA > [BIO](#)



UT/FL AG 2015
UT/ROYALTIES 2015

fabric, 150 × 250 cm

fabric, 150 × 455 cm

Small subtle changes of the flags are meant to attribute new meaning to everyday objects. Certain elements of Liechtenstein's country flag and the town flag of Vaduz are replaced to confront viewers with a familiar and yet foreign entity.

The act of blending elements of the artist's country and hometown with the flags of Liechtenstein is not so much a political or critical statement, but rather a combination of identities that are vital to the artist's heritage.



THE IMPULSE TO DOMINATE 2015

paper, fabric, plywood, ribbons

The language that is used to depict meaning, history and the symbolisation of power is surprisingly similar across different countries and cultures. Symbolic acts, such as planting trees or cutting through bands, are performed by politicians around the globe.

BEATE FROMMELT

born 1973 in Liechtenstein
lives and works in Zurich,
Switzerland > [BIO](#)

KARIN OSPILT

born 1989 in Liechtenstein
lives in Basel, Switzerland
> [BIO](#)



Even modern democracies use rituals as propaganda. The mythologizing use of ritualized measures and debates, which are often for appearance only, let one think something is being done, whilst all the real problems remain unsolved.

ANNA HILTI

born 1980 in Liechtenstein
lives in Zurich, Switzerland

> [BIO](#)



IN SEARCH OF THE PROMISED LAND 2015

pencil on paper

Hermine Kindle, who's artist name is "Medea de Novara", left Triesen in 1925 to immigrate to the USA, as did many of her compatriots at the time. Hermine Kindle's first goal was to become a Hollywood starlet, which she managed to do. Despite her successful venture to reinvent herself in a new location, she remained a wanderer between worlds her entire life.



SIMON KINDLE

born 1983 in Liechtenstein
lives in Lucerne, Switzerland
> [BIO](#)

AMAYI WITTMER

born 1985 in Switzerland
lives in Lucerne, Switzerland
> [BIO](#)



WEG 2015

performance, journey,
installation
text: Franz Kafka *The
Departure*,
voice: Pan Aurel Bucher

The piece *weg* describes a journey that discusses the principle of the ever-returning impulse to depart. They choose two domesticated, freedom-loving horses as their companions. As animals of flight, horses only stop to graze where the grass is greenest. The project takes its exhibition name literally, and resides in the metaphorical plain of the expression “away”. The piece is interpreted linguistically and continually changed and shaped.

The artists collect a piece of earth wherever the horses stop to graze, and transport it back to the museum in a mobile greenhouse. The museum’s installation is further complemented by Kafka’s text *The Departure* and by video recordings of the horizon.

MEIKEL MATHIAS

born 1985 in Liechtenstein
lives in Berlin, Germany

> [BIO](#)



**STANDARD
MEASURE** 2015

screenprints

This piece discusses the question of size and identity, and explores these ideas alongside the constructs of the nation state versus the construct of the individual.

MANFRED NAESCHER

born 1973 in Liechtenstein
lives in Berlin, Germany

> [BIO](#)



AFTERIMAGES FOR ALFRED KUBIN 2015

drawings in MDF boxes,
photocopied booklets,
reading nook

Afterimages for Alfred Kubin is an installation that revolves around the novel *The Other Side* (1909) by Alfred Kubin. These fictional memoirs draw the portrait of an artist who moves from a big city to a micro state – the Dream Land – that would soon after collapse apocalyptically.

As an expatriate artist from Liechtenstein living in Berlin I made a choice similar to that of Kubin's protagonist, but in the reverse direction and with a different outcome.

In the process, as is the case with the novel's protagonist, my identity has become defined by "the other side". Yet at the same time I know that "the other side" is a fiction (an interpretation, a perspective), just as the future – the other side of the present – is necessarily a fiction, a fiction that we can project onto, but we cannot go there other than by means of imagination. Once we're there, things are different.

ICELAND

Artists and Works

- > Arnar Ásgeirsson: THE GREAT ESCAPE,
THE GREAT ESCAPE IT'S TIME TO MOVE ON SAID THE FISH AND GREW LUNGS
- > Ásmundur Ásmundsson: E/E (1-5)
- > Bryndís Björnsdóttir: QUOTA QUEEN
- > Gabríela Friðriksdóttir: INNER LIFE OF A HAY BALE
- > Gunnhildur Hauksdóttir: ERKLÄRUNG
- > Ásdís Sif Gunnarsdóttir: MISTY RAIN BLUE, DIAMONDS ON THE WALL,
ANSWER TO YOUR DAYDREAMS
- > Katrín Inga Jónsdóttir: LITTLE CHAMPIONS LEAGUE
- > Danny Holcroft & Ragnar Jónasson: TENDER BAR MARE LIBERUM
- > Eva Isleifsdóttir: TENONSIDE / NONSENSE
- > Anna Friðla Jónsdóttir: WANDERING VIBRATIONS
- > Rebecca Erin Moran: STOP BELONGING NOW HYPNOSIS – FREE
- > Una B. Sigurðardóttir & Vincent Wood: ON THE FENCE
- > Sigurður Alti Sigurðsson & Ásta Fanney Sigurðardóttir:
LITTLE CHAMPIONS LEAGUE
- > Björk Viggosdóttir: SAILS



ARNAR ÁSGEIRSSON

born 1982 in Iceland
lives in Reykjavik, Iceland,
Amsterdam, Netherlands
and Berlin, Germany > [BIO](#)

THE GREAT ESCAPE 2015

ink on neon paper,
70×100 cm, the artist's
result of an hypnotic state

IT'S TIME TO MOVE ON SAID THE FISH AND GREW LUNGS 2015

video, 15:50 min, documen-
tation of the artist being
hypnotized in a public park

Here you are.

Ready to be guided on a journey.
And you will listen carefully.

You have undergone metamorphosis.
You have changed.
Your skeleton has adapted for walking.

You have even developed something similar to a
beginning of a neck.

You want to return to the ocean,
from where you came.

But this is not possible.

You take a deep breath of air.
Through your nose.
Into your newly developed lungs.

Metamorphosis has already happened.
You are completely transformed
into a terrestrial being.

Stranded.

Surrounded by a destructive flock.
On an exhausted island.
That has become your prison.
While the sea, has become your freedom.

You want to wake up.
You need to return to the sea.

You need to focus all your energy on transforming
yourself one last time.

To escape your surroundings
and get away from this Island.

Now you will open your eyes,
and it will all be clear.

You will see the solution.

And you will be in the ocean.
Swimming comfortably in the water.

Once again.

ÁSMUNDUR ÁSMUNDSSON

born 1971 in Iceland
lives in Reykjavík, Iceland
>[BIO](#)



E/E (1-5) 2015

mixed media on paper,
72 × 98 cm

The work is from a series of
drawings / sketches for an
unrealized Sedan.

“This remnants of the early days of elevation may look laughable to our post-industrial selves, accustomed to living vertical miles apart. These first steps were, however, doubtless the most significant: A minor elevation for a man, a major elevation for mankind, the first inch of lift is a qualitative alteration of a body’s state, whereof any feet or miles of added height are mere repetition.

The rudimentary technology involved, the sedan’s ultimately modest multiplication of forces, requires the elevated (E) to remain in physical proximity to her elevator (e). However infantilised the elevated, and proletarianised the carriers, during elevation, neither party underwent any durable subjectivisation of their roles. Both identities, E and e, proved unsustainable in the absence of the mediating object, i.e. the carriage.”

BRYNDÍS BJÖRNSDÓTTIR

born 1983 in Iceland
lives in Berlin, Germany

> [BIO](#)



QUOTA QUEEN 2015

Performing Slapstick
Capitalist Sorcery
Fish by-products from the
Quota Kingdom of Iceland
cooked for 24 hours,
glycerin, zinc oxide, sorbi-
tol, plaster, vaseline

In a performance of sorcery, alluding to the eradication of witchcraft during the rise of capitalism, the Quota Queen will conceive a new aggregated material from the by-products of fish in the form of a sticky hand. The Quota Queen is here presented as a subaltern of the Quota kingdom in Iceland, which has reigned over the natural resources of the island since the privatization of fish quota in the 1980's. The kingdom has expanded its nautical territory in recent years by plundering fish stocks in North-Africa while consistently receiving tax

lenience from the Icelandic state. The Quota Queen performs a slapstick version of capitalism's aid-lending hand as well as a neo-colonialist small state's hand, that grasps, slaps, spanks and plunders.



GABRÍELA
FRIDRIKSDÓTTIR

born 1971 in Iceland
lives in Reykjavík, Iceland
> [BIO](#)



INNER LIFE OF A HAY BALE 2015

animation, 15 min

Hay is food, hay is hope, hay is a memory of green pastures and warmth. It's complex texture reminds us of life's diversity.

Here the hay has been captured in a plastic bale for conservation. "Husbandry of Nature" par excellence and at the same time a metaphor for the human mind. Our minds are diverse and our thoughts often untamable. We grow all kinds of emotions in our minds and like the grass they swing in all directions, good or bad. Inferiority complexes and envy are two of those so called "bad

seeds" that grow in the human mind.

Inner Life of a Hay Bale is an animated journey that seeks to imitate this.

artwork: Gabriela Friðriksdóttir / director animation:
Pierre-Alain Giraud / soundtrack: Valdimar Jóhannsson &
Gabriela Friðriksdóttir / voice over: Erna Ómarsdóttir &
Jón Símon Markússon / saxophone: Yoann Durant

GUNNHILDUR
HAUKSDÓTTIR

born 1972 in Iceland
lives in Reykjavík, Iceland
and Berlin, Germany >[BIO](#)

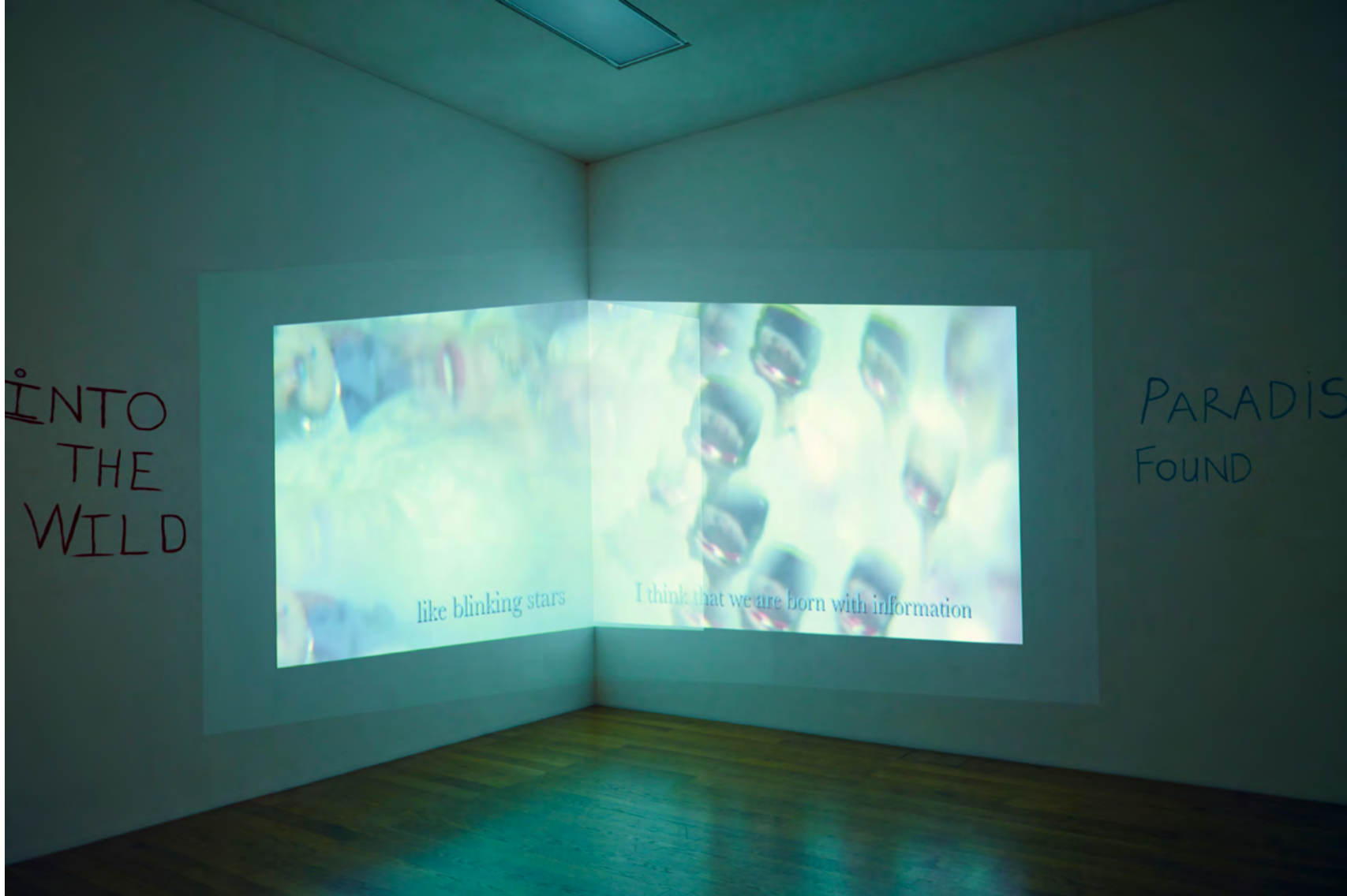


ERKLÄRUNG 2015

Readers: Bertile Brunhart,
Hedwig Frick, Silvia Gstöhl,
Berthi Ritter, Nelly Stamm,
Maria Vogt
based on a text by Kristín
Ómarsdóttir
installation, mixed media,
wood and silicon, 7 min

Women aged between 65 and 95 years have been asked to do a reading based on the poem Declaration by Icelandic author Kristín Ómarsdóttir to a sculpture of a human head. The sculpture functions as a microphone, recording with binaural technique mimicking human hearing. As they read for the sculpture's ears, the readers move around it in the space, capturing the acoustics of the surroundings as well as the poetry reading, declaring personal statements of what is not. Viewers are invited to sit in-between two speakers engaging the aural

senses while listening to the escalating statements in the poetry, inducing their own thoughts of what is, what is not and what might be.



ÁSDÍS SIF
GUNNARSDÓTTIR

born 1976 in USA
lives in Reykjavík, Iceland
> [BIO](#)

MISTY RAIN BLUE
2015

video work on site, poems,
1 min 38 s

**DIAMONDS
ON THE WALL,
ANSWER TO
YOUR DAYDREAMS**
2015

video work on site, poems,
1 min 38 s

“I seek out for the now, seek out to be happy and free to explore, to follow daydreams, to experience the moment and the now.....”



KATRÍN INGA JÓNSDÓTTIR

born 1982 in Iceland
lives in Reykjavík, Island

> [BIO](#)

**YOU ARE ON MY
SIDE – I AM ON
YOURS** 2015

Performance in collabora-
tion with Jón Bjarki
Magnusson, 15 min

A dialogue about European micro states takes place on a football court. The male protagonist represents the big states while the female protagonist represents the small states. The big states train the small states to become bigger.



TENDER BAR
MARE LIBERUM
2014 / 2015

The sculpture's black and white striped design is reminiscent of camouflage used on WWII battleships and brings the idea of *mare liberum* – meaning free seas or international waters – to the piece. It is a floating oasis, open to all, encouraging viewers to enter a “neutral” zone within the museum, to discuss and reflect upon *The Grass is Always Greener on the Other Side*. *Tender Bar* is a collaborative project initiated in 2011 that has been shown in both art and non-art spaces.

DANNY HOLCROFT

born 1981 in the UK
lives in Vila Do Bispo,
Portugal > [BIO](#)

RAGNAR JÓNASSON

born 1974 in Iceland
lives in Glasgow, UK > [BIO](#)

TENDER BAR

born 2011 in the UK
lives everywhere imaginable
> [BIO](#)





EVA ISLEIFSDÓTTIR

born 1982 in Iceland
lives in Reykjavík, Iceland
> [BIO](#)

**NONSIDE /
NONSENSE** 2015

sculpture and performance

In order to exist I live within a structure in a modern society, the evolution shows humans organising themselves into distinct groups based on their birthplace. I am depend on the sea. Nooo, that's a lie. I was born 1982 and I have never been depended on the sea for food. I depend on the supermarkets. But the sea is all around the island and Iceland has a rich history of fishing and fish industry. Through centuries people have depended on the SEA to provide them with food and work so they can exist.

WOW... Yes are you from Iceland? Yes I am. Wow that is amazing! But hey remember this is ours not yours! This belongs to my land, my family, my nation, not yours! The friction between my inner patriotism and national identity comes from my social comforting and the story about the fish.

ANNA FRÍÐA JÓNSDÓTTIR

born 1984 in Iceland
lives in Reykjavík, Iceland
and Vienna, Austria > [BIO](#)



WANDERING VIBRATIONS 2015

video and sound installation

Wandering unexplored territories looking for feedback. Intuition leads the way. Perhaps a better today, a better tomorrow. Sending out a signal and getting a sonic image of reality in return, where everything is energy and everything is a vibration of our conscious thought. The starting point of everything is our signal. To hold your breath means to lose your breath. Security is not part of the equation. The grass will only ever be as green as you choose to perceive it.



REBECCA ERIN MORAN

born 1976 in USA
lives in Reykjavík, Iceland
> [BIO](#)

**STOP BELONGING
NOW HYPNOSIS –
FREE** 2015

silicone, sound

Transmutate your life with this powerful hypnosis recording. This all free hypnosis will guide you into a state of total non belonging! You will be given positive suggestions and affirmations from a deep state of mental and physical relaxation.

Rebecca Erin Moran utilizes skilled hypnotherapy techniques to help you break all past associations. To help break your identity and release a freer you! You will no longer identify yourself with any country,

any language, or any body. The very latest state-of-the-art recording technology resonates to a frequency of 528 hz and is the exact frequency used by genetic biochemists in DNA reparation. Simply lie down and let yourself go.



UNA B. SIGURÐARDÓTTIR

VINCENT WOOD

born 1983 in Iceland
lives in Stöðvarfjörður,
Iceland > [BIO](#)

born 1986 in the UK,
raised in Ireland
lives in Stöðvarfjörður,
Iceland > [BIO](#)



ON THE FENCE

2015

metal poles, barbed-wire,
chain-link fencing, grass
and sound

By fencing off four square meters of land we want to bring forth the absurdity of a fenced off area or heavily guarded border, a contemporary situation on the rise in Europe. Once materialised, a fence is a dominating concept, restricting the freedom of movement around the planet and its natural wholeness. It advocates land ownership, rule and human domination over nature. It determines peoples opportunities and fate, life and death.



**SIGURÐUR ALTI
SIGURÐSSON**

born 1988 in Island
lives and works in Reykjavík,
Iceland and Marseille,
France >[BIO](#)

**ÁSTA FANNEY
SIGURÐARDÓTTIR**

born 1987 in Iceland
lives in Reykjavík, Iceland
>[BIO](#)



LITTLE CHAMPIONS LEAGUE 2015

3D-printed sculptures of *The Champion*, suit and dress printed in silkscreen and dressed in rhinestones

The work exhibits nothing but shortcomings, failed attempts to grandeur. The new technology of 3D printing is put to use, but only to produce very limited sculptures that portray uncertain roles. These sculptures are but abstract representations of ideas the individual has of himself. They are allegories for individual nations, and because of their size, allegories for small nations. Furthermore the performances have a spectacular and glamorous framework. They are built on collaborations. But these collaborations in spite of their grand

appearance will be very limited, abstract and under-achieved. In relation to Iceland in particular this gets you thinking about the grand image of the country as an ideal place. But what power does such a small nation hold? How relevant are its meddlings in world politics? How concrete are its connections? How much is just for show?

BJÖRK VIGGOSDÓTTIR

born 1982 in Iceland
lives in Reykjavík, Iceland
> [BIO](#)



SAILS 2015

sails

The horizon where the storms stay, sails without the ship, hoist the sails let them float without sinking. The wind never moves backwards but only forward.

Sails is an installation that symbolizes moving forwards in a hard situation, and how we can channel the power of the wind. The struggle of humans and small countries of moving forward to the future.

LUXEMBOURG

Artists and Works

- > Serge Ecker: FORGET THE NAMES, LET'S TALK ABOUT NUMBERS
- > Karolina Markiewicz & Pascal Piron: MOS STELLARIUM
- > 2001: DOMESTIC TECTONICS



SERGE ECKER

born 1982 in Luxembourg
lives in Luxembourg,
Luxembourg and Berlin,
Germany > [BIO](#)

FORGET THE NAMES, LET'S TALK ABOUT NUMBERS

2015

emergency blanket, bamboo, string, wood, sodium chloride 0.9% injection, infusion set, ore from Luxembourg, hot plate, newspaper articles, found images

The news in recent weeks have only reinforced what we have seen in recent months and years: the question of migration is ever burning, be it in the Mediterranean or in the South China Sea. The installation *Forget the names, let's talk about numbers* deals with this theme in an introspective and personal way, confronting the "witness" under a roof with visuals collected and selected by local students from Liechtenstein with the constant dripping of salt water onto a hot stone. The residue of the sodium chloride – that is normally

used as an injection to replace lost bodily fluids and salt – marks the stone. Traces emerge, akin to the ones left by people. The focus on the rhythm and sound of the evaporating drops under the protective shelter of the roof creates a place for contemplation.

With the support of the Fonds culturel national Luxembourg



KAROLINA MARKIEWICZ

born 1976 in Luxembourg
lives in Luxembourg,
Luxembourg > [BIO](#)

PASCAL PIRON

born 1981 in Luxembourg
lives in Luxembourg,
Luxembourg > [BIO](#)

MOS STELLARIUM

2015

video installation, 4 × 6 min,
produced by Tarantula

With the support of Film
Fund Luxembourg and
Fonds culturel national

Mos Stellarium is a video installation featuring parts of the homonymous documentary, split into four projections. The stories are shown simultaneously and connect different parts of the world, thus creating links between unknown destinies and ourselves.

Mos Stellarium is a poetic feature documentary about Dzemil, Milena, Anna, Yunus, Rijad and Eko, six young refugees who talk about their escapes and trips, as well as the new problems they encounter. Most of them

live without papers and security for years in the long corridors of the exiled.

Like mysterious constellations, their voyages began in Afghanistan, Syria, Kosovo or Montenegro. They headed for Europe, where the grass seems greener, Luxembourg in particular, and their destinies have turned them into young adults, full of dignity.



2001

founded in 2010 by
Philippe Nathan
located in Differdange,
Luxembourg > [BIO](#)

DOMESTIC TECTONICS 2015

plywood, timber
construction

The installation is based on the Dymaxion map. It has less distortion of relative size of areas, and doesn't have any "right way up". Buckminster Fuller argued that in the universe there is no "up" and "down". He attributed the north-up-superior/south-down-inferior presentation of most other world maps to cultural bias.

Yet the map represented in the installation has been distorted to fit data of housing prices in purchasing power parity. As a result territories shrink or expand:

"small states" such as Liechtenstein and Luxembourg suddenly grow, illustrating the difficulties overall wealthier populations can have to settle and find accessible housing stock. By spatially interpreting the western world's mental map, centered around the northern hemisphere, a tectonic landscape develops that indicates the artificial borders and obstacles the occident constitutes on a global scale.

MONTENEGRO

Artists and Works

> Adrijana Gvozdenović: WHO IS ADRIAN LISTER?

> Milena Jovičević & Nenad Šoškić:

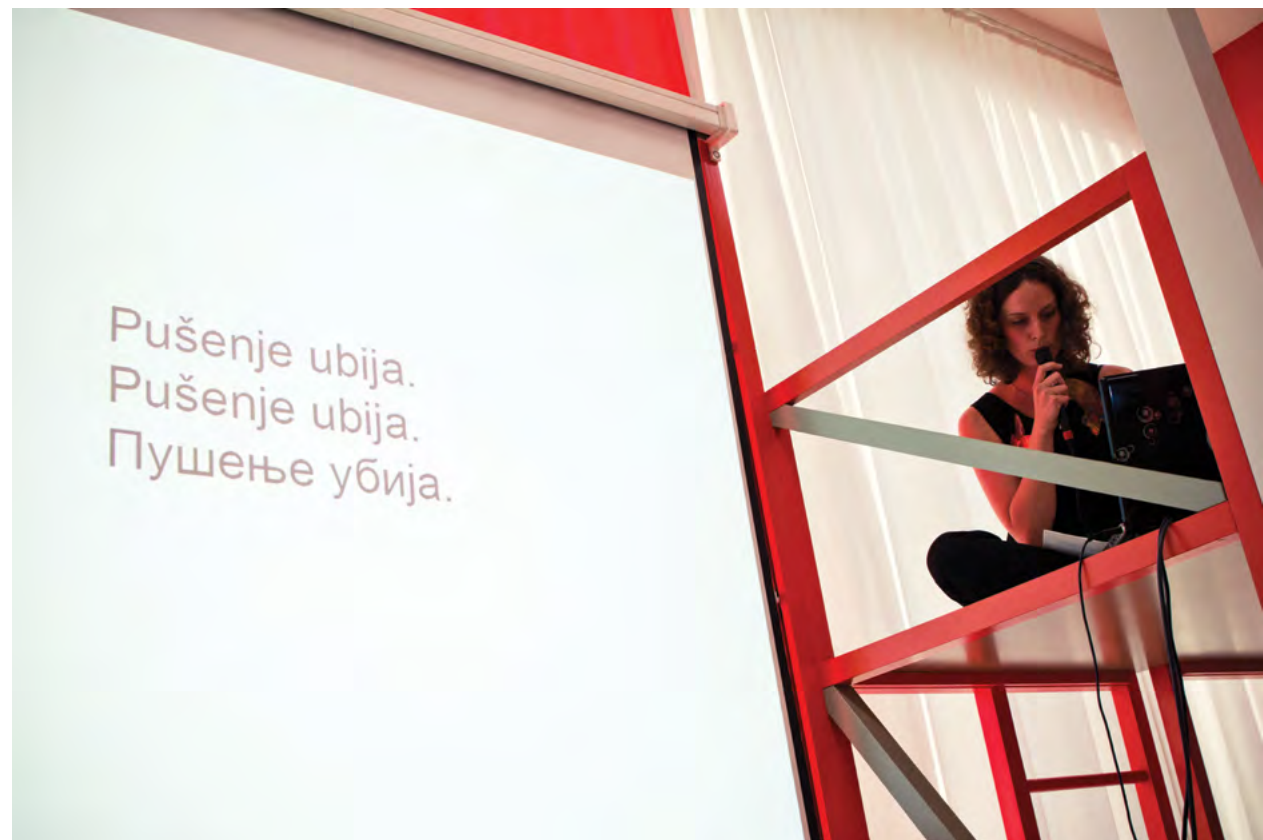
LIMLU *LUXEMBOURG ICELAND MONTENEGRO LIECHTENSTEIN UNION

> Jelena Tomasevic: ROOM

> Natalija Vujošević: DESTINYTION

ADRIJANA GVOZDENOVIĆ

born 1986 in Montenegro
lives in Antwerp, Belgium
> [BIO](#)



WHO IS ADRIAN LISTER? 2015

performative lecture and
artist publication

Adrian Lister was born as a translation of my name from my language to English (and every other foreign language) using the web tool Google Translate. I felt the need to keep her/him alive by exploring questions this translation opened up. In the context of the exhibition, I will present a fragmented story about Adrian Lister, about the identity of an artist that is determined by national representation. Artists from “the periphery” often have to struggle to enter a bigger scene. Adrian Lister comes into being through social circumstances and

can function as a theoretical construct to get more political equality inside the art world.

MILENA JOVIĆEVIĆ

born 1976 in Montenegro
lives in Podgorica, Montenegro >[BIO](#)

NENAD ŠOŠKIĆ

born 1970 in Montenegro
lives in Podgorica, Montenegro >[BIO](#)



**LIMLU *LUXEM-
BOURG ICELAND
MONTENEGRO
LIECHTENSTEIN
UNION 2015**

Our work explores the socio-political context of our small countries. We propose a video work of interviews with citizens of Montenegro who will answer questions about the geographic positions of Iceland, Liechtenstein, Luxembourg and Montenegro. We propose a union of our small countries. Interviewed citizens explain the positive and negative impacts of that union and propose new ideas. People are chosen from different national, social and educational background. We will realize the same interviews with the public during the exhibition

in Liechtenstein, later in Iceland and Luxembourg. Spectators will have a big map of Europe on the wall in front of them in the form of a puzzle. The map only has borders of European countries, but not their names. Some countries (puzzles) will already be in the place. Spectators are asked to put all the puzzle pieces on the map, a process that will lead to surprises.



JELENA TOMASEVIC

born 1974 in Yugoslavia
lives in Pogorica, Monte-
negro >[BIO](#)

ROOM 2015

paintings on steel plates

Small steel plates, in a small claustrophobic wooden box: My interests lie in the absurd, idiocy, irony, sadness, dreaming, humour, melancholy, loneliness, joy, pointless scenes, violence... Pressure from political and social mechanisms that is exerted upon individuals is presented in my work through mechanical tools that are hurting people.

My intention was to show an image of the world in each work, and that image will fade over time. These works

will share our destiny in getting darker and darker as the time goes on. Not all micro states are the same. Montenegro and Liechtenstein have nothing in common. People do not leave their native country with abstract reasons – they search for an ordinary job and a decent life. Citizens of big states have prejudices about microstates. Yet, we are also human beings. These intimate and non-intimate spectacles are deeply human.



NATALIJA VUJOŠEVIĆ

born 1976 in Yugoslavia
lives in Podgorica, Monte-
negro >[BIO](#)

DESTINYTION 2015

plywood, forex plastic,
ceramic mugs, video on
tablet, paper

Destinytion is a tourist office. The name *Destinytion* combines the three words: destiny, nation and destination, and is meant to be a poetic representation of different aspects that shape and accompany us from birth.

Having an artistic background I find the aesthetics of a small tourist office interesting, an office with pictures all over the walls, promised fantasies and the exoticism of the “other” place. It also offers the domestic tourism

and cultural travel. The aesthetic of an office is also interesting because of the times we live in, a time in which one can feel corporate influence in all areas of life, be it in micro-states or elsewhere. We feel the globalization process but still have our own mini-boxes with independent laws and hierarchies.

Country statistics



**ICELAND
MONTENEGRO
LUXEMBOURG
LIECHTENSTEIN**

Country statistics showed how many people leave the microstates each year and how many emigrate, seek asylum or go on holiday there.

The size at which the countries were represented did not equal their geographic size but rather their population size. Each figure stood for a person.

The statistics were further supported by information and interesting facts about each country. Moreover, Jón Bjarki Magnússon, Snorri Páll and Sara Bagladi led interviews with the participating artists about their lives and about everyday life in their countries of origin. Excerpts from these interviews gave glimpses into the views of the artists and complemented information about the countries.

LIECHTENSTEIN



24 515 NATIVES 2013



12 410 FOREIGNERS 2013



696 IMMIGRANTS 2012-2013



497 EMIGRANTS 2012-2013

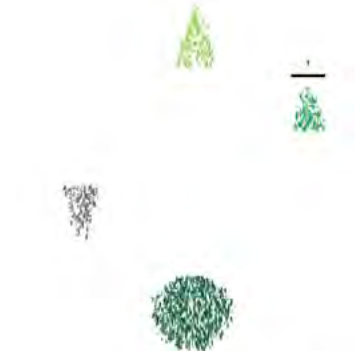


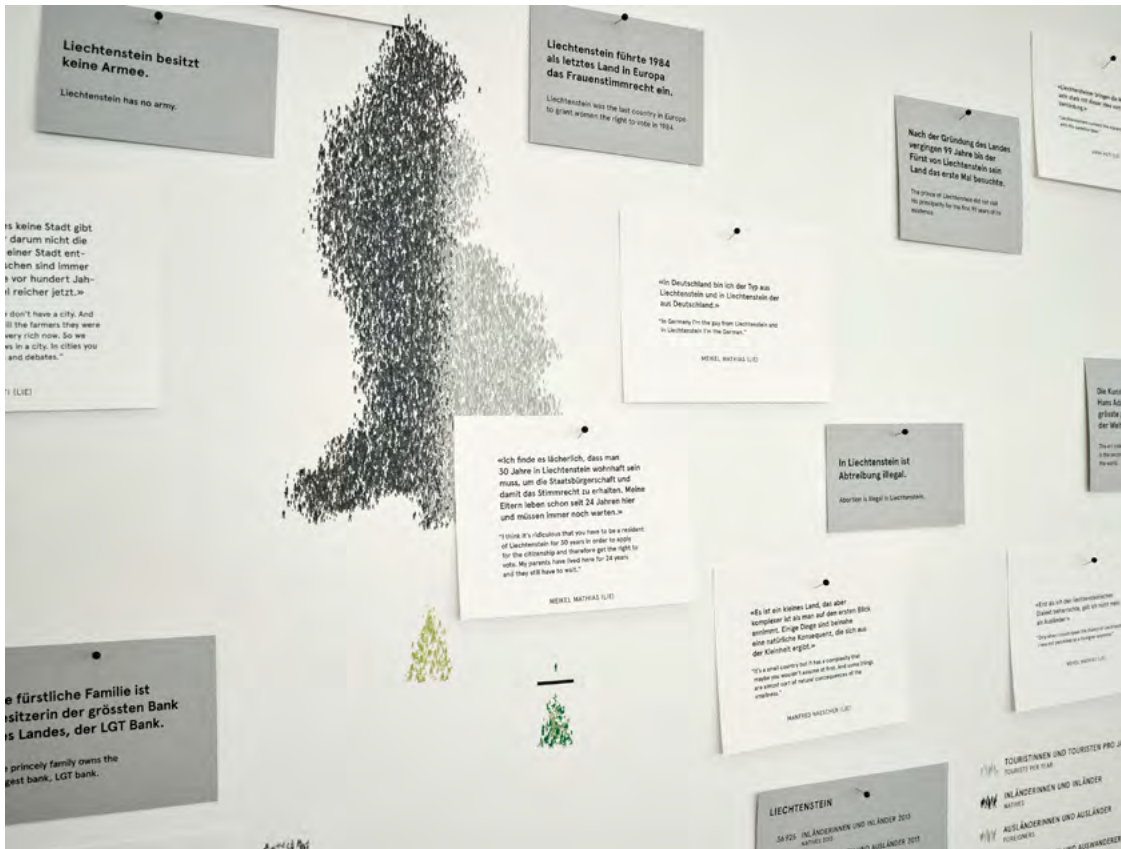
430 ASYLUM-SEEKERS 2010-2014



1 ASYLUM GRANTED 2014

52 000 TOURISTS PER YEAR 2013





INFORMATION AND CURIOUS FACTS ABOUT LIECHTENSTEIN

More than half (53%) of the work force in Liechtenstein commutes daily from neighbouring countries such as Switzerland and Austria.

Liechtenstein has no army.

Abortion is illegal in Liechtenstein.

Foreigners are required to maintain their main residence in the country for 30 years before getting citizenship.

Liechtenstein was the last country in Europe to grant women the right to vote in 1984.

The prince of Liechtenstein did not visit his principality for the first 99 years of its existence.

The death penalty was abolished in 1989. The last execution happened in 1785 and the last death sentence was pronounced in 1978.

ISLAND



304 560 NATIVES 2013



238 800 FOREIGNERS 2013



21 098 IMMIGRANTS 2012-2013



10 750 EMIGRANTS 2012-2013

54 000 EXPATRIATES 2013



6 780 ASYLUM-SEEKERS 2010-2014

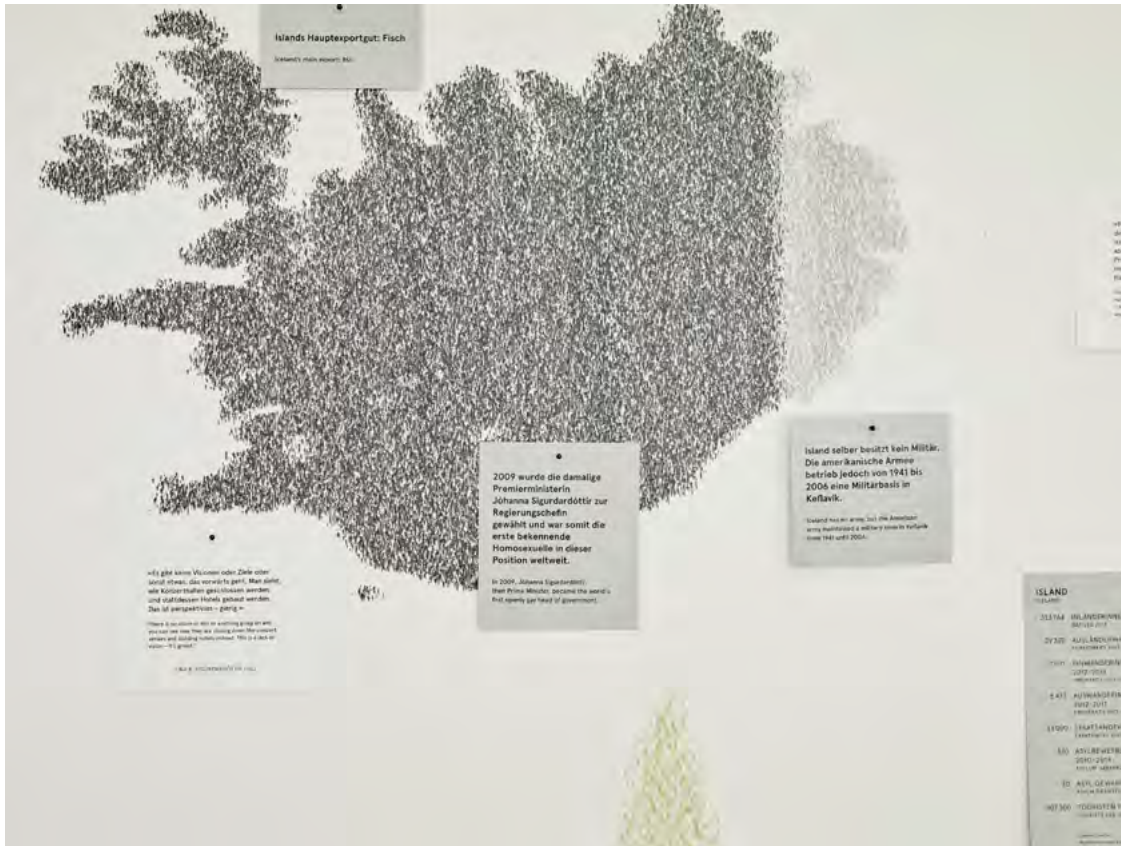


120 ASYLUM GRANTED 2014



945 000 TOURISTS PER YEAR 2013





**INFORMATION
AND CURIOUS
FACTS
ABOUT ISLAND**

Iceland has no army, but the American army maintained a military base in Keflavik from 1941 until 2006.

Iceland's main export: fish

Vigdís Finnbogadóttir became Europe's first female president in 1980.

Iceland was the poorest country in Europe before WW2 and became one of the richest countries in the world before the economic collapse in 2008.

Since the collapse of three major Icelandic banks in 2008, 7685 Icelanders have emigrated permanently, most of them settling down in their neighbouring country Norway.

In 2009, Jónhanna Sigurðardóttir, then Prime Minister, became the world's first openly gay head of government.

Iceland has no railway network.

Relative to the size of its economy, Iceland's systematic banking collapse was the largest experienced by any country in economic history.

LUXEMBOURG



304 560 NATIVES 2013



238 800 FOREIGNERS 2013



21 098 IMMIGRANTS 2012-2013



10 750 EMIGRANTS 2012-2013

54 000 EXPATRIATES 2013

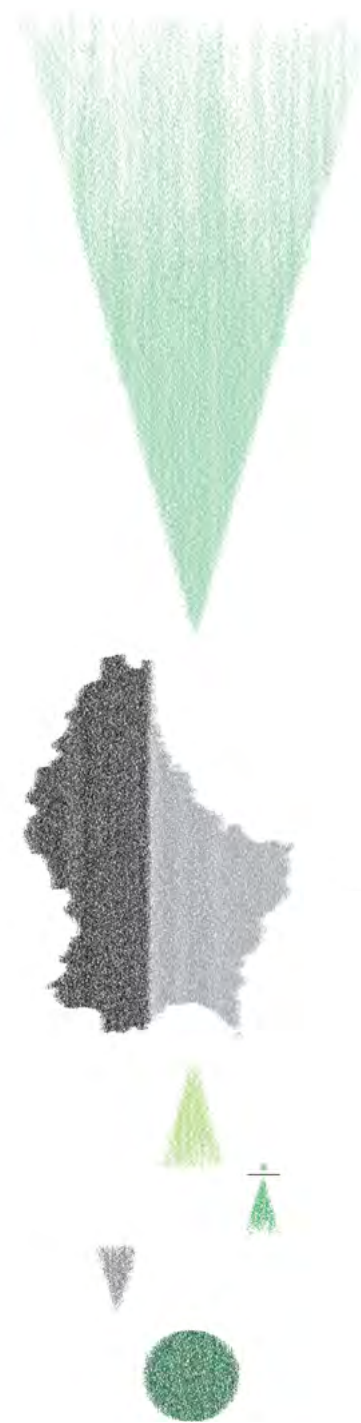


6 780 ASYLUM-SEEKERS 2010-2014



120 ASYLUM GRANTED 2014

945 000 TOURISTS PER YEAR 2013





INFORMATION AND CURIOUS FACTS ABOUT LUXEMBOURG

The country boasts the world's highest ratio of bankers to inhabitants, one banker in every 21 citizens.

Xavier Bettel, the Prime Minister of Luxembourg since 2013, is Luxembourg's first openly gay Prime Minister.

Children of immigrants account for nearly 50% of births in Luxembourg.

In 2010, the Sunday Telegraph reported that most of Kim Jong-Il's \$4 billion in assets is in secret accounts in Luxembourg banks.

In the 19th century, Luxembourg was a poor country with an economy dominated by agriculture. Today it is the most important private banking centre in the Euro-zone.

MONTENEGRO



570 383 NATIVES 2013



51 000 FOREIGNERS 2013



42 500 IMMIGRANTS 2012-2013



36 EMIGRANTS 2012-2013

500 000 EXPATRIATES 2013



7 640 ASYLUM-SEEKERS 2010-2014



2 ASYLUM GRANTED 2014

1 324 000 TOURISTS PER YEAR 2013





INFORMATION AND CURIOUS FACTS ABOUT MONTENEGRO

Out of 526 European bird species 333 are assumed to be regularly present in Montenegro.

Current unemployment rate in Montenegro: 14,64%

Montenegro uses the euro without being in the EU.

Montenegro is a transit, source, and destination country for human trafficking.

“Monte negro” is venetian and means “black mountain”.

45% of the population is Montenegrin.

Despite its small size, Montenegro has 5 airports.

Montenegro has a literacy rate of 99%.

Artists' biographies

LIECHTENSTEIN

SUSANA BEIRO



born. 1980 in Liechtenstein
lives in Berlin, Germany

Susana Beiro completed her dance education in Zurich and Amsterdam, whereupon she worked with Jacqueline Beck, Susana Duarte, Leine&Roebanna, Rike Plafki, BUCKELS & CLEMENS and Brendan Shelper. She has been a freelance member of Groupe F, France since 2008 and tours the world with them. She has collaborated with the company battleROYAL on many different things over the past eight years, and it was during this joint work with them that Susana pursued further education as an Aerial dancer. > [SEE WORK](#)

FLORIAN BÜCKING



born. 1976 in Germany
lives in Berlin, Germany

Florian Bücking completed his education in contemporary dance in Berlin. Since leaving his permanent engagement at the state theatre Oldenburg, he has worked as a freelance dancer since 2006 with MS Schrittmacher, Zen in the Basement, wee dance company, Unterwegs-theater Heidelberg, Melanie Lane and Maya Caroll amongst others. He showcases his own work at the Tanztage (dance days) Berlin. Together with Emmanuel Obeya, he choreographs *The Ring – next Generation* at the German Opera in Berlin. He has been a member of the Unterwegstheater (on-the-way theater) goes Africa team since 2011. > [SEE WORK](#)

ALEX BRAUBACH



born 1977 in the USA,
raised in Liechtenstein
lives in Las Vegas, Nevada, USA

After spending his youth in the Principality of Liechtenstein, Alex Braubach emigrated to the United States in 1999 to pursue a liberal arts education. Braubach graduated from the San Francisco Art Institute in 2006 and launched the experimental art space KLIMM gallery (2006–2008), as well as the Ever Gold gallery (2009–present). His work has been exhibited across the United States and in Germany.

> [SEE WORK](#)

BEATE FROMMELT



born 1973 in Liechtenstein
lives und works in Zurich,
Switzerland

Beate Frommelt completed a Master of Fine Arts degree at the Byam Shaw College, Central Saint Martins, University of the Arts in London, studied painting at the school Ecole des Beaux-Arts in Paris under Prof. Jean Zuber, and earned a Bachelor of Arts degree in Visual Communication at the Lucerne University of Art and Design. Beate Frommelt has had several exhibitions in Liechtenstein and abroad and teaches at the art school Kunsthochschule Liechtenstein.

> [SEE WORK](#)

KARIN OSPELT



born 1989 in Liechtenstein
lives in Basel, Switzerland

Karin Ospelt studied music and media art at the Bern University of Arts. She subsequently studied Jazz singing at the School of Music in Basel and at the Music Conservatory G.B Martini in Bologna. She has received the Fritz Gerber Foundation grant for young talents since 2013. Karin Ospelt regularly gives concerts and takes part in exhibitions. 2014 saw her tour with SOFIA. She also composes and teaches singing, works in her atelier and produces experimental audio pieces and short movies. > [SEE WORK](#)

ANNA HILTI



born 1980 in Liechtenstein
lives in Zurich, Switzerland

Anna Hilti studied Art and Illustration in Lucerne, Rotterdam and Berlin and currently does freelance work in this field. Her work comprises drawing, performance and installation art and is often done in cooperation with establishments such as the Art Collective Salon Liz. She has exhibited her work at the Casino Luxembourg, the exhibition spaces Kunstraum Engländerbau Vaduz and das weisse haus Wien, the Museum for Contemporary Art Genua and at the MAMA Rotterdam showroom amongst others. She was awarded the Prix Mobilère in 2014, and currently teaches at the University of Liechtenstein and Liechtenstein's art school. > [SEE WORK](#)

SIMON KINDLE



born 1983 in Liechtenstein
lives in Lucerne, Switzerland

Simon Kindle has worked as a freelance artist since earning a Master of Fine Arts degree in 2012 after studying in Zurich, Berlin and Lucerne. His projects are often

location and context-specific, and include installation, performance and object art. > [SEE WORK](#)

AMAYI WITTMER



born 1985 in Switzerland
lives in Lucerne, Switzerland

Allina Amayi Wittmer earned a Master of Fine Arts from Lucerne's Art & Design college in 2013. She has collaborated with Annina Nora Burkhalter under the label "a&a" since 2008 and founded the artists guild "La Bohème". So far, this constellation has brought about more than 90 projects in Liechtenstein and abroad. These were accompanied by projects with the artist's own horses and performances by the family collective SPAMAM. Wittmer's artistic interests lie in presenting the everyday in artistic contexts and conversely in presenting the artistic in everyday surroundings. > [SEE WORK](#)

MEIKEL MATHIAS



born 1985 in Liechtenstein
lives in Berlin, Germany

Meikel Mathias, a freelance illustrator and animator, published his first graphic novel *Inshallah – Short Stories from Morocco* in the year 2008. He studied Visual Communication in Lucerne and Berlin and won the 2011 promotional award for "Young Culture Liechtenstein". He is currently working on a comprehensive book which gives accounts from the life of a failed writer.

> [SEE WORK](#)

MANFRED NAESCHER



born 1973 in Liechtenstein
lives in Berlin, Germany

Manfred Naescher has studied at the Emily Carr University of Art and Design in Vancouver, Canada, and at the Rhode Island School of Design in Providence, USA. Exhibitions include a Carte Blanche at the Kunstmuseum Liechtenstein in 2014 and numerous group exhibitions, among others at Art in General Gallery, New York (2010); at the Museum of Contemporary Art, Leipzig (2010); at Shibaura House, Tokyo (2012); at Hamburger Kunstverein, Hamburg (2010). He has published artist books that are distributed internationally, most recently *Still* at Distance Over Time, Berlin (2014). > [SEE WORK](#)

ICELAND

ARNAR ÁSGEIRSSON



born 1982 in Iceland
lives in Reykjavik, Iceland, Amsterdam, the Netherlands and Berlin, Germany

Arnar Ásgeirsson graduated with an MFA from Sandberg Institute in 2012. His practice involves video works, drawings, installations and sculptures with performative aspects. Exhibitions and screenings include: *The Island*, Art Dubai, Dubai UAE (2015); *S7 – Suðurgata >> Árbær (not in service)*, Living Art Museum, Reykjavik (2014); *A Farmer and his Dog, Lost & Found: Muziekgebouw aan 't IJ*, Amsterdam & Nordic House, Reykjavik (2014); *Disappointing Sculpture*, Kunstschlager, Reykjavik (2013); *Icelandic Pavilion*, White Squat, Zürich (2013); *Beneficial Genetics For The Right Time, RongWrong/Fons Welters*, Amsterdam (2012). > [SEE WORK](#)

ÁSMUNDUR ÁSMUNDSSON



born 1971 in Iceland
lives in Reykjavík, Iceland

Ásmundur Ásmundsson has held twenty-one solo exhibitions since 1993, has participated in over fifty group exhibitions and executed five dozen performances and art interventions. He is actively engaged in the public debate and has written numerous articles for magazines and newspapers and written and executed programs for Icelandic National Radio Broadcasting Service, radio and television. Ásmundur Ásmundsson works with various mediums and has a wide-ranging arena and subject matters. Public performances, interventions and outdoor sculptures are a major part of his work and work processes, as well as installations, writings, collages and drawings. He was nominated for the Icelandic Visual Arts Award in 2012 for the exhibition *Hole* at the Reykjavík Art Museum. > [SEE WORK](#)

BRYNDÍS BJÖRNSDÓTTIR



born 1983 in Iceland
lives in Berlin, Germany

Bryndís Björnsdóttir is an artist and critic. She works by means of interventions, performances and publications. She holds a BA degree in Art Theory from the University of Iceland and Fine Arts from The Iceland Academy of the Arts. She is currently enrolled in Raumstrategien at Weissensee Kunsthochschule Berlin. Bryndís Björnsdóttir co-managed an artist bookstore, publishing house and project space in Iceland called Útúrdúr 2009–2014. She has since 2010 been involved with a research project at the former NATO base on Reykjanes Peninsula in Iceland focusing on how histories of cold war, militarized landscapes, social crisis and concepts such as “ecology”, “creative labour”, and “alternative economies” unfold... > [SEE WORK](#)

GABRÍELA FRÍÐRIKSDÓTTIR



born 1971 in Iceland
lives in Reykjavík, Iceland

Gabriela Friðriksdóttir's art is diverse. Drawings, sculptures, paintings, installations, performances, video and films are among her various concerns. She studied at the Iceland Academy of the Arts. In 2005 she represented Iceland at the Venice Biennale. > [SEE WORK](#)

GUNNHILDUR HAUKSDÓTTIR



born 1972 in Iceland
lives in Reykjavík, Iceland and Berlin,
Germany

Gunnhildur Hauksdóttir received an MA from the Sandberg Institute in 2005 after receiving BA from the Iceland Academy of the Arts.

Gunnhildur works on a multi-dimensional level with sculpture, audio, video and performance, often mixing those. Her recent solo shows include *The Binaural*, Iceland (2015), *The Census*, Iceland (2014), *Der Abstand*, Austria (2014), *The Assembly of the Holy*, Island (2014) and *Stars*, Netherlands (2013). She was the director of the Living Art Museum in Reykjavík from 2011 to 2014 and a member of the board from 2009 to 2015. She is involved in publications, lectures and research and writing on artist initiatives and holds a visiting artists' position at the Iceland Academy of the Arts. > [SEE WORK](#)

ÁSDÍS SIF GUNNARSDÓTTIR



born 1976 in USA
lives in Reykjavík, Iceland

Ásdís Sif Gunnarsdóttir graduated from the School of Visual Arts, New York in 2000 with a BFA with honors in Fine Arts; she received her MA in New Genres from the University of California, Los Angeles in 2004. She vj's together combination of her videos and reads poetry over them. Her works vary from large video installations and

performances, to spoken word poetry and photography. Through her video and internet work such as the *Skype Performances* (2007), Gunnarsdóttir flirts with the notion that our persistent enchantment with technology finds its roots in religious or transcendental imagination. She has on and off used the online medium for performance and video making, where improvising plays a big part of the art. > [SEE WORK](#)

KATRÍN INGA JÓNSDÓTTIR



born 1982 in Iceland
lives in Reykjavík, Island

Katrín Inga Jónsdóttir Hjördísardóttir's subjects often include the social and political landscape and ecology of the art environment, which she funnels into her practice in unusual and personal ways, through various methods and mediums, such as writing, performance, drawing, sculpture making among other forms. She has MFA in Fine Arts from School of Visual Arts in New York (2014) and she is a Fulbright Grantee (2012). She has BA in art theory from the University of Iceland (2012) and BFA in fine art

from the Iceland Academy of the Arts (2008). Katrín Inga Jónsdóttir Hjördísardóttir was awarded the Dungal Art Fund award (2012) and received the Gudmunda Andresdóttir scholarship (2013). > [SEE WORK](#)

DANNY HOLCROFT



born 1981 in the UK
lives in Vila Do Bispo, Portugal

Education: BA (Hons) Fine Art Environmental Art Department Glasgow School of Art (2004). Selected Exhibitions: *Cultural Documents*, Filignano, Italy (2015). *Left Overs*, Wasps Briggait, Glasgow (2013). *Welcome, Please Take a Seat*, Dusseldorf, Germany (2012). *Dibujo Pintura Escultura*, Cuernavaca, Mexico (2010). *Getting Lost*, Cork City, Ireland (2009). > [SEE WORK](#)

RAGNAR JÓNASSON



born 1974 in Iceland
lives in Glasgow, UK

Education: Glasgow School of Art, Fine Arts, MFA (2006–2008). Iceland Academy of the Arts, department of visual arts, BA (2000–2004).

Selected exhibitions: *Newly painted 2*, Kjarvalstaðir Reykjavík (2015). *Utaní*, Gallery Poka, Reykjavík (2014). *Adios 4*, Gallery Alice, Brussels (2013). *Roots*, Gallery +44141 Glasgow (2011). *Luminous* (with Tomas Lemarquis), Kling & Bang, Reykjavík (2010). *Coloursynthesis*, Reykjavik Art Museum (2010). *Way out is the Way out*, Embassy Gallery, Edinburgh (2009). *Likimain*, Galleri Rantakasarmi, Helsinki (2006). > [SEE WORK](#)

TENDER BAR

born 2011 in the UK
lives everywhere imaginable

Tender Bar is a collaborative project between Danny Holcroft and Ragnar Jónasson. Initiated in 2011, Tender Bar has been shown in both art and non-art spaces. Through its various

incarnations, the project has taken the form of large-scale installations viewers enter into – creating an environment for discussion and social engagement. In continual dialogue, Holcroft and Jonasson select materials from the local environment. Then in situ, they construct walls, ceilings and doorways to create the installation. Bespoke handmade objects – such as stools, tables, benches, decorative sculptures and prints – furnish the interior. Tender Bar often collaborates with fellow artists and performers to further activate the space with objects, events and performances. > [SEE WORK](#)

EVA ISLEIFSDÓTTIR



born 1982 in Iceland
lives in Reykjavík, Iceland

In 2008 she finished her Bachelor degree in Fine Art from the The Art Academy of Iceland. She studied at the Edinburgh College of Art and graduated with a Master degree in Sculpture in 2010. Eva's recent exhibitions and projects are IT'S THE MEDIA NOT YOU! exhibition

performance project with R. McMahon and Kata Inga, Eastern Edge Gallery, Newfoundland 2015. *THE VIXEN AND THE VICTIM*, Así, Reykjavik Art Festival 2015. Currently she works at the Living Art museum in Iceland as the museum's Collection Manager as well as curating exhibitions and projects. > [SEE WORK](#)

ANNA FRÍÐA JÓNSDÓTTIR



born 1984 in Iceland
lives in Reykjavík, Iceland and Vienna, Austria

Anna Fríða Jónsdóttir graduated with a BA in fine arts from The Iceland academy of the arts in 2010 and received her MA in Art and Science in 2013 at the University of Applied Arts in Vienna. Anna Fríða has had exhibitions in various locations including The Natural History Museum Vienna, Künstlerhaus Karlsplatz, Das Weisse Haus in co-operation with Paraflows digital festival, and in Reykjavík Art Museum. She has a piece in the collection of the Cultural Department of Vienna and is currently a recipient of an artist salary provided by the Government of Iceland. > [SEE WORK](#)

REBECCA ERIN MORAN



born 1976 in USA
lives in Reykjavík, Iceland

Rebecca works in diverse forms such as installation and sculpture to examine concepts of perception, roles of narratives and linear thinking, and the point where time loses the marker of meaning. Her work explores the loop holes between things, the clash. The conflict. The paradox of. Where opposites meet and create coherency. BFA from The Art Institute of Chicago. Rebecca has been based in Holland and the United States and has been exhibiting across Europe, Asia, and America. Recent exhibitions include Forever! just ended. The Living Art Museum (2014). Reykjavik; Laboratory Aim Density Kunstraum Munchen (2014). Munich, Germany. E.S.P TV. Kling og Bang. Reykjavik Arts Festival (2014). > [SEE WORK](#)

UNA B. SIGURÐARDÓTTIR



born 1983 in Iceland
lives in Stöðvarfjörður, Iceland

Una B. Sigurðardóttir completed her BA degree in Fine Arts at Listaháskóla Íslands in 2008 and then an MA in the same at St. Joost, Holland in 2013. She has organised and participated in several Artistic events and festivals in recent years in both Iceland and abroad. To name a few, the Art Fair *Æringur* which was held in Stöðvarfjörður 2010 and *The Cultural Appearance of Iceland* in Warsaw, Poland in the same year. She sat on the board of Gallery Crymo from 2010–2011 and ran an artist studio in Hverfisgata from 2009–2011. Una Sigurðardóttir has published three illustrated poetry books in 2007. >[SEE WORK](#)

VINCENT WOOD



born 1986 in the UK, raised in Ireland
lives in Stöðvarfjörður, Iceland

He is educated as an Electronic Engineer but is also a Musician and Recording Engineer. He has ten years experience as a Sound Engineer. He has also built and ran his own Studio “Atomic Analog” in Ireland from 2004–2014 and has recorded many published works by both Irish and English Artists. He has also been actively performing throughout Europe for the past nine years with his band Vamos. With Vamos he has released two Studio Albums and a number of Singles. Vincent also set up and ran an Independent Radio Station “Rascal Radio” in Galway, Ireland from 2009–2011. And with a keen interest in Electronics and Music, Vincent spends his spare time designing and building Audio Gadgets.

Currently both Una & Vincent are building an Analog Recording Studio in the Creative Centre of Stöðvarfjörður. >[SEE WORK](#)

SIGURÐUR ALTI SIGURÐSSON



born 1988 in Island
lives and works in Reykjavík, Iceland
and Marseille, France

After graduating from The Icelandic Academy of the Arts, Sigurður Atli Sigurðsson went on to obtain his masters degree in fine art at École Supérieure des Arts et de Design Marseille-Méditerranée in 2013 with highest honors from the jury. In recent years Sigurður Atli has held numerous exhibitions around Europe as well as having been invited to artist-in-residence programs in Germany, Italy, France and Japan. In 2011 he received special mentions from Biennale de la Méditerranée for his participation at The Others Art Fair in Torino and exhibited at the Biennale in 2014. >[SEE WORK](#)

ÁSTA FANNEY SIGURÐARDÓTTIR



born 1987 in Iceland
lives in Reykjavík, Iceland

Ásta Sigurðardóttir graduated from the Icelandic Academy of the Arts in 2012. After that she was one of the founding member of Kunstschlager Art Project Space and has been exhibiting both in Iceland and abroad. In addition to being an artist she is also involved in poetry and music. >[SEE WORK](#)

BJÖRK VIGGÓSDÓTTIR



born 1982 in Iceland
lives in Reykjavík, Iceland

Björk Viggósdóttir obtained a BA degree in visual arts from Iceland Academy of the Arts in 2006 and is currently pursuing a MA degree in

applied cultural media studies, Culture and Communication at the University of Iceland. She has held solo exhibitions in Iceland and abroad as well as participated in several group exhibitions in USA, Europe, Asia, South America. Björk Viggósdóttir has had solo exhibitions in i8 Gallery 2007 (Under the stairs), Reykjavik Art Museum 2011 Gallery Þoka 2013, and in The Hafnarfjörður Centre of Culture and Fine Art 2013.

>[SEE WORK](#)

LUXEMBOURG

SERGE ECKER



born 1982 in Luxembourg
lives in Luxembourg, Luxembourg
and Berlin, Germany

Trained in digital imaging and special effects, Serge Ecker focuses on how to represent reality through various technologies that he appropriates and combines to bring out new representations. Images of geolocation, space recomposition software, scanners and 3D printers are part of the arsenal of devices used by the artist. >[SEE WORK](#)

KAROLINA MARKIEWICZ
PASCAL PIRON



born 1976 in Luxembourg
lives in Luxembourg, Luxembourg

born 1981 in Luxembourg
lives in Luxembourg, Luxembourg

Their cooperation starts in 2013, with an exhibition for Aica Luxembourg. In 2014, they make a first documentary called *Les Formidables*, which tells the story of five young migrants in Luxembourg. It has been shown in Luxembourg and during Rencontres Internationales in Paris. In 2014, they found Kulturstruktur.

Their collaboration is developing into new projects from movies over visual arts to theater. At the center point is the individual person as part of a human community, oscillating between resignation and hope. >[SEE WORK](#)

2001

PHILIPPE NATHAN



JULYE MORET



SERGIO CARVALHO



CAMILLE LAMELLIERE



founded in 2010 by Philippe Nathan located in Differdange, Luxembourg

2001 is an atelier, studio, labo. 2001 is a structure concerned with all spatial matters, i.e. territories, buildings, spaces and strategies. Founded in 2010, the office is based in Luxembourg and is currently working on a wide range of projects; from space installations to houses, collective housing blocs and territorial developments. 2001 engages in pedagogical processes, from lectures over workshops to teaching. 2001 is a research-based office, a think and do tank. >[SEE WORK](#)

MONTENEGRO

ADRIJANA GVOZDENOVIĆ



born 1986 in Montenegro lives in Antwerp, Belgium

After graduating from FLU Cetinje, University of Montenegro, in Interdisciplinary Graphics (2010), Adrijana Gvozdenović completed a two year MA at Luca-School of Arts in Brussels. She exhibited both in her home country at Center of Contemporary Art and National Museum of Montenegro and internationally in BM:UKK in Vienna, at 54th October Salon in Belgrade, at Center of Contemporary Art in Yekaterinburg and Saint Petersburg, and currently active in Belgium. This year she completed a post Master of Research in Art & Design in University of Antwerp and more recently was in residency at BC, Brussels. >[SEE WORK](#)

MILENA JOVIĆEVIĆ



born 1976 in Montenegro lives in Podgorica, Montenegro

2012 PhD in Fine Arts, University of Arts, Belgrade, Serbia; 2008 MFA in the Academy of Fine arts, Cetinje, Montenegro; 2004–2005 Postgraduate Studies at École Nationale Supérieure des Beaux- Arts, Paris, France; 1999–2000 Specialization at École Supérieure des Beaux- Arts, Le Mans, France; 1999 Graduation from FLU Cetinje, Montenegro. Milena Jovičević had 16 solo exhibitions all around Europe and more than 200 collective exhibitions around the world. Dean at Faculty of Fine arts Cetinje, University of Montenegro. >[SEE WORK](#)

NENAD ŠOŠKIĆ



born 1970 in Montenegro lives in Podgorica, Montenegro

1996 MFA in Fine Arts, University of Arts, Belgrade, Serbia; 1994 Graduation from FLU Cetinje, Montenegro; Associate Professor at the Faculty of Fine Arts in Cetinje, Sculpture study program; 2008–2013 Dean of the Faculty of Fine Arts of Montenegro, Cetinje; since 2014 Director of the Contemporary Art Centre of Montenegro, Podgorica; Nenad Šošković had 10 solo exhibitions all around Europe and more than 50 collective exhibitions around the world. >[SEE WORK](#)

JELENA TOMASEVIC



born 1974 in Yugoslavia lives in Pogorica, Montenegro

Jelena Tomasevic received an MFA in Academy of Fine Arts, Cetinje in 2004. Works on installations, paintings, video works. Selected exhibitions: Object of Punishment, Galerie Perpetuel Frankfurt; Apparent Servitude, IT; Just Kidding, Thrust Projects, NY; Now That We Have Gone As Far As We Can Go Conrads Dusseldorf; Just Kidding, IT; Buero.

DC, Cologne; Joy of Life, Thrust Projects, NY; The Rise and Fall of Excess Culture, Stux Gallery NY; Gender Check, MUMOC, Wien; Farmers Market, NY; Collapsible Monuments, Thrust Projects, Pavilion of Serbia & Montenegro, 51st Venice Biennial, Kunsthalle Fridericianum Museum Kassel. >[SEE WORK](#)

National Gallery of Iceland, Reykjavik; CEC Artslink residency fellow 2014, Play Grounds, RedLine Denver, 2015. >[SEE WORK](#)

NATALIJA VUJOŠEVIĆ



born 1976 in Yugoslavia
lives in Podgorica, Montenegro

Natalija Vujošević's works are mainly installations, video and art books. She is currently pursuing a MA degree in visual arts on AVA Academy Ljubljana. She has participated in numerous exhibitions and projects, some of them are: *The Fridge Factory And Clear Waters*, Pavilion Of Montenegro, 54th Venice Biennial 2011; 1st Biennial of Contemporary Art Underground, Konjic, Bosnia and Herzegovina 2011; *Flu~identity*, Ars Aevi Museum of Contemporary Art, Sarajevo, Bosnia & Herzegovina 2012; Bone Performance Festival, Bern, Switzerland 2013; 2013 Subjective Maps / Disappearances,

Curators' biographies

LAURA HILTI

born 1982 in Liechtenstein
lives in Triesen, Liechtenstein

Laura Hilti studied project management and art education in Basel, Zurich and Vienna. She has since worked in the arts and in development cooperation. She has been a board member of Kunstverein Schichtwechsel since 2011, curating exhibitions, organising events and issuing publications. In 2015 she was the project leader for the exhibitions "The Grass is Always Greener on the Other Side" at Kunstmuseum Liechtenstein and "The Silver Lining" at the Biennale Arte in Venice.

LUIS HILTI

born 1987 in Liechtenstein
lives in Triesen, Liechtenstein

Luis Hilti studied architecture and urban development in Zurich and has since worked in these branches and similar ones. He was part of the Kunstverein Schichtwechsel's project staff in 2015.

ANNETT HÖLAND

born 1985 in Germany
lives in Schaan, Liechtenstein

Annett Höland studied graphic design in London and Arnhem, Holland and has worked as a freelance graphic designer since 2011 for clients from the arts and environmental sectors in Liechtenstein and in Switzerland. Alongside contract work she also creates her own projects, workshops and exhibitions. She has been a lecturer at Liechtenstein University's Institute of Architecture and Planning since 2013, and has been a board member of Kunstverein Schichtwechsel since 2014.

FLURINA SEGER

born 1985 in Switzerland
lives in Vaduz, Liechtenstein

Flurina Seger studied educational sciences with an emphasis on "art and education" at the University of Vienna. After finishing these studies she pursued further education in arts management. She returned to Vaduz in 2013 after having spent 8 years in Vienna, and subsequently worked as an events manager. Since her return to Liechtenstein she has repeatedly worked on arts projects and was part of Kunstverein Schichtwechsel's project staff in 2015.



from left to right: Laura Hilti, Annett Höland, Luis Hilti, Flurina Seger

Kunstverein Schichtwechsel

“Experimental systems are extremely tricky installations. They need to be viewed as cultures for emergence, as structures devised by scientists in order to capture what is not otherwise devisable. They are like spider webs. It must be possible for something to become entangled in them, but what that will be or when it will happen remains a mystery until it actually happens. They are precautionary measures, devised to enable the production of unforeseeable occurrences.”

– Hans-Jörg Rheinberger

The art association Kunstverein Schichtwechsel organizes projects at different locations and invites artists and persons from other areas and disciplines to collaborate. New locations, changing event formats and different constellations of people serve as a source of inspiration.

Kunstverein Schichtwechsel was founded in 1989 by artists in Liechtenstein. Over the decades it was run by various people and consistently changed its structures. The current team took over the association in 2011.

> www.schichtwechsel.li

With its projects, Kunstverein Schichtwechsel offers a space for experimentation and the development of new art pieces. The projects are closely tied to the learning activities and also comprise new the development of new self-released publications.

Events

Thursday, 2 July 2015

OPENING

Saturday, 4 July 2015

SMALL STATES SYMPOSIUM

with representatives of cultural institutions in Iceland, Luxembourg, Montenegro and Liechtenstein

Saturday, 4 July 2015

SALON LIZ PRESENTS

an evening with performances and music by CCO, Kejeblos, Tender Bar and other exhibiting artists

Sunday, 5 July 2015

AN AFTERNOON WITH ...

by Tender Bar with a contribution by Manfred Naescher on the book *The Other Side* by Alfred Kubin

Friday, 24 July 2015

DREAMS CHANGE REALITY

round table on the text *Träume sind die Nahrung auf dem Weg zum Ziel* by the German film maker and writer Alexander Kluge
and evening programme with Balduin Hirschsteins Solo Hypervitaminose (Manuel Büchel) and Tender Bar with Butsch the Strong (David Buj Reitze)

Friday, 7 August 2015

BEWEG-GRÜNDE

5-minutes short talks on the topic "Beweg-Gründe" and music by DREW (Andreas Foser)

Thursday, 27 August 2015

GUIDED TOUR WITH THE CURATORS

focus on art from Montenegro, Iceland, Luxembourg and Liechtenstein

TRANSIT – EXERCISE ON BORDERS

dance piece with Susana Beiro and Florian Bücking
Choreografie: bücking&kröger

Friday, 28 August 2015

THE BEAUTY OF GEMINA MEETS ICELAND

exclusive acoustic concert with the Icelandic guest musicians Haraldur Ægir Guðmundsson and Eyjolfur Þorleifsson and a film projection by the Icelandic artist Gabriela Friðriksdóttir

Friday, 4 September 2015

GUIDED TOUR WITH THE CURATORS

through the exhibition *kuska* about development cooperation

Friday, 11 September 2015

GUIDED TOUR WITH THE CURATORS

focus on art from Montenegro, Iceland, Luxembourg and Liechtenstein

DEMARCATIONS

round table on the text *Bewegungsfreiheit statt Geburtslotterie. Ein Ausblick* by Andreas Cassee

Thursday, 24 September 2015

TAKE AWAY – SHORT GUIDED TOUR

Friday, 25 September 2015

GUIDED TOUR WITH THE CURATORS

through the exhibition *kuska* about development cooperation

**MODEL STATE LIECHTENSTEIN?
POSSIBILITIES AND IMPOSSIBILITIES IN A
SMALL COUNTRY**

short talks and Tender Bar with Butsch the Strong and DJ Super Mario

Saturday, 3 October 2015

ORF LANGE NACHT DER MUSEEN

Tender Bar with music by "Popovic und Co." and green snacks and drinks by "Rahel's Kohi".
Dress code: GREEN!

Friday, 9 October 2015

HOME-LESS

round table on the text *Wenn die Utopie explodiert* by Slavoj Žižek

Thursday, 19 November 2015

GUIDED TOUR WITH THE CURATORS

focus on art from Montenegro, Iceland, Luxembourg and Liechtenstein

Saturday, 21 November 2015

FINISSAGE

with a lecture by Ásmundur Ásmundsson (ISL) and an aperitif and gathering at the Tender Bar



OPENING



WELCOME ADDRESS Dr. Friedemann Malsch, Director of Kunstmuseum Liechtenstein
GREETING Dr. Aurelia Frick, Minister of Foreign Affairs, Education and Culture of the Principality of Liechtenstein
INTRODUCTION Laura Hilti, Luis Hilti, Annett Höland and Flurina Seger, curators of the exhibition, Kunstverein Schichtwechsel
MUSIC & PERFORMANCES by the participating artists



WEG | SIMON KINDLE & AMAYI WITTMER



QUOTA QUEEN | BRYNDÍS BJÖRNSDÓTTIR



MISTY RAIN BLUE | ÁSDÍS SIF GUNNARSDÓTTIR

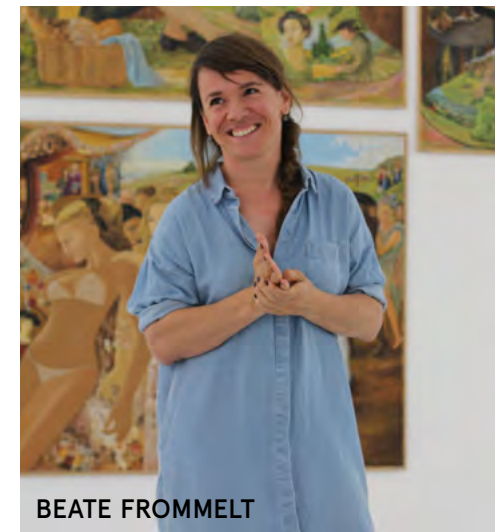
PERFORMANCES
during the opening



KEVIN MUHLEN



MILENA JOVIČEVIĆ & NENAD ŠOŠKIĆ



BEATE FROMMELT



FRIEDEMANN MALSCH



EVA ISLEIFSDÓTTIR & REBECCA ERIN MORAN



RITA CANAREZZA & PIER PAOLO CORÒ

SMALL STATES SYMPOSIUM

with representatives of cultural institutions in Iceland,
Luxembourg, Montenegro and Liechtenstein

KEVIN MUHLEN Casino Luxembourg
MILENA JOVIČEVIĆ Faculty of Fine Arts Cetinje
NENAD ŠOŠKIĆ Centre of Contemporary Art Podgorica
BEATE FROMMELT Kunstrraum Engländerbau
FRIEDEMANN MALSCH Kunstmuseum Liechtenstein
EVA ISLEIFSDÓTTIR & REBECCA ERIN MORAN
Living Art Museum Reykjavík
RITA CANAREZZA, PIER PAOLO CORO
Little Constellation



SALON LIZ PRESENTS

an evening with performances and music by CCO, Kejeblos, Tender Bar and other exhibiting artists organised by Salon Liz (Anna Hilti, Stephanie Thöny und Anita Zumbühl)

4.Juli 18 Uhr **SALON LIZ** PRESENTS

An evening with music, performances poems & costumes
as part of the exhibition „Wo das Gras grüner ist.“

music by Margret Arnardottir Clemens Hannigan
DJ Kejeblos

David Sele Roger Szedalik piano+ guitar
CCO + Karin Öspelt
Una + Vinny Vamos

Tender Bar!

Blautt Braud poems & songs
Snorri Páll Jónsson Úlfhildarson Ásdís Sif Gunnarsdóttir Ásta Fanney Sigurðardóttir

Performance Anna Friða Jonsdottir
Lecture Performance Adrijana Gvozdenović
Politische Zeremonien-masterinnen
Salon Liz
Sabina Dehninger

Sigurður Atli Sigurðsson
Performance Andy Storchen egger

19



SIGURÐUR ALTI SIGURÐSSON, ÁSTA FANNEY SIGURÐARDÓTTIR,
ÁSDÍS SIF GUNNARSDÓTTIR



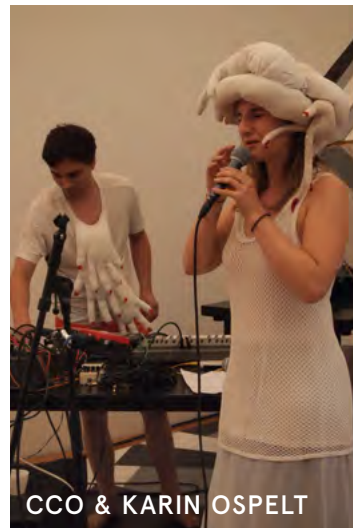
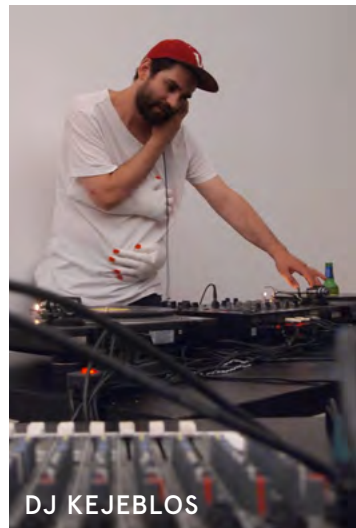
CLEMENS HANNINGAN



MARGRÉT ARNARDÓTTIR



ROGER SZEDALIK, DAVID SELE





“I am going to hurry up a bit; Readers can find travel descriptions all over the place, and much nicer ones than I could ever write.”

AN AFTERNOON WITH ...

by Tender Bar, with a contribution by Manfred Naescher about the book *The Other Side* by Alfred Kubin

A memory game: After a random page from Alfred Kubin's novel *The Other Side* had been read to the participants of the experiment, they recalled aspects of what they had just heard. These subjective interpretations were collected and added to an exhibition booklet by Manfred Naescher.



“People need a horizon. If horizons and perspectives are withdrawn, dreams get larger. Big dreams serve to expand horizons. These are not the same as the dreams you have at night.”

“Dreams are not merely an expression of wishes, they are also an expression of distress. If we were in paradise we would not have to dream. Dreams are not utopias, they are heterotopias. Other places, other realities, that lie adjacent to the first reality.”

“Dreams create a separate reality. They are the anti-realism of feeling. This needs to be taken as seriously and needs to be appreciated as much as objective facts. Both are right: dreams and facts. The one cannot erase the other. That which is useful cannot exist by itself. What my gut feeling tells me and what my brain tells me is different, but the sum is real.”

“If you cannot see that there are always other possibilities too, if you only see practical constraints, which are just as imaginary as dreams, you become blind to reality.”

“Dreams are nourishment on the road to a goal. Without dreams you starve on that road. You could call dreams hope, too. People who take their dreams seriously have a good supply of hope. This resource is in short supply, which makes it all the more valuable.”

“Societies that do not have dreams any more only have the present. You cannot live off the present alone. Societies have a strong need for looking to the future. They need a future that has not already been there in the past. People cannot stand the idea of a closed future, in which they just have to pay off debts and a legacy from the past. This is experienced as a call to violence and barbarity.”

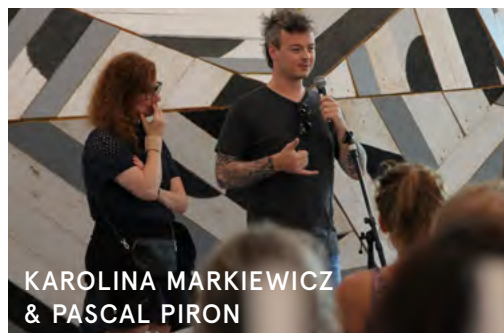


ROUND TABLE DREAMS CHANGE REALITY

Excerpts from the text *Träume sind die Nahrung auf dem Weg zum Ziel* (“Dreams are nourishment on the road to a goal”) by Alexander Kluge



Friday,
7 August 2015



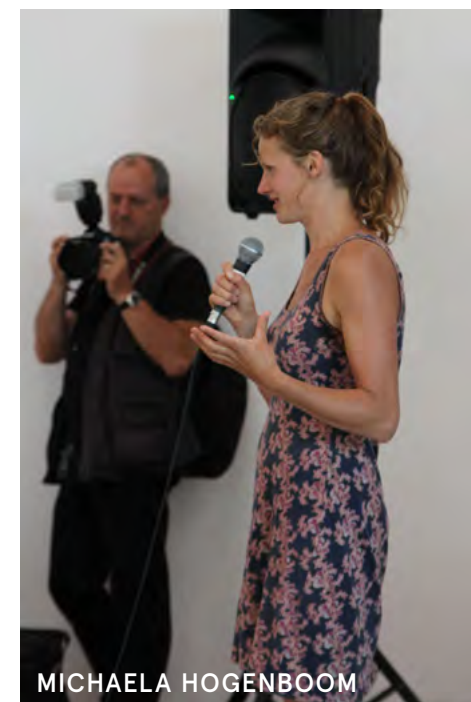
KAROLINA MARKIEWICZ
& PASCAL PIRON



SANDRA MAIER



CARMEN OEHRI



MICHAELA HOGENBOOM

SHORT TALKS
BEWEG-GRÜNDE

with **MATTHIAS BRÜSTLE** Freiwilliges Soziales Jahr
ANDREAS FOSER How I ended up being a DJ
MICHAELA HOGENBOOM Symbiose Gemeinschaft
MIRJAM KAISER Hostel "For'rest House" Triesen
SANDRA MAIER Photography

KAROLINA MARKIEWICZ & PASCAL PIRON on the work "Mos Stellarium" in the exhibition
SIMON KINDLE on the work "weg" in the exhibition
CARMEN OEHRI Refugees
RAHEL RAUTER Rahel's Kohi

Music by **DREW** (Andreas Foser)



SIMON KINDLE



RAHEL RAUTER



MIRJAM KAISER



MATTHIAS BRÜSTLE



ANDREAS FOSER

Thursday,
27 August 2015



TRANSIT – EXERCISE ON BORDERS

Dance piece with Susana Beiro and Florian Bücking
> [SEE WORK](#)



CONCERT
BEAUTY OF GEMINA MEETS ICELAND

Exclusive acoustic concert with the Icelandic musicians Haraldur Ægir Guðmundsson and Eyjolfur Þorleifsson and a movie projection by the Icelandic artist Gabriela Friðriksdóttir

“The Beauty of Gemima” with Michael Sele (vocals, piano, guitar), Andi Zuber (bass), Mac Vinzens (drums), Marco Gassner (guitar), Raphael Zweifel (cello) and Eva Wey (violin) once started as a scene band but has since long outgrown the status of being an insider tip. They have released six albums in their 10 years of recording together and the remarkable status of musician and songwriter Michael Sele and his band has been firmly cemented. Their impressive rise has been demonstrated in more than 150 concerts across more than 15 countries. After sold-out concerts “The Beauty of Gemina” stopped off at Kunstmuseum Liechtenstein in Vaduz.



VIDEO PROJECTION

Gabriela Friðriksdóttir is an Icelandic artist and sculptor. With Björk, she created the box for the CD collection “Family Tree” in 2002 and also created the video for Björk’s song “Where is the line” in 2005.

“Let’s imagine we did not know whether we were going to be born in a slum in Nigerian Lagos or in a villa at the Zurich gold coast. What would we agree upon in such a hypothetical situation of equality?”

ROUND TABLE
DEMARCATIONS

Extracts from *Bewegungsfreiheit statt Geburtslotterie. Ein Ausblick* (“Freedom of movement instead of lottery of birth. An outlook”) by Andreas Cassee. In: Surber, Kaspar: *An Europas Grenze. Fluchten, Fallen, Frontex* (At Europe’s Border. Escapes, traps, Frontex). Basel 2012, p. 167–173.

“There used to be a time when people were put into different classes with different rights and freedoms at birth: on the one side the nobility that enjoyed feudal privileges, on the other side the servants and slaves who were tied to a place, without rights, and were condemned to a life of poverty. Those were the darkest Middle Ages.”

“As much as being part of the nobility, citizenship is a status allocated by birth which plays a crucial role in the outlook of a person’s life. A newborn child with a Swiss passport has on average a 30-year longer life expectancy than a child with a Nigerian citizenship. Furthermore, the chances of an average Nigerian ever getting European citizenship or even only legal right of residence are about as high as an average person in the Middle Ages reaching a noble rank.”

“If everyone’s equality is important to us, why do we so persistently refuse to consider the interests of ‘others’? And if individual freedom is so important to us, why is the idea that everyone should be able to choose where to live on this planet so foreign to us?”



Friday,
25 September 2015



BEATRICE BRUNHART-RISCH



KARIN JENNY



SHORT TALKS
**MODEL STATE LIECHTENSTEIN?
POSSIBILITIES AND IMPOSSIBILITIES IN
A SMALL COUNTRY**

with **BEATRICE BRUNHART-RISCH** Junges Theater
Liechtenstein
PETER DEMMEL Demmel Kaffee

STEPHAN GSTÖHL Gartenkooperative Liechtenstein-
Werdenberg

KARIN JENNY Journalist

MARTIN LAUKAS Wohnbaugenossenschaft

THOMAS LENDI Flüchtlingshilfe Liechtenstein

PETER RITTER Liechtensteinischer Entwicklungsdienst

BEAT WACHTER Liechtensteinisches Olympisches Komitee

Tender Bar with Butsch the Strong and DJ Super Mario



PETER DÄMMEL



MARTIN LAUKAS



BEAT WACHTER



THOMAS LENDI



STEPHAN GSTÖHL

Saturday,
3 October 2015



EVENING PROGRAMME
ORF LANGE NACHT DER MUSEEN

Tender Bar with music by Popovic und Co. and green snacks and drinks by Rahel's Kohi. Dress code: GRÜN!

“Is all this utopia? Maybe, but if we do not live it, then we are truly lost – and deserve to be lost.”

ROUND TABLE
HOME-LESS

Excerpts from *Wenn die Utopie explodiert*
 (“When utopia explodes”) by Slavoj Žižek
 (Sept. 2015)

“What should be done with the hundreds of thousands of desperate people that have fled from war and famine and are waiting in North Africa to cross the ocean so they can find refuge in Europe?”

“First of all, Europe has to substantiate its commitment to providing the necessary means to ensure the dignified survival of refugees.”

“Secondly, and as a consequence of this commitment, Europe should organise itself and should pass clear rules and regulations. [...] Refugees should be able to feel safe, but it should also be made clear to them that they must accept the place of residence that the authorities allocate to them, and that they must align themselves with the laws and social norms of the European states [...]”

“Thirdly, we need to come up with new kinds of international interventions: military and economic interventions that steer clear of neo-colonial traps. What would it be like if UN-bodies guaranteed peace in Libya, Syria and the Congo?”

“Fourthly, the hardest and most important task is to bring about the economic change that gets rid of the circumstances that causes streams of refugees. Its actual cause lies in global capitalism and its geopolitical games. If we do not radically transform this system, soon there will be refugees from Greece and other European countries too. In my youth we would call the organised effort to regulate common property, communism. Maybe we should reinvent it. Perhaps that is the only long-term solution.”



**WORKSHOPS WITH SCHOOLS
AND GUIDED TOURS**

Saturday,
21 November 2015



FINISSAGE

with a lecture by Ásmundur Ásmundsson,
an aperitif and gathering at the Tender Bar

As part of the art collective “Koddu”, Ásmundur Ásmundsson explores the question of how artists are requested to be “entrepreneurial” and “creative” so as to sell Iceland better to the outside world. This attempt by politics to regulate and use arts activities is what the art collective tries to show in exhibitions, talks and such like.

For instance, their exhibition “Koddu” dealt with Iceland’s “good years” before the economic crash of 2008. With the help of some nice marketing pictures, it questioned the mix of nationalism, capitalism and naivety that led to the collapse. One of the art pieces caused a scandal in Iceland: a rare book with drawings of Icelandic plants was exhibited and smeared with chocolate, mayonnaise and sausage. The piece explored how Icelandic nature and nationality are idealised on the one hand, and how the country is simultaneously sold to the highest bidder on the other hand. Legal threats led to the book being removed from the exhibition.

EXHIBITION

Curated by

Kunstverein Schichtwechsel:
Laura Hilti
Luis Hilti
Annett Höland
Flurina Seger

Project Management

Kunstmuseum Liechtenstein:
Friedemann Malsch
Thomas Soraperra
Melanie Büchel
Franziska Hilbe
Fabian Flückiger

Support

Margrét Arnardóttir
Patricia Bachmann
Sara Bagladi
Antonella Barone
Barbara Batliner
Sanel Batliner
Marco Fausch
Sóley Frostadóttir
Klemens Hannigan
Jón Bjarki Magnússon
Hlín Ólafsdóttir
Beat Ospelt
Snorri Páll
Alexandra Rapeaud
Katie Roy
Barbara Schneider
Verena Schwanzar
Cornelia Wolf

IMPRINT

Publisher

Kunstverein Schichtwechsel

Editor

Laura Hilti

Design

Annett Höland

Photographs

Mario Frick:
23 (left), 34 (right), 76 (top
right), 77 (right and bottom
left)

Jiří Hroník:

6, 9–15, 17, 21 (left), 22, 25, 28,
30 (right), 32, 35 (left), 36
(left), 38 (left), 39 (left), 47, 50
(left), 52, 54, 56, 58, 75 (left),
76 (left), 77 (top right)

Sandra Maier:

16, 19, 20, 21 (right), 24, 27, 29
(right), 30 (left), 31, 33, 34
(left), 35 (right), 36 (right), 37,
38 (right), 39 (right), 40, 42, 43,
44, 48, 49, 68, 72, 73 (bottom
right), 83, 84, 85

Hlín Ólafsdóttir und

Jón Bjarki Magnússon:
29 (left), 73 (top right)

Kunstverein Schichtwechsel:

7, 23 (right), 46, 50 (right),
59–60, 61 (Bryndís Björns-
dóttir), 62–67 (except
Gunnhildur Hauksdóttir), 73
(left), 74, 76 (bottom), 77 (top
left), 78, 79, 80, 81, 82, 87,
88, 89, 90, 92, 93

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